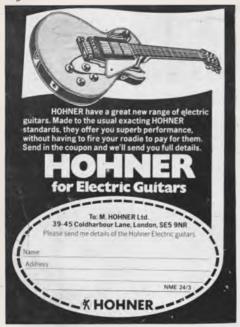


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FIVE YEARS AGO

Week ending March 26, 1974

Last This

Week		
- 1	3	BILLY DON'T BE A HEROPaper Lace (Bus Stop)
- 4	2	THE MOST BEAUTIFUL GIRL Charlin Rich (CBS)
- 2	3	THE AIR THAT I BREATHE Hoffies (Polydor)
7	4	IGET A LITTLE SENTIMENTAL OVER YOU
-		New Seekers (Polydor)
16	- 5	EMMA Hot Chocolete (Rak)
6	6	JETPaul McCartney & Wings (Apple)
21	- 7	SEASON IN THE SUNTerry Jacks (Bell)
5	8	YOU'RE SIXTEEN Ringo Starr (Apole)
17	9	SEVEN SEAS OF RHYE Queen (EMI)
8	10	REMEMBER (SHA-LA-LA-LA)
	_	

TEN YEARS AGO

		Week ending March 26, 1969
Last	Thus	•
W	omk.	
2	1	HEARD IT THROUGH THE GRAPEVINE
		Marvin Geye (Tamia Motowol
1	2	WHERE DO YOU GO TO Peter Sarstack (United Artists)
6	3	GENTLE ON MY MIND Dean Martin (Benrise)
3	4	SURROUND YOURSELF WITH SORROW
		Cilla Black (Parlophone)
4	ς.	THE WAY IT USED TO BE
	_	Engelbert Homperdinck (Decca)
10	6	SORRY SUZANNE Hollies (Parlophone)
ń.	7	FIRST OF MAY Bee Gees (Polydor)
5	á	WHICHITA LINEMAN
6 5 7	9	
10	10	
.0	40	GAMES PEOPLE PLAYJoe South (Capitol)

15 YEARS AGO

		Week ending March 27, 1964
1.01	n Th	
V	Veak	
_	1	CAN'T BUY ME LOVE Beatles (Parlophone)
- 1	2	LITTLE CHILDREN Billy J. Kramer (Parlophone)
5 3 11	- 3	JUST ONE LOOK
3	4	NOT FADE AWAY. RoRing Stones (Decca)
	5	I BELIEVE Bechelors (Decce)
4	6	BITS AND PIECES Dave Clark Five (Columbia)
?	7	I LOVE YOU BECAUSEJim Reeves (RCA)
2	В	ANYONE WHO HAD A HEART Citta Black (Parlophone)
10	.8	THAT GIRL BELONGS TO YESTERDAY
		Gene Pitney (United Artists)
13	10	TELL ME WHISH. Ass. Library and a Applements (Deops)

SINGLES ALBUMS

SH VOLICE					
This Las Week 1 (3)	Highest position Weeks in chart				
. (5)	WILL SURVIVE Gloria Gaynor (Polydor)	7	1		
2 (1)	OLIVER'S ARMY Elvis Costello (Radar)	6	1		
3 (2)		5	1		
4 (3)		4	3		
5 (5)	CAN YOU FEEL THE FORCE Real Thing (Pye)	4	5		
6 (9)	I WANT YOUR LOVE Chic (Atlantic)	4	6		
7 (6)	SOMETHING FLSE				
6 (10)	Sex Pistols (Virgin)	3	6		
0 (10)	KEEP ON DANCIN' Gery's Geng (CBS)	4	Θ		
9 (11)	CONTACT Edwin Starr (20th Century)	7	4		
10 (6)	PAINTER MAN	•	-		
10,	Boney M (Atlantic/Hansa)	3	6		
11 (17)	WAITING FOR AN ALIBI				
	Thin Lizzy (Vertigo)	2	11		
12 (28)	HOLD THE LINEToto (CBS)	4	12		
13 (13)	INTO THE VALLEY Skids (Virgin)	4	13		
13 ()	IN THE MAVY				
	Village People (Mercury)	- 1	13		
15 (0)	HEART OF GLASS Blondie (Chryselis)	9	1		
16 (12)	GET DOWN Gene Chandler (20th Century)	7	9		
17 (16)	MONEY IN MY POCKET				
	Dennis Brown (Atlantic)	3	16		
18 ()	STRANGE TOWNJam (Polydor)	1	10		
19 (30)	SULTANS OF SWING				
1	Dire Straits (Vertigo)	2	19		
20 (29)	TURN THE MUSIC UP	-	20		
21 (19)	Players Association (Vanguard) YOU BET YOUR LOVE	2	20		
21 (15)	Herbie Hancock (CBS)	5	19		
22 (25)	FOREVER IN BLUE JEANS				
, -,	Neil Diemond (CBS)	2	22		
23 (14)	GET IT Darts (Magnet)	5	14		
24 (-)	JUST WHAT I NEEDED				
	Cars (Elektra)	2	24		
25 (15)	CHIQUITITA Abba (Epic)	7	1		
26 (21)	CLOG DANCEViolinski (Jet)	2	21		
27 (18)	DON'T STOP ME NOW Queen (EMI)	4	18		
28 (20)	SOUND OF THE SUBURBS				
	Members (Virgin)	6	13		
29 ()	EVERBODY'S HAPPY NOWADAYS Buzzoocks (United Artists)		29		
30 ()		i			
30 ()	BUBBLING UNDER		30		
WOW Kete Bush (EMI); BULLY FOR YOU Tom Robinson Band (EMI); OVERKILL Motorhead (Bronze);					
BRIGHT EYES — Art Gertunkel (CBS). I T C' C'INIC'I E'C'					

NEW MUSICAL EXPRESS

U.S. SINGLES

Week		Week ending March 24, 1979
1	(1)	TRAGEDYBee Gees
Ž	(2)	DO YA THINK I'M SEXY Rod Stewart
3	(6)	WHAT A FOOL BELIEVES Doobie Brothers
4	(3)	I WILL SURVIVE
- 5	(5)	SHAKE YOUR GROOVE THING
-	(0)	Peaches and Hert
6	(4)	HEAVEN KNOWS
	5 - 2	Donna Summer with Brooklyn Dreams
7	(8)	SULTANS OF SWING Dire Straits
. 6	(7)	FIRE Pointer Sister:
	(12)	EVERY TIME (THINK OF YOU The Baby:
	(11)	WHAT YOU WON'T DO FOR LOVE
10	(**)	Bobby Caldwell
11	(18)	KNOCK ON WOODAmi Stewar
12	(14)	LADY Little River Band
13	(16)	MUSIC BOX DANCER Frank Mills
14	(15)	BIG SHOT
15	(17)	CRAZY LOVE Poor
	(9)	I DON'T KNOW IF IT'S RIGHT
17	(19)	Evelyn "Champagne" Kirk
	(0.1)	
	(21)	
19	(23)	STUMBLIN' INSuzi Quatro/Chris Normai

18	(21)	I JUST FALL IN LOVE AGAINAnne Murray
19	(23)	STUMBLIN' INSuzi Quatro/Chris Norman
05	(10)	DON'T CRY OUT LOUD Melissa Manchester
11	(26)	HEART OF GLASSBlondie
2	(24)	FOREVER IN BLUE JEANS Neil Diamond
23	(13)	A LITTLE MORE LOVE Olivia Newton-John
24	(2B)	LIVIN' IT UP (FRIDAY NIGHT) Bell & James
25	(I WANT YOUR LOVE Chic
26	(2S)	PRECIOUS LOVE
27	(30)	MAYBE I'M A FOOLEddie Money
240	(20)	1 E EREAK Chic

LEFREAK Chic HE'S THE GREATEST DANCER. Sister Sledge BUSTN' COOSE Chuck Brown & The Soul Searchers Courtesy "CASH BOX"

	Week ending March 24, 1979 5 28 3					
This Last				S S S		
		Veek		chart	플류	
	- 1	(2)	SPIRITS HAVING FLOWN	7 %	9 2	
	·	1-7	Bee Gees (RSO)	7	1	
	2	(1)	PARALLEL LINES Blondie (Chryselis)	23	- 1	
	3	(4)	ARMED FORCES Elvis Costello (Redar)	10	2	
	4	(5)	C'EST CHIC Chic (Atlantic)	7	4	
	5	(3)	MANILOW MAGIC			
	_		Barry Manilow (Arista)	3	3	
	6	(10)	THE GREAT ROCK 'N' ROLL			
			SWINDLE Sex Pistols (Virgin)	3	6	
	7	(7)	MARTY ROBBINS COLLECTION			
			Marty Robbins (Lotus)	-6	5	
	-8	(18)	DIRE STRAITS Dire Straits (Vertigo)	3	0	
	9	(22)	20 GREATEST HITS			
			Three Degrees (Epic)	- 4	9	
	10	(BARBRA STREISAND'S GREATEST			
			HITS VOL 2(CBS)	- 1	10	
	11	(12)	LIVE (X CERT)	_		
			Stranglers (United Artists)	2	11	
	12	(6)	THANK YOU VERY MUCH			
		lest	Cliff Richard & The Shadows (EMI)	5	5	
	13	(8)	THE BEST OF EARTH WIND AND FIRE VOL 1(CBS)	11	5	
	13	cres	NEW BOOTS & PANTIES		2	
	1.3	(15)	lan Dury & The Blockheads (Stiff)	44	5	
	15	(17)	EQUINOXE	4444	0	
	.5	1177	Jean Michel Jarre (Polydor)	13	6	
	16	(11)	52nd STREET Billy Joel (CBS)	9	11	
	17	[]	DESOLATION ANGELS	J.	.,	
	• • •	1	Bad Company (Swansong)	1	17	
	18	(27)	TURN TO THE MUSIC			
		11	Ptayers Association (Vanguard)	3	10	
	19	[]	SCARED TO DANCE Skids (Virgin)	1	19	
	20	124}	THE INCHEDIBLE SHRINKING			
	-		DICKIES Dickies (A & M)	5	19	
	21	(-)	STATELESS Lene Lovich (Stiff)	- 1	21	
	22	(20)	OUT OF THE BLUE			
			Electric Light Orchestra (Jet)	63	3	
	23	(16F	BAT OUT OF HELL Meat Loaf (Epic)	28	6	
	24	(9)	BLONDES HAVE MORE FUN			
			Rod Stewart (Rive)	16	2	
	25	()	SHEIK YERBOUTI			
			Frank Zappa (CBS)	- 1	25	
	26	(23)	AT THE BUDOKAN Cheap Trick (Epic)	2	23	
	27	(-)	FEEL NO FRET			
			Average White Band (RCA)	1	27	
	28	()	TRB TWOTom Robinson Band (EMI)	- 1	26	
	29	()	NIGHTFLIGHT TO VENUS			
			Boney M (Allantic/Hansa)	32	1	
9	30	(26)	INFLAMMABLE MATERIAL	3	26	
			Stiff Little Fingers (Rough Trade)	3	20	
	10	OK 6	BUBBLING UNDER	FAST	IM	
LOOK SHARP — Joe Jackson (ABM); BREAKFAST IN AMERICA — Supertramp (ABM); MANIFESTO — Roxy						
	Music (Phonogram); EVEN SERPENTS SHINE — The Only					
		es (Cl				
			LIC XIDIMAC			

U.S. ALBUMS

This Last Week			Week ending March 2	4, 1979
	1	(1)	SPIRITS HAVING FLOWN	Ros Coss
	,	(2)	MINUTE BY MINUTE	
	3	(4)	DIRE STRAITS	Dyddow Brytileva
	4	(3)	BLONDES HAVE MORE FU	M Rad Clauses
	5	(5)	52nd STREET	
	6	(6)	BRIEFCASE FULL OF BLUE	
	7	(8)	LOVE TRACKS	
		4-2		
	8	(11)	2 HOT1	
	9	(7)	CAUISIN'	Village People
	10	(10)	ARMED FORCES	o & The Attractions
	11	191	TOTALLY HOT	
	12	(12)	C'EST CHIC	
	13	(13)	LIVE AND MORE	
	14	(18)	AT THE BUDOKAN	
			BUSTIN' OUT OF L SEVEN	
	15	(15)		
	18	(14) (—)	LIFE FOR THE TAKING LIVIN' INSIDE YOUR LOVE	Control Money
		(12)	TOTO	Qeorge benson
	18	(17)	ENERGY	Balatas Platasa
	20	1-1	ENLIGHTENED ROGUES	FUNNEY SISTERS
	20	11		man Brothers Band
	21	(20)	THE BEST OF EARTH, WI	
	22	1-1	THREE HEARTS	
	23	(23)	THE GAMBLER	
	24	(27)	LEGEND	
	25	(25)	THE CARS	
		(-)	GEORGE HARRISON	
	27	(22)	BARBRA STREISAND'S G	REATEST HITS VOL
			2	
	28	(19)	GOLD	Jefferson Starship
	29	(30)	HEAD FIRST	The Babys
	30	()	DESTINY	The Jacksons
			Courtesy "CASH 80	iX

HERE COME THE TUBES!



date concert tour, including a string of seven successive nights at London's Hammersmith

Their itinerary comprises Glasgow Apollo (May 11), Edinburgh Odeon (12), Newcastle City Hall (13), Liver-pool Empire (15), Manchester Apollo (17), Birminghem Odeon (18), Bristol Colston Hall (19), London Hammersmith Odeon (21-27 inclusive), Leicester DeMontfort Hall (29), Southampton Gaumont (30) and Brighton Confer-

(29), Southampton Gaumont (30) and Brighton Conference Centre (31).

There are two performances each night (7 and 9.30 pm) at Newcastle. Menchester, Birmingham and Bristol. And it's understood there's a good chance of at least one more concert being slotted into the band's schedule. Promoters are Streight Music, who announce that tickets are on sale now priced £4, £3 and £2 — except Hammersmith, where they are £4.50, £3.50 and £2.50.

The seven member group will be presenting their brand new stage show in this country for the first time. Apparently their act doesn't feature as many dencers as

Apparently their act doesn't feature as many dencers as before, as they are now keen to put greater emphasis on their music. But a spokesman commented: "There will certainly be some dencers, and you can bet the band will have a few tricks up their sleeve!"

The Tubes' last UK tour, a year ago, came to an early and abrupt end — when, soon after the start. Fee Weybill fell off stage at Dxford New Theatre and broke his leg. All the remaining dates, including a week at Hammersmith, had to be cancelled. They returned for a one-off appearance at Knebworth in the summer.

of the summer.
Their new album 'Remote Control', a concept loosely based upon American TV, is out this week on the A&M (abel. R's followed on March 30 by a single titled 'Prime Time'.



THE TUBES at Knebworth last

DOMINO AND HANCOCK IN LONDON FESTIVAL?

FATS DOMINO, Herbie Hencock, 8.8. King, Muddy Waters and Carmen McRae are among names provisionally set for a six-day festival to be staged at Alexandra Palace in North London in the summer. The event is the Capital Jazz Festival, and it lakes place from July 17 to 22. The idea is for all concerts to be presented in the Palace grounds but, in the event of had weather, they can be transferred indoors. Well-known jazzmen appearing include Woody Herman, George Shearing, Lionet Hampton and Dizzy Gillespie. But according to their respective record companies, several of the names announced are still subject to confirmation.

Punishment dates, single

PUNISHMENT Of Luxury have their new single 'Jellyfish' released by United Artists on April 13 — the seven-inch version is pressed in clear vinyl, is in a picture bag and has 'Engine Of Excess' as the B-side, the limited edition 12-incher, also in a picture sleeve, has an additional track celled 'Excess Bleeding Heart. The band will be going out on a full nationwide tour in April and May to promote the single, but beforehand they play nine selected dates at Norwich Boogle House (tomorrow, Friday), London Woolwich Thames Polytechnic (Saturday), Portsmouth Polytechnic (March 25), London Camden Music Machine (27), Leeds Fan Club (28), Retford Porterhouse (30), Lincoln Technical College (31), Cromer West Runton Pavilion (April 8) and Middlesbrough Rock Garden (7).

AEROSMITH OFF
AEROSMITH have cancelled their spring European tour, scheduled to begin in France next month. As reported last week, it was to have included a one-off London concert at the Hammersmith Odeon on May 20. They say that recording commitments will prevent them coming over at this time. It's not yet known if their visit is being re-arranged for later in the year.

JOAN JETS IN



AMIO widespread rumours (now apparently justified) that The Runaways have lineally broken up, their leader Joan Jett has arrived in London to start work on a single with Steve Jones and Paul Cook of The Sex Pistols. It's her version of Lesley Gore's 1964 hit 'You Don't Own Me'. She may extend her visit in order to record an album, once the single is linished. As far as the other Runaways are concerned, Laurie McAllister has definitely left the group, while Sandy West and Lita Ford are currently doing session work in currently doing session work in the States — so the future out-look for the band is not bright.



DAMNATION!

They're back on the road

THE DAWNED set out next week on their first full tour since their re-formation, and their itinerary includes a reajor London show at the the Lyceum. Dates so far confirmed are Blackpool Norbreck Castle (March 29), Hull College of Education (30), Croydon Greyhound IApril 1), Rayleigh Crocs (4), Great Yarmouth Stars & Stripes (5), Manchester The Factory (7), London Strand Lyceum (8), Brimingham Barbarella's (10), Torquay 400 Club (11), Cardiff Grannies (12).

Liverpool Eric's (14) and High

Liverpool Erics 114) and High Wycombe Town Hall (18). Several more dates are still being set — including gigs in Newcaste, Sheffield and Brighton — and these will be announced next week, together with details of the band's new contains for release in mid-8 ord. with details of the band's new single for release in mid-April.

STOP PRESS

TOM WAITS files in to play a one-off concert et the London Pelledium on April 21.

Makeshift band for Toyah's first outing

TOYAH — the band fronted by Toyah Wilcox, who recently signed with Saferi Records signed with Safetr Records begin their first-ever tour next week, opening and closing in London. They've just lost two of their members, with bassist John Miller and drummer

Dennis Andress leaving so they'll be using guest musicians for the first few gigs until they find permanent replacements. Several more dates have still to be finalised, but those confirmed so far are:
London Camden Dingwalls (March 27), Rayleigh Crocs (28), Leeds Fan Club (April 12), Manchester Russell Club (13), Liverpool Eric's (14), Dumfres Stagecosch (15), Edinburgh Tiflany's (16), Sheffield Limit Club (17), York Pop Club (18), Sirmingham Barbarella's (19), Cromer West Runton Pavilion (20) and London Camden Music Machine (21). Machine (21).

in spring comeback THE REZILLOS, arguably Scot-land's leading new-wave outfit until their shock decision to split

Re-vamped Rezillos

until their shock decision to split last autumn, are poised to reemerge in a new guise. The band's two singers, Fay Frle and
Euguene Reynolds, are in the
process of launching a new
group— and they have already
co-opted the services of guitarist Hi-Fi Harris (who used to be
with The Rezillos at the outset)
and a couple of girl back-up
vocalists. vocalists.

and a couple of girl back-up vocalists.

They are still seeking a bassist and a drummer, but meanwhile they've been experimenting with some new material in Edinburgh studios, with both Fay and Eugene contributing instrumentally as well as vocally. It's understood that their eventual aim is to esteblish their own label, recording other acts as well as their own. It isn't yet clear if they will retain the name of The Rezillos, though they're using it at the moment — but either way, they plan to resume live engagements in the late spring. And as an epitaph to the original band, their farewell live album is planned for release through WEA next month.

SIMPLE MINDS, the Scottish

SIMPLE MINDS, the Scottish band whose debut album is due out on Zoom Records (distributed by Arista), have a double cause for celebration this week—they've landed the studio spot in 'Old Gray Whistle Test' on BBC-2 next Tuesday (27), and they've been booked to support Magazine in their British tour starting on April 16 Prior to this, they have five gigs in their own right at Dumfries Technical College (April 5), Leeds Fforde Green Hotel (6), Newbridge Memorial Hall (8). SIMPLE MINDS, the Scottish

SIX BANDS IN LONDON GALA

SIX BANDS will take part in Rock Against Racrism's galashow at London Alexandra Palace on April 14, the climax of their current Militant Entertainment tour. But RAR say that, for contractual reasons, they can't announce the bill. Despite this, tickets priced £1.70 go on sale from tomorrow at Small Wonder (Walthamstow), Rough Trade (Notting Hill), Ace Records (Islington), and Honky Tonk (Kentish Town). Admission on the day with be £1.95.

AND SIMPLE MINDS KEEP **SCOTLAND'S**

FLAG FLYING

Dawlish Grand Hotel (11) and Burton 76 Club (13).

Next week's 'Whistle Test' will be a special show in that, besides Simple Minds, over half the show will be devoted to Bruce Springsteen — who was filmed in Newhaven, Connective Last surmer. ticut, late last summer



ZEN DIES

Tragedy of The Bishops axeman

ZENON DE FLEUR — The Bishops' rhythm and slide guitarist who, as reported last week, was badly injured in a road accident earlier this month weekend. The tragedy was unexpected as, at one point, he had been taken off the critical list. A series of benefit gigs, to pay for his funeral, is now being arranged by his many friends and associates in the business. The Bishops expect to carry on, and will probably undertake their projected May tour, as de Fleur expressed a wish for them to do so before the died. The band completed their third album shortly before his accident, and this will be released in the near future.

the near future

Nugent concerts

TED NUGENT's British visit in May, forecast by NME last week, has now been confirmed officially. He'll be playing two performances with his new band at London Hammersmith Odeon on Wednesday, May 9, as the climax of his European tour which starts next month. It seems unlikely that he'll be playing any other dates in this country. Tickets for the Hammersmith gigs are on sale now priced £4, £3 and £2.





OVERKILL TOUR UK/ /MARCH/APRIL'79

SAT. 24th MAR. - ST. ALBAN'S CIVIC HALL MON. 26th MAR. - NEWCASTLE CITY HALL TUE, 27th MAR. - EDINBURGH ODEON WED. 28th MAR. - GLASGOW APOLLO FRI. 30th MAR. - CAMBRIDGE CORN EXCHANGE SAT. 31st MAR. - AYLESBURY FRIARS **SUN. 1st APR. - LONDON LYCEUM** MON. 2nd APR. - PORTSMOUTH GUILD HALL TUE. 3rd APR. - DERBY ASSEMBLY ROOMS WED. 4th APR. - SHEFFIELD CITY HALL THUR. 5th APR. - LIVERPOOL EMPIRE

SAT. 7th APR. - BIRMINGHAM ODEON SUN. 8th APR. - LEICESTER DE MONTFORT HALL MON. 9th APR. - HANLEY VICTORIA HALL TUE. 10th APR. - BRISTOL COLSTON HALL

WED, 11th APR. - MANCHESTER FREE TRADE HALL

THUR. 12th APR. - BRADFORD ST. GEORGES HALL FRI. 13th APR. - LONDON LYCEUM

Ticket Prices are £2.50, £2.00, £1.50 everywhere except ST. ALBAN'S, CAMBRIDGE, AYLESBURY and HANLEY where all tickets are £2.00, £0NDON all tickets are £2.50

TICKETS AVAILABLE AT ALL VENUES NOW

"I dies out the map and ever dee of



Record News

SINGLES SALES SOAR IN 1978 DISCO BOOM

SALES Of singles soared dramatically in 1978, according to figures just released by the British Phonographic Industry. The total number bought in the UK throughout last year was almost 88 million, and that's 41 per cent more than in 1977 — a jump which can be attributed to the boom in disco music.

For the first time in several years, there were more singles sold than albums, which totalled 85 million (four per cent more than 1977) — atthough, of course, the LP revenue was appreciably higher. The BPI claims that many more albums would have been sold, if it had not been for home taping.

Cassette sales increased by more than tan per cent, to complete a very satisfactory year for the industry, in which it earned £247 million. This is a rise of 27 per cent over 1977 although, allowing for price increases, it represents a nett increase of six per cent, In any case, these figures show that the record business has now confidently hauled itself out of the depression of the mid-170s.

Burnel, Stranglers discs

JEAN JACQUES BURNEL has a single released by United Artists to coincide with his upcoming tour — ritled 'Fraddie Laker (Concords & Eurobus)', it's due out on April 13. The track is taken from his solo album 'Euroman Cometh', now issued on April 6, one week later than originally planned. The B-side of the single, which comes in a picture bag, is a new song inspired by a Shelley poem and called 'Ozymandies'.

U-A have also decided to reissue The Stranglers' single 'Peaches' which originally came out in May, 1977. It was initially in a limited edition picture sleeve, which has long since been withdrawn, and has subsequently only been available in a plain white bag. Now a print by fashion photographer James Wedge has been adapted for a new sleeve, and the disc is being remarketed.

Anchor's up

ANCHOR RECORDS are to chose down. This follows the news that MCA has purchased ABC Records from the American Bracidesting Company. and intends to combine operand intends to combine oper-ations of both companies — rether than continuing ABC (whose British subsidiery is Anchor) as an autonomous unit. This means that the ABC catalogue will henceforth be issued through MCA, though it's understood that many of the acts on the label — includ-ing Steely Dan and Don Williams - are at present considering whether to seek new

Who single

THE WHO have a three-track single issued through Pohydor next week, described by the band's spokesmen as a "laster" for their Upcoming film the Kidd Are Missell the coupling features a re-coorded version of I'm The Face (the first song the band were coorded) and John Entwistle's 'My Wife'.

- Cashing in on Blondie's current success, Capitol are reissuing the solutary album by Wind In The Willows, the band with whom Debbie Harry sang several years ago at the outset of her cereer, it should be available in mid-spring.
- Several concerts in the upcoming American tour by Yes, starting next month, are to be recorded with a view to releasing a live album in the early sutumn. The bend's only previous live set was the triple 'Yessongs' six years ago.



- Precious Little (above) has the distinction of getting her debut single banned by the BBC in adviance of its release, and on the strength of its title alone Formerly a singer and dance with Relections and The Young Generation, she's recorded a regged discoungle called 'Ain'l Got No Balls', which DJM Records issue tomorrow (Friday).
- Gino & The Sharks are to record a live album at London. West hampsted Moonlight Club next Wednesday (28). They'll be outling 14 tracks for the IP, which will be issued on their own RPM label, and negotiations are well advanced for distribution by a major outlet.
- Nezereth currently on a six-week U.S. tour, to be followed by concarts in Japan have a new single issued by Mountain in their ebsence. Trided "Whatever You Want Babe", and coupled with their stage favourite Telegram", it comes out tomorrow (Friday).



- Hot on the heels of their hit album 'Cruisin' Village People have their follow-up LP released by Mercury on March 30. Title is 'Go West'.
- & Capicorn Records issue a batch of six new albums this month. They include 'On The Edge' by Sea Level, Entitletened Rogues' by The Alleman Brotherer, Night 'Of The Living Dregs' by Dukle Dregs, 'I Reserva The Right' by Stillwater and 'The Dream Never Dies' by The Cooper Brothers. The sush LP is a compilation titled 'Hotels, Morels & Rogerhows' featuring the previous five arts, plus Marshalf Tucker, Bonnie Bramlett and others.
- Blue have their new album Fools Party released by Rocket this weekend. It consists of 12 new songs, all written by the band and mainly by lead singer Hugh Nicholson. Elton John assisted Blue in the production.
- Willy Barrett has a solo single littled Let's Play Schools issued by Polydor on March 30. It's his first since his partnership with John Otway was dissolved last year.
- London-besed independent Cherry Red have signed a three-year deal to distribute Bristol based Heartbest Records. First release, out this week, is a 12-inch four-track single by Bristol band Glaxo Bables.
- The John are nearing completion of an EP called "Maybe Tonight", planned for April release by Polydor. They've been working with producer Kenny Denton and arranger Lou. Clarke.



CBS SIGN REGULARS

THE REGULARS, formerly known as Reggas Regular, have signed a long-term worldwide deal with CBS— and their debut album "Victim" is scheduled for May release, to be preceded by a single next month. The reggas band, formed nearly three years ago, will be going on tour shortly— the first confirmed date is Slough Langley College on March 31. They comprise Allan "Kingpin" King (lead vocats), Errol "Sly Jur" Frencis (drums), George "Grab and Flee" Clarke (keyboards), Patrick "Chiki" Donnegan Irhythm guiter and vocals), Tony "Benjamon" Rookwood (vocals), Trever "Seel" Salmon (bess) and Norman 'Junior' Ebenks (lead guitar).

Cher has her first release on the Casablanca Label (distributed by Pye) set for March 30 — it's a single titled 'Taks Me Home'. It's taken from her album of the same opme, which follows on April 6.

Complete Holly

THE SIX-RECORD boxed set of The Complete Buddy Holly is issued by MCA this weekend. It contains every known recording Holly made — as a soloist, with The Crickets and with Bob Montgomery — plus radio and TV interviews, and a counter of the preferences. couple of live performances. It comes with a 60-page illustrated scrapbook, and costs £14.99.

Pistols' new one

THE SEX PISTOLS' next single the SEX PIS OLS next single comprises two tracks from their film and soundtrack album 'The Great Rock'n'Roll Swindle' — they are 'Silly Thing' and Who Killed Bambi?'. It's marketed in a picture bag, and is scheduled for March 30 release by Virgin.

- ◆ The Inveders have their debut single issued on Jimmy Pursey's JP Productions label (distributed by Polydor) on April 20. Title is 'Girls In Action'.
- Penetration's next single, for release by Virgin on April 20, is "Danger Signs" It will be available in both seven and 12-inch form, coupled with "Stone Herbes"—plus an extra track on the 12-inch cailed "Vision". The same label issues a new Kevin Coyne single this weekend titted "III Go Too", and it's pressed in green vinyt.
- Wings' first single to feature their new line-up is 'Goodnight' Townight'/Daytime Nightime Suf-fering', both Paul McCartney com-positions, and it's cut on Par-tophone this weekend. Their new album, now almost completed, is clanned for rules singon release.

BIG TOUR INCLUDES RAINBOW

Otway on the way

JOHN OTWAY is to undertake a major British tour, starting next month and running into May, climaxed by a big London show at the Rainbow Theatre. Otway, whose new single 'Frightened And Scared' is issued by Polydor this weekend, will be backed by his regular band — but support acts have yet to be announced.

announced.
Confirmed dates are 8ath Pavilion (April 20), Manchester The Factory (21), Halesowen Tiffany's (23), Bristol Locarno (24), Plymouth Woods Centre (25), Exter Routes (26), Haffield Polytechnic (27), Nottingham Trent Polytechnic (May 2), Birmingham Barbarella's (3), Retford Porterhouse (4), Leicaster University (5), Newcastle University (8), Sheffield Polytechnic (9), Liverpool Eric's (11) and London Rainbow (12).

Another five or six dates are still being finalised, and details are expected next week. Meanwhile, tickets for the Rainbow concert go on sale tomorrow (Friday) priced £3, £2.50, £2 and £1.50.

Les Gray solo tour

LES GRAY, the former Mud lead singer, begins his first solo tour in May. He'll be begins his first solo tour in May He'll' be concentrating mainly on the college circuit, but a full-scale concert tour follows in August. He'll be backed by The 'Ooligans, a band formed from the nucleus of The Cruisers. He's currently rehearsing his stage show and recording material for his debut album Naxt month he guests in Jack Good's new series of 'Oh Boy!' concerts, reported fast week.

Inner Circle to stay



CAVIN McKENZIE (Left) and EVERALD BLACK SPY: JAHSON of liner Cucle INNER CIRCLE, who recently toured here with the Average Whites, have confirmed another seven headlining dates in their own right — at Walsall Town Hall (this Saturday). Edinburgh Tiffany's (March 26). Glasgow City Hall (27), Shaffield Polytechnic (28), Bradford Textile Hall (29), Newcastle Polytechnic (30) and Leicester University (31). The reggas band now plan to stay on in Britain, and work here for most of the summer.

Eruption + Stylistics

ERUPTION, the German-based disco group who had a smash hit lest year with 'I Can't Stand The Rain', play their first-ever live date in this country when they appear as special guests of The Stylistics at the London Palladium on Sunday, May 29, And two more dates have been added to the previously reported Stylistics tour — at Bournemouth Winter Gardens (May 14) and Liverpool Empire (18). nd Liverppo! Empire (18).

EXTRA DATES BY:

Kate, Rush, Judas, Tina

KATE BUSH has added two more concerts KATE BUSH has added two more concerts to her upcoming debut four, besides the extra two nights at the London Palladium reported last week. They are at Birmingham Hippodrome (April 5) and Manchester Apolfo (11). In both cases she is also appearing at those venues the previous evening, but the original dates have completely sold out. In view of the heavy demand, it's possible that still more dates may be added.

RUSH have now sold out all 18 of their British concerts in April and May, reported five weeks ago. These include three at London Hammersmith Odeon (May 4-6) and, in view of exceptionally heavy demand, they've now added a fourth night at the venue on May 7 — but that is also already sold out, on the strength of applications carried over from the previous three!

JUDAS PRIEST, currently playing a series JOUAN PRIEST, currently playing a series of major detes across America, have added another three dates to their previously-reported British tour opening in Glasgow on May 12. The extra shows are at Derby Assembly Rooms (May 14), Oxford New Theatre (19) and Preston Guildhall (22), and lickets for all three shows are any as made tickets for all three shows are now on sale at the box-offices.

TINA TURNER, Currently touring Britain INA TORNEH, Currently touring britain, has slotted in another appearance at Longon Hammersmith Odeon. She played there last Friday but, due to heavy demand, she has agreed to return there on Friday March 30. This is in addition to the cherity concert she is topping at London's Apollo Theatre, Shaftesbury Avenue, this Sunday (25). Another new date for Tina is at Poole Arts Centre on March 29.

TRB new drummer

TOM ROBINSON BAND'S new drummer is London session musician Charlie Morgan, who took over the stool just in time for their tour which opened this week. After Dolphin Taylor's departure late last year, Preston Hayman sat in for the 'TRB Two' album, but he wasn't available to tour, as he's now joined Kate Bush's band. By coincidence. Morgan has previously worked on sessions with Kate. He joins TRB for their British and US tours, but is not necessarily a permanent member. not necessarily a permanent member

Gowan back in Health

NATIONAL HEALTH have been re-joined by founder member Alan Gowan on elecby founder member Alan Gowan on elec-tric piano and synthesisers, joining Phil Miller (guitar), John Greaves (bass and vocals) and Pip Pyle (drums). They've spent the winter writing and rehearsing together, and begin a European tour next weekend. After a major London one-off on May 5, they leave for their first U.S. tour— returning in the summer to record a new album to be followed by a British tour io album, to be followed by a British tour in

Players Association: UK visit

PLAYERS ASSOCIATION, who've burst into the limelight this month with the chart entries of both their album Turn To The Music Wand single Turn The Music Up, come to Britain next month for their debut tour of this country. The highglight of their dinerary is a concert at London Hammersmith Odeon on April 19, when they're supported by Light Of The World— and tickets are on sale now priced £3.50, £3, £2.50 and £2.

The tour is promoted by Mark Howes,

£2.50 and £2.

The tour is promoted by Mark Howes, and other confirmed dates are Selford Veriety Centre (April 15), Blackpool Tiffany's (16), Brighton Top Rank (17), Dunstable California (21), Middlesbrough Madison's (23), Newcastle Madison's (24), Sheffield Top Rank (25), Portsmouth Locarno (26), Slough Community Centre (27) and Stroud Leisure Centre (28).



DANNY WEISS and CHRIS HILLS of Players Association



Vangelis one-off gig

VANGELIS makes one of his rare concert appearances next month, when he head-lines at London Drury Lane Theatre Royal on Sunday, April 22. It's strictly a one-off. and tickets are now on sale priced £3.50, £2.50 and £2. Promoter is John Martin of the Derek Block Office, who are also lining up one or two concerts by Jose Feliciana in May — details to follow shortly.

Son Seals off again

SON SEALS BAND have postponed their British tour yet again. They were due to gighere this month, as compensation for the cancellation of their 1978 tour, but their visit is now being re-arranged for May, it seems they are wary about possible adverse weather conditions in British, their paranoia evidently stemming from the train crash in which they were involved last autumn in Scandinavia.

Dire Straits to tour

DIRE STRAITS — currently riding high in the U.S. charts with their single 'Sultans Of Swing' and album 'Dire Straights', both of which also entered the NME charts this month — are planning a major British tour in June. It will coincide with the release of their second album 'Communique', which they we just finished recording in Nassau with producers Jerry Wexler and Barry Beckett.

Natalie Cole due in

NATALIE COLE flies into Britain next month, at the outset of a major European tour, to play Iwo London concerts — at Drury Lane Theatre Royal on Thursday and Friday, April 26 and 27. Tickets are on sale rousy, April 20 and 27, tickets are on sale now, and prices range from £2 to £5. To coincide with her visit, Capitol will be releasing her new album 1 Love You So'~ and that's preceded this weekend by a single taken from the LP, titled 'Stand By'.

Second rock weekend

ANOTHER International Rock'n'Roll Weekender is to be held at Great Yarmouth Weekender is to be held at Great Yarmouth Caister Holiday Centre later in the year, following the success of the first three-day event earlier this month, which attracted a capacity 3,000 attendence. The second featival is set for November 18-18, and among British bands so far booked are Matchbox, Crazy Cavan, The Shades, Flying Saucers and Freddier Fingers' Lee. At least one bigname U.S. act will be announced later.

The end of the news

CULTURE have made a late switch in the venue for their Birmingham show tomorrow (Friday).
It's now at the Regale Spoial Centre instead of Parents literature.

Bingley Hall.

• MCK VAN EEDE, rapidly becoming the most in-demand support act in the business, has joined the David Essex tour which opened at the

weekend.

6 MANU DIBANGO, the Alfo disco artist, plays
two British dates next month — at Brighton Top
Rank (April 6) and London Hammersmith Odeon
(1)

Rank (April 6) and London Hammershillor.

(7)

JUHN MILES has added another date to his upcoming tour — at Lancaster University on April 30. His Aberdeen gig un April 7 is switched from the Music Hall to the Capitol.

CROCS in Rayleigh (Essex) has Wednesday night rock gigs flaturing Toyah (March 28). The Damned (April 4), Lew Lewis (11), The Softies (18), The Records (25), The Dott IMay 2) and Wayne County (9).

PATRIK PITZGERALD has been added as special guest star to The Buzzcocks' concert at London Hammersmith Odeon on Salvrday. March 31

March 31

• MAGAZINE have added enother date to their extensive British four, reported last week, It's at Edinburgh Clouds on April 20.

• DKONNE WARWICKE has been booked to play a week at Manchester's Golden Garler theater restaurant from June 18. It's not yet known it she'll be doing any other dates during her visit.

• THE INVADERS are to play a benefit concert in and of Leutaemia sufferers at Brighouse Civic Hat on Thursday, Merch 29.

DR FEELGOOD undertake a seven-dete frish tour starting next Tuesday, including a concert at Beitast Ulater Hall on Friday. March 30.













... I mean you might think I'm a boring old fart but I'm really into Anthony Phillips his new album "Sides" is incredibly amazing he used to be in Genesis years ago didn't he really he's a bit like Mike Oldfield but "Sides" is this incredible amazing rock thing you can listen to hundreds of times not like some of that headbanging stuff not that "Sides" is hard to listen to I mean it's very accessible he's a multi-instrumentalist plays everything brilliantly went back to music college he's got one of the Superpolychronalic SK 14 synthesisers amazing you ought to do yourself a favour and buy this album it's got a limited edition free collectors album of his early works "Private Parts and Pieces" are you going to see Lizzy at Hammersmith blah blah blah...



O LET US start with one average. O LET US start with one everage, stupid, representative case: Johnny Yen the Other Half, errand boy from the death trauma — Now look I'm going to say it stowe — Death in orgasm is their unsanitary Venusian gimmick is the whole birth/death cycle of action — You got it.— Now do you understand who Johnny Yen is? The Boy-Girl Other Half Striptease God of Frustration — Errand boy from the death trauma — His immortality depends on the mortality of others.

morfairty of others...
"All right back to the case of Johnny Yen,
Write back to the streets, Johnny... Write
out of the sewers of Yenus to neon streets of
Saturn — Alternatively Johnny Yen can be
written back to a greenlish boy — There are
always alternative solutions Nothing is

"No hassan — sabbah — we want flesh — we want power — we want funk — we want

Chapter — "operation rewrite" — a segment from "The Ticket That Exploded". William Burroughs, 1962.

"I'm heavy as a horse, Ah, but everything is spinnin' An' if I use a gun, Then I sure to go to prison, l'm stubborn as a mule. I'm stubbarn as a mule.
And nobody breaks my rules,
'Cepting' nothing comes my way,
'I've got a hard-assed pair of shoulders.
I've got a love you can't imagine,
Yeah and what I've got I double,
I swear I'm keeping out of trouble,

I'm looking for <mark>one new value,</mark> Lookin' lor just one new value, Ah but nothing comes my way." ('New Value'— composed by Iggy Pop — James Osterburg Music)

OHNNY YEN, one of William Burroughs' many errand boys of the Death Trauma, ate hot justice in '62 and remained a museum piece for the literati to guzzle on until 1976, when liggy Pop, a young artist who during his dissolute past had pretty much emulated poor Johnny's wretched vocation/malaise, chose to smash down the glass-case that held Johnny Yen's average, stupid, tortured being drain the embalming fluid and allow Johnny his second shot at immortality

Johnny his second short at immortality, logy didn't change a thing about Johnny's previous predicament — he just used him for a walk-on part in an autobiographical work he created entitled "Lust For Life". Burroughs' imagery was reverently left unsullied as Johnny Yen returned, brandishing his usual shoulder bag pack full of limuter and druss. He souff movies he'd.

or and drugs, the souff movies he'd stolen from that hard-nosed bunch of Mexicans last seen peddling svery sleazy vice imaginable in Orson Welles' classic Touch Of Evil, and who were last believed to have set up a borderthen motel where they were selling some placebo linctus disguised as the much touch undercover legitizary. as the much-fouted undercover legit cure for

ware selling some placeoo includ disguised as the much-touted undercover legit cure for cancar.

Anyway Johnny, fresh out of the mausoleum, still knows all his old trick;—the striptease weare, you name it. But his resurrector has been busy with those alternative solutions, and even though he still wants liesh and power, he's conquered the desire for junk to a point where one minute thread of this world be just as preferable to a gram of Thailand Sweetheart Grade A in his book.

In fact Johnny Yon could just as easily have been Johnny Thunders back in '75 when he ran into his old buddy legy Pop at CBGB's and spent three damned, sweety, hellish days trying to get his old shooting partner to break his spirit and join him round the back at the Maintiners Club. But legy stood firm—this time out there were going to be no pin-point eyes on this boy's features, no more smacked-back rituals, no return to the bogus cameraderie of the elite of users.

Three days he stood his ground until Thunders finally collepsed, relented, tears swelling in his eyes. Iggy Pop had proved that he was not Johnny Yen, that he was nobody's errand boy, that he'd dug and dug until he'd located the very roots of his addiction, yanked them out, and set out to discover the most brutal posivitism, the ferocous strength that only real ex-junkies who want to take their metabolic/spiritual/artistic rennaissance to strip away skin lite snakes, can achieve.

the blinding limits of human endurance to

the binding timits of human endurance, to strip away skin like snakes, can achieve. The Idio!: 'Lust For Life': 'New Values' — a triumvirate of works that at least in the first two cases, have yet to be fully appreciated by the critical masses. If they were to be placed in a boxed set, the title would have to be Triumph Of Willi.

HE FIRST interview is taking place. Iggy is getting very expansive about certain subjects close to his heart. The subject isself concerns amorality and corruption. The blanket statement for all this is made with a measured sense of its own controversy. "If, declares the indefangable Pop, "am totally into corruption".

DR IGGY AND MR POP

James Osterburg wrestles with his twin, wallowing in corruption for the good of all our souls.



'ggy leaves it all behind

Occupational Therapist: NICK KENT Senior staff nurse: PENNIE SMITH

Ironically amidst a barrage of vicarious Ironically amidst a barrage of vicarious statements made to break up this claim, an incident with Nico is recalled which ends up paralleling the Johnny Thunders sage. "It all stems from Nico actually" — Nico and Iggy became "An itam" (for want of better Iron") in the early, early Stooges days. "She was the one who took me when I was a skinny, linte, naive bett and taught me how to eat pussy and all about the best French

wines and German champagnes. Anyway, one day she said to me ladopted doomy German tone). Jimmruy quu have zee one big problem — I was just a little lad for chrissakes, but anyway I was game — you are not full of zee poison? Its is not correct. Zis is not right. How can you perform when you are not full of the poison? Me, I will help you just enough to fill you with zee poison but otherwise you have nothing! We do not

want to see a person on the stage, no, no,no, we want to see a performance, and see poison is the essence of the performer."
"And she'd do things — like, I'd go sway for a few days and come back looking healthy and she'd scream, Jimmy, what are

you doing to yourself? You are ugly. Don't you know you are only good skinny. Skinny

■ Continues over once

■ From previous page

as a rail." And Danny Fields (current

as a rail.' And Danny Fields (current Ramones manager, but publicist / manager / nursemaid for Elektra-period Stoogeal was always fussing about my hair in his usual faggy way, and it had reached a point where my hair had become so long and curfy it pretty much totally hid my face. "Anyway, Danny said something about me having my hair 'bangs' cut and Nico treaked completely again and screamed 'But Danny, Jimmy's face is not meant to be seen' (faughs). And she immediately grabbed this wine glass and smashed it against the table which made everybody run away except me cos I knew her little games and wasn't afraid anyway, and she turned to me and said 'Good Jimmy, now we see rid of them' and she proceeded to carve the most incredible sketch of me somewhat in the style of Cocteau, with maybe two cubic

them in asias pood Jimmy, now we stay in or them in and she proceeded to carve the most incredible sketch of me somewhat in the style of Cocteau, with maybe two cubic inches of my face showing.
"And she summoned everybody back and pointed to this sketch and said — 'Now zis is Jimmy'e face. And if you could see it, it would be a drag!' And if thought, 'Right on, Nicot' (Laughter)".

Teacher and pupil, however, were to come to a suitably severe volte face when, in the veer of the 'diot', Nicot, the former ice queen now in her middle '40s, a pale narcotic shadow of her former beauty, desperately tried to contact logy (or David Bowie) in order to help her somehow regenerate her then stagnant career as well as commune with a former kindred spirit of sorts.
"It was in Peris and ... of forget the state she was in ... she wanted desperately to get in touch with me, maybe with Bowle more, but I'd euffice, and she had me followed, had radio monitor's scanning my every move, taxi drivers were bribed — just everything.
"Anyway when she found me I just rejected her immediately. I just said, 'You're not good enough for me to expend time and energy on anymore'. And the first thing she said' — Jogy's eyes snake into a 'Hell-hath-no-fury-like-a-woman-scorned' was lwords spat out venomously) was 'Jimmy you are strong'. And she got thet fook hat Deutsches have when they're about to bite into a pig.
"She got the vampirism in her eyes, but

then Deutsches have when they re about to bite into a pig.

"She got the vampirism in her eyes, but she wasn't going to be defeated outright, or so she thought, because her next number was to slyt offer me a snort of heroin. Anyway she laid out a line, figuring that heroin would get me into her little web and just as the enticing line came close to my nostrit, I blew if off the mirror all over the floor, got up and said, 'So long baby, nyah, nyah fooled you. And that's the last I've seen of hice since."

"I tell you all the bitches — all these women — want me now because they can serve that strength in me, and they want it so-o bad. But they're not gonna get me uh, huh — only on my terms, and my terms are simply phoning 'em up, telling them to be at such and such a place and such and such a time, in good physical condition, to be

such and such a place and such and such a time, in good physical condition, to be fucked and then leave, goddamit.

"Because I've got more importent things to do, and I cannot, and will not have my time wasted, it is not a case of my work suffering, it is a case of me wanting to go my own way. I want to go all the way, I can't think of one goddamned reason why I shouldn't achieve just that and go all the way to number one. All I have to do is corrupt others, instead of them corrupting me!"

H HA I CAN see all you young A HAI CAN see all you young moralists out there right now squirming at the bit, sizing up these testy little monologues and sharpening the quilt to pen that barbed missive accusing this neo-fascist agardaniac of male chauvinism and every other amoral vice in the book. And this character eulogizing the virtue of corruption and amorality is probably clearly the austinon your sharpes.

And this character eulogizing the virtue of corruption and amorality is probably gleefully awaiting your salvoes.
But wait one moment here because what you've been reading right back there are the words of just one persona of a self-confessed Jekyll and Hyde.
Both characters — one the Milghty Pop. hard-assed, soud-mouthed megaformaniae who openfy claims, albeit in an introcisted frame of mind, that were Satan himself to come down and confront him with the old Faustus time of land I quote! "killing some annonymous, innocent bystander, and of course getting away with it, in return for gaining control of all the power in the world, then yes, I would do it without a moment's hesitation", and the other, charming compassionate Jimmy Osterburg, self-confessed "dork" of the Western World—are two very different people. This is not a case of schizophrenia we have here, nor is there any confusion as to how and when each role takes over. Our subject is totally in command of his personas and is deaply proud of both of them—if for nothing other than the fact that they complement each other in the furtherance of his vocation with perfect balance.

In fact it would be as downright facile to refer to tggy/Jim in psychoanalytical terms as it would be to consider either one an act (atthough our sty little friend is not adverse to theatrics when they could come in usefuly. If any one statement perfectly exemplifies

RETURN OF THE IG

this supposed and not unusually somewhat bogus duality it is lggy's summation of himself as — "a leader who does not want to be followed. And goddamit I am just that. I am exactly the man who fredrich Nietzche statement is incredibly healthy and that every human being has the capacity to

every numer peng has the copacity to achieve it.

But tet's return to Iggy Pop, subject of the lirst interview, replete with bare torso, vinyl pants and a little too much eye make up. This is the Iggy Pop who talks of vengeance, who wallows in his own undeniable tenacity and indomitable will. The man who idly boasts of encounters with world-renowned beauties whose pristine, awe-inspiring looks and physiques have tried to play Delilah to his Samson with no success.

The word "corruption" keeps spurting forth in this little tete a tete and I suggest could be time to define the term as Iggy conceives it.

conceives it.

"You wann's know about corruption? Okay, well let's say I want to corrupt you. Corruption would be you working for me for reasons that you'd think you were going to get something out of it, but I'd know you wouldn't so screw you. It's like W C Fields says — "You can't cheat an honest man'. Right, he got it! There you go, that's corruption!" You find a dishonest person and you use them. You use their corruption!"

Did you, I remark, work on that principle when you were sequestered at RCA during

I'm a big rich man, richer beyond my wildest dreams. Rich is life, goddamit! I have a job, I have my self-esteem, I have discipline." "And financially?" "Yeah, that too in the sense that I'm

"Yeah, that too in the sense that I'm becoming a very good entrepenser. I've just made en album financed on good will and responsibility, on Iggy Pop's name. Iggy Pop who three years ago was a name synonymous with 'shit'. Iggy Pop the guy who'd be tied up in a beg and thrown out of the window at a Deep Purple party two floors up in some hote!. Iggy Pop who's girlfic and would run off with Robert Plant. Iggy Pop the would full fir whith robert in anti- light you free guy lan Hunter said would never make it because he never had any talent. Well where is lan Hunter now? Nowhere is where lan Hunter is. And the only chance he could ever have of making anything of his tawdry life would be to listen to one of my albums. "See, I play hard, and Christ almighty, I love my manage."

to see they hard, and christ attriguty. I love my revenge."
It's only when I tectfully mention that a number of quotes he's allowed to be swellowed onto tape during this encounter could all too easily be construed as being fascistic and male chauvinist that he

becomes pensive.
"Hmmm," he pauses, mulling over certain quotes, some of which I have to remind him quotes, some or which I have to remind him of: "Well, can only see any notes of fascism in my attitude coming from the fact that it would only be in the sense that I know that what I'm dealing with is in essence a militery industrial complex, albeit on a small scale, which is what rock in roll is right now. be more opposed. Refaxed, affable, almost a model of temperance. I am in fact interviewing James Osterburg who chooses to disguise his parformer's visual by dressing nondescriptly to the point where he resembles a pro-goller in his mid-thirtles. Four years ago he would go to great pains to present a constant pretty blonde Adonis look. Osterburg is also prone to lie about his age. He likes to add a coupte onto his 31 years, where others like to detract.

The queutions an this is session revolve around the theory that in order to kick his drug habit, and come to terms with himself, Osterburg reverted back to the "dork"

drug habit, and come to terms with himself. Obstarburg reverted back to the 'dork' persona of his school days, a fact strongly backed up by both the concept of 'The Idiot' itself and the Alfred E. Neuman lookalike bedecking the cover of 'Lust For Life'. "The basic theme of the 'Dork' and where the word comes from is that I experienced the incredible cruelty that children have at their disposal. Nobody can be crueller than a child and there's nobody more equipped or inclined towards cruelty than upoer-middle. child and there's nobody can be created in an a child and there's nobody more equipped or inclined towards cruelty than upper-middle class children whose folks have tots of spere money and cars and gilb speech. I was buddened by the fact that whenever I tried to express myself I would be laughed at. I was considered weird, a weird kid. I was also very shy, very unhip, very unglib, and never wore the right clothes. I also had very weird looks, because my father, being a military man, forced a military haircut on me."

Jim's 'dork' days were stowly but surely left behind "when I became Increasingly aggressive toward others. I learn a unique and indispensible skill, which is to make rock'n'roll. I stopped my parents dressing me and started becoming a conniving cold-hearted son of a bitch, which I've always been since the beginning of The

always been since the beginning of The

always been since the beginning of The Stooges."
First there was the Iguanes, Jim on drums and singing the hit numbers — mostly old Stones songs — from whence the name Iggy came and stuck. Then there was a series of one off gigs drumming for black bands, for folk as diverse as Junior Wells and Buddy Guy and the Shangri-Las. And then there was The Stooges whose mondo-bizarro act was inspired after Osterburg attended a Doors concert in Ann Arbor, and watched Jim Morrison completely out of his skull roll around the stage, de gorilla impersonations, stop one of his obscene poems helf way through some dramatic climax by bawling into the audience — "Has anybody got a through some dramatic climax by bawking into the sudience — "Hess anybody got a cigarette?" — and generally proving you can get away with anything if you've got style. Stooges drummer Scott Asheton was also the epitome of the meanest, most half-baked, super negative, physically imposing hulking monster that Detroit more than anywhere else is hype-adept at cultivation.

cultivating. cultivating.
These two factors plus Iggy's speedily atteined ability to bend and curve his limbs into shapes that involved the most gravity-defying calistrenics provided the meat of the show. The fuel was, in Iggy's words "two grams of biker speed," of LSD and as much grass as could be inheled before the gig, I found this concoction effective anough to completely lose my senses, and then before a gig we'd gather like a football team and hype ourselves up to a point where we'd scream 'okay guys, whadda we gonna do'l KILLIKILLIKILLI'Then we'd take the stage."

The first Stooges gig was at the Grande Ballicom where they performed two numbers — 'Goodbye Burcs' (Vater to become Little Doll' and a current favourite for resuscitation on the coming tour) and 'Asthma Attack' — as support to Blood Sweat and Tears. The rest, as they say, is history.

Once supped by Elektra, the Stooges set These two factors plus logy's speedily

Sweat and Tears I necest, as they say, is history.
Once signed by Elektre, the Stooges set, co-inciding with the first album, was pratty much a note for noterecitation of what would end up on Funhouse with every note, and an arrange say than thinteeff.

much a note for noterectation of what would and up on "Funhouse" with every note, off and line composed by logy himself. By the time "Funhouse" was released logy had honed his musical vision into a free form yowl, involving a brand new set of songs — "Way Down in Egypt" and 'Big Score' premier among the bunch — that achieved, in his mind, exactly what The Stooges were. "I always considered The Stooges were. "I always considered The Stooges were. "I always considered The Stooges a jazz band more than a rock band," he states now. The now legendary tales of heavy narcotics addiction that had netted all The Stooges Charring Ron Ashaton) at this point, were just seen as more fuel for the grand slam of hyper-negativity. The Stooges proudly projected. Ukimately too, Jim Osterburg as logy Pop had destroyed his old, dark persons. He was hip, he was a bad-boy junkle, surrounded by god-forsæken young hoodlums and bone fide juvenite delinquents.

hoodiums and bona lide juvenite delinquents.

Now, in retrospect, Osterburg views the pre-Raw Power' Stooges as the more successful context for his performing talents.

"Pop's Involvement with Tony Defries and the whole Mainman set up — in stigated by David Rowie an asky Stooger efficienced. David Bowie, an early Stooges afficionado he now regards as the big mistake. Defries seemed to want togy as a puppet for stray projects — a film role as 'Peter Pan' here, a bogus Rocky Horror archetype flanked by session musicians there, a Jobriath with

"This new record tells you what things James Osterburg does and the fact that he's only interested in Iggy Pop."

the three years spanning 'Idiot', 'Lust' and 'TV Eye Live'? The question was prompted by the recollection of a photo of Iggy in a suit and tie with heir groomed just so' to perfect the emulation of the young executive look, yucking it up with some American big-wigs from the record company around the time of 'Idiot's' release.
"Damn right I did", the reply shoots back.
"Every goddamn executive in the place I had researched, found out their weaknesses — everything. I played like a harp. I dun't miss a trick, baby. I had a whole plane-load of 'em flown over —at my expanse—so preview

flown over — at my expense — to preview 'Idiot' at Winston Churchill's old club. And even though I knew damn well 'Idiot' was going to be a million seller I wanted the word put out on the Iggy Pop fella right from the

top.
Also I wanted it made known in the most

Also I wanted it made known in the most stringent terms possible that it would be very very foolhardy to mess with Iggy Pop. Because it might take a month, it might take a year, but you do the wrong thing by him and you're gonna regret it very, very sorely. "See, I started reading in the papers about me being the 'Godfather Of Punk' and ligured well, if I'm going to be the Godfather hen I'm going to be a real Godfather, Mafia style. Taking no shit from anybody and screwing anyone who tried to screw me". screwing anyone who tried to screw me"

HE SUBJECT to LA sends him reeting off into a near hysterical rap about his current status. See Nick, I'm so damn happy, I'm rich.

"On come on, I've been around, I've met all the women, and I'll tell you one thing, I'm more woman than any of 'em, Just check my more woman man any or em. Just check my tits (he points to his pectorals) I'm a real woman, because I have love, dependability, i'm good, kind, gentle, and i've the power to give real love. Why else would you think that such a strong man as David Bowie would be close to me? He's a real man, and i'm a real woman. Just like Catherine Deneuve."
Only the latter similer causes him to

"As for sexism," here he lights up, "well, i hate women. I mean, why do I even have to have a reason for that? It's like, why are people reviled by insects? I use? em because they are lying, dirty, treacherous and their ambitions all too often involve using me. And however close they come, "Il always pull the rug from under them. That's where my music is made."

Maybe you haven't encountered the "Ms Right". I counter, aware of the dopiness of the remark.
"Oh come on, I've been around. I've met

Only the latter simile causes him to chuckle

HAT produces a 'dork'? Usually a HAT produces o 'dork'? Usually a kind and loving household. Plus the fact that he's ustrally a decent, bright guy with a distinct lack of progressing."

aggression."
This is the second interview convened after a week of meeting Iggy every day. For this session he is wearing a casual suit and thick-lens, wire-rimmed glasses. There is none of the manic persons of the first official performance. Indeed this character couldn't





■ Continues page 48



and the contraction of the contr



Sandy boobs—and how!!

PICTURE THE consternation in these cloistered offices last week as, breathless in anticipation, a score of hoary NME scribes thumped through the hallowed parchment of their esteemed rivals, Sounds: "Sacre bleu," boomed jovial, bearded editor in chief Neil Spencer. "The buggers have scooped us!"

have scooped us!"
As indeed they had.
Sounds' very own Sandy
McRobertson, Kim Fowley's
only begotten European son,
had pipped us at the post with
the lowdown on rock hacks
lurned rock stars. And gosh,
how we staggered 'neath the

His night of shame!

weight of hitherto unrevealed information. Yes, Saunds were proud to uncover the story of the decade! Did you know that Patti Smith was once a rock writer? As was Lenny Kaye, and Dictator Adny Shernoff! The facts jest kept on comin. Like Sandy Pearlman, producer, harmonics wixard and BOC songster was also formerly

employed as critic on Fusion magazine! We reeled under the knowledge that former NME contributor Bob Geldof is in fact the very same Bob Geldof who even now sings with legendary Irish show band The Boomtown Rats!

Yep, we were absolutely, as utstart accorded and we

nay uttarly, scooped and we must doff a humble eyebrow visor to Sounds, extend a



Walking the dog. ANDY GILL stops by at Snouds to pay his respects. Pic: PENNIE SMITH.

THE BOY LOOKED AT JONI

FIRST knew something was going on when we visited England a year and a half ago," reveals Neil Young In the new issue of dope-smokers digest Rolling Stone, gobbling a stream of tobacco juice at the pinto pony peeing up the side of his Northern Californian ranch house.

"Kids were tired of the rock stars and the limpusines and stars and the limousines and the abusing of stage privileges as stars. There was new music the kids were listening to."
Young reckone some folk back in Lairef Caryon looked at the scene and saw it was bad. But not keil.
"As soon as I heard my

"As soon as I heard my contemporaries saying, God what the fuck is this ... this is going to be over in three months, I knew it was a sure sign right there that they're going to bite it if they don't watch out. And a lot of them are biting it this year." Yes, Neil, but is that due to the onstaupt of the nucks or

Yes. Nail, but is that due to the onslaught of the punks or just old age?
"People are not going to come back to see the same thing over and over again, it's got to change. It's the snake that eats itself."
Sounds like Young's been listening to those ex-Akron spuds that he employed in his film Human Highway. a correcty / fantasy / musical viberain good of boys. wherein good of boys Dec-Ecc-Ves-Ohlister in a hightmare sequence.

And found her wanting?



The parting of the ways? JONI looks on lassinated as YOUNG demonstrates newly learnt vomiting techniq

Neil even had a song they could play together called 'Out Of The Blue': "It's better to burn out / Than it is to rust

So how do you manage to keep from collapsing with the old clogged arteries yourself? "I'm lucky." Neil grins. "Somehow by doing what I want to do. I manage to give people what they don't want to hear and they still some back. I haven't been able to ligure that out yet. "The music business is so big these days, I feel dwarfed by it. I mean, I put out a record and, you know, it does okey. Somehody like Foreigner or Boston, they come out with a

record and sell tentimes as many as I do. I think that's greet. But I still feel like this little guy ... Punk, New Wave, you call it what you want, it's nock and roll to me, it's still the basis of what's going on ..."

it's still the basis of what's going on..."
Et tu, Brutus jeans? Ah, well, better late then never. A car full of long-heired, noisy surfers swerve on the highway to gawe at Young. He glares at them..."Hipples." he sneers. The surfers clutch desperately at their throats, gasp for air, keel over, die. Take him Malcolm, he's yours. STEPHEN SHRILLS

MARINUS

print-stained paw and say: "Put it there boys. You really caught us on the hop with that one

COCK-UP

Funny though, there were

Funny though, there were just a few teensy errorettes lurking down amongst the hard reportage. Far be if from us to sully the impression of collective excellence both literary and musical which Sounds, in their infinite wisdom, attributed to the large numbers of humble NME scribblers who over the years have metemorphosed into numbers of number with scribblers who over the years have metamorphosed into board-staking teen heroes. No. no, let no malice intrude as we skip through the portals of rock and roll's vintage years. Geldof, Chrissie Hynda (Pretenders.) Judy Nylon (Pretenders.) Judy Nylon (Snatch), Nick Kent (Pistols, Damned, Beatles — you name 'am), Farran, Murray... the list was endless and infinitely flattering.

But listen you stupid bleeders, the Andy Gill what writes for us ain't the same sodding Andy Gill what plays guitar in the Gang of Four (array fartsy my arse).

(artsy fartsy my arse).
And while we're on the And while we're on the subject of new wave your honour, let us also add that sveite, cuddly Roy Carr was responsible for writing one of the biggest selling pop tunes of all time — we kid you not — but we aren't going to tell you what it was. So there.

And Paul Morley, tell, dusky, urbane, was for even is, for all we know) in a band called The Negatives (who played on the same bill as t'Buzcocks and nearly made in on to The Virgin record chronicling the Electric Circus).

UH, NICK KENT

And, uh. Nick Kent, uh. is And, uh, Nick Kent, uh, is becoming increasingly violent at the persistent allegations to, uh, personal problems that have no basis in fact. Careful Sandy or we'll send round someone to spike yer cocoa. Sounds also neglected to mention that Jonather

Richoerson was once a contributor to Fusion in contributor to Fusion in '69-'70, writing various articles eulogising Lou Reed and the V.U. Or that Richard Hell, when a member of The

member of The Hearthreakers, penned articles on da Remones and David Johannsen (for Lisa Robinson's Hit Parader— or was it Rook Scene? Same difference). When the Voidoids aplit from Sire Hell reviewed 'Some Girla' for High Times and a feature coupling rock and drugs for the same journal. the same journal

And what about Pete Townshend, whose theses on the state of rock and roll, most

the state of rock and roll, most recent of which was printed in this very organ, are always a bona fide good read?

Who else failed to get a merklon? Handsome Dick Maniloba (Cream), Ross the Boss (Teanage Westeland Gazette), Flamin Groovia Mike Wilhelm (Bay Anas Gazette), the geazers in Pere Ubu... We could go on, but a charitable disposition and the onser of redium prevents us. Mind you, if it was a slow week maybe we could get three pages out of this...

SANDY UNSURE

THROUGS



"Interesting you should ask me that, caller ..." TOM ROBINSON gives witty off-the-cuff answers to listen queries from his carefully prepared script on JENNY LACEY'S (left) LBC phane-in prog.

POP FILTH ON THE RADIO

OM ROBINSON guested on Jenny Lacey's LBC radio phone-in for two solid hours between 11 and one o'clock last Wednesday night, soaking up almost interminable adoration with his usual panache.

between 11 and one o'clock last Wednesday night, soaking up elmost Interminable adoration with his usual panache.

This ongoing good vibe altustion was rudely interrupted by an ill informed old berk who called him 'filth' — "You're doing your children more harm than 1 am." said Tom — and a young lad named lan, who was ringing in favour of The Boy Looked At Johnny (Snipcock and Tweed, 23 pages, £25.95).

What did Tom think of the book?

"Embarrassed... embarrassed," he replied. "Tony and Julie have both been friends of mines for many years. But I can't accept the way they stag bands who I know are great... though I do admire the konoclestic way they went in and took everything spart.—"

Ian chimed in with: "Don't you think what they're saying is that people start out it bands saying one thing and then when they're famous turn around and do something completely different? And don't you think TRB have done that with their new album?"

"Er, no," said Tom.

He was also asked his reactions to the music press.—
"They've been very good to me but why must they put down bands like Ganeration X?" Tom wondered — and to the totally sourious allegation by some apprentice Monday Club liotsem that, during the first Anti-Nazi Lesgue Carnival, Tom announced from the stage "Who wants to sleep with me tonight?", when what he rasify said was "Black and white unite tonight?"

The next night T.R. guested on Nicky Horne's Capital Radio show, playing DJ, spinning abscure tracks fram his own past (the original C.H.E. anthem 'Glad To Be Gay', a Cafe Society track) as well as stuff by Nine Simono. The Clash, Bat & Braces and the one and only, it says here, Lewis Furey (LP borrowed at nicth hour from Phil McNeill). Tom also played two imprompts songs at the plano — one by Furey and one off TRB 2— as wall as having a moan and groan about the bad press for his selbum and, yet again, for Gan X.

The show was punctuated every ten minutes by the most offensively iname and for his prompts one original.—"H. I'm a female chassinist piglet... here'

Nicky maintained an embarrassed silence. EDWARD G. ROBINSON (no relation)

THROUGH



BILL NELSON'S RED NOSE

TICKETS evaluate from Codewo Records, Foulton and Committee Structure Structures Music Manua, Structures; Store Centre, Lythan

Wall, it has been a bit chilly this winter hasn't it, and the beer round Selby way is pretty feir, isn't it? Anyway, let's hope Bill Nelson didn't blow it at Lancaster that night. Thanks to Tim in Lytham (even if he does find NME 'offensive') for spotting the nose in the Lancaster Evening



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DEN HEGARTY: A man's got to doo wop a man's got to do...

You must have heard the word because Magnet Records are currently spreading the news around as if forewarning of a deadly virus for which there is no how a middle.

nown antidote.

Big Den, for those of you Big Den, for mose or you who haven't stayed tuned, is Den Hegarty — Darts' former berserk bug-eyed bassman who last year quit the group he'd spent four years building from a bar band into an laterational attraction international attraction.

international attraction.
Den's father was dying and
he wished to be on hand to
help his mother through that
period. As Darts were
committed to a heavy touring
schedule, Den wasn't in a
position to walk out on his
associates at a moment's
notice so, in fairness to

notice so, in larness to everyone concerned, he stepped down. "I didn't quit the business altogether," says Den in one of his rare subdued moments. "I just retired for an indefinite period."

period."
Even so, turning his back on six years' hard graft was a big decision. "Having originally set up Darks, it was only natural that I wanted to see it through to the very end."
Still, as subsequent events itlustrate, Den fell flat on his feet. Within a morth of leaving Darts, he was offered the position of presenter for Tyne Tees TV's Ahight Now—a series of eight half-hour programmes which Den a series of eight half-flour programmes which Den describes as "a combination of Ready Steady Gof, Blue Peter and Jacksnory" — in which his only musical contributions to date have been blowing bartlone sax behind a couple of guests and, to his delicits, sincino back-up to his delicits, sincino back-up. to his delight, singing back-up with The Clash on an impromptu version of Desmond Dekker's 'The Israelites'. "It wasn't until I started

it wasn't until Istarted work on this series," reveals Den, "that I realised just how difficult it was to interview people. Unlike so many other television interviewers who lat the other person's personality come across, I've

adopted a more unorthodox technique: if someone is gonna get me, I make sure I get 'em first!"

To return to his more familiar role of musical madcap. Hegarty is resigned to the fact that the public expert him to percent

expect him to perpetrate a specific image. "Fair enough. At least I offered them the image as opposed to having that image thrust upon me." Similarly. he's prepared for comparisons to be drawn

comparisons to be drawn between his new single — a remake of Laverne Baker's 'Voodoo Voodoo' — and those of Darts. "It's inevitable," he says without concern. "When people say to me, why is my stuff so much like Darts, I say, why not? I originally formed that group over four years ago, so why shouldn't I carry on singing in the kind of style that I do the best? Anyway, since I left Darts is a different band to rehand to re since I terr Darrs is a disterent band to the band I originally set up. They're now moving more towards a Motown approach."

If for Den Hegarty leaving Darts when he did was the proverbial blessing in disquise. he feels it also

disguise, he feels it also proved beneficial for his tormer associates.

"There are innate problems with having a large band. When people used to ask us how we deart with internal problems my stock asswer. problems our stock answer

problems our stock answer was: if two people have a disagreement, there's ten other people to laugh at them. "But what really happens is that you eventually stop having things out with each other. Usually, they blow over, but should a crisis suddenly arise all these little. over, out snould a cress studdenly arise, all these little things suddenly come out into the open and then there's the risk of everything getting completely out of hand.

"If anything, my decision to leave did approprie

leave did everyone a power of

Don't you just love happy endings? ROY CARR



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BACK ON THE ROAD

SMIRKS KEEP RIGHT SMIRKING

UST ONE YEAR ago the future of The Smirks seemed assured. A contract with a fashionable label was secured after only a lew gigs, and a bundle of rave reviews echoed a busy word-of-mouth buzz on the freets in hometown Manchester

What then happened could be the story of dozens of bands.

"Beserkley," says a rueful Simon Milner, "was supposed to be the "fun, fun, fun' record company. It could have been fun, but they were really humourless about everything. humourless about everything. Like the 'Smirks Against Travolta' campaign — surely thet was fun — they had to be forced into it. They wouldn't mention it on the adverts. When one of our fans wrote to them asking for information, they wrote back, giving our mailing address in Manchester and saving it was Manchester and saying it was absolutely nothing to do with them. They seemed to think it would ruin their image."

When Milner was subaquently arrested for obstruction — at the premiere of *Grease* — and got saddled with the resultant legal costs, Fred Cankrell, then Beserkley UK boss, wrote to NME to state that "Simon hasn't asked us to new his lenal tees." asked us to pay his legal fees and if he does, we will." He asked. The cheque

"When the band signed to Beserkley," comments Smirks manager Andrew Jaspan matter of factly, "it was just after Egyptian Reggae' had hit, and they seemed to be a small company who gave personal attention to their artists, who seemed to have the right ideas about marketing, and also seemed to have money. But when Richman stopped shifting units, the resultant cash shortage mean they were spending all their time wondering where the next "When the band signed to wondering where the next penny was coming from and the creative side just seized

So in nearly a year with Beserkley, only two singles were released, 'OK UK' was an



. . can you name the film?

TWAS a night like any other. A hot, muggy, Berkeley, Celifornia kind of night. The kind of night that makes underwear and shirt collars damp. The kind that makes ople get restless.

people get resterss.
Teenagers, when they get
restless, tend to do crazy
things. They get kind of frisky
with it, y'isee
They get up to the sort of
mischief that makes their
parents start cursing Dy

Spock and asking each other where they went wrong, it all began when one of the downtown movie houses started numbing late-nite acreenings of The Rocky Harrar Show.

This was mostly to compete with the sexual circum gring on outside on the

compete with the sexual circus going on outside on the strip: the sunset perade of TV queens and cruisers and kida running every from birch and brimstone bible-belt fathers in Sesperiide or some similar one-horse township.



THE SMIRKS prepare for their solo flight (L-R): lan Morris, Mike Doherty, Neil Fitzpatrick, Simon Milner. Pic: KLAD McNULTY

NME Record Of The Week — despite the stroclous production. "We had no experience in the studio before then," admits Milner, "and it was all mixed down by Kenny Laguna after we'd finished recording. When we heard the final mix we

discovered he'd added a glockenspiel ell the way through."
"Rosemary" was a misguided stab at a commercial formula. Originally schaduled for September last year, by the time it was released two months later it was caught in the pre-Xmas rush. 'Rosemary' sank without

trace. The last straw was Baserkley's refusal to accept The Smirks' debut album. Exit one band emidst a sea Exit one band smidst a see of litigation which concerns not merely The Smirks' relationship to Beserkley UK Ltd., but the company's relationship with Beserkley Inc. (the U.S. parent), distributors Polydor, and with various cruditors. various creditors.

All this would cause many an act to call it a day — but The Smirks have decided to Go h Alone

Already heavily in debt "we've decided to extend our creditors" — they've elected to go sheed with a tour to go aheed with a tour originally scheduled to promote the album, re-labelling same the 'Smirks Seek Employment Tour', secure in the knowledge that all the gig receipts go to paying off their agency and on equipment hire, and that two gigs are at subsidised rates for charity amyway ... "We're hooin BAR and Gav Lib will do charity anyway . . . "We're hooin RAR and Gay Lib will do benefit for us!

a benefit for us?"
To replace the never-to-be-released album, The Smirts have rush-recorded an EP, which they feel—and I can agree having heard the result—to be the best thing they have rush-released.

heving heard the resistr—10 be the best thing they have ever done.
""American Patriots' is more definitive of our style. The singles we've had out have been other people's ideas of what we should sound like. Before, it was drummed into us to record something to get on to the playlist. But we've got three good songs here, if the lyrics mention penetration," sentimental shits', things like that, well, bugger the radio, we'll just put it out anyway for people that like us. Looking at it now, if Rosemary' had been a hit, it'd have been a disaster."

Of course, behind all the Of course, behind all the optimism, the cost in human endurance will be high. Road manager Steve wonders exactly how far five toeves and two fishes will stretch. And as there's no chance of hotels it's a question of sleeping in the van or travelling from home for every date.

But don't worry. True

every date.

But don't worry. True

Northern Grit will win out.
And just in case any younger
fans are worried about the
ah — 'questionable' tyrics of
the popsters' new material.
The Smirks have a new
strategy to avoid the

strategy to avoid the temptations of the road. Not only has bass player lan Morris, formerly the toast of Manchester's ligging circles, gone on the wagon — "mine's a Britivic Orange" — but they have a new code. Each of them starts off the tour with 30 points, and these are then lost for such aberrations as brief

aberrations as brief encounters, too many encounters, too many shandies, and generally not having that certain je ne sais quoi at all times. And wouldn't you just know it. As I write this, they've all

got 30 points.

IAN WOOD

THRILLS

Meanwhile. back in Kings Road . . .

N MARCH 31 after more than 2,500 performances, The Rocky Horror Show does the time-warp for the very last time at the Kings Road Theatre, its home of nearly six years. In time-honoured showbiz

fashion, the lease runs out and the production must move lock, stock and

The musical comedy, written by flichard O'Brien and partner flichard O'Brien and partner flichard Hartley, began life at the Reyel Court's Theatre Upsteins but soon outcrew the tiny loft and moved down the road to the Classic Cinema. It stayed there for two months to accommodate the rapidly growing cult following before finelly resting at the Kings Road Theatre in Octobar '73, where it's been ever since.

Rocky Horror not only launched the careers of Tim Curry, Little Nell, Meat Losf and creator Richard O'Brien

Curry, Little Nell, Mest Loef and creator Richard O'Brien (who has not since managed to repeat this huge success in his subsequent productions F.Zee and Disaster), but it generated a whole Rocky Horror industry — spewning the sleeper cult fillm, at least three sound-track albums, and worldwide shows (New York, L.A., Japan) most of which curiously bombed-out. Now, the world famous Kings Road Theatre is to be converted back into e cinema complex — Classics 1, 2 and 3. Somebody's bound to have the bright idea of screening The Rocky Horror Picture Show once renovation is completed — the irony is just too irresistible — but it would have competition. The Kings Road production reopens in April in the West End (Comedy Thestre) where director Jim Sharman already has a modest liftle success called Jesus Christ Superster, London's longest runnig musical aver.

caned Jesus Units Superster, London's longest runnig musical ever. Will be repeat his success? Does anyone reelly cere anymore? ELISSA VAN POZNAK

MARICUS



Rocky Horror fanatics at the U.C. Theatre in Berkeley. Pic: DAVE PATRICK.

Then a strange thing

happened.
The regular night crawlers got displaced by teen weekenders driving up from the suburbs by the borrowed

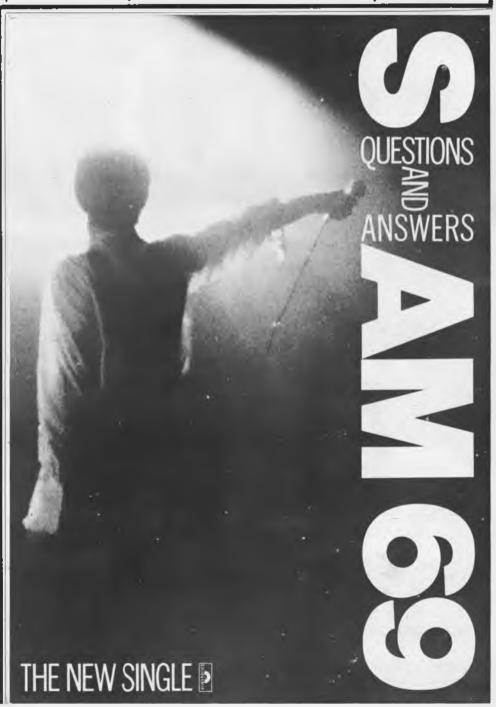
car load. Sure, there's nothing so new in that — except that they were coming back week ster week. . and as the weeks went by they began to rilmic the bizarre antice that go on in the movie, and as the months went by they just got wilder and wilder. They would dress up Mondo Perva like the characters on the screen, and cheer and cues and hiss as the

situation demanded. They'd sing all the sange, sevouring the more risque lines and giggling at words like 'transvestire'. They even took to showering each other with rice during the wedding some.

Now The Rocky Horror Show is playing lates ell over the US and the cult — that's what they call it — is

spreading.
Like I said, figuring out
teenagers ain't easy. They get
the craziest crazes . . . PRIVATE DICK

THRULES



Carter's pals in trouble?

record ispers that will allege conspiracy and attempts to monopolise the record business is being prepared in America by the Recording Industry Competitive

Being prepared in America by the Frede Foundation.

Attorney Denis H. Eisman, special counsal to the RICTF, says its aim is "to protect the industry and public from abuses arising in the course of competitive interstate and international trade". "The major labels," Eisman comments, "are making good profits. There is no need for them to keep driving prices up. They are doing this at a time when President Carter had called for wage and price controls. Many of them feel they can get away with it because they are close to the President when he was running for office.

office.

'They are putting the little guy out of the picture. He's being swallowed up by the majors." In a document entitled Intelligence Report, the RICTF claim that CBS' Columbia Records

is the leader in price boosting and

is the leader in price boosting and price fixing.

The report also claims that certain large retail outlets in America may be getting free LPs to sell over the counter in exchange for inflated seles figures of albums

to the national record charts. DICK TRACY

CHROME ENCOUNTERS (A KIND OF CALIFORNIAN CULT)

HROME ... a name to conjure with, a band to conjure with you. At present our data informs us that Chrome is four men with a mission whose only certainty is its uncertainty.

Its uncertainty.
These four men are Demon
Edge. Gary Spain, Helios Creed
and John L. Cyborg. They have just
released their third chapter, 'Half
Machine Lip Moves' — given an
enthusiastic readout in last week's
NME by the real Andy Gill (no
relation).

relation).
Chrome exist somewhere elong the California fault line (S.F.).
Chrome have evolved from impenetrable, feroclous pulsar musique to something further out. In 1976 they entered preliminary orbit with "The Visitation": electric

ailicone chips just to get you

silicone chips just to get you primed.
In 1977 they followed a slipstream wake on 'Alien Soundtracks', a collection of scientific American blueprints in a direct line of descent from ... thang on a minute and 'fil adjust this plugi, Quicksilver Messenger Service. Tim Buckley's 'Stersalior'. The Grateful Dead of 'Aoxomoxoa' and associated weirdness, Spirit's 'Future Games', the legacy of James Marshall Hendrix, Red Crayola and Pere Ubu.
If them folks or some of 'em tickle your digestive tract, then Chrome is the home for you.
Their philosophy is centred on another each in an unknown dimension where there are fresh

dimension where there are fresh landscapes, rarified atmospheres, no timeclocks and very different

social climates. The workers have revolted for good but 1984 don't come into it.

Literary inputs are many and varied: Harlan Ellieon or Philip K.

Dick, perhaps. But add the ingredients to Damon Edge's pre-cognitive assimilation of celluloid banks and chemical laboratories and you're still hopelessly in the dark.

They use conventional instrumentation — and also not just any oft combination of

instrumentation — and also not just any old combination of hardware. For example: machine guitars, buklahs, barbecue, industrial percussion, data mamory, glass, TV, electric waterphone.

Chrome is a phenomenon more intimidating than The Residents and less befuddled by commercial cosmeticism than Devo.

in metal dust dunes. We're not sure, see. If you want to investigate this remarkable group of lunstics then badger Rough Trade or your neighbourhood import store into ordering their vinyl capsules. Then write to Chrome Communication — Siren Records, 625 Post Street. Suite 188. San Francisco, California 94119

THRIDES

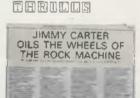
The Lone Groover



Their identity is not a closely-guarded secret, though no one knows what they look like. They could be friendly and covered in fur, or members of the untermench dredging for survival in metal dust dunes. Wa're not

MAX BELL

BENYON



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GUARANTEE OF SERVICE TOVE P TODO ITÉ ME TO CHOOSE FROM MIDE SEIGNA, ACHICE "BEST PRODUC

USH IS something which the music business has down to an art. And in last week's Music Week. The Biz's Bible, no less then 25 gushing pages were devoted to the 15th birthday of Top Of The Pops.

Top Of The Page.

Introducing the supplement was a tribute from those purveyors of pap Nicky Chinn and Mike Chapman which went like this: "Imagine ... It we had left this planet 15 years ago we would only just have reached the vicinity of Uranus or the corner of the Milky Way, and probably would have seen and achieved very Ntile. "In those 15 years one television programme has created hundereds of sters and has captured the imagination of counties millions of people, young and old. We don't have words to express our thanks for your support..."

imagination of countiess millions of people, young and old. We don't have words to express our thanks for your support..."

Quick nurse, the screens.

More self-congratulatory drivel was contained within, where such turkeys as ex dencer Robin Nash, 707P head honcho (whose track record includes associations with Basil Brush and Creckerjack), Tony Blackburn and Peter Powell have their thoughts on this important feature of national life.

"It's an institution," guished several of these Very Important People. Original 107P producer Johnnie Stewart revealed how his association with the programme had been "I lot of fun and a lot of headaches."

Numerous record company promotion men lit is their thankisse task to flunky around the power-that-be at the Beeb in order to get their product played) song the praises of the programme with the kind of sycophenicy that would make even Little Nicky Horne eat his heart out.

TOTP man Paul Bishop related the histrious yarn of how a band warning masks nearty plunged him into the nearest psychiatric unit. Saild Bishop: "Not so long ago a band furned up at 11 o'clock and I nearly had a blue fit when I saw them on the monitor. The whole band were wearing masks, includ accept the feat mast the backing musiciens might wear masks, but the lead singer had the most hideous mask "id were seen, it immediately occurred to me that this was a show for the family going out at 7.15 pm and there was no way he was going on TV with a face looking like that!

"Irefused to discuss the matter, and needless to say, they were all looking much more normal by five pm."

Thank goodness for that!!

Three notable absentees from the record company tribute adds that paid for the supplement were Stiff Records and, more surprisingly, CBS and ABM.

Thrills leaves the last word to Toe-nee Black - Black Black burn: "It (the prog) features top pop music and that's what people want to hear. Other pop TV shows have fallen down because they try to present new acts who people don't really want to see. The dey that they

THRIDES



ROBIN GNASH at the controls. Pic: PENNIE SMITH



ZENON DE FLEUR

HIS WEEK, the London R&B community is in mourning for Zenon Hierowski — better known as Zenon de Fleur, rhythm guitarist and founder member of The (Count) Bishops As noted in last week's *T-Zers* at news pages. Zen had been news pages, zen had been seriously injured in a car accident during the early hours of the morning of Saturday March 10 after a Friday night Bishops gig at The Nashville in West London.

The Nashville in West London. Zen had been in intensive care at West Middlesex Hospital, but had been taken off the critical list midweek. He had been conscious and coherent to the point of demanding to see proofs of the aftwork for the upcoming Bishops third album (recording of which had been completed only a few days before his accident) and insisting that the band carry on with a temporary. carry on with a temporary carry on with a temporary replacement until he was fit enough to repoin them. However, he'd been experiencing trouble breathing, and what was expected to be a fairly routine operation was planned. It was expected that Zen would be transferred to an ordinary ward after his operation, and then released to convelecce at home until he was ready no on hark to work.

convelesce at home until he was ready to go back to work.

Unfortunately, there were unforeseen complications. Zen died on the operating fable, and on Sunday his many friends and colleagues learned that they had lost a fine musician and a fine man.

Zen had been an accountant before egot bitten by the rock and roll bug, and the legacies of that period of his life were a sound head for business, a few flash threads and the Aston

few flash threads and the Aston Martin that was his pride and joy. He'd put together The Count Bishops (later to abbreviate their name simply to The Bishops) in collaboration with Mike Spenser and flown ace picker Johnny Guitar in from the States to join the

Guitar in from the States to join the band: a tough, tight, boisterous R&B unit that had joined the auto circuit around the same time as the them-new punk bands.

In partnership with the band's then manager, Pate Mannheim, Zen had opened up a P.A. hire company which boasted one of the best rigs in town, and he ran the P.A. company with the same blend of enthusiasm and professionalism that he brought to professionalism that he brought to professionalism that he brought to everything he touched. He wrote some of The Bishops' best material and sang 'Train Train', the most haunting number in their repertoire, and his crunching, relentless rhythm guitar drove the band along with both power and sensitivity. He was also much in demand as a sound may and any receipt who.

He was also much in demand as a sound man, and any group who rented his P.A. his the jackpot when — if The Bishops weren't working — Zen came along in person to mix their sound. He'd dabbled in record production, mixing a few of The Bishops' tracks and taking care of production duties on the Blast Furnace records, and was shaping up to be a hell of a good producer. Zen was blessed with both of a line ear and the ability to coax and coerce musicians

blessed with both of a fine ear and the ability to coax and coerce musicians into giving of their best. If you were a friend of Zen's, you could rely on him for help and advice whenever you needed it. Whether it was a few tips on how to fix an amplifier or repair a guitar, or whether you needed a shoulder to cry on when your band broke up, Zen would get on the case and halp out his experience. the case and help out. His experience, humour, compassion and strength of character were attributes that he placed at the disposal of anybody who needed them, and he did it without a second thought: simply as part of his responsibility as a human to other

humans.
That don't mean Zen was a sucker That don't mean Zen was a sucker for anybody. He was shrewd and canny, and a sharp and precise judge of character; plus his business scumen came in handy when The Bishope had a long run of management problems if he hadn't been a dedicated musician, he could've distinguished himself as a manager, a producer, a sound angineer. He was a talented man, was Zen.

He'd gotten his nom de guitar during a riotous session at Pathway during a rictous session at Pathway Studios when a combination of exhaustion and booze had led him to assume a recumbent position during the mixing. Someone mumbled "Look at Zen on de floor", and Zen was known as Zenon De Flaur for ever

Writing obituaries is a wrench even Writing obituaries is a wrench even when you're writing about someone you didn't know: whose music you've admired from afar. Zan was a fine guitarist and songwriter and I admired him for that, but I admired him also for his dazzling variety of skills, for his professionalism, for his enthusiesm, for his entering that he expended his energies as goodhumouredly and wholeheartedly on the behalf of others as for himself. Plus he was my friend: he helped

on the behalf of others as for himself Plus he was my friend, he helped me a lot, (aught me a lot, (anioyed his company ... what can I say? I knew him well and I wish! I'd known him better. For everyone who knew him, for everyone who enjoyed his music, for every one of the bands that he helped out with his expertise and his time and his facilities, for his family, for The Bishops and all of their friends and fans, let's leave it with this:

and fans, let's leave it with this: Zenon De Fleur will be remembered. With love and a sense of loss.

CHARLES SHAAR MURRAY

STEELY DAN TO TOUR? UH, NO.

PART FROM queries A about the prompt arrival of expenses, one of the most pressing questions asked by us rock hacks is will Steely Dan ever tour again?

ever tour again?
Steely Dan have toured
Blighty but once, and the last
time they pleyed live
anywhere was back in July
1974 — in California. Since
then there have been
repeated rumours that Walter
Becker and Donald Fagen,
supported by an artillary of

expensive sessioners, would once more take to the

highway. According to Toto's Jeff According to Toto's Jeff Porcare, drummer on numerous Dan records and one of the two sticksmen who accompanied Steety on their last tour. Becker and Fagen were all set to pack their surcases last year — until the nussicians they'd hired priced themselves right out of the market.

merket.
Amongst those involved were Jim Kehner (drums), Tom Scott (horns) and Victor

Feldman (keyboards), as well as Den regulars guitarist Denny Dias and Porcaro himself. Fagen had even written a 45-minute medley written a 45-minute medity containing alongs from the first three Steely Dan albums; and they were to play their lest two long players. The Royal Scam' and 'Aja' in their

notes seem and Aja in the entirety.
But couldn't Becker and Fagen have hired different musicians, Thrills asked the Toto man?

'They don't like trying out different musicions. They just

love the guys they play with." But not, it seems, enough to pay the earth for them. Porcaro, presumably, wasn't one of the players who'd siked for too much? "I asked for enough, but not no match."

Steety Dan are currently recording their next waxing, their last for ABC Records, after which it seems that they'll work for those wonderful WEA people. CUT PRICE

THRUUUS





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Blood in Brisbane MORE BAD BOY STRANGLERS STORIES

HE STRANGLERS caused uproar here in Brisbane, the city that spawned The Saints, when they cut short their gig at the Queens Hotel and walked offstage after playing for only 35

Two nights earlier, at the same hotel, bass guitarist Jean Jacques Burnel leapt into the audience and smashed a well-known local punk on the head with his putter.

guitar.
The punk who copped it was no ordinary ligger. He cells himself V2 and is a familiar figure at most Brisbane rock concerts and dances. His eyes bug out of his head like those of the kids in The Village Of The Danned, ord he invariably wears from. in The Village of The Damned, and he invariebly wears' lggy. Pop atyle black leather pants and whatevar punk paraphenalia is currently fashionable. During The Stranglers' first two songs in Brisbane V2 pogoed close to the stage and spat repeatedly at Burnal.

Burnal out up with the

spar repeatedly at Burnel.
Burnel put up with the
spitting until the middle of the
third song, "Straighten Out",
when he jumped into the
audience and smashed his
bass guitar down onto V2's
head.

head.

Blood streaming from a head wound, V2 fell to the lloor, picked himself back up, shook his head and continued

After the next song, lead guitarist Hugh Cornwell said: "Listen, spritting is two years out of date man. Spritting was big than. Now it's called sweat."

This incident, however, was by no means the start of the by no means the start of the syeming's troubles. Five minutes before they were due to begin the set at 10.30 pm. The Stranglers demanded four bags of lottles (sweets) and refused to go on until they out them.

There were no shops selling lollies nearby, and the Queens Hotel didn't stock any. The show's promoter, Peter Williamson of the local FM station 42222, ran round the

audience asking if anyone had lollies in their cars. Somehow, ha managed to

scrounge enough sweets to satisfy The Stranglers and they went on with the show. At the end of 'Burning Up Time', Cornwall sang 'Would you like a sweetie?' and the band threw lotties to the

audience.
Before 'Nice 'n' Sleazy',
Cornwell asked: "Are there Cornwell asked: "Are there any potential strippera here?" Quick as a flash, a bra-less, buxon blande in a firmay white dress jumped onstage. "The stage is yours," said Cornwell. According to promoters and members of the audience who knew her the grid was not a plate. "Institute of the stage of the promoters of the stage of the promoters." the girl was not a plant — just an enthusiastic member of the

She danced energetically She danced energetically throughout the song, dropping the top helf of her dress several times to reveal her rather large boobs. When she ended she jumped back into the arms of the restricted testing to the series of the serie

her boyfriend in the audience

her boyfriend in the audience.
"Thanks a lot cobber", said
Cornwell. "That was really
Bruce, sheila." But then he
added: "We were a bit
disappointed. We thought
you'd get your knickers off.
Why didn't you get your
knickers off? That's what's
called a strip.

knickers off? That's what's called a strip."
Cornwell's between song patter during the remainder of the set included such witty comments as:
"We were told the Queensland audiences were amazin", but you lot are like a block of concrete.
"I'll tell you what it's for it."

"I'll tell you why it's 'ot in "ers. It's because you lot are standing still. If you start moving, we'll get a bit of wind going. I'll ny farting.
"You took like you're 'arf asleep."
The Stranglers played for more than an hourt na shoul

more than an hour to about 600 people at the first Brisbane gig. Not so the second gig.

Not so the second gip.
About 1,000 people
squeezed into the pub on a
hot Thursday night (March 2)
This time V2 was banned from
the hotel by the management.
Trouble started during the

Excited Aussie punks geze in awe et smeshed drumkit, broken beer glasses, empty stage, expensive ticket stubs . . .

second song, 'Sometimes', when Cornwell was hit on the head by a beer glass thrown from the audience. After the song, Cornwell said: "Listen, some jerk's tryin' to be clever throwin' glasses at me. Do you wanna come up here and finish it off? Or do you wanna hide in the shedows with all the other people out there?" Several glasses were thrown onstage during the next six numbers. song, Cornwell said: "Listen,

next six numbers.
Then came the ninth song,
'No More Heroes'. After the
first verse, Burnel turned his. back on the audience and bashed Jet Black's drum kit with his guitar. Black pushed the kit onto the floor and threw his sticks and pieces of his equipment into the

audience. Smirking, the four Stranglers then marched off stage. They had played for 35

stege. They had played for 35 minutes
The bewildered audience streamed for more. Some yelled "Go home poms".
"Pommie bastards", and "Come back you basterds".
But The Stranglers did not cature.

'I bet they're back at the

"I bet they're back at the Parkroyal (the plush hotel where The Stranglers were staying) counting their money," said one long haired surfie. Many witnesses said they fall the walk-off had been premeditated. It was certainly well timed, when one considers their last song was called 'No More Heroes'. While it was true that called 'No More Herces'.
While it was true that
Cornwell was hit by a beer
glass, the group went on to
play six more songs after that.
And when they walked off,
they gave no explanation for
their actions to their autience. their actions to their audience, who had paid \$6.50 to see

them.

I went to the Parkroyal in an attempt to ask The Stranglers for an explanation for their early walk off. A clerk at the reception desk told me The Stranglers had given instructions that they were not to receive any visitors. to receive any visitors or phone calls.

When I told the clerk I when I fold the clerk I wanted to give The Stranglers a chance to explain their action, as I was doing a story on the concert for the local paper, he rang Cornwell's room.

and as he put the phone down, he said: "Mr Cornwell said to tell you to go bury your

KEVIN MEADE

THRULLS

AND FINALLY . . .



DAVID BUYS A BEARD!

ND THIS is what he looks like this week . . . Sporting a Deer Hunter crop and a fetching line in peach-fuzz, self-confessed L'Umno Vogue David Bowie queues up for fish-head soup along with all the other dissidents prominently displayed in a recent issue of Vogue For Men Ilitalian edition, a snip at 2,000 line). Actually, once inside the glossy pages David prefers to rub shoulders with Diane Keston and Amanda Lear (yawn) and he drope pearls of wisdom like "Quando lo giravo il suo vestito era pronto." We think he was complaining about the meetballs on the set of Just A Gigolo.

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.. The Soviet Table Tennis Squad

Moreover, further questioning

The Jam?
What's more.
"Sound-On-Sound" ian's the first album on which Nelson has voiced his misgivings about the future.
"Had Bebop stayed together," he opines, characteristically co-operative. "the album we'd have made probably wouldn't have sounded all that different from the Red Noise album." But we couldn't have gone out and played the entire album on

Noise's album "Sound-On-Sound," with its XTC,

Bowie and even Stranglers soundalikes, not to mention themes that very fashionably echo Orwell's 1984, would only confirm

this opinion.
If would be wrong, though,
After all, didn't Bebop have an
album out entitled 'Modern Music'
long before modern became a
genre within a genre? And hasn't
Nelson, now a wearing-wall 30,
been touting suits on stage long
before anyone had even heard of
The Jam?

this opinion.

and played the entire album on

and played the entire album on stage 'cause we would have been harrassed by people who wanted to hear stuff off our early albums. "It's like the other night (he refers to Red Noise's Bristol gig, the first of the tour), it would have been easy to say. 'Heads down, c'mon, let's rock and roll,' which is what we used to do to get people going when the music or the sound wasn't happening with Bebop. wasn't happening with Bebop.
"With this band I don't want to

work on that level at all. I refuse work on that level at all. I refuse to do what we did lie. Bebop materially just to get the audience off. If it doesn't happen with Red Noise on a concar level we'll play clubs, even if it does mean a loss in

To tell the truth Nelson did slip in To tell the truth Nelson did strp. the old Bebop fave 'Ships In The Night' as an encore at Bristol, and two songs from the last Bebop album, Drastic Plastic, are featured in the Red Noise set; he regards the latter as on very much the same lines as Red Noise and a rect departure from the rest of bop's albums, hence the word

moreover, turner questioning reveals that despite his musical radicalism Nelson still wants to please audiences. "I played 'Ships In The Night' at Bristol for an ego boost. I'm not that independent. I mean, I freak

out when an audience doesn't out when an audience doesn't really go for something, I get worried if it's not getting through and ask myself if it's my fault. And yet somewhere deep inside I really believe that what we're doing has work to be faught far. not to be fought for.

N STAGE at Southampton Gaumont, the second date he he he ho lives tour. Bill makes no such concessions to the audience even though he's bombarded with requests for old Bebop material. "We're trying not to soft soap you," he announces at one point and later tantalises the crowd with a typically elegant guiter solo — but not before saying: "The next one contains something remotely resambling a guitar solo."

There is just one guitar solo in N STAGE at Southampton

There is just one guitar solo in

Despite the poor attendance — apparently Bristol was little better — the crowd are surprisingly familiar with Red Noise's material and give the band an enthusiastic welcome. Red Noise are clearly an outfit who need to play themselves in, but their energy and enthusiasm are obvious, a marked contrast to the last time I saw - a slick but ultimately weary tribe

STEVE CLARKE investigates an alleged Opportunist Modern Coup. BILL NELSON defends vigorously.

Bill's rhythm work is particularly impressive and Andy Clark's keyboards are right on target. Apart from Nelson, Andy is the only member of Bebop to survive the upheaval. He says that not only is Red Noise an entirely different band to Bebop, but Bill is a new person. person.

HE NEWS THAT Nelson had He NEWS that I waison had decided to cell it a day with Bebop came as a surprise to devotees. But for some time he had been thinking of breaking up the group. "My heart went out of it just at the end of the "Modern Music" at he end of the "Modern Music period." He says. However, the way it actually ended came as something of a surprise even to Nalson himself. Bebop had just complated an

American tour last year (incidentally, 'Drastic Plastic' was their most successful so far in the States), and Bill, with his wife Jan, had gone on holiday prepared to be committed to another Bebop

tour and album.

Meanwhile his tour manager, friend and confident Paul Bailey had informed Bebop's management of Bill's continued frustration with Bebop that Bill himself, or so he says, hadn't dared to passion. Lo and behold the management told Bill on his return

from his hols that if he really wanted to change his scene, then so it should be

So how much is Red Noise influenced by the new wave, Bill?
"Not so much influenced by it as encouraged by it, Which is what! Plastic. I was very much encouraged by the fact that it was now quite acceptable to do ideas that Bebop used to have to do in. parts and dare not bring totally out into the open for fear of being . . . into the open for ear of being ... well, not ridiculed, but we'd developed a certain style and I was a bit afraid of doing anything too drastic with it over-night. Which I couldn't have done anyway 'cause the record company would have turned around and I'd have been carbed on the cont

turned around and I'd have been sacked on the spot."

His paranoia about The Biz is still there, even though it was his management who ultimately approached him about knocking Bebop on the head.
He continues: "The new wave

He continues: "The new wave connotations are all well and good if you still accept the new wave as a sudden overnight thing. But it really wasn't.

"You can compare it with the Modern Music Movement that started around the "20s."

Nation of course refuse the

Nelson, of course, refutes the suggestion that he is trying desperately to be modern. And I for one don't disbelieve him. For instance, he tells me he got the idea for Red Noise's Red Guard

suits not from the likes of Devo but from The Baatles circa 1965. As for the hairculs, he admits that the basic initiative for the

that the basic intelligence in the collective crop came from him, but he doesn't want it to look as if anybody is under his thumb.

"It's important that we look like we mean business. The music is rigid and stark and the look should

complement it. The songs are reflective rather than overtly laying. reflective rather than overfly laying a trip on the audience. It's enough for it to be said and for people to make their own judgement. "A lot of the songs are a little bit 1984ish so that sort of look goes

with it. It doesn't mean to say the with it, it doesn't mean to say the band's going to be that forever. This is one album and if there was a certain unity that emerged in our songs, then that's what I want to put across for this tour and this album. Next time I might do completing tetally (includes."

something totally frivolous."

But a lot of bands are writing

about 1984ish things.
"It's difficult to run the narrow line of being intelligent and fashionable at the same time." Come again?

It does seem as if you're at pains to get A Point Across with Red Noise?

Youse?
"Yes. I think it should say it for itself." he says after a moment's reflection. "I think it might fail completely on that level. I'm hoping that it should be said more by the way the band presents itself, either on record or in front of people, than by too much explanation on my part

explanation on my part."
XTC appear to have played a part in influencing Red Noise
"I disagree, it's like a couple of guys said to me the other day. Did you choose John Leckie to produce you because of XTC?" If you're sensible about it you could take seven records and flod some seven records and find some

seven records and find some points of comparison. Surely nothing's that original anyway. "I can't see it (XTC) myself. Neither can John Leckie."
But your vocal inflexions seem very XTC?
"I don't know whether you've heard the very first Bebop single, before we signed to EMI, 'Teenage Archangel,' released on a private

The first time Jan heard the Red Noise album she said, 'Why have Noise album site said, "Why have you gone back to singing like you did on "Teenage Archangel?" All "ve done is taken that and gone back to what I consider my primitive vocal style, but tried to "What I didn't have then,

"What I didn't have then, perhaps, was the understanding of how it could be put together. In fact towards the middle period of recording Babop everything got much smoother. We got much more slick, which wasn't necessarily a good thing. Which wasn't the idea when I staned out with the band. The edges were knocked off by the industry."

You seem to continually harp on about the industry perverting your vision.

"That's only because I'm weak, or I was weak. I didn't have to do or I was week. I didn't have to do that. You get a taste of success for one thing and you get a fair amount of financial reward for it, and it's then very easy to compromise. I don't think many of

compromise. Look titunk many or the new idealistic bands will keep up what they're doing if they start getting money for it. "I don't think Red Noise is going to be that successful. I don't even look to it to be as successful as Rebop. I'd be kidding myself if I

thought if was.
"I didn't expect 'Furniture Music' to be a hit single. That's not the point. That's not supposed to be what the band is about."
Which is?

which is?
"Just trying to play to people who understand what we're doing. I'm not bothered about a huge audience, I don't want to conquer the world.

I want to find an audience who are discerning enough to appreciate what I'm doing. I don't want to be thought of as ellist or anything. There should definitely be enough people who anjoy what we're doing to make it worltwhile. I don't mean financially worthwhile, but sprittally. worthwhile, but spiritually

worthwhile

worthwhile."
How much of a risk is it financially?
"If you compare it with before a started working with Bebop and turned professional, I had a terraced house and brought in between £15 and £20 a week, And w I earn — and so does the bend £80 a week."

OCK GUITARIST Chris Spedding has a reputation as a picker. Sitting on a sofa at RAK records, he first of all picks his nose with the tenacity of an archaeologist at a major dig. Then he transfers his attention to some plistening red spots on his

contemporaries.

He's had a couple of hit singles in the UK in recent years, been part of Bryan Ferry's touring band, played on Wombles' sessions,

belonged to a much fancied group called Sharks, and for a time was associated with The

group called Sharks, and for a time was associated with The Sex Pistols, though he insists he never played with them. "I was the only established music business figure who took the Pistols seriously when they started, I phased myself out when everyone else went to the opposite extreme and said they were brilliam. They weren't that bad, but they weren't that bad, but they weren't that good either.

"It'll probably go on my tombotione that I was the man who played with The Sex. Pistols, but it's not true. I just helped them out when they were attacked."

Once again Spedding was in the wings, but not centre-stage. The mystery is why he never did a Jimmy Page 10 years ago, and formed his own head-hangers.

why he never did a Jimmry Page 10 yearn ago, and formed his own head-bangers group for the American market, doing fancy guitar solos in sports stediums. "Welf, I would have been selling myself short doing that, Besides, what fancy guitar solos are we talking About?"

The sort of fancy guitar The sort of fancy guilar soles of which you are presumably capable.

"This is what people presume about me. I don't think I could do that sort of think!"

Surely you have the skill?

face.

Mr Spedding does not seem to be in good shape. The spots stand out brightly against a deathly night-club pallor. He's just got off a Transatlantic flight and is inevitably somewhat tirad. He hardly looks the picture of a rock superstar.

Dre reason for this is that he jin't one, despite 10 years

he isn't one, despite 10 years of slogging round the

"I should have fucked off ages ago," he ruminates, "I should have earned millions

snoutchave earned millions and retired by now."
Why haven't you?
"Basically, because I'm still secited by the music. I'm still hungry for success. I've had some success, but not enough to retire to a country mansion."

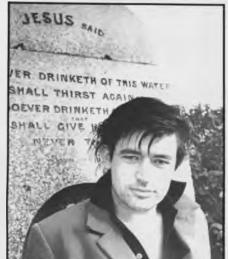
iansion." In fact, Spedding's so fai from being a rock millionaire that he's had to disband his backing group and take work as a supporting player with the '50s revivalist Robert

The Chris Spedding band so there wasn't enough money to support a road

operation.
"If I don't sell enough of my new album, it might not be possible to go on making

cords." By the late '60s Chris Spedding was already an socredited guitar hero with the sort of reputation that has since ensured platinum status for many of his

Edmands say man who don't play long guitar solos miss out on big money . . .



CHRIS SPEDDING talks to BOB EDMANDS

"There is absolutely no precedent for anyone thinking that I could have done what Jimmy Page did." - You're not in his class as a guitarist?

"I hope I'm in a slightly higher class then Jimmy

Page.
"He seems to have taken it to a pretty low level, it's not all that clever what he does. In fact, it's a bit crass."

But people have made millions through being a bit

millions through being a bit crass.

"Yes, but you've got to believe in what you're doing otherwise you destroy the spirit of why you're doing it. I think you'd find that Jimmy Page believes in what he's doing, otherwise he wouldn't have made a success of it.

wouldn't have made a success of it.

There'd be no challenge for me in doing what he's doing. Regurgitating tried and tested things. I want to be ahead of the game.

"For example, I've not used wah-wah since 'Shaft' came out, whereas all other studio guitariets went out and bought them. I liked being the first one to use it."

first one to use it."
Didn't Jimi Headrix use

Didn't Jimi Headrix use wah-wah before you?

"He just played lines with it. Sounded like someone cleening his teeth. Would have made a good ad for toothpaste."

As you can see, it's not for any lack of confidence that Spedding's failed to make his millions.

The point of the interview is to promote his new album, 'Guitar Graffiti'. One side of the album is mainly given over to live recordings and

over to live recordings and Spedding has this to say:
"I find the second side of the album very boring. I thought that if people wanted long, boring guitar solos, then I'd give it them.
"I went through my live recordings with the Chris Spedding Bend, took out the solos, and edited them

together. As a result three of

together. As a result three of the songs on the album aren't songs at all, but just the soles from the songs. "This gives the impression that my music is very guitar-oriented, when in fact it isn't. But if that's what people want then that's what they've not."

got.
This sounds like a very cynical process, Mr Spedding.
"It is".

Are you a cynical person, then?

"If you think so, yes." It's not what I think. Are you a cynical person?

Spedding says: "I don't actually think so, it's all done from a fun-loving attitude. You know, Let's try this for a line of soldiers."

Spedding won't actually be promoting his new album with live gigs. He says if it's a good album — and he thinks it is — sales will take care of themselves.

The next time he'll play live in Britain is when the Gordon band come over in the

He was invited to join Gordon after Gordon decided Gordon arer Gordon decided he wanted to record one of Spedding's songs, 'Wah Wah Woman'. The song never got recorded, in the event, but Spedding stayed, replacing the venerable '50s guitarist Link Wray.

"After my own band folded (decided I needed a decided I needed a geographical change, I couldn't change my music, it's just what I do. In London, I was taken for granted. Too available.

"Now that I've moved to New York, the British rock press are a hundred per cent more interested in me. Frightened they might lose me, probably."

Sounds a bit improbable to me, Chris. But you're free to believe it if it helps.

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"Lincoln Thompson is an eccentric singer, a brilliant songwriter and an original producer



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HO or what is Rock Against Racism? Why was RAR formed and what are its intentions? With the exception of *The Daily Mirror*, the Fleet Street press would probably tell you that, along with the marginally more 'respectable' Anti-Nazi League, RAR is a persicious plot to deceive the youth of the nation; that RAR is little more than a front for the Socialist Workers Party; that RAR and similar pressure groups are busy undermining the 'Great' Britain we all know and love

the 'Great' Britain we all know and love. Well, it sin't so—and since when did you believe everything you read in the papers anyway? In a little less than three years, RAR has put on approaching \$00 gigs under its own banner of "Love music. Hate Racism" and has aprouted over \$0 local RAR clubs up and down the country. This represents a formidable achievement by any stenderds. But unlike the ANL—a broad elliance of colone whose declared aim is simply to

But unlike the ANL—a broad alliance of opinion whose declared aim is simply to stop the National Front—RAR has pretensions to being much more than just another organisation fighting the good and very necessary fight against racism and fascism in this country. RAR publish their own paper. Femporary Hoarding, and the briefest plance through it will show you the range of issues RAR are attempting to raise. Keep politics out of music? Impossible, say RAR—and we'd agree with them, at least in point of principle. Whether or not you go the whole hog and support RAR or every issue they advocate is your own affair. Both the interviews that follow will give you some idea of what RAR is and what exactly it stands for.

stands for.
The first interview was conducted in RAR's North London headquarters. Their North London headquarters. Their understandable aversion to being firebombed by fascists leads them to prefer box numbers to addresses. We spoke to five members of the RAR collective for a very long time in their very cramped offices. Now in his thirties. Red was both a professional photographer and heavily involved in frings theatre before starting RAR; big, bearded and ebullient, he talks a lot hut not always opherantly. Sit has size

RAR: big, bearded and ebulliant, he talks a lot, but not always coherantly. Sid has also been in RAR from the off; he's wiry and compact, talks less than Red, but just as amotionally. John has been with RAR fulltime since Carnival 2; he's very tall, thin gaunt almost, and thoughful, more incline to consider the wider ramifications of RAR, an organisation. Lucy Toothpaste used to edit a fanzine called Johr; she's small, particular vallow and cotty unfold frate. ean a sanzine called Jor; sine a smail, perilously sellow and pretty upright. Irate Kete has worked for RAR for nearly two years; fair, friendly and a dedicated TRB fan, she spends much of the interview answering the 'phone. So here goes.

INTERVIEW 1: The RAR

AM: How did Rock Against Racism start?
Red: It goes back to the long, hot summer of '75, the murder of those Asian kids, Robert Relf doing his "Till only sell my house to an English family" bit. Enoch Powell saying this and that, a Sum headline about "Immigrants Stay In Five-Star Hotel" — all that bollocks.

The whole National Front thing was really up and about. Then that same August

up and about. Then that same August Clapton got up on stage in Blimningham and said what he said; we've got it all down chapter and verse somewhere. Meanwhile Bowie had come into the country and gone on about what we needed was a strong man, tike in Chile or somewhere, and that got splashed all over the dailies...
Sid: The Clapton thing wasn't that important in isself—

in itself — Red: It was, because that's what prompted

Red: It was, because that's what prompted me to write. I was outraged, as much as a fan as anything else, because I used to really like. Clapton's music.

So than there was also the Punk thing, all this energy, and I wrote a letter, which was published prominently everywhere. I wrote that we wanted to form a rank and file and rootsy thing with musicians and fains who rootsy thing with musicians and fans who hated all that stuff, and call it Rock Against

rootsy thing with musicians and fans who hated all that stuff, and call it Rock Against Recism. I got in touch with friends as well, I didn't want to do it on my own. Then to our amazement, by the next week we'd got over 200 letters of support. We didn't believe we'd get such a large response.

Lucy: But it couldn't have got off the ground without punk and reggee music. Ours ween't just a banner, people were already writing songs about and against recism.

Red: Yeah, it all related as a sort of "We've had enough" feeling...

AM: 50 you had a consensus behind you—then what?

Red: Well: we thought we'd better organise a gig. I'd had some experience in that, so we booked a venue and did so; it was Carol Grimes because I knew her.

Sid: That whole period—there were a few other gigs, but people hadn't really heard about RAR at all. They'd come up to you and say "RAR—that's the anti-Eric Clapton group, isn't?" The first significant thing we did was to book The Roundhouse, again with Carol Grimes. On May Day in '77.

Red: We showed people at MME and Sounds the bill and they were just amazed it was so diverse. Sut the gig was a great jam. That's always been our thing. The Climarons and

What it is and isn't to be a Rocker Against Racism as told to ANGUS MACKINNON and CHARLES SHAAR MURRAY

Generation X gig later that year was great for the same reasons. AM: We're jumping sheed, but that gig was around the time of Lewisham, wasn't it? What were your reactions to Lewisham

Red: I suppose the main feeling there rea: a suppose the main regular thate, although for me it was stainted by the fact that a friend of mine got arrested, was just the sheer leation of the whole thing. I mean the fact that the black community turned out it was all a definite recognition of solidarity with the white anti-recists who were there. Std: found it terrifying, but the most amaring thing to me was, despite everthing Sid: I found it territying, but the most amazing thing to me was, despite eventhing the press said about the SWP and the IMG (International Marxists Group) leading everything, it was five black kids who did that. They had nothing to lose and inspired everybody. They weren't going to let people who disaid "You're sourn and ought to be deported" waik through their community. Red: But Lewisham changed the face of politics in this country, didn't it?

AM: Why?

Red: Well, for a start it precipitated the birth of the ANL, a broad anti-fascist alliance.

Red: Well, for a start it precipitated the broad of the ANL, a broad anti-fascist alliance. Lewisham also made it clear that the police and the state were prepared to defend fascists, though they wouldn't do the same for the black and Asian communities in Britain. I mean, however much the bourgeois media do to get round the fact, it's still true

media do to get round the fact, it's still to that nobody in the Asian or West Indian

Express, they both do a bloody heavy job, don't they?
There's also the whole issue of sexism, the other side of it all. This is just as much a sexist society as it is recist. That's another four-day debate.

John: If you like, the history of anti-racism and anti-fascism is about popular movements. History shows that united fronts like PAR or the ANL are vital. So that tendency, exaggerated of course by the fronts like PAR or the ANL are vital. So that tendency, exaggerated of course by the press, to dwell on, say, the SWP alone in relation to the fight is a smokescreen, one that verges on a witch hunt at times. The point is that anti-facism and anti-fascism and anti-fascism are always going to be this year's thing. As Red said, we've got however many hundreds of years of the while system oppressing blacks to get rid of and erase. Another point Is when we're asket things. Another point is when we're asked things like "Where are all the blacks at RAR gigs? We've only been going for a couple of

Red: We're fighting racism within the white

society.
Sid: This whole argument leads on to another. We're alweys getting people say that we draw attention to the NF, that they wouldn't exist if RAR didn't exist. But where, for Christ's sake, do those people live, I wonder? Fine if you're white and live in Fulham or Hampstead, the NF won't come there, they don't need to.
Just before Christmas a black kid was stabbed to death where I live, right round the



The RAR Collective point another way. Counting from left (geddir) to right: JOHN (1), RED (3), KATE (4), SID (7) . . . Pic by STEVENSON

communities in this country has any confidence in the police. All these thuggeries, stabbings, killings, robbings gone uninvestigated or ignored. As David Widgery said in his recent Time Our piece, we're on our way to the police state, or rather police cities. Mind you, lots of NME readers might not be grasping this — which is why we're doing what we're doing. Can you imagine having to go in fear of your bloody life whenever you walk the streets at night? Our way is one answer to that situation, one small step on a thousand-step ladder. John: I think there's an aspect of RAR that gets missed quite frequently. It's this. As much as we've contributed to rock or worked alongside the rock world, there's another side to it all that's based in the localities. There, ideally, the local RAR group should be sufficiently locked in to what's going on — in Camden, Islington or wherever — to join with any organisation to rebuff the bad things going down there.

with any organisation to rebuff the bad things going down there.

This is a level of organisation that's crucial and when you start looking at the policies state and its inevirability, think that's falling into a trap. It's like saying "Here's RAR — so what? The police state's moving in". It is, but the point is that the only defence against it is self-defence among both black and white people. That's what wo're about as well with our 90 odd clubs around the country.

Lucy: It's also all very well just having gigs. our 90 odd clubs around the country. Lety: it's also all very well just having gigs, but in *Temporary Hoarding* we do try to analyse a bit and redress the balance. If people just read the ordinary papers, they'll be so misled by them. The papers themselves are so recist and will always support the police.

Red: I think what we'd say is that this is a reciallist society, one hundred her cent born.

Red: I think what we'd say is that this is a recisilist society, one hundred per cent born, brad and fed, you know. Its history of imperisilism — whether you're looking at Jamaica, Trinidad, Ireland or Zimbabwe — its whole policy is a racialist policy and therefore its press reflects that. This is all part of the divide and rule that goes on here — there's nothing better for those on top to play the racist card. The Sun and the

orner. He bled to death on the police station corner. He bled to death on the police station floor eventually. It's lovely to say the problem's not real if you don't live in the real world — you know, the pop star world of somewhere or other. There it all seems that it's no Front, no problem. Builshit.

it's no Front, no problem. Bullshit.
AM: Point teken. But what do you think of
Restefariesens, given that it's probably the
daminent culture emongst the black youth in
this country and given that people have elso
accused you of just riding on it as some kind
of bandwagon?
Red., Well. I would never attack Raste In
public in this country...
John: You've hit the nail on the head when
you say it's the dominant movement among
the black youth. It's another popular
movement.

movement.

Red: I mean, we should have you talking to the Rastas who support RAR and who regularly involve themselves at major RAR syvents, perticularly Aswad and Misty. Both of those bands came to our conference and there for the first time—it's something we're very proud of — we had the beginnings of an open democratic debate about Rastalari and we tried to get all the RAR groups around the country to see it for what it is.

AM: Which is what, as far as you're

AM: Which is what, as far as you're concerned? Sid: Well, obviously none of us here in RAR are Rastas, but the great thing about it is that it isn't a religion or philosophy of inactivity or waiting around and doing nothing. It demands that people get up and fight for their rights and, if people are prepared to stand under that banner of ours through that philosophy, then that's fantastic. Unlike so many other religions, it doesn't restrict activity; it encourages it instead. John: There's a problem talking about Rasta as a homogenous doctrine. It isn't. That's the delighful thing about it. Just the history of the movement, the kind of conditions under which it's grown, all the English oppression...

d: I remember a kid coming up to me at an RAR gig and saying "You've got a white queen, but I've got a black king". And that

was that. But I don't think it's per for the course for us to talk about too much about Rasta, h's a black organisation to do with black people and it's their self-activity. That's importent enough at this moment in time and for the coming years it's absolutely

and for the coming your constitution Kwesi Fread with interest what Linton Kwesi Johnson (Poet of Poet And The Roots) said about Rasta. He said it was a reactionary doctrine and that Haile Salassie was a linearialism and yet I see it as a

doctrine and that Haile Salassie was a pupper of imperialism, and yet I see it as a language of national liberation.

AM: Perhaps he does too —
Red' Like John says, it's down to the individuals involved. In RAR, because of the responsibilities we have when we work with black people, we're pretty aware of our own deep racialist indoctrination. So to cleaned was added to the control of the contr yourself and understand it all you've got to educate yourself about other people's

culture. AM: But don't you feel there's a spiritual dimension to Resta that you're not fully appreciating?

Red: No, that hadn't struck me.

AM: What do you leel when Linton Johnson serves notice of his intention to dissociate to dissoc No, that hadn't struck me. himself from what you're doing? He has done, after all.

dure, after all.

Fed: I was very disappointed.

John: Well, a few weeks ago in *The Leveller* he said he supported us.

he said he supported us. Sid: I were disappointed too, but if you do anything there's always someone who'll turn round and stag you off. The point is, e's we've got to repeat over end over again, we're lighting racism in the white community. AM: OK, let's move on. Some say that the initial optimism of Punk has been dashed, that it's momentum has been dashed, that it's momentum has been swallowed up. that its momentum has been swallowed up by the business. Do you feel your own energies are in danger of being dissipated in

energies are in denger of being dissipated, the same way? Lucy: No, there's lots of RAR clubs starting up all over the country and we get an awful lot of letters from punks in really out of the way places. It seems that in the provinces

"There's no point us putting on Judas Priest when they strut around with their bollocks hanging out" - Red Saunders

there's still real energy, and that it hasn't turned sour there at all. AM: Granted, London isn't and shouldn't be

AM: Grented. London isn't and shouldn't be looked on as the centre of any universe. But the analogy holds—sooner or later you're going to have to set some kind of organisational hierachy up yourselves, and that's often when, even with the best will in the world, the not sets in. Sid: I think you could say that many of the exciting things that happenned with Punk at a grass roots level are happening all over again with RAR. That's meant a fantestic growth for RAR, and now wa're tied tight together with Punk. If you look at the bill for our tour, nearly all of the 32 bands are ones that haven't taken the slippery path and signed themselves away. Kide are beginning to see RAR very much es a thing that isn't a sell-out or a cop-out, and they want to say to see RAR very much as a thing that isn't a self-out or a cop-out, and they want to say things through us. It's a very strong alliance. John: I'd say that the key to any successful advance in rock music is tooking at the ways it's organised. Now we in RAR have based our organisation on the fams. That's something that's never been done before. It's pown these seen as a recipil tissue or it's never been seen as a crucial issue or factor in making rock accessible or demystified.

demystried.
If you start asking questions about the demise of Punk, you have to look at how bands organise themselves and go about their business as individuals. It a kind of individualism that this society is based on. As long as it goes on, we're not going to change anything. The thing is, though, to make sure bands and audiences interrelated

Am: But until now rock has generally had no political meaning beyond its ability — or the ability of its backers — to maintain the status Revolt into style and all that.

quo. nevoir ma styre and an trac. Red: Look, we don't have any illusions about rock in that sense. Too much of it is part and parcel of the culture we're trying to change. think whatever Bowie or Clapton says does matter, it all reinforces the raciet stereotypes in society. The whole point about rock's vulnerability is that contailism learns. Next time round.

The whole point about rock's vulnerability is that capitalism learns. Next time round they'll be even faster swallowing something new up. However hard the bands on our tour try to do things their own way, we're — together with them — the only hope that they won't sip away like all the rest. If you're in a young band and somebody offers you the facility to make your music in fairly comfortable environment, then you're got to fight prefer thard to saw. "Mo I'd states staving." fight pretty hard to say "No, I'd rather stay in this shifty little room".

this shifty little room". John: The only other outfit that's trying to do something similer is Rough Trade, what with their special relationship to their bands, their moral and aesthetic support of them. I think that together with our kind of relationship to our fans, that's a mixture that could really

achieve something.

We really need a whole new approach.

There just aren't enough geople in the rock

vorld to fight fasciam effectively, there iren't enough people in the media or the bands who have those kind of aspirations. We need a popular basis of support. Whereas the business, it just sees things in Whereas the business, it just sees things in terms of a take-off or rake-off point. It's happening to Stiff Little Fingers right now. You can see the transformation of the band, despite their individual motives... Kate: But there is hope in all that. Their success was the first time. They actually did get into the charts through Rough Trade's distribution. It can be done.

distribution. It can be done.

distribution, it can be done. Sid: Yesh, what we need is a RAR record shop, even a label. At the moment we're putting forward ideas which are the oppos of the ideas held by the companies that market the machines by which we put out

these ideas. AM: But that's an occupational hazard of what you're trying to do. It's also one of the NME's relationship with IPC, of The Clash's with CBS and Tom Robinson's with EMI. Red: But there are some areas we can control. Like we decided definitely against having any record company advertising in TH. Whereas we haven't got that control at bis oids. There we're at the mestry oil Tom big gigs. There we're at the mercy of Tom Robinson's, Elvis Costello's, whoever's

rrieneger. CSM: So RAR develops — but how long cen it keep people under the one benner of "Hete recism. Love music"? Red: The more we grow, the more people we

lose. Inevitably the organisation hardens up, gets a little more fibre and body to it. When it finds out there are problems with agents an managers, when it finds out there is sexism

In bands. CSM: One issue draws together and a whole lot of issues pulls apert?

AM: What we're talking about here are the, if you like, umbrella issues; pieces in TH on Steve Biko (a black civil rights leader murdered by the South African police), on Wolf Biermann (an East German protest singer who fled to the West), on world affairs in general.

Sid: This is one of the more difficult questions facing RAR because the thing is a whole amalgam of people who have all sorts whole amalgam of people who have all sorts.

questions facing RAR because the thing is a whole amalgam of people who have all sorts of different views on different things. Another problem is that even agreement on that one central issue of racism depends on how you define it. What is racism? Are immigration controls racist or not? That's the great difference between the ANL and RAR. The ANL has set itself the aim of defeating the NE whereas wife connect all kinds.

the NF, whereas we're opposed to all kinds of other oppressions. Am: But did you see this broadening of your responsibilities as something you were going to have to accept eventually? For all wa know, you had every intention of introducing all these associated issues right from the start. from the start.

from the start.

Red: In the beginning it was just a battle to get the slogans established.

John: This all depends on what's going down at the time. The Left in the UK is historically sectarian and self-divisive. This is an area that RAR is very grey about. We've had one conference so far, when we actually discussed our ownerflat policy as anyth but had one conference so far, when we actually discussed our overall policy as such, but we're going to have to sit down and look at this whole range of issues very cerefully before the next one. We have to, because we're an organisation working on an everyday basis with people, some of whom might well disapprove of some of what we say about issues other than recism. BAR resilty has out to avoid being destroyed by:

say about issues other than recism. RAR realth has got to avoid being destroyed by the whole history of The Left, if you like. AM: And how exactly do you think you're going to avoid that?

John: There are very practical lines to run along. We could, for example, easily do a concert with the Troops Out (of Northern Ireland) movement. Not that RAR has any national policy on that matter You can have national policy on that matter. You can have B consensus that leaves the road open, that doesn't exclude other groups fighting for

a consensus that leavos the road open, that doesn't exclude other groups fighting for particular things.

CSM: But the average Strenglers fan will probably be right with you on the issue of racism. Are you then going to turn round and say "No thanks" because he or she happens to dig a band whom you consider sexist?

Lucy: But you've goito confront sexism, because it won't go away either. It there's an RAR concert where a band makes any comments that are offensive to women, then we must take them up on it. I just don't think it's good enough to say "Well, at least they agree with us on racism". It's anot acceptable if women are being gut down, whatever it is. John: That's why we now have those five principles, which we ask bands to look at before they appear.

Lucy: One of the things about RAR gigs is that a lot of the bands who play them are only used to ordinary rock audiences, they're not used to politicised or feminist audiences. Red. Rock Against Sexism has grown out of RAR. Rough Trade similarly don't stock records by bands whom they consider sexist. This is nother aspect of RAR. We can still debate those issues with upcoming bands.

Sid: This is really it. TH is the key because it

bands. Sid: This is really it. THis the key because it Sid: This is really it. This the key because it provides a forum. It's a vehicle through which we can put forward articles and ideas. We do this to put things in focus, to give kids who just don't like recism because their best mate's black more to fight with. We never say we're the RAR central committee and we've got all the answers. We published that Peter Tosh piece, for instance, where he expresses all sorts of ideas about Jamaica, its economy and the place of dope in it. We probably wouldn't actually agree with him, but we published it all the same.

but we published it all the same. It's all to do with different ways of approaching things, it's like Thitself, how it looks. We've deliberately tried to develop it as some sort of cultural warfare, a breakthrough in a visual sense of its own: the offset litho revolution; the kinds of graphics and ways of presenting. graphics and ways of presenting information. That's very important AM: Have any established bands

Am: nave any established bands approached you about the possibility of doing RAR gigs?
Red: Now this is very interesting — not o not bloody one. That just about sums the up. We've had no support from any of the hards wheterower treat this observe as up. We've had no support from any of those bends whatsoever. I read this obscene erticle in the Mairwith Roger Dattrey where he said — and I hope he was misquoted — that he was a socialist, but that all these Carnivals were just using music to push other ideas across. My God, how benkrupt can you get? Arryway, those bands are the enemy now. Who needs them? They've just become totally irrelevant to what's going on. Thay're not Militant Entertainment like we are now. The Stones aren't militant in any sense. We

The Stones aren't militant in any sense. We

The Stones aren't militard in any sense, vidon't want them.

AM: I only asked because, since it's so eas to dismiss those bends — the Jethro Tulls, the £LDs, and so on — it's also easy to dismiss their audiences. Easy but stupid. CSM: It's like the Judas Priests of this world. Cam: It sine the Junes Priests of this worst, theppen to loethe their music but they've got a lat of young fans and I'd take the view that, if they did an RAR gig, then so much the

Red: But it's like the Stranglers argument There's no point in us putting on Judas Priest when they strut around the stage with reast when they stru around he stage with their bollocks hanging out and all dressed up in leather, giving the whole senist thing. AM: But, 'ideological' purity of bands aside for a moment, surely you're limiting the appeal of your message, of what you want to put across by denying the Priests, UFOs and their audience a voice in your movement. What about disco as well? What about disco as well?



DAVID WIDGERY, Pic by STEVENSON

Red: Wa're not limiting enything. You came

on the tour and see. Kate: The thing is that RAR is trying to get involved with people we're all into and interested in, instead of doing things we just

interested in, instead of doing things we just feel we ought to be doing.

AM: OK, I don't like Judas Priest either. But you may look at any number of disco covers and think they're earls rubbish, however the fact remains that a colossal number of kids. listen to that music -- so maybe you're

missing out. Red: I dunno about disco. It just bolsters The

Red: I during about disco. It just botsters the American Dream.

Sid: It's more that RAR grew up with music that had nothing to do with either Hotel Californias or getting down and boogleing. None of that has anything to do with the street-level reality. I'd personally argue street-level reality, I a personally argue egainst all those bands you've mentioned. Accepting them would be esell-out. Red: There's very few artists in soul who actually say anything that relates to what we're articulating.

CSM: But aren't you then preaching to the converted? Maybe the people who most converted/ Maybe the people who most need their consciousness raised are the people who really are suckered by all that Judas Priest builshif and by straightforward American Dreain disco. Shouldn't you take the message to the people instead of waiting for people to come to the message? Lucy: There was a girl at the conference who said she was once really into diaco, but now she's autgrown it and looks back on it with horror. Maybe because of all the sexism in disco. People do dance to it, yeah, but they're also lapping up all this sexist nubbish. And actually I don't think we're always preaching to the converted. At a Sham gig last year there were kids asking what RAR was—did, they said, RAR mean rock against wogs? So obviously we had some explaining to do to them.

CSM: But look — if Motorhead rang up and asked to do an RAR gig, would you tell them to pits off baccuse you don't like their clothes, graphics, songs, albums, imagery and so on?

Lucy: They're not likely to offer. Neither d'us she's outgrown it and looks back on it with

Lucy: They're not likely to offer. Neither of us Lucy: They re no! Intely to oner. Neather of us would want the other. We've had similar moments, like when Adem And The Ants rang up. It was quite difficult to know whether we should 'slow' them to go ahead or not. We finally decided it would be alienating for us to put them on, so we just did an interview with them in *Th* firsteed. John: What it comes down to is RAR has certain predilections in terms of music, and it's therefore certain bands that are going to get used. We'd wanted to get Hi Tension to do a disco for us, actually, but they hassled us about money so much we gave up the

idea.
But I can see all this becoming a dilemna. It we started a record label, we'd have to agree with the bends we put on it in most respects — otherwise all our work would be for nothing. Like you say it's a matter of evolution, of creating a climate in which all the bands we know are redundent are finally and actually made redundant. I don't feel pessimistic about any of what we're doing. In last think we're not just the propriets. In fact I think we're only just beginning

WEEK later we talked to David Widgery, who combines his medical practice in East London with a passionate interest in all things political. Involved in the underground press of the late '60s and early '70s where and when he would embarrass hippies by ranting on and on about dole queues, tower blocks and suchlike), Widgery became a member of the SWP in 1967 and has only recently returned to rock as an energy source and a vehicle for his ideas and ideals.

He's a Marist, but one whose sense of fur manages to encompass all kinds of music; a rare bird indeed. We had originally intended to speak to Widgery alongside the RAR collective, Mention of his name and the collective. Mention of his name and the announcement of our wish to intorview him had induced virtual apileptic fits among the RAR regulars. They seemed anxious to play down his involvement, suspecting us presumably of wanting to 'expose' them as yer standard dupes of the sinister manipulations of a devious Marxist mastermind. The RAR collective felt that

"The National Front is hig because the Labour Party is finished . . . - David Widgery

Widgery was becoming too much of a ster name at the expense of the unsung herces who did the 'dirty work'. It transpires however that Widgery writes a large proportion of 7H under a series of diotic pseudonyms or in collaboration with Lucy; that he was responsible for most of Lucy; that he was responsible for most of RAR's early slogans; Inal, although he's not so actively involved in the day-to-day running of RAR, he has contributed much to the development of the organisation. In fact, if you compare the two interviews, you'll perhaps agree with us in concluding that Widgery gives RAR a definite ideological from the wight the beginning that widgery gives RAR a definite ideological from the wight the beginning that

Widgery gives RAR a definite ideological focus they might otherwise lack. Widgery is neither a) the Manxist puppet master or b) a boring and humourless old Trostskylte. His obvious and genuine enthusiasm for music contrasted favourably with some of the equally well-intentioned but VERY earnest pronouncements by the RAR collective.

So here goes again

INTERVIEW 2: David Widgery

AM: What are your reactions to accusations AM: What are your reactions to accusations that RAR is little more than a front for the SWP? What exactly is the relationship between the two organisations? DW: There was a very definite overlap between the SWP and RAR to stort with, it was a straight political agreement between the two bodies. About three years ago the SWP were more or less the only people saving that racing was virillogrand and

saying that racism was widespread and dangerous, that the NF were a small but significant and growing force, and that yes, we had to stand up and stop it. So there was that much in common. The SWP also gave practices and. They lent us their address and some studio facilities. They gave us moral support too, so we had connections outside London to help us get the thing off the ground. But as far as I know, they've never tried to exert any influence over RAR; they've discussed RAR once in three years, think They didn't come to any conclusions beyond saying they were happy for SWP people tike myself to carry on doing whatever they were doing in RAR. In my view they've behaved in a very positive and responsible way about it all.

AM: So the fact you're a fully paid-up member of the SWP is almost irrelevant to your participation in RAR?

DW: No, it's on parallel lines. There are several SWP people who've been involved in RAR at various stages, but RAR is an independent organisation and can — in fact does — include people of any political party. They gave us moral support too, so we had

independent organisation and can — in fact does — include people of any political party or belief or, in some cases, no party affiliation at all.

■ Continues page 52

SINGLES

SINGLE OF THE WEEK

THE THREE DEGREES: The Runner (Ariola). Despite Prince Charles' recommendation, I was never keen on the Three Degrees when they worked out of Philadelphia. All that shrill screeching seemed at odds with Gamble and Huff's studio subtleties. But now the tadies have moved to Munich they've found a more comfortable habitat. Fact is that artistes have to shriek a bit if they're to compete with Mr Moroder's rampaging synthesisers. (Which is why Sparks sound even more anaemic on their new album, by the way.) It seems to me that Moroder's gift is for taking songs that would otherwise be fairly ordinery and transforming them into something majestic. Equally, he can find himself deleated by strong songs where too much production trickery can kill a good melody. The Runner'— as a song—is noise too impressive. What makes it work is the grandiose keyboards, a drummer who sounds too muscular to be electronic, and a brass section with the punch of a '40s swing band. The Three Degrees are principally there to provide vocal punctuation, but the showpiece is the long instrumental break on the extended white-vinyl version. A touch psychodelic, it seems designed for disco dancers who've dropped a tab or two. Particularly fine on headphones, though headphones are admittedly tricky when you're dancing.

B-SIDE OF THE WEEK
DEAN FRIEDMAN: Shopping
Bag Ladies (Lifesong).
Friedman manages the neat
trick of singing about New
York's vagrants without being
patronising or trite. Backed by
a simple acoustic guitar, he
provides sharp, Herate
insights into the paradoxical
strength of human dignity
below the breadline. At the
same time, he's tartly
dismissive of the fashionable
voyeurism that these ladies
have attracted. I suspect he's
trying to have it both ways,
but it's still a great song. The
A-side is some nonsense
about a talking rocking-chair.
The chair should have said:
"Get off your arse." but

RESURRECTION OF THE WEEK

THE EARLS: Remember Than (Lightning Old Gold).
"Remember re-mem-nam re-mem-mem-uh-member / Re-mem-mem-uh-member / Re-mem-mem-uh-member / Re-mem-mem-uh-member / Re-mem-mem-uh-member / Woooh-oooh Remember then." My all-time favourite high-school doo-wop song. A grander piece of stuttering than Roger Daltrey ever managed. A more splendid rewriting of the English tanguage than Little Richard ever perpetrated. (Though "Awophopaloobopalophamboom" comes close). This is a timely reminder of how crassly inept Stigwood's Grasse was. There never was such joyful, simple, inspired music-making as this, before or since. To hear it is to bust a

SHAM 59: Questions And Answers (Polydor).
SIOLYSIE AND THE BANSHEES: The Staircase (Mystery) (Polydor). So this is what's left of punk rock. With the loss of the Pisots and the Americanisation of The Clash, we're left with Sham 69 and Siouxsie and the Banshees. Both these bands are considered to be uncompromising in their idealism, and that seems to be a little odd in the

Music To Sit Down To

Or not, as the case may be. BOB EDMANDS plays musical chairs with the week's releases.

circumstances. Sham's fast hit was a celebration of the joys of going down the pub. Sioussie and the Banshees gave us a song about Chinese takeaways. Nothing too revolutionary about any of that. Since then, of course, both bands have made a bit of money and naturally you'd expect that to affect their choice of material. This time, maybe, a tune about wine bars from Sham and one about bistros from Sioussie. Alas, nothing so exciting. Mr Pursey offers us some advice on how to run our lives: "Think before you do what they say/It's your life so go your own way." Good advice, James. As for Sioussie, she's trying terriby hard to be mysterious as the hint in brackets might suggest. All four Banshees had a hand in the songwriting, but they appear to have mislaid the tune somewhere. Nothing wrong with that, of course. Just the thing for oddhall albums about fashionable psychiatry. Hardly the ticket, though, for Radio One. "I was standing on the landing/Now!" warbles Sioustie, "fooking up..." A pity to have come down in the world so soon.

THE SMIRKS: American Patriots (Smirksongs), THE RIVYTS: Airight On The Night (Alien). These Smirks are pretty brave chaps, Having been adandaned by their record company (Beserkley), they've hurriedly got together their own three track EP. It's easy to hear why the Californian shought they were getting English eccentrics in the first place; note the brain-demaged lead vocal. Equally, it's not too hard to detect why they got cold feet; unmemorable songs. The Rivvits meanwhile adopt a cautious approach to do-it-yourself records. Their single's a flexi-disc, retailing at 30p. Do The Rivvits sound weedy because the plastic is cheap, or is that the way they are?

BLACK LACE: Mary Ann (EMI). What a great joke fate played on all those glossy, vacuous boys and girls in the Song For Europe contest. All that Seaside Special sophistication, and the winner is this creaking greaner off the Northern club circuit. It sounds like a bad parody of Rod Stewart, and in the context that's a refreshing change, not a suggestion of "boom-bang-a-bang" within earshot. Bound to fall in the Eurovision final. Or is it? Who cares? For the moment, at least, it's a substantial two-fingers to pra-digested showbit pap.

JONATHAN RICHMAN & THE MODERN LOVERS: Lydia 18aserkley). This sounds like in might have seemed a good idea at the time: chirpy '50s doo-wop of the sort favoured by Dion and the Belmonts.



Just the thing, you might think, for a perpetual teenager like Jonathan. The trouble is that his distinctive, flat, off-key voice is out of place among all the winsome harmonies. Normally, his gauche vocalising is what lends

authority to his jokey lyrics; in this instance, it proves to be a drawback.

TUXEDOMOON: Tuxedomoon (Tuxedomoon). Imagine Kraftwek attempting reggae with a lead singer who's a butch version of Lou Reed, and you get some idea of the opening cut on this four-track EP. I've no idea who this band are, or where they come from, but they're quite a laugh in a Devo sort of way. The least weird track is called Litebulb Overkill' and appears to be an electronic string quariet. Worth seeking out. sounds more like a burger; pre-processed, hygienic, unpalatable. Essentially a Delaney and Bonnie re-run, white soul tending to grey.

MEATLOAF: What You See Is What You Gat (Prodigal). The strangest aspect of the Meatloaf phenomenon is the way he turns up in heavy, obviously. But metal, never. Unless it's his voice that we're talking about, and that's as bombastic as the grossest Black Sabbath guitar solo. Beware of this single, however. Recorded for Motown before he ever met. Jim Steinman, Meatloaf

WINGS: Goodnight Tonight (Parlophone). Disco must now be doomed. Yes, down on the farm, old Paulie has wakened up to the fact that popular music has undergone a transformation since the days of 'Abbey Road'. Naturally, a one-time innovator must keep up with current trends, at least for the sake of appearances, so in addition to a disco rhythm track (all fussy Latin percussion), there's a touch of dub (multiple moaning) and a vocoder (hitherto intended as an aid for duff singers). The only thing absent is a bit of a tune. Still, you're bound to admit it's the best thing he's done since his 'London Town' album.

DESTROY ALL MONSTERS:
Sored (Cherry Red). "When I wake up this morning I was really bared," intones a lady with a dreadful nasal American accent. "When I wake up this afternoon I was really bared," is she adds. The answer is obviously to stay asleep, darling. A blessing for all of us. Perhaps this punkette is bared because the lead guitarist plays bombastic solos as though auditioning for a support gig in an ice hockey stadium. Reviewers of this single get a free pin-up pic of the lady in question. A little unkempt, she looks as though mit injurt got out of bed. Was the effort really worth it, chuck?







JOHN OTWAY: Frightened And Scared (Polydor). Just in case it escaped your attention hat John Otway is a furiny geezer wiv a furiny voice, they've brought in Neil Innes as co-producer to really emphasise it. Innes is presumably responsible for the every so-cute '50s arrangement, and no doubt arrangement, and no doubt Sir John Betjeman is in or John Betjeman is in among the backing vocals. Happily, Otway carries on regardless in his own sweet, eccentric way. Probably not a hit.

MATUMBI: Blue Beat And Ske (Hervest), "Somebody tell me", coos Matumbi's lead singer, "what happened to singer, what happened to flock Steady?" In response, the rest of the band murmur. "Where is Rock Steady?" This record starts off as a gantle, nostalgic review of reggae's roots. But don't be fulled; a roots. But don toe fulled; a few bars on, the subject shifts to Africa and slavery, afmost before you know it. The tone of voice never changes. Matumbi clearly have a skilful way with harsh lyrics.

THE ROYAL RASSES: Old Time Friends (Ballistic). Will it be mansions all round now that reggae artistes have discovered the commercial potential of disco? Probably not. Mainly because there's simply not the commitment to the overpowering four-square beat that dominates disco. beat that dominates disco.
This song, in particular, is probably far too subtle in its approach for crossover success. A hint of reggae mixed with a hint of disco.
Sadly, hints aren't acceptable currency among the white-suit funky-chic crowd. They're too smart to be that

WILLIE HUTCH: Come Up And Dance With Me (Whitfield). As some old beatnik once said: "Those who will not dence will have to be shot." There's the same kind of obligation the same kind of obligation with this Willy Hutch song. Produced by Hutch himself, it's got the same kind of customised danceability that you normally associate with his gaffer Norman. Hutch his paffer Norman. used to apecialise in somewhat meandering funky guitar solos. This is tight, compact, and compulsive The sort of dence-floor potential that's created by men not machines. Excellent vocals, too

FUNKADELIC: Chally (Funk Getting Ready To Roll)

(Warner Bros). George Clinton's cast of thousands busier than a symphony busier than a symphony orchestra, but lighter than a Stax rhythm section. Amazing the way all the massed voices and infruments come at you at odd angles, but still add up to a unified whole. Weird and apparently appropriet. apparently anarchic, but it works. The lunk has rolled.

DEBORAH WASHINGTON Standing In The Shadows (Love (Ariola). There's noth like an old NS Of

Holland-Dozier-Holland song when you're tooking for a hit single without too much single without too much effort. Equally, there's nothing dozier than taking a grand old number like this and stapping an off-the-peg disco arrangement all over it. The shadows are where this should stay.

TERRY GARTHWAITE Moondance (Fantasy). Ms Garthwaite fores the Van Morrison classic into a disco Morrison classic into a disconumber by the simple expedient of abandoning the tune. Over to Van Morrison himself. What do you think of this, you glump, balding legend? Really? Don't talk to me like that. I only asked.

COWBOYS INTERNATIONAL COWBOYS INTERNATIONAL-Aftermath (Virgin). Jolly pop-song with disco synthesisers and a lead singer straight off a surling anthem. Probably some tortured genius discovered in a Notting Hill garret, recording classic teen epics on a couple of cassette players. By no meers a burn steer, definitely not bad for a first round-up, etc. first round-up, etc

RACEY: Some Girls (RAK). No relation to the Stones hit of the same name, but a the same name, but a Chinnichap song of the sort they used to write for The Sweet before they went heavy. It's not quite in the class of 'Ballroom Blitz' and the like, but the Mickie Most production emphasises the production emphasises me drums in the traditional style. Lyries are a touch twee: "Some girls will, some girls won't". Nudge, bleeding nudge

CHRIS REA: Diamonds CHRIS REA: Diamonds [Magnet) Since few people cared about whatever happened to Benny Santini. Rea shifte his attack and tries a Billy Joel: big production, hetry piano, Motown-style strate. But the piano and the piano production. strings, gruff macho voice.
"My love, she don't need diamonds", he growls. Won't get them at this rate, Chris.

GORDON GILTRAP BAND GORDON GILTRAP BAND.
Fear Of The Dark (Efectric).
This picture disc 12-incher
comes in a limited edition of
15.000. Only 15,000? If three's
a crowd, 15,000 is a multitude.
Does old Giltrap need this sort
of corny gimmick? Possibly.
While there's no doubt
flattrap is an excellent, stylish
guitarist, this single would
make splandid TV continuity
music, but not much else.

STEPHEN BISHOP: Animal House (ABC). No doubt this is an hilarious film. No doubt an hierous tilm. No doubt this is an hilarious theme tune. No doubt. The trouble is the accents are so impenetrably attnic (ie American) that I can't understand what they're singing. The words "The Animal House" are clear enough, sung with dumbo inflections, but the rest is all Mork the Dork from Ork as far as I'm concerned. as I'm concerned

Doing The Sitting Down left to right: Giorgio Moroder, Desn Friedman, Siouxsie Sioux Jonathan Richman



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MAR 26 LENCSTER DE MONTFORT HALL
MAR 29 LEPORD ODEON
ARR 29 LEPORD ODEON
APR 1 ONTFORD NEW THEATIBE
APR 2 HAMMERSMITH ODEON
APR 3 HAMMERSMITH ODEON

SINGLE OUT NOW/ALBUM RELEASED THIS WEEK



THE RUTS: (from left) Paul Fox, Malcolm Owen, Vince Segs, Dave Ruffy, Pic: CHRIS HORLER.



EVER mind the boat race, it was one hell o heavyweight bill that faunched Rock Against Racism's first ever nationwide tour at Cambridge Corn Exchange on Saturday night.

Four bands — an agreeably assorted bunch of militant rockers — in just over three hours in a venue that resembled nothing so much as a giant, cavernous shoebox with the acoustics of the Grand Canyon.

Grand Canyon.

Neadlining are Misty, arguably
the most accomplished of the
second generation British reggae
bands.

Under them are The Gang Of

Four, who even on a below-par night still seem to these ears the most crucial rock group to emerge since The Clash well over two

And below them The Ruts.
The Ruts describe themselves as an aspiring comedy punk band'. In aspiring comedy punk band', but the response they managed to elicit from the fervid fry crushed rib-cage-to-backbone at the front of the Corn Exchange stage was anything but a joke. For on the night both Misty and Gang Of Four are well and truly upstaged. No mean achievement. They persion that is what comed.

Then again, that is what comes of terrying your own fans to a gig approximately 86 miles or so from home; two coachloads made the journey from Rutland to Cambridge for the concert.

"Home" to The Ruts and their thanks you

Inome to the Mus and their famatic young followers is the West London borough of Southall, which stretches from where the Great West Road becomes the M4 round about Osterley Park right to the edge of Heathrow Airport's

You don't have to come from

You don't have to come from Southall to like The Ruits, but it carrainly seems to help a lot. Is this the sound of the suburbs or what? "Dis one's dedicated to all the Southall RARRARRARI!" bawls Rui vocalist Malcolm Owens in his guitural, camp brogue. "It's called "I Ain't Sophisticated"!!"

"Han't Sophisticated !!!"
True, The Ruts are the type of band some of our music journalists would have you believe became extinct around the end of 1977.
If you can imagine The Lurkers with a social conscience and a second to the property of the property

with a social conscience and a sense of humour, you should be pretty close to the mark. They're tight, loud and angry. They demand to be heard, but if fashionable cool prevents you from lending an ear then that is just too had.

Fortunately there are still those who are all too ready to listen.

Ruts, Backflips And Pogoing **Pakistanis**

From multi-racial Southall we proudly present THE RUTS — who travel to RAR gigs mob-handed and feature a neat line in upstaging billtoppers. ADRIAN THRILLS reports on how it's done.

By the time the group are halfway through the aforementioned ditty, the floor is looking more like a human swimming pool. The more ambitious and again of Southall's two coachioads of Pogoers Against The Nazis take the analogy to ludicrous extremes via a succession of kamikaze dives and backflips from the lip of the stage into the throng.

Cocasionally it all spills over onto the hallowed boards of the

onto the hallowed boards of the stage itself, whereupon RAR's amiable Edwardian bloodnut hulk of a tour manager, 'Red', appears from behind the speaker cabinet to gently ease the gleeful infiltrators back.

Thankfully this delicate.

Thankfully this delicate operation is executed without so much as a hint of any of those ugly and all-to-common bouncer-lan scenarios.

But inevitably the mobiare soon But inevitably the mob are soon back on the stage and Malcolm Owen's hennaed barnet is barely visible above the ar-ay of bobbing heads in front of him by the time a well-deserved encore approaches its completion.

This time no-one aven attempts to clear the stage until the band are back in the dressing room.

ACKSTAGE, in the communal dressing room, things are hardly any less claustrophobic or chaotic: Red Express, who were the first band on, are packing up and clearing out. The Gang Of Four are just about to go on eithough their guitarist is still in the pub over the road and their drummer seems. road and their drummer seems more concerned with notally bemaaning Spurs and FA Cup exit.

Misty are filling the air with the unmistakable aroma of some suspect looking cigarettes and also dishing out portions of a delicious Jamaican rice brew to the swarming members of the Southall coach contingent.

Not quite the ideal interview location.

location.

However, sooner or later (I forget which), a few square feet of valuable floorspace is secured and I am able to ask Malcolm Owens about that pogoling stage invasion at the end of the set.

at the end of the set.

Such mass leaps for the limelight can, and indeed have, been construed as pitiful and unncessary short cuts to the rock egalitarianism we should be

striving to achieve in other ways.
"We never invite them onstage specifically," raplies the singer.
"But I don't like trying to stop them

'As a band we love all that, but it's not an ago thing. It's just that it gives us a great buzz when it happens."

A LONG WITH their close pals Misty and a legion of lesser lights from the Black Enchanters to The Milk, The Ruts grew up out of a localised West London band explosion of about 18

London bend explosion of about 18 months ago.

The majority of their early gigs were on small scale RAR bills in the youth clubs, colleges and community centres of Southall, Rounslow and Mayes — a scene with all Admitships to the with a lot of similarities to the corresponding mini-circuit on the other, northern side of town as detailed in last week's NME in Penny Reel's Leyton Buzzards'

piece.
"We gigged solidly in the RAR clubs with bands like Misty

clubs with bands like Misty."
Malcolm tells me as the other three
members of the groups, bassrut
Vince Segs, drumrut Dave Ruffy
and guitarrut Paul Fox, pull up
chairs and listen in.
"We played gigs like that for a
year with virtually nothing else. But
it certainly wasn't against our
principles to do RAR gigs. We
enjoyed doing tham and, more
than enything else, they were
giving us gigs when no-one else
was.

was.
"Southall is like a very closely. knit multi-recial community keit multi-racial community anyway, so, like, you've got the two types of music, reggae and punk, at the same gigs . . . not forgetting of course, the pogoing Pakistanis. You've got everybody.' It would be churlish here to

underestimate the importance of underestimate the importance of Rock Against Racism to the growth of bands like Misty and The Ruts; like the other essential catalysts from Rough Trade to John Peel to NME, RAR are admirably keeping alive the original spirit, drive and militancy of Punk. And even if the organisation

■ Cantinues page 46.

Page 31

Just-a-walkin' down the street Not a whilf of rock and roll flesh or terrorist chic. No study, leather and shades, no satin and tet. No boiler suit, no Oxfors streetcred. No wild mutation, no implied threats Everything is nest and tidy. Everything is under control

Here he comes now! He has not come for your children "He asyour children. He doesn't dress to proclaim that he's different, because he's not. He drives a Ford Cortina. He works for his tiving. His expression is warm. quitzical, franc and interested, watchful. His face is, however, capable of herdening in seconds in the presence maition. Six foot one, strongly burit: it's only when his toos touten that you become suddenly aware of his

When he meets people, he looks straight When the meets people, he toots arraight at them flecours fire wante to see them. Years is factor about shipm. How do they have? Are they happy? Why not? Can he help? If he car, the writ, but he'ff do it for them, not because the stands to a pain! If you find out and est him about? it, he'fl cather you didn't. memion it, because he doesn't want it to seem as if he's doing it to be seen doing it, and —things being what they are —he'd and — things being what they are — he'd either not be septimiding it is the. No is a good and such is closen. A great Briton, the ideal methicides — neighbour, a fleetil, with convertations life, Spend e dry with him and you'll want him so be your friend for this. Keippin: he'd the lead einger and breat Keippin: he'd the lead einger and breat he's job. he'd the lead einger einger he'd he'd he'd he'd he'd he'd he'd einger einger he'd he'd einger einge

PHI-500: The I PMI-600 deringer and parag-philiper for a verif-intown road band, Filad a big the with his fired sergial, boson on telling a lock, and solid a minor few his negopicities in jumping or all allowing, even's had a discussionating their should allowing, even's had a discussionating their should be a perfect of their period of their period of their period and at the radio deligible on his hourseparen, his first allowing has a big real RESTINCTED.

sticher ecross the sleeve which tells the designys that no meteral from the album con be played on the air without encored

be played on the air without appoint parmission from the programme controller Late week on a Capital Rapid phone-in, or inder line for an index of the capital rapid he access they are line for the common line of the capital Fix April Territy removas before. For had conclusion a general spot on Albadia Yalisa — secondar morning above on Rapid Yalisa — secondar morning they a had rapid in particular morning only by a had rapid particular par mede poseible only by a hair-a laint, anigeting eigh-informing dive up the bi-C-T-C-R-W-A-Y to Middlissbrough in the bi-C-T-C-R-W-A-Y to Middlissbrough in the G-R-B-Y-C-D-T-A-H-A, as inning with 25 ministates to gazen is palice. Pinte years off the eight 100 pm. The last half haut of the show goes out the window self-on bounds in the things of the bid of the show goes out the window self-on bounds in the middlissbrough a finghl of TRBurieting and up boat of a bourns. A burnth of teac from TRB. Two job original overs the self-one with

explanatory dust from Toys, beloping is launchima light, reds and hand, red launchima light, reds and hand, red hand to see what's hand to see what's hand to see what's hand launchima light and to see what's hand launchima launchima launchima drowled light than the trail and most show Homelower boy makes good, and — show — while the cet's every the mice well play Tom Relation is records. The group emma-rate play the launchima launchima launchima launchima launchima launchima launchima may be shown's over and it's allown the read for a bit of a larger year and it's allown the read for a bit of a larger year and it's allown the read for a bit of a larger year launchima and RESTRUCTED substant as well as the the shown in a larger launchima has shown as well as the shown the read for a bit of a larger year launchima the limit impling along with the earl speakester. Why they are year got go op cars.

casaction, with one are out for cop cars.
Full way into the cried Fris and the word is cheerty out; own you sign this for me and then can my mate come up? He's downstales care my make coming up? my a governance wall-typing our briess. Mighipe throu discorbinds was breast the status around armight their fledic Teas — bries, which way of this tremateted major ge? He were thistawary. By the linter we? is downstaine — they no status manufacture and a flesh government or tremate and a status of the flesh government or tremate and a status of the flesh government or status or and the status of the flesh government or status or and the status of the flesh government or status or and the status of the flesh government or the status of the status of the status of the flesh government or the status of the

old feet-oned motions as the for my surror - the whole scuffle and greb. Cen you make that to Fronz ? Buttonnote a gitt on the

outlew glamour like the plague, but he's soil the leving breathing sphome of Agripop. His hences are The Clash and Bylan when he was 4th for file, but his image is more like was similar hule, but he image is more like. Country Jos MetDonald after he stopped being a hippie. The voice of everything releasebly and righteously radical, the indignation of a civilese man are rather than the roor and exart of the tersunal beloc, the

The Greening Of TRB **Across Our Grey And Troubled Land**

to each eldespead the economist face of

complete entitles is of the ecosposable face of rock refusition. He primarity all part of the deviace; spilling all the right faces we all the right clothes. The returning of that is coming on this a social worder in sertible clothesis: committeent widtons (glamous, Witsch is why set many people) it must letter it on Tom. Robinson and everybody's got an attitude! say stuff that boils down as follows: yeah, I hospination and a everythology is got an artification as yet with the basis down and soldness; yeach. It is easy witted that basis down and soldness; yeach, a soldne

another firshmouthed sellout. Because of Tom Robinson utfor real, of his courage is more than just brevado and bluff

courage is most main such behands and bladf, of his contributions at growing and his determined in the contribution of programs and his determined in the contribution of the grounds that was in the contribution of the contribu very easily seem like po-faced cubthurnging and emug fleunting of moral aupenoring

end emig transform of mosts separative, continue, nothing in TRB's reportairs is as successful an exercise in Agricop as Costello's 'Oliver's Army' behinb was number one, l'Ohnessets's or 'Night Relies'

or Ligaria spirit of "Swindays Bleed" or amphinisg of the Pert Claris Mean or most of the mid-foll this second (mind you, not seripspoke and be The Claris man of not emergeno would want to be \$Evin Costellio). Finally, there is pornighting powerband about Finally, there is pornighting powerband about Ton Roberman: this votas never quiet goes where it would be assent this in events it to. The lynics eeem to carry no resonances beyond the taxid statements they convey. There is Mrie owence. Mrie left to discover the assort time round, nothing to onespup on you. It all just see there, saying what it says it doon't

just lot there, earning which it says. It down't a company.

"The company of the company of the company of the emotion at cargo of "Power in The Bertaness" by a feet country mile, but not quite far enclosed. The go browness whench and even Evel acknowments. Company of the company of the enclosed of the company of the company of Ropernon is wying to hit the longer label in all of "Tall rack. He is strying to this the longer of the hotblest of label." If Tall Roberton is a vying to hit the longer label in all of "Tall rack. He is strying to the "the Roberton is an application of the facilities in an application of the Roberton is an application of the says of the Roberton is an application of proposed the power of the Roberton is the power of the Roberton is off the dumb protest singers, all the hippies who sither shut up or got out up, ell the date-queue plethudinists who bombed dole-queue plehtudinus who bonned out. It is not easy in the wonderful world of Agitpop. That RESTRICTED studies — at least — is a soor of terreue; it provide may from Polyteopo is asymny things that Them don't want see

Tom Robinson a good bloke? He exhaust is from Robinson a Good Thing? He carsainty is its Tom Robinson a good musican? Aut. your eers.

E 'RE TALKING over hands. Tom's lod brother George's It have, a brievery and hands of the red of th

How many more miles per gallon can TOM ROBINSON get from his Cortina? CHARLES SHAAR MURRAY, our man with the Che badge and the rolled-up copy of Gay News, asks this and many other probing questions. GEORGE **BODNAR** looks on aghast.



sens and socio-political coloutations. Whinchig under a serious tomage of guilt for warrything that any colo cirtic even aid against Generation X, I set Tom it any of the criticises consistents that he's reteried acunded consistents that he's reteried acunded consistents in and worth implementing.

"The criticism that the band was actually discasting what papility and come so that contains during the believe, or must believe, like actually because or present a familiar straight a valid criticism.— or rather if a valid criticism.— or rather if a valid criticism.— or rather if a valid criticism, about it is not record to the control of the criticism about it. The most you can de as a sungerwhat the applied how you fail about things, and earn it loads the drop, but nobody the control of the co "The process that the bond was actually would believe comething just because Rod Stewart said it. They might believe it for a couple of weeks, but then they'll heer comebody else say semething data and paleve star, if they're star guillible, if they'll believe something just because Rod endorse it — or just because Rod endorse it — or just because Rod

then it isn't gonne feet that long anyway.
"All you can hope to do in serme of 'massage' is explain your viewpoint — which may be different from the viewpoint that the may be criticerun recent new suspecturi recent en-resember of the sediments holds — and they may take a look at things from your standpoint now looks a bit different. To that artent, you do after your apportance with your sudients. Show for different ways of

your audients. Show fent different wary of looking at the lope; New not ell gay men are flarly (carlysten, for an Obriduse stammple. "That's white you hope for some lasting change enhants by his person themselves rether than by you. If you distribute the rether than by you. If you distribute the rether than by you. If you distribute we obtain their own openion, if you don't believe a in the audies out for the mental your day of pacifies to ward things out for themselves with their commands sevice and themselves with their commands sevice and Their intuligence and their potential for the good, then you can't possibly call yourself a Socialist?

The conversation moves to the notion of compromises, and the point where a necessary concession becomes a disorderly

recomming gown to now much or men tring that you have you can apreed frow far and with what amount of district. The more you spread it, the more district. The street you do get further with it. Ther's the belongs that everybash has to figure for themselves. The Olash won't do Foo Of The Foos, for unto that's where they draw example, because ther's where they draw the line, and that's a brave stance to take Yes; so want to reach the people but no, we won't so Top Of The Pops It's a very brave thing to say, and it's all a question of where

thingto eary, and if a dis question of where you'd dear you is lineau, in grant and in a way of a chine where you have you are you and the way of a chine where the chine where the chine has been down the reach the you was the you was to the you was to the you was the you was to the you was the you was to did you was the you was the you was the you was to did you was the you w skin of its teach, by us signing certain bits of

there, and it's been delayed by certain heads with the American record company, which is quite separate from the English one.

sem stiring wage, because now we do earn a living wage. Up until the end of fast year, we wire still in debt — but, when the New Year revalting came in, all the advances had been paid back and all the money we owed our management had been paid back. We

our management that been goed because we were not the black for the first time since the bendstarted out.
"So now we don't have to make any more."

componenties then we feet like from hers on let, broques we're leving perintary confrontably now, shark you. "I can say my deat." I've got my Cortins. I can afford to pay file I that main!" I lanew you were gainging. TR, but thank for rentholing mail "end things are great. Things are really good." And I can also afford to help beople cod." good. And tich also allocated the help people and causes that it believe in ... which they not geing to go lette at this point. I don't think it's relevant to this conventation, because to enumerate those things result simply defeat their object and look like a further publishey.

orcine or girmmick
"So what was the point that we heat failing for each based to?"

Lines, and where so draw them. If The

Lines, and where to draw them II The Clash's like is deview at Fap of The Poor, clash's like is deview at Fap of The Poor, where's 1885 2.

"The line's bean drawn an sicilat prictio. It's been drawn on free bedges and bufferins. It's been drawn on the orticles of the longs, which is the control of the longs of care on the orticles of the longs, we've heaving the had a record that's had this much state, from behind the poones device and of the consent of it. In many ways at tables a harder line, which plant results have it to be a simple state, the distribution of it. In many ways at the same and the same post much plant results have it to be an access that it is not to be a simple state, which in the above it is been buffered, fair, get-in-coatery and furning a good time.

ing orms. "I think enybody who's been to see the "I think emphody who's been to see the bend in open an outper forms a outper forms would be hard out that, it has sheeps been an aspect of the outper forms and the seed of th we put them out its fast as we could record them. We did '2-4-6-6' at once, which was them. Whilded 24-46-61 if druck, which was fairly boundary, heppy-go-hudge bans, from we put out the four best songe from stage showingh timbur on the fitting from 69 for the same sharely-you to all the people who dibought 24-46-8 Motorway.

"Motorway" was the Anthus association

us, and we haven't had another one since, but it hasn't esemed to matter too stuch. The but it hawit seamed on matter 100 ersoth. The kins EP was a brank you to share people, and the idea was value-for money, a generous election of locur of the base slongly shorn the stage act thrown in the the prise of a single. and prise the property of the prise of a single. and further lay for lote, so it was out carbs soon absenced. If feedured shart file highering, wishing speed-removad. "Don't take the for An Annew's which is notify but over highering wishing to good the prise of overfly political, and "Right On Sister which overfly political," and "Right On Sister which layer."

Liser.

"Then we came down to soling the residue
for Power in The Derkness, which was
simply to get the nest of the songs recorded
and out in album form as soon as possible. Secouse there'd bean all that acom about the National puriting their singles on the all our elburn was all new tracks.

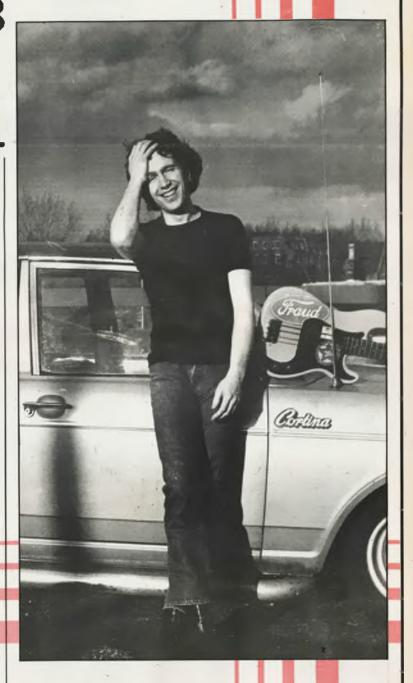
Out of both west at fine to back.

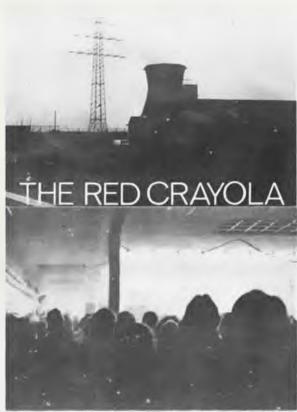
To it was the remainder of the stage act, which left — inputitiony — the hourses vide of a paint from (Reys Cartes, which was, which will be a paint from (Reys Cartes, which was, whitmelest anough and Too Good To Be True," which was a personal statement of appointed to anything political. But they got lost enough the 'Better Doods Which Side 'Natin's Cert' and the 'Power to The

Ourknesses; "Skill, those were important statements which resided to be said at that gone, which had been seed by the group on steps, and it was important to get those down on woold, Important to get all those songe down, and the said sand by all those soleneess. Although I won't soleney pley Better Decide — Which Side You're On' now over since we've been

to East Germany
Toan't bok an audience in the face and ting that with a clear conscience because I'm not cartain. Even though I know the camifications of why the East letths way it is

■ Continued over once









ON TOUR NOTTINGHAM SANDPIPER MARCH 23

24 CHELTENHAM THE PLOUGH

RUGBY RAILWAY CLUB 26

28 ALTRINGHAM BOWDON VALE CLUB

OXFORD CARIBBEAN CLUB

29 30 LONDON ACKLAM HALL MANCHESTER THE FACTORY

31 APRIL

LANCASTER CATHOLIC CLUB 2

BIRMINGHAM FESTIVAL ROOMS YORK THE POPICLUB

wordow ...

LONDON ACTION SPACE THEATRE 46 Special guest SCRITTI POLITTI Red Crayola featuring LORA LOGIC

CONTINUED From previous page

and why the West looks the way it does, i'm no longer as 100% certain as I was when I wrote the song and I'm not preparing to fie to the audience. "But I've wandered off the point again, I was saying that 'Power In The Darkness'— for whalever resons—was quite a bleak album, end it's nice to be able to move on to a second album where you can retain the balance of the stace act within can retain the balance of the stage act within the new material you're writing.

OULD TOM see TRB recording an entire album of songs that didn't happen to be Relevant with a capital R? "We've always done songs which weren't relevant with a capital R, but if you say so in interviews it looks as if you're backing down on the ones which are relevant with a capital

No, it doesn't. Plus a song doesn't have to

No, it doesn't. Plus a song doesn't have to be Relevant to be relevant.
"Sure. But I enjoy both and I intend to continue writing both."

So what's bening written now?
"I've still got about 12 or 13 unrecorded songs at the moment, and I'm still writing, sometimes in collaboration with other writers, but mostly with the band. You're always filing through the stuff you've been writing because not all of it's good. Anyone can make mistakes and ... I make mistakes. The main thing is to be free to own up and say akay, I was wrong, I did what I thought was right."
On record—and on public platforms in general—Tom always sounds absolutely certain of exactly what he feels is Right and Wrong: doubt is an emotion rarely.

gereial—Tomanys source absolute a second cortain of exactity what he feels is Right and Wrong: doubt is an emotion rarely expressed in the TRB. Has he ever felt totally divided on an issue?

"I think ('Crossing Over The Road' from TRB Two' throws the thing a little wider open; I think 'Hold Out' does. Sure. I mean, I've had moments of self-doubt. They usually last about 23 hours. There are some issues I just don't know, and one of them's Northern Ireland, I know the orthodox straight - down-the - lines leftist stance is to support the Catholics and say that the Protestants are the bad guts. It's somebody's else's situation, for a stut, and I'rshut young to get inno a 'Right On Sister' thing where one presumes to give a seal of approval to a particular attitude on a thing that doesn't concern you directly.

a seal of approval to a perticuler attitude on thing that doesn't concern you directly.

"It's down to bands like Stiff Little Fingers to say something about it according to their own views, backgrounds, ethics and instincts. Northern Ireland.... I don't know who the hell's right.

"Some Catholics took us round the Catholic area, and a Protestant guy took us round the Protectant area and we talked to

round the Protestant area and we talked to people and had a visit, but what can you say after one three-day visit? You can't possibly stand up on a stage and make pronouncements about it if you're not from there. I don't know who are the good ones and who are the bad ones. The official Rock Against Recism line is Troops Qut, and it's the Daily Mirror's stence and it's the general leftist stance, but on the other hand Stiff Little Fingers assure me that from their point of view they fervently hope that the troops will stay. In any case, I think it's a bit academic because I hear that the troops are being gradually phased out . . . on the quiet. ople and had a visit, but what can you say being gradually phased out . . . on the quiet.

being gradually phased out... on the quiet.

"But here's me voicing an opinion on it, but what I was trying to say was that I was I'rying to say was that I wasn't going to do that. I'll withdraw that, but I'll mention that as a issue on which I'm... I don't know what the luck's right and...

"Own-up time. You do what you can to help the things that you believe in within your own lieted of action. You act according to your convictions and according to your conscience and according to your own sense.

to your convictions and according to your conscience and according to your own sense of responsibility towards the world you live in and how you feel that dictates whether you should or shoudn't take action, get involved or don't get involved or don't get involved or.

"I happen — for a job — to be an entertainer. I play music for my living, which I've done for four or five years now, but that doesn't mean that I'm more qualified to know about these issues than any member of the sedience or anybody reading this article. So at this point I've got to make it absolutely clear that although I believe these things, just as you say about the articles you write that they're just one man's opinion, the opinions we express are what's discussed opinions we express are what's discussed around TRB; that they're where we happen

to stand.
"People write in to us: they're worried about certain issues and they expect you to have a clearcut answer, and you gotts write back to alf of them. I don't know what the answer is. Maybe you know what the answer is. Well, tell me. What's the answer?"
"Maybe they know better than you do.
"It the standard I call the back donerly mean."

Maybe they know better than you do.
List because I play the best doesn't mean
that I know the answer any better than them
if I knew the answer i'd stand for Parliament
and probably be a total failure. You just put
your finger on it. All you can do in ask a few



questions which people may not have thought of taking before and then they can work out their own answers.
"Hey, I thought we were gonna talk about music!"

ND THEREIN lies the rub. Back in 1977, A ND THEREIN lies the rub. Back in 1977. Torn used to complain that nobody wanted to talk music with him because all they had on their minds was the fact that he was gay. Now the most askable questions are about funolvements and Issues and the ins and outs of Being A Spokesman and one -bwo-three, whal is the fighting for? So yes, we talk about music.

we talk about music.
"Let's talk about the 'is' rather than why "Let's talk about the "is" rather than why the 'was' isn't. After Dolphin (Taylor, drummer with what we'll call TR8 1) left, Preston Hayman came in to do the album at two days' notice. We started it on a Wednesday and we finished at two days' notice. Wa started it on a Wednesday and we finished at the following Tuesday. The first day we went in we recorded four backing Prache It was very last work with year few.

finished it the following Tuesday. The first day we went in we recorded four backing tracks. It was very last work with vary few overdubs, unlike the first album, which had a lot of overdubs."

The album bears a credit to producer Chris Thomas and engineer Bill Price "who helped orepare the groundwork to these songs."

Recording had begun with Thomas and Price the team who worked on the first elbum), but had to be shelved when the mighty due were called away for other projects. (Price to The Clash, Thomas to Wings). Rather than wait for Thomas and Price to return. ThB called in Todd Rundgren and started again from scratch, though the groundwork for the arrangements and the ideas had indeed been done during the earlier sessions. "Neither version of the second album features lan Parker's keyboard playing very strongly. The axis of the bend has up to now been my voice and Danny's guitar, but now it's the voice balanced either eide by keyboard and guitar. Since Dophin's gone lan has stepped into writing stuff for the bulbelin, contributing stuff to the sleevenotes and generally become much more a participating member of the faccent switches

adjustin, contriouting sturing the steevenders and generally become much more a participating member of the faccent switches to Peter Ustinov Central European cornic-meance) zer Politiburo — oops — of the TRB co-operative. Plus he gets to sing one of the songs on the album, which is a one of the songs on the album, which is a completely manic pissable where he gets to sing about being a sheriff in the Deep South in a broad Glaswegian accent. He's actually from Irvine, and there was a newspaper article about him which said that he was the third most famous person ever to come from Irvine.

"He's a vegertaries and involved in many of the things on the inner show of the

"He's a vegerlarien and involved in many of the things on the inner steeve of the album. The interesting thing is that we didn't know anything about any of that until he got the gig. He was auditioned purely as a keyboard player and he beat all the others hands down. Mark (Ambler, TRB 1's keyboard man) was basically a rhythm player and he only played lead on the jazzier things, but lan's influences are more Weather Reporty... and Deep Purplel. "The other bizarre thing about lan Parker is that he has friends. Not just Triends' but zillians of friends. Not just Triends' but play and lan'll say 'Och, canne put a few people on the guest list?' and he'll have 25 names.

names.
"Plus we have a new drummer named Charlie Morgan. Preston Mayman, the guy who played on the album with us, is in the Kate Bush Band and Charlie was Kate Bush's drummer. The potential is incredible. Even with the straight rock and roll things, there are just so many ways of rocking out now...

Endgame: as we wind up the interview and pack up the cassette machines, a young writer in the restaurant bounds over to con-

waster in the restaurant bounds over to cop an autograph and say "Hello, you're Tom Robinson, aren'tcha?" "I liked "Motorway" best of all your stuff," he says, "Why don't you do more stuff like that?"

Tom smiles as he scrawls his name and salutation. "We've got some new stuff," he says genially, "which I hope you'll like as much as that."

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Love And Bullets

Directed by Stuart Rosenberg

Starring Charles Bronson and Rod Steiger

The Domino Killings

Directed by Stanley

Starring Gene Hackman

A fairly incongruous double-bill, which can be recommended only as an alternative to rain-swished

alternative to rain-swished beaches.
Love And Bullets marks further the peculiar decline in Stuart Rosenberg's work which — with Cool Hend Luke and WUSA to his credit — seemed so promising back in the '80s. Not that Cherlie the '80s. Not that Charlle
Bronson fans will give a hoot
since this highly improbable
gangster yam is kept pretty
pacey as we follow Our Hero
— on the trail of syndicate
crime boss Joe Bomposs (Rod
Straiger with a stamper). Steiger, with a stammer) —'
from dusty Phoenix to scenic

He's still squinty-eyed and lantern-jewed, but he's far chattier than usual and is actually called Charlie here. which is nice — makes him seem almost human, Which is more than can be said for the assorted zombies he comes up against, particularly a pair of hitmen called Huntz (Paul of hitmen called Huntr (Paul Kosto, with a deaf-aid) and Farroni (Henry Silva, with a hair-cut). "Blood makes them laugh," says someone, and he's right;-the Swiss may like holes in their cheese, but they're not so keen on holes in bodies.

Me. I don't go a bundle on



Gene Hackman, an unwilling participant in The Domino Killings.

holes in plots but — despite a massive sabotage job by the missus (Jill Ireland, with Dolly Parton wig and squesty voice) — Charlie just about menages to keep Love And Bullets afloat. Routine though it is, it's probably still the best Bronson pic since The Machanic.

The only thing it has in

Mechanic.
The only thing it has in common with The Damino Killings is that Fred Klonenekamp photographed both (Phone up Arthur Kaestler, quick.—Ed.). But Fred's not quite so busy as it

three years ago.
A flat and implausible addition to the corruption 'n' conspiracy genre, it has gained no credibility through languishing on TIC's ehelf, nor by signs of obvious pruning. Gene Hackman, as ever, is eminently watcheble as a kind of beleaguered King Midas in reverse (everything he touches turns to shift but elswhere the staid Kramer has indulged his propensity for inappropriate casting; thus addition to the corruption in

charubic Micky Rooney is a hardened con, fatherly Eli Wallach a sinister Marine General, lovely Cendice Bergen a dowdy housewife. The Domino Killings is convoluted as hell and empty as Stan Ogden's beer mug. So it's of little consequence that these people are struggling through an ongoing tricky Franz Kalka situation — well, that's how Richard Widmark wearily puts it. I thought they puts it. I thought they wearily puts it. I thought they were being obtuse on

Monty Smith

Wet weekends in Wigan with soggy popsicles

Same Time, Next Year

Directed by Robert

Starring Ellen Burstyn and Ahut Alda (CIC)

1951. Two people meet at a seaside motel, and spend the right together. Though they're both happily married, they're able to talk to each

they're able to talk to each other more successfully than to their respective partners. So they decide to meet again in twelve months.

This implausible relationship continues for 26 years though the film, continuing for a mere two hours, is restricted to visiting them at five-yearly intervals. The changes that Doris (Ellen Burstyn) and George (Alan Alda) go through in this period enable the film to gloss over, with typical liberal over, with typical liberal

takenism, the great issues of the time; the Vietnam war, the rise of ferminism, the therapy movement etc.—all are encompassed by a few glibly witty lines of dialogue between characters forced

between characters forced intr a succession of awkward stereotypes.
There are lots of jokes — few of them funny — and a couple of embarrassingly contrived serious moments.
Ellen Burstyn and Alan Alda
(of TV MASH fame) perform
miracles with the cack-handed script, but nothing can disguise the film's ultimate hollowness. It's cosy, sentimental, studiously entertaining. There's also a horrible (and unintended) fascination in seeing two such very nice, very hung-up-people slowly waste away

One for that rainy afternoon when the TV's broken and all your friends are out of town.

Graham Lock

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Lemon Popsicle Directed by Boaz Davidson Starring Yiftach Katzur and Anat Atzmon

(Entertainment)

Theoretically set in Israel, this movie has been contrived as an American Graffiti of the Middle East; 'theoretically' because Lemon Popsicle has oecase termin Popular has clearly been designed as two hours of rollicking fun for an international market, and hence takes place in a cellulaid nowhere land, in which US influences invariably abound, either through the customary totem through the customary totems of Western lifestyles, or the retentlessly Americanised

dubbing. The lack of atmosphere The lack of atmosphere makes a pair with the film's historical infidelities. The music apart, one of the few attempts to locate the time-period is through a Pathe News film, clearly dated 1957. This deals partly with John Kennedy's presidential campaigning — which actually took place in 1960. Such ineptitude is of course inecusable, but it pales beside the grosser

beside the grosser beside the grosser shortcomings and regular lapses of taste of this terrible movie. The central characters are three 17-year-olds looking for — do you really need to be told this? — sexual adventure and experience. It's an

old-fashioned chauvinist formula, but one which is no more stereotyped than the characters — the winner, the loser, and the fat one.

In the absence of wit, the script relies for its laughs either on the discomforting embarrassments of Fatty, or else on the erstwhile shock eise on me erstwitte snock tactics of conversations about penis-size, condoms, veneraal disease, and suchlike. In short, the kind of humour that would charitably be described as 'schoolboy'.

Naturally, such sexual bravado has its bravado has its come-uppance, which takes the form of the standard nemesis of films about this era-indeed, since (emon Popsicle coincides with BBC-2's series The Best Of British, it's been a bad month for unwanted pregnancies (A Kind Of Loving, Seturday Night And Sunday Morning, Alfie). The obligatory abortion scene here is entirely scene here is entirely distasteful, partly because one resents a film which tackles comedy so crassly pulling emotional chords with such clumsiness, and partly because it's all so unrealistic anyway. Would a 16-year-old have found it that easy to get a pregnancy terminated in Tel Aviv in 1957? Come to that, were Jewish teenagers of the '50s ever this independent of parental control? One feels sorry for the cast. scene here is entirely

One feels sorry for the cast, many of whom try their best, often in unpleasant or onen in unpleasant of downright humiliating conditions. Most of the post. American Graffiti movies (Cooley High. That "Il Be The Day, Greese, Animal House) have had individual merits. Lemon Popsicle has none, and honefully represents the end. hopefully represents the end

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not available, so it's the same tired old sounds that are always recycled as representatives of their era. A few final thoughts about A rew tinal thoughts about the soundtrack, since transistors, juke-boxes and Dansettes blare out the '50s sound so relentlessly that one could believe the dramatic edifice had been constructed earrice had been constructed simply as pictures to accompany the music. (The movie's publicity actually lists the names of the singers, not of the actors.)

First of all — and this is something that applies to every film of this kind, even American Graffiti — the songs

American Graffici — the songs are not always of the correct vintage. 'Long Tall Sally', say, was 1957, so that's accurate, but 'Sealed With A Kiss', 'Hey! Paula' and 'Hey! Baby' were all 1962 — and I always understood that five years was a long time in rock 'n'roll.

Secondly, you've heard all the songs before. Not 20 years ago, but in last week's '50s nostalgia movie. ('Hey! Paula' also occurred in Anima! House, for example). For all what his proper is every for form

that his name is never far from anyone's lips, and his image never long off the screen, there are no Presley songs in Leman Popsicle, It's simple— the rights to his material are

There are, however, songs here by Paul Anka, Domenico Modugno and Marino Marini. In other words, Lemon Papsicle finally gets something right, if only accidentally.

The music of the late '50's was by no means the undiluted excitement that the myth-makers pretend, and the film attests to this by including some dire material. During one party scene, three Paul Anka records are played

consecutively, and in full.

Does this sound like your kind of movie?

Lemon Testicle: "Yup - eleven fingers!"

You'll never close

your eyes again.

Bob Woffinder



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THE FALL

Live At The Witch Trials

(Step Forward) CRASHI SMASHFIt's The Faill

CRASHI SMASHI It's The Fall!
The missing link between The
Doors and Spherical Objects
Isound), the Velvet
Underground and O Level
(vision). The accessible face of
modernistic pop. Not quite in

modernistic pop. Not very far the mainstreem, not very far away. You can dence to it and pretend it's avant-garde Mark Smith knows: "Eggheads and boneheads

"Eggheads and boneheads queue".
CRASHI RINGI This is the way The Fall begin, not with a whimper but a BANG!
Frightened". Brooding, elert, scarey. The one track here to equal the stature of Various Times!. "I feel trapped by mutual affection / I don't know how to use freedom /! spend hours looking sideways / To the time when I was sixteen / Cos I'm in a trance / And I sweat some / I don't wanne dence / I wanne go home / I'm frightened." The music builds, retreats, turns in

home //m frightened. "The music builds, retreats, turns in downy, foreboding circles. A brilliant beginning.

The rest is a mixture of the good, the slight and the slight and the slightly scrappy. Mostly, it's the good — ranging across the edgy, infectious pop of "Rehallious" Julesbox.

Rebellious Jukebox', Underground Medicine'; the

'Underground Medicine'; Inshipportic sway of Two Staps Back'; the speedy, disconcerting statements of 'No Xmas For John Quays', 'Futures And Pasts'. Karl Burns excepted, The Fall are not exceptibled.

Karl Burns excepted, The Fall are not accomplished musicians. His superb drumming holds the afburntogether, drives it along, rescues it from the possibility of formless repetition (and I wonder how they'll fire I fare now that he's gone). The others function well within their limitations. The resonant, minimalist bass of Marc Bitey; the catchy

ALTBUN



The Fall: Keep up the good work and there'll be no need to look over their shoulders

three-chard swell of Yvonne Pawlett's keyboards; the versatile spikey to screech guitar of Martin Bramah.

guiter of Martin Bramah.
When they really coalesce
— 'Frightened', 'Reballious'
Jukebox', 'Two Steps Back'
it works beautifully. Solid,
Intriguing music, full of quirky
touches and basic power.
When sometimes they don't,
things tend to drag, clatter or
fall anant.

There are disappointments. The too-long, too-negative 'Music Scene'; the too-cryptic 'Mother-Sister'; the too-dreary 'Industrial Estate' (is this a parcety, or what?). And there's also the strange title track — Mark Smith announcing "But we're still one step ahead of you. I still believe in the R and R dream, in R and R as primal scream", even though his own singing is mostly flat, as in deadpan (if's not true that the songs are (it's not true that the songs are humourless — eg the hilarious line about free festivats as being "like cinemas without films" — it's

just the way Mark Smith

just the way Mark Smith sings em.). The Fall are reputed to be sensitive to criticism (thus the title?), and they do play one or two allly defensive games. Like Crap Rap 2," or the opening of "Mother-Sister" where a voice asks" (ry, what's where a voice asks "er, what's it about?" and Mark Smith

replies "er, nothing,"
But if 'Frightened' and
'Various Times', 'It's The New
Thing' and 'Rebellious
Jukebox' are indicative of the
directions they're taking, The

Breakfast In America (A&M) used to think that

SUPERTRAMP

I used to think that
Superframp were all style and
no substance, but now I think
that the word is 'mainly', In
many ways, the blend of
voices and keyboards they
offer is an exquisite confection, but who wants to

confection, but who wants to eat a gailton of syllabub?
Singer Roger Hodgson has a melodramatic voice that's every bit as mannered as Freddie Mercury's. And that can get obnoxious, but put to the right use it can be quite appealing.
The outstanding song here is called 'Goodbye Stranger' and it shows how good this band can be when the formula works. Their second singer Rick Davies drawls and works. Their second singer I Rick Davies drawls an engaging little melody over a keyboard line that's barely more than a doodle. Compared to the surrounding material the song seems simple and uncluttered. Then suddenly Medason chings un suddenly Hodgson chirps up, in a childish sort of voice, with a killer of a chorus, the

with a killer of a chorus, the sort of thing they used to sweat over in the Brill Bullding.

The lyrics are unbearably corny: "Goodbye Mary, Goodbye Mary, Goodbye Mary Heal no sorrow, leat no share / With we are meet again / Feel no sorrow, leat no share / Come meet again / Feel no sorrow.
feel no shame / Come
tomorrow, feel no pern. "But
then who said that great pop
needed a Ph.D. in English
Literalure? This song is almost
as competiting as one of the
Beach Boys' minor classics.
It's that good.
Inevitably, though, one

Inevitably, though, one song doesn't make an abum, and while the rest of the tracks provide a luxurious musical texture, the band never get so melodically inspired again. The opening cut, 'Gone Hollywood', demonstrates the weakness of this kind of thing. Pleasant vocals and a gorgeous woodwind solo. A nice experience, but fundamentally unmemorable

nice experience, but fundamentally unmemorable. A friend of mine who's a hi-fi buff thinks Supertramp are in the same class as the Floyd. If you like electronic embroidery, then maybe you'll agree.

Bob Edmands

Graham Lock

all have little to worry about

(and incidentally the album contains only previously unrecorded material, so do buy the last single). And buy this, it's flawed, but at its best 'Live At The Witch Trials' has that true rock energy. That spark inside. The nicest way there is of wasting time.

time. CRASHI SMASHI CRASHI

The Fall have landed on

(and incidentally the album



nathan: Zzzzzzz

ONATHAN RICHMAN AND THE MODERN LOVERS Back in Your Life

(Beserkley)
It seems a familiar story. A
year ago, Richman was
throwing model areoplanes

into this audience, and singing "Buzz buzz goes the honey bee — and tweedely tweedely twee goes the bird." Words like enigments, innovative, eccentric and endearing began to fight for space in his ample — and mostly

sympathetic — coverage. And I don't doubt that 'Back In Your Life' will induce the same people to suspect that Richman and sanity have now got very little left in commun. But if this album achieves nothing else, it shows that while a reaction flared up and sympathetic

burnt out around him, his ideas have actually remained both unchanged and ... unaffected.

unaffected.
Observe the man — he shuns all established means of projection; his songs sketch doleful Disney cartoons; he has a strong affinity with the virtually inanimate ('birdias', moose, mosquitoes, bees, asto; they understand him. etc); they *understand* him, they talk the same language. He attempts a rose-tinted vision of global flove politics' His emotions overflow like His emotions overflow like budging bibfuls of Farley's rusks. He is apparently immune to reality. We wonder at times if he has diapers for brains. Spin the disc and find neither appares por supprises.

neither answers nor surprises, but another oblique catalogue of his inadequacies and other earnest trivia, all wrapped in earnest trivia, all wrapped in deliriously skimpy arrangements. Generous slabs of 160s rock 'n' roll, doo-wop, ballads and R'n' Bare instilled with the same old cracked sentimentality against a samba / skiffle backdrop. Just nadd to the affect both his to edd to the effect, both his oddball, nasal vocals and the precariously tuned guitars make you feel that the Dansette's in constant need of being cranked up. I hardly need add that the album leatures a totally wacky performance in both grooves, and will only make Richman's following even more axclusive.

exclusive. Opening with the typically low-key 'Abdul And Cleopatra' (rhymes with "I wonder where she's stra"), it divides loosely between the sentimental and the plain stoogid. Prime examples of the latter are "Buzz Buzz Buzz and I'm Natura's Mosquito", in which, amid sounds of droning insects, our malarial insects, our majarial spokesman claims "I'm gonns go bite bite / Bitey whitey white, Sir!" — but in effect hardly even goes skin-deep. Highlights, apart from the zany doo-wep 'Lydia', are 'Affection' — an accessibly diluted plea for just that and the suppressed rock in' roll of insects, our malarial

diluted plea for just that and the suppressed rock in 'rell of 'Party In The Woods Tonight'. Listening to its lines 'The Moose go Miy-ooh / The Deers are there Yiy-ooh / And The Monsters are cooking up their disgraceful soup for you'', there's more than a hint that such french-fried inspiration derives from a past of committed psychediia.

of committed psychedlia.
Well that's my theory, and
I'm sticking to it.

Mark Ellen

THE BAR KAYS Money Talks (Stax)

Money Talks (Stax)

A sumptuously funkly offering from the 'new' Bar Kays — not to be confused, or compared, with the 'original' Bar Kays (of 'Soul Finger' fame), four of whom died on December 10, 1967, in the same plane crash that killad Otis Redding — these gents are most definitely func(killioning in an on-going situation, delivering goods of a kind only the best doctors order.

Seductive, powerful, toping, impressive and happy, The Bar Kays play contemporary black music with great finesse and grace.

Music to dance to, and music to imagine extraordinary things to. As complex as you care to make it; as comfortable as a pair of old jeans; as smart as a new

Nice to know that the band — and record label Stax — are willing and able to move with the times so effortlessly.

John Hamblett



One too few boom-booms

WILLIE ALEXANDER AND THE BOOM BOOM BAND Meanwhile Back in The States (MCA)

brates (mtt.A). The image-buck Willie wants to pass to you — which he hopes will in rurn pass the big bucks back to him — is that of an adventurous, amiable, respected modern beat Raudalaire's Baudelaire's too-sensitive-to-stay-sober

too-sensitive-to-atay-sobar drunk. Well, it's a shame to say, but Willie sounds too much like an old lush wishing he were a young lush here — hig difference you know.

Still, he was only the second heat thing to energe from

best thing to emerge from Boston's Ret Club — Marc Boston's hat Liub — Marc Thor was the greatest and he's still not signed. The rest of the promising went on to sign with Sire or something stupid, where they would immediately flunk out.

Willie meanwhile cut a writte meanwhite cut a thick-mixture, kohled pot-pourri, Side Two stinking out the homestead with imagined glam, R 'n' B (whatever that stands for these days), heavy guitar and pop — it was gorgeous. I tried to play Side One quite a lot

to play Side One quite a lot when we first acquired the work, but I couldn't ever want it—it seemed so plain.
Side Two was swful indulgent and young for such a good old boy, but it was cute and appropriete—"I feel so depressed/Guess I should depressed/seas i snould have guessed/i feel so blessed/Have i passed the test?" — and the melodies rolled on tike a girl with a vendetta. They sprawled, but like Theda Baza and her magic ine i need bera and ner magic mascara ... gorgeously and with an aimed wantoness. 'Karouac' was lovely, homosexual torch-trickster hero-worship, the first song to practically spell out that hero-worship is homosexual hero-worship is homosexual. 'Hair' was jokey jive, 'Loaking Like A Bimbo' was the old, sad rock and roll truth that only your parents used to be proud enough to see. 'Home Is' was a heartbreaker — they were all stunning, with histrionic, honest to God tunes. Most people love tunes like practically no other entertainment on earth. Those songs were all so

Those songs were all so damned *lush* — cops damina russ bops where the tunes sounded born for the stories, holding each other perfectly upright all the way home to the end, like two old drunks who knew each other since they were hide.

This album just limps haywire. It seems stunningly hurried yet exhumed, exhaustingly so, "All these songs were written between 1971 and 1978 in various bars"; good God forbid that the rest of us should start digging up the stuff we wrote in 1971 — the mere thought makes me want to tremble and froth.

Even the bass-heaviness of the Boom Booms can't help them — the bass is a graceful sound, the most dignified thing about that abomination This album just limps

sound, the most dignified thing about that abomination 'rock'—as the songs surrounding it pass over one so soon and smooth, leaving warnings of too many guitars in hands and gaps between the ears. The songs are short and so is the liteapan of a hand that courts its history and the control of the country is the country of the country is the country in the country i and so is the integran of a band that prints its lyrics on its inner sleeve, though of course for laughing matters we all wish they would. There's a little sticky lipstick integrible charm about this thing only begring one like.

thing, only hanging over like a touth on a thread from my tooth on a thread from my fondness for the first LP... awful lot of bands eke out a sentimental, temporary livin these days from being ex-passions of people. "Modern Lovers' and "You Looked So Pretty When" would have been at home or

would have been at home on



ecord One Side Two if only Willie had had half as much to offrik when he wrote them; their desire for stumbling flesh stunkt heir sweatness, the alcohol or some other mire causes them to leer and wink instead of sneer and slink like his romantics used to There's a counter for them. to There's a couple of hurful lines here ("You seduced me with a smile and I followed you for miles"— ohhl) but his tunes seem shot forever. Write all the girls in the Western World a slim beat book Willia that wend he book, Willie, that would be

better.
A lot of bands were signed yesteryear when we were young, an masse and massively, because every fool scout suddenly reckoned that every unsigned band—specially those busy being little cuts in little cuts — was frew wave. The Boom Booms are one such hangover who'd be happier just mucking about and leaving the precious time. and leaving the precious time and leaving the precious time of the recording world alone, because they'll never sell and they'll only grieve their labels and get inferiority complexes about not selling. They substitute combos — it's just that making records involves time and get never and content of the selling involves time.

making records involves time and money and end sup saying HURRY! which inhibits and over-reaches them. Remember Willie Loco this way, leaning on some bar, waiting on some waitress, resting on some learners when hoom become it still. - boom boom - it all fell through.

Julia Burchill

VARIOUS ARTISTS No Wave (A&M)

Wall in line with recent well in line with recent compilations by other major labels. A&M's 'No Wave' throws the sportlight on nine of their latest signings. It also falls tout of two common 'selection disc' pitfalls. First off, any such mixture

of diverse music - in this

case, its "new wave" bracket merely implies a uniformity— makes it impossible to sit through an entire side without having to regulate the running order. And second, existing as it does to expose weeker acts via the commercial pull of stronger constitutions. via the commercial pull of stronger ones, the former don't merit exposure, and the latter don't need it. Hence the album accomplishes zero. On both sides the dynamic duo, Joe Jackson and The Police, are found rubbing shoulders mithewarts outstin-

shoulders midway to sustain shoulders midway to sustain its otherwise meagre weres. The Police showcase 'Roxanne' and 'Can't Stand Losing You', both tracks as extellers us they're underrated, Jackson's, nevitably, are 'Is She Really Going Out With Him?' and Going Out With Him? and "Sunday Papers" — likewise, classics the pair of them, though it's crass to confine him to his singles alone when his 'Look Sharp!' album offers a host of more diverse

anox or more giverse selections.
The fifth and other decent cut is Take Me, I'm Yours' (Squeeze) — dance rock grapples with synthesised Eurodisco and comes through an outsight wineses.

Eurodisco and comes through an outright winner.

The rest degenerate from Klark Kent's 'Don't Care' and 'Office Girls' — effortless dross by plain-clothes Police; to The Secret with 'Going Down Again' and 'Lucky Lizard' — jerky, derivative cabaret-rock with distant hadder of Bearres deserts to cabaret-rock with distant shades of Bonzos; down to The Dickies with the framic benal 'Hideous' and the rankings of gonzoid gibbons at large in 'You Drive Me Ape.' 'Urban Gypsy' Bobby Henry takes the bottom line with the boxish, Indeding Head

takes the bottom line with the boorish, plodding 'Head Case', and shares it with Shrink who has no more to offer than his gold-painted visage, bacofoil suit and a partielly-shaved dome.

Stick with the singles or go for the albums but don't break the bank for this one.

Mark Files

The boot is metaphysically put well and truly in, Pic. Al



The Feeding Of The Five (Small Wander)

This isn't an album at all, it's a 12 inch 45 rpm 17 track very EP — very good value and very angry, very trite and very

boring.
The Clash and TRB's politics are facile but inoffensive whearea Crass are facile and offensive, directing their self-righteous superiority. self-righteous superiority, vehement cluck-clucking disapproval and anachronistic three-chord thrashing at such disgusting rubber-cluckies as Securicor guerds (you wanna cosh the driver, cut a record with flontie?), factory workers (you gonna support the living dead sheep if they quit and move into your Epping commune?) and, of course, them, one system, society them, one system, society frage and rant but keep it non-specific, spread the guilt, make it painless, make it

make it painless, make it product). "The Feeding Of The Five Thousand starts off with a few minutes of silence entitled 'The Sound Of Free Speech' the sound of tree Speech because nobody would press their song, 'Asylum', which was marked to occupy this vinyl, it's no loss — 'Asylum' is more of the contrived, is more of the contrived, sordid, ignorant piffle (it wasn't Little Lord James who dug the graves at Auschwitz, you senctimonious shitheads) which proliferates throughout the record. And, not to be submitted by the inchessed. outwitted by the jackbooted Whitehouse censor, Crass whitenouse cansor, Crass sulk, pout, spit and slip in so much anti-religion crassphemy beyond the confines of their suppressed 'Asylum' that eventually one feels like subscribing to life-long celibacy and joining the Jesuits.

At least PIL's 'Religion' is a

bit of fun.

This is a nasty, worthless little record — if I thought it reflected some mass. post-punk consciousness i swear I'd pogo mindlessly until the brains were oozing out my ears — and only when the Gumbie-activism unintentionally veers over the edge into pure Charlie Drake

edge into pure Charne Drake parody does it justify its very existence. "The shit they get/The shit they get/The shit they get/The shit they get/Defense? Shit. it's nothing less then war/And no-one but the Government no-one but the Government knows what the fuck it's for./ Mai Lei, Hiroshima,/Know what I mean?" I enjoyed that bit. Tony Parsons

DOLL BY DOLL Remember (Autometic)

Oh dear. The title's the first On dear. The trile's the tirst clue. Portentous, vague, Remember what? An empty pose, it echoes the contents. I remember Doll By Doll. At the Rochester Castle last

August they were superb, committed, intense; at the committed, intense; at the Roundhouse in October they seemed ill at ease. Then leas month came the dire 'Palace Of Love' single. 'Remember', if it doesn't accentuate this downward curve, does little to reverse it.

Here they sound like a watered-down version of Television trying vainly to be Blue Oyster Cult. Long, meandering songs, heavy riffing, touches of melody. and occasional interruptions of the contrived dramatics: or the common dramatics: crescendoes, abrupt silences, funereal drumbeats, hardly any of which occur with the necessary element of surprise.

surprise.

Such creaky devices might still be effective if broached with a large degree of attack; the major surprise with femember' is that it's so tame — would you believe understated Heavy Metal?

What's happened to the fiery passion that epitomised their live gigs? How come 'Butcher Boy and 'Palace Of Love'— so rivetting on stage — have been reduced to the weak, convoluted gestures they. convoluted gestures they sound on vinyl? One factor is the unassuming, almost monotonous production. Another is the selection of tracks; outstanding songs like 'Strip Show' and 'Teenage

Strip Show and Teenage
Lightning have been
dropped, while a medipore
rocker like "Lose Myself" is
mysteriously retained.
The one really good track is
the least ambitious. "Jenica"
has an enticingly pretty tune
— it obviously should have
been the single — and
achingly soulful vocals by
Jacke Leven. A song of charm
and tender regret. Lovely pop
— not at all what you'd expect
from Doll By Doll.

The sons on "Bemember"

from Doll By Doll.
The songs on 'Remember'
are weird, incomprehensible
stories of sax, violence and
mystery — most of it,
appareently gratuitous (though
i'm less sure of this than I am
of the songs' general lack of
clarity) clarity).

It's a shame. I remember that first time I saw them as one of the highlights of last

Amen

BRIAN ENO Music for Airports (Ambient) **GARY PEACOCK** December Poeme ECM)
TERJE RYPDAL Terje
Rypdal (ECM)
FRANK ZAPPA Sleep Dirt (Discreet)

'Music For Airports' is Brian Eno's latest stroll down the supermarket-aisles of Muzak, supermarker-aistes of Muzak re-named "ambient music" because, he claims, his muzak's intended to alter or modify a listening environment rather than just

environment rather than just occupy it.

This is no big deal, and certainly nothing new:
LaMonte Young, for one, has tried similar "environmental exercises" which, also depend on the spatial relationship of the listener (Music For Moving Bodies?). Indeed. The Shandar label — Young, Riley, Gless, Reich, etc. — seems to specialise in records with little overtaction in them.

Then there's the Obscure stuff, the most enduring of

stuff, the most enduring of which is Michael Nyman's 'Decay Music' more successful as ambient music then either "Airports" or 'Discreet Music', the first of Eno's dabblings in the genre. The said thing of cruses is

The sad thing, of course, is that 'Airports' will self more (in Britain, at least) than any of these other, more deserving,

ces. 'Ambient music... must be as ignorable as it is as ignorable as it is interesting" set Eno in his sleeve-note, by which canon he effectively admits defeat: ignorable 'Airports' certainly is, but there's no way it can be considered even slightly interesting on any land other. interesting on any level other than the puraly conceptual. So it may be valid, but it's still

l environmental music, television to specific situations. So we can look forward, presumably, to Music For Sarages, Bedrooms, Lavatories, Libraries and Lecture Theatres, till we come full districts.

Lecture Theatres, till we come full circle to —
Eureka!—Music For Lounges!
Like Enc, ECM once made interesting albums — Towner, Jarrett, Rypda!, Weber and Garbarek' amongst others all profited at some time from the rigoroue, cool cleanliness of the Montred Eicher. the Manfred Eicher the Mantred Eicher production. Now, and more so with each release, ECMs are just so many alices of the same cake; interchangeable, not individual.

The last one to interest me The last one to interest me at all was Dave Holland's 'Emerald Tears', so I was hoping for a little more than the usual from Gary Peacock' 'December Poems', a similar solo double-bass affair (save for a couple of Garbarek sax

for a couple of garbarek sax contributions and some uncredited piano-string noodling on one track). Sadly the sax is usually lasteless, swamping any bass subtleties: the marriage of Garbarek's sharp angularity with Peacock's mellow roundness, interesting on paper, just doesn't gel on record. Elsewhere, Peacock

succeeds in concecting some marvellous ambient music, just as ignotable as 'Airports' but far more interesting than that album when listened to rather than heard, especially the gently informal swing of 'Snow Dance' and the delicate frammentation of 'Elouwing of' fragmentation of 'Flower Crystals'. Unobtrusive, but

interesting.
The Rypdal / Vitous /
DeJohnette collaboration another "perm any three from 30" ECM instant-album recipe embodies all the faults of



the ECM malaise, the glaring of which is the narrowness of the emotional range available. Doleful, despairing and depressed would seem to be the gamut of flydals's particular emotional expressions, and he holds sway over the album, DeJohnette reduced to an DeJohnette reduced to an ineffectual tipp-teppy cymbals style imitation of Jon Christensen which is totally out to lunch, Vitous coping remarkably well considering the limitations imposed.

Fine if you happen to be in a Norse maiden, clifftop gazing, windblown hair situation, but otherwise... "Sleep Dirt", a Zappa contract-fulfillment job for Warners, exempitites the opposing extreme to

opposing extreme to 'Airports', in that it tries too Airports', in that if tries too hard to be obtrusive, yet ironically ends up as probably even better muzak. It's so damn full and so damn cluttered, the aural plane

Complete Beach-Angler's Guide...

by John Holden Angler's Mail is serialising key extracts from this new book that breaks new ground in sea fishing techniques. Part 3 of these extracts, in the

becomes just as flat and empty as if there was nothing there. An all-instrumental album, 'Sleep Dirt' represents the side of Frank that desperately needs acceptance as A Great Composer. present-day composer is effectively dead, reduced to effectively dead, reduced to reterating the same tired cliches in such dull unretentingly lifeless manner that a good case could be made for considering 'Sleep Dirt' one of Frank's little jokes. Certainly, the noodling cocktel steaze of "Flambay" is impossible to consider as anything but a joke, and the tong jazz-rock studio jam "The Ocean is The Ultimate Solution" (Tee Hee Frank) is surely a perody of fashion music Surety?

Maybe? It really doesn't matter in the end

Andy Gill



DOVO:

year. I'm also all for people who're "gonna change the

After 'Remember', the world, stas, looks much the same as before.

details

complete

am

send

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Gloria on points

GLORIA GAYNOR Love Tracks (Polydor) BONNIE POINTER nnie Pointer (Motown)

Bonnie Pointer (Motown)
Gloria Gaynor's album comes
complete with major claims
on her behalf by the record
company. They say she's
"Queen of the Discos", and
her albums are made to dance
to all the way through.
Donna Summer might well
arous with the first

argue with the first intention. Many dancers ould probably quarrel with e second. Ms Gaynor's hit single 'I

wis caynor's wit single 'i Will Survive' dominates the set, more glorious for being extended to over eight miretes. The song's main appeal is undoubtedly its melody and unrelenting hook. With a without a disco-With or without a disco arrengement it would have been a smash. At the same been a smash. At the same time, there's no denying the power of the rhythm section that propels it along. Notable among them is percussionist Paulinho Da Costa, whose presence is no doubt reflected in the cut's Latin flavour. It's true, too, that with a voice less distinctive than Ms Gaynor's the song would be less substantial, but the singer's dependence on strong material is glarlingly obvious on the rest of the



impressed, Pic: Joe Stevens,

elbum. Gaynor's so hard-pressed that she opts for a cover version of Clout's 'Substitute' and the old Little Anthony song 'Goin' Out Ol My Head'.

This album has nothing like the computaive danceability that's achieved by the likes of the French band Voyage, for example. The main problem seems to be that Ms Gaynor's personality is allowed to get in the way. A stow balled 'Ptease 9e There' is a suitable showcase for her vocal talent. Alsa, it slows down the first side in a way that would clear most dance floors.

Bonnie Pointer is an equally personable vocalist. In fact, her range is probably greater than Ms Gaynor's, While Motown were quite right to see her potential, they seem somewhat unsure about how best to deploy her.

The venerable Berry Gordy co-produces with Jeffrey Bowen, and they immediately invite you to compare Ms Pointer with the stars of

Motown's heyday. The opening cut is Smokey Robinson's 'When I'm Gone Holland-Dozier-Holland's
Heaven Must Have Sent You'
Great songs, but Ms Pointer serves something distinctively her own

In fairness, that's what she gets with 'Free Me From My reedom,' the cut sandwiched between the oldies. The lyrical look corny written down:
"Darling won't you free me from my freedam/Darling put love's chains back an me."

But the way Ms Pointer sells them, they could be classic romantic poetry. And just to show that Gordy and Bowen are trying hard, you get a barjo solo thrust up in the middle of the song. Oddly enough it works.

Pity they weren't as adventurous on the rest of the two sides.

Bob Edmands



Smith (no relation, centre) — Softie supreme

Not so soft

THE SOFTIES Nice And Nesty (Charly)

Some of the most inventive flesh and blood rock 'n roll currently available comes courtesy of a 15 stone-plus ex-Damned roadie on a primarily oldies label. This has been a public service

announcement.
For Big Minck — sorry,
Michael Smith — and his
Sofries, witty, gritty songs and
strong, varied playing are the
norm. Allegedly Big In
Holland, the band were originally a hobby for guitarist-singer Mick and The Damned's Sensible and Scabies. By the time this Scales: by the time this album was made, Keith Line (drums) and Texan Jack Boothe (bass) made up The Sohies proper.

My initial reaction to 'Nice

My initial reaction to 'Nice And Nasty' was amazement that someone of Mick's ability should readle for anybody. Split roughly into one raunchy side and one tough-but-tender, The Softies'

personalised mastery of Motors-style overdrive rock is clear from the off.

The current single, 'Killing Time', is a strong man's 'Streets Of London', trading "Streats Of London", trading spurious compassion for unleigned horror: "Grucified messiahs who never saw the nails / Midnight tube train passengers who never saw the train". These are the dossers, "waiting on a streat called Death / Turn left at Soho Square". At once

Soho Squars". At once chilling and unhysterical, the song's attack is offset by Mick's unhurried solo and spicy, sparing effects.
Whiskey Man', John Entwhistle's perverse celebration of alcoholism, continues the mood of understated menace. A tight, appreciative version, it's particularly welcome as the 'Quick One' album has not worn well. orn well. But nimble hard rock is

merely the upper portion of The Solties' ice cube. Mick moves from aggression to nity, tenderness or pride pity, tenuerness of price without shedding a scrap of credibility, while the rhythm section prove subtle as well at tough. With Jack doubling on keyboards, fiddle and guitar and co-producer Hugh Jones guesting on twelve string, there's little they can't do. ihere's little they can't do. Time-honoured seaguil effects open "We Don't Want You Back", for instance, Mick's plaintive voice somewhere between Bowie and Roy Harper, yet the acceleration into an Abba fairground rhythm seems entirely logical.

The Smith songbook is The Smith songbook is littled with tangible, no-bullshit images, "Your memory's so thick / You could cut it with a knife" and "I was like a blind man / With no stick to tap" being but two. 'Lovin' Ma The Way You Do' is shamelessly devoted in an aw shucks - but - we're - old - fashioned way: "Seems like this don't happen any more Everybody's creeping behind locked doors". Listen and sinh. sigh.

Side two's 'Doin' It All Side two s' Doin' if All Again' and 'Try A Little Bit Harder', the most ambitious tracks, are also the most successful, Mick's knack of making clear, uncluttered enguage say anything he wants it to is strongly evident on the former, where he bemoans man's inability to learn from history. In bossa nova time, the song glides from a jazzy solo to clean, distent rock lines. Easy as

distent rock lines. Easy as breathing.
Like 'Rusty' on side one,
'Try' celebrates life on the road in Lynott-approved feshion: 'Can't you see that you are free / And what's the use of trying to be / Sad about it''. No jaded moaners on The Softies' bus.
Line has since left, replaced by ex-Clancy man George Butter, while the addition of Syd Geary on rhythm guitar means there's little here they can't reproduce.
Music this adventurous is rarely this approachable. Why

arely this approachable. Why ver not?

Herry George

WILLIE HUTCH

(Whittleig)

Yet another Motown quirter, William McKinley Hutchinson

William McKinley Hutchinson has packed his trusty Gibson and hitched a ride on Norman Whitfield's 125 soul train. Initially, all bodes well as Walt Wah Watson does his chicken run thang on the opening cut, while a second guitarist (Hutch?) floats in the comment of the comments of the more when the comments and the comments of the more when the comments and properties. some Wes M. octave work and Willie Boy raps enhusisatically about his new record before describing a trip to a disco - at which point verything reverts to

mundane partydown.

Most of the album's other tracks — which, apart from a couple of midnight smoothers, are aimed directly at the tootsies — prove equally lack-lustre. Not downright bad — Hutch has got enough going for him, as both

going for him, as both musician and vocalist, to keep things above the plimsoll line when it comes to quality. But for a guy who's penned such long-term royalty gainers as 'California My Way,' Guess I'll Learn How To Fly and 'I'll Be There', plus a couple of well-healed soundtracks for The Mack and Fory Brown, he seems to have temporarily run out of gas.

Fred Dellar



"IF I DON'T BE THERE BY MORNING" B/W

"TULSA TIME"



TAKEN FROM THE ALBUM" BACKLESS AVAILABLE ON RSO RECORDS AND TAPES





Hank Marvin; "So there are still young ones . . ."

SHADOWS

Reunion Concert At The London Palladium (EMI) No prize for spotting the instant frony

emphasis of the words to

emphasis of the words to acknowledge the passing years. And quite right, too This is a performance and an album that will appeal most strongly to people who were teenagers in the '50s and '60s, and let's not belittle their pleasure. (Well, if you want to

Okay, everyone knows that Cliff is a soppy Sunday school sort of chap these days, but there's a certain courage involved in an album like this. Cliff and the Shadows do their golden oldies note perfect, and inevitably that emphasises their commitment to the next. commitment to the past commitment to the past — and the redundancy of their music for the new generation. Tunes like "Apache" sound unbearably tame now, but in their day they had considerable potency. Every "60s beat group took The Shadows as their starting point, and much has expliced. point, and much has evolved from there

Rock stars of the '60s and Rock stars of the 60s and '70s have proved to be rather nimbler at disguising their ages than Cliff and the Shads. The Rolling Stones, for example, have simply ignored the implications of growing old. After all, there's a lot of persuasive pacing and clever

arrangements.
Yet, in lurid dayglo, I sense
the word 'artificial' scrawled
all over this album. Grand all over this album. Grand Hotel aim for glamour, for a glossy, illusive sheen. Do Not Disturb' is wallopper for discos, it's canned cocktail party music — it would mingle well with diamants, vermouth and cashev nuts, it's a very insubstantial album.

insubstantial album, sometimes pleasant, and sometimes unevantly balanced with an excessively hard-hiting rhythm section. But It is designed solely to motivate feet, and that almost excuses the lack of fyrical inspiration, it diabbles with spaciness ("Atmosphere' and "Light Years") and in "Secrat Life"; it even expounds the Light Years) and in Secret Lfe! it even expounds the dilemma of being another urban Superman possessed of extra-sensory powers. Besically, Grand Hotel have nothing to day, and say it with enough conviction for you not to notice. He just done.

to notice. It's just dence music, neither appalling nor appealing; a very sefe album from a very safe group. It will not disturb.

Mark Elfon

Imports

Despite the critical accisimation afforded La Bella — the NME Encyclopedia of Rock described the group as "one of the most inventive soul acts of the 70s, blending black consciousness lyrics with raunchy delivery" — I always felt that the talent invloved critical bases hearn better could have been better utilised.

utilised.
Image was everything.
LaBelle came on as space-age super-hip. Real roots took a dive and, frankty, I wasn't worried when black America's answer to Rock Foliase called it a day. However, since Petti LaBelle opted for solo gigs, she has achieved fittle in the she has echieved little in the way of kudos on this side of the Laker-run. Her last album, Trasty, didn't even see the light of day here and it's anyone's guess whether 'it's Alright With Me, 'Pant's latest Epic release, will ever grace the British catalogue.

At surface level this is understandable, for the album boasts no superstar back-up names, the songs are mainly penned by producer Skip Scarborough — a fact which hardly merits a line on the blurb sheet — and the music At surface level this is

ultimately slots into no particular category, being a mixture of disco and 3 a.m. smooth. But Patti LaBelle is a smooch. But Patti LaBalle is a genuine soul lady — her offerings to the Travolta trade are propelled by human heart-bests and not programmed tick-tocks of the Germanic kind. And if her ballads are of the type Barbra Streisand wouldn't mind Taking to her hairdresser, so Streisend wouldn't mind taking to her hairdresser, so what? For a cling-tight (ove-song, given guidance by the right set of tonsils, can be a wondrous thing — as Billie Holiday never cassed to prove. Though Patti's no Lady Day, she does share that same ability to get inside such material and turn After Eight mins into boxes of real Black mints into boxes of real Black Magic. It's Alright With Me' is just that.

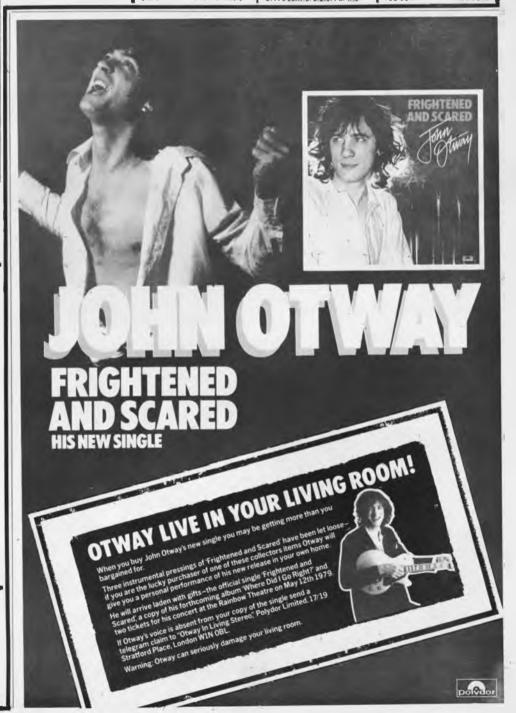
just that.

So phocey to transcetters unlimited and those given to categorisation. May their dreams be plagued by plain everyday folk who retuse to fit into labelled niches and

into iscelled niches and whose only common virtue is one of genuine musical talent. Talent is where you find it, be it onstage at the Albert or at some acoustic guilar bash in deepest Oldham. In the case of The Leopards it's nichably some. probably some bar-cum-dance hall in the U.S. of A's central state. For the band's album is titled 'Kansas City Stickers' and it appears on the KayCee-based Moon

label. Little info regarding those Interior regarding most involved is provided by the sleeve — all you get is a set of four substandard passoon shots set among a profusion of veteran ads ("The Commercial Bank pays 3% interest on deposits" etc.) and on names are given. Set interest on deposits" etc.) and no names are given. So everything is deposits. everything is down to the music, which is lightweight stuff, indicative of Ray Davies atufi, indicative of Ray Davies in vaudeville mood. If you consider 'Well Respected Man' to be the acme of rock songwriting then 'Kansas City Slickers' will doubtless sit well on your turntable. But if, like me, you found The Kinks of 'All Day And All Of The Night'. All Day And All of The Right more appetising then avoid The Leopards by a wide margin — for it's obvious their spots come from eating too much candy-floss. Finally, a news-flesh for hi-fi freaks. Latest in the direct-cut

discs heading your way is 'San Francisco Ltd.' (Crystal 'San Francisco Ltd. (Crystal Clear), on which the admirable Terry Gerthwaite wraps her chops around Li Green's 'What's The Matter With Love,' Dylan's 'Till Be Your Baby Tonight' and Alberta Hunter's 'Reap What You's Saw' You Sow. Fred Deller



CLIFF RICHARD AND THE

Thank You Very Much:

instant rony.

The opening song here is
The Young Ones! — and
elmost 20 years after it was a
hit, Cliff Richard sings it totally
straight-faced.
The lyrics, the arrangement,
evan the Hank B. Marvin
guitar solo, are all
immaculately in place. Cliff
doesn't even change the
emphasis of the words to

The implicit rebellion of The Young Ones' was hardly as ferocious as performers need to be these days in peddling their product, but no doubt it reflected the mood of the kids at that time.

Okay, everyone knows that

money in it for them. There's a case for saying that the dignified middle-class middle-age displayed on this album is a rather more honest approach

Bob Edmands

THE SQUAD Out For Revenge (Hav)

Out For Revenge (Hev)
'Out For Revenge' — put
together and out, into a cruel,
cold landscape. The Squad —
three lads from Newcastle,
put out and brought together
by the cruel, cold response
their demotapes got from that
fabled A&R zone.
They built their own studio.
Specially to record.
Conviction. They're
convinced, this Squad. Not
me. I see no point at all. Me, I
can hardly be bothered to go
on here. This Squad with their
ridiculous anechronistic on here. This Squad with their ridiculous anachronistic faultaw "mystery" macho 'dribble: ... you've got a body like a woman. Hairy chests, boutique haircuts, bomber jackets, world without end, Amen. The Road, "Horsey," Heavy Dudes, "Winds Of Change."

Change'...
A tepid twilight landscape of twisted romanticism and masculine power trips.
'Out For Revenge'? If any radical faminists want a copy of the allows and transport.

of the album, the address is : Slowbuck Records, 44 Highbury, Jesmond. inc. post & packing.
Adios, mes amigos!
lan Penman

GRAND HOTEL Do Not Disturb (CBS)

Do Not Disturb (CBS)
They're all here — the
shimmering hi-hat, the wire
hawser funk bess, those
gushing, creamy banks of
vocal harmony, the clean,
synthetic keyboard sounds—
all the right ingredients for
such 'sophisticated' dance
music

music.
There's some half decent compositions, too, a gentle

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COMPLETELY SOLD OUT



THE BUZZCOCKS, pictured right, begin their spring mini-tour this weekend. They're playing seven dates in all, and six of them fall in the period of this Gig Guide — at Manchester (Friday), Carlisle (Saturday), Blackburn (Sunday), (Saturday), Blackburn (Sunday), Peterborough (Monday), Coven-try (Tuesday) and Aylesbury (Wadnesday), with London's Hammersmith Odeon to follow at the end of next week. They're not planning a full-scale your until the

planning a full-state doubling in the latural so that is action, better make the most of this opportunity.

MOTORHEAD also go out on the road this week, coinciding with the raises of their new album 'Overkill,' which obviously they'll he promotion (what else?). And 'Overkill,' which obviously they'll be promoting (what else?). And there's the added novelty of a support act in the sahpe(s) of heavy-metal ell-girl band Girls School. First detes are at Cromer (Friday), St. Albans (Saturday), Newcastle (Monday), Edinburgh (Tuesday) and Glasgow (Wednesday) and Glasgow (Wednesday).

FRANKIE MILLER also starts a new tour with his re-vemped band, aimed at boosting his new single 'Good To See You' and album 'Falling In Love.' He and Full House are playing a total of

Full House are playing a total of 25 dates, running through to the and of April, with initial gigs at Colchester (Thursday), Reading (Friday), St. Austell (Saturday) and Cardiff (Wednesday).

DAVID ESSEX is touring for the first time since leaving the cast of Evits, and his schedule includes two nights at London Hammersmith on Friday and Saturday, Also this week he visits lifard (Thursday), Middlesbrough (Sunday), Edinburgh (Monday), Newcastle (Tuesday) and Hull (Wednesday).

COMPILEO BY DEREK JOHNSON

Thursday

Ampthill Folk Club. Andy Caven Burningham Berbarellas: Straight 9 Birmingham Mercat Cross: Special Clinic Birmingham Rahway Hotel: Orphan Birmingham The Bell: The Clarks Birmingham Westhill College Speed

urn Technical College: Eric Bell

outh Wallisdown College. The

Bournemouth warmstown.
Westers
Bridlington Cook & Lion: Truth Hurs /
Johnen Sole
Brighton Alhambra: Fan Club
Brighton Sussex University: Jonathan

Bristol Polytechnic: The Pretenders Butchwood Troubsdour: The Amezing Dark Horse

Britto Polytechnic: The Presenders
Burnhood Troubsdour: The Amazing
Dark Horse
Dursough Admiral Lord Nelson: The
Accelerators
Christchusch Jumpers Tavern: Tours
Colchester Essex University: Frankie MilNer's Full Mouse
Coventry The Climax: Aftes
Coventry The Climax: Aftes
Derby Hanta Clinema: The Pop Group/Atternative TV/Manicured Noise
Derby Howse Club: Pressure Shocks
Derby Old Bell Hotel: Spasms
Glasgow Apollo Centre: Journey/Pat
Travers Band
Great Yarmouth ABC Theatre: Slim
Whikman
Hallsowen Trifany's: Samson

Travers Band
Great Yarmouth ABC Theatre: Stim
Whikman
Halesowen Trifany's: Samson
Hale Wellgreen Folk Citib. Martin Carter &
Grahan Jones
Hanley Victorie Hall: Kaus Wunderlich
Harrow The Havelock: The Chevrons
Harfield Forum Theatre: Roger Whittaker
Hereford Technical College: Neon Hearts
High Wycombe Nags Head: Lew Lewis
Reformer's U.X.
Huckmail Welfare Citib: Bethins
Illion Calcon Devotas
Held Cavendish Held: The Bozos/The
Asobernies
Leeds Cavendish Held: The Bozos/The
Asobernies
Leeds Polytechnic: Eddle & The Hotrods/
The Members / The Magnets
Leeds Vira Wine Ber Red Eye
Liverpool Eric's: Philk Military Stand
Alone
London Camden Brecknock: Scarecow
London Camden Missic Machine: The
Pirates
London Lanning Town Bridge House:

Cenning Town Bridge House:

London Canning some Dog Watch London Chadwell Heath Greyhound: Jameson Raid London Chall. Farm Roundhouse: Billy Harper Quinted/Graham Coller Six London Chisvick John Bull: Electrotunes London Chisvick John Bull: Electrotunes London Covern Garden Rock Garden: The

ves/Necromets on Deptford Albany Empire: The Red

London Depfford Mounty
Lights
London Epping Folk Club: Chris Rohmann
London Fulham Golden Lion: Ex-



London Hammersmith The Swan: Double Xposues
London Islington Hope & Arichor: Red
Beans & Rice

London Kennington The Cricketers
Menyana
London Kensington De Villiers Bar: Gold
Dust Twins

Dust Twice and the Nashville: Carol Grimes Band Condon Kensington The Nashville: Carol Grimes Band Condon Kinghtsbridge Pizza On The Park: Martin Taylor & Ite Isaacs London Marques Cibb: Imer Circle London Maynibberry's Milatta London Pitting Hill Old Swan: S-W.1 London Onford St. 100 Ctub: Black State London Pitumstead Green Man: Future Bodies

London Plumstead Green Man: Future Bodies London Scho Pizze Express: Johanny M & The Middight Men London Southgare Royalry. Ray Campi & The Rockabilly Rebels London St Motter Club Red Tape London Stoke Newington Pegasus Secret Sevandbrill London Tottenham The Spurs: Zilich Manchester University Owers Park Pure Product

menonaster University Owens Park Pue Product Melton Mowbray Pairmed Lady: Chese Middleshrough Rock Garden. Patrik Fizgerald Middlesbrough Town Hall. 74

Fizgerald Middlesbrough Town Hall: The Only Ones Newcastle City Hall: Elton John Newcastle Spennymoor Leisure Centre Raiph McTell Notingham Hearty Good Fellow The

Notification of the control of the c

The Couldness Name Moushouri Preston Guildness Name Moushouri Preston Guildness Name Moushouri Rochlord Rochlord Community Centre. The Bordy Band ord Rocheway Community Centre: Bothy Band on Bull Hotel, Foggy eld Limit Club: The Smirks/The

Royston Bull Hotel, Foggy
Sheffield Limit Club: The Smirlts/The
Jegs
Sheffield Polytechnic: Bend/The Leyton Buzzards/The
Prianhas
Slough Fulcrum Centre: Bill Maley & The
Comets/Flying Saucers/The Wild
Annals

Cometa/Plying Saucers/The Wild Angels Southerd Scamps. Grinder Stalbons City Hall: Matchbox Stale Gaiety, Bar: Mistress Sunderland Fusion Disco: Delegation Swanea Halod Inn: Sleever / Johany & The Jats

Friday

ngham Barrel Organ: Brigin Eyes ngham Regala Social Centre Birmingham Barrel Organ: Bright Eyes Birmingham Regals Social Centre: Culture Birmingham Elizabethan Days Bed Earth Birmingham Railway Hotel' bpithre Birmingham (Small Heath) The Sydenhem: The Crack Birmingham The Sheldon; Orphan Bishops Stortlord Triad Leisure Centre:

Bishops Stortford Triad Leisure CentreMinotaur
Monotaur
Stortford Triad Leisure CentreMinotaur
Stortford Triad Leisure CentreMinotaur
Roundog
Srighton Adur: Shekedown
Brighton Albambra: Nightrider
Brighton Centres
Brighton Conference Centre: Bed
Company
Bromsgrove Stars Nightclub: The Foundextons
Canvey staland Goldmine Club: Lieht Of

anvey Island Goldmine Club: Light Of The World

Canvey saland Goldmine Club: Light Of The World
Cermarthen Trinity College: Hi-Fi
Eheltenham Glouceater Technical College: The Prefenders
Chiddingly Six Belfs Snoots
Coventry Climas: Urge
Cromer West Rumton Pavilion:
Motocheed/Gels School
Croydon Farifald Half: Klaus Wunderlich
Dudley J.B.: 5 Club: Jameson Red
Dundes Bowling Alley: List-D
Dudley College of Technology: The
Trecting
Eastbourne The Cavolier: The Diats
Etchingham Arms: Jehn Thomas
Faltirk The Mogpic: The Freeze
Harrow College of Higher Education: The
Bassoffindecent Expensive
Lind Hempsteed Cellar Falk Club:
Foggy.

Batzor/Indecent Batzor/Indecent

Leyton Buzzards/The Pransmusses And Goys Leeds Trinty & All Saints College: Cepitel Letters Leicester Phoenix Theorie: Pressure

Shocks Liverpool Eric's: Patrik Fitzgerald / The Molesters

Liverpool Erics: Patrix Progressid 7 fine Molesters London Acton Kings Head: Paz London Camden Brecknock: The Vipers London Camden Dungwals: Straight 3/N.W.10 London Camden Dublin Cestle: ABC London Camden Music Machine: Fashibin London Camden Music Machine: Fashibin London Camden Southampton Arms: Jel-tyroll Blues Band London Canden Town Hall: The Bothy Beand

Band
London Canning Town Bridge House: Les
Hart
London Chaik Farm Roundhouse: Les
Cerr/New Alan Heldsworth Band
London City Polytechnic: Brant
Tehaltovsky/Stope
London Covent Garden Rock Garden:
Cray Caven & The Rhythm Rockers
London Elephant & Castle College of
Printing Radio Sters / Bobby Henry /
Shrink
London Fulham Eleidan Line: Jeskin Inc.

London Fulham Golden Lion: Jeckie Lyn-ton's Happy Days

Condon Hammersmith Odeon: David Exect London Harrow Rd. Windsor Castle: C Gas 5/The Resisters London Highbury Grove Ladbroke House: Sounds of Southand London Billington Hope & Anchor: Tribestman London Billington Month Polisinghing Bath

Tribberman sangtum Hope & Anchör: Tribberman North Polytechnic: Belt & Breses Bend Landon Kensington The Neshville Sweet-charge Landon Kensington The Neshville Sweet-charge Landon Lewisham Bleck Bull: Shet Red Landon Middlessx Polytechnic: Bethnal Landon Oxford St. 100 Club: George Melty & The Fectivermers Landon Polytechnic: First Aid Landon Virginia St. 100 Club: George Melty & The Fectivermers Landon Politics: First Aid Landon Putney Ster & Garact: Greia & Landon Putney Ster & Garact: Greia &

First Aid
London Punney Ster & Garner Greig &
Nigel's Folk and Blues Night
London Soho Pizza Express: Genny
Waters Guartet
Lendon Southall Hambro Tavern: The
Chevrons
London Stoke Newington Pogesus: The
Crooks/The Carpettes
Lendon Upstaire at Ronnie Scott's:
Tokumbo
Lendon Victoria The Venue: David
Sancious
London West Hampestand Manaciah

Sancious
London West Hampstead Moonlight
Club: The Psychedelic Furs / The
Rads / The Veins
London Willesden White Horse: Flying

Saucers
London W 1 Portman Hotal: Roger James
Bend
London W 10 Acklern Hall: Split Rivitt/Mat Stagger/Action Replay/The

Planets
Marchester Gelle Vue King's Hall. The
Buzzoods
Marchester Free Trade Hall: Nene Move-

Band
Newcastle Maylar Ballroom: Jour-ney/Pat Travers Band
Newcastle Polytochnic: The Only Ones
Newport The Village Little Acre
Nomingham Hearty Good Fellow: List
Call
Nottingham

Cell Nottingham Sandpiper: The Red Crayola/Leure Logle/Scritti Politti Nottingham Trent Polytechnic: Wilko Johnson's Solid Senders/The Young Ones Oxford Polytechnic: Gino & The Sharts Plymouth Pelaco Theatre: Max Boycs/Telephone Bill & The Smooth Operators

Oxford Polysconnic: units with the Smooth Pelaco Theetre: Max Boyce/Telephone Bill & The Smooth Operators
Port Talbot Troubadour: After the Fire Preston Guidhatl: Ethou John Reading Hexagon Theatre: Frankie Miller's Full House
Reading Wokingham Rock Club: The Beevers-Prin First Crowd Redhill Centre: Matchbox Retford Porterhouse: The Smirks

Rowley Regis Four Ways: Ocean Rowley Regis Four Ways: Qeeen Boelevard Scarborough Penthouse: The Jags Sheffield Limit Club: Punties Sheffield Formic Club: Punties Sheffield Folynechnic: Resign McTell Sheffield Polynechnic: Resign McTell Sheffield Top Rank: 2ddie & The Hot Rods/The Meenbers/The Magnets Siderh Rugby Cub: The Accelerators Southsempton Hotbury Old Mill: Eyes Stafford North Staffs Polynechnic: Pressure Shooks Stafford North Staffs Polynechnic: Pressure Shooks Stallyhridge Rose & Crown: Martin Carter & Graham Jones Stavenege The Swain John Grimaldi's Cheep Flights Stockton Feessider Club: Bascrax Stoke Green Star: Prey Stourport Civic Centre The Big Nose Bad/Regima Centre Fast Care Uxbridge Ground Linivestry: The Movies Uxbridge Unid One: Centre Mily Workerhampton Ladgettic: The Prestes York The Revolution: The Drones

Saturday

Aberdeen 72 Club Petrick Fitzgerald Barkingside Old Maypote: Gins 'n' The

Aberdeen 72 Club Petrick Fitzgerald
Borkingsride Old Maypole: Gina "o' The
Rockin' Rebels
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Birmingham Bogarse Dengerous Girls
Birmingham Bogarse Dengerous Girls
Birmingham Bogarse Dengerous Girls
Birmingham Bogarse Dengerous Girls
Birmingham Odeon: Nana Mouskourl
Birmingham Rainway Hotel School
Sports
Birmingham (Yardley) Bulls Head: Lel
Birmingham (Yardley) Bulls Head: Lel

Sports
Irmingham (Yardley) Bulls Head: Lot
Contril / The Utennils
Ishops Stortford Yirad Leisure Centre:
Ansing System
Jokon Institute of Technology: The Pessege / Auto Da Fe / Manchester Medion
/ The Liggers
Irighton Conference Centre: Graham
Perker & The Rumour / The Sports
Intitud Crown Cellar Bar. The Wild Beasts
Junitaryood
Troubadour: Ocean
Roulevard

Perker & The Rumour / The Sports
Bristol Crown Cellar Bes. The Wild Begsts
Burnhwood Troubsdour Ocean
Boulevard
Carlsie Market Hall: The Buzzocks
Carshation St Holier Arms: Ray Campi &
The Rockability Rebels
The Red Cayola
Chettenham Plough Inter Pokiti
Chiddrigh Sir Bert The Dist
Cromer West Runton Povilion: The
Movies
Durloy J.B.'s Club: The Prates
Dundee Barracuda Club: Delegation
Gravesend Prince of Wates: The Office
Gravesend Prince of Wates: The Much
Guidford Star Hotel: The Volunteers
Haltes Good Mood Club: Capital Letters
Haverfordwest Masonic Halt: Ritual
Hazel Grow Three Ture: Martin Carter &
Grabam Jones
Hudderstind Potytechnic: The Jags
Illord Osatteid Halt: Bert & Braces Band
Ipowich Gaumont Thapter: The Hollies
Kingston Polyrechnic Bathnal
Leethshhood Leisure Centre: Annie Day &
Leeth Haddon Halt: Agony Column
Leeth Haddon Halt: Agony Column
Leeth Haddon Halt: Apony Column
Leeth Haddon Halt: Pretenders
London Camden Brecknock: The Vipers
London Camden Dingwalls: The Lightning Raiders / White Lightning
London Cannon Town Bridge House:
Jackie Lyston's Happy Days
London Chells Farm Roundhouse Chet
Beker Quarier / New Music Orchestra
London Camnon Town Bridge House:
Jackie Lyston's Happy Days
London Chells Farm Roundhouse Chet
Beker Quarier / New Music Orchestra
London Camin Brown Bridge
London Chells Farm Roundhouse Chet
Beker Quarier / New Music Orchestra
London Camin Roundhouse Chet
Beker Quarier / New Music Orchestra

London Hammersmith The Swan: London Zoo London telington Hope & Anchor The Soft Boys. London telington Hope & Anchor The Soft Boys. London Kensington The Nashville: The Immates / Jehin Potter's Clay Condon Kensington The Nashville: The Immates / Jehin Potter's Clay Condon Kingsbury Sandwagon: Witch-fynde Lewisham Black Bull: Crazy Caven & The Rhythm Rockers. London Menor Park Three Rabbits: Raised On Robbery London Marquee Club. The Young ducks London Plumstead Green Man: Earthbound. London Rejent's Park Cecil Sharp House. Martin Simpson London Royal Festivat Halt: Klaus Wunderlich.

:n I Soho Pi≥za Express. **Ron Russell**

London Scha Friza Laphous Bend Bend London Stoke Newington Pegasus. Big Chief London Upsteirs -et Ronnie Scatt's: Tokuribbo Tokuribbo Royal Vic: Sweet Sub-

London Upsteins - at Rönnie Soatt's: Tokumbo
London Waterloo Royal Vic: Sweet Substitute
London West Hampstead Moonlight
Club. Split Rivitz / Zeco Zero
London Woolwich Thamas Polytechnic:
Punishment Of Laurey: Raw Deal
Maidstone Dunning Hall: RAF / Music
Familiar / The Kilngons
Manchester Apollo Theatre: Eddie & The
Hot Rods / The Members / The
Mispness
Manchestor Polytechnic: Grend Hotel
Manchestor Polytechnic: Grend Hotel
Monton Mowbray Painted Lady: Chairman
Of The Board
Middlesbrough Rock Garden: The Skids

Of the Board Middlesbrough Rock Garden: The Skide Middlesbrough Teosside Polytectric: Barry Forde Band / The Leyton Buz-zands / The Prinnhes / The Bartairians Northampton County Ground: Radio

CONTINUES OVER . . .



Nottinghem Boat Club: Eric Bell Band Nottingham Club Malibou: Jonathan Richman

Nottingham Hearty Good Fellow: Out-ward Band

Notingnam reserve of the Smirks ward Bend Nottingham Sandpiper: The Smirks Pressired The Royal Clak: The Little Jimmler Perth Riverside Inn: The Trendles Peteborough ABC Theatre: Silm Whitmen Reading Target Club: Moonraker Reading University: Tot & The Girts in Room 419

Reading University: Tot a line own was floom 419 Redruth Care first Leisure Centre: Max Soyce / Telephone 6818 The Smooth Operators Retford Porterhouse: Atlas / Ponders End Rochdale Champness Hall: John Pentry / 8th Meson Band Rotherham Dictions fon (funchtime): The Accelerators.
Sheffield City Hall: Journey / Pat Travers Rand

Band Southampton Holbury Old Mill: Rest Ate & Thunder Band Southend Minerve; Matchbox Southpon New Theatre: Ralph McTeR Stafford North Staffs Polytechnic: Learge St Albans City Hall: Motorheed / Girls School St. Albans City Hall: Motorheed / Sirie School

School
St Austell Band Club: Lipservice
St Austell Comish Reviers: Frankle Milter's Full House
Stoke Out Of Town Inn (lunchtime) and
New Penny (evening): Prey
Strafford-on-Avon Etington Park Manor:
Orphan

Orphan Tontypandy Naval Club: After The Fire Yorquay 400 Club: High Fleenes Watsell Town Hall. Inner Circle Warrington Parr Hall Julie Feltx Warford Red Lion: Caclis Major Wishaw Crown Hotel (functione): The

Pests York The Revolution: The Squares

Sunday

Bakewell Monsal Hoed Witchlynde Barrow Civic Hall: "Up Country" with Martin Paul & Country Valvet/Cordie West/South/ Carrett Birmingham Barbarally 3: Deep Throats Birmingham Relisivay Hotal Prima Donna Birmingham Shirley Red Lom: The Crack Birmingham Shirley Red Lom: The Crack Birmingham Town Hall: Eddie & The Han Roda/The Members/The Magnets Babtops Stortford Triad Leisura Contre: Tracks (kundhime)/Villeges (evening) Blackburn King George's Hall: The Buzz-cocks.

cocks and the bodge is trait the degra-cocks and the bodge is trait to degra-radiord Alhamboa Theotre Ralph McTell radiord Princeville Club: Snoots remiety The Northwar (bunchtime): Bill height of the bodge is the bodge in the bodge is height of the bodge is the bodge in the height of the bodge is height of the bodge is the bodge in the bodge is height of the bodge is the bodge in the bodge is height of height o

Friends Leeds Viva Wine Bar: Howard Ellis Bend Leicester De Montfort Hall: Nene Mous

kouri London Acton Kings Head: Geoff Cestle's Strange Fruit London Sattertea Nags Head: Juguter

Condon Battersea Nega Head: Juguter Velia
London Camden Brecknock: London Zeo
London Camden Brecknock: London Zeo
London Canning Town Bridge House:
Remes Down Boulevand
London Charing Cress Duke of Buckingham: The Invisible (for four days)
London Chisyneck John Bult: First Aid
London Chayseck John Bult: First Aid
London Cavent Garden Rock Garden: Portraits
London Cavent Garden Rock Garden: Portraits
London Cast Ham Risekin Arms Dog
Watch
London Funchley Terrington: Bobby

Finchley Torrington Bobby r Send Fullium Golden Lion: The Sunday

London Greenwich Theatre: Amber/Josa Lewis/The Squelch London Herrow Road, Windsor Castle The Soell Bays London Islington Hops & Anchor: The Sloceros

London Telington Hope & Anchor: The Streams Condon Kensington The Neshville: Bram Telakovshy Undon Lehvinson Concert Hall: George Metry & The Fettwerrees London Merques Club: The Cure London Falladium: Roger Whitesker London Rescham Montpellier (funchtime). Blue Meon. London Reimbow Theatre: Celture London Shoftesbury Avenue Appollo Theatre: Tese Turnee. London Solo Pizza Express: Benjamin Westers.
London Stoke Newnigton Pegasus. Lee Hart

London Stoke Newnigton Pegasus. Les Hart
Lindon Strand Lyceum Ballroom; Stiff Lindon Strand Lyceum Ballroom; Stiff Lindon Strand Lyceum Ballroom; Stiff Lindon Heldon Victoria The Vanue: Duffo London Vaterloo Royel Vie; Sweet Substitute
London Wilderloo Royel Vie; Sweet Substitute
London Wilderloom Tramshed: Monty Senshine Baed
London Wilderloom Hotel (funchtime): Midnite Follies Small Band
Middlesbrough Town Hall: David Essex
Newbridge Memorial Hall: After The Pines
Newquay Central Hotel: The Winners
Norwich Boogie House: Electrotures
Norwich Boogie House: Electrotures
Norwich Boogie House: Electrotures
Norwich Boogie House: Electrotures
Norwich Boogie House: Lectrotures
Norwic

Wetsh Reading Hexagon Theetre: Grehem Parker & The Pursout/The Sports Ringwood Elm Tree Real Ale & Thunder Bend

Wend Stockport Devenport Theatre: Skim Whitmen: Stratford Etlingdon Park Hotel: Speed Limit Unbridge Brunel University Lew Lewis Reformer

Reformer
Walsell Dirty Duck (funchtime): The
Amazing Dark Horse.

Monday

Belfast White Heft: Elten John Birmingham Barrel Organ: Fashion Birmingham Mercat Cross: Orghan Birmingham Odeon: 8ad Company Birmingham Railway Hotel: Video Barnkwood Hermit Club Tour De Force Bretol Stonehouse: Juan Foote 'n' The Grave

Grave
Coventry Theatre: Nana Mouskoust
Edinburgh Odeon: Devid Eases
Exeter Floutes: The Pretenders
Guiddord Civic Hall: Sedie & The Mor
Rodd/The Monthers/The Magnets
Word Ceviffower Hotel: Original East
Side Stompers
Leeds (Yeaddon't Nee Peacock Son Of A

Side Stompers
Loods (Yeadon) The Peacock Son Of A
Bitch
Lecester De Montfort Hall: Graham
Parker & The Rumour/The Sports
Liverpool The Crown: The Clerks
London Camden Brecknock: Urzhie
London Camden Dringwells: Mtz/Girts
Schod/Disturbance

London Camden Unigwells KMz/Girls School Distratement Landon (Landon Music Machine, U.K. Suburlisten Landon Camden Music Machine, U.K. Suburlisten Landon Camining Town Bridge House Wesm dets.

Wesm

Putney Ster & Garter: Penny

London Stoke Newington Pegasus: Stan's Blues Band/The Little Jimmes London Tottenham Fox: Pring Saucet London West Hampstead Moonkight Chip: Neo/The Crooks London Woolwich Thames Polytechnic:

London-Woolwich Thames Polysechine: The Sweet London W 10 Acidam Hell: The Uniform W 10 Acidam Hell: The Uniform William Hell: The Tuned Manchester Bend On The Wall: The Tuned Manchester Goldon Gerter: The Drifters (for a week) Million Keynes Crawford Club. After The Ere

Miltion Keynes Crawford Club. After The Fire Newcastle City. Hall: Motorhead/Girls. School Norwich Boogie House: Cephal Letters. Nottingham Hearty. Good Fellow: The Party. Nottingham Imperiel Hotel: Gwallhir Nottingham Imperiel Hotel: Gwallhir Nottingham Theatres Royal: Ralph McTell Oxford Corn Dolly: Thieves Like Uj. Oxford New Theatre: Roger Whitzaker Oxford Oxnages & Lamons: Patrilk Fitzgerald Paignton. Festival Theatre: Man Beyes/Telephone Bill & The Smooth Operators. Patrill Portsmouth Guidhell: Kleus WunderHich Portsmouth Full Fellowshire: Publishment Ot Lurury.

Portamouth Polyachnis: Punjahment Of Lusury
Rayleigh Cross: Gina 'n' The Rockin' Rayleigh Cross: Gina 'n' The Rockin' Rayleigh Reinway Club: The Red Crayleia/Laura Logic/Scritti Politti Sheffield City Hall: Gally Cennally Stockion Fiests Club: The Dooleys Stoke Jollees' Ackee Bill Band Warrington Carlton Club: The Straits/The Squares

Tuesday

Belfast Whitle Hall: Elton John Birmingham Barbarella's: Nego Hearte

NATIONWIDE GIG GUIDE

Birmingham Digbeth Civic Hall: The Pop Group/Atternetive TV/Manicured Moise

Molse Birminghem Fighting Cocks: Brujo Birminghem Mercat Croes: Killer Birminghem Relikway Hotel: Speed Limit Bishops: Stortford Triad Leisure Centre: Angel Whtch Blackburn King George's Hall: Ralph McTell

Anges witch
Blackburn King George's Hall: Ralph
McTall
Brighton Richmond Hotel: Oirty Weekend
Brighton Richmond Hotel: Oirty Weekend
Brighton Richmond Hotel: Oirty Weekend
Brighton Richmond Richmond Richmond Size & Garter: Coesan Soulevard
Cardiff Great Western Hotel: Zipper
Coventry Thestre: The Buzzoocks
Croydon Fairfield Hall: Reper Whittaker
Darbord Fold Club: Martin Carter &
Grehem Jones
Eartbourne (Norman's Bayl The Star:
Shakedown
East Grintsed Clouds: Aliport
Edinburgh Clouds: Stiff Little Fingers/The
Preeze/The Mekenns/15-18-17
Edinburgh Clouds: Stiff Little Fingers/The
Preeze/The Mekenns/15-18-17
Edinburgh Colon: Motonhead/Girls
School

Kittorian Carriage: The Motels
Irenel Hempstead Sommp; Realty Free
Woddersried Polytechnic: The Skies
Heddersried Polytechnic: The Skies
Ledst Fan Club: Sound On Vision
Leicsster Co Montfort Hell: Journey/Pat
Travers Band
London Carnden Brocknock; Street
Chorus

Trevers Band
London Carmden Brecknock: Street
Chores
London Carmden Dingwalls: Toyeh
London Carmden Music Machine: Penishment Of Lutury
London Canning Toyen Bridge House:
Take Grift
London Clepham 10t Club: The Fridges
London Covent Garden Rick Gardeo: Tot
& The Grift in Roem 419/Shocking
Stocklings Conference Light The Music

& The Girls in Ream 419/Shocking Stocking Stocking Stocking London Fulham Golden Lion: Tee Much London Islington Hope & Anchor: Pinpoint London Kensington The Nashville: Shrink/Bobby Henry London Marquee Club: The Leyton Buzzards London Mauniberry's: Freddy & The Square Pegs London Purry Hall Moon: Le Chelle London Soho Fizza Express: Eddle Thompon Quarter London Sloke Newington Pegasus: Scandos/The Tigers London Waterloo National Theatre Foyer: Affahe

London Waterloo National Theatre Feyer: Affaha London Wembley Conference Centre: The Holles

London Wermbley Conference Centre: The Hofflee
London Wess Hampstead Moonlight Citub: Feedhon/Vermillien
London Woolwich Tramshed: Skie Deep London W.C.I. Conwey Hall: The Care Manchester Apollo Theatre: Bitly Connotly M.C.I. Conwey Hall: The Care Manchester Apollo Theatre: Bitly Connotly Manchester Band On The Well: I.Q. Zero/Fest Cers/Staff 9
Newcastle City Helt: David Essex Northol Target Club: The Ruts Notingham Imperial Hotel: Carffe Oxford New Theatre: None Mouseurl Pymouth Fiesta Suite: The Pretenders Poole Arts Centre: Mass Boyce/Telephone Bill & The Senooth Operators
Bill & The Senooth Operators
Bodhill Note Drive Centre: After The Hot Rodd/The Members/The Magnets
Stockton Fiesta Club: The Deeleys
Swindon Brunel Rooms: After The Fire Wassall Dirty Duck: The Amazing Defit Tors.

Wednesday

Aylesbury Friers: The Buzzeocks Belfast The Pound: Patrik Fitzgerald Birmingham Barrel Organ: Brujo Birmingham Odeon: Journey/Pat Travers Band

irmingham Railway Hotel Reinmaker irmingham Yardieyl Bulle Head: Rosee shops Stortford Triad Losure Centre: Disco Students ournemouth Grand Hall: The Only Osse burnermouth Pinachiff Hotel: Raw Deal ournemouth Trales: Reel Alle & Thyunder Band Centre of the Markey Nitry Westward prohibm Allembys, Nitry Westward Centre of the Markey Nitry Westward Prohibm Allembys, Nitry Westward Prohibm Allembys Prohibm Prohibm

Bend
Brighton Alhambra, Dirty Weekend
Brighton Top Rack: Eddie & The Mot
Rods/The Meembers/The Megnets
Bristol Crown Cellar Bar: Juan Foote 'n'
The Graves/Lee Milstons
Canterbury College of Ar & Design; Neon
Hearts/Cepitel Lutters
Cardiff New Moon Club: Zipper
Cardiff Top Rank: Frenkie Milker's Full
Meusee

Cardiff Top Rent: Frenkie Milker's Full Mouse
Cershelton St. Heiler Arms: The Wild Angels
Chaltenham Plough Inn. Roadstars
Derby Assembly Rooms: Graham Parker
B The Rumour/The Sports
Dublin RDS Hell: John Derwar
East Grinstead Clouds: Airport
Glasgow Apollo Centre. Motorhead/Girla School

School
Great Yarmouth Wheels: Boy Bastin
Hulf Dorchester Theatre: David Ease#
Leamington Spa Crown Hotel: Learge
Leosater (South Wigston) Stars & Bars;
Yakety Yak
London Camden Brecknock: Scarsesow
London Camden Dingwalls: Pressure
Shocks

London Carnden Dublin Cestle: X-Films London Canning Town Bridge House: Too Much

London Clapham 101 Club: Ego London Covent Garden Rock Garden: The Resistance London Elisphant & Costo Cut

Resistance
London Elephant & Cestle Duke of Clar-ence, Skin Deep
London Fulham Golden Lion: Pete Kirt-ley's Mob/Art
London Fulham Greyhound: Teur De

Force London (slington Hope & Anchar: Werm

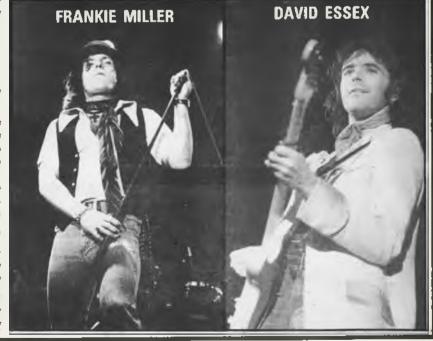
Jets
London Knightsbridge The Grove: Free
Beer
London Marquee Club: The Skids
London Mauniberry's: Eric Roberts
London Packham Montpelier: Blue Moon
London Putney Star & Earter: Bare Simmonds & Greig's Folk and Blues
Showcass

monde & Greig's Folk and Blues however the first Express: Velvet London Stoke Newington Pegesus: Kan-geroo Alley/Razer London Foding Castle: Sneots London Victoria The Venue: Ban Nicks London Wembley Conference Centre The Helies

Hoffles
London West Hampsteed Moonlight
Club; Gino & The Sharts/The Canalbals
London Wimbledon F.C. Netson's Club:

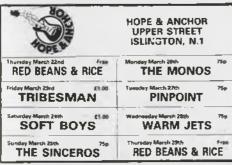
Cubo- Umo a In sense and the Calvestan CuboLondon Mimbledon F.C. Netson's CuboBotypolets
Loughborough Sea Df Rounders: Gaffa
Marchester Ashton Tameside Theetre:
Marchester Ashton Tameside Theetre
Marchester Ashton Tameside Theetre
Middleabrough Madison Club: Light Of
The World (for lear days)
Newpord Stowaway Club: The Pretenders
Nottingham Imperial Hotel: Some
Notingham Imperial Hotel: Some
Chicken
Oxford Cape of Good Hope: Beaet
Plymouth Woods Centre: The Plates
Poole Arts Centre: Max Boyee/Telephone
Bill & The Smooth Operators
Perston Guldfall: Billy Cennotly
Reyleigh Cross: Toyah/Steve Hooker
Band
Band

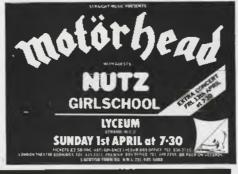
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THE RUTS

never goes on to achieve enything greater in tangible terms than gigs as good as the weekend's tour curtain-raiser.

weekend's tour curtain-raiser, they will still be more then serving their purpose. Those early Ruls-Misty gigs, however, were not without their problems. "There is a National Front

rinere is a National Front group in Southalf', explains Malcolm. "They're not that strong because the black and white community is so closely knit, but they did attack one of our gigs in Southall.

It was an organised attack all these cars arrived at all these cars arrived at about 11.30 this night just as the gig was finishing. So we gethered together everyone in the building and went out to the door together and they just scarpered.

just scarpered.
'Then at enother gig we had a bomb scare. Some bloke had phoned up Scotland Yard and said that there was a bomb at this RAR gig.
'So like, there were hundreds of punks waiting gutstide to ser into the sim

outside to get into the gig, while the bomb squad were inside searching the building.
They did find a box hidden
inside but there was nothing

HE RUTS boast an 18-song set, all but two being their own compositions — most of them the work of Paul and Malcolm.

the work of Paul and Malcol The two exceptions are 'Eat Your Heart Out' and 'Sus'. The first is an awesomely bad riffy dirge given to the band gratis by Phil Lynott, a friend in the biz. II was rrend in the biz. It was originally earmacked for inclusion on the man's solo album, but offered to The Ruts when that particular project was scrapped fast year. The Ruts should be so lucky.

The second is a song based around the notoriously abused 'sus' laws in this country under which the police may arrest and charge anyone they choose if they death the country under which the police has a charge anyone they choose if they death that comes any other police. decide that person to be 'acting suspiciously'. It was written by one of the band's Southall devotees, a kid call

Manah.
"He just showed us these
words that he'd written about
'sus' and they were really
great words", recounts
Malcolm.

"And we had a tune that we'd been working on at the lime, so we just fitted the two together, It's a really simple song, but if any of those

Southall kids gave me a song and we thought that it was good than we'd do it." The single 'In A Rut', released on the People Unite lebel, run by Misty meneger Chris Bolton, is fairly indicative of what The Buts. indicative of what The Ruts do. The titles — 'Babylon's

Burning' and 'Out Of Order'— are more or less sell explanatory; bitter and occasionally clumsy attacks on easy and obvious largets for sure, but none the less with feet the vital for that.

'H-Eves', the B-side of the condemnation of hard drugs based on the personal experience of a triend of Malcolm.

'It Was Cold', a horrified vision of a nuclear hotograph. vision of a nuclear holocaust, displays some stunning dub-wise texturing, a facet of their music encouraged by Misty — a debt The Ruts readily acknowledge.

Says Malcolm; "I was

reading something in the reading something in the music press the other day saying that it was really trendy for a white band to do a reggee number. That's what they said.

"But the reason that we do a

regges song is that it sounds regges song is that it sounds right, not 'cos it's hip or any of that bollocks. We wouldn't do it if we didn't feel that it was right. That would be

ridiculous.
"And I feel exactly the same about the accusations that we've had that our sound is 'too 1977'

'too 1977'.
"It's like you get all these
people saying, you know how
the line goes, that Punk is
dead, and what happens?
"The first real Punk album

"The first real Punk album that comes out in a long time — and I'm talking about the Stiff Little Fingers record — goes straight into the chart at number 14 and straight into the alternative chart at number one

That's what fuckin' happens! It proves that people are just starved of that type of music.

I'd like to think that our music has gone on that little bit further as well," adds Paul.

Basically the difference between 1977 and 1979 is that it is more thought out now, more aware now than it was

"In '77, it didn't matter what "in 77, it dight matter what you sounded like or what you played like. Now, in 1979, you've got to take things into consideration a bit more. But we've still got that same fire and enemy."

and energy.
"Basically we're a band who want to give people a good evening out without too much palava. Really, it's purely flown to the music. "If you were observing us from a distance you'd

probably say that we were a link wing SWP band, but I wouldn't say that we're that

"We're against recism, we love music, we fove playing with reggae bands. It's great at gigs like this where you get different bands, different people together under the roof of rock and roll."

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ONTHETOWN

George Thorogood And The Destroyers Albert Collins Lew Lewis Reformer

Electric Ballroom, Camden

Friday's gig nearly wasn't — see 7-zers — but went ahead minus bar facilities. minus par facilities.
Fortunately a humane
pass-out system permitted a
steady flow of Pils and light
ale, the minimum
requirement for an evening of quintessential drinking musi

Aided by a combative guita trio, Lew Lewis is currently shedding the stigma of past unlogetherness with a series of supervisor. unlogetherness with a serie of super-pro pub gigs throughout the capital. Ace harp and unquestionable spirit outweigh any vocal limitations, while fucky Seven' and bassist Johnny Savietal's aveculest Nicht. Squirrel's excellent 'Night Talk' are the standout

Talk are the standout originals. Which is a long way of saying I missed them on the night — circs, beyond my control, honest. Dan't let it happen to you. Black artist plus British pick-up band usually equals rip-off, but Albert Coflins used these given last war.

rip-on, but Albert Collins use fless guys last year, barring Lou Martin (keyboards). If Sinceros drummer Bobbi Irwin and veterans Martin Stone (guitar) and Paul Riley (bass) don't set the skies aright, they never allow the simple proves to drive. simple grooves to drag.

Though adding an occasional crackliness to his clean, BB-like tone, Collins clean, Bernal tone, coming never really establishes a sound of his own, while his voice is agreeable rather than stirring.

Bearded and cuddly, the resemblance to a black Rolf harris in heightness to a black Rolf

Harris is heightened by a severe case of BB's severe case of BB's syndrome, a.k.a. The Blues As Showbiz — 'Nice of you to have ma', farewell peace signs etc. But, fuelled mainly by Martin's organ surges, it's a while before he puts a foot wrong, excelling on the strutting, orthodox 'Talking Woman Blues'.

Preferring to her's turnome.

Preferring to back up some ledious innuendo with ledious innuendo with face-pulling and nudge-nudge gestures. Collins ditches his axe for the first part of 'Conversation With Collins'—vou've seen my Rolf Harris, here's my Benny Hill. A mildly amusing talking guitar sequence beauty. sequence hardly compansates

compensates.

'Frosty', one of the man's many sub-zero titles, starts promisingly with well-controlled effects then degenerates into total hokum. Soloing from the audiance probably works a dream in the clubs, but an engless averaging of minimal musical expression of minimal musical. excursion of minimal musica nterest palls even puicker when you can't see the netpetralor

perpetrator.
You want craftsmanship and flash? You want barnstorming excitement overlaid with delicacy and control? You want Thorogood. Balieve everything you've read — most of it, anyway.
The records are wonderful, but his was batter. Live, the bass and drums lose their ham-fistedness, bringing the leader's estonishing guitar into even sharper focus.
George Thorogood's knack —

George Thorogood's knack-shared with Dave Edmunds shared with Oave Edmunds— is to let other people's songs and styles speak for themselves, while his own character seeps through. There's no attempt to be George Lee Mocker on 'One Bourbon, One Scotch, One Bourbon, One Scotch, One Bear' for instance, yet his can

Beer' for instance, yet he can add a throwaway line like



GEORGE THOROGOOD. Pic: DENNIS O REGAN. Inset pic by DAVID CORIO



TINA TURNER. Pic: CHRIS HORLER.

TWO KINDS OF **ECSTASY**

There's nobody but me and Albert Cottins left in the bar' without diluting the song's effect. At other times he hogs inent. At butter times no notice the shadows like somebody: sideman, wandering intently stage left or towards Jeff Simon's drums.

The snakeskin jacket soon comes off: "We got John Lee Hooker, Johnny Cash, Bo Diddley — who've we left

ddley — who've we left it?' The Serry intro rings out out?' The Serry intro ring like it was conceived that like it was conceived that --mutate's give this man anything from the rock 'n roll canon and he'd add something of his own to it. What makes George Thorogood such a magnificent, unhackneyed rocker is his assimilation of so much that went before.

After years of bludgenging.

much that went before.
After years of bludgeoning by the likes of Jeremy Spencer, the ghost of Elmore can again walktall. On The Sky Is Crying'. Thorogood's slide contrives to be fiery, precise and languid at the same time—sure, he could same time — sure, he could get by on straight boogle, but

than this isn't Alvin Lee.
Forget the cloying
folksiness of the 'Move it On
Over' sleeve notes — you
don't swap the Innocense of
the blues bars for the Experience of supercuit status Experience of supercult status without the ground rules shifting. Come the '80's, the pressure to redefine as well as celebrate will grow.

But in March '79, George Tharogood's music has a liberating quality that transcends mere revivalism.—Collective excitacy is no more.

Collective seasons than he deserves. Harry George

Tina Turner

Hammersmith Odeon

boiling, fearning cauldren of rough, sophisticated sexuality," gushes the souvenit programms.

That's pitching it a little high, but the lady's vocals alone still pack enough raunch and soul to make your knees malt, your teeth tango, and

ur string vest run up your ck like a window blind. The whole brazen seductive strut is a tag she'll never lose strul is a tag she'll never lose, even when it becomes totally inapplicable. Right from the second she snakes on stage, embraces the mike stand, and breathes. "Are you ready for me?". I hoots, wails, rampant shrieks). "Cos I'm ready for YOU!" on both sides it's an accented charace.

accepted charade.
The Tina Turner Revue spells excess in every detail — two hours of high tensile two nours of ingressive disco-boogie and R in B, exhaustively choroegraphed, subtlely paced, affectionately delivered, and so engaging that the audience need the 20 minute interval about as much as she does.

She's becked by a smaller

She's backed by a smaller, less flamboyent band than last year (pieno, keyboards, guitar, drums and the supreme Billy Haynes with funky bessline and Inner Circle waistline), together with two pairs of dancers who complement Tina's own fearsome bump in grind with some deliciously loose routines and a sharp line in form-hugging catsuits. Behind this semi-slick Vegas shear, the feet is still far from automated. Those trabelizerable categories.

tar from automated. I nose unbelievably gripping, gravally vocals level out Jack Good suneven song package into an absorbing and truly spontaneous show which at times includes a few brave reading of some appallingly bland material. bland material.

There's crooners, there's "There's crooners, there's croakers, and there's jokers," comes the husky intro to the first half. "An don't consider mah-self a crooner, and Ah'm definitely not a joker... for the next few minutes Ah'm gonna croak for yer."
And croek she does, through the slinky, persuasive 'Crazy Cajun Cakewalk Band, the inevitable 'River Deep.

the inevitable 'River Deep. the inevitable 'Hiver Deep.
Mountain High' and 'Nutbush
City Limits' — both dynamic
and scored with faintly
ludicrous Tiller Girls
workouts—and the true grit of 'Life in The Fast Lene.' Her control is immaculate, taking it right down for "I've Been Loving You Too Long.' hotding those long, sensual notes, those seething pouses, and then hauling back with the likes of "Don't Leave Me

The likes of Don't Leave Me
This Way:
For the second half she
stalks out, to single bass
notes, in a red salin two-piece
plus feather boa, for a
simmering version of 'Fever.'
Then recklessly stripping of
this cach, she breaks into this parb, she breaks into 'Disco Inferno' clad in only a drastic black bodice that

drestic black bodice that doesn't leave a lot to the imagination.

Some mighty turgid tunes follow, notable offenders being that lumpen disco hit "Every One's A Winner and the scoop continent lined." the saggy sentimentality of 'Sametimes Whee We Touch

Sametimes When We Touch From then on, with yet another costume change (a pink spray-on chorus line outfil. feshion fans), it all just flows, throwing together Froud Mary and Chic's 'Fresh Out,' and with encores airing a fair selection of Old Stones, 'Gypsy Acid Queen,' and the new, and eminently powerful 'Hollywood Nighls On the Hollywood Hills' Sheer magic. Mark Elien

Bill Haley

Bainbow Theatre, London

Edwardians from Enfield to Edwardians from Entield to Egham, Greasers from Grove Park to Greenford, Bikers from Balham to Borehamwood, their associed parents, offspring and weaponry have crammed en masse to acknowledge tonight's ongoing blast from the past.

acknowledge tringhts and one of the tail and of The Wild Angels' set. Appearance-wise they live up to their name. They stormed through 'Roll' Over Beethoven' / Johnny B. Goode' in solid (as in BSA or Royal Enfield) fashion.

Their brightest star is a boogle planist who tickled the ivories in 12 yoga positions, defity removing sock and boot in the middle of 'Lucille' to get this toes into the act Enter Bill & Co amid Trugelled tumult. Without wishing to diminish their stetus, popularity,

their status, popularity, dedication, or their sheer dedication, or meir sneer moxie for keeping a roadshow afive when they could be collecting telegrams from the Queen. Heel that The Comets were never the hottest combo in Rockerama.

As a voralist. Bill was

As a vocatist, Bill was generally regerded as a benign curiosity, with a flat C&W style voice, fronting a

Cow style voice, fronting a team of five hep uncles. Tonight Bill was accompanied by two original falmost) Comets, Ray Parsons on guitar and, surprisingly, most of the lead voices, and Jim Libeck, the bionic bassman, who played electric bassman, who played electric for most of the set but stole

for most of the set but stole the show with some dandy duets with the Big Box.
Most of the musical muscle was provided by younger sidemen — Joey Tilley and Pete Spencer playing workmanlike but occasionally dazzing guitars; Jeff Driscoll, who honked a mean sax, and Steva Grau who threshed is Steve Gray who thrashed a meaner drumkit.

steve Gray who (insaned a meaner drumkit.

It was a short set — they rooked around 50 minutes of the clock, chugging through a satisfying gamut of raunchy perennials — "See You Later Alligator", 'Whole Lotta Shakin' Going On', 'Shake Rattle & Roll', etc., plus a wonderfully sleezy rockabiliy / tango hybrid.

And so the legend continueth. At times the performance had that Barnum & Bailey big shoe shuffle flavour but overall, it was highly enjoyable lightweight boogle.

Rick Joseph

Rick Joseph

Alive, young and confusing

The Pop Group St. Paul's Church, Covent Garden The Pop Group spark

The Pop Group spark confusion, produce excitement and create powerful dencing shadows that are difficult to pin down and hand to confront. They play out ideas in sharp and constent streams, perhaps too many ideas in too short a space. Parhaps they should employ more self-control, more discipline. [Parhaps I just wan! discipline. (Perhaps I just want to make things easy for myself.)

The Pop Group are young.

enthusiastic, full of notions and motives, but I would hesitate to call them a rock'n' roll band. They embody the ideals — excitement, youth, power, hysteria, fun, change — but refuse to conform to the musical ethos.

Perhaps they are a rock'n'roll band. Their impulsive tribal mannerisms mpusive (ripal mannersms make compulsive viewing, Their wild, jumping, rhythmic music is for moving bodies and mobilising imaginations. They toss rhythms around like content. To make an 'interlectual' issue of their music would be unfair and pointless: The Pop Group are not elitist. Their music draws freely on many Sources: rock'n'roll, jazz, soul music to experience, a celebration of being alive and young (and confused)

They are provocative, arrogant and dramatic.

Their music is certain to From music is certain to produce a reaction, and whether that reaction is negative — alienation, distrust, anger, confusion or positive — enthusiasm, dancing — is largely immaterial. They are not a soft option, but they do pose an interesting question: I hope they don't claim to have the

The Pop Group are very special. They make you feel that there is hope, make you want to talk about contemporary music; rock in zolf. The Pop Group are not the whole answer by I not the whole answer, but they are a vital part of the picture. See them,

John Hamblett

RETURN OF THE IG

minor league credibility — while the main task at hand — the Bowie mega-star schism was taken care of.

task at hand — the Bowie mega-star schism — was taken care of.

When Iggy, fresh off a methadone cure, curtly informed Defries that he the artist, was bringing over James Williamson (then referred to as "my after ago") with him to London in order to start a bend the manager was not exactly pleased. Finally bringing over the Asheton brothers as well, Defries, amid promises of a tour, allowed the band into the studio to record what would become the precursor to "flaw Power" featuring numbers like "Fresh Rag", "Gimme Some Skin", "Scene Of The Crime", "I'm Sick Of You", "Penetration" (a totally different version lyrically and riff wise to its antecedent). Tight Pams" and "Search and Destroy. Defries however found the music too extreme and gave a thumbs up only to "Search and Destroy" and the riff Tight Pants" (later re-named "Shake Appeal") and sent them back to record "Raw Power", Iggy is adamient that this phase of his new search servers reconsisted for him extrainer.

ligg is adament that this phase of his new career was responsible for him returning to heroin. "I had no recourse but to return to smack just to blank out the misery of living in

limbo."
With Williamson, Pop made the best music the Stooges produced, but the whole pattern of negativity and destruction was etching itself ominously. A break with Defries caused the band, at that time touring the States in a ridiculous rig-ray fashion, to fell even lower than before. The signs were obvious and logy chose to dynamite his career yet again. "Metallic KO" documents the final fireworks more vividly than any stream of

'Metallic KO' documents the final fireworks more vividly then any stream of mondo-strafed imagery could hope to. The two years following were the pits, with lggy and the band's reputation branding them eternal losers. New depths were plummeted and lggy admits now to having lost every shreed of self-respect in his months in the snake pit. Finally thrown out of williamsock house, he went to a decide.

lost every shred of sell-respect in his months in the snake pri. Finally thrown out of Williamson's house, he went to a doctor—an archetypal LA croaker up for dispansing bent scripts—and picked up a sireable quentity of quaeludes, valium and reds. Having downed a suitably gargantural dose, he set down at some bar stool in a local LA diner only to find himself surrounded by policemen pulling him up from the prone position attained from having passed out, falling backwards off the stool and smashing the back of his head into someone's meal. He was given a choice; jail or a white van. He chose the latter, but after 20 hours, left the mental hospital taking with him what remained of the legally prescribed pills Hitching a ride he continued downing the pills along with his new-found damaged partner and ended up at some unknown precinct pukting vivid green bile uncontrollably. He was frightened enough by this occurrence to return to the psychiatric clinic and volunteered to be taken in as a patient. Stowly he was rehabilitated, stripping away the layers and layers of sell-deluding payche until he grasped onto the roots of his psychological addiction and yanked them out. Upon leaving he admits to returning occasionally to his old tricks, but the urge for stimulants grew less and less and finally termination was achieved when Osterburg passed a successful psychiatric programme situeted in LA. Osterburg passed a successful psychiatric programme situated in LA.

NTER David Bowie. At this point Bowie was living in LA, a somewhat excitable, and unnerving character continually dreaming up new schemes, new projects with which to kill his time. Iggy was still a force to be reckoned with, Bowie considered, whether it was an actor in a pipe-dream concept of a movie entitled Dogs for which Bowie also had Terence Stamp in mind, or as

a singer and performer.

Before the mental hospital episode a gestore the mema mospital spisous equalitieded (ggy had worked with 80wie in the studio where the archetype for Turn 8tue' was first conceived and executed gratis Geoff McCormick (ske Warren Peace) and 80wie, with tiggy remembering the high class bordelle on Sunest Boulevard directly across from James Williamson's appartment.

across from James Williamson's appartment.
After a stab at a retread of 'Sell Your Love', the session ended, as Iggy's stupor and Sowie's restlessness coincided. But when some months later, Iggy was in mental hospital. Bowie visited him and again vague plans were made. The upshot of all this was Sowie paying Iggy's meelticket throughout the entire' Station To Station' tour with vague ideas of a one-off single to be recorded. Bowie had a song 'Sister Midnight', recently composed with Carlos Aloman's chilling riff and Bowie had a having worked out lyrics for a first verse, and the first installment of what was to become 'The Idot' was conceived.
Finally the project turned into an album, with time booked at the French Chateau d'Heurveville.

d'Heurveville.

The album completed, and Bowie's clout with RCA providing a furnative contract, the next move was a tour. Bowie true to his then current penchant for low-profile, played musical director, seated austerely in the background playing keyboards, but lggy's credibility was well and truly on the tine. He first had to prove that he was not Bowie's puppet, and second, had to come to terms with the mythology that had him cast as

some wild-eyed superman — the all purpose breath-taking phenomenon.
"I knew exactly what was on the line and so I gave them an Iggy Pop who was safe, professional, last, dependable. A responsible entertainer who was going to responsible entertainer who was going it give all the paying customers a good disciplined rock show, with a little extre something that is uniquely mine, and something they can't get anywhere else. The critics of the London gig expected something different and contradicted themselves entered to contradicted.

themselves endlessly, one demanding a new show devoid of old songs (although two thirds of the set was new material), another craving the old devil-may-care stones dips and dives.

and dives.

The 'diot' tour however went from strength to strength in the States, climaxing with the LA gig drawing Iggymania raves. Following The Idiot', 'Lust For Life' was brusquely recorded using the touring band. This time themes came closer to prospective read-outs in Iggy's old junkle days with narcotics references, filling songs like Turn Blue', 'Tonight', 'Some Weird Sun', and the title song itself. 'The was the first time I could ever get that whole experience into perspective.'' Iggy claims now. A powerful, outward going album that stretched its clour from the classic to the dispensible, the economismying tour of England however was a disaster.

a disaster.

His recourse to dealing with the dilemma of breaking in a new bend member, Scott Thruston, as well as dragging round an inferior band, was to take amphetamines and cocaine to see him through. Gig potential would be measured strictly by the availability of uppers on the given right. One show could be dreak now strained.

availability or uppers on the given might, One show could be great, one strained, exhausted, depressing to behold. By the time the tour hit the States all went well. But it took the two night stand at the Music Machine, with Pop supported by Fred Sonic' Smith's Rendezvous Band plus Sout Thurston to grant London a good Iggy Pop nice.

gig.
More important Fred Smith noted logy's
More important Fred Smith noted logy's More important Fred Smith noted Iggy's burgooning ability as a guitarist end eagerly encouraged him to pursue a real mastery of the instrument that would finally allow him freedom from all important collaborators.

"See, with James Williamson I was basically into what David (Bowie) calls.

basically into what David (Bowie) calls 'guitar worship'. It's rampant among singers — I can tell without even knowing for sure, the Keith Richards will always have it over Mick Jagger. But Fred, God bless 'im, freed me from all that, Fred Smith my former idol who is a great guy, a great guitarist, and if he's drinking a beer right now you can be sure he'll be a great drinker (laughe). No, Fred just took me to one side, and said 'Jim, stick to playing that guitar because you've got it, don't believe anyone else because they don't know."

they don't know."

O Jim Osterburg severed ties with RCA via the exectable "TV Eye Live", got friend Esther to hock her jewellery and manager Peta Davies to self his stereo while he lived at subsistence level, playing guitar daily, until 18 songs were written.
Then with Arista's support he flaw to LA and teamed up with James Williamson.
With a basic nucleus of German drummer Klaus Kruger, bassist Jackie Clarke and Scot Thurston on guitar and keyboards, twelve tracks were laid down at Paramount Sound.
"I chose not to play guitar myself because I felt I wasn't quite ready for that, so I taught Scott every damn lick, every single note."
The result is an album— at first entitled "Don't Look Down" but changed at the last

The result is an album — at first entitled 'Don't Look Down' but changed at the last minute to 'New Values' — that both follows in the tradition of previous Iggy works, whilst clearly siming for a more mainstream appeal than previous works, but without blunting the stab of the muscle of Pop's music. The rockers, like 'Five Foot One', 'New Value', 'Curiosity', 'Girls', and 'Bilty Is A Runaway' have all the sting of 'Stake Appeal', but with a cleaner (as in less messy) thrust. Also there is the truly haunting, 'Don't Look Down' and the inspired chord changes of the 'How Do Yo Fix A Broken Part'.

'New Values' is both prime Iggy fare and a

New Values' is both prime Iggy fare and a strong commercial proposition, taking the most accessible stringency in all his previous music and shaping it into a forceful

In the first interview I asked Iggy what the dominant themes of 'New Values' were for

dominant themes of 'New varius' their creator.

"Okay then dominant themes... (pause) alright, I'll tell ya, I think the time has come for me to put out, right up front, my real, personal James Osterburg feelings. My emotions, all the hideous things I've been through, and the things that have affected me that I should never have let affect me in the first olace.

me that I should never have let affect me in the first place.

'This record tells you what things James Osterburg does and the fact that James Osterburg does and the fact that James Osterburg is interested only in Iggy Pop.

'It's a blatent attempt on my part to throw out all the trendiness and to be as personal as possible. Hey, and if they don't like it they'll get it somehow whether I have to bully 'em or trick' em into it. Because now I have it all totally under control. I've been through it all, I've been a puppet, the arsehole, the dupe, the junkie, and I've come through it all and proved that I'm the equal to anybody you'd care to mention."

The Records: Mission Impossible?

The Records

Music Machine
The Records have a mission:

Music Machine
The Records have a mission:
to propagate power pop and,
in so doing, prove that it's not
just a nostalgic ideal for
ageing Beatlemaniscs or an
emberreasing memory of
some stupid craze for last
year's wirmps. Tatl order.
The question is: can power
pop exist as an end in itself?
It's a peculiarly bighted
genne. Apart from the one and
only The Jam, past exponents
have either died at the
wayside — notably The
Raspberries, who started the
whole beligame anyway — or
only maneged to hit in brief
apurts, almost by accident:
Cheap Trick with 'Surrender',
the Rods with 'Do Anything
You Wanna Do', the Roflers
with 'Rock'n'Roll Love Letter'

Those last two songs in fact are of central significance to The Records' set, revolving as it does around the band's two - one of which. Starry Eyes', beers a strong

ing about

eight mile high degting juriar and all.
They're still pretty as it around the entree is a medically as one time, agreed to be but the main impresentant they strafe a medically populated Music Marine jurious much they tre improved his past year. Stifftours, Rachel Sweet and America you can tell the difference immediately. New confidence and control underpin every move.

Instrumentally, they've got Instrumentally, they've got it already, ideologically committed to a four-piece with no front man, they hendle it in treditional fashion, Johnny Wicks taking the brunt of the singing while his rhythm tengles with Huw Gower's stunning lead guiter—a player who bends his style to suit the nusences of each song, part of the unit despite his striking role. Phil Brown's base kicks surprisingly hard, and Will

Phil Brown's bass kicks surprisingly hard, and Will Birch, whose drumming often seemed strained and spartan with The Kursaal Flyers, now meshes so tight I hardly even notice him. (Somewhers, now of sight, a pianist called lan Gibbone tinkles away; I only found out about him later, so maybe Gower's not quite as ingenious as I thought at the nious as I thought at the

The most glaring weakness is the singing. Wicks and Brown are fine when the songs suit them — and any songs but trieff — and any problems will easily be erased in the studio — but onstage it's painful to see Wicks stretching for the key scream line in 'Rock'n'Roll Love Letter' and even worse to hear Brown mutilate The Raspberries' brilliant celebration of rock standom, 'Play On'.

Which makes me wonder If The Respberries couldn't Which makes me wonder.

If The Raspberries oouldn't make it with outrageously excellent material like that, what price Will Birch & Co? Well, we shall see. Principal drawback commercially is their self-inflicted democracy, which makes them rather faceless, but musically — well they've got one of the best brains in rock' or foll wielding the sticks; that bloke's time has to come. He's so full of great pop choons — the new errangement of 'Girts That Don't Exist' is just one of several potential classics in The Records' set.

I just hope they aren't fooking for an audience that doesn't exist.

Phil McNeilli

Phil McNell

Johnny Cash

bles Conference Centre on Stadi, my friends, to have also seem blends. It and hear Zah Howard, it shired hippens. Vibrato, flex her Is on a couple of so-so hrill as The Tennessee ree (a quintet) file equately thrown an old lourite or two in an effort to ove that familiarity breed ent.

lage around 8) attempts a crimpe-ins ting girty or will come best Jimmy Osmand, all is forgiven) while momma June, still high-cheeked, beautiful and bangs crasy after all these years, termembers that she's part of the Carter Family it sinty music aristoms, a times why back whant are balls existy in good essee ing 'Ring

other Carter classics. other carrer classics.

Somewhere in there, amid back projected film of Folsom Prison, American railroads, euto funnies and suchlike, is John R. Cash, black John R. Cesh, black frock-costed and crocodile-skin booted, who really needs such show-biz trimmings as much as Dave Edmunds (stells-slumming along with Nick Lowe and Cartene and Rose Carter) needs guitar lessons.

Cartene and Rose Carter) needs guist ressors.
Given quality songs such as 'Sunday Morning Coming Down', allied to that well-worn, blatently simple but still effective Tennessee Three backing (yep — Sun vets W. S. Hoffland (drume) and Marshall Grant (base) are still hanging in there) he still hanging in there) he remains the original Artanass graveller, Dyess dust throated and as charismatic as ever—even though he performs such once-potent material as The Ballad Of Ira Heyes' with little of his original bitterness. Certainty I wasn't the only one who was disappointed with the way Cash now comes Les Veges wrapped. His mock-closer, e hand-clappin', assembled ast version of 'Lef

assembled cast version of 'Let The Circle Be Unbroken

almost bought and peid for, if things had only been different that whole crowd would have been on their feet and cheering. So it seems that old Sun rockers never die, then there exists done and

old Sun rockers never die, they just settle down and create family-size shows to go along with TV dinners. And what was once so right for Folsom and San Quentin could now it neatly into an episode of Crossroeds. Sed, leoit?

Frad Dellar

The Sports

Bristol Couriston Hall
The Sports are six heavy duty rockers from Melbourne who impressed Graham Parker so much when they supported on a tour down under last year that it was no great effort persusding Stiff to inveigle them a contract, air fares and the job of warming up the English for GP.
The inhabitants of Coulston Hall were easer for the main

Hall were eager for the main attraction, but nevertheless The Sports draw several

de by the lline club

e played GP and

contilionate the played on the same hills in GP and as in front of hope crowds, a sin front of hope crowds are like AC/DC and Sherbert.

Truth to tell, The Sports exploit as excellent hybrid of system the sin to represent the single size of the s

Cummings.

Cummings is so tapt in his work that his conditions and mannerism's stapping on the beat, chorographing the instrumental punch, demand the listener's attention. This natural flair for illustration makes for an extremely natural flair for illustration makes for an extremely pleasing focus, increased by a dynamic throat, equal parts raw and meameric.

Behind him Armiger and Pendieburg combine in an effortlessly tight seam of economic breaks, the solos

underlying this group's ability to create aftert, sharp statements with a flair that is original without being

bscure. Electric communication can

Electric communication can only be furthered by material with the stand-out quality of 'Suspicous Minds' and the melting point 'Radio Show'. Better still. The Sports are so evidently on top of their genre that even the relative risk of a stower ballad, 'Reckless', fits without forcing into a set that I found more impassioned and refreshing than the main-man himself.

All credit though to Parker All credit though to Parker for reminding his audience of the support — "They're a bloody good band". They are that and more. The rhythm of the archipelage is banging on your door. Australian rebel rock and no jokes about poofters please. poofters please.

Max Bell

Lene Lovich

Sorry, missed The Yachts, but caught the last 20 minutes of The Squeeze. A year ago The Squeeze were a threaful gaggle of Deptford street-heavy bar-room lizards. Now freshly returned from an American sojourn, they appear to have geined a quota of technology and polish at the expense of their criginal growling menace growling menace

growling menace
From my vantage point at
the back of the auditorium,
they sounded like a vigorous
mainstream rock band. But
from a distance of 300 feel
without a telescope I cannot
fairly assess whether they still
squeeze or have squozen.
I risked my rib- cage and
runed my rew shoes in the

ruined my new shoes in the battle to get within grinning distance of Lene Lovich. Over distance of Lene Lovich. Over the past few weeks this dame has had more in-depth press coverage than most musicians get in their entire career. Which is not to say she is not Fraught With Fabness. For those untutored in things Lovich (people who

things Lovich (people who haven't read recent rock scamsheets, don't eet T.V., or drink radio), here's a brief lowdown of on the lady in question as ahe appeared tonight — Gorgon-wrapped in a cumulus of vermillion face, an exploded black marnilla, and 500 KW of plaited orange hair

Graced with an Graced with an ear-boggling voice that ranged from loy Dietrichean Lieder-Vamp to Moog-blip soprano, she twisted her larynx round a repertoire of very catchy, melodic bizzareries, with all the panache of a cheerleader et a medieval Bulla-Blood Bacchan Blais-Best

Bacchanalia-Fest.
You get the picture?
And a word about the band?
As it has recently been As it has recently been mooted that Lene's unique talent has yet to find a compatible crew of back-up musicians, it only remains for me to give my tenpanne'th for Don Snow (key boards). Ron Francois (Dess). Bobby Irwin (drums), also The Sinceros. torums; ake the sinceros, plus Lene's stablemate Les Chappel on guitar, who between them supplied the dynamics and musical goulash with understated zest and stylishness.
Lovich & Co. have frequently been likened to

Lovich & Co, have frequently been likened to Bowie. Costello, and Parti Smith, although any comparison ands with the co-incidental similarity of some of their respective songs, and on this score their set even reminded me of Sparks (seeght) in their more thank compents.

Lene's crash-landing into the lime-light owes as much ina ime-light owes as much to Stiff's uncernny panchand for launching the right face at the right time as it does to her own enigmatic wizardry; and judging from lonight's sardine-packed 3000-strong lum-out it would be hard to



LENE LOVICH: anyone for a pint of bull's blood? Pic: DAVID CORIO.

A Triumph For **Orange Hair**

deny that she has struck a major chord in the public imagination

imagination.

Notwithstanding the dictates of fashion, the perils of publicity overkill, and whether she can get her saxophone serviced in time, Lene Lovich stands in good cond to become the control of stead to become this century's answer to Joan of Arc.

Rick Joseph

Martha Reeves

Many Motown artists who surfaced in the '60s to proffer planty of talent and good songs now seem fated to sink into a mae!strom of cabaret,

emerging cleansed and purified, spouting Las Vegos patter, Disco and MOR Soul. In other words, whatever fire and spirit they once possessed is wrung out of them, they are programmed them, they are programmed, cellophane wrapped and re-presented to a brand new audience of mass consumerism. Should Martha Reeves have followed a different path? Well, The Vandellas have changed a little over the years: Patricia Mitchell and Harry Boyley (secretal for

Harry Booker (recruited for her forthcoming album) serving the apot once occupied by Roselind Ashford and Batty Kelly, and Martha herself has been understandably affected by her proximity to The Greatest Bland-Out On Earth, but ... The Music Machine? I ask you, what a place for a respectable lady to make a return.

lady to make a return. Honky provided her with musical backing and indeed the first set of the evening, during which I distinctly remember having to be woken up — an ill ornen. The soft soul shuffle and discobacking of the first two numbers 'Free Again' and 'So Many Memories' followed by her breetheless cabaret chat hardy harmones followed by her breathless cabaret chat prepared me for the worst, but then came 'Nowhere To Run', and the heat was on. The crowd responded immediately, moving onto the

dance floor until every space was filled with jostling, jiving kids having a real good time. Martha, in turn seemed to warm to the reaction, soaking warm to the reaction, sopking it up and giving it back, so that every number took her faither away from the superficial trappings of her recent past and closer to the source of her original inspiration.

The balance of material was perfectly weighed, classic

The balance of material was perfectly weighed, classic singles interspaced with new material and absolutely none of those medleys of fruncated hit songs that tear the hearl with fear and loathing.

Her new songs are more excite than the old ones, bearing traces of jezz influence which worked best on 'Dedicated To Be Your Wornan' and 'Special To Me', from the latest album, and the band's raison d'atre was band's raison d'etre was

band's raison d'arte was clearly focused: tight, clever and unobtrusive, it provided the parfect satting for the vulnerable jewel of her voice. Tall and willowy Martha's spare frame matched her voice; at times so wounded it hurt, at others, desperately nowerful. Heephaver powerful, 'Heatwave' preceded 'Jimmy Mack' and she closed the show with 'Dancing In The Street' and 'Forget Me Not Boy'. High

times.
It wasn't perfect. There were times when new material let her down and she was constantly threatened by the all-pervading presence of MOR production. But her constant or the production are time to the production of the production of the production are time. MOR production. But her confidence grew from the audience and that was anough for the magic to shed its cobwebs and tumble through the crowd. A Soul Sister has returned to us. There are few of them left. Keep her precious, hold her dear. The Lady's not for sourcing.

her deal. spurning. Neil Norman

The Fall

Warrington

Some people think The Fall are the country's most enigmatic band. They're wrong, but it's certainty fair to say that The Fall save their best shots for the most unprestigions occasions. This was another.

This was another. In reality, they're merely universally misunderstood with the every week artistic (sic) bands come along, promising to set rock n' roll on its head and saying, well, what? — you tall me — The Fall have retained their individual minimal but orthodox formula.

formula.

Personnel have come and gone, but other than a vast improvement in technical fluency the only real change since the early days has lain with the increasingly abstract development of Mark Smith's buries; he's turned away from

development of Mark Smith's lyrics: he's turned away from merely bitterly reflecting upon the rendom crazynass of Industrial life to explore the laughing madeap which exists hidden within us all. Since The Fall's curent material echoes the light, crash, crash ringing of "It's a New Thing" in terms of catchy accessibility it was hardly surprising that the chemical paranoia which infects such as "I Go To Pieces." A Figure Walks Behind You' and "No Xmas For John Key left most of the audience bewildered. idience bewildered. But by 'Rebellious Jukebox

the truth was obvious, It's the dance music of tomorrow today A Donna Summer fantasy world turned outside tantasy world turned dufside in. A flat grey expanse of disco reality, with Mark Smith as DJ, the meaningless patter replaced by mocking self-analysis. That Mike Leigh, The Fall's new drummer, wore drapes and poked the attrical faces ust wided the final faces just added the final touch to the total absurdity

touch to the total absurdity.

I was stunned by the entire set, but 'Music Scene,' as now reworked, was a classic piece of rock 'n' roll from any viewpoint, th's The End,' made up from a meloby line copped off Dale Evan's 'Happy Traila,' a standard

Motown bass riff and heavily overlaid with Martin Bramah's quite unique guitar improvisation. Every step was deftly drawn out to breaking point, Mark Smith assaulting the microphone with layer upon layer of bile and losting the tension poly. loathing, the tension only finally snapping when the set

was over.

As a special favour to the audience, they disinterred 'Bingomasters.' it was anticlimatic. For The Fall have discovered what comes when the Wagnerian Disco stops.

Two steps back.

Steve Hillage

At last, the 1984 Show... Reviewing a Stave Hillage concert is fraught with danger, especially in the light of recent scrimonious articles in these very pages. What to do? Do I maintein the do? Do I mainten the apparently traditional anti-fillings stance, thereby alienating the artist and his followers even further; or do I attempt to highlight the positive aspects of the gig and so invite the old "arti-backlash" accusation? I'll try to be as honest as possible. Hillians fracts were

possible. Hillage freaks were enthusiastic, recent converts were disappointed and I hated

it.

The music was uninspired and uninspiring, the new direction being great dollops of funk backbeat to bolster the checks cong structures and Hillage's own immoderate playing. The band were an uncomfortable hybrid of modern shale, and the checks are the structures and the structure of the str uncomfortable hybrid of modern styles: Andy Anderson and John McKenzie provided the black rhythm on drums and bass respectively, while Miquette Giraudy regularly injected synthesizer in a vain attempt at keeping the corpse on its feet. She also provided some effective little girl vocals and the only point of fined interest on the stone. giri vocata and the only point of focal interest on the stage. Dave Stewart had a guitar strapped on but I couldn't be certain that he actually had it plugged in. And then there was Steve who performed on electric and anought coultars and

and acoustic guitars and synthesizer and (for went of a synthesizer and thor went of a better word sang. Unfortunately, due to lack of vocal power and poor mixing, his singing sounded like tape-hiss, rendering most of the words totally unintelligible. This was a blession as any tyrics that did blessing as any tyrics that did escape seamed utter

nonsense.
Clad in white boiler-suit, he wandered around onstage occasionally getting worked up enough to not dish head. Visually, he was about as exciting as an underdone poached egg.
The music was mostly a kind of function has a month and a series where the suit of the subject of the suit of the subject of the suit of the subject of

kind of futuristic tunk kind of futuristic funk — Amon Drull meets Stevie Wonder in a Battle of the Blands — and there was a token new wave number which caused a minor stir in the front. The Dervishes' was pure Greasy Truckers/Hawkwind, a mono-dirge beat under a series of projetees multer. mono-dirge beat under a series of pointless guitar solos; and 'Motivetion' was based almost entirely on the riff from 'Sex & Drugs & Rock & Roll. The saddest point of the evening for me was their rendition of the etherea! 'Hurdy-Gurdy Man' that made Vanilla Fudge sound like The Searchers. Searchers

There was one encore There's no doubt that Sleve There's no doubt that Sleve Milage can play the guitar but tonight there was no inspiration and no invention in his playing. Doubtless there will be those who'll say! missed the point or that I'm just being plain miserable. But there was simply nothing to enion.

enjoy. If Steve Hillage continues to It steve Hillage continues to do battle in the musical arena he may keep the mob on his side; just don't expect me to give the thumbs up at the end. Not for this musical trumpery. Neil Norman

Stranglers Dug By Diggers

The Stranglers

It was midweek but there were still about 400 people still about 400 people crowded into a place the size of a MacDonald's burger bar and the support band had warred them up to such an extent that the smoke-filled aimosphere was enough to send you to sleep.

We were waiting for The Stranglers, the only new wave act apart from Eivis Costello to achieve sortething like general acceptance here possessing a crossover

general acceptance here
possessing a crossover
appeal — the suburban
coffee-table concession to
punk rock.
Their albums tend to make

the lower reaches of the Australian Top 20.

At midnight they walked onto the tiny stage — carrying a young girl bound head to foot in masking tape. She was dumped in front of the drums as Hugh Cornwall boasted that back in the dressing room

that back in the dressing room she'd said she wanted to get fied up with the band. Ho Ho, what crazy guys. They started from strength with 'I Feel Like A Wog', and rammed home song after song at such a staggeringly brisk pace that they scarcely had time between numbers to knock back a tube of Sydney's

high energy was the keynote, with Jet Black becoming more of a metronome than a drummer, barely altering the rapid thump-blat rhythm.

Jean-Jacques and Hugh Jean-Jacques and Hugh Cornwall were, predictably, the visual mainstays — nasty, smouldering, morose and uncommunicative. Dava Greenfield visually and temperamentally he

seemed out of place and Black lived up to his name by merging into the darkness behind his drum kit and remaining totally invisible They played it LOUD ... a

They played it £0UD ... a swirting meelstrom mixture of Burnel's thundaring, agile bass lines, Black's rock solid time-keeping, Cornwell's scratchy rhythm and Greenfield's rinky-dink embellishments.

Much of the potency of The Strannlers' sounds seems

Stranglers' sounds seems derived from the tension between the awesome pow between the awesome power of the rhythm section and the lack of same between the lead instruments — the effect akin to driving a speed-boat with the engines of the Queen Mary.

Hugh Cornwall was to me the musical weak-link — a surgrisingly medicore.

surprisingly mediocre guitarist — but his snarled spat lyrics to 'Hanging

Around' and 'No More Heroes' made up for it The audience lapped up this

full-throated assault. Crammed shoulder to Crammed shoulder to shoulder, they were mostly casually-dressed kids from the suburbs with very few committed punks. There were a few fights, at one point causing Cornwall to empty a bucket of ice into the crowd to help us "Cool drewe". help us "cool down", but generally a good time was

generally a good time was hed by all. The Stranglers deserved their applause for delivering a fine blistering set, aven if they didn't appear to be overly thrilled at being here. And full marks must go for playing to audianced in sorall wanter title. audienced in small venues like the Stagedoor Tavern, rather the stagedoor layers, rather than opting for a single, convenient money-spinner at one of our really atrocious larger concert halls.

Stephen Dowse



Kats in The

auoz opaxnī

Boomtown Rats

si evos de desente solognes es avoi es

strongholds of Beverly Hills bad Westwood? Cookes W bas Westwood it's mote in all the stall bus and Lize Minnell the Battle Battle

sprot teivies new own tords a brill you lind a before well, you lind a small ame a with a small ame. Rate. After negotieting the Access circular foyer a rideous circular foyer and the

is mare a mix who would be a supposed as you share a way to be a supposed as you are a man and a man and a man a m

nearly beddited on them tonight, bounders interaction of the bounders in the bounders in the bounders in the pyjams poople for the pyjams poople for the pyjams poople for the but the Consultant of the pyjams include CM. US Steel and the Coca-Cota US Steel and the Coca-Cota OS Steel and the Coca-Cota Poople is a death a country of the poople of the pyjams of the pyjams

his best formers of my finding in chighing his best fact delivers from a his best fact delivers from a sind a boring volutine from a sind a boring volutine from a please, he alvesdy is ones; the please, he alvesdy is one; the fact off the set with the Rat bound off the set with the Rat Blind Date. But with the Rat Blind Date, the set off the record off the set with the from was formers of the set of the

but it all comes down to the woork in the teaching that was to leave you bopping ploilingly was to be pering that you expect from the cock in holl. The that is leaved Mrt. Geldot Mot that it leaved Mrt. Geldot have Mete.

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investment (cue e mass or toward or mass or toward or mass or towards or towa

Their inordinate, sucresses as a fast, ear-splitting noise is as

and prove once again that

Segments immes (gone by). Sign of the times (gone by Segment). The Subs — led by ageing, one on-of-the-lade Cherrie Harper — play predictable, tradistronments to a farmilier and ence and stop and so a segment by the stop one one ageing that

halls here out of their and instatements on soldience response chould be more sine break set to to to to he

Jobieb tog oals ev veriT eaenblack nevonse ein bne

threatening to most American kids.

The order of the order order

in their habital learner when in their in infair in their habital colored into the secous groves of 'She's So Modern' ou'. Lookin' After No. One' their abdilling the precisely secusion and secons are sometimes of their investing the stage. In the second the stage, and for the second the stage.

Perconstruction of the control of th

response of the evening, but for ice-breaker was 'Do The list tud yllis tybeity atill and boos

him doing it to you. The set took off about

net boo

Don Show

OK 2nps

brim tinbib uoy beruten-boog An immodest manipulator indeed, but he was so II SAES (395) [GOLIAS DOUBENS

The American American States of the American Institution of the American States of the Amer The state of the s

avaiting that a new dawn has broken on the Liverpoot

evonennes muser when bounds much looking? Sounds much looking? Sounds much per seaso merely broad reference points to so society their fifth gig. Caught as only their fifth gig. Their fact way their fifth gig.

Design Pearso

working week though. Impossible to take seriously; impossible to ignore.

in the service and in a boundant of the aboundant of the above the sound in a sound in a

aut se mo poots sewit eerut numbers are unforgettable.
The chovuslines stick in the prostice Bail pastry.
O.I.D., played Blackburn at three. The

safe, homely and routine as

bne etucturis erom al uost, bobajet, unuspet) tuete

nertw service moster when neo enizageM tent mainted ind able to match the surreal Intrigued by the idea of a band borrowing The Fall's keyboard shuffle, heving much of Joy Division's senturround strack,

Manchester

Explodes **A**Teardrop

Erigsy 30th March 2cstpotonôp Seutponse Thursday 29th March Hatfield Polytechnic Sunday 25th March Fforde Green Hotel Kirklevington Country Club Manchester Polytechnic Saturday 24th March Friday 23rd March Wednesday 21st March Revolution Club, York ne Bulmoos (0) PELEB Double Vision (Split Decision) No Dice Low Life [IBCKS IUCINGS BAUTSIG **DONOT** H QNARD

MAGAZINE

TOUR - APRIL

- 16 MALVERN WINTER GARDENS
- 17 BLACKBURN KING GEORGE'S HALL
- 18 SHEFFIELD TOP RANK
- 19 LEICESTER DE MONTFORT HALL
- 20 EDINBURGH CLOUDS
- 21 ABERDEEN UNIVERSITY
- 22 ST ANDREWS UNIVERSITY
- 23 MANCHESTER APOLLO
- 25 NEWCASTLE CITY HALL
- 27 BIRMINGHAM ODEON
- 28 SOUTHAMPTON GUILDHALL
- 29 OXFORD NEW THEATRE
- 30 BRISTOL COLSTON HALL

MAY

- 1 HEMEL HEMPSTEAD PAVILION
- 2 LONDON THEATRE ROYAL DRURY LANE
- 3 CANTERBURY ODEON
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CASSETTE - TCV 2121

1/1912

POU

RAR

From page 25

AM: What's your opinion of the infamous SWP equals NF equation — you know, that they're both as bad as each

DW: It's ridiculous, I live round here and I know what the NF do; I've seen the broken skulls. I also know what the SWP do around here what the SWP do around here and that they don't tear about attacking people in the dark. The SWP are by and large violent and forceful most refuctantly. I think. Thoy spend most of their time spend most of near time campaigning against hospital closures, leafletting and supporting strikes. That equation is just victous and thoughtless; the people who make it ought to be sahamed of themselves. The image of the SWP host-box in absurd. the SWP boot-boy is absurd.

AM: Given that you write a large part of TH, how would you describe the political stance taken there?

DW: It's punk Marxism. To me Punk and Rasta have rescued. Marxism from the original badly translated Russian and padly translated Russian and put it into plain English prose. Old Testament prose in the case of Rasta. I'd much rather talk about 'down pressure' than 'capitalism', and the

better than Socialist Worker's The music and politics mix in the '60s was very forced, whereas now it isn't. Now it's

punks' way of talking about inner city reality is much

CSM: But do you see RAR as . reformist or a revolutionary

organisation? **DW**: A bit of both. If we want DW: A bit of both. If we want to do something that's agreed upon by a very wide section of society — like stop the persecution of black people in this country — then it's reformist. But it's more complicated than that mplicated then that

Racism, you see, is a code word for a whole lot of other word for a whole lot of other conflicts that are going on in Britain, the whole direction Britain is going to go in the '80s and '90s. Thatcher put he linger on it when she used that phrase 'swamped by en alien culture', which is this image of a beautiful Anglo-Saxon maiden with en alime coming up her

That culture she talks about and it's also the Callaghan culture, you know, we're all together on the medium wave band, we all over-cook our potatoes and like Tony Blackburn — that's a culture I'm against, I want to

I also think RAR feeds into all this, that RAR is asking ver critical questions of Thatcher and what she represents through the racism angle Racism has become the crunch issue.

runch issue.
You see the reason I think the NF is big is because the Labour Party is finished.
Amongst other things, the Front is the response of white working class people around here who feel they've wasted their lives. They feel that this party, the Labour Party, and party, the Labour Party, and the local Labour town council the focal Labour town council, both of whom used to support them, don't anymore. And somehow the blacks ere made out to be responsible for all this, because they're the most visible index of change.

Therefore the blacks get Therefore the blacks get blamed for something they're nothing to do with. They're sent to crummy schools and called stupid. They're given dead-end jobs and called lary, if they don't fight back, they're called cowards. If they do, they're called victious and are probably locked un

probably locked up. probably locked up.
Twenty-five years ago the
Labour Party would have
fought against all this. Now
it's so caught up in being just
another capitalist party for
whom workers happen to
yoth though with growing vote, though with growing rejuctance. So there's no afternative for that protest vote. White people are trying to solve the problems they

feel in their guts by attacking

somebody else. AM: So in a strange way it's not so much 'Hate blacks' as

not so much 'fete blacks' as 'flate government'?

DW: Precisely. So anyway, alt that says to me is that we've got to topple those two main political parties in whom there's been a massive haemornhage of confidence in Britain. I see all the little Britan. I see all the little left-wing groups in existence, also the gay and feminist movements—they're all interlinked — and I see them as an alternative to wher's happening now. I wouldn't agree that The Left hasn't made an impact on British made an impact on British society as a whole. I think in society as a whole. I think in fact it represents a sizeable body of dissenters, many of them young. I agree with John Rotten in that, You really have got to destroy before you find out what you can build...

AM: But Rotten's gone on record as saying he despises the SWP

the SWP

The SWP.

DW: Yes, but I think that first wave of punks — and I really mean the Pistols and The Clash — they were impelled by such complete galomania to do what they felt they had to do, they had such momentum that they didn't have much time for RAR or anything else for that matter. Whereas bands like Geng Of Four, Mekons — Gang Of Four, Mekons —
there you've got a lot of
people who are talented
arrists, but who're also
committed to making some
changes in both the recording
industry and society.
AM: Do you think that the
obvious differences between
socialism and Raste, which
has as one of its many starting

has as one of its many starting points = set of religious beliefs, can be ignored? Sexism, if that's how you want to describe the Rasta attitude towards woman, is sexism — regardless of who's practising it. You can't operate a double standard, can you? DW: Well, first of all we started RAR and have kept our militant stance against recism.

Wa've had a lot of criticism about this, particularly when bands that are overfly sexist have performed on an RAR pletform. Perhaps we're not being as purist as we might be by just saying our main task is to get people to stand up against ratism, but not against other forms of oppression. I'd argue myself that you've got to be against all three: racism, sexism and capitalism. about this, particularly when

CSM: Rut what about the CSM: But what about the headbangers and the disco-freaks? There's a battle being fought against racism on the dancelloor everytime a black girl dances with a white boy or girl dances with a white bby or vice verse. — but that bettle isn't being acknowledged because it's being won. DW: I know. We've tended to concentrate on the punk and reggee mix because it's a simple and strong expression of white and black together peaks and also. togetherness, and also

togetimerness, and also because the reggae bands needed the exposure. But we've had other people play for us too. It made me very happy when Graham Parker did an RAR gig. As far as I'm concerned we don't have any ideological bans on any kind of music, we've just found it easier to reach certain types of bands. Whereas now we've reached the stage where bands are finally coming to use and we're in coming to us, and we're in danger of becoming a glorified booking agency. Blondie, for instance,

dlondie, for instance, approached us about doing a Carnival, the Brockwell Park one. But we don't want to get locked into the alternative Harvey Goldsmith syndrome. Part of the reason we've separated from the ANL a bit is that we form! want to go on is that we don't want to go on producing bigger and bigger outdoor festivals. Some of us outcoor restivate. Some of us went through all that in the fate "Jos. Instead we made a very conscious decision to try and build up RAR clubs as local get-togethers, away from the whole superstar and superprofit thing.

■ Continues page 57



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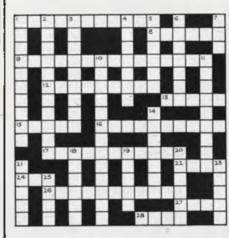
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NME X-WORD



1 in which Marlene meets David, sort of (4,1,6) 8 Walk round helf of a reggae bend! 9 Jordanian rat mag (anag 2

words)
12 The new Lizzy (4.5)
13 Jimmy or Richard
15 Where to meet

to meet Ms Mulduar

Mulduar 16 Follow-up to "This Is The Modern World" (3,3,4) 17 Model Indian (anag 2

17 Model Indian (anag 2 words)
22 Which ones?!
24 & 25 down He was the other half of Stealers Wheel, with Gerry Rafferty
26 Left The Byrds because he disapproved of a South African tour [4,7]
27 John, Jethro Tuli

keyboardsman 28 Rats' fourth former

DOWN

1 Looks sharp, but is he just playing Donovan to Elvis Costello's Cylan? (3,7) 2 "— The Night" — heavy metal LP (9,2)

3 Not the sailors' favourite Mac oldie!

4 Thunderous applause etc 5 Moody Blues 'comeback'

6 Abba LP/Also name of Brit vocal group who had a 1970 hit with "Friends"

7 & 20 down. Veteran U.S.

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10 American '66s vocal outfit who characterised the more commercial aspects of flower power (5.3,5).
17 Flung rake at a wimpy American!
14 Moptop's moll (4,3).
18 Chris Blackwell's label.

19 Roy or Kevin 20 See 7 down 21 Backstabbers" was their

first big UK hit 23 Angus of AC/DC 25 See 24 across

ACROSS: 3 Akron; 6 "A Single Man"; 8 "Lucky Number"; 11 Unit (4 + 2): 12 Eddie Cochtan; 15 "Ticket To Ride"; 17 (Boomtown) Rats; 19 NME: 21 Connie; 22 Lonnie Mack; 24 Jon; 25 "Summer Nichts."

DOWN: 1 "Valley Of The Dolle"; 2 Ritchie (Blackmore); 3 Anne (Nightingale); 4 RSO; 5 (Anne) Nightingale; 7 Gaye Advert: 9 Marc Bolan; 10 Rush; 13 Chiswick; 14 R. Dean (Taylor); 16 Corlinas; 18 "(The) Scream"; 20 "Mr Soft"; 23 Can.

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RAR

From page 52
After ell, RAPraigs are about mixing, about black and white people going to a gip together under the same banner. When Sham 69 and Mistry played together, it was a hell of a might; was all lost about are together, it was a hell of a night; we all lost about wo stone. The British Movement were just waiting to tear it all spart. But when Jimmy Pursey put on a Raste tem at the end and sang "The Israelites" — it was musical and political magic, an amazing statement for him to make

make. The Right ian't finished. The The Right ian't finished. The NF have got their headquarters just down the road. They're quietly stocking up their membership and John Tyndall is quite clearly still convinced he's going to seize power in Britain. We might think him mad, but that's his plen of ection.

that's his plan of action. I think it's vital to understand this. The NF haven't unfortunately gone away for good. They're a symptom of the disease and they're alive and well, I'm sfraid. Lewisham may have dealt a severe blow to their morale, but they're recouping and regrouping. They'll have a big election show going. RAR is only a tiny part of something much bigger: anti-scism in music. It's been going on for years and years. Think back to Billie Holliday and her band refusing to book into hotels where they understand this. The NE

into hotels where they wouldn't serve her, and so on AM: Agreed. So how exactly do you want a kid or whoever reeding TH and regularly going to RAR gigs to react?

DW: I want him or her to say that everything we do and stand for, that all this is an alternative to the British way of life in 1979, it's as simple as that. The one word 'Babylon' sums it all up for me—all the way from Thatcher to Callachan to, limmy Young. do you want a kid or whoever

way from I nationer to Callaghan to Jimmy Young. I've fought that particular view of Britain all my life in feeble, individual ways, but we're simply not going to change it on our own. So we have to work together — that's our political stance in BAB

work together — that's our political stance in RAR.

AM: So Punk and so an was really a belated shot in the arm, so to speak, for people like yourself —

DW: It was a fantastic breakthrough of energy. To me 74 - 76 were the most boring and depressing years of my life. It seemed like the world had come to a standstill, everything was so world had come to a standstill, everything was so deadening. But it was Rotten who had the bottle and the gracefulness almost to stand up to ell that and get "God Save The Queen" to the top of the charts on the very week of the Queen"s jubilee; that was wonderful.

wooderful. wonderful.
Ever since then, people
have been on the move again.
Quite what form that
movement will take I don't
know. The Western economic

system is slowly but surely system is slowly but surely disintegrating; it's no longer viable. I only have to walk down the street and look at the local hospital that's closed, the conditions of the housing people are forced to live in, the conditions of the public works and roads, the confused and terrified looks on my patients' faces — as a way of life and a civilisation

our society is falling apart. It simply can't cope any longer. The question is then — do we get them or do they get

us?
AM: Have we any choice?
DW: I think so. When we hit
the trough of the next
depression, then we're going
to see street lighting. I don't
say that with any enthusiasm;
it's not something I look
forward to st all.

forward to at all.
More important though, what Thatcher said about that 'elian' culture — that same culture is our music, our food, our friends, our whatever. She thinks we're being 'swemped' by it, but I want it to swamp

N conclusion we find RAR to be a sincere and dedicated crew. We also find some of their attitudes condescending and elitist. Curiously enough, it's the dyed-in-the-wool Marxist Widgery whose ideas seem more flexible and positive than those of the flexerically.

more flexible and positive than those of the theoretically only semi-political RAR collective. Nevertheless RAR's fight against fascism and racism is well worthy of your support. We found ourselves disagreeing with them over issues, methods and assorted finer points; you might find finer points; you might find the same.

the same.

If you consider RAR's
activities in the short term,
nobody but a member of the
National Front, British
Movement or Conservative Party could seriously dispute the righteousness of their cause. It should be cause. It should be ramembered that RAR is not a political party asking to be put in power, but a group of people trying their damnedest to promote racial harmony in this country. If you view RAR in the long term, then you're quite entitled to question their specific stances on specific issues other than racism and fascism.

tissues offer than racism and fascism.
For the present though, they by no means deserve the suspicion they've aroused in so many overly paranoid quarters. In rock entertainment terms alone. their current nationwide tour their current nationwide tour offers excellent value, as indeed have many of their previous gigs. If you want to get in touch with RAR and find out more details for yourself, then contact them c/o RAR. BOX M, 27 CLERKENWELL CLOSE, LONDON E.C.1.

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THE SAME MADE WATER OF

NOT WITH massive frequency, but just often enough to lash the dying flicters of interest into a rejuctant wakefulness, this task, of editing The Bag, can provide what Steve Hillage would doubtless call a peak

experience.
Such occasions occur when what at lirst plance appears to be a Category A letter (Category A: opinions engendered by direct reaction to recent NME feature or a communication of the category desired by the control of the category desired by the category desir o recent who realize of a review) auddenly rietamorphoses, without warning, into a priceless non requitor of the rare Category (variety.

Perhaps significantly, it's the hapless Hillage himself who stimulated the upcoming

example.
"Great," (writes DICKY
DOM, of Aberdare,
Glamorganshire), "It's about
time the likes of Millage and Bad Company were able to counter (NME criticism) in a

counter (NME criticism) in a constructive manner."
So far so normal, Reader stands up for hero's rights. But what's this?
"Very often, especially when i'm disturbed Lind.

when I'm disturbed, I find when I'm disturbed, I find myself psychically aware. Whether you take Hillage's view that such awareness is due to brushes with the supernatural, or Lene Lovich's idea that vivid imagination and mental troubles stem from powerful psychological processes (so far as i'm connernal they may well he processes (so let as the concerned they may well be synonymous), the resultant phenomena can be both

phenomena can be both terrifying and exhibiteding. "I've been thrown out of bed at 3 am by forces unknown and unseen, and in case you're wondering! do not frequently use druge." A gem! And how tempting, under the porme! Rea format.

under the normal Bag format, to advise the psychically o advise the psychically sware Teff to switch off his electric blanket before nodding out. This time, nowever, we marvel only, and, still in hot pursuit of the Hillage Code, pass on to HUGH SYDER, of London

Three cheers " he warbles — guess who for? — assessing the Last Hippy Left Alive rhuswise:

"His New Age philosophy is besically an assortment of practical and realistic answers to the world's problems. These are followed (sic) by a large number of people. But as Sleve as orightly anys, his ideas should be made ndeas should be made available to everyone."
Should they? Why? But HS closes with an unanswerable point. "To me and a great deal more people, variety is bliss so why shouldn't Steve Hillage be allowed to get on with it without undue bullship from NME?"
I think I go along with that.

KNOCKED-OUT-IN-THE-HFTH-ROW, writing from England, makes the same point even more didactically

"I saw Steve Hillage in concert last week and he was bloody lantastic so stop knocking him you bastards." But Hillage is by no means

Bour image is by no means alone in enjoying resolute the defence by NME roaders. Take Van Morrison, for example. In last week's interview, Tony Stewart's attempts to portray the surly emigre as Morrison doubtless intended to be



portrayed receives little sympathy.

"Ten out of ten to Van Morrison for putting interviewers in their place," opinas S. WATSON of North Sheids, ROGERH BRAWLEY, a man of Kent, uses this same angle to launch a full-blooded peroration of the old school. "Since when," he barks, "have any of you lot been "caring journalists"? Clumpity exalting whoever you choose to be in vogue and then ignoring them like broken toys or used Durex (Van) knows or used Durex (Van) knows or used Durex (Van) knows exactly what you're up to and he doesn't give a cuff about your amateur sociology games. You were out of your depth, and revealed" — wait for the timely apposition — "your shallow motives. Now we all know your incanhitis.

your sharow motives. Now we all know your incapability to greap the real situation." Here, clearly, we have a bitter man, doubtless an original thinker in his own way but nevertheless inclusible under the broad refinition supplied so definition supplied so conveniently at this point by MR BUMB of Whitey Bay. forkshire.

"Every wask there are letters from people of all shades of opinion who seem to have only one thing in common: they don't like NME."

How true - but, say I, let it serve as a common rallying

cry until something more positive presents itself.

Accept in lieu what is positively the best letter of the week, a minor masterpiece of week, a minor masterpiece of accurate dialect, superior pacing, mordent bathos and subtle comment—alas unsigned, except by the cryptic I. SMOKE.

"Ey mon. When I in de land of Jah, smoke de 'erb an' I fear no evil y'knoh? But when I

come 'ere an' I smoke de 'erb.
de polees mon come aroun'
de cernar' (exquisitel) "an he
kick de shi out of I.
"Ow lang Whitey 'ad dis
strange custom eh?"
So many traps he could
have fallen into, and not a foot

AS FOR one-liners, in their purest form perhaps the Bag letters, for at least four years letters, for al least four years these have been a crutch it may have been noticed that these, too, tend to divide naturally into two sorts. The Oblique Attack: and the Gormless Disarmer.

A good example of the latter is, "Dear Karin. Told you!

MME. HAMMSH, The House, The Street, The Street, The Tawn, The

The Street, the Town, The Date." Here generally speaking, a determined clique of gagsters have (quite rightly) sussed that charm as well as content is a criterion for inchision. for inclusion.

for inclusion.

All the same, "My mum just read your paper and thought it was very good, yours, E.D. Plus-Complex, Bishop's Storfford," just scrapes in, as does MA from Tooting; offering: "I haven't felt like reading much lately." (Very marginal, that one.)

Re-calibrate for Possible Hidden Statement and a few

Hidden Statement and a few Hidden Statement and a few more possibilities present themselves. "What makes me sick." writes ARTHUR. CRUMPBUCKET (how often the pseudonym fails to match the letter), "is the way you print letters like this one which don't are exhabited over the product of the print exters inset into an extend on it say anything except. What makes me sick is the way " and so on for the best part of a paragraph. But one-liners often verge on the personal. "Will the Shaar abdicate or are we

doomed forever?" asks DEAN JOHNSON of Newcastle. "I thought a mentsrual cycle was a kind of racing biks until I read Jubie Burchill" IVAN ORDINARE, no address). "If TONY Parson and his Fony Parsons and Julie Burchill think rock needs an Burchill think rock needs an obitiuary why do hey flog a dead horse by writing for the NME" (PAUL SEERY, Lancaster), Out-th Twenty with one blow! And rock stars get it, too. "Is 'Armod Forces Rhyme without Rasson?" questions IDI O'SINCRACY (on a fatching extract). (on a felching postcard): A MORON of Molesey, Surrey, aims his niggle elsewhere. "If Tom Robinson supports minarity groups why is he so mean to the Nazis?" I'll have to think about that, A VILLA FORM (on Bissions). FAN from Birmingham, opining that we at NME have opining that we at IMME have have the power to crush whom we like, begs us to do something about the continued existence of Birmingham City ("so that they go down far ever"). And, in a finist sally from this zone of deadly fleshies, C. LUNT of Rotherham salls use withour Rotherham tells us, without shame, that he is a fan of "Zeppelin, Floyd, Sabbath, Hendrix, Rainbow, Hawkwind, ELP, AC/DC, Rush" (and a lot more basides — take my word for it) and I have nothing to say because you won? I min for it) and I have nothing to say because you won't print it". But we did, C. Lunt, we did print it, which only goes to prove that you can even get in a plug on behalf of those toadstools — a real plug! — provided you seek out the necessary oblique approach and use it.

and use it. To me, one of the oddest To me, one of the oddest things about The Bag is the exact similarity of tone of all foreign letters, whether they come from Scandinavia, Germany, France, anywhere. A xenophobe who based his view of foreign persons

exclusively on what might be deduced from the occasional Bag letter would end up with bag letter would end up with an image of somebody very clean but not perhaps very bright, with lank blond hair and innocent blue eyes, purveying with hideous reasonableness a kind of all-purpose centrist viewpoint all-purpose centrist viewpoint And there's another quality! can't instantly identify. In addition the combination of fluent but oddly uniformatic English, devout views and general sincerity, leads one to the conclusion that Abroad is ideal Steve Hillage country. This wash's Exterior —

This week's Foreigner —
who confesses that he's "not
a very trendy person", so fair
enough — is GUNNAR
KIHLSTEDT, from, yes,
SWEDEN (which is his
problem)

problem),
"My only intention is to make a number of solicitous stands," the declares. And isn't that true of us all? "Contradictions" (in NME) "are glancing from every other page." True, and why no?"

But what does this mean: "I consider plenty of reviews to be suspensive on a defensive be suspensive on a defensive level, unaccountable self-protection. Tony Parsons' (sorry about this TP but you must admit your name does come up a lot, even in Skandaland apparently) "when reviewing a bunch of American 12" singles, adapted to a singles, adapted to a misinterpretation where you alienate yourself and ominously rate things as an without receiving it the same way ... I admire people exposing themselves, prepared to face the outcome." All right, all right, settle down - but does anybody out there understand this man? (Next week the Bag Ihis men' (Next week the Bag will print possible solutions Address letters to "Decode the Swede", GASBAG, etc.) Anyway, at this point Gunnar realises his control is

slipping slightly. "I don't want to get stuck in this mess" (At last! Coherencel) "so I refer to last! Coherence!) "so I refer to the singles reviews again. My comprehension is that you possess an attitude that is underrating and disregarding the effect ability of the singles division. My last grievance concerns this page." (i.e. Gasbag) "You're leaving a lot of letters without a decent reply, especially the eager

That's the word I was trying to think of — "eager". Gunna

Finally, a hearfielt one:

"Mike Patto was my hero
and cant have a new one
please?" (SISH of

please!" (\$1154 of Portsmouth), And a wry one: "T've just put more sugar in my coffee than Jesse Presley did in his antire life." (VARNERY DAIN III, London).

And to close, a viewpoint that, no matter how often it is that, no matter how often it is said or written, can always count on a warm welcome at his particular hearthside: "Is it too early to say I hate the new series of Rock Follies?" Yes, DISTURGED of Tunbridge Walls, it is, far too

early; but say it anyway. The very formation of the words very formation at the words on peper hold, for me, an almost tentra-like quality. I never get tired of it. Never. Next week the Bag returns to normal.

Composed by U. The Reader Orchestrated by Antonio Tyler

Higstration, Raymundo Lowry

OK Chaps. One foot on either side of the Meridian Line, sade of the Metrician Line, huge bonfires on high points throughout the world. . the absolute quiet normally reserved exclusively for the end of a Roy Cerr joke reigns supreme. . and . . and . .OKII British Summertime crashes triumphantly in crashes triumphently in amidst the whirling round of a million hour hands! Get out million hour hands! Get out the Beach Boys albums! On with the Ambre Solaire! Umbrellas sprout outside pubs like so many zits on John Lydon's chin! Buy those Dayville shares now!! Show me an overcoat and I'll show you a sap! But wait. ... British me an overcoat and I'll show you a sapl But wait. ... British Summer Time is dishering ... it's shivering ... it takes one look at the sleet and Vooom! Turning its heal, BST is back aboard the Pan Am juggernaut and returning to its winter retreat on the isle of Mustinus healthcay ou an Mustique before you can mumble "outdoor concert"

mumble "outdoor concent". Which leaves the rest of us clutching our Boots rubber waterbortles and turning to our reliable "-Zers page for a pointer to brighter days.

And T-Zers in the honoured style, has ze good news and ze bad news. We ponder the bad first.

first. Camden, siting of the most camden of rock concentrated number of rock venues this side of Ho Chi

vertues this side of Ho Chi Minh City, is feeling the breath of sinister manners coursing through its streets. You may recall that the legendary, but off nath, Roundhouse in the said Roundhouse in the said borough has been closed to rock'n roll for same while naw — so the case of the Electric Baltroom last Friday begins to look grim. On said night the gig was on and off several times thenks to our nutry cousins of the GLC, who apparently feared that the line up of George Thorogood, Albert Collins and Lew Lewis would destroy the area with Albert Collins and Law Lewis would destroy the area with sheer volume. In the end the gig went ahead but the GLC insisted the bar stay closed. George, meanwhile, handed out cans of lager to the front rows saying "I hear y'll got a drink problam." Among other things.— yes, George...

Meanwhile in our House of Commons the subject of

Meanwhile in our House of Commons the subject of Douncers raises its extremely ugly head. Labour MP for Watsall South Bruce George has struck a blow for us all in raising the question of bouncer power. "At least one person has been killed and many have been injured," he informed the dozing house, going on to describe many bouncers as "six foot, six inch psychopaths". That was good nows.

And now we introduce a Mr. Paul Simonon, who will tell us the state of play vizaviz the reports of a Clash movie. "Yeah it's nearly finished now. We done the soundtrack, now. We come the soundtrack, took a big part in it, it's practically our film. Ain't got a title for it yet. What you been doing anyway? Just pissing about? Yeah, me too ... just pissing about". Indeed sie!

pissing about". Indeed sief Pissing about my eyef F-Zers averts its gaze ... Meanwhile, at an address in West London ... having seen "Lucky Number" go agonisingly close to the top of the heap after some drastic remake/remodef button shuffling. Stiff now plan to do similar overhaul on the rest of similar overhaul on the rest of Lene Lovich's "Stateless" album, to replace the tinny fart-in-a-bucket sound with the full, rich, overflowing aural nirvana that braced the single and that good witch deserves, my pretty-pretties.

Incidentally, plait pickers, historitary, past pricers, the more astute among you will have no doubt noticed that the three chaps accompanying LL. and her bald beau Les Chappell on the early Top Of The Pops and Old Gray Whitele Test Grey Whistle Test



FORMS A SUPERGROUP



.—R: Mark Perry, Joe Strummer, Bruce Springsteen, Hugh Cornwell, Steve Jones — otherwise known as THE CHAMPS, a hot little combo on Challenge Records.

appearances are distinctly dissimilar to thise on recent FOTP and tour dates.

Transpires, dunnit, that the previous incumbents were told "Thanks-but-no-thanks," and Sinceros Don Snow, Ron François and Bobbi Irwin graced the latter, latest "gigs" graced the latter, latest "gigs
- including the
overwhelmingly successful
Big One last Sunday night at
the Lyceum. Irwin,
incidentally, also turned up

incidentally, also turned up playing drums for Albert Cellins...
Here's a hot one: Canadian Hunky Metal ham Pat Travers spotted by our man in the Styn T-shirt and stars-and-stripes Icons down King's Road wine bar Kennedy's "jamming" with the name that's on everyoner's tongue, Lino's Lest Resort. This next bit doesn't mean a thing to ye dots who can't tell thing to us dots who can't tell



He's never alone down the Strand. Or on page 19.

our crotchets from our quavers, but apparently the Yatti-like Travers was playing with a dinky 26-watt Davoli amp... It's all happening at the Mudd Club, New York's current centre of chic (it says here). Highlight of Joe Stevens' week: the debut of New Jersey social poin hand our crotchets from our New Jersey sode pop band Flash Fucker and the Foot Fetishists. See you there,

Fetishists. See you there, right? ...
Sticking in the Mudd Club (sorry about thet), the party celebrating The Ramenes'. New York concert was held in the upstairs room of said watering hole. David Byrne arrived arm-in-arm with David Bowie who told our man the was between parts at the moment before ditching Byrne and spending the evening sitting on a sofa gossiping with Linda Stein

Lowry

(apouse of Sire boss Seymour Stein). Also in attendance were Deborah Harry and Chris Stein (no relation), Lenny Kaya, members of the 8-52's and SI'k F'cks Tish and

Rays, members of the B-52's and Si'ks Ficks Tish and Snooky...

A-well-sh, Sat-day naht an' ah jus gut paid, ah' m a no spring chicken but — ah sh ain's staid... they were really in Finsbury Park tast Saturday night when Bill Heley and the Comets opened their European tour at the Rainbow. The scating area in front of the stage was shaked, rattled and wrecked like the Seven Sisters Road ain't seen since The Clash made their Rainbow debut some two years back now. Rainbow manager Ray Brown was remarkably Comme Ci, Come Ca about the whole thing. 'Teds are much more violent than today's new wave or punk rock fais. There was a lot of dancing in the sisles, but we foot the results.

rock tans. There was a lot of dancing in the sistes, but we don't mind what they do really so long as they don't get out of line. The seats can be screwed back down. Seems a welcome votes-face to the kind of bouncer rampages that many of us have witnessed at the Reinbow coret fee years fee. Rainbow over the peet few years. Could it possibly have owt to do with our buddy

Bruce George's campaign? . Sulcide, whose Red Star Sulcide, whose Red Star label is currently without UK distribution, are planning to play three nights at the Palais in Paris early in April. They're working on the possibility of a British date around the same

British date around the same time...

Donna Destri, sister of Blondie keyboardist Jimmy, makes her debut with her new band tentarively entitled Love Button at Smax's Kansas City nut club in greater NY.

Roxy Music American tour completely sold out — which certainly wasn't the case in the band's heyday.

And atill in foreign parts, John Cate & Nico packing them in (as they say in the trades) at CBGB's... Oh — and last year's next year's thing The Erasens have decided to call it a day. "It's a day" — Susan Springfield. The much rumoured "songs" by El Sid written while languishing in Rikers Prison are said to be in the hands of an inmate there, who is holding on to them for "safe keeping". There you go Mr. Branson, visiting hours at Rikers are 2-4 pm Mon-Fri. Incidentally, Sid wrote out a will before he bit the big one, leaving all and sundry for is it sundry? It o Jerry Molan. Ma

win before he bit me big one, leaving all and sundry for is it laundry?) to Jerry Nolan. Ma Vicious, the keeper of Sid's "estate", will have something to say abah't that, sez us here 3 dots...

Unexpected praise for the Vicious version of "My Way" in last week's sex-starved Star

US-Cuban relations bit all time low with Steve Stills boring the arse off the Cubanos at CBS sponsored music fest held in old Habana town. In the course of a scintillating three-hour set Ma Stiles composed a song to Cuba onstage, inducing anores galore. No cigars for

blow out their Eurotour as a

Late flash: CSM leads off Late flash: CSM leads off Guardian Home News' page shock, under cover of Blast Furnace — Heattwave's count case against the dynamos being the matter in hand. Results as they appear... And finally, F. Zers dabs the eye for Richard Backinsale, who died at 31, apparently of a heart attack. Messrs Barker and Rossiter have lost a great

and Rossiter have lost a great foil — and the world has lost a (sob) wonderful human being

TOP TEN lew releases 20p: Be Stiff, The Future Female (Wayne County). Sex Pis-3b: Rock in Boll Swindle, Never Trust Hippy, Cash From Chaos, Believe in the Ruins, The Only Notes That Mar-er, They Swindled Their Way to the op, True Love (Jitted Jahn), UK Subs COMPILED FROM MAIL ORDER ONLY TEN BEST SEE FOR SALE SECTIFOR FULL LISTING

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