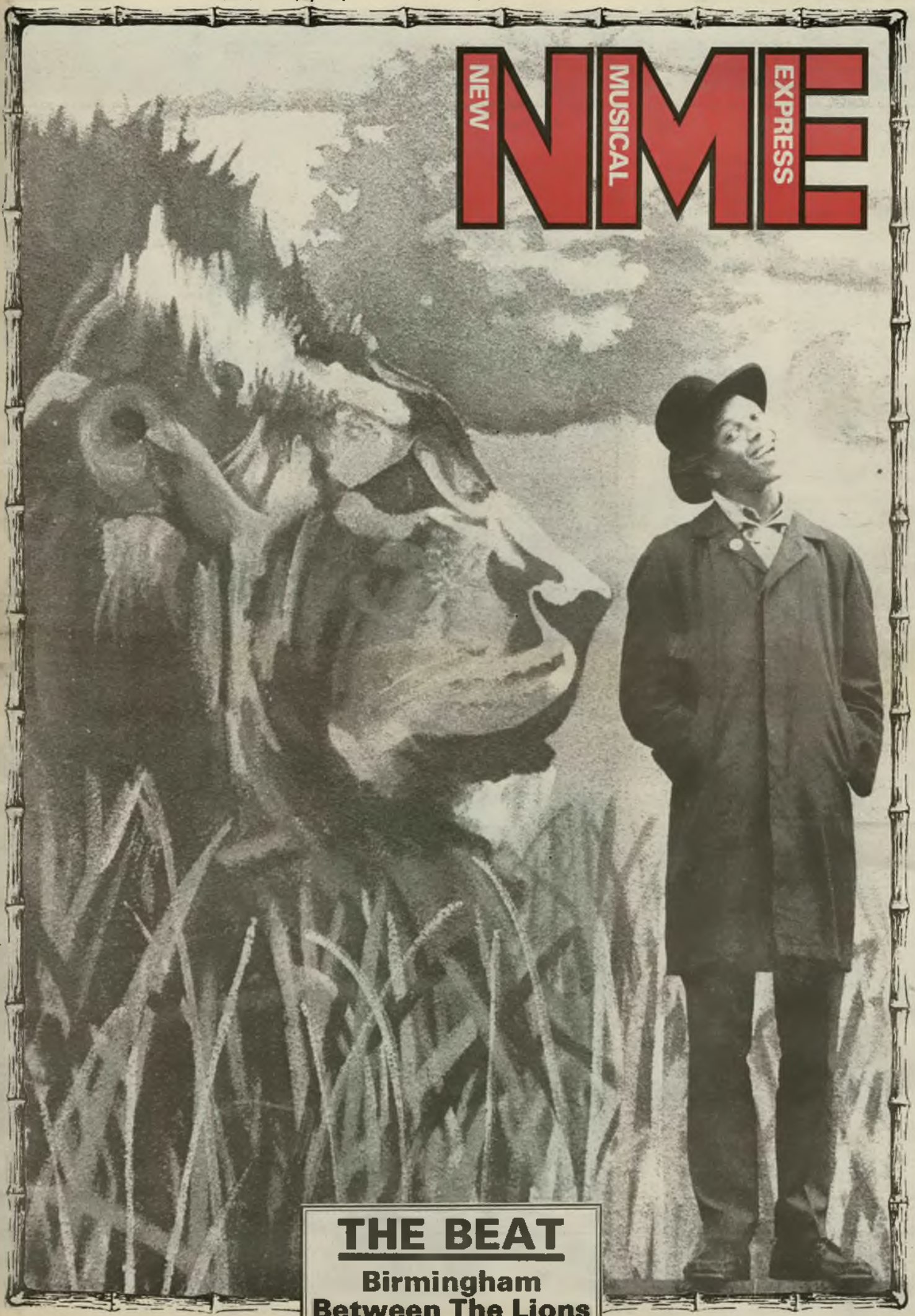
8 March 1980 US $1.50 (by air) 20p ISSN 0028 6362

Ger Dm 3.30 Malaysia $1.90 Spn 90pts

NEW MUSICAL EXPRESS



THE BEAT

Birmingham Between The Lions

The Beat's Ranking Roger finds Africa in the heart of the Black Country. Pic: Pennie Smith

NME CHARTS

Week ending March 8, 1980

UK SINGLES

This Week	Last Week			Weeks in chart	Highest position
1	(1)	Atomic	Blondie (Chrysalis)	3	1
2	(9)	I Can't Stand Up For Falling Down	Elvis Costello (F Beat)	3	2
3	(3)	Carrie	Cliff Richard (EMI)	4	3
4	(8)	Take That Look Off Your Face	Marti Webb (Polydor)	3	4
5	(2)	Coward Of The County	Kenny Rogers (United Artists)	6	1
6	(14)	Together We Are Beautiful	Fern Kinney (WEA)	2	6
7	(5)	And The Beat Goes On	Whispers (Solar)	5	5
8	(6)	Rock With You	Michael Jackson (Epic)	4	6
9	(13)	Ghost Riders In The Sky	Shadows (EMI)	4	9
10	(12)	So Good To Be Back Home Again	Tourists (Logo)	4	10
11	(18)	Games Without Frontiers	Peter Gabriel (Charisma)	2	11
12	(20)	So Lonely	Police (A&M)	3	12
13	(24)	Hands Off She's Mine	The Beat (Feet)	2	13
14	(7)	Captain Beaky	Keith Michell (Epic)	4	6
15	(10)	Baby I Love You	Ramones (Sire)	5	10
16	(15)	Living In The Plastic Age	Buggles (Island)	5	15
17	(—)	Alabama Song	David Bowie (RCA)	1	17
18	(4)	Too Much Too Young	Specials (Two Tone)	6	1
19	(—)	All Night Long	Rainbow (Polydor)	1	19
20	(27)	Stomp	Brothers Johnson (A&M)	2	20
21	(17)	I'm In The Mood For Dancing	Nolans (Epic)	6	4
22	(—)	Turning Japanese	Vapors (United Artists)	1	22
23	(30)	Cuba	Gibson Brothers (Island)	2	23
24	(11)	Someone's Looking At You	Boomtown Rats (Ensign)	6	3
25	(—)	Tonight I'm Alright	Narada Michael Walden (Atlantic)	1	25
26	(25)	Do That To Me One More Time	Captain & Tennille (Casablanca)	2	25
27	(16)	I Hear You Now	Jon & Vangelis (Polydor)	7	8
28	(—)	Jane	Jefferson Starship (Grunt)	2	23
29	(—)	Running Free	Iron Maiden (EMI)	1	29
30	(28)	Holdin' On	Tony Rallo (Calibre)	2	28

UP AND COMING:

At The Edge — Stiff Little Fingers (Chrysalis).
Touch Too Much — AC/DC (Atlantic).
Dance Yourself Dizzy — Liquid Gold.
Rosie — Joan Armatrading (A&M).
It Will Come In Time — Billy Preston & Syreeta (Motown).
Working My Way Back — Detroit Spinners (Atlantic).

UK ALBUMS

This Week	Last Week			Weeks in chart	Highest position
1	(1)	Last Dance	Various (EMI)	5	1
2	(6)	Regatta De Blanc	Police (A&M)	20	1
3	(5)	Pretenders	Pretenders (Real)	7	1
4	(9)	Kenny	Kenny Rogers (United Artists)	4	4
5	(2)	Get Happy	Elvis Costello (F Beat)	3	2
6	(7)	Off The Wall	Michael Jackson (Epic)	22	3
7	(11)	Tell Me On A Sunday	Marti Webb (Polydor)	2	7
8	(12)	String Of Hits	Shadows (EMI)	17	4
9	(8)	Short Stories	Jon & Vangelis (Polydor)	6	5
10	(4)	One Step Beyond	Madness (Stiff)	16	2
11	(3)	Too Much Pressure	Selecter (Two Tone)	2	3
12	(10)	The Specials	(Two Tone)	17	7
13	(—)	Outlandos D'amour	Police (A & M)	37	7
14	(30)	Golden Collection	Charley Pride (K-Tel)	4	14
15	(18)	Eat To The Beat	Blondie (Chrysalis)	21	2
16	(16)	Light Up The Night	Brothers Johnson (A & M)	2	16
17	(—)	The Age Of Plastic	Buggles (Island)	1	17
18	(17)	September Morn	Neil Diamond (CBS)	6	12
19	(—)	Kenny Rogers Singles Album	(United Artists)	3	18
20	(20)	Flogging A Dead Horse	Sex Pistols (Virgin)	2	20
21	(16)	Just For You	Des O'Connor (Warwick)	3	14
22	(13)	I'm The Man	Joe Jackson (A & M)	5	9
23	(14)	The Wall	Pink Floyd (Harvest)	11	4
24	(29)	Abba's Greatest Hits Vol 2	(Epic)	16	1
25	(—)	Metal For Muthas	Various (EMI)	1	25
26	(25)	Permanent Waves	Rush (Mercury)	6	8
27	(19)	The Nolan Sisters	Nolans (Epic)	3	12
28	(26)	Rock & Roll Juvenile	Cliff Richard (EMI)	11	1
29	(—)	Parallel Lines	Blondie (Chrysalis)	63	1
30	(22)	Sometimes You Win	Dr Hook (Capitol)	11	12

UP AND COMING:

We Got The Groove — Players Association (Vanguard).
Greatest Hits — K C and The Sunshine Band (TK).
Greatest Hits — Rose Royce (Whitfield).
Freedom At Point Zero — Jefferson Starship (Grunt).
Small Creep's Day — Mike Rutherford (Charisma).
Orchestral Manoeuvres In The Dark (Dindisc).

US SINGLES

This Week	Last Week		
1	(1)	Crazy Little Thing Called Love	Queen
2	(2)	Longer	Dan Fogelberg
3	(3)	Yes I'm Ready	Teri DeSario/K.C.
4	(5)	On The Radio	Donna Summer
5	(7)	Working My Way Back To You	Spinners
6	(10)	Another Brick In The Wall	Pink Floyd
7	(8)	Desire	Andy Gibb
8	(6)	Rock With You	Michael Jackson
9	(12)	Him	Rupert Holmes
10	(15)	How Do I Make You	Linda Ronstadt
11	(11)	An American Dream	The Dirt Band
12	(18)	Too Hot	Kool & The Gang
13	(16)	Second Time Around	Shalamar
14	(14)	September Morn	Neil Diamond
15	(4)	Cruisin'	Smokey Robinson
16	(9)	Coward Of The County	Kenny Rogers
17	(21)	Refugee	Tom Petty & The Heartbreakers
18	(20)	"99"	Toto
19	(13)	Do That To Me One More Time	The Captain & Tennille
20	(25)	Special Lady	Ray Goodman & Brown
21	(17)	Daydream Believer	Anne Murray
22	(26)	Heartbreaker	Pat Benatar
23	(19)	Romeo's Tune	Steve Forbert
24	(27)	Give It All You Got	Chuck Mangione
25	(30)	Ride Like The Wind	Christopher Cross
26	(—)	Three Times In Love	Tommy James
27	(24)	When I Wanted You	Barry Manilow
28	(—)	Fire Lake	Bob Seger
29	(—)	With You I'm Born Again	Billy Preston/Syreeta
30	(—)	Back On My Feet Again	The Baby's

Courtesy "CASH BOX"

US ALBUMS

This Week	Last Week		
1	(1)	The Wall	Pink Floyd
2	(2)	Damn The Torpedoes	Tom Petty & The Heartbreakers
3	(3)	Off The Wall	Michael Jackson
4	(4)	Phoenix	Dan Fogelberg
5	(5)	The Long Run	The Eagles
6	(7)	Permanent Waves	Rush
7	(6)	On The Radio	Donna Summer
8	(9)	The Whispers	
9	(18)	Babe Le Strange	Heart
10	(15)	Fun And Games	Chuck Mangione
11	(8)	Cornerstone	Styx
12	(12)	Kenny	Kenny Rogers
13	(11)	The Rose	Original Soundtrack
14	(—)	Mad Love	Linda Ronstadt
15	(23)	But The Little Girls Understand	The Knack
16	(10)	September Morn	Neil Diamond
17	(13)	Tusk	Fleetwood Mac
18	(19)	In The Heat Of The Night	Pat Benatar
19	(14)	Freedom At Point Zero	Jefferson Starship
20	(16)	In Through The Out Door	Led Zeppelin
21	(25)	Ladies Night	Kool & The Gang
22	(17)	Keep The Fire	Kenny Loggins
23	(20)	Gold & Platinum	Lynyrd Skynyrd Band
24	(29)	Love Stinks	The J. Geils Band
25	(21)	Midnight Magic	Commodores
26	(24)	Bee Gees' Greatest Hits	
27	(—)	Big Fun	Shalamar
28	(22)	Prince	
29	(—)	Ray, Goodman & Brown	
30	(22)	Deguello	ZZ Top

Courtesy "CASH BOX"

5 YEARS AGO

Week ending March 4, 1975

1 If ... Telly Savalas (MCA)
2 Make Me Smile ... Cockney Rebel (EMI)
3 Only You Can ... Fox (GTO)
4 The Secrets That You Keep ... Mud (Rak)
5 My Eyes Adored You ... Frankie Valli (Private Stock)
6 Please Mr. Postman ... Carpenters (A&M)
7 Shame Shame Shame ... Shirley & Co. (All Platinum)
8 It May Be Winter Outside ... Love Unlimited (20th Century)
9 Young Americans ... David Bowie (RCA)
10 Please Tell Him That I Said Hello ... Dana (GTO)

10 YEARS AGO

Week ending March 4, 1970

1 Wandering Star ... Lee Marvin (Paramount)
2 I Want You Back ... Jackson Five (Tamla Motown)
3 Let's Work Together ... Canned Heat (Liberty)
4 Love Grows ... Edison Lighthouse (Bell)
5 Instant Karma ... Plastic Ono Band (Apple)
6 United We Stand ... Brotherhood Of Man (Deram)
7 Leaving On A Jet Plane ... Peter, Paul & Mary (WB)
8 My Baby Loves Lovin' ... White Plains (Deram)
9 Temma Harbour ... Mary Hopkin (Apple)
10 Venus ... Shocking Blue (Penny Farthing)

15 YEARS AGO

Week ending March 4, 1965

1 It's Not Unusual ... Tom Jones (Decca)
2 I'll Never Find Another You ... Seekers (Columbia)
3 Silhouettes ... Herman's Hermits (Columbia)
4 Game Of Love ... Wayne Fontana & The Mindbenders (Fontana)
5 I'll Stop At Nothing ... Sandie Shaw (Pye)
6 Don't Let Me Be Misunderstood ... Animals (Columbia)
7 I Must Be Seeing Things ... Gene Pitney (Stateside)
8 The Last Time ... Rolling Stones (Decca)
9 Come And Stay With Me ... Marianne Faithfull (Decca)
10 Funny How Love Can Be ... Ivy League (Piccadilly)

David Bowie kindly poses so as we can use our 'pulls his socks up' caption. (And so we would were it not for those doubtful pizza-circumference bottoms to his trouser suit). Mr Bowie is fondly recalled by our older readers and stands (on one leg) at number 17 in our singles chart and is to be officially declared a national monument on Friday week.

REGGAE

(1) Dance I'll Style ... Errol Scorcher (Scorcher)
(2) Mafia ... Barry Brown (Stateline)
(3) Little Nut Tree ... Melodians (Studio One)
(4) Frog In The Water ... Errol Scorcher (Tippa)
(5) Can't Take Me Landlord ... Lui Lepki (Joe Gibbs)
(6) Layin Beside You ... Tamlins (Taxi)
(7) You're A Man ... Dennis Brown (Joe Gibbs)
(8) I Don't Wanna Be A General ... Dennis Brown (Deb)
(9) Money Man Style ... Jah Bull (Roots)
(10) Sad Eyes ... Rudy Thomas (Joe Gibbs)

Chart supplied by Joe Gibbs, 29 Lewisham Way, New Cross, London SE14.

DISCO

* denotes import.

(1) Check Out The Groove ... Bobby Thurston (Prelude)*
(2) Don't Push It Don't Force It ... Leon Hayward (RCA)
(3) Sure Shot ... Crown Heights Affair (Delight)*
(4) Can It Be Love ... Tina Maria (Motown)*
(5) Motorvation ... Atmosphere (MCA)
(6) Stomp ... Brothers Johnson (A & M)
(7) Emotion ... Merry Clayton (MCA)*
(8) Working My Way Back To You Girl ... Detroit Spinners (Atlantic)
(9) Self Service Love ... Gardian Angel (Metumbi)
(10) Year Of The Child ... Givens Family (Venture)*

Chart supplied by Quicksilver Soul Source, 36 Hanway Street, London W1.

INDIES

(1) 1980 The First Fifteen Minutes ... Various (Neutron)
(2) White Mice ... Modettes (Mode)
(3) The Peel Sessions ... Scritti Politti (St Pancras)
(4) Fiery Jack ... Fall (Step Forward)
(5) Taaga ... Dangerous Girls (Happy Face)
(6) I Like Bluebeat ... Cairo (Absurd)
(7) You Can Be You ... Honey Bane (Cross)
(8) Transmission ... Joy Division (Factory)
(9) Lets Build A Car ... Swell Maps (Rough Trade)
(10) Judy In Disguise ... Silicon Teens (Mute)

Chart supplied by Bonaparte, 101 George Street, Croydon, Surrey CR0 1LE.

NEWS

PROBLEMS IN LONDON, BUT

Sham returning to live action in April

FIRST DATES have now been confirmed for the spring tour by Sham 69, plans for which were reported last week. They are Cardiff Top Rank (April 13), Sheffield Top Rank (14), Bournemouth Stateside Centre (15), Withernsea Grand Pavilion (17), Blackburn King George's Hall (18), Birmingham Top Rank (20) and Machester Apollo (21).

The band also intend playing two shows in Scotland, details of which are expected next week. And they are looking for a London venue to climax the tour — although, as on previous occasions, they are having difficulty in finding one that's willing to accept them.

The outing will coincide with the release by Polydor of the fourth Sham album, plus a new single titled 'Tell The Children' — with Jimmy Pursey's solo LP to follow in the summer.

SELECTER TOUR RUMPUS

Holly quits, as she is given the berry

HOLLY & THE ITALIANS have quit The Selecter's tour, because they feel they haven't been getting a fair hearing from audiences. Selecter themselves fully understand the position, and sympathise with Holly and the band. A Selecter spokesman commented: "We are disappointed that audiences haven't been willing to give a different kind of music a chance. We think Holly & The Italians are a great band, which is why we invited them on to the package in the first place."

A somewhat bitter Holly observed: "We are appalled at the narrow-mindedness of a fashion-following audience — and we apologise to those of our fans who were kicked and intimidated by a mindless few." She and the band are now planning a tour of their own and, while it's being finalised, hope to slot in a few London gigs.

● THE BODYSNATCHERS now move up to second place on the bill and, coinciding with their promotion, their first single is issued by 2-Tone this weekend — it's a double A-sider coupling 'Lets Do Rock Steady' and 'Ruder Than You'. The opening spot in the show now goes to a new band from Coventry, The Swinging Cats.

● THE SELECTER also have a double A-side single coming out, though their release date is March 14 — it features 'Missing Words' (from the 'Too Much Pressure' album) and a live version of 'Carry Go Bring Come'. And an extra date has been added to their tour — it's at London Lewisham Odeon on March 22.

DEVELOPERS MOVING IN?

Closure threatens London's Nashville

THE NASHVILLE in West Kensington is threatened with closure as one of London's leading pub venues. Fullers, the brewery company which owns it, put the venue up for sale last week — and there seems little chance of gigs continuing there after it is sold, specially as its new owners are unlikely to run it as a pub.

At an asking price believed to be in the region of £200,000, an enquiry has already been received from an office re-development company, while another bidder envisages converting it into a recording studio. But as yet, no other brewers or landlords have shown any interest.

The Nashville first became involved with gigs as a C&W centre, switching to rock in time to help launch such acts as The Stranglers and Elvis Costello. One of the main reasons for its present plight seems to be it recent decision to raise the entrance age limit to 20, since when attendance has dropped by well over 50 per cent.

Busy Lizzy

22-GIG OUTING

THIN LIZZY are to headline 22 major concerts during their late spring UK tour, which opens on May Day and runs until early June. Their schedule includes three big London shows, with the likelihood of more being added. Dates and venues are:

Newcastle City Hall (May 1 and 2), Edinburgh Odeon (3), Dundee Caird Hall (4), Glasgow Apollo (5), Liverpool Empire (7), Preston Guildhall (11), Sheffield City Hall (12), Stafford Bingley Hall (13), Brighton The Centre (16), Coventry Theatre (17), Leicester De Montfort Hall (18), Southampton Gaumont (20), Bristol Colston Hall (24), Manchester Apollo (25 and 26), London Hammersmith Odeon (28, 29 and 30), Portsmouth Guildhall (June 3) and Oxford New Theatre (4 and 5). The tour, which follows a series of Irish dates in April, is promoted by Adrian Hopkins.

Tickets are prices £4.50, £4 and £3.50, and postal applications are being accepted now by the various theatre box-offices — except at Bristol where bookings aren't accepted until March 24. There's also a limit of four tickets per applicant at Leicester and Sheffield. Please note that, for Stafford, bookings should be addressed —not to Bingley Hall — but to Adrian Hopkins Promotions, 77 Barton Road, Oxford. In all cases, enclose SAE.

As a prelude to the tour, Phil Lynott's solo album 'Solo In Soho' is issued by Phonogram on April 18 — preceded this weekend by the double A-side single 'Dear Miss Lonelyheart'/'Solo In Soho'. And after their U.K. gigs, Lizzy leave for Europe and the U.S.

WHITESNAKE, AWB, JUDAS JOIN STRANGLERS

Rainbow birthday week

WHITESNAKE, Average White Band, Judas Priest and U.S. visitor John McLaughlin join The Stranglers as headliners of the special week of concerts being staged next month at London's Rainbow Theatre, as part of the venue's 50th birthday celebrations.

The season was to have started on April 1 with a Madness concert but, just before press-time, they pulled out of the gig because they "had changed their minds". This leaves the promoters without an opening attraction, but they are now searching for a major act, and hope to announce a replacement for Madness next week.

Meanwhile, the five confirmed April concerts — together with ticket prices — are as follows:

MADNESS OPT OUT

DAVID COVERDALE of Whitesnake

- *April 2: **Whitesnake (£3.75, £3.50, £3, £2.50);***
- *April 3: **The Stranglers (all tickets £3.50);***
- *April 4: **John McLaughlin and Al di Miola (£6, £5, £4);***
- *April 5: **Judas Priest and Iron Maiden (£4, £3.50, £3, £2.50);***
- *April 6: **Average White Band and Billy Connolly (£4, £3.50, £3).***

Support acts for the first three nights have still to be confirmed. All shows start at 8 pm, and tickets go on sale at 10am this Saturday (8) at the Rainbow box-office and usual agents. Postal applications will also be accepted by the Rainbow, 232 Seven Sisters Road, London N4 — make cheques and POs payable to 'Rainbow Theatre' and enclose SAE.

TOURISTS QUIT UK

THE TOURISTS have decided to quit Britain for "the foreseeable future" — which means, in effect, until their present legal problems are ironed out. This follows an Appeal Court judgment last week, when the decision to refuse Logo Records an injunction against The Tourists was reversed — in other words, they can't leave the label. So they've opted to leave Britain instead. And in their absence, the band's lawyers intend to take the case to the House of Lords.

The band, who've just finished a sell-out UK tour, will leave as soon as they've recorded a BBC *In Concert* and some TV shows for the summer. Their sudden departure, they say, is due to "total lack of confidence in Logo". Commented Annie Lennox: "It's inconceivable that we have to become exiles, just when we're doing so well. But we feel we're being treated like slaves, and we must make a stand. Logo have persistently refused to let us play the music we wanted to, and wouldn't let us leave the label."

First overseas commitment will be a 40-date tour of the States and Canada. Then they go into the studios to record an album for release only in North America on Epic.

BANSHEES BACK ON STAGE

Siouxsie change of mind about gigging

SIOUXSIE SIOUX has had second thoughts about her decision not to do any gigs with The Banshees "in the foreseeable future". This attitude was prompted because the band have still not engaged a permanent new guitarist, but she's now changed her mind for a number of reasons — their new single 'Happy House' is out this weekend on Polydor, and the band are anxious to promote it; Magazine guitarist John McGeoch, who guests on the single, is willing to play some gigs with them; and above all, they are keen to get back to live action.

Accordingly, they've set half-a-dozen dates, mainly as replacements for those scrapped last autumn, when John McKay and Kenny Morris walked out. They are Stirling University (March 21), Aberdeen Music Hall (23), Edinburgh Tiffany's (24), Glasgow Tiffany's (25) and London Camden Music Machine (27 and 28) — these are all unseated venues, at the band's request, and it's understood that one or two more may follow. A spokesman said that, in the near future, they will be working with various personalities "recording an abundance of material"!

CLASH SINGLE DELAYED

Cure to top April trek, Nips split up

● THE CURE, who begin their three-night stint at London Marquee tonight (Thursday), will be headlining a major British tour during the second half of April and in early May. Their London Rainbow concert on May 11, reported last week, will be the climax of that tour — on which The Passions support throughout. Other venues will be announced shortly. It ties in with the April 18 release of the band's second album '17 Seconds' on Fiction Records, which is preceded on March 28 by a single titled 'A Forest'.

● THE NIPS have decided to disband. They say they're unhappy *(their statement actually puts it rather more strongly)* about their record company's alleged failure to promote them, so they are breaking up in protest — though they will fulfil their last two live bookings — at London Covent Garden Rock Garden (March 10) and London Camden Music Machine (March 14). The two original Nips, Shane O'Hooligan (lead vocals and writer) and Shanne Bradley (bass), now plan to form their own seperate bands.

● 4 Be 2, Jimmy Lydon's band, have been booked for their first major London appearance — a headliner at The Venue in Victoria on April 14. Lydon popped into the *NME* to promise that a number of surprise guests will be taking part.

● THE CLASH have postponed plans to bring out a new single this weekend and, at presstime, no new release date had been set. It was to have coupled the newly-recorded 'Bank Robber Song' and 'Rockers Galore UK Tour', the latter featuring Mikey Dread as guest vocalist. But a CBS spokesman explained that they are now having second thoughts about these titles, particularly the B-side. (References in last week's Clash story to Paul Weller filming in Vancouver should, of course, have read Paul Simenon).

NOW IT'S A 44-GIG TOUR

Dexy add six more

DEXY'S MIDNIGHT RUNNERS have added still more dates to their 'Straight To The Heart' tour — another six, bringing the total number of gigs to a massive 44 — though these are positively the last. They are York University (March 10), Sheffield University (11), Coventry Warwick University (13), Newcastle Polytechnic (14), Leicester University (15) and Swansea University (17). Additionally, their show cancelled at Birmingham Top Rank on February 29 has now been re-scheduled for the city's Romeo & Juliet on March 12 (existing Top Rank tickets are valid). The V.I.P.'s support on most of these dates, as well as some previously announced. Dexy's new single 'Geno' — inspired by Geno Washington — coupled with 'Breaking Down The Walls Of Heartache' is issued on EMI's Parlophone label this weekend.

From the band that captured your imagination during 1979 with the highly successful album & single 'Morning Dance,' a new album and single

CATCHING THE SUN MCG 4009

NOW ON TOUR

MCA RECORDS
1 Great Pulteney Street, London W1R 3FW

NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1, England. Annual subscription $52.00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing in the USA by Publications Expediting Incorporated, 200 Meacham Avenue, Elmont, New York 11003, USA.

10cc rev up for big May outing

DATES AND VENUES for the May tour of Britain by 10cc, plans for which were revealed by NME two weeks ago, have now been finalised by promoter Danny Betesh of Kennedy Street Enterprises. Their schedule comprises 13 major concerts, including two at the vast Wembley Arena. The band return from a European tour (April 10-May 3) to play their UK shows, which are:

Glasgow Apollo (May 12 and 13), Newcastle City Hall (14 and 15), Manchester Apollo (17 and 18), Birmingham Odeon (20 and 21), Brighton The Centre (22 and 23), Ipswich Gaumont (24) and London Wembley Arena (26 and 27).

Tickets go on sale at all box-offices and usual agencies tomorrow (Friday), priced £5 and £4 at all venues — with additional £3 seats at Glasgow and Brighton. Shows start at 7.30, except at Brighton and Wembley where it's 8pm. A support act has still to be named.

As a prelude to the tour, the new 10cc album 'Look Hear?' is released by Mercury on March 28, and the band will be featuring much of the material from it in their stage act. A new single taken from the LP, titled 'One-Two-Five', comes out this weekend — coupled with 'Only Child'.

● The band's Graham Gouldman has written, arranged and performed the soundtrack music for a full-length animated film called *Animalympics*, which uses animal characters to parody the Olympic Games — with voices provided by Gilda Radnor and Billy Crystal of TV's *Soap*, among others. It opens in London at Classic Cinemas in Haymarket and Oxford Street on March 27, and goes on general release a few days later. A single from the soundtrack 'Love's Not For Me (Rene's Song)' is issued by Phonogram in mid-March, with the album following at the end of the month.

DENNIS BROWN DUE IN

DENNIS BROWN flies in early next month to headline three nights at London Victoria The Venue — on April 4, 6 and 7 (tickets on sale now priced £4.75). And on the interim date, April 5, he's at Aylesbury Friars (tickets available mid-March priced £3). He'll be backed by the same outfit as on his last visit, The We-The-People Band. Brown's new album 'Joseph's Coat Of Many Colours' is issued this weekend by Laser (distributed by WEA).

DENNIS BROWN

RIOTS MAR RATS' DUBLIN SHOW

THE BOOMTOWN RATS finally played their Dublin concert last Sunday — thanks to The Hon. Desmond Guinness who offered the use of his castle just outside the city. Some 14,000 people attended the four-hour show, which was marred by 49 injuries in fighting and skirmishes amongst the audience — thereby, claim the authorities, vindicating the magistrate who banned their originally planned concert at Leopardstown.

● JOHN COOPER CLARKE comperes and performs in a special charity show at London Camden Music Machine on March 31, in aid of the One Parent Families. Other acts confirmed include Killing Joke, Linval Thompson and Barrington Levy, Whirlwind and The Beast.

● THE PSYCHEDELIC FURS have now confirmed the major London date to climax their UK tour, reported last week. As expected, it's at the Lyceum Ballroom, and the date is March 23. Also on the bill are A Teardrop Explodes.

RAFFERTY IN ALBERT HALL SHOW; LP SOON

GERRY RAFFERTY has now confirmed the major London date which will climax his previously reported spring tour — it's at the Royal Albert Hall on Monday, April 17. Ticket prices are £6, £5, £4, £3 and £2, and they are available only by postal application from the RAH Box-Office, Kensington Gore, London SW7. Richard & Linda Thompson are special guests, as on the other ten dates — several of which have already sold out.

A new Rafferty studio album titled 'Snakes And Ladders' is released by United Artists on April 3. It was started in the West Indies in October, and completed in this country during the winter. It contains ten self-penned songs, including a longer version and different mix of his current single 'Bring It All Home'. Rafferty has also been lined up for a two-week European tour starting on May 18.

Slaughter on the streets

SLAUGHTER, the new abbreviated name for Slaughter & The Dogs, set out on the road this month to promote their new DJM album 'Bite Back' — issued on March 14, with the first 5,000 copies selling at £3.99. Dates are Grimsby Town Hall (March 18), Newcastle Mayfair (19), Birmingham Digbeth Civic Hall (21), Manchester Osbourne Club (22), Bradford St. George's Hall (23), Nuneaton 77 Club (24), Bristol Granary (25), Exeter Routes (26), Retford Porterhouse (28), Dunfermline Kinema (30), Aberdeen Fusion (31), Bournemouth Stateside Centre (April 2) and London Camden Electric Ballroom (3).

The Cockney Rejects are the special guests at the Electric Ballroom, with Manufactured Romance and Crisis supporting — and tickets are only available by post (priced £2.50) from Madcap Concerts Ltd., 215 Westbourne Park Road, London W11. Elsewhere tickets are on sale at box-offices

Sad Cafe extension

SAD CAFE have added five concerts to their early spring tour, making a total of 24 dates. Their schedule now opens at Leeds University on March 19, and the other three new venues are Coventry Theatre (April 3), Blackpool ABC (5) and Southport Theatre (14). The fifth extra gig is a third night at Manchester Apollo on April 17, their first shows at that venue having now sold out. Support act for the whole tour is Manchester band The Out.

As a prelude to the tour, Sad Cafe have a new single issued by RCA this weekend — titled 'My Oh My', it's taken from their 'Facades' album. They are currently finishing work on a new LP, with Eric Stewart producing, and this is planned for late spring release.

● Tickets for Coventry priced £3, £2.50 and £2 are on sale now; same prices apply at Blackpool, on sale this Saturday; at Southport they cost £3 and £2.25 and go on sale tomorrow (Friday); and tickets for the extra Manchester date are £3.50, £3, £2.50 and £2, available from the box-office from 10am today (Thursday).

Tickets for Helen Reddy

HELEN REDDY'S London concerts at the Royal Albert Hall (May 5) and Wembley Conference Centre (18), exclusively forecast two weeks ago, have now been confirmed officially — plus an extra date at the Ilford Odeon of May 22. There are two performances at all three venues, and ticket prices are £8, £7, £6, £5, £4 and £3 (Albert Hall); £8, £7, £6 and £5 (Wembley); and £8, £6, £4 and £3 (Ilford). They may be obtained by post from Derek Block Box-Office, 16 Oxford Circus Avenue, 231 Oxford Street, London W1 — in which case add 25p booking fee per ticket. Also available from the venues and Premier Box Office.

Oldfield in concert round UK

MIKE OLDFIELD — who last year played a series of selected shows with a massive 80-piece orchestra — is going out on his first full UK tour. Under the banner of "The Concert", he'll be backed this time by an 11-piece rock band, including renowned ex-Gong percussionist Pierre Moerlen. His two-hour set (no support act) will feature excerpts from all his albums, plus new material — and four specially made films. After touring Europe from April 10 to May 9, his British dates are:

Brighton The Centre (May 13), Stafford Bingley Hall (14), Manchester Apollo (15), Edinburgh Usher Hall (17 and 18), Glasgow Apollo (19 and 20), Newcastle City Hall (22), Preston Guildhall (23), Sheffield City Hall (24), Bristol Colston Hall (25), Southampton Gaumont (26) and London Wembley Arena (28 and 29).

Tickets are available at present by post only. For Wembley they cost £6.50 and £5.50, and may be obtained from "Mike Oldfield Box-Office" (to whom cheques should be made payable), c/o Andrew Miller Promotions, 215 Westbourne Park Road, London W11. Elsewhere tickets are £5, £4 and £3 and are obtainable from the respective box-offices — except Stafford, for which you should write to the Oldfield Box-Office (POs only), c/o Kennedy Street Enterprises, Kennedy House, 2 Swinbourne Grove, Withington, Manchester.

Oldfield, currently negotiating another movie score to follow his successful film music for *The Exorcist*, will be playing a coast-to-coast U.S. tour in July and August. His LP 'Tubular Bells' has now sold over two million copies in the UK alone, and he'll have a new album out later in the year.

OFF THE RECORD

Blondie film track

THE SOUNDTRACK album of the film *American Gigolo* is released by Polydor this weekend, and it's specially noteworthy because it contains the full-length version of Blondie's U.S. hit 'Call Me'. Culled from the LP at the same time is the single 'Love & Passion' by Cheryl Barnes, and it's expected that 'Night Drive' by Giorgio Moroder (the album's producer and the man behind Donna Summer's success) will be issued shortly.

The edited singles version of the Blondie track is currently receiving heavy import action in Britain, but there are no plans to release it officially just yet. That's because it comes under the banner of Chrysalis, who obviously won't put out a follow-up while the band's 'Atomic' is riding high. 'Call Me' is, however, expected to be the next Blondie single — but not for a few weeks.

on the road

MOTOWN MONTAGE

AS A FORERUNNER to Motown's 20th anniversary celebrations, the label is embarking on an extensive singles campaign involving 30 catalogue items. They've been selected because they're classic tracks, but probably not known to be still available. They include 'Stop Her On Sight' by **Edwin Starr**, 'There's A Ghost In My House' by **R. Dean Taylor**, 'This Old Heart Of Mine' by **The Isley Brothers**, 'Heatwave' by **Martha Reeves & The Vandellas**, 'It Takes Two' by **Marvin Gaye & Kim Weston** and 'Walk Away Renee' by **The Four Tops**. This will be followed in the late spring by a special singles reissue set.

DIANA ROSS & THE SUPREMES are featured on a unique 12-inch single issued by Motown on April 3. The A-side consists of six of their best-known tracks — including 'Stop In The Name Of Love', 'Where Did Our Love Go' and 'Baby Love' — mixed into each other. And the B-side showcases Diana solo in 'Love Hangover', running nearly eight minutes and disco eye-cued.

'Bout time we had another Debbie pic — eh, gang?

GRACE SLICK, of Jefferson Airplane and Starship fame, has just finished recording her first solo album for RCA. Titled 'Dreams', it's planned for release later this month. The LP comprises nine songs, six of them self-penned, and features a 60-piece orchestra on some tracks.

◆ Heavy metal outfit **Saxon** have their single 'Wheels of Steel' issued by Carrere on March 14 — it's the title track from their second album, due out on April 4. Free sew-on patches will be included in the first 5,000 copies of the single. The band, who've been touring with Rainbow and set out with Nazareth this week, begin their own three-week headlining tour to coincide with the LP's release.

● Five-piece London band **Wasted Youth**, whose debut single 'Jealousy' was issued at the beginning of the year, have signed a long-term deal with the independent Bridgehouse Records label. They are currently recording material for a new single (due in early April) and their debut album (late April).

● **The Pop Group** have their album 'How Much Longer' issued by Rough Trade on March 17. Out on the same day and label is a retrospective "bootleg" LP by **The Slits**. And Rough Trade releases the 12-inch single 'Three Mantras' by **Cabaret Voltaire** on April 1.

● Latest signing to Stiff Records is four-piece Manchester outfit **Any Trouble**, who have their single 'Yesterday's Love' — previously available on the local Penning Records label — issued this week.

● Chrysalis have picked up national distribution of **The Circles'** single 'Opening Up' which, on the Dudley-based Graduate Records label, has recently been figuring in the alternative charts.

● Unnormality Records have released a 33rpm single by **The Good Missionaries**, featuring their old line-up and recorded live on the Animal Instincts tour last year. Available through Rough Trade or direct from the label at 90b High Street, Hastings, Sussex, price 99p (including p&p). The band have now drastically changed their line-up, with only one original member remaining, and are currently recording an album titled 'Pylons' for May release by Unnormality.

● Four-piece band **The Tronics**, augmented by saxist Dave Winthrop, have their single 'Time Off' / 'Goodbye' available through Rough Trade and Virgin. Or by post priced £1.10 (including p&p) from Caretaker Records, c/o 26 Aisgill Avenue, London W14 9NF.

● Spartan have signed a deal with Ireland's Gale Records for the UK launch of top Dublin band **Stepaside**. Their first album and single will be out in a few weeks.

● A compilation album featuring eight Doncaster bands — **The Uncool Danceband, Richard & The Taxmen, The Dika, The Shy Tots, 9 Troop, The S.T.P. Foldees, Demus Mint and Hobbies Of Today** — will be issued by locally-based Future Earth Records in early April.

● A four-track EP called 'Swindon, This Is Swindon' features four local bands from that area — **Narrow Feint, Wheelz, Bantu and The Early Bathers**. It's available at £1.25 (including p&p) from Red Brick Records, 66 Tiameads Crescent, Swindon, Wilts.

● The **Quartz** live album 'Count Dracula And Other Love Songs' is issued this weekend by Reddingtons Rare Records of Birmingham. The label has also signed five-piece band **Mayday**, whose debut single 'Day After Day' comes out in mid-March.

FIVE FOR FORBERT

STEVE FORBERT returns to the UK next week, following his successful visit here last year which climaxed in a sell-out show at The Venue in London. This time he's playing five dates — the first of which, at Lancaster University on March 12, is being filmed for BBC-2's *Rock Goes To College* series.

His other concerts are at Manchester Polytechnic (13), Birmingham University (14), Sheffield University (15) and London Drury Lane Theatre Royal (21). Currently charting in America with his single 'Romeo's Tune' and album 'Jackrabbit Slim', Forbert has a new single issued here next week by Epic titled 'Say Goodbye to Little Joe'.

ON THE ROAD —IS ON PAGE 46

Mr. Steven Fisher

In the issue of *NME* dated February 24, 1979, we published an article concerned with the case in the High Court over The Sex Pistols.

The article contained a reference to Mr. Steven Fisher, who is a solicitor. His firm was retained to represent one side in the litigation. The suggestion was made in the article that he might be facing professional disciplinary proceedings.

We are glad to take this opportunity of making it clear that there is and was no question of Mr. Fisher having behaved in any way such as to give rise to disciplinary proceedings. At no time was there any justification for any criticism of his professional conduct.

We greatly regret having published this unfounded allegation against Mr. Fisher and have paid him an appropriate sum in damages. We offer our sincere apologies to Mr. Fisher for the distress and embarrassment caused by our article.

Matchbox augmenting

MATCHBOX, spearheading the current rockabilly boom, have augmented to sextet size with the addition of ex-Dynamite member Dick Callan — whose diverse talents will be featured on guitar, tenor and baritone sax, electric violin and harmonica. His introduction will enable the band to produce a fuller and more varied sound, and to expand the visual aspects of their act. Callan makes his live debut with them at London Marquee on March 14, then continues on the road in their previously reported three-week tour. Matchbox plan a new single for early April, and their second album in mid-May.

MARTIANS ARE COMING

THE MARTIAN SCHOOLGIRLS have not split up, despite rumours to that effect — sparked by the cancellation of seven gigs and the unavailability of their single 'Life In The 1980s'. It seems the gigs were called off due to illness, but will be re-arranged as soon as possible. And the single's absence is explained by the first two pressings selling out — but Red Planet Records are now rushing through a third pressing, for distribution by Pinnacle and Rough Trade. So all is well on Mars.

Tank made of heavy metal

ALGIE WOOD, former Damned bassist, has formed his own three-piece heavy metal outfit called Tank — though the names of the other two members can't be announced until they've fulfilled existing commitments. They've already recorded a single for rush release by Chiswick, and will be playing dates shortly.

GALLAGHER'S ONE-OFF

RORY GALLAGHER plays a one-off London concert on St Patrick's Day — Monday, March 17. It's at the Lyceum Ballroom in the Strand, and it's the final event of the London Festival of the Irish Arts. Tickets at £4 each are available from the Lyceum box-office and the Virgin Megastore in Oxford Street. Gallagher has just completed a world tour to promote his latest Chrysalis album 'Top Priority'.

who are the high numbers

Play lead Guitar within hours

The 1980 easy way to learn modern music, is specially recorded lessons that will save you years of frustrated struggling on your own.
- You learn enjoyably and easily in your own home at your own speed.
- No need to read music. You can have the lesson again and again.
- Hundreds of satisfied students.

Lead Guitar Course

Solos and modern lead runs are played for you on 60-minute cassettes with back-up teaching books. The guitar course is personally prepared by Jack Wilcock who has 19 years experience of teaching and playing for BBC and EMI record sessions, TV and films.

Modern Drumming

All the solos and modern drum breaks are played for you on cassette to practice with. You can actually hear how a drum break sounds.

Please fill in the coupon and tick the box for FREE details of the course you require. NO OBLIGATION POST NOW TO:

Jack Wilcock LISTEN & PLAY Teaching Tapes

JACK WILCOCK TEACHING TAPES
4 St. Mawes Drive, Paignton, Devon. TQ4 7NS

Name
Address
NME 46
Guitar Course ☐ Drum Course ☐

MUSIC BY POST

Comprehensive Catalogue free on receipt of 10p/12p stamp

This week's best selling SONGBOOKS

BLONDIE Picture This	£1.95
JAMM All Mod Cons	£2.50
SHAM 69 Songbook	£3.50
JAM Setting sons	£3.50
BLONDIE Parallel Lines	£4.50
MOTORHEAD Overkill	£2.75
POLICE Songs by Sting	£2.95
CLASH 2nd Songbook	£3.95
KATE BUSH The Kick Inside	1.15
KATE BUSH Lionheart	£3.50
STATUS QUO Whatever You Want	£2.95
SEX PISTOLS Never Mind The Bollocks	£3.50
DEEP PURPLE Machine Head	£1.75
THIN LIZZY Best Of	£3.25
GENESIS A Trick of the Tail	£4.95
BOOMTOWN RATS Songbook	£3.95

BOOKS

SEX PISTOLS File	£2.50
THE WHO File	£3.95
BOWIE The Lives & Times Of	£1.25
BLONDIE	£1.25

TUTORS

Bert Weedon — "Play in a Day"	£1.50
500 Chord Shapes	70p
Bass Guitar tutor + record	£3.95
Rhythm Guitar tutor	£3.95
Lead Guitar tutor + record	£3.95

POSTAGE & PACKING CHARGES

ORDER	GB & N IRELAND	OVERSEAS
£2 or under	30p	40p
£4 or under	50p	70p
£10 or under	90p	£1.00
Over £10	£1.00	£1.50

PASH MUSIC STORES, 5a ELGIN CRESCENT, LONDON W11

At Home With The Beat: Handsworth Calling Part Two

20 FLIGHT PUNK 21 GUN REGGAE

"You get criticised a lot by black youth if you're a black punk. But you pay no attention...

...You wear your bondage and your anarchy tops, t'ings like that, and everything's cool"

POSTAL DISTRICTS 20 and 21 are two of the environs of Birmingham's urban sprawl. They girdle an area of jumbled no-man's land midway between the high-rise office blocks and ring roads of the inner city and the more affluent residential suburbs that lie further from the centre of town.

For an area with an enormous immigration population — mostly Asian along with a large contingent of West Indians — racial tension is remarkably low, particularly among the youth. Unlike most parts of London, for instance, white kids can go unaccompanied and without fear to most of the black pubs, clubs and blues dances.

This is Handsworth calling. The 'dread town' of Steel Pulse's sadly under-rated debut album and a decidedly mixed part of Brum in more ways than one.

On a musical level, Handsworth has been of note for the emergence of Pulse. But that was three years ago, and precious little else has stirred since then.

Until now, that is. For Handsworth is, to all intents and purposes, the focal point of Birmingham's contribution to the 2-Tonian teen consciousness currently sweeping the nation. The area is the home and haunt of ranking musical rockers The Beat.

The Beat's three-strong management team work, appropriately enough, under the moniker 20-21 Music and base themselves in the heart of Handsworth. They run the band's business affairs, including their Go-Feet label licensed through Arista-Ariola, from a third-floor flat no more than a stone's throw from the Soho Road, a celebrated local highway that is flanked on both sides by a phalanx of ethnic social clubs and Indian and Punjabi take-away cafes (heartily recommended for a spot of severe GBH to the digestive tract).

A Motown compilation blares ceremoniously from the stereo as I walk into the offices, a three-mile drive from New Street station in manager John Mostyn's motor, and The Beat — well, two-thirds of The Beat anyhow — are making themselves at home in the cramped but cosy confines.

Drummer Everett Morton and veteran Jamaican saxophonist Saxa are otherwise disposed, the latter laid up in bed with a dose of bronchitis, but the four other members of the band are well, present and correct.

Singer Dave Wakeling, the one who plays the cream-coloured, teardrop-shaped Vox Phantom guitar, is the most forthcoming and articulate spokesman, punctuating most of his sentences with disarming bursts of laughter.

Not far behind comes the candid Ranking Roger, two big brown eyes like billiard balls beneath a stove-pipe hat and a grin as wide as the Watford Gap. Roger, who exudes an effortless, unaffected cool, is the teenage toaster whose terse talkovers alternate with Wakeling's more orthodox approach to give The Beat a convincing two-pronged vocal strike force.

Curly bassman Dave Steele — who, from now on, we'll refer to as David for identification purposes — is a more sullen character. He has less to say than either Dave or Roger, although even he is positively verbose alongside easy-going second guitarist Andy Cox, who utters next to nowt.

FIERCELY PATRIOTIC as regards their Birmingham roots, The Beat are justifiably proud of the fact that the city has been buzzing with musical activity of late.

Themselves aside, the past 12 months have seen the rise of dubby reggae rockers UB40, the Staxsoul-orientated Dexy's Midnight Runners and, on the punkier side, The Au Pairs and the belated recognition afforded to Spizz Oil/Energi/'80. And all this in a place that was left virtually unscathed by the initial punk upsurge three years ago.

The Beat stand unashamedly with one foot either side of the punk-reggae meridian. They maintain that their music is closer to a calypso-punk fusion than it is to ska, even though they did once play Millie's 'My Boy Lollipop' as an encore. Even the two Prince Buster covers in their set — 'Rough Rider' and 'Whine And Grine' — are played as reggae numbers, much slower than the originals.

It is a sound far less rounded than their obvious contemporaries The Specials and The Selecter and most Beatsongs fall sharply into one or two contrasting camps: there is the jaunty, happy-go-lucky side of the two singles 'Tears Of A Clown' and 'Hands Off . . . She's Mine' and the darker, shade and shadow rumblings of dense, metallic songs like 'Mirror In The Bathroom' and 'Twist And Crawl.'

And, as with The Specials and The Selecter, the punky-reggae culture clash doesn't seem in the least bit forced.

"We see it as unity," says Roger. "If you deal with unity, then colour doesn't matter, music doesn't matter. It's what you're into that counts. Punk and reggae are close together. I can see that they match easily . . ."

"And they're starting to come even closer now," interrupts Dave. "There are loads of black people coming to our gigs now. When we started it wasn't like that at all. It was the traditional white rock audience.

"But now we get dreads along, and black beat girls, 2-Tone girls or whatever. It's easy to get into it 'cause it's the same fashions for the blacks and whites. They all come as rude boys so it's not half as weird as some of them coming as punks and some as Rastas."

Coming out of Handsworth — where a tentative tradition of punk and reggae unity was already growing — was also an obvious advantage.

"They started punk gigs a couple of years ago at one of the clubs in the Soho Road where there had previously only been reggae gigs. They were dead cool. It was strange to see loads of white punks in the middle of Handsworth but there wasn't any trouble or anything."

But, somewhat ironically, the seeds of what is now The Beat were sown not in Handsworth but somewhere miles away from Brum. Dave Wakeling and Andy Cox spent most of 1978 on the Isle of Wight making solar panels. It was there that they met David Steele. The trio moved back to Birmingham at the start of last year to form a band that could play both punk and reggae.

David, who was working in a mental nursing home at the time, asked a black nurse if she happened to know of any good reggae drummers and was put in touch with Everett, who had just left local rock band Soul Of Man. Everett, unlike the others already an experienced musician, having backed Joan Armatrading in one of her early bands, took time to take to The Beat and the rehearsals were fraught with problems.

"It was really hard to integrate Everett into the band at first," recalls David. "He joined us straightaway but we didn't get on very well. For his first month in the band, we hardly ever even spoke, but now we

"In the end we had a big sit-down talk and discussed the fact that we both thought each other were pigs. Our rehearsals were half practice sessions and half psychotherapy. For the music to come together there had to be that social coming together as well."

So The Beat began gigging as a four-piece last February averaging only one appearance a month until June, when they began a residency at the Murcatt Cross, a Birmingham pub. In the meantime, more importantly, they met up with Ranking Roger, fresh from drumming with local punk band The Dum Dum Boys, and moved one step nearer to their current line-up.

ROGER WAS already a character of some local notoriety as one of Birmingham's first black punks and the kid who was forever crashing the stage Jimmy

Interview: Adrian Thrills

Pictures: Pennie Smith

This shot: David and Roger. Opposite from top: Saxa, Andy, Dave, Everett.

Pursey-fashion to toast at RAR gigs, usually with a reggae band. When he turned up by accident at a Beat gig in Moseley, he saw no reason not to do likewise.

"He turned up at that gig and did one number," remembers Dave. "Then he came to the next gig and did the same and then he did two numbers at one gig and it became slowly obvious that he had to join the band full-time."

Unlike Everett, who spent his childhood on the Caribbean island of St Kitts, Roger grew up in Birmingham and so found it much easier to immediately feel part of The Beat. As a black punk, however, things weren't easy.

"You get criticised a lot by black youths if you're a black punk. You get threatened a bit, you know what I mean? 'I wan' to cut up yer, bloodclaat!' and t'ings like that. But you just pay no attention to them. You just stay with your mates, you wear your bondage and your anarchy tops, t'ings like that and everything's cool.

"You used to go to places where punk bands were playing like Digbeth Civic Hall and you would see quite a few black kids there, even if they weren't punks, there would always be some black blokes checking them out."

Inspired by The Killer Jas Stitch's 'Danger Zone Chapter Three', Roger took up toasting four years ago. Modelling his talkover style on Dillinger, Trinity and younger toasters like Clint Eastwood, he also ran his own sound system Dub Explosion for a time before joining The Dum-Dum Boys and, eventually, The Beat.

"I'm not saying that I'm a good toaster, but I'm saying that I will be good. Toasting really gets me going. It's a faster way of singing, if you want to put it that way.

"A lot of the time I just say the first thing that comes into my head. 'Ranking Full Stop' (the superior flipside of 'Tears Of A Clown') was like that. If you listen to the single and the version on our John Peel session, they are completely different. It was only about three weeks ago that I learnt the words off by heart for the first time. As for 'Tears Of A Clown', I still don't even know the first verse!

"When I listen to music, I never really listen to the vocals. I always listen just to the music, to the bass and drums and guitars. That's all that I'm really interested in."

The only criticism I'd make of Roger's contribution to The Beat is that his livewire talkovers are sorely under-used. He nods in agreement, adding that he eventually wants to be able to toast over the punkier songs in the set as well as the reggae numbers. "I've toasted to Kraftwerk's 'The Model' and it sounds great. I mean, I've never heard of a toaster who toasts over rock records."

A pointer for the future perhaps.

TWO OTHER landmarks stand out in The Beat's meteoric rise. The first was the addition of Saxa; the second, of course, the 2-Tone connection.

Saxa has lived 30 of his 50 years in Jamaica, working as a jobbing musician who would hang around the island's studios in the hope of picking up the odd session fee. Among those who have sung against a backdrop of his sizzling yakety sax lines are Desmond Dekker and Laurel Aitken, the latter a veteran of Jamaican music who recently returned to perform with The Beat at a Lyceum gig.

The Beat stumbled across Saxa jamming with a jazzy soul band in one of the city's black bars and took an immediate liking.

Says Dave: "Saxa was playing in this band but he stuck out as he was such an odd character. He has this microphone for his sax but between numbers and even during them, he'd be bending down talking into this mike all hunched up and you couldn't understand a word he was saying.

"He was ranting and raving away, and I thought then that if we ever got into a position where we needed a sax, then we'd ask him to join."

Saxa became a full-time member of The Beat just in time for their pre-Christmas 'Tears Of A Clown' single on 2-Tone. The Beat had been offered the chance to do the single after playing a few dates with The Selecter and they jumped at the chance. It also gave them the chance to get Saxa into a recording studio for the first time since he left Jamaica 20 years ago.

"Having him in the band really was the cherry on the cake. It's really great to have someone with his attitudes and ideas in the band. I mean, his attitudes are not the same as most people of his age. He's really mad and he's really nice. His age is irrelevant. He fits in perfectly with all the general insanity."

Grateful for the help 2-Tone have given — and The Beat would probably still be unheard of outside Brum even now, had it not been for Jerry Dammers' vision — they are now keen to strike out on their own via their Go-Feat label, as Dave explains.

"The more we looked at it, the more sensible it seemed. So we decided that if anyone offered us a deal, we'd go for the same sort of thing as 2-Tone. 2-Tone did us a lot of good, so it would be nice to pass it on and do the same for other bands.

"We want to maintain that allegiance to 2-Tone, but having too many bands under the same umbrella could have allowed things to get sour. We thought we could work in a similar vein, come from a different angle with the same basic message."

THE ONE Go-Feat release to date has been the 'Hands Off ... She's Mine' single, already in the Top Twenty and seemingly destined for even greater success than their 2-Tone debut. Musically, it is a gloriously infectious song with an effervescent calypso feel that can be traced right back to the band's acknowledged major influence, Toots And The Maytals. There is subtlety too, particularly in the way producer Bob Sargeant contrives to make a marimba — a sort of wooden xylophone — sound like something akin to a full-blown steel band.

But those lyrics? On the surface, before The Beat's wry humour becomes completely clear, it seems ridiculously sexist record, glorifying a male supremacy and dominance. Dave Wakeling, who wrote the lyrics,

■ *Continues page 61*

Double 'A' Side Single

LIQUIDATOR — LONG SHOT
HARRY J. ALLSTARS — KICK DE BUCKET
THE PIONEERS

ORIGINAL RECORDINGS
Re-Released MAR 14
TROJAN 12" TROT 9063 7" TRO 9063

SQUEEZE
Special Guest
WRECKLESS ERIC
HAMMERSMITH ODEON
SUNDAY 9th MARCH 8.00 pm Tickets £3.25 £2.75 £2.25
Available from box fol 01 748 4081 Premier 240 2245 Ticket Machine 01 831 1234
LTB 01 439 3371 or on the night

MICHAEL JACKSON — MARVIN GAYE
Ben — Abraham, Martin & John
TMG 1165

CRESSET CENTRE
BRETTON, PETERBOROUGH
TOP BRIGHTON MOD BAND
THE
PIRANHAS
THE HORNETS
BOB BLUE BEAT DISCO
FRIDAY 14th MARCH
DOORS OPEN 8 pm
Adm £1.50, B4 8.45, £2.00 after

PASS OUT
INNER CITY UNIT
RIDDLE RECORDS

Jerry Lee pix: Rob Hall (top) and Les Chudzicki. Bob Fogg pic by Bryn Jones

"OK, so you hear that Jerry Lee Lewis is touring in February. You think of his drinking problem and advancing years. At the dole they don't give out a concert allowance, but hell, it's Jerry Lee Lewis. . ."

Bob Fogg is 30 years old, unemployed and bonkers about Jerry Lee Lewis. In spite of extreme lack of funds, he followed JLL all over the country on his recent tour. And then he wrote about it for NME. . .

TWO WEEKS ON THE TRAIL OF THE KILLER

REVIEWING Chuck Berry's great performance last August at the Alexandra Palace Jazz & Blues Festival, *NME's* Paul du Noyer wrote: "If rock 'n' roll were a pair of underpants, Chuck Berry would be the elastic". And who am I to disagree?

But, given that, Jerry Lee Lewis would be the man to wear them!

I've just followed Jerry Lee through his entire British tour — Sheffield Fiesta, Manchester Apollo, Newcastle Mayfair Club, Slough Fulcrum Centre, Deeside Leisure Centre, London Rainbow — and it's taken the best part of a week to be able to sit down long enough to catch my breath.

For make no mistake, in 1980 Jerry Lee Lewis, the country boogie woogie man from Ferriday Louisiana, can still leave 'em breathless. Gone is the devotion to Seagram's whisky, gone the excess weight that was beginning to accumulate around the waist. Gone too the lethargic and plummy vocals — so distressing at Birmingham Odeon in 1978 — which marred his otherwise excellent debut album for Elektra / Asylum Records last year.

Jerry Lee Lewis is right back where he was — effortlessly yodelling his way through country ballads, contemptuously ripping the uptempo material to shreds, suddenly lighting upon a blues standard such as 'Trouble In Mind', or surprising the uninitiated with a heartfelt rendition of the gospel-slanted 'Old Country Church'.

What has never changed, of course, is the sheer command of the man. From his majestic unannounced stage entrance, through his brilliantly effective mannerisms and adlibs, to the stunning climax, his shows are superbly paced. Backed by his extremely tight and sympathetic four-piece road band (no pick-ups, if you please) featuring Ron Norwood (drums), Harvey Faglier (bass), Joel Shumaker (guitar), and the admirable Kenneth Lovelace doubling on guitar and fiddle, Lewis treats his audience to a lesson in 20th Century American popular music.

His repertoire is staggering — ranging through Al Jolson, Broadway standards, down home blues, rhythm 'n' blues, gospel, rockabilly, rock 'n' roll, and modern country music. And through it all the persona of Jerry Lee Lewis is irrepressible — on even the most lacklustre material it comes shining through.

Jerry Lee has written very few songs, but he hasn't needed to. I can think of no other artist who has recorded and performed such consistently strong material. From his Sun days, the Smash-Mercury catalogue (lamentably neglected and misunderstood by critics and 'rock 'n' roll' fans alike), up to the present day work of Sonny Throckmorton and Mack Vickery, he has been able to call on literally hundreds of first-rate songs. Coupled with his intuitive musical feel, his expressive voice and a truly unique piano style (with its marauding left hand, sublime trills and ferocious glissandi sweeps) it has made for a heady brew indeed.

But the Killer doesn't 'do an act' or 'put on a show' — he means it. All of it. Every appearance is different, no song is approached the same way twice. Simply, he is, and always has been, his own man; no compromise; no sell-out. He plays what he wants to — when and how he feels like it. And if you don't like it, brother, that's your problem.

To label him 'country', 'rock', or any other term you might dream up is ludicrous. As he proclaimed from the stage at Deeside: "What I play ain't country or rock or anything else. It's just Jerry Lee Lewis Music!".

The voice, the piano, the songs, the legend, the energy and style are all vital and essential ingredients, but every time Jerry Lee Lewis walks out onto a stage — which is worth a Mick Farren article in itself — he establishes a special rapport with his audience: a communion with no rule or set pattern. Even the band, well-rehearsed though they are, don't know what he is going to play or do next. "Who's gonna play this ol' piano after I'm not here?"

OK, SO YOU hear that Jerry Lee Lewis is doing a tour in February and you think of his drinking problem, the unresolved conflict between God's and the Devil's music and his advancing years. You read the press reports of busts and the unrelentingly fast life and you wonder how it can be anything but embarrassing.

At the dole they don't give out a concert allowance and everyone tells you how crazy you are (you didn't know). But, hell shucks, it's Jerry Lee Lewis and you know that given a fair chance he can still cut it.

Transport is rough, but you borrow a Mini van (thanks, Anthony) without insurance or M.O.T., exchange a few

■ Continues page 61

SIOUXSIE AND THE BANSHEES

OUR PRICE RECORDS

adventures in UTOPIA

OUR PRICE TOP 60

LONDON'S ORIGINAL ALBUM CHART

todd rundgren

R.R.P. £5·29

kasim sulton

THIS WEEK	LAST WEEK	TITLE	R.R.P.	OUR PRICE	YOU SAVE
1	1	ELVIS COSTELLO – GET HAPPY	5.00	3.75	£1.25 OFF
2	2	THE SELECTER – TOO MUCH PRESSURE	4.99	3.74	£1.25 OFF
3	4	THE PRETENDERS – THE PRETENDERS	5.00	3.99	£1.01 OFF
4	3	MICHAEL JACKSON – OFF THE WALL	4.99	3.74	£1.25 OFF
5	12	VARIOUS ARTISTS – THE LAST DANCE	5.29	4.49	80p OFF
6	5	The Brothers Johnson – LIGHT UP THE NIGHT	4.99	3.74	£1.25 OFF
7	7	MARTI WEBB – TELL ME ON A SUNDAY	5.35	4.35	£1.00 OFF
8	19	SPYRO GYRA – CATCHING THE SUN	4.99	3.74	£1.25 OFF
9	RE-ENTRY	BOB SEGER – AGAINST THE WIND	5.69	4.44	£1.25 OFF
10	10	THE POLICE – REGATTA DE BLANC	4.99	3.74	£1.25 OFF
11	11	WRECKLESS ERIC – BIG SMASH	3.99	3.19†	80p OFF
12	18	THE POLICE – OUTLANDOS D'AMOUR	4.99	3.74	£1.25 OFF
13	6	MIKE RUTHERFORD – SMALLCREEP'S DAY	4.79	3.54	£1.25 OFF
14	24	ROSE ROYCE – GREATEST HITS	5.00	4.20	80p OFF
15	9	JON & VANGELIS – SHORT STORIES	5.35	4.35	£1.00 OFF
16	8	JEFFERSON STARSHIP – FREEDOM AT POINT ZERO	5.49	4.24††	£1.25 OFF
17	23	BLONDIE – EAT TO THE BEAT	4.99	3.74	£1.25 OFF
18	14	THE SPECIALS – THE SPECIALS	4.99	3.74	£1.25 OFF
19	16	JOE JACKSON – I'M THE MAN	4.99	3.74	£1.25 OFF
20	13	MADNESS – ONE STEP BEYOND	4.99	3.74	£1.25 OFF
21	22	Narada Michael Walden – THE DANCE OF LIFE	5.00	3.99	£1.01 OFF
22	21	THE BLUES BAND – Official Bootleg Album	4.00	3.20	80p OFF
23	17	BUGGLES – THE AGE OF PLASTIC	5.29	4.04	£1.25 OFF
24	25	LENE LOVICH – FLEX	4.99	3.74	£1.25 OFF
25	28	ORIGINAL SOUNDTRACK RECORDING – THE ROSE	5.00	3.99	£1.01 OFF
26	16	Rachel Sweet – Protect the Innocent (*Limited Period)	3.99	3.19*	80p OFF
27	RE-ENTRY	SISTER SLEDGE – LOVE SOMEBODY TODAY	5.00	3.99	£1.01 OFF
28	20	PINK FLOYD – THE WALL	8.45	6.45	£2.00 OFF
29	26	KENNY ROGERS – KENNY	4.99	3.74	£1.25 OFF
30	29	VARIOUS ARTISTS – METAL FOR MUTHAS	3.99	3.19	80p OFF
31	31	DONNA SUMMER – Greatest Hits – On The Radio	6.50	4.75	£1.75 OFF
32	52	TODD RUNDGREN – ADVENTURES IN UTOPIA	5.29	4.04	£1.25 OFF
33	30	K.C. & THE SUNSHINE BAND – GREATEST HITS	4.99	3.74	£1.25 OFF
34	34	THE CLASH – LONDON CALLING	5.00	3.75	£1.25 OFF
35	RE-ENTRY	The Fabulous Thunderbirds – GIRLS GO WILD	3.99	3.18	81p OFF
36	32	NEIL DIAMOND – SEPTEMBER MORN	5.29	4.04	£1.25 OFF
37	38	[illegible] – THE BEST OF POINTER'S	4.95	3.95	£1.00 OFF
38	27	RUSH – PERMANENT WAVES	4.99	3.99	£1.00 OFF
39	RE-ENTRY	JOHNNY MATHIS – TEARS AND LAUGHTER	5.29	4.59	70p OFF
40	33	SQUEEZE – ARGY BARGY	4.99	3.74	£1.25 OFF
41	36	THE BOOMTOWN RATS – The Fine Art Of Surfacing	5.65	4.65	£1.00 OFF
42	50	WAR – THE MUSIC BAND 2	4.99	3.74	£1.25 OFF
43	41	LINDA RONSTADT – MAD LOVE	5.00	3.99	£1.01 OFF
44	RE-ENTRY	ANDY GIBB – AFTER DARK	5.35	4.35	£1.00 OFF
45	53	VARIOUS ARTISTS – LONDON R&B SESSIONS	4.00	3.20	80p OFF
46	40	The Players Association – WE GOT THE GROOVE	4.75	3.50	£1.25 OFF
47	39	GIRL – SHEER GREED (*Limited Period)	3.49	2.75*	74p OFF
48	35	IGGY POP – THE SOLDIER	6.00	3.75	£1.25 OFF
49	57	WARREN ZEVON – Bad Luck Streak in Dancing School	6.00	3.99	£1.01 OFF
50	43	NAZARETH – MALICE IN WONDERLAND	4.99	3.74	£1.25 OFF
51	RE-ENTRY	ORIGINAL MIRRORS – ORIGINAL MIRRORS	3.49	2.99	50p OFF
52	44	LYNYRD SKYNYD – GOLD & PLATINUM	7.29	5.54	£1.75 OFF
53	RE-ENTRY	THE SHADOWS – STRING OF HITS	5.29	4.04	£1.25 OFF
54	45	FLEETWOOD MAC – TUSK	8.00	6.00	£2.00 OFF
55	48	CHUCK MANGIONE – FUN & GAMES	4.99	3.74	£1.25 OFF
56	54	FLYS – OWN	5.29	4.04	£1.25 OFF
57	37	SUPERTRAMP – BREAKFAST IN AMERICA	4.99	3.74	£1.25 OFF
58	42	JAPAN – QUIET LIFE (*Limited Period)	4.99	2.99*	£2.00 OFF
59	46	RAMONES – END OF THE CENTURY	6.00	3.99	£1.01 OFF
60	49	U.F.O. – NO PLACE TO RUN	4.99	3.74	£1.25 OFF

†Plus free copy of his 1st L.P. (10" brown vinyl) Ltd. Offer
††Incl. free copy of 'Early'

FORTHCOMING ATTRACTIONS: The Whispers, Ken Hazen, The Fabulos, Soft Little Fingers, Crystal Gayle, Cockney Rejects, The Cramps, Psychedelic Furs, Dan Fogelberg, The Knack, Club Dee '87, Billy Joel, The Beach Boys, Heart, Barbara Dickson, Chris Rea, Buzzcocks, Gerry Rafferty, Bobby Vee, Status Quo, Giorgio Moroder, Robert Fripp, John Stewart, Pat Travers, Yellow Magic Orch., Blondi, Seven & Tears.

E.&O.E.
Prices Subject to manufacturers increases

roger powell

OUR PRICE £4·04

john willie wilcox

adventures in UTOPIA **£1·25 off**

FREE SINGLE WITH EVERY ALBUM

WHILE STOCKS LAST

137 CHARING CROSS ROAD WC2
TEL: 01-437 1713.

70 NORTH END CROYDON
TEL: 01-681 7107.

151 EDGWARE ROAD W2
TEL: 01-723 1883.

12 TOTTENHAM COURT ROAD W1
TEL: 01-636 4631.

14 CHASE SIDE SOUTHGATE N14
TEL: 01-882 5566

36 KINGS ROAD CHELSEA SW3
TEL: 01-581 0877

95 CLARENCE STREET KINGSTON
TEL: 01-546 6353.

100 KENSINGTON HIGH STREET W8
TEL: 01-937 0257.

219A FINCHLEY ROAD NW3
TEL: 01-624 2217.

1 CRANBOURN ST LEICESTER SQ WC2
TEL: 01-734 7660.

16 GOLDERS GREEN ROAD NW11
TEL: 01-455 1078.

29 RIVERDALE SHOPPING CENTRE.
LEWISHAM SE14 TEL: 01-318 2297

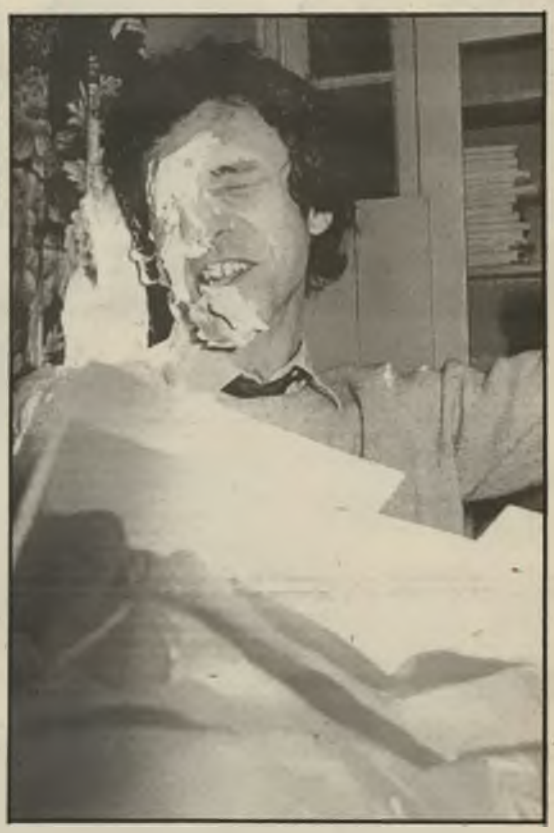
OUR PRICE AT BAMBERS,
KINGFISHER CENTRE, REDDITCH.
TEL: REDDITCH 67433.

CHECKOUT OUR PRICE FIRST!

Thrills!

Ariola big wig gets special Arista farewell

Left: the introduction
Below: the presentation



Above: the surprise
Right: the pay-off
All Pix: Mike Laye

GOTCHA!

SO THE Teutonic chopper ruthlessly fell on Friday when the money and muscle of Ariola Records took over Arista. But for Head Of A&R Tarquin Gotch (pictured above) it was a day for celebration and — as you can see — embarrassment.

Believed by certain now redundant Arista employees to be the man who engineered their dismissal, Gotch was proudly enjoying the first official Ariola post-takeover function at London's Basil Street Hotel when called to the phone. Not suspecting there was anything untoward going down, Gotch happily — doubtless his head still in the clouds after a ruthless power struggle — took the call.

Naturally he was perplexed when approached by a young lady on roller skates wearing a white suit and flashing lights. But still he didn't twig what was going on.

The young lady from Roller Express gave him a message. It read: *"From The Arista Old Boys Association"*. Then ...

SPLAAATTTT!! Into Gotch's face went the cream-pie commissioned by anonymous Arista ex-employees. Mr Gotch not only had egg on his face but pie in his eye. Hoho!

Clearly the wrath of the gallant Arista men so unceremoniously given the boot (some are still haggling over the redundancy settlement) knows no bounds. The previous evening they'd met at ex-Arista HQ for a quiet, sad final drink. So tearful was the farewell that the managing director's office was soaked from ceiling to floor.

Those present were unable to explain why three fire-extinguishers were also empty afterwards.

Isn't rock 'n' roll fun?

EDDIE WARING

Thrills!

What To Do In A Nuclear Holocaust ...

Extracts from the pamphlet

All at home must go to the fallout room and stay — with the inner refuge, bringing the radio tuned for Government advice and instructions.

In the open

If you are in the open and cannot get home within ten minutes, go immediately to the nearest building. If there is no building nearby and you cannot reach one within ten minutes, use any kind of cover, or lie flat on a ditch and cover the exposed skin of the head and hands.

THRILLS OWN SPECIAL INSTRUCTIONS
a) Stay indoors and seal all doors and windows.
b) Stand with your feet approximately eighteen inches apart
c) Lean forward and place your head firmly between your legs
d) Kiss your ass good-bye

ABOUT three weeks ago, a plain brown envelope arrived in the offices of the *Leeds Other Paper*, a local bi-weekly alternative newspaper.

In the envelope was a copy of a secret Government pamphlet that had been mentioned in certain press reports since the cold war warmed up over Afghanistan called *Protect And Survive*. This slender volume explained what England expects every man, woman and child to do in the event of nuclear war. Effectively: shut up, stay put, and pray.

The *Leeds Other Paper* published a substantial extract from *Protect And Survive* in their Friday 22nd February edition, some five days after *The Sunday Times* had run a story detailing a few of the official horror statistics from a projected holocaust, along with a picture of the symbol of *home* defence, as it's now called, a demographically average family enclosed in a circle.

The pamphlet, prepared in '76 for use in the run-up to nuclear war in conjunction with radio and TV commercials, has never been published because it would "alarm the public", a Home Office spokesman told the *Leeds Other Paper*. When contacted by *Thrills*, the Home Office explained that it wasn't a classified document, but has "only ever been made available to people involved in its administration" — i.e. local government officials whose task it would be to enforce the pamphlet's provisions.

These are, quite simply, to barricade yourself in your home with enough supplies to last until the Government radio station says it's safe to come out again. At least half of those so barricaded can expect never to come out again, the rest will have to face radiation, disease, lack of food and medical supplies, and a general state of anarchy, rioting and looting that the Government fully expects to prevail not only after the bombs, but in the panic preceding them as well.

Meanwhile officials will try to keep order with the help of the army and the police from secret bunkers that form a network across the country. Attempts to flee the large urban centres will be forcibly prevented.

The Civil Defence practice evacuation left over from wartime was abandoned in 1968, and no policy of building large-scale public shelters such as those in Sweden and Switzerland has ever been instituted. There is a proposal that more money should be spent on Home Defence, but that none of this money should go on shelters for the public, and should instead be used to strengthen the position of the authorities. These proposals are under review by the Home Secretary, who is due to report in April, at which time a revised version of the *Protect And Survive* pamphlet will be made available.

In the wake of the *Leeds Other Paper's* exclusive revelations of its current contents, there are bound to be many reports such as the dramatic Thames TV documentary screened last Thursday depicting Britain's appalling lack of concern for the safety of its people.

The tragedy of it is that this will generate public support for Government spending on 'defence' — and that if they have it their way the Government will indeed be well defended.

But what the hell: This is the new free market, right? And while it still exists, I'm going to set up in business selling ready-made nuclear shelters. It should go down a bomb (if you'll excuse the pun) in East Anglia, near the US Cruise missile silos. Then I can retire to some strategically insignificant little tropical idyll and leave you suckers to face the music. Or lack of it.

PAUL RAMBALI

Thrills!

Lowry — Not Only Rock 'n' Roll

Mensi — Both pix: Kevin Cummins — Cliff

Angel Meets Evangelist

MONDAY night's edition of ATV's *Something Different* saw the bizarre combination of Cliff Richard and Mensi Upstart, rapping on Religion.

"I'm not being modest, but I've got nothing," allowed Mensi on the topic of 'punk'. "I hope I can give the kids who follow me hope."

"Rock 'n' Roll did that," snapped Cliff, a trifle waspishly.

"What have you given them with Religion?" Mensi countered.

"Religion is something for ever, mate. Blow class distinctions," cried Cliff generously. "If they can be satisfied with where they live, you've given them a lot."

Besides the heated exchange described above, conversation touched on Anarchy (Mensi: "I'm not into it at all." Cliff: "I'm glad to hear it"), Northern Ireland, and veered dangerously close to police corruption. "I'm not anti-police, I'm anti-corrupt police," stressed Mensi.

"That's a whole new subject," interrupted the presenter nervously.

Unfortunately the programme was dominated by Cliff's practised preaching whilst Mensi's assertions were not so neatly articulated.

And the answer to the crucial question: 'Had either anything in common?'

Well, according to both, neither are acceptable in either *Melody Maker* or *NME*. As the presenter said, fascinating discussion; what a shame it was so short.

LYN HANNA

Archive Fun (On The Box)

THRILLS certainly has pleasure in letting you in on some pure joy, though well after the event. See, nobody warned us it was on either. As, er, luck would have it, one of our staff was off 'with a cold'. *(But no note! — Ed)* and, as we all do, decided to risk the Friday matinee on ITA.

And what was it? Why none other than that ninety minute celebration to all things cod, *Just For Fun*. This 1963 parade of the pops was just about the campest thing since liquid coffee, dears, what with Bobby Vee singing inside a juke-box set, The Crickets, The Springfields, The Tornados, Jet Harris & Tony Meehan, Joe Brown & The Sham 69, sorry, The Bruvvers, Kenny Lynch and a host of other wild twisteers!

A special nod should be given to the ridiculous Spot-Nicks who got crazy in spaceman suits doing a rockin' version of 'My Bonnie Lies Over The Ocean'! And as your hosts we had a bunch of pre-teen hams like Jimmy Saville, Alan Freeman and David Jacobs plus the 'star' of the movie, Mark Wynter!

And we missed it! You bet this is the Wynter of our discontent.

Thrills/

ARCHIVE FUN

To celebrate Virgin's acquisition of the Immediate record catalogue, our pic shows Andrew Loog who founded the label in '67, with Marchioness Tavistock (then simple Henrietta Tiarks) Sid (is innocent) James and Barbara Kelly, hip cats all.

Fuelling Oldham's zest for self-promotion, Immediate had hit singles and albums from Chris Farlowe ('out Of Time'), The McCoys ('Hang On Sloopy'), Small Faces ('Itchycoo Park'), Amen Corner ('Half As Nice'), P.P. Arnold ('First Cut Is The Deapest'), The Nice ('America'), Rod Stewart ('Little Miss Understood'), John Mayall / Eric Clapton ('Witchdoctor'), Fleetwood Mac ('Man Of The World') plus such diverse one-offs as Nico and Jimmy Tarbuck and, later on, Humble Pie. However, reckless spending, over-promotion of poor product and the inevitable cash-flow problems that resulted caused the whole operation to fold — amidst complex litigation — in 1970. Since when, the back-catalogue has been bought and sold more times than a Ford Popular.

Will there be more than just collector interest!

Punk index: 'Too Much' Is Not Enough

A 32-PAGE booklet compiled by one Andy Wilson, *Too Much!* is intended as *"A quick guide to the groups that have gained prominence since 1976, but mostly an index of the thousands that followed in their wake"*.

Making no claims to Pete Frame-like comprehensiveness, the Wilson's homespun catalogue seems consequently well-suited to the flux and turmoil of the era in question. Sometimes the name alone is mentioned, sometimes place of origin and invariably the record label(s) concerned if any. If thought interesting, a band member's previous/subsequent career is outlined, but full individual details are confiend to those of Buzzcocks/Clash/Pistols stature and the odd seminal combo (London SS, 101ers). It's also interesting to be informed/reminded that XTC were once The Helium Kids and The Clash originally The Heartdrops.

Up to date enough to include Tom Robinson's Sector 27, *Too Much!* enables the reader to savour once more such names as The Snivelling Shits, I Jog And The Tracksuits and Dead Trout, alongside labels like Dining Out, Groucho Marxist and Fried Egg. (A similar checklist in Ralph J. Gleason's *The Jefferson Airplane And The San Francisco Sound* (1969) makes for an intruiging comparison.)

The late '70s predictably score in the shock horror stakes (Johnny And The Self-Abusers, Moors Murderers), but San Franciscans like Africa Creeps Up And Up, Black Shit Puppy Farm and The Vacant Lot were effortlessly ahead of their time. And is there really much to choose between Celestial Hysteria and Orchestral Manoeuvres In The Dark?

Since Andy and his printers are both beyond the ken of Directory Enquiries, we can't tell you where to find *Too Much!* or what it'll cost you, so watch *T-zers* in case he lets us know. In the meantime, address any enquiries to A.J. Wilson, Hall House, 36 Woolcombe Road, Westcliff, Portland, Dorset.

HARRY GEORGE

Thrills/

THE MEKONS

DOUBLE SINGLE £1·50 r.r.p.

TEETH
GUARDIAN · KILL
STAY COOL
SV 101

MEKONS ALBUM "THE QUALITY OF MERCY IS NOT STRNEN"
V2143 Available Now!

Virgin

What's got more beautiful curves than a Miss World?

THE NATIONAL CUSTOM CAR SHOW 1980

Admission: Weekdays: Adults £1.50, Under 14's £1.00
Weekends only: Adults £2.00, Under 14's £1.00
Open: Weekdays 11am-9pm Weekends 10am-7pm
Nearest tubes: Finsbury Park and Wood Green
FREE PARKING FOR 2,000 CARS.

ALEXANDRA PALACE, LONDON
8th-23rd March

SPONSORED BY CUSTOM CAR MAGAZINE

NATIONAL CUSTOM CAR '80 SHOW

Listen to the Eagles in the Highlands, the Police on Dartmoor, Traffic in the middle of nowhere, the Stones on Salisbury Plain. All in stereo.

SUPERSCOPE BY **marantz**

Illustrated: CRS-4503L. The ultimate portable stereo music system with three wave band radio including stereo FM High quality sound reproduction anywhere in the world. Superscope by Marantz is available from good hi-fi stores. For further details dial 100 and ask the operator for Freephone 2347 or write to Marantz Audio (UK) Ltd, Debmarc House, 193 London Road, Staines, Middlesex. Sales and Service tel: Staines 50132

London
Artion Camera & Hi Fi, 86 High Street, London W3
A.Z. Distributors, 70 Shepherds Bush Road, London W6
Cavendish Sales, 317 Whitechapel Road, London E1
Eng Marketing, 5-7 Arlington Parade, Brixton, London SW2
G.E.M. Television & Radio, 313-319 High Road, Leytonstone E11
Lion House, 227-229 Tottenham Court Road, London W1
Martins Hi-Fi Centre, 375 Earlsfield Road, London SW18
Melcast Radio, 378 Edgware Road, London W2
Musicord, 378 Edgware Road, London W1
R.T.M. 230 Tottenham Court Road, London W1
Richer Sounds & Vision Ltd, 21 London Bridge Walk, SE1 2SA
South London Hi Fi, 260 Brixton Hill, London SW2
S.M. Sound [illegible]

Bedfordshire
Sandbrook Hi Fi, 21-23 Bedford Street, Bedford
Target Electrical, 47 Rotherne Drive, Dunstable, Beds

Cambridge
Amprex McCulloch Hi Fi Gallery, King Street, Cambridge

Channel Islands
Sound Engineering, 69 King Street, St Helier, Jersey

Cheshire
New Dawn Hi Fi, 3 Cause Street, Off Bridge Street, Chester

Devon
Trefoilers, 90 Cornwall Street, Plymouth, Devon

Essex
[illegible] Hi Fi, 1 North Mall, [illegible], Essex RM1 1BA
Craig Hi Fi, 12 South Street, Romford, Essex
Rush Hi Fi, 6 Crown Parade, Chelmsford, Essex
DT Stereo, 49-51 North Station Road, Colchester, Essex

Gloucester
Ray Electrical, 23-7 High Street, Cheltenham, Glos

Hertfordshire
[illegible] Hi Fi, 164 St Albans Road, Watford, Herts

Kent
Sevenoaks Hi Fi, 148 London Road, Sevenoaks, Kent

Lancashire
Bennett Macs, [illegible] Whitechapel, Liverpool
F. Perrin, [illegible] Blackpool, Lancs
Norman Audio, 32 Hollingate, Preston
P.S.R. Audio, 63 Liverpool Road, Crosby, Liverpool, Lancs

Leicestershire
Rhys, 27 Churchgate, Leicester

Lincolnshire
Odonis, Lincoln, 117 Steep Hill, Lincoln, Lincs
Stamford Hi Fi, 9 Red Lion Square, Stamford, Lincs

Norfolk
Martin's Emporium Centre, 85-87 Bar Street, Norwich, Norfolk

Nottinghamshire
Superb, 15 Market Street, Nottingham

Surrey
Harris, 27 Chobham Road, Woking, Surrey
Barkers, 12 High Street, Godalming, Surrey
Camera Centre, 96 Weight Centre, Croydon, Surrey
Linear Products Ltd, Crompton House, 35 High Street, New Malden, Surrey

Sussex
John King Hi Fi Ltd, 110 East Street, Brighton, Sussex

Tyne & Wear
Hi Fi Classic Studios, 33-34 Handyside Arcade, Newcastle upon Tyne

Wales
Gaston Hi Fi, 38 Station Road, Cosby, Colwyn Bay, N. Wales
Radio Hi Fi Sales Ltd, 294-296 Cowbridge Road East, Canton, Cardiff

Warwickshire
Nottingham Road, Hurst Street, Birmingham
JCV, 44 Lincoln Road, Warwick

Wiltshire
Blackmore Hi Fi Radio & TV, 17 Butter Row, Salisbury, Wilts

Yorkshire
Rodneys Hi Fi, 102 Rotherham Lane, Pudsey, Yorks
Quadraphonic, 10 Nursery Road, Sheffield, Yorks
Turner Electrical, 47 King Street, Bridlington, Yorks

MARTHA AND THE MUFFINS
ECHO BEACH
THE SINGLE
METRO MUSIC
A NEW ALBUM
dindisc

'HOLLYWOOD' Attention To Retail

WATCHING ITV's *Hollywood* series is without doubt the most unsatisfying experience since Paul Michael Glaser pulled through in the last episode of *Starsky And Hutch*. The makers of this annoying little distraction have in their power all the facilities to make a worthy stab at what, granted, is an impossible project to complete definitively. And yet their efforts actually succeed in making the subject *less* interesting than anyone could have imagined.

Hollywood's main drawback is the constant repetition of the same old second hand fossils who, though certainly worth the odd quote or two, are pushed at us like the undisputed bearers of The Facts. It's as though the show's creators have decided that if we see it coming from the horses' mouths we'll swallow it up wholesale. As with most TV documentary / chronicles, we're treated like complete blockheads.

For example, when James Mason's asthmatic tones introduced a series of unbelievably dangerous stunts created just for gags he felt the need to conclude the breathtaking clips with "... but behind the comedy lay a world of painstaking planning, immense courage and physical skill". Really James? And all along we thought that those cars stalled in front of oncoming trains by accident. You mean Harold Lloyd didn't scale that office block on a whim? Well I never.

It is this lack of respect for the viewer that in the end demeans and cheapens the subject matter. They took so long attempting to educate us that Buster Keaton was funny that there was no time to comment on his rapid decline and the disgusting treatment dished out to him — and many, many others — by the glorious industry.

You see, *Hollywood* doesn't comment on anything at all. Like a *Blue Peter* special assignment, there's no objectivity, plenty of fees paid to the cosy and certainly nothing nasty. If the ramblings of the likes of Adela Rogers St Johns are to be believed then the entire set-up was a close-knit wacky army of friends who never bitched or screwed or took drugs but just got up each day and did the show right there. (One ridiculous interviewee was allowed to churn out the old tale of stumbling on a roomfull of 'white powder' whilst looking for the john and being quite confused as to what it could all mean). Elsewhere things are allowed to slide into the downright sickening. When recounting how D. W. Griffiths laughed at the political riots that were greeting the openings of his racist *Birth Of A Nation* — originally titled *The Klansmen* — we saw the teller of this tawdry tale chuckling and congratulating himself on knowing such a great man before the narrative came in and informed us that the wretched film was both a milestone and a classic (of course).

Everything is taken as the legend suggests providing each name has a familiar ring and identification box. So when last week's episode *Comedy — A Serious Business* fell eagerly into the 'lump four well-knowns together and label them The Greats' trap I was less than surprised. (They'd previously done much the same with Valentino and the excellent Gloria Swanson). The team dug out the 'Big Laffs' reference card reading Chaplin, Langdon, Lloyd and Keaton and then proceeded to slap some clips together telling us in hushed tones that they made people laugh. Oh yes and how 'big' they were.

Now even the least discerning comedy viewer can tell that Harry Langdon does not rate anywhere close to Buster Keaton, but *Hollywood* allotted them equal time because they made funny films at the same time. Only the welcome interference of Frank Capra allowed us a hint that Langdon was just the teensiest bit megalomaniacal whilst having the least to offer. A large portion of the hour was given over to more drooling over Chaplin, a comic that though influential doesn't make me laugh, without saying anything at all about him. Then poor Harold Lloyd got lumbered with a laboured mild clip after which we were all supposed to divine his worth, very unfair.

But it was with Keaton that *Hollywood* could have said so much about comedy and the Hollywood machine — a beast that's barely acknowledged in Mason & Co's rambling parade so far. Shamefully and typically they said nothing whatsoever beyond that he was "an intellectual" — a statement he always hated. Only Chaplin basked in the 'gen us' adulation — and he was very 'big'. That Chaplin ended his days fat, rich and idolised while Keaton died cancerous, broken and forgotten, not having worked properly for close on forty years, was apparently too much of a puzzle for the team to explain to us.

For all the viewer could garner from this show, Keaton might still be alive and well and writing for *Mind Your Language*. The edition's title was never explained but possibly should have been called 'Comedy — A Tragic Business' when you consider the cruelly consistent way comedians wind up. Abbott & Costello, Charley Chase, Langdon, Laurel & Hardy, Keaton, Ben Turpin, Arbuckle, Phil Silvers, Tony Hancock contribute to an endless list of comedians that finish in varying degrees of poverty, neglect, mental and physical sickness and who are in many cases (particularly Stan & Ollie and Phil Silvers) great workers undeserving of the shitty end of the business stick.

☆ Unless, like Abbott and Costello, Langdon or the unclear Fatty, circumstances fell in about your own head, it's far too callous to dismiss the sad comic list as sob stories or weaklings unable to cope. It was Groucho Marx who said, "People got no respect for comedy. They think it's easy". Even the scraps shown of Keaton last Tuesday couldn't disguise his dynamics, his strength, his vision. It plainly wasn't easy, neither were the following forty years in Hollywood. (Or the twelve minutes allotted on *Hollywood*).

So where does that leave us with regard to future instalments? I fully appreciate that they can't give anyone or thing its due, but that being the case, I'd expect some new light and information to compensate. So, incurably hopeful, I'll be there at 9 next week suffering Agnes DeMille and hoping that the celluloid gets a word in edgeways. It won't of course — that's television for you.

And that's showbusiness.

DANNY BAKER

DANGEROUS VISIONS

Buster Keaton in a sanatorium

Thrills examines the show that keeps the lid firmly on Hollywood

Right: the myth. Chaplin in typical glamour pose with Gloria Swanson and Marion Davies

Below: the reality. Chaplin on trial, Arbuckle on the bottle.

☆ Keaton died in February 1971 amidst a revival of interest in his work, Harold Lloyd a month later — both from cancer. Langdon suffered a cerebral haemorrhage in 1945 and died broke and struggling. Oliver Hardy was reduced to almost vegetable level by a series of strokes that terminated in 1957, his partner Stan eight years later. Lou Costello dropped suddenly in 1959 and Bud Abbott from cancer in 1974 while penniless and virtually homeless. Hancock committed suicide in 1968. Phil Silvers — currently being re-lived as Bilko on TV — is trying to regain his sanity after many tortuous years of being bedridden and bankrupt.

Thrills!

KENNEDY STREET present

SAD CAFÉ

THE 1980 TOUR

MY OH MY

SPECIAL 7 INCH VERSION

A commemorative tour release from Sad Café taken from their latest album

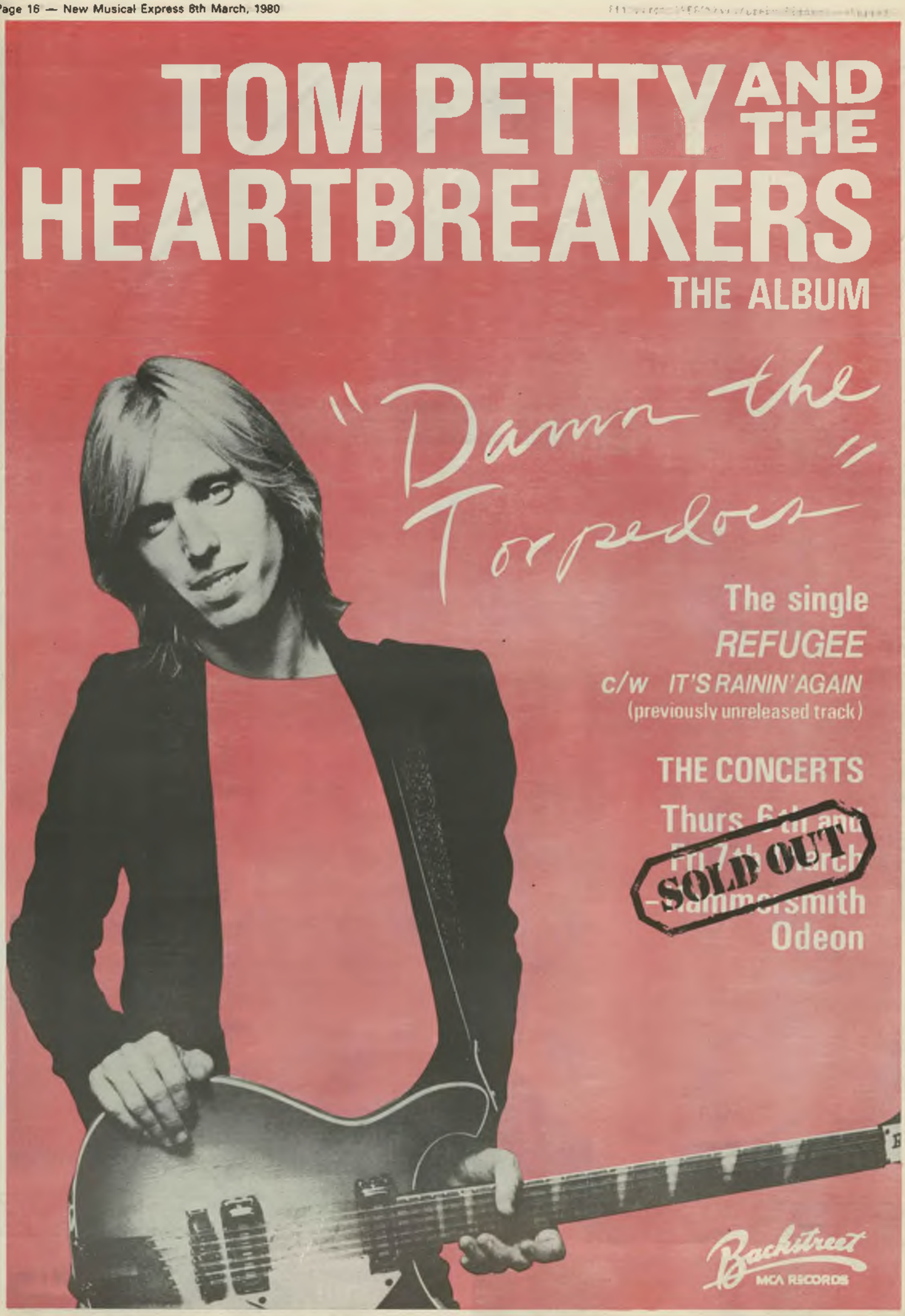
FACADES

THE 1980 TOUR

March		
Wednesday 19	LEEDS	University
Thursday 20	SHEFFIELD	City Hall
Friday 21	NEWCASTLE	City Hall
Sunday 23	GLASGOW	Apollo
Monday 24	EDINBURGH	Usher Hall
Tuesday 25	HULL	City Hall
Wednesday 26	PRESTON	Guild Hall
Thursday 27	OXFORD	New Theatre
Friday 28	BIRMINGHAM	Odeon
Saturday 29	CAMBRIDGE	Corn Exchange
Sunday 30	CROYDON	Fairfield Halls

April		
Tuesday 1	HAMMERSMITH	Odeon
Wednesday 2	IPSWICH	Gaumont
Thursday 3	COVENTRY	Theatre
Saturday 5	BLACKPOOL	ABC
Sunday 6	LIVERPOOL	Empire
Tuesday 8	PORTSMOUTH	Guild Hall
Thursday 10	BRIGHTON	Dome
Friday 11	POOLE	Wessex Hall
Saturday 12	BRISTOL	Colston Hall
Monday 14	SOUTHPORT	Theatre
Tuesday 15	MANCHESTER	Apollo
Wednesday 16	MANCHESTER	Apollo
Thursday 17	MANCHESTER	Apollo

RCA


TOM PETTY AND THE HEARTBREAKERS
THE ALBUM
"Damn the Torpedoes"
The single
REFUGEE
c/w IT'S RAININ' AGAIN
(previously unreleased track)
THE CONCERTS
Thurs 6th and
Fri 7th March
Hammersmith
Odeon
SOLD OUT
Backstreet
MCA RECORDS

THE DEVIL ROCKS OUT

AN OTHERWISE normal Catholic visionary living in Bayside New York is putting it about that the entire American entertainments business, and in particular the recording industry, is a diabolical Satanic plot aimed at vanquishing the souls of world youth. Sure you've heard it all before but this is different.

According to *Fortean Times*, Ms Veronica Leuken has been staging vigils-in-the-park for fellow believers at which a variety of angels, The Virgin Mary and even Christ Himself are said to reveal themselves and by some kind of sky writing (visible only to Ms Leuken) provide explicit fax and info as to the exact nature of the plot.

Among her claims:

The U.S. entertainments business is controlled by the Illuminati — not just a figment of the imagination of Robert Shea and R. Anton Wilson but a real living secret society pledged to world domination. They use apparently orthodox hit-and-run capitalist techniques but are actually accomplished practitioners of sorcery and the Black Art.

The Pope is not the real Pope but a Masonic Stooge. The Masons and Christians have been battling for centuries for control of the Vatican and now the Masons have won. Kaput goes the old beloved Latin Mass. Kaput goes Christianity as we know it.

The record business is controlled by witches and satanists. On the majority of albums pressed in the USA a little demon or devil is stuck on. When the consumer takes the record home the devil jumps free and all hell breaks loose.

Reassuring words, however, are offered by *Fortean Times* editor R. J. Rickard who points to a 'fundamental contradiction' in the lady's thesis.

"Witches don't believe in Satan" he claims. "Satan is a Christian invention whereas Witchery is a pagan religion, predating Christianity."

But better safe than sorry. Run each new purchase under the hot tap and hoover dry. Burn the hoover.

ANDREW TYLER

Floyd 'Expensive' Stage Show Shock

LOS ANGELES concert-goers were reported 'subdued' by the P. Floyd's latest big-deal extravaganza aimed at furthering the cause of LP 'The Wall' and described by *Billboard* as 'very complex and expensive".

Asking prices at the box office were 15 dollars and 12.50 for which the Sports Arena crowd got strafed and flakked by a variety of effects that included a giant plane that "comes zooming across the Arena leading into 'In The Flesh'."

Other objets d'art include a giant pig, a 35 foot high wall (as exclusively predicted in *Thrills* well over a year ago) plus the pre-requisite gallons of smoke. For a climax the wall comes crashing down and everyone wakes up. The show lasts three hours and comes to Wembley in May.

C. EMILY PLAY

Keep thinking, Rog, you might get an original idea. *Pic: D. Allen.*

And Quoth The Raven 'Not Again'.

Silly fashions disgrace Poe family name

MORE MACABRE offerings from the family that brought you *Fall Of The House Of Usher* and *Mask Of The Red Death*. Mr. Gregory Poe, 23 year old descendant of chiller writer Edgar Allen, has struck six figure gold with his chill and thrill wearable art apparel, said to have been inspired by new wave dustbin togs.

Mr. Poe's gear comes a little more expensive and according to US magazine has already 'bowled over' the likes of Cher and Olivia Newton-John who describes the designs as 'very creative' and 'lots of fun too'.

Samples from the collection: a vinyl milk drinking jacket (cost 45 dollars) decorated with multi-coloured toy cows and milk bottle caps (vitamin D milk mixed with chalk and milk of magnesia tablets is sewn into the seams). Or maybe you'd prefer a plastic raincoat (75 dollars) with yellow green glow-in-the-dark dye and a plastic goldfish in the pockets."

"My things," says Mr. Poe, "are meant to be totally threatening."

VINCENT PRICE

The Lone Groover — **Benyon**

THANK YOU
(FALETTINME BE MICE ELF AGIN)
1 3·36 STEREO VS 328A
composed by Sly Stone/Sylvester Stewart
published by Carlin Music Corp.
® 1980 Virgin Records Ltd
Virgin
produced by Martin Hannett
performed by
MAGAZINE
GREEN
MARCH 7th

SQUEEZE'S Chris Difford is quiet and cautious and wrote his last 45 lyrics in five days in New York City. He says it's a scary place to work. He stammers when he's nervous.

"It kept me in 'cos I never wanted to go out for fear of getting mugged and things. I didn't like going out on the street 'cos I looked like an Englishman. I just didn't fit in. I'd just go up to the corner shop for breakfast, get a can of Coke and come back. I'd be writing lyrics and I'd hear sirens wailing and the occasional gunfire. It just makes you *sweat*!"

I can just imagine him darting out of his wife's flat, scooting up the sidewalk, weaving warily through the crowds, dodging back behind the safety of a locked door, intimidated.

Woody Allen says much the same thing about the place. He *needs* the pressure of Manhattan to be able to work. That nervous edge is the catalyst. Out of the whole city soundtrack playing outside his window, he too can only ever hear the sirens and the guns. They're probably very similar people in a lot of ways; both reserved, both tense and serious, both continually misunderstood by an audience that tends to have a fixed conception of them and begrudges them the space to change.

SQUEEZE have just played a month in Australia. Chris didn't care for that much either; none of them did. The only one who had anything verging on a good time was hulking drummer Gilson Lavis. He'll tell you, beaming at the memory, about how he met up with some crackpot friend of his, the kind of guy who's filtered through the world, landed up on the Ozzie lunatic fringe and found it felt like home. The pair of them made a double act second only to Moriarty and Sal Paradise. One night, completely cracked, this guy raced his van down the highway with Gilson on top, hanging on to the roofrack for dear life. "It's something I've always wanted to do," he shrugs, by way of an explanation.

Australia seems to attract goofballs and maniacs like wasps to a picnic. There's a programme circulating the bushwacker network by name of *Celebrity Tattle Tales*, compered by the failed Northern comedian "Ugly" Dave Gray, whose sole claim to fame is the hookline: "It's nice to be important, but it's important to be nice!". Squeeze's keyboard player, the frail, eccentric and instantly likeable Jools Holland, whose on stage tuxedo, dickie bow and sickly grin give him all the smarm and charm of a *New Faces* panel member, reflects on the gruesome Gray's cabaret with an air of remorse.

"I think I'd like to end up like that," he'll tell you in one of his more insane moments, "like a Larry Grayson-type character with some equally ghastly catch-phrase. I'm a natural, *really*!"

The rest of the band got precious little out of the Outback bar a fast-fading sun-tan and a deft hand at Space Invaders. They sold out the entire tour, the 'Cool For Cats' album went gold, but they still got homesick within a week. The legendary Ozzie swaggering, tube-cracking, brained bonhomie made them feel their music was just incidental. It wasn't the reaction they were hoping for. A month of that and you start to feel routine staring you blankly in the face.

As Glenn Tilbrook puts it: "I think sometimes it becomes necessary to force yourself to pay attention to *why* you're going out on stage and performing to people. When you're on tour, it's sometimes difficult to retain that same sort of excitement as playing a gig five years ago — planning the gig in advance, hiring the P.A., making sure everything's OK. The thing you have to bear in mind is that you're not playing to the same people every night. *They're* not seeing the same show."

SCOTLAND. First the bad news. A plane, a train, a taxi later, and Pennie Smith and myself enter a hotel bar in remote St. Andrews to a cloud of gloom as thick as the fog outside. The Squeeze tour that's crawled around Oz, returned to Blighty, picked up spirits, released 'Argybargy', watched it get panned by most of the press, revived momentum and hooked up with support act, down-home dipso Wreckless Eric, has now hit an all-time low.

Last night they were playing Strathclyde University to a typically raucous reception when a 19-year-old boy, apparently legless, tried to slide down the banisters, slipped, fell 70 feet down the stair well and was found stone dead on the floor below. A cold, insensitive column in *The Daily Record* makes it seem all the more pathetically sad. "I can't understand it," was their sole quote from his mum. "He was such a quiet boy. He wasn't even interested in drink."

Gilson Lavis on the Squeeze coach . . . and everybody off.

Chris Difford primes himself for the show . . . and is joined by behatted Glenn Tilbrook.

Showtime at St. Andrews University.

An exhausted Jools Holland back on the coach.

Everyone thinks about it; no one talks about it. Squeeze leave dejectedly to sound-check a roomy, gloomy bare-brick hall at the University down the road, return later and sit in the bar. Even Wreckless Eric is drinking his dinner minus his usual running commentary and *joie de vivre*. Road crews wander in looking dazed, drink, play fruit machines, smoke cigarettes, leave again. You could cut the air with a razor.

The Wreck's support set is the first spark of life all evening, churning an abysmally advertised — and so half-empty — hall into a reassuring surge of good feeling. Squeeze file into the dressing room looking a dollar fifty between them as The Wreck careers off stage in the direction of a bottle of stout feeling like a million bucks.

"Yer get these college audiences, right?" he gurgles philosophically. "Yer get the ones that go ter college 'cos they wanna see a lot of rock groups, yeah? Then you get the ones who like to sort of hang abaht an' dance. Then yer've got yer real aht-an-aht groovers, who're well into posing and stuff, but this one yer not gonna *believe*! I just saw some little geezer sittin' aht there doin' his HOMEWORK!! Straight up!" He shakes his head, apparently in pain. "Put yer nut in Wreckless Eric's bass bin, pass yer exams. I'd hate ter fink my music made people more intelligent."

Squeeze hit the stage, pick the crowd up by the shirt collar, drop it on its feet, shake it into motion and keep it that way for an hour. One solid hour of crystal-clear colourful, catchy, motorveting, high-tensile pop music, a set that's been whittled down to leave just a rolled gold stack of finely-crafted melodies, the newest of which have all the freshness and vigour to make 'Up The Junction' and 'Cool For Cats' seem like flipsides on a vintage Wurlitzer.

As a band, they're the perfect mis-match: an exact and exacting mobile unit. Five people as diverse in personality as in approach, style and influence. Jools Holland is so much the smokestack bar-room boogie pianist that he even throws in a cover of Ray Charles' 'The Messaround'. Gilson's the weather-worn, stunningly competent 'pro' drummer who's done time with everyone from Chuck Berry to George Hamilton (making pit stops at the Tommy Cooper / Bob Monkhouse nightclub circuit en route and proud of it, too). John Bentley's the constantly inventive bassist and Chris the withdrawn laconic foil for Glenn who has a high-register as pure and fluid as early rock 'n' roll McCartney.

Squeeze have manoeuvred on to an enviable footing. They've carved out a firm foothold in the shifting sands that's so rare today it's almost unique. They're timelessly unfashionable, yet each single seems as poignant and well-attuned to the sound-track of the moment as the last one. Elegant, urgent, vivid pop songs moulded from very orthodox roots but stamped with an unmistakable balance of simple design and elaborate texture. Every week, on both sides of the Atlantic, a new wave of spruce, thinly polished pop groups churn out more earnest, flimsy, politely proportioned pop. Squeeze could wipe the floor with nearly every one of them.

Backstage, a feeling of relief is slowly thawing out the band's slightly shell-shocked morale. Gilson is lounging around with a bottle of vodka stuck in his mouth, moaning about the wife. "Every time she reads one of our interviews, she gives me hell," he sighs morosely. "They always say the same thing: 'Gilson is lounging around with a bottle of vodka stuck in his mouth'."

Chris is scribbling out the chords for 'Up The Junction' for someone who's failed to work out the middle eight. It's his favourite song, he tells Chris; it reminds him of the first time he met his girlfriend. She's from Clapham too. He'll never forget it, he adds. He means every word.

"For the rest of that guy's life," Chris says later, "that song's going to mean something to him. That's one of the most amazing things about writing songs, that you can *really* reach somebody."

The purpose of pop music, I mutter (which doesn't sound quite as inane at four in the morning).

"*Exactly*, exactly that," he says. "It's the ultimate compliment. Regardless of press, radio, record companies, manager, *anything*, if a kid comes into a dressing-room and says that to you — that a real BONUS!"

I HARDLY need add that the press haven't been over-kind to Squeeze this last year. 'Cool For Cats' was given an almost universal critical thrashing but went on to spawn no less than two Number Two hit 45s, so when the band postponed last autumn's European tour to devote more studio time to 'Argybargy' it seemed they felt under pressure to produce an album as consistent and commercial as their singles.

Glenn reiterates: "What happened was we came back from the American tour, went into the studio with almost no songs and very little rehearsed. So we were writing songs and doing them straight off in the studio which is a bad way to record things. So we went out on the road, did 14 dates and those 14 dates tightened all the songs up. So we just started again.

The Dicemen Of Pop Throw Again

Glenn Tilbrook rolls a full house.

Never the most fashionable band, accused of being sexist purveyors of filthy lyrics, Squeeze take to the road and another gamble with the British public.

Game report
MARK ELLEN

Action replays
PENNIE SMITH

"We asked Nick Lowe to produce it, but he wanted 20 grand to do it," he adds, laughing. "We just said no. In fact our manager said to his manager, 'You ought to be managing me'."

"That wasn't the prime reason," Chris butts in. "It wasn't the *money*. He said that we produced the 'Cool For Cats' album so well that he didn't really want to get involved. So he completely out-priced the band, it was his way of saying 'no'."

Produced by Squeeze and John Wood, the result's a satisfying development from the last two albums, expanding and consolidating their potential into closer, more ornate arrangements: a more varied, more mature album.

Glenn agrees: "I think there's a lot more maturity. Both lyrically and musically the songs hang together a lot better than they have before. It feels like a complete album."

Chris: "Before I met John Cale I was just content to write, and nobody was criticising me lyrically. So I just kept writing different lyrics and going off in all kinds of directions never being totally satisfied. And then Cale came along and it was like I was a box full of words and he just shook them up and said, *'Do something'*. And it was great 'cos he really put me on the right line. Most of the songs that were being written around then — (this being before the 'Squeeze' album) — were really pretty placid and straightahead. Real 'got - up - this - morning - went - out - came - home - went - to - sleep' sort of songs. Real million sellers, in fact!"

Even if the earlier contents were a little off-key, I've always like the structure of Chris's lyrics. He avoids the usual tedious introspection by presenting tableaux in which the characters — personalized, usually named (shades of 'Penny Lane', 'Eleanor Rigby') — act out self-contained stories. The new album seems more a reversal; instead of the moral being drawn like a play, the play's become the life. 'Here Comes That Feeling' is about the strangeness and isolation of acting out a role; 'I Think I'm Go Go' is about the pressure of suddenly being elevated to the public eye.

Chris expands: "It's like these guys who're doing *The Mousetrap* up in Drury Lane, and they've been doing it for 20 years or something. You think, Jesus Christ, it must be really tough to go out there every night and say your lines to a bunch of French guys who've come over on the ferry for the day. And then you think really you're in the same sort of situation. So you're putting yourself in an actor's role."

You really see yourselves like that?

Chris: "Yeah, I do personally. Sometimes you think when you get up in the morning that it's pretty obvious you're gonna have eggs, and pretty obvious you're gonna get in the van, and pretty obvious you're gonna go to the sound-check . . . I've heard some people say that you join a band to get away from fools, but it becomes working like fools but on a much higher level. A much more enjoyable level," he adds as an afterthought, perhaps because he feels it's expected.

IF YOU think back on the kind of schoolgirl / lollipop / hockey gear images of 'Out Of Control' and the drunken "lads" bravado of 'Remember What' on the first album, or even the listless boredom behind 'Touching Me, Touching You' or the strip-club smut reference of 'It's Not Cricket' on 'Cool For Cats', the new lyrics are a little, er . . .

"Less filthy?" offers Chris.

Less filthy.

"I couldn't understand the sexist tag the press gave us," he counters, defensive but genuinely bemused. "Everybody got the wrong impression. It was just purely observation. The guys that I was hanging around with at that time were treating their women pretty badly. I wrote about that 'cos I thought it was sad and then the press turned around and accused me of being sexist, so I got totally confused.

"It was a kind of shock to be totally misunderstood, but we never had any bother like, say, The Stranglers. We never had any girls' groups coming round and saying 'You're not going to play here tonight 'cos we're going to do a demonstration'. So it didn't effect us too much."

"It's bound to happen," adds Glenn. "People are bound to misunderstand things."

If it happens a lot, maybe it means you're just not making yourselves clear enough.

"That's possible. It's also possible that people aren't really taking much notice of the way we're presenting things, of the fact that there are contradictions in the lyrics, so they needn't be taken as statements of view."

Chris again: "It's like you might read the same chapter as me in a Kurt Vonnegut book, and you might have taken it in a completely different way from me. Songs are exactly the same, and being one of the writers of our songs, I have to accept that. It's like watching a drama series on TV. You're bound to miss some parts."

John: "I also think that a lot of people don't actually make the effort to listen to the music. I mean people might like something — like the *sound* of something — but they don't actually work at trying to understand what it is or if there's anything behind it. They don't make the effort, they just take it at face value, which is fair enough. But then to *criticise* on that level ..." he trails off, more bored of the subject than annoyed.

Why do you think Dury was never called sexist for — say — 'Billericay Dickie' when 'It's Not Cricket' was called everything from puerile sexism to back-of-the-bus smut?

Chris: "He's older than us, he's Cockney through and through, and so he's got a very strong image. It's like on the 'Cool For Cats' album you've got 'It's Not Cricket' and then something like 'Goodbye Girl', so you can't really balance out the two images. Some of our audience take us too literally."

So does it make you resentful when the press take you too literally too?

Chris has been down this road before. "My theory about why a lot of people in the press don't like us is because we haven't got a readily available image. We don't particularly stand for anything directly, nothing that could be associated with Squeeze as far as image or politics, and so it's quite hard to find things to write about the band."

"For the last few months," Chris takes up the lead, "I've personally gone through a lot of sweat to finish what I think is exactly the right lyric on the album and, having been sort of admired by the McCartneys and Costellos of this world" — (before the release of 'Arbybargy', Costello gave Riviera instructions to make up cassettes of the album for all the Attractions; he also gave Squeeze at least three unsolicited plugs on *Round Table*) — "you work up to the release of the album, it goes through the press thing and gets misinterpreted yet again, and you think: 'Where am I going to stand on this? Is it important that Elvis Costello likes me or is it important that, say, the *NME* likes me'?"

It depends whose opinion you respect the most.

"It's more a question of whose influence is the larger of the two."

Whose do you think is?

"I should imagine the music papers. They sell millions of copies a week, and Elvis Costello can talk once on the radio and maybe be heard by 5000 kids, and maybe not even be taken seriously."

I've always though of Squeeze in the same light as the early '60s pop groups, the time when reputations didn't depend so much on the albums, more on an ability to produce a succession of hit singles. Don't you feel in a way that your music's independent of the kind of criteria the press usually bring to bear?

"Yeah," Chris says, "I feel exactly that."

"I mean if you look back at some of the early Monkees albums, Beetles albums, or even Stones albums, you'll also find that you can't put one definite label on them. There'd be 'Lady Jane' and 'Satisfaction' or something — two completely different types of songs. And I think our album is valid in that respect, but I don't think anyone's picked up on it. I don't think anyone's given us credit for that flexibility."

Well, if you feel independent from press criteria, why are you so concerned about what they say about your music? You get the hit single; you get the reward. Music papers respect ambition, but making good pop singles isn't that ambitious.

"That's true, yeah." He pauses. "You've got to admit that it does get really confusing, if you stand in my boots for a minute and think. Here you are being accepted by a really good audience wherever you play around the world, and being well respected by record and radio people and then when you read about yourself it's never very good.

"Also I think the band's very naive business-wise, which is a big fear in some respects. No-one knows what the hell is going on and no-one seems to be wanting to go in any one direction. But then it so happens that this band is so diverse amongst themselves that it *could* never go in one direction. I mean, there was a time once when I thought we should all wear some kind of get-up and get *smart*. But I can't ever imagine Jools doing that, or *Gilson!*"

POP MUSIC; such is life. Jools gets frustrated that — apart from the records — they've got little else they can give their audience. Squeeze wile away an hour or so doing an 'in-store' (*love* that expression) in Bruce's Record Shop, Princes Street, Edinburgh. They handle it all pretty well, though the falseness of it embarasses them, makes them nervous. Walk in, blaze of lights, hear your own album, room full of expectant faces, sign covers, sign posters, talk to people, remember old gigs, blink at flashcubes, smile, leave. It's satisfying, but it rarely goes any deeper. After it all, maybe they're still five faceless heroes.

Think of the dressing-room at a Clash gig. The whole perspective is wrenched that much wider. Conjecture takes the place of the polite ceremony of acquaintance. The Clash are always under fire; questions, answers; hopes, fears; supposition, disillusionment. They're a blank canvas, their fans constantly need the reassurance that their picture still fits the frame.

"There's nothing you could push as being 'Squeeze' aside from the songs themselves," says Glenn in matter-of-fact tone, "aside from the way we play them, and that in itself isn't a very interesting thing to write about, y'know."

"Musically and image-wise, I know where we stand," adds Chris. "We're a pop band."

But a great one. So nice to be important, so important to be nice(!).

- "Small labels. Big noise. Getting bigger."
- That was NME's slogan just six months ago, when we ran the feature THE GARAGE BEAT GOES ON.
- But suddenly the big noise looks like getting smaller. Two of the nine companies NME dubbed the 'major minors' are going out of business.
- Belfast's Good Vibrations and Walthamstow's Small Wonder between them introduced the world to The Undertones, Angelic Upstarts, The Cure, Patrik Fitzgerald, Protex, Cockney Rejects, Rudi, Crass, Outcasts, Punishment Of Luxury, Poison Girls, Fatal Microbes, Leyton Buzzards, and many more. But they're closing down because they can't stomach dealing with the music business any longer.
- We asked Terri Hooley and Pete and Mari Stennett why they'd rather get out than get contaminated.

Good Vibes world-beater The Undertones and (inset) Terri Hooley. Pix: Pennie Smith and Kurt Savage.

THE GARAGE BEAT DOES NOT GO ON

Goodbye Good Vibrations

By Gavin Martin

APART FROM Stiff Little Fingers (managed by media men) and the Starjets (self-made men), every band to come out of Northern Ireland in the past two years has used one place as its starting block — Good Vibrations Records.

The number of bands who have gone on to find success — or at least get signed — elsewhere is impressive: The Undertones (Sire), Protex (Polydor), The Xdreamysts (Polydor), Victim (DJM), and The Tearjerkers (Phonogram). Additionally the label has helped The Outcasts and Rudi develop the province into a viable local stomping ground. Not bad for a company started only two years ago with negligible know-how, buckets of enthusiasm and £40 in capital.

Yet despite its successful track record, Good Vibrations is being forced to restrict and eventually cease its operations.

On a bleak Belfas: Sunday afternoon, the sort of day when everybody seems to be at church or visiting their relatives, Good Vibrations boss Terri Hooley took some t me off from tidying his shop and organising the label to give his perspective on the successes and failures of the past two years, and explain its coming demise.

WHILE HAPPY to have uncovered so many heartwarming singles and several endurable talents, Hooley still baulks at the side effects.

"A lot of the groups I've signed up I've really liked as people. But then after a certain amount of success I noticed a change in them. I often think that we've maybe exploited them a bit. Maybe we should just let them be what they are without trying to turn them into rock stars.

"I'm happier to work with just a couple of groups and do what we've been doing recently — giving advice to other groups on how to do demos and get records pressed. It's something I've always been interested in — just helping bands out. Because I'd rather advise people than have them turn round and say Hooley's a one-eyed bastard because he won't sign them to the label."

The last comment refers to a childhood injury which resulted in Hooley being given an artificial eye. He uses it as a target for numerous self-deprecating jibes and on one occasion actually removed the eye onstage while performing a rendition of his 'Laugh At Me' single.

"The single was good fun, at least I did it. The whole thing was done as a joke. It gave me a chance to get onstage. I went to say to people: 'If I can do it there's nothing to stop you doing it as well'." And probably better . . .

Before Good Vibrations, Ulster's music scene was as reactionary and inert as the country itself. But now the necessary stimulus has been provided; at least Northern Ireland has been granted a stall in the marketplace. While Terri acknowledges the changes, he is wary of the dangers.

"There was no interest in Northern Ireland at all, but now there's a lot more people coming over to see bands and they're being given a lot more press exposure. Sometimes I'm not sure if it's a good thing, as it promotes the attitude in many up-and-coming bands that we're better than everyone else and we're going to be rock stars. Really, I think that attitude is right out the window.

"I think you can see how things have changed because everybody once thought they had to run off to London. But now, when they speak to people like Rudi who've been to London, they find out it's not paved with gold."

The reason Good Vibes has to fold

Police: Reggatta de Blanc	£3.99	£4.49
Madness: One Step Beyond	£3.99	£4.49
Michael Jackson: Off The Wall	£3.99	£4.69
John Foxx: Metamatic	£4.49	£4.99
Kenny Rogers: Kenny	£3.99	£4.30
The Selecter: Too Much Pressure	£3.99	£4.49
Specials	£3.99	£4.49
Spyro Gyra: Catchin' The Sun	£3.99	£4.49
Buggles: The Age Of Plastic	£4.29	£4.79
Herbie Hancock: The Best of	£3.99	£4.69
Tourists: Reality Effect	£3.99	£4.49
†Bob Seger: Against The Wind	£4.69	£5.19

50p OFF* ALBUMS
50p OFF* CASSETTES

Police: Outlandos d'Amour	£4.49	£4.49
Blondie: Parallel Lines	£4.49	£4.49
Jon & Vangelis: Short Stories	£4.85	£5.05
Styx: Cornerstone	£4.49	£4.49
Joe Jackson: I'm The Man	£4.49	£4.99
†Shooting Star	£4.99	–

WHSMITH

Prices correct at time of going to press.
Subject to availability where you see this sign
*Manufacturers Recommended Price. †From release.

is financial. The label cannot survive without an English distribution deal — but there is no possibility of the label ever inking one, so firm is Terri's opposition to the London music business. Hence the present difficulties.

"I don't like London at all. Once I get there I'm happy to act the mad Irishman. But I'm always glad to get home again. I think Good Vibrations could have been very successful if we'd have opened a London office to handle our distribution, etc. But that was the thing we didn't want to do.

"I'm not making records for the English record market. I'm making them for the local market. We've had offers of partnerships — phoenix rising from the ashes type shit — but I just couldn't work with people who are involved with money all the time."

Business acumen and astute marketing are foreign terms to Hooley. His idea of a record label is one which is communal, casual and co-operative.

"Good Vibrations has a lot of friends and a lot of respect. People say it's a great label. But we've signed up some groups because they were the worst bands in the world. They were so bad it was fun."

Over the next year or so Good Vibrations will be bringing their activities to a halt. Their main release will be 'Ulster On A Thin Wire', a compilation album of tracks which should have been singles. While Hooley strongly disagrees, I find it strangely fitting that the label should close now, when most of Belfast's musical energy appears to be sapped. It will however leave a quite alarming space which Terri envisages will be filled by bands financing their own labels.

"I think it will take Good Vibrations about a year to fold. We don't want to flood the market with releases. We're going to give the compilation album a big push because the groups deserve it, we let them down by not releasing their singles and it's much easier to plug an album than six or seven singles. We'll look after the bands on the label. If we can't afford to do any more singles we'll do EPs with four or five of the bands until they either break up or get signed up.

"I suppose if we'd spent more time in the shop trying to be capitalists we'd be much better off. But I'm not unhappy with the label. We started off with £46 — so what have we got to lose? "

Terri Hooley says he's basically an "old hippie". That's as maybe, but what he's done in the past two years is a far cry from opening a head shop in Hemel Hempstead, a Kama Sutra temple in Kilkeel or selling afghans to Armagh. And if anyone can name a person who has opened more doors and exposed more myths in the Northern Ireland music industry than Terri Hooley than they're lying.

Small Wonder wonders (L-R): Upstart Mensi, Patrik Fitzgerald, Fatal Microbe Honey Bane. Pix: Al Johnson and Pennie Smith twice.

So Long Small Wonder

By Graham Lock

"WE STARTED trying to be an alternative to the system. It was exciting and it was fun, but that era's dying and I'd kinda like the label to die with it. Cos the label represents that era, as far as I'm concerned."

Pete Stennett shakes his head a little sadly.

"Cos it's all about *music*, for chrissakes," he blurts out. "Like, we'd have a bit of money, a guy'd come in with a tape, and we'd say 'fucking great, we'll put it out!' But it's not like that anymore. Punk's a decaying thing. The energy's gone."

Since the 1977 release of Puncture's 'Mucky Pup' heralded the arrival of a new independent label, Small Wonder Records have given to the world such recording stars as Angelic Upstarts, Cockney Rejects, Crass, The Cure, Patrik Fitzgerald, Leyton Buzzards and Punishment Of Luxury — an impressive roll-call for a tiny shoestring operation which started almost as a hobby and was tucked away in the wilds of East London's Walthamstow.

Now, three years and thirty singles later, Pete and Mari Stennett have decided to call a halt to the label — though, they stress, they'll be continuing with the Small Wonder mail order service and record shop.

"After a six months rest, who knows . . . we might change our minds," say the Stennetts. But for now the soon-come Cravats album, ironically Small Wonder's first long-play release, will also be the final item in their catalogue.

THERE ARE, they say, "5000 reasons" for stopping the label, but three or four predominate. One, surprisingly, is the influence of John Peel. Peel, they argue, is the only means that many independent bands and labels have of reaching a wide audience — consequently, his power is immense. And with Peel only able to play so much new wave music, and the press devoting little space to the independent scene, the Stennetts claim that sales of DIY records fluctuate wildly — quality becomes less important than airplay.

"Like, Peel took a shine to The Cockney Rejects' single so he played it nearly every night for quite a long time and we sold 13,000 copies. Another single we put out about the same time, which we thought was just as good, Peel played just once and we only sold 1,200 copies. We can't survive with sales like that, cos we're losing *money* and the band are getting nowhere.

"So there's this one guy, who I respect and admire very much, but he's affecting not so much my business as my whole *life*. That really frightened me . . . cos unless you have that outlet on the radio, or do a distribution deal with EMI or WEA, then you're fucked."

Not only have the Stennetts adamantly refused to seek any such deal, their adherence to what some might see as a naive and idealistic notion of independence has finally proved financially untenable. To a large degree, the Small Wonder label is closing down because the Stennetts chose *not* to expand. "I don't wanna be a fucking boss," mutters Pete. "Where's the fun in that?"

These self-imposed limits brought their own problems. Singles which didn't sell well lost money; but Small Wonder also lacked the resources to capitalise on those which did — often to the chagrin of the band in question. What began as a hobby, a gesture of enthusiastic amateurism, became a responsibility and a chore. Pressures built up, Pete's health suffered, and suddenly the fun had vanished.

"What's happened," says Pete, "is that the major companies have stepped in and taken over. A lot of things have gone back to the way they were before punk. It's just the large capitalist system churning away, and vast fortunes being made by the wrong people.

"Like, we made a single with a band who went on to sign with a major company, and the company wanted to put out a compilation album with that single on it. So they offered us one per cent of . . . well, it's complicated, but it was a crappy deal — we worked out that if they sold 10,000 copies of the album, we'd get £30, £15 of which we'd give to the band cos we split all profits on a 50/50 basis.

"So we said to the band, 'don't you think they're taking us both for mugs?' But the band wanted to do it, cos it was one of their favourite tracks, so we had pressure from them. We then went to a solicitor who specialises in record *biz* contracts, and he got it upped to 12% *plus* a £300 advance. In the end, we had to pay pretty much all of what we made to the solicitor for getting it; but the band got a decent sum, which they really needed then. And we won a victory over that company, we stopped them from ripping us off.

"But that shows you the cheap, nasty way a big company will treat anyone they think doesn't know the ins and outs of the business.

"I just realised what an obscenely corrupt business it is. From that point of view, I'm glad to be out of it."

It's hard to argue with the Stennetts' distaste for the music biz, or with their plea for more radio and press coverage of the independent field; but it's also salutary to remember that, say, Rough Trade, working collectively, from a different political perspective, and with a more catholic range of music, *have* chosen to expand, did retain their independence, and have refrained from becoming a miniature EMI.

In short, things may not be as gloomy as the Stennetts claim; and the demise of Small Wonder may be due as much to the contradictions of their own stance as market pressures or the decline of punk.

Whatever the cause, though, their decision to quit means a sad loss for everyone who values independence and integrity in a business where such qualities are rare.

ROCK BOTTOM PRICES AT W.H.SMITH

£1.50 OFF* ALBUMS
£1 OFF* CASSETTES

	ALBUM PRICE	CASSETTE PRICE
The Pentateuch Pink Floyd: The Wall	£7.49	£7.99
	£6.95	£6.45

£1.00 OFF* ALBUM
£1 OFF* CASSETTE

Neil Diamond: September Morn	£4.29	£4.49

£1.00 OFF* ALBUMS
50p OFF* CASSETTES

Blondie: Eat To The Beat	£3.99	£4.49

THE MOTORS

LOVE AND LONELINESS

THE SINGLE
VS 263

Virgin

FROM THE MOTORS FORTHCOMING ALBUM TENEMENT STEPS
V2151

SINGLES

Illustration: Serge Clerc

The Week The Singles Died Of Shame

AND THE (BLUE) BEAT GOES ON

THE BODYSNATCHERS: Let's Do The Rock Steady (2-Tone)
THE GANGSTERS: Wooly Bully (Big Bear)
THE AKRYLYKZ: Smart Boy (Red Rhino)
Three late entries in the Ska Nouveau stakes. The much-touted Bodysnatchers offer no real surprises, dragging out the inevitable shiny vinyl organ, farting sax and wandering single-string guitar for an ever-so-polite Rock Steady A Go Go rhythm. Not so much a song with any real substance but one of those repetitive mid-set riffs used to introduce the band, the overall impression is of a soundtrack for a 'Do The Climb'-type dance routine. By virtue of association, its self-conscious charm will ensure a respectable chart placing whilst fending off those cynics just sharpening their quills for the time when a 2-Toner doesn't automatically chart with all the thrust of an Apollo rocket. Meanwhile, both The Gangsters and Akrylykz will have to contend with being also-rans for — on record — neither reach established standards of practice.

THE CROOKS: All The Time In The World (Blueprint). An aptly named little beat group. I can well imagine someone rummaging through the sweepings on the studio floor, finding two lengths of discarded tape — a Buzzcocks' intro and a few ideas The Jam junked as being naff — joining them together and . . .

SHOOTING STAR: You've Got What I Need (Virgin). Thoroughly redundant throwback to early '70s struttin' truss rock possessing neither style or content.

SIOUXSIE & THE BANSHEES: Happy House/Drop Dead-Celebration (Polydor). Seemingly, hell hath no fury like a Siouxsie scorned. For all the contrived, optimistic cynicism, it's Budgie's remarkable drop-beat drumnastics that dominate the exotic, danceable top-side. However, it's the unbridled viciousness of the flip — supported by the cryptic message 'Bye Bye Blackheads' etched next to the run-off groove — that overshadows the whole affair. Obviously aimed at former Banshees Morris 'n' McKay, it's probably one of the most venomous put-downs ever recorded. It's as if Siouxsie is gleefully sticking pins in wax effigies as she shouts out her abuse. When it comes to carrying grudges, Sweet Sioux makes the likes of Medams Thatcher and Ghandi look like Sisters Of Mercy.

JO JO ZEP & THE FALCONS: Security (Rockburgh). Insensitive antipodean Graham Parker mimmick suffers anxiety attack whilst simultaneously pummelling the daylights out of Otis Redding's 'Security' and unsuccessfully fighting off the band who'd much prefer playing Bo Diddley's 'Roadrunner'. The tenor saxist disassociates himself from the procedings to blow proficiently in another kitchen.

BOB SEGER: Fire Lake (Capitol). If Neil Young wrote songs for Van Morrison and the Palomino Club house band was hired to play back-up, it might sound something like this . . . and then it might not!

GEORGE BURNS: I Wish I Was Eighteen Again (Mercury). Never mind 18 — sounds like ol' George would be happy to settle for 80! Also recently recorded by Jerry Lee Lewis, George croaks this wistful shit-kicker lament as though he still had that damn cigar in his mouth.

SHEENA EASTON: Modern Girl (EMI). Ms Easton shouldn't be confused with The Ramones' immortalized punk rocker or The Boomtown Rats song of (almost) the same title. In fact, you'd be well advised to keep well clear altogether; the overall impression is that it's been concocted by catch-penny copywriters for one of those thoroughly misleading, soft-focus, confidence-boosting, female under-arm-charm TV commercials. My God, even as I write, they're playing the bloody thing on Capital.

ANY TROUBLE: Yesterday's Love (Stiff). Any Trouble? These Mancunians appear to be begging for it. Attempting to rip-off The Costello Clan lock, stock and anguish is to hold oneself up for ridicule and retribution. Stooping so low as to plunder The Jags for ideas is tantamount to passing off a haemorrhoid as a beauty spot.

NEIL DIAMOND: Dancing In The Street (CBS). The purpose of any cover job is to at least offer an acceptable treatment that compares favourably with the original (Costello's 'I Can't Stand Up') or devise an imaginative new twist (Los Lizards' 'Money'). From the buffoon who, in company, once informed a brow-beaten lecky never to forget that he was addressing the "Sinatra Of The Seventies", we have the rare distinction of the world's worst-ever Tamla Motown retread. Dunno 'bout *dancing* in the street, more like loitering with intent. Hasn't someone at CBS got the authority to button up Diamond's shirt and revoke his licence to perform?

THE VERSATILE NEWTS: Newtrition (Shanghai). Versatile is more than stretching it. One Newt flays static-electric guiter, his associate tub-thumping groove-stuck drums. They come from Birmingham. One of them sings inaudible lyrics.

JOHNNY JOHNSON & THE BANDWAGON: Breaking Down The Walls Of Heartache (Epic). Like books, there are certain records friends persistently borrow and conveniently forget to return; this is one such single often reported missing-in-action and increasingly difficult to replace, one of the last great soul dancers of the '60s before the music lost its vital organic ingredients. Success may have ruined JJ — what with his tie-dyed Afro and embarassing cabaret antics — but at least he has one great single that hasn't corroded with age.

THE DELINQUENTS: Alien Beach Party (Live Wire). The Lone Star State of Texas has an illustrious history of producing the finest psychedelic surf bands and The Delinquents (from Austin) aren't about to break with tradition. Their collective ineptitude and natural primitivism is not as captivating as their innocence. This is a shambolic mesh of Fender against Farfisa which makes the B.52s (their closest spiritual allies) take on the proportions of ELP on a bender. The guitarist gives the impression of being unable to progress beyond the first two notes of 'Peter Gunn' and the female keyboards appears to only pick at the black notes with two fingers. The drummer, he sounds like he's making packing cases. In such charismatic company, selecting the most radiant star is unfair, but it has to be Layna Pogue whose personality completely transcends the 'two dixie cups joined by a length of string' recording quality of this little bonadventure. The only problem is that success, if it ever tripped over them, would completely ruin what they have achieved on this record, which I'm perverse enough to make Single Of The Week. If you can't find a copy drop a line to Live Wire, 5254 Meadowcreek Drive, Austin, Texas. 78745. I'm sure they'll appreciate it.

Z. Z. TOP: I Thank You (Warner Bros). The second act in the last few weeks to do justice to a Sam & Dave song and a masterful example of controlled intensity which heralds the buffalo-wrestling boys' comeback following an extended four year vacation. Preservationists they may be, but the Tops have always been unfairly lumped together with the insensitive amped-up Boogie batallions, when their virtue has been a stroppier approach to the 'always hold something back' style of J.J. Cale. The double Zees pour so much heart into Bill Ham's beefy mix that they'd be well advised to steer clear of . Pepworth Hospital.

DO YOU LIKE (RECYCLED) SOUL MUSIC? NOT A LOT!

MAGAZINE: Thank You (Falettinme Be Mice Elf Agin) (Virgin)
SUPERCHARGE: Cool Jerk (Criminal). Howie's second of the 'three singles in as many months make or break' campaign results in a good Martin Hannett production of a cold-blooded performance of Sly Stone's classic. Whether it's meant to be satirical, scathing, or soulless never becomes apparent. Whatever Magazine's motives, they don't possess the required trash aesthetics of, say, Bryan Ferry when taking diabolical liberties with familiar works. With new trends being implemented faster than Tory policies, it's only a matter of who gets in first with both the hit/clear cut image before Nouveau Soul attempts to seduce Ska-faces and the whole cycle again swings through a few more freshly-greased degrees. Supercharge aren't down on any current fixtures as being the Next Big Thing but their stab at The Three Caps' 'Cool Jerk' is no more provocative than Showaddywaddy's dilettantish approach to old music.

THE ROMANTICS: What I Like About You (Epic)
THE MOTORS: Love And Loneliness (Virgin). It's been my misfortune to pull a bad week's singles. After poking about this lot for a couple of days, locating The Lost Chord would be easier than discovering one truly original lick, half-decent idea, flash of inspiration, or pang of passion amongst 99 per cent of what is second-hand music. In the wake of the back-to-basics/brave-new-world/I'll-do-it-my-way/complete control rhetoric of a few years back, few people actually possess the ability to pursue their words. Usually they fall prey

◆ continues over

Mighty Burp Of Wrath: ROY CARR

VOTED
BEST PICTURE 1979
BY
NEW MUSICAL EXPRESS READERS
QUADROPHENIA
X
Back in the West End by your demand!
Brent Walker
NOW SHOWING
EXCLUSIVE PRESENTATION
classic OXFORD ST. TELEPHONE: 636 0310
DOLBY STEREO
Progs: 1.05, 3.25, 5.45, 8.15. Late Night Show Fri & Sat 11.00pm

SINGLES

◆ from previous page

to their own weaknesses. The result— a whole new Dinosaur Dynasty of techno-flashers, pomp-rockers, navel-watchers, pop puppets and class 'A' bozos is growing in abundance.

Meet The Romantics, four Yanks who, if they can't be The Beatles, will happily settle for being The Knack. Mind how you go, because it takes a couple of spins to realise those rough edges that are supposed to represent spontaneous raunch are in fact contrived. Indeed, great pains have been taken to formularise a mindless La Bamba-esque dance record, the like of which Southern Californian Chicano bar bands used to be able to crank out by the album in one take.

Know the theory that it's the first ten seconds of a disc's intro that sell it? Well, for their comeback, The Motors take no chances, spending 52 seconds on the intro evoking less-than-subtle similarities to just about everyone including The Who, ELO, Springsteen and Blondie. By the way, that metallic clang you hear half way through *is* the kitchen sink. How can such audacity fail? Well, one can hope it might.

UB-40: King/Food For Thought (Graduate). The rhythm track may well be *born-again* soft centred Black Country reggae, but the melodies and treatments (especially on 'Food For Thought') sound like those irritatingly haunting themes featured in countless mid-'60s continental Riviera romance youth movies. Actually, Blondie have already plundered the genre to perfection with 'Atomic'.

10 CC: One-Two-Five (Mercury). This two-years-too-late reference to disco's mechanised 125 beats-per-minute pulse lacks the sprightly cynicism that was once this outfit's trade mark. Even Buggles would be hard put to match such contrivance.

PURPLE HEARTS: Jimmy (Fiction)
THE BOYS: Terminal Love (Safari). The trouble with trying to write Pete Townshend guitar riffs is that not only does he write them better than anyone else, he always manages to stick songs on the end of 'em as well!

SPYRO GYRA: Catching The Sun (MCA). Hold the front page! Here's a band positively bristling with ideas and burning ambition. In next to no time, they've progressed from instrumentals to which people can open and close doors to the all-action soundtrack against which Charlie's Angels can comb hair, answer phones and chew health food. This time next year; music to accompany scenes of flower arranging.

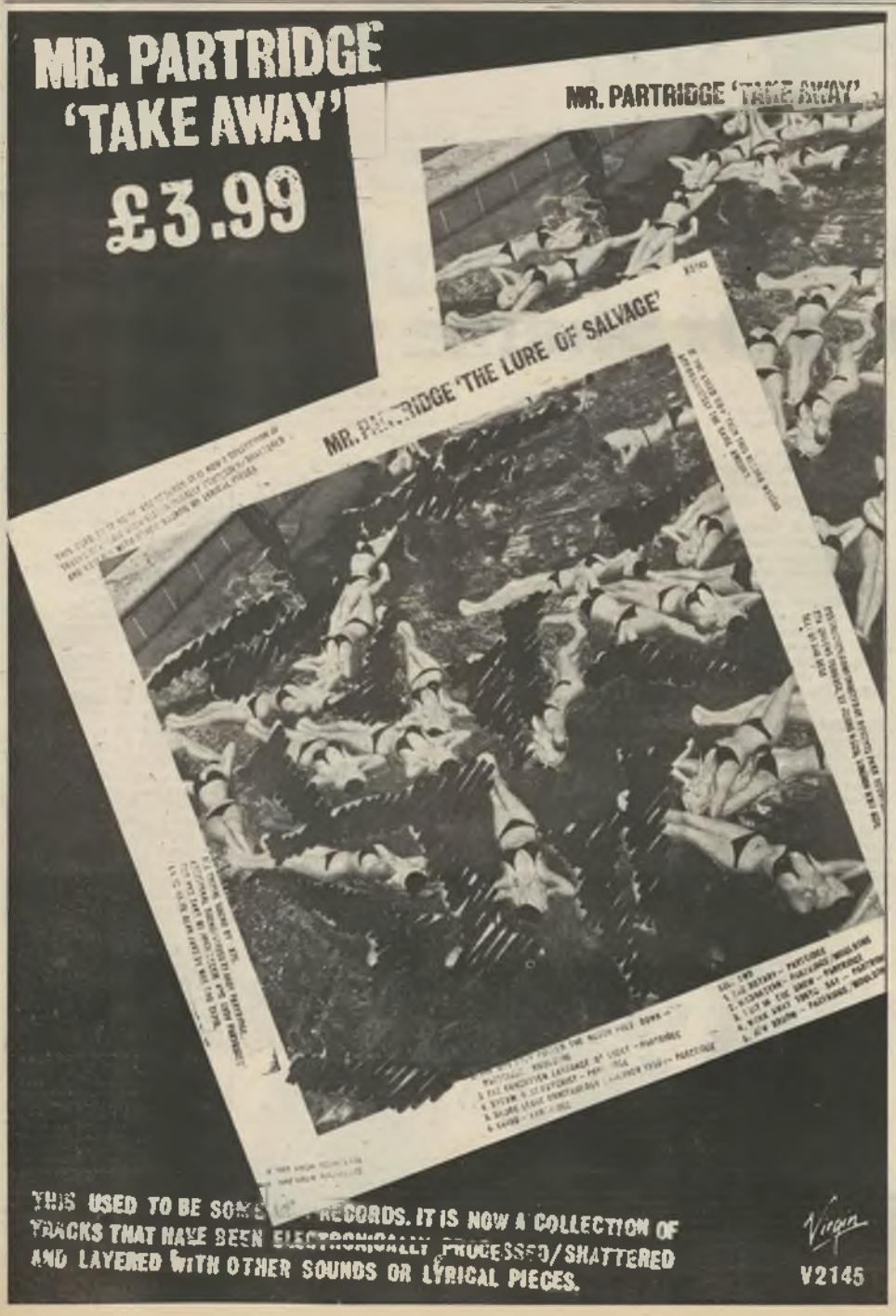
FLEETWOOD MAC: It's Not That Funny (Warner Bros). If The Big Mac didn't feel their 'Tusk' twin-set wasn't overtly singles slanted, how come they insist on pulling so many singles from it? This is the third to date and the second in about the last five weeks. Nice drum sound though!

THE MEKONS: Teeth/Guardian/Kill/Stay Cool (Virgin). Inability to come to terms with (socially acceptable) double-standards of morality, the 'ignore it and hopefully it'll go away' theory, betrayal, pessimism, people who just can't cope any longer — these are just some of the interlinking urban maladies common to The Mekons. The unsophisticated qualities that first attracted me to these mad-caps and that once motivated a Single Of The Week accolade from me are thin on the ground on this double-single release. The vocal tantrums (often pushed too far back in the mix) and some of the mock classical ramblings could mislead them into blind and pretentious cul-de-sacs, already becoming uncomfortably over-populated. But I suppose they'll all get on splendidly once the era of discovering one's inner-selves and macrobiotic food enjoys a revival.

THE SHIRTS: Laugh And Walk Away (Harvest). The trouble with sending shirts to the laundry is that invariably they come back minus buttons. In this instance, attempting to remove unsightly stains caused by industrial employment resulted in Blondie's linen being returned in error together with a pair of Supertramp's Y-fronts.

HARRY J. ALLSTARS: Liquidator (Trojan)
THE PIONEERS: Long Shot Kick De Bucket (Trojan). Why does it always take so long for record companies to get their re-issues of recently covered originals out on the market and why — as in this instance — do they always screw up the dreadful packaging?

MR. PARTRIDGE
'TAKE AWAY'
£3.99



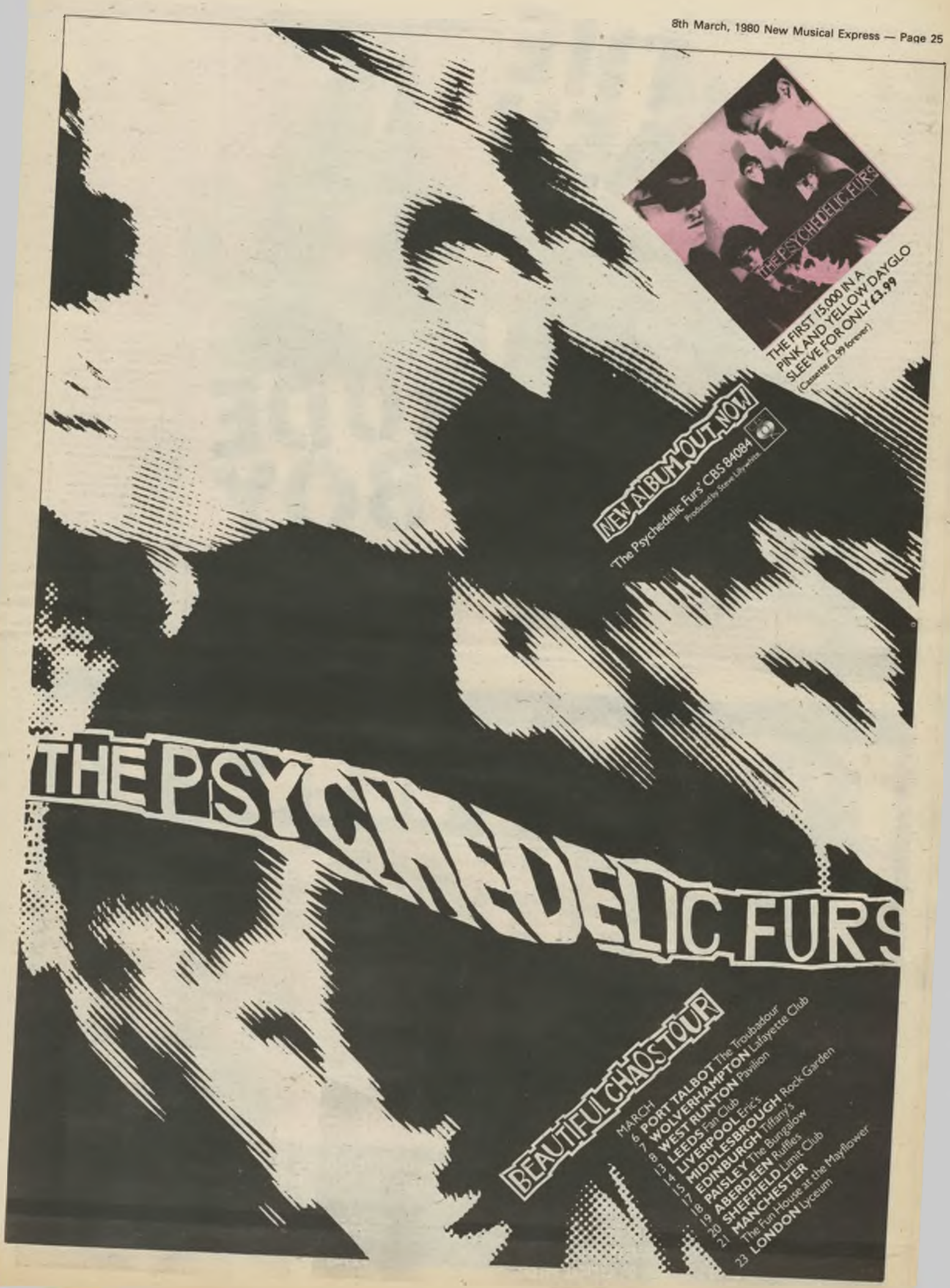
THIS USED TO BE SOME RECORDS. IT IS NOW A COLLECTION OF TRACKS THAT HAVE BEEN ELECTRONICALLY PROCESSED/SHATTERED AND LAYERED WITH OTHER SOUNDS OR LYRICAL PIECES.
Virgin
V2145

LOOKING AT ART SCHOOLS?
The Bum Shaw is an independent fine art school founded in 1964 and is staffed by practising artists and by work and interview not 0 levels. Full time foundation, diploma and post diploma courses available. Around 40% of UK students receive LEA grants - but remember, if you need a grant you must apply NOW.
Send today for a prospectus to 70 Campden Street London W8 (or phone 01-727 4711 in school hours)

Send a message!
Only 30p per word
NME — your paper, use it

MCP presents
Nazareth
PLUS
SAXON
ODEON THEATRE, HAMMERSMITH
Sun 16th March
Tickets £3.75, £3.25, £2.75, £2.25

MARSHALL ARTS PRESENTS
THE KNACK
& GUESTS
DOMINION THEATRE, TOTTENHAM CT. RD.
SAT 8th MARCH AT 8pm
TICKETS £3.50/£3/£2.50 FROM THEATRE BOX OFFICE 01-580 9562
LONDON THEATRE BOOKINGS 01-439 3371 PREMIER BOX OFFICE 01-240 2245


THE PSYCHEDELIC FURS
THE FIRST 15,000 IN A PINK AND YELLOW DAYGLO SLEEVE FOR ONLY £3.99
(Cassette £3.99 forever)
NEW ALBUM OUT NOW
'The Psychedelic Furs' CBS 84084
Produced by Steve Lillywhite
THE PSYCHEDELIC FURS
BEAUTIFUL CHAOS TOUR
MARCH
6 PORT TALBOT The Troubadour
7 WOLVERHAMPTON Lafayette Club
8 WEST RUNTON Pavilion
13 LEEDS Fan Club
14 LIVERPOOL Eric's
15 MIDDLESBROUGH Rock Garden
17 EDINBURGH Tiffany's
18 PAISLEY The Bungalow
19 ABERDEEN Ruffles
20 SHEFFIELD Limit Club
21 MANCHESTER The Fun House at the Mayflower
23 LONDON Lyceum

THE CLASH RUDE BOY

Rude Boy
Directed by Jack Hazan
Starring The Clash and Ray Gange
(Tigon)

RUDE BOY has been guaranteed patronage thanks to the histrionic copy of the Fleet Street cinema hacks, and the less chauvinistic but equally provocative advance comment in the music press has guaranteed it substantial interest among its own readers.

It seems probable that an impartial judgment will be deemed unlikely, irrelevant or unconvincing until some time in the indeterminate future when the fuss has died down. So it goes.

As one who enjoys both rock and film, though rarely in the same cocktail, *Rude Boy* is a shattering experience. Filmed between '77 and '79 by Jack Hazan and David Mingay (who had previously collaborated on the intriguing, if fey, *Bigger Splash*) it traces the history of Ray Gange, ex-dole queue lout, ex-sexshop salesman, ex-Clash roadie, during the Clash tours within the period.

Only *Gimme Shelter* has previously attempted to show the other side of rock and its effect on a nation's youth through documentary evidence. But that was contained within the events of the Altamont Festival and it depicted a British band in an American context. *Rude Boy* utilises documentary footage intercut with the re-enactment of related sequences to trace the careers of a British boy, a British band and a British politician in Britain of the late '70s. While many of the specific problems are peculiar to this sceptr'd isle, the implications of the film are universal.

At the socio-political level, it illustrates the confusion experienced by 'disaffected youth' in the face of an increasingly repressive climate. While Maggie Thatcher campaigns for political leadership on the platform of increased police power, young black pickpockets are monitored on video by sinister plain-clothes detectives. They are later busted in a series of raids that reek of *Starsky And Hutch* overkill.

Earlier, we see a series of confrontations between groups of NF and SWP supporters tenuously separated by a wave of blue uniforms. Ray, uneducated, naive and alone, is easy prey for the radicals, and thanks to the hero ethic which associates power with ambition and reward, and pacifism with cowardice, it's hardly surprising he leans towards the Right. Vaguely aware that The Clash stand for something else, he eventually manages to join them on the road.

Closely interwoven with the events is another theme that increases in significance as the film progresses; artistic responsibility. Chosen not because they are the quote Greatest Rock And Roll Band In The World unquote, but because they were the most influential new wave group and are still maturing, The Clash reveal more about themselves and rock than any amount of objective reportage can do:

Mick Jones is the actor, playing his part to the hilt whether it's on the steps of Clerkenwell Magistrates Court or in the studio laying down the vocal to 'Stay Free' in front of an idolising Ray. Topper and Paul are in many ways the most dangerous, being almost solely responsible for the glorification of a violent and maverick lifestyle; shooting pigeons or stealing from Caroline Coon's handbag, they are the naughty boys of the group. But of all The Clash the single most crucial figure is Strummer. In repose, he has the rivetting presence of James Dean or the young Brando. On stage, he is the quintessential rock martyr, and frequently unable to control the forces he has summoned. His anger and despair at the audience and at himself are among the most vivid memories of the film.

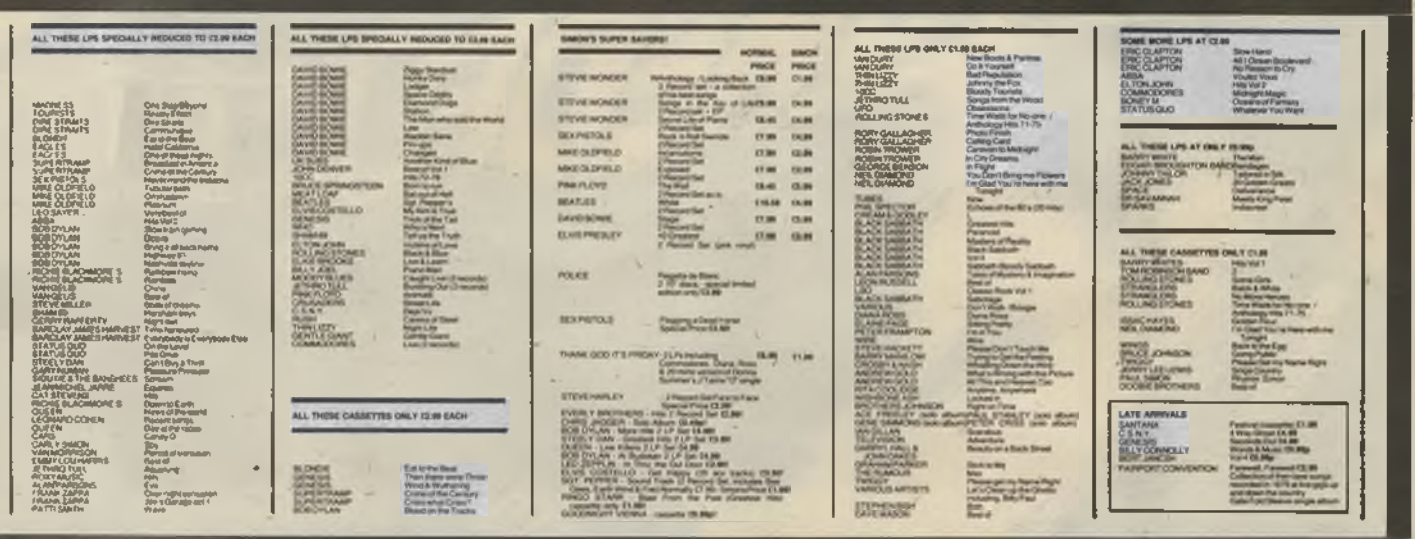
The lurching, inarticulate figure of Ray is the focal point and, ironically, from start to finish he remains a speck in The Clash's vision. And that is the inevitable tragedy. For while the film charts the growth of a movement through the eyes of a typical member, it also shows how far away the agents of that movement are from the individual problem. The Clash have never doubted the reason for their existence; Ray was never offered a reason for his.

As a testament to The Clash in performance it is magnificent and as a depiction of life in a rock band it provides some of the most honest moments you're ever likely to see — ranging from the back stage boredom to subsistence-level sex, and curiously touching moments like Joe at the piano playing 'Let The Good Times Roll' as Ray careers drunkenly around the rehearsal room.

A sprawling, monstrous, necessary film, it ultimately shows The Clash in imminent danger of sacrificing their humanity for immortality. No wonder they don't like it.

Neil Norman

PRICE RIOT!



MAIL ORDER –
Please send cheques/postal orders/cash payable to:
SIMON SALES STORES, 16 RIPPLE ROAD, BARKING, ESSEX

POSTAGE: 1 L.P. = 50p P&P, 2 L.Ps = 75p P&P, 3 L.Ps = £1·00 P&P, 4 L.Ps or more/or sets FREE! 2 L.P. set = 65p, 3 L.P. set = 75p.
Cassettes: 1 = 40p P&P, 2 = 60p P&P, 3 or more FREE!
Wherever possible name alternative in case out of stock.

ALL THESE INCREDIBLE BARGAINS + THOUSANDS MORE AVAILABLE AT THE FOLLOWING SHOPS –

OUR SUPERSTORE, AT 105-109 OXFORD STREET (BASEMENT) LONDON W1
Where you'll find the largest selection of deals on all new releases and back catalogue, on L.Ps and cassettes, in addition to the widest range of POSTERS in Britain

Shops also at 16-20 Ripple Road, Barking, Essex/62-64 Southampton Row, London WC 2

Silver Screen

English batting collapse

Nightwing

Directed by Arthur Hiller Starring Nick Mancuso, David Warner and Kathryn Harrold
(Columbia)

ARTHUR Hiller has carved quite a cosy niche for himself as an anonymous craftsman. His name is not readily associated with any of his films. Remember *Love Story?* He did that. Remember *The Hospital, Plaza Suite* or *Silver Streak?* He did them, too.

Nightwing is his first attempt at a thriller; it even purports to be a horror film. As you'd expect, it's fairly well put together — a bit slack round the edges, nothing drastic — but it commits the cardinal sin of taking itself too seriously. Who, in their right mind, would take bats seriously? Probably only David Attenborough.

It follows the *Jaws* formula to a tee: primeval force scares wits out of populace whilst scuppering vast commercial venture. In this variation it is a multi-million dollar oil deal at risk if the New Mexico state health department discover the threat of plague-carrying vampire bats. The lone policeman's a Maskai Indian (Nick Mancuso — cue Henk Mancini's hackneyed music), traipsing across the impressive vistas with an eccentric English obsessive, a 5,000 per cent fruit-bat who wanders the world in search of "the quintessence of evil". (This is a reference to the vampire bat.)

Mancuso says things like "One man's superstition is another man's religion." His bat-chasing chum (David Warner — cue Hamlet soliloquy) makes do with "My skills are quite unique — in Biblical terms you might call me the exterminating angel." That's what the dialogue is like, a dispiriting mix of the mundane and mellifluous. Whatever, it's nothing like people actually talk, whether they're into Maskai mysticism or not.

There are also rather too many lovely shots of the desert at dawn and dusk, and a hell of a lot of body recovery work goes on. *Nightwing* is scaremongering on a monumentally silly level. I cried till I laughed.

Monty Smith

Nick Mancuso's all butterfingers in Nightwing

Long Shot

Directed by Maurice Hatton *(BFI)*

ODD that although there is frequently nothing more irritating than a novel about a novelist writing a novel, films about the film-making process tend to be appealing — Truffaut's *Day For Night* is an outstanding example. *Long Shot* is about the initial stages of creating a movie and is so authentic that it could well be used as part of an educational careers programme; it is also richly entertaining.

Although it has a fictional framework — Neville has written a promising screenplay and producer Charles hustles his arse off trying to flog the idea — *Long Shot* achieves a strong documentary flavour by virtue of the fact that most of the characters are playing themselves.

So Wim Wenders is approached as a potential director. No go. But John Boorman is persuaded to take on the job, even though he's expensive. Susannah York likes the script, but she's expensive too.

Long Shot — directed by Maurice Hatton (well-respected for *Praise Marx And Pass The Ammunition*) and starring Neville Smith (author of *Gumshoe*, one of the '70s finest screenplays) — was filmed on grainy monochrome stock out of financial necessity. The frugality of the whole operation means there's no fancy editing and, yes, much of it is filmed in long shot.

But the title refers equally to the slim chances of it ever having been made at all. Those lucky enough to see it will be grateful that it was.

Bob Woffindan

On The Box

Your NME guide to movies on TV

Saturday March 8
ZABRISKIE POINT: Antonioni's notorious 1970 fantasy in Death Valley will not gain much from the little screen, but it's an underrated work, a spectacular marriage of music and film that successfully exposes American materialism even though its hippy heroes (Daria Halprin and Marck Frechette, where are you?) now seem equally vacuous. Those heard on the soundtrack include The Youngbloods, Kaleidoscope, John Fahey, The Grateful Dead and — in an explosive climactic sequence — Pink Floyd. Rod Taylor grimaces thoughtfully throughout. **(BBC 2)**.

GET CARTER: Spikey 1971 British thriller with a never better Michael Caine in the title role — blunt London hood Jack Carter, who returns home to attend his brother's funeral — snooping around a dreary Newcastle and uncovering all kinds of underworld nastiness. Taut direction from Mike Hodges and memorable performances from John Osbourne and Ian Hendry (as racketeer and hit-man respectively). Very tough. **(ITV London)**

Sunday March 9
THE FLIGHT OF THE PHEONIX: Agreeably old-fashioned suspense movie with a bunch of disparate characters desperately trying to escape a desert plane crash. A starry 1966 cast — including Peter Finch, Ernest Borgnine, Hardy Kruger, George Kennedy and, most impressively James Stewart as the captain. Richard Attenborough as the navigator — emotes effectively under veteran Robert Aldrich's capable direction. **(BBC 1)**

Monday March 10
FUZZ: Offbeat comedy thriller with Burt Reynolds and Raquel Welsh as police officers (honest) trying to solve a series of motiveless vagrant murders in 1972 Boston. Yul Brynner's unpleasant extortionist gets in the way a bit, but solid comic support from Tom *M*A*S*H* Skerritt and Jack Weston. Directed by journeyman Richard A. Colla. **(BBC 1)**

Tuesday March 11
OLD BOYFRIENDS: The most recent circuit reject yet in the Beeb's admirable *Movie Showcase* season, Joan Tewkesbury's 1979 effort had *NME's* Angus McKinnon offering muted applause in September last year: *Remember My Name*, another film by another ex-Altman understudy about another woman settling old scores, ended as mysteriously as it had begun. *Name* was devastating, but *Old Boyfriends* is merely puzzling. A shame, but no reason at all not to see it." Talia Shire is the lady, John Belushi, Keith Carradine and Richard Jordan her former beaus. **(BBC 2)**

FRENZY: Accomplished nonsense from The Master — hero Jon Finch is about 20 years too young to be a believable ex-WW2 pilot — as Alfred Hitchcock makes a nostalgic return to London in 1972. The capital's still a quaint place for Sir Alf as inspector Alec McCowen tries to solve the nasty 'Necktie Murders'. There are some great set-pieces though, and fine performances from Barry Foster, Anna Massey and Billie Whitelaw **(ITV London)**

Monty Smith

Zabriske Point: Bang! You're dead!

WORLD PREMIERE PRESENTATION FROM THURSDAY MARCH 13th

PRINCE CHARLES cinema
LEICESTER SQUARE
TEL: 437-8181

SEPARATE PERFORMANCES DAILY
12·20p.m. 2·45p.m. 5·55p.m. 8·45p.m.
LATE SHOW NIGHTLY 11·20p.m.
ADVANCE BOOKING ALL SEATS ALL PERFORMANCES

EXCLUSIVE LIMITED ENGAGEMENT
BOX OFFICE OPENS MARCH 6th

MICHAEL WHITE presents
THE CLASH in RUDE BOY x
Music by JOE STRUMMER & MICK JONES

No one knows what the Rude Boy knows!

Produced and Directed by JACK HAZAN & DAVID MINGAY

DOLBY STEREO ®

Nazareth

MALICE IN WONDERLAND

...A little bit of something different...

Hear NAZARETH's mischievous new album, 'MALICE IN WONDERLAND.' Deftly produced by Jeff (Skunk) Baxter.

Their bicep-bursting energy has a crystal clear focus now, that totally excludes the word boredom.
The best new music has to be

Nazareth

Marketed by RCA MOUNTAIN

Beware Of The Flowers

Pic: Colin Jarvis

Cos I'm Sure They're Gonna Get You, Yeah

I FEEL LOST at the moment. Everything is getting put in a compartment — and most of it deserves to be compartmentalised — but, hidden beneath the horrifically tangled and rotting undergrowth of 2-tone, ska, R&B, HM, dead punk and dead disco, is a struggling mass of new ideas and passions, none of it easily labelled. The progressive, radical pop and rock of the day is being smothered by newly reactivated Safety First prejudices and chillingly traditional demands. Stickness, orthodox production, 'fun', the circular routine, mystification, carefulness — all of it is being re-affirmed. The Specials play a "unique brand of reggae, punk and soul", so says the polite voice of reason, and theirs is the sound of the '80s. Help us!

Looking around, searching a little . . . If Manchester's Grow Up were from New York, they'd be impossibly hip. Birmingham's Au Pairs are one of the most abrasive new groups to have emerged lately. Dublin's U2, genuinely subversive and dangerously exuberant, are not obvious enough to be able to even get a record deal over here. Etc. Sick.

Earcom 3, Fast's third sample-range of devient and irregular thoughts and processes, was a positive exercise, but has been dismissed as nothing more than a listening experience.

The implication seems to be that there is less and less room for bizarre originality — or even unoriginality that has bizarre, uneasy twists. There seems to be a spreading, soothing laziness . . .

Up in Edinburgh, Fast Records push away their disappointment at the new establishment's lack of response to their flawed but forward-looking activity. Leader Bob Last remains optimistic, and the bank manager is somehow kept happy. But thanks to the bigoted, bored response to Last's unpretentious and inconsistent selection of absurd, erratic and ambitious ideas / games, even his important commitment is close to being dented. There may be no more Earcoms. This would be as pointless as it is said and implied the Earcoms themselves are. Earcoms simply propose, question; they don't begin to conclude.

THE FLOWERS are proof of part of the Earcom effect. The group appeared, rightly but roughly, on the first 12" Earcom, playing a pale, distracted pop that didn't have enough bit or bounce. It wasn't meant as finished product or aesthetic achievement, just a sort of rough draft, a frame of reference. Such unorthodox, but straight-forward, ways of working are predictably greeted with boring derision or stupid condescension.

Ten months later The Flowers have developed into a turbulent, sophisticated pop group who deal with a host of new dance beats, guitar noises and girl voices: a pop group trying out different forms, dealing with less obvious content, who perhaps wouldn't be doing such — at least not so uninhibitedly — without the Fast influence.

If new Earcoms do appear, they will still be on the Fast label. Forthcoming Fast-organised pop product will be on the Pop Aural label. Bob Last's latest determined wedge of pop spontaneity and imagination. Last has always been dedicated to expanding and distorting the pop sensibility without tripping over into inaccessibility — look to Gang Of Four, Mekons, Human League, Scars and Rezillos — and Pop Aural is an upgraded, enriched extension of this theme.

Last still manages Shake — ex-Rezillo Jo Callis' wild pulp group — and sees his involvement here as an attempt to introduce new sound and theory to a group who are naturally expert at producing orthodox, whizzing pop songs. With The Flowers, he sees it coming the other way. A group making unorthodox, adventurous pop music are attempting to organise their ideas accessibly. With both methods the intention is to disrupt the mainstream. Is that so terrible?

THE FLOWERS have been around for two years, ten months with the line-up. Hilary got fed up with pogoing: "It's a boys dance really, and I got fed up with people treading on my toes."

Andy played with The Dirty Reds but "I saw them play with The Rezillos," swoons Hilary, "and I had to get to know him because he had such a great guitar!" Simon joined the group on a self-enforced two month trial becoming permanent because he felt that The Flowers successfully tied up aims and ideas he'd been floating for a while. Then they heard about a bass player who was into heavy punk and heavy-heavy funk, and in stepped Tim.

Their involvement with Fast was natural. Hilary worked as an aide for the Fast organisation. Their appearance on the first Earcom was "an unexpected pleasure, and a bit rushed. We were just told 'You're doing it' and dragged off to the studio. But it gave us a good kick to get out and do something."

A few months later the compelling single 'After Dark / Confessions' became the first Pop Aural release, wittily produced by Last. It wasn't as tough as newer recordings, but it determined the piercing guitar, fluctuating rhythm and passionate voicing of their sound: — a concise and incisive noise that can get angry and does. Last's presence is there in the music, but the group don't exaggerate the importance of Fast or Last. "They've supported us like any other of their groups," shrugs Hilary. "Fast's policy is not so much to help you, but to help you help yourself. Bob's very good at practically articulating vague ideas you might have."

Hilary does acknowledge the advantage she's gained working for Fast and experiencing the darker sides of major label wheeling / dealing and corrupting — the stories she could tell! — and is deeply aware of the damaging values of the music business. "Definitely. Without a shadow of a doubt. I think anyone who wants to be in a group should take a six-month course in the seedier, more revolting side of the music biz. I don't think we're naive but . . ."

Tim interjects: "If me and Andy had been in our own group we would have been ripped off many times before now."

So how does the business affect a group at The Flowers stage?

Hilary: "It's not so much where we are now, but things that could happen — so you gradually eliminate all the things you don't want. Most groups spend all their time jumping over unexpected obstacles, but because we know they're already there we can avoid them. I'm not saying we'll be fabulously successful as a result, but it should mean that we're less ripped off."

"It also means people will be disappointed because we're not one of those groups who stand up and say that we're going to change the world. We're not going to do that. As far as I'm concerned, if we get from point A to point B it should be fairly clear what we've done and what we've avoided — if anyone's interested."

And point B is? "To get on the Radio One playlist. Simple. To be honest about it."

THE FLOWERS are light-hearted but get angry about things. Hilary will occasionally whisper into the tape mike that "We're only in it for the money", whilst Simon will sensibly reveal that The Flowers are sometimes "the best fun we've ever had." They don't like people who don't think for themselves, and will say it as baldly as that. They get angry about the funny ideas people have about rock and roll, the destructive practise of media categorising, the stupidity of the new tribal mentality.

They're a pop group who wants to be popular, shake things up and retain their honesty. About popularity all the group has its say.

Andy: "You can have success and be unpopular. I think I'd prefer that than out and out success."

Tim: "It will not be easy for us to be successful because we're not easily labelled. People don't know what to make of us, and these days that's no good at all."

Hilary: "The centre of our appeal is really broad. We've got a little bit of everything in our songs. That's because we rip everything off."

Hilary laughs. Simon spits. "The myth of originality can go right out of the door for a start."

I wipe myself down. I know what he means. The Flowers really do use their influences positively, to produce something new, and are growing. But because they do sound distinctive, and make a kind of depraved noise that people who retain tired definitions of what pop is refuse to accept The Flowers are definitely post-Gang Of Four with all that entails', the group are apprehensive about being labelled an 'art' group and being dismissed as pretentious, unloving and not entertaining.

Simon: "I wouldn't like to play to those audiences who lazily expect some sort of art group."

Hilary: "I'd find it quite amusing to be thought of as an art group. It would annoy me, but it would amuse me as well. Annoy me more than amuse. I hate this weird and new shit. We're weird and new so we're in a band. We just want to get fabulously rich so we can buy a bunker for when the nuclear war comes and bombs explode all over the world. Then, when it's all over, we can come out and play to the ashes of the world. The only rock and roll group left in the world!"

And the last flowers on earth.

PAUL MORLEY predicts THE FLOWERS rise to power

PRINT

More Greasy Quiff Stuff

ELVIS '56 — In The Beginning
By Alfred Wertheimer (Cassell £3.95)

Now that crocodile tears have dried, the obsessive death rituals done, and the ugliness of his last years admitted, it's the glory of Elvis Presley's arrival and early years that are rightfully being appreciated.

Elvis '56 arrives magically to add to the interest — 150 pages filled mostly with rare and revealing pictures of the man in his first full year of superstardom.

Shortly after Presley had moved from Sun to RCA, Wertheimer was commissioned by RCA to supply publicity pics of their new star, and the photographer accompanied Elvis on several early concerts, including one in El's home town of Memphis where he captured candid pics of the Presleys fooling round at home.

Other rare footage includes the recording session for 'Hound Dog' (26 takes!), El on stage on the Dorsey Brothers TV show with real live hound dog, and enough sneering lip, greasy quiff stuff and shot silk zoot suits to satisfy an Elvis Convention.

Though Wertheimer was not especially a rock fan (and rock photography didn't exist then), he was clearly a formidable photographer, and *Elvis '56* exudes a classiness rare in early rock shots.

Wertheimer's account of his peek at Presley's lifestyle is prosaic but detailed and unpretentious. In their few exchanges Presley comes across as distant but affable, rather ordinary when not engaged in his music — and the early Elvis was clearly obsessive about his music. A shame he didn't maintain his standards and involvement.

The pix say it all anyway. Simply essential viewing.

Neil Spencer

Elvis works on his 'Wild One' pose — just one of many classic shots from 'Elvis '56'

Rockprint minced

The Authorised History of Fleetwood Mac
by Samuel Graham
(Blandford Press £4.50)

For would-be authorities on catalonia everywhere. Its 104 pages of drool and overshot camera spool explain nothing, try nothing, render nothing. C Salewicz's recent *NME* piece was better, shorter, cheaper. Books: huh!

The Wonderful World of Country Music
by Jeannie Sakol *(Blandford Press £4.95)*

Not the book of a Walt Disney film, though it could be — flick the pages right and people come to life. Which is more than the author's prose achieves. A very dull A-Z style scrapbook of facts and figures, the only interesting section being the one on "Talking Southern" — a bellylaugh worth a browse. Otherwise, see Altman's *Nashville*.

Kiss play a Rock Against Sexism gig.

Kiss
by Robert Duncan *(Savoy Books £1.25)*

This cheap creep-sheet is sold with a back cover anti-female image almost hack and vacuous enough to match the quality of prose inside, where 'biography' of course means all out sycophantic representation of the four, poor, sick Kiss apes. No examination of their dandruff Disneyland. *Ass* is a better title, maybe?

Ian Penman

RANDOM HOLD

The New Album
THE VIEW FROM HERE
Featuring the Single
WHAT HAPPENED

Polydor

our With Peter Gabriel... On Tour With Peter Gabriel... On Tour With Peter Gabriel... On Tour

THERE'S NO SUBSTITUTE FOR REAL MAGIC

THIS DOESN'T APPLY TO PAUL RAMBALI WHO WOULDN'T KNOW MAGIC IF HE WAS WEARING IT ON HIS HEAD (WHICH HE AIN'T)

THE WRECKLESS ERIC

NEW DOUBLE ALBUM

'BIG SMASH' OUT NOW

RRP £4.99 -FIRST 10,000 ONLY £3.99

IN YOUR SHOPS NOW (SEEZ 21)
CASSETTE (ZSEEZ 21) + EXTRA TRACK
"CANT GET THE BUGGER OFF THE TURNTABLE"

Japanese rock fans at B-52's show in ancient capital and sacred city Kyoto.

This group is called Gel's Penis. New wave rockers.

One of many such clubs, The Be-Bop Club has a house band, Silvermarbers, who play every night. This one is a '50s style rocker club.

Plastics. High on English charts!

イメージスペシャル

Kids have many clubs like this, where they all dress alike and drink together — strictly 12 or 15 to a club. These are Shout. On Sunday everyone goes to the main street and plays tapes and dances, as above.

ロックナイトライフイン東京

Big selling pop group Twist. Six No. 1 singles in two years

This is a feminist macho girls group called Boys Boys. Play Ronettes style rockers.

Lizard at Shinjuku Loft.

Antoinette play New York Dolls songs.

We Are Japanese ...

THE TOKYO SHAKEDOWN—IT'S ALL DONE BY 9 PM

THE streets of Tokyo aren't mean streets — like everywhere and everything else in Japan, polite consideration rules.

In New York, kids ramble down the streets carrying huge radios that blast their favourite sounds. In Tokyo, Sony has introduced a stereo cassette player called 'Walkman' that comes with tiny lightweight headphones that give better sound than two speakers in a living room, and people walk around wearing them and listen to music as they walk. They'd never be so inconsiderate as to just carry a radio and disturb everybody else.

To me this polite consideration explains Tokyo and the Japanese. Tokyo is very safe, sensitive, friendly and compassionate. People don't mug each other and there's little personal crime; instead people help each other out. There're so many people on such a small island that they've worked out how to live together. It all seems very controlled.

Behind the calm facade of Tokyo there is a rock scene, and a rock night life, but while it depends on Western influences, it is very different from any other city I've ever experienced. Probably because the Japanese have a controlled private sense of humour, they're very straight. They have a tremendous respect for authority whether they dress like punk rockers, '50s rockers, or disco dancers. Crime to them is doing something very wrong. The end result is that rock and roll goes through some changes when it's processed by the Oriental mind.

DURING the last ten years my cameras and I have photographed the rock scene just about everywhere — six o'clock in the morning with John Lennon on the Staten Island Ferry as the Statue of Liberty loomed into view; on the streets of Berlin with Bob Dylan and his bodyguards; backstage after the show at the Palace in Paris with Blondie; sitting by the pool in Los Angeles with The Clash; on the bullet train speeding towards Tokyo with The B-52's. In that time I've seen a lot of cities from my hotel rooms, reloaded a lot of film in drafty dressing rooms, and climbed on so many airplanes that I care to count to fly somewhere else and do it again.

Until last fall my life as a rock gipsy was based out of New York City. Around September, when the hot rock summer nights at CBGB's, Max's, and The Mudd Club had toned down, I began to think about my second favourite city, Tokyo. I'd been to Japan a dozen times, first with Yoko Ono, then on tours with The New York Dolls, Kiss, The Bay City Rollers, and others. I'd never spent more than a week or two in Tokyo, although I'd made friends there, had photo exhibits, and book of my rock pictures published. I'm still not sure why I decided to try living in Tokyo more permanently, but as winter set in on New York I found myself on the fourteen-hour flight to Tokyo with the intention of staying a while.

Within a week of arriving, my friends, with an inbred desire to please, had found me an apartment and I was suitably ensconced on a side street with a rock club two blocks away. My living accommodations were decidedly Oriental, cooking over two small gas burners, sleeping on mats on the floor, not wearing shoes in the house so everything would stay clean.

Rock night life in Tokyo begins at 6 o'clock in the evening when the clubs open, which is a little early since nothing starts rocking in most cities until much later. But the Japanese go straight from their day jobs to the clubs, where they stop for a couple of hours, then go off to eat dinner before going home to sleep. This seemed strange to someone accustomed to hanging out at clubs until four or five in the morning, but the reason soon became evident. The rock fans have to catch the last train home, about 11.30, as the trains stop running at midnight.

There are lots of small clubs, and not many large ones. Most only hold about twenty or thirty people, but even so each has a live band. There are punk clubs, '50s rock 'n' roll clubs, jazz clubs, each with twenty members or so, each specialising in a different music. It's almost as if the Japanese have a fear of large places.

By six most of the clubs are filling up, and the club's band go on before seven. The fans sit around, listen, have a few beers, and by eight o'clock the night life is over and they're on the street looking for a place to eat. Unlike New York or London, these clubs don't function as sport for boys and girls to meet each other or pick each other up. The fans arrive in groups or three or four, stay for two hours, and then file right back out.

Rock styles among the fans are usually conservative. There are lots of very well-dressed kids around, wearing Paris fashions. There aren't many slobs, they're all pretty styled, clean and affluent. There's nothing haphazard about what they do. There are a lot of hip rock 'n' roll kids, and a lot of kids into '50s music, and then there are kids who are into early Rolling Stones ('12 X 5', that kind of stuff). Some like hard-rock although there's a very large jazz following, and a lot of kids are into the likes of Santana or George Benson. Long hair isn't really long, more often in a '50s style, long but combed back. The guys generally wear jeans, sweatshirts, t-shirts with American slogans on them, baseball jackets with American slogans on them. The girls are more conservative, wearing almost ankle length dresses and frilly blouses.

After hours in Tokyo does exist. The club Crocodile where I hang out is open until six in the morning, but after midnight things are quiet. After 9 o'clock at the latest there's no live bands. I think part of this schedule has to do with the Japanese concern for others. A band or concert is loud, exciting, and they don't want to disturb anybody with the noise.

ROCK fans in Tokyo do keep up with all the latest bands from the U.S. and Britain, although it isn't easy to do. Many of the clubs will play new records, and everybody seems to have a fantastic stereo system. But there are only two FM radio stations in the entire country and they're both government-owned and operated. They play very bland music except once or twice a week there is a pop summary show, a kind of top ten of rock 'n' roll and new wave, but it's only once a week for a half hour.

Much of the information on rock life styles in other parts of the world gets to the Japanese fans through their rock music magazines, of which there are a great many — *Music Life*, *Jam*, *Goro* and *Ongaku Senka* among them. These magazines print pictures and facts on new bands and are very up to the minute. So even though Tokyo is very far away from LA, New York or London the kids manage to find out pretty quickly what's going on. Because radio doesn't really play rock, cuteness counts for a lot. The kids don't often hear the new bands as much as they see their photos in the magazines, so bands who look cute, strange or sexy attract more attention because looks count as much as music, or even more since Japanese kids often see what they look like long before they hear what they sound like!

The record business in Japan is about eighty per cent local product, the rest being rock imports. Most Japanese seem to like a very conservative pop-rock. Imported albums are cheaper than domestically made albums, selling for about 2,500 Yen (£5). Kids tend to have a good collection of foreign records, and listen to the American and English groups. They are required to study English for three years in lower school and three years in high school, so they can understand the lyrics.

There are many new wave Japanese groups around these days. The big record companies (EMI, CBS, Crown) have picked up some of them, but there are many smaller record companies, like Air Records and Alpha Records, who've signed these groups and are trying to make a go of developing new wave local rock in Tokyo.

The local new wave bands are very anxious to connect with the rest of the rock world in the West. A lot of them are singing in English, or a combination of English and Japanese to try to make their music more universal. There's a band called Southern All Stars which is one of the most popular: they play progressive rock but their lyrics are a mixture of English and Japanese with no meaning, only a sound and a feeling. One of my favourite new wave bands is Sheena and the Rockets, who sing like the Ronettes or the Shangri-Las and record for Alpha Records. They've done an album which is supposed to be released worldwide by A&M Records. There are also big Japanese stars who sing rock, like Eikichi Yazawa, a '50s style rocker who idolizes Chuck Berry and does a damn good job of getting up and being a rock 'n' roller. I saw him do a show, and I was singing along and dancing to the rock music, and afterwards he asked me how I understood it, and I told him it's not the language but the feeling and asked him how he could understand Chuck Berry.

Throughout the rock scene in Tokyo the bands really want to get good enough to make it in the rest of the world. These rockers are desperate to give something back to rock, to make the connection with kids in other countries and produce a music that other kids will like.

Concerts, like clubs, begin around six, and are very conservative. The kids very rarely go wild at concerts, rarely even yell or scream, or get up and dance. They come in, sit politely, and applaud quietly at the end. Most big American bands only come to tour Japan once or twice at the height of their careers, and the Japanese kids understand this. They don't expect big Western rock stars to visit too often, so they're very happy when these stars do come, and they try to make the most out of the moment. They go out of their way to make the stars have a good time, enjoy Japan, and take home a good feeling from it.

The new wave is making a dent in Japan. Blondie is very big. When new wave and punk first started I think the Japanese were rather shocked by it all, especially The Sex Pistols. They couldn't understand The Sex Pistols as entertainment, and when the Pistols broke-up, they thought that was the end of punk. It had reached its natural conclusion. They don't really understand the new wave because they're not angry or oppressed, they're not violent in public, and they can't comprehend walking around being obnoxious. But they do like Elvis Costello, Nick Lowe, Joe Jackson, Patti Smith . . . There's also a large crowd of rockers who are really into '50s music and believe that to be the only real rock 'n' roll. But no matter what kind of music the kids in Tokyo are into, they do believe in the essence of true rock 'n' roll.

**Photographs & words:
BOB GRUEN**

Bob Gruen, a well known and respected rock photographer from New York, recently moved to Tokyo

FREE KNACK POSTER.

There's a free 5′ x 3′6″ poster of The Knack being given away with the first 1,000 copies of their new album 'but the little girls understand', and £1 off list price, only through the 36 HMV Shops, now.

HMV EXCLUSIVE

SEE THE KNACK
Only Concert Date –
Saturday, March 8th – Dominion, Tottenham Court Road, London.

And at the HMV Shop every week.
The HMV Shop Top Albums up to **£2 off** list price.
The HMV Shop Top Cassettes at **70p off** list price.

the HMV shop

363 Oxford Street, London W.1. (Next to Bond Street tube)

Bedford · Birmingham · Bradford · Brighton · Bristol · Coventry · Derby · Edinburgh · Enfield · Exeter · Glasgow · Gloucester · Gravesend · Holloway · Hull · Kingston · Leeds · Leicester · Lewisham · Liverpool · Luton · Manchester · Newcastle · Norwich · Nottingham · Notting Hill Gate · Plymouth · Portsmouth · Southampton · Stockton · Stratford · Sunderland · Sutton · Swansea · Wolverhampton

All offers subject to availability. Valid until March 8th

LAST WEEK – ENDS MARCH 8TH.

ALBUMS

THE CRAMPS
Songs The Lord Taught Us *(Illegal)*

LAST NIGHT I had a dream. I was at a party. The music was loud, the light was sickly and in the air was the smell of swamp gas. But there was something not quite right.

I sidled up — cool as an ice-cube — to a cute little thing with a pair of luminous slacks and three eyes. "Hey, sister," I whispered. "What's the name of that exercise you're getting?" She looked at me like I wasn't even there.

I woke up in a cold sweat and found it waiting for me. It looked real enough. Outside, the sky was humming and there were scorch-marks on the ground, and when I looked back, it was still there. But it had moved. Yes it had, just a fraction, towards the record player. So I took a stick and beat it a bit just to be on the safe side, then I put it on.

It was all true. It wasn't the result of eating too much junk food, seeing one too many B-movies, or playing 'Louie, Louie' too loud and too often. It wasn't just the nocturnal emission of a mind steeped in the debris of a sick culture. There really *is* such a thing as The Cramps.

Four Mid-West monsters shunned within their own community, The Cramps have been forced to nurse their obsessions in a dark, rotten corner of New York's Upper East Side. Until now, that is. Now the world is ready. Now it can be revealed. The forgotten story of the rock generation's growing pains. The music of adolescent pariahs. Thirteen songs the Lord taught them.

Play this record and you step into the twilight zone. Nothing else matters. The Cramps are an entity unto themselves, and the normal rules don't apply. That The Cramps are the perfect modern synthesis of garage punk, rockabilly and Roger Corman is unimportant. It's an academic point and everyone knows that school's for fools.

What really matters is *volume* and *distortion* — the main benefits that Southern degenerate Alex Chilton brought to the mix of their first singles and a recommended feature of his work with them here too. The sound is just right. A cross between midnight Obeah jungle telegraphy and the noise made by a flying saucer. I guess primitive is what you'd call it: a mating of primal urges and primitive technology.

Bryan Gregory's chainsaw fuzz guitar, Nick Knox's bass drum and tom-toms, and Ivy Rorschach's spidery Link Wray mutations define the bass-less terrain, over which Lux Interior prowls like the teenage werewolf of the song of the same name performing feats of rabid vocalising. He manifests things that have been growing in his psyche like a cancer nurtured by the cathode rays of US late-nite TV re-runs with the mad-dog desperation of a man who isn't sure if he'll ever get another chance.

Teen alienation and accompanying psychotic reactions figure high on the list of these things, but anything that outrages America's upright protestant ethic and expresses, however gaudily, the damp desires that lurk behind the mask has its place too.

Songs like Johnny Burnette's 'Tear It Up', The Sonics' 'Strychnine' and Little Willie John's 'Fever' fit right in beside The Cramps' originals in this scheme of things. Their own autobiographical songs like 'Teenage Werewolf' and 'Mystery Plane' sum it up. And 'Garbagemen' goes all the way towards defining the aesthetic.

Don't wait for The Cramps to be consigned to the trash-can and rediscovered by the next generation that comes looking for something raw and vital in rock'n'roll. Get this album while it's still warm and let a loud and depraved influence into your life.

It shivers and quakes, it slithers and crawls, and it throbs and it trembles. And I'm gone.

Paul Rambali

Cramps and Feelies, top to bottom, left to right: Bryan Gregory, Lux Interior, Nick Knox, Ivy Rorschach, Glen Mercer, Bill Million, Keith DeNunzio, Anton Fier. Pix: Godlis, Joe Stevens.

STRANGE TIMES IN NEW YORK CITY

Militant wimpism and teenage werewolves

THE FEELIES
Crazy Rhythms *(Stiff)*

NOT SUDDENLY, but slowly, you know that something's up. All you don't know is what the something is. Search the cover. Sure, it *looks* all right — a portrait of pure normality, four times over in fact: blank innocence staring up at you, eerily quiet, blandly inscrutable. No, it's the *feel* that worries; that's what gnaws at the nerve-ends, wordlessly nagging the back of the brain. When you know that something's up, that's when you know you've got The Feelies . . .

The Feelies, it says here, come to us from New Jersey — that's not here or there nor anywhere. The Feelies are the boys next door wherever you are.

Boys next door are supposed to be reassuring, but of course they're nothing of the sort. Stuck up in that bedroom for theirs all damned day long with just cheap guitars and a stack of Velvet Underground records? It's got to be unhealthy. They've got to be up to something, why else would they come on so ordinary? It gives me the creeps.

And anyway, it's a well known fact that when the going gets weird, the weird gd normal. Pass the binoculars; let's take another look . . .

Much-lauded and applauded in New York circles for some considerable time now, The Feelies fall in along the dangerous line between the merely cute and the fashionably mock-psychotic; all suppressed hypertension dressed up in groovy/goofy college'n'campus threads. They could so easily be desperately awful. In fact they're not. 'Crazy Rhythms' is a very good album. I think it might even be a great one.

Something's looking up. Let's take another look.

The Feelies play a kind of cleanly suburban rock'n'roll which is simultaneously intense and simpfistic, and they get called names like adventurous minimalists for their pains. They don't actually sound like the Velvet Underground, but they often do sounds a lot like Jonathan Richmen trying to sound like the Velvet Underground.

It's impossible to keep Talking Heads out of this too. Somehow the way they *are* so derivative is a part of The Feelies' appeal — you'll see the influences so instantly, they're so upfront, that *that* game's quickly over with and then it doesn't act as a distraction.

It's a clean cut sound, innocent as well as uneasy (as well it might be, this bizarre mix of militant wimpism with the secondhand cesspool visions of big city degenerates; nice boys trying hard not to be). Foremost are the jingly-jangly play-in-a-day guitars of vocalists/writers Glenn Mercer and Bill Million which skip with nervy precision across the brisk and neat drumming of Andy Fier and the bubbly worried bass of Keith Clayton. A true bedroom band, all fresh and clickety crisp, the credited percussive effects include bells, "sandpaper", castanettes, "coat rack" AND "shoes". It's the sound of normality going out of control.

The album opens with what must be the definitive Feelies track, 'The Boy With Perpetual Nervousness', and runs through seven more numbers, twitchingly cryptic, compulsively propulsive, plus a cover of The Beatles' 'Everybody's Got Something To Hide (Except Me And My Monkey)', literally interpreted and — in their hands — less coy, more sinister. The set climaxes in 'Forces At Work', more hypnotic monotony that clings and sinks into the consciouness, cold and clammy. In common with many famous diseases, The Feelies are hugely infectious.

But more than anything, and self-confessedly, The Feelies are the boys next door. You *will* remember to lock up tonight, won't you?

Paul Du Noyer

COCKNEY REJECTS
Greatest Hits Vol 1. *(EMI)*
THE COCKNEY Rejects album is a wonderful genre piece: just like all those Westerns that succeed simply because they're so exactly like Westerns or those private eye films which are so marvellously like private eye films, 'Greatest Hits Vol. 1' is one of those punk records which is just like a punk record.

In fact, the only thing that distinguishes it from other punk records is that *nothing* distinguishes it from other punk records. You could make a case for the fact that Jimmy Pursey, who produced the record to sound exactly like everything else he's produced, has disciplined the band into giving forth with a quite pleasing direct drive rock and roll sound along the vague lines of studio Pistols (i.e. lots and lots of bad-breath guitars) or the linked fact that Stinky Turner is the archetype of the tuneless, ranting punk yelper as joint witnesses that the album is atypical in its very typicality . . .

There are lots and lots of people today who feel a strong emotional pull towards music of this type, and anyone who is attracted by the packaging will make it their business to hear the record, and anybody who actually wants to hear a record that comes on like this one will like it. The Cockney Rejects have, therefore, done their job well: they have produced exactly what the people they want to play to want to hear, which is not by any means as negligible an achievement as might be supposed. EMI have done well to invest in them.

In purely subjective terms, the whole affair is in the extreme, as stale and unchallenging as last night's ashtray. Just as the initial exhilaration of late '60s hard rock was swiftly debased into the industrial sludge of '70s heavy metal, 'Greatest Hits Vol. 1' tips the wink that we can expect some excruciatingly useless punk albums in the decade to come. A wonderful prospect, I can hardly wait, but then I still go to see private-eye films.

Charles Shaar Murray

Seger at 34: Growing old too gracefully

BOB SEGER AND THE SILVER BULLET BAND
Against The Wind *(Capitol)*
THE album cover says it all: wild horses cantering through shallow waters, power painted Romantically — the kind of classy sleeve one associates with American AOR releases. I think it's sad.

'Against The Wind' presents no fundamental changes, though it bears scant relation to 'Back In 72' or 'Seven'. Rather, it's the culmination of the maturing process which began with 'Night Moves' and continued with 'Stranger In Town' — and to be quite honest, it's a pretty poor affair, a kind of ghostly clone of its predecessor.

This is due, in part, to the material, which is limp and substandard — unforgiveably so, given the two years it's taken to make; but the biggest letdown is that Seger's all but stopped rocking, slipping instead into the kind of easy, mellow blandness that characterises so many of his compatriots. A wild horse cantering through shallow waters.

'The Horizontal Bop' (a revealing title) is typical — a sanitised "rock" workout which just marks time, treads water. Dr. John sits in on piano, but nothing happens at all. Ersatz . . .

"You'll Accomp'ny Me' follows, an obvious single in Seger's "softie" style, a gentle jog which apparently has contributions from Bill Payne and Sam Clayton (no mean feat here, though).

As usual, Seger splits chores between the Silver Bullet Band and the Muscle Shoals Rhythm Section. Neither, it has to be said, performs with any degree of passion or inspiration, and the consequent lack of any edge means that even the album's best track, an unpretentious rocker called 'Long Twin Silver Line' (a train song, natch) seems strangely subdued.

The title song's a traditional Seger magnum opus, again viewing the singer as reformed rebel *"still running against the wind"*. On his day, Seger's one of the very few who can do the lost love/lonesome wanderer schtick and not sound like a complete prat, but here, as on the rest of the album, his material's not strong enough to carry its ponderous self-assessment; it just goes on and on. It does, however, contain the best couple of lines on the LP: *"Wish I didn't know now/What I didn't know then"* — lines which illustrate Seger's ability to coin the simple understatement which puts things in proper perspective.

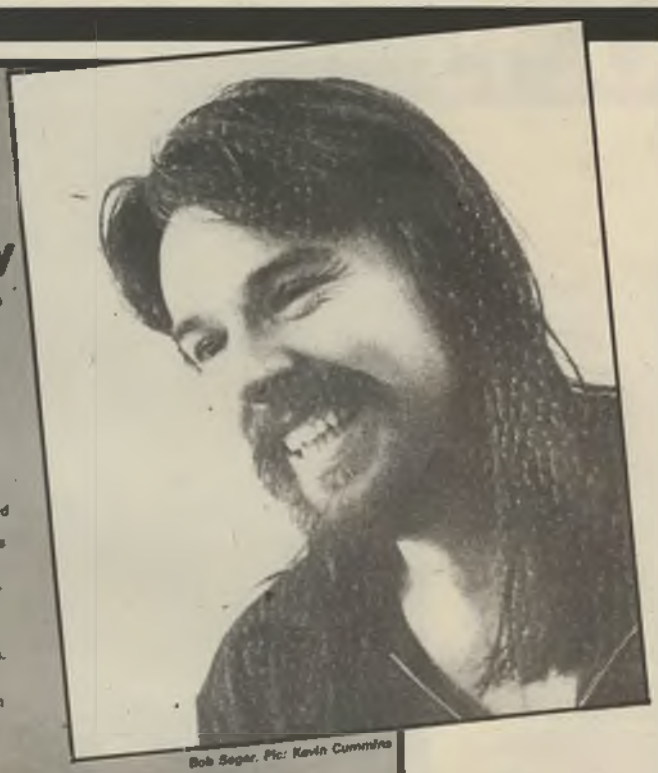
'Fire Lake', the current single, uses the curiously effective juxtaposition of Seger's gravel-voice with Eagles harmonies to colour the kind of song a retired Hell's Angel might reminisce to of an evening — once again, Seger's obsession with the lost freedom of youth verges on the maudlin.

It's this obsession which characterises the album as a whole (note the title), and while it might finger the pulse of present-day America to a profitable extent, Seger's middle-age dread seems a trifle premature at 34. If Seger's heroes — Chuck, Bo, Little Richard, Jerry Lee — can grow old far from gracefully, there's no good reason why he shouldn't do the same.

God knows, it can't just be the *money* any more.

So what about an album full of hard-edged nasty beasty things, Bob? Eh?

Andy Gill


Bob Seger. Pic: Kevin Cummins

VARIOUS
Vaultage '79 *(Attrix Records)*
ANOTHER breath of fresh air from Brighton, 'Vaultage 79' features two tracks each from six South Coast bands.

As befits the scene of the action, the album opens with mod: The Vandalls play proficient, pretty tunes that would be watered-down Jam were it not for the unconvincing and inexperienced male misogynist lyrics that Weller would never have written.

I fell in love with The Chefs whose sparse sound is stringent and ethereal with direct percussion, barely perceptible bass, gentle, jangling guitar and cold, clear vocals. During 'You Get Everywhere' the girls voices are detached and disconcerting, swooping smoothly round the song to blend briefly with those of the boys. And for 'Food' the boys stand around quietly harmonising while the girls take the tune.

At first I thought The Golinski Brothers had unearthed a gem in 'Bloody'. It paled after several plays but certainly not enough to erase it entirely. It's a world-weary, tawdry teenage whine with sleazy, sardonic sax shuffling miserably behind the tune. Unfortunately 'Too Scared', their second track, rushes like a lemming at extinction and bathes in bathos for hours. Or so it seems.

The Lillettes first track is an awkward, engaging mixture of Monkees and Buzzcocks. But track two, 'Nervous Wreck', is better; it has buried, exuberant bass, gauche guitar and the song itself sounds so raw you can still see the seams in the chord changes.

'Soundcheck' from Ijax All Stars has a touch of 2-Tone and an interesting texture that incorporates mournful mouth-organ added to assorted clicks, rattles, whirrs and faint, intriguing whistles. 'Ragged Rumble' is fairly regular reggae that, despite a resonant rhythm, is unable to retain interest for the full length of a relatively long track.

Woody and the Splinters' 'I Want You To Be My Girl' is possibly a joke; on reflection, it isn't. In any case it's plainly painful: jarring, jolly pop that sets one searching for excuses not to sit through it. 'I Must Be Mad' is marginally better. But someone ought to take the singer to one side and suggest he see a therapist for that aggravating pseudo-stutter. I've just remembered who he thinks he resembles: Geldof gets away with it; Woody does not.

Still, these are minor criticisms for a collection that incorporates a fairly diverse selection of styles, almost all of which give pleasure. And if '79' isn't quite vintage Vaultage, it's still an invigorating album.

Lynn Hanna

THAT DRIVING BEAT
RED BEANS & RICE
AVAILABLE NOW
CHIS 124 chiswick

MARK ANDREWS
and the Senta

JR WALKER & ALL STARS
Road Runner/Shotgun TMG 691

THE MYSTERE FIVE'S 1st Single
'SHAKE SOME ACTION'
c/w 'NO MESSAGE'
Get it now . . . from
ROUGH TRADE AND YOUR LOCAL RECORD SHOP
ON FLICKNIFE RECORDS

OUT NOW
DARK ENTRIES
SINGLE ON 4AD RECORDS
PIC SLEEVE

bauhaus

FROM "A WHITER SHADE OF PALE," MATTHEW FISHER HAS GROWN IN STRENGTH.

Matthew Fisher's talent is easy to recognise, just as his keyboard contribution to "A Whiter Shade of Pale" is easy to remember. Matthew's connection with Procol Harum goes beyond his participation in their world-wide success, he also produced "A Salty Dog," which is generally considered to be the group's finest album. Since then Matthew has produced three albums by fellow ex-Procol member Robin Trower and pursued his own solo career. On his first Vertigo album he's joined by some of England's most respected musicians, among them Tim Renwick, Dave Mattacks and Mick Grabham. Matthew Fisher arrived a long time ago, this album proves he's here to stay.

ALBUM 919 8652

marketed by phonogram

VERTIGO

THE BEAT

12 inch dub of the new single

Double A side:

"Twist & Crawl"

c/w

"Hands off... she's mine"

available now

On

GO-FEET RECORDS

FEET 121

Keeping track: Dennis Bovell

Dennis Bovell's skeletal dance

BLACKBEARD
I Wah Dub *(EMI/More Cut)*

TIME was I thought of dub as arcane music, lauded by aficionados of Jamaican sounds but little known to those who, like me, were outside that lucky coterie. A blinkered view, no doubt; but it was never played on the radio so, unless you had a dub-wise friend, your only chance to hear the music was to buy it — an expensive way to delve when you weren't even sure where to begin.

Thanks chiefly to partisan writers like Penny Reel and Vivien Goldman, the rock press has, bit by bit, provided a basic map of reggae so that even a lazy baldhead like me has been able to locate the delights that lurk in the work of producers like Lee Perry, King Tubby and Joe Gibbs.

Recently, too, techniques taken from dub have infused a wide range of exploratory pop — from PIL to The Flying Lizards, Scritti Politti to Cabaret Voltaire — to an extent that suggests it will be a dominant influence on 1980's best noises.

One man at the centre of this mingling of musics is Matumbi's Dennis Bovell who last year was largely responsible for the sound of The Slits' 'Cut', The Pop Group's 'Y' and Linton Kwesi Johnson's 'Forces Of Victory'. And who, in dubwise guise, rejoices in the handle Blackbeard.

"I Wah Dub' is his latest release, an album packed with marvellous music.

Dub requires many sensitive skills and Bovell is master of all. He strips a track to its bare bones with incisive care or fades in an insanely attractive snatch of melody with acute poise; everywhere, he's the epitome of deftness and precision. He also ensures that a solid rhythmic core is pumping constantly to take listeners across the record's heart-stopping spaces — listen to the canny use of echoed beat that shuttles you through 'Steadie'.

One of 'I Wah Dub's' assets is that Bovell's gloriously heavy bass not only carries the rhythm but often does so with remarkably tuneful phrases. 'Oohkno' and 'Reflections' are the prime cases — 'Oohkno' with the assistance of a deep-voiced organ while on 'Reflections' the bass duets superbly with a splintery, swirling keyboard pattern from Aswad's Tony Robinson.

Bovell is well served by all his guest musicians — check Julio Finn's tender harp on 'Steadie' or Nick Bailey's chomping polymoog on 'Electrocharge' — but most notably by Aswad drummer Angus Gayle whose delicate, intricate percussion prickles and tickles the beat with fizzy finesse.

'Nough' takes its rhythm from Errol Dunkley's 'Little Bit Different' and has Bovell speeding and slowing tapes to create unsettling 'vocals' that, for all their garbled incoherence, are strangely moving. Elsewhere, he throws in a few aural jokes — one I guarantee will make you JUMP — indulges in a little gentle freakiness on 'Binoculars' and compiles intriguing collages of everyday noise (bells, running water, snores) that lead into each track. Others have taken this device right over the top but Bovell is too imaginative for such lapses. In fact, the whole album resonates with laconic restraint, an almost pastoral feel.

'I Wah Dub' can be used as cool, swaying relaxation, or probed for the subtle treats that arise from Bovell's several arts of deconstruction. Spin this next to 'The Return Of The Durutti Column' for a startling, refreshing, wholly pleasurable entry into 1980.

A few more gems like these, and singing will be out of fashion.

Graham Lock

NARADA MICHAEL WALDEN
The Dance Of Life
(Atlantic)

THIS LP would be a sight easier to review if it wasn't so heavily swaddled in Chimnoy propaganda. The inner sleeve batters us with blessings and sincere salutations and includes a handful of addresses where we can all scribble off and find eternal bliss. Heck, even the badge that Michael wears on the cover is "copyright Sri Chimnoy 1977".

I don't want to review his perversion, but if you're going to hardsell it like that it's hard not to feel the music is merely a bait to suck you in.

It's all so perfect, too, as though the whole working outfit are strumming away, grinning like idiots and generally being 'high' and 'laid back' at the same time. Musically it's a little like the late Moon might have sounded had they been afforded an LA production number — though that would have removed any teeth present for sure, and anyway Narada has but a tenth of Noel McCalla's vocal range.

Q: Can you swallow any more Los Angeles anaesthetic?

A: No Sri, bob!

Devadip Danny Baker

Objects of new value

VARIOUS
Objectivity: The Object Singles Album
GROW-UP
The Best Thing
SLIGHT SECONDS / THE MEDIATERS / PICTURE CHORDS
Waiting Room
(All Object)

MANCHESTER'S Object label has never stopd out like its zippier counterparts Fast and Factory despite dealing equally distrustfully with as much diversification. Its reputation is 'folky', its image faceless.

'Objectivity' collects together the seven deleted Object singles of the last 18 months — i.e. every 45 except the two enduring, volatile Passage EPs — and if it gives an incomplete picture of the label's reflection of post punk development then 'The Best Thing' and 'Waiting Room' more than make up.

The jagged, jazz-warped pop of Steve Solamar's Spherical Objects opens and shuts the compilation: with 'The Kill' and 'Seventies Romance' plus B-sides: four flexible, distinctive songs that are simultaneously obscure yet accessible, and peculiarly pleasurable.

Steve Miro and the Eyes are a quartet who play similarly squint-eyed pop, but boppier and lovelier. The gorgeous 'Dreams Of Desire' and the riveting 'Up And About', plus equally provocative B-sides, reveal a prim but improper pop sensibility that is a long way west of The Undertones or B-52s but deserves to catch on as much.

Grow-Up's insidious EP is cut in half: three silly-serious songs, each just over a minute, each sweetly satisfying, exotically eclectic. Alternoman Unlimited's indulgent 'Facade' and The Warriors' more pointless 'Martial Time/Martial Law' are musical doodles by Object manager Steve Solamar plus combinations of Eyes and Objects: a little too much to take, a mite upsetting.

These two songs weaken what is otherwise a worthwhile composite, but they also complete an accurate picture of the first part of Object's erratic development. It is duly presented, severely uncommercial and atrociously packaged, and all this unfortunately compounds Object's problems.

Grow-Up's LP 'The Best Thing' is not only extremely commercial, it's a record of mellow, sublime magic that extends the terse sound of the EP to a brilliant, luxurious level.

Grow-Up's sound is a sort of ingenious, sax-propelled chamber pop, of the Ayers/XTC English eccentric line, but it also holds the melancholy depth and sauce of Brechtian cabaret, the twists of Beefheart, the ambiguous tension of Lou Reed's 'Bells'.

The group — John Bisset-Smith (vocals/guitar), Steve Brown (bass), Billy John MacDonald (drums), Richard Westwood (saxophone) and Steven Westwood (trumpet) — have invented a whole new delirious pop world. Grow-Up fracture tradition, push out and bend into new spaces but keep it light, snappy and appealing. 'The Best Thing' is not only Object's greatest release, but a record that is up there with the obvious Mancunian biggies.

If Grow-Up have the potential to shatter Object's minor role, then the 'Waiting Room' LP emphasizes how seriously the label deserves to be taken. It throws together three of the more challenging groups featured on last year's ambitious, ignored 'Manchester Collective' record. Slight Seconds, Picture Chords and The Mediaters sketch between them a pertinent picture of how, why and where underground rock has developed in the wake of the Pistols and Gang Of Four.

The three groups keep it simple and sparse, but try for deeper textures, odder structures, different rhythms, reasons and targets. The music is grammar school articulate, late-teen, post-punk. More about predicament, nightmare, acne existentialism, effete martyrdom and bedroom experimentation; less about dole, environment and street violence.

The five Mediaters are as fresh-faced, unrelenting and miserably intimidating as A Certain Ratio. In five hypnotic three-minutes-and-under songs, they belligerently expose their suffering, annoyance and anxiety through a stern, exhaustingly anti-rock new rock noise that can be as beautifully extreme and agonising as the modern teenage living death they describe.

Young, wild and suicidal. Know the feeling.

Picture Chords share the second side, and their thirteen-minute 'A Cause Des Voisins' doesn't soften the going at all. 'Voisins' is split into two parts by a mother's understandably harassed holler during some bedroom rehearsal: first part animated, unwashed Raincoat textures smeared with discreet synthesiser, second part absurd disfigured abstract-'80s blues. Picture Chords lie on the amiable, almost burlesque side of pretension.

The territory Slight Seconds grimly define and defile on side one is no less cheerful or oppressive — an ordeal or an experience. Yet Slight Seconds' problematic dirges, bitter outbursts and bruised moanings are effective criticisms of the world's unremitting and unresolving conviviality. Seconds are like a harrowing and conceited Swell Maps, like early Wire disappearing into a hellish void. Appallingly appealing.

'Waiting Room' is an immodest record. The groups want space — not all the space, but some of it. In return they offer new questions, not old 'answers'. But the music, the ideas, the sarcasm, even the excruciating privacy of it all, deserves as much attention — more! — than the mass of records which slickly perpetuate those complacent rock myths that will 'solve' all.

Object's obscurity is an indication that people care far more for the routine and the myth.

Paul Morley

"The train for 1980 is running approximately two months late. We apologise to passengers for the delay..." Slight Seconds kill time with another angst-giving BR cuppa.

SYLVAIN SYLVAIN
Sylvain Sylvain *(RCA)*

SYLVAIN SYLVAIN just can't seem to escape from The New York Dolls. He's trying — he's trying real hard — but he can't quite scrape off all that superficial gloss or shake the last of the glitter from his hair. A jaded rock 'n' roller he has become.

He is fat, padded almost, as he poses across his album sleeve, a ridiculous expression stuck just so on his oh-so-bored-and-I've-done-all this-before- visage. The inside sheet depicts him trying for the Gene Vincent-style rock 'n' roller ideal and the vinyl reflects the same. But it's all too contrived, too plastic.

Sylvain tries to capture the original '50s feel, but finds it impossible 30 years on. No matter how tight the arrangements and playing, none of the songs has any heart. They fail to convince.

'14th Street Beat' is the only exception, perhaps because Syl is singing about his native New York. The subway sound effects (courtesy of 14th Street station, BMT line) add to the authentic rhythm. The fast, dancing enthusiasm is infectious, a reflection of the city, always moving, sharp and on the ball. But then Syl lets it slide into 'Deeper and Deeper', a sleepy croon that kills all feelings of life lingering from the previous track.

The album lacks inspiration, authenticity and enthusiasm. It is neither '50s nor '80s, and shows only Syl Sylvain, not so much self-indulgent as complacent — directionless even.

Put this album on the turntable and the stylus'll find its way from beginning to end — but don't expect to find anything on the way.

Deanne Pearson

UK SUBS warhead

out now
new single.

Comes in special sleeve and limited edition in brown vinyl.

THERE'S A BURNING SUN
AND IT SETS IN THE WESTERN WORLD
BUT IT RISES IN THE EAST
AND PRETTY SOON
IT'S GOING TO BURN YOUR TEMPLES DOWN

Ask for GEMS 23

Marketed by GEM Records & Tapes

Gleaming hits — but no heart

Gwen Dickey pic: David Wainwright

ROSE ROYCE
Rose Royce Greatest Hits
(Whitfield)
FRANKIE VALLI
The Very Best Of Frankie Valli
(MCA)

SOME of the words on the first track of 'Rose Royce Greatest Hits' succinctly state the album's ethos: *"Just a moment of pleasure"*.

This music is a machine to make your feet move: the sound is the sum of its shiny, glassy surface. And, like the cold metal rose on the cover, it exerts an inorganic attraction.

The 'Dancing Side' in general achieves its objective. Starting with the familiar soft flashes of sound on 'Is It Love You're After', it glides into the devastating cool of 'Car Wash'. The bass then plunges smoothly through the insubstantial shimmer of 'It Makes You Feel Like Dancin',' the tracks running on automatic pilot through 'Do Your Dance', 'First Come, First Serve' and 'Put Your Money Where Your Mouth Is', only shuddering to a standstill at the premature inclusion of 'Ooh Boy' which, if encountered on a dance floor, is likely to leave you wiggling glumly, wishing you had said you'd sit this one out.

The 'Romancing Side' is less successful. The highlights are the stylised self-pity of 'Love Don't Live Here Anymore' and 'Wishing On A Star' in which Gwen Dickey's pure, distant voice evaporates into a high, slowly clouding sky of instrumentation. The rest is snoozy, dozey stuff: an entire side dedicated to relationships that's marred by no blemish of messy emotion and left me so stupefied I had barely the strength to switch it off.

Compared to Rose Royce's carefully cliched style in which any sign of sweat would be regarded as a vulgar admission of human frailty, Frankie Valli is obviously struggling.

His collection opens with the sugary strings and clumsy cabaret arrangement of 'Passion For Paris', his latest offering, which is determined to go disco even if it expires in the attempt. 'My Eyes Adored You' is still sickly slush that's a thousand miles from fragile, awkward adolescent lust. 'Grease' is daft and dated. 'Swearin' To God' with its officious arrangement and hackneyed, hand-on-heart sentiment, 'Our Day Will Come', 'Can't Take My Eyes Off You' and the overblown epic 'To Give The Reason I Live' sound soggy, seppy and incongruously ancient.

'The Sun Ain't Gonna Shine (Any More)' doubtless unearths countless memories for anyone who was smooching round dance floors during its era, but there is one song that survives ten years intact. The album ends with two minutes fourteen seconds of exhilarated, evanescent, sparkling spontaneity that has strident, yapping female vocals, a tinny, thumping piano and blasts of brass over which Frankie maintains a tenuous control until everything starts shouting and he's finally submerged, still asserting *"Woah, yeah"* beneath a fast-rising tide that's still crazy after all this time. In retrospect, 'You're Ready Now' shames the safe insincerity of the entire album.

Lynn Hanna

SOCIAL SCIENCE: A QUESTION OF CHOICE

Survey the options in this degree

Our BA (Hons) Social Science degree (CNAA validated) is for those who prefer a flexible approach to the study of social science which, while not 'applied', will be generally relevant to a wide variety of occupations

During the three years the choice can be made to specialise in **Social and Economic Studies** or **Social and Legal Studies**.

To enter the degree programme two A levels are required, but alternative qualifications or experience will be considered

For details write to John Lockwood.

HULL COLLEGE OF HIGHER EDUCATION
Dept. 287, FREEPOST, HULL HU6 7BR
Tel. (0482) 42157 during office hours on weekdays

No stamp required

IMPORTS
by Fred Dellar

AN American-Greek, **Johnny Otis** was raised in a West Coast ghetto area. Black musicians were his heroes, Ellington and Basie his gods.

When he became a drummer he edged in as sideman with various black bands during an era when interracial outfits were almost unheard of, eventually forming his own R&B orchestra and signing Bill Doggett as pianist-arranger. In '45 he had a monster single in 'Harlem Nocturne', a bluesy instrumental that was hailed as R&B but in fact sounded pretty much like the Hollywood 'Big City' themes that owed their lineage to Alfred Newman's classic 'Street Scene' of 1933. Interestingly though, the B-side of 'Nocturne' was 'Round The Clock', sung by bluesman Jimmy Rushing, the title possibly hinting at things to come. From there, things got (musically, at least) better and better, as Otis cut sides with The Robins vocal group (featuring Bobby Nunn of The Coasters and 'Charlie Brown' fame) and a 13-year-old kid known as Little Esther Phillips. Later he was to pre-empt Bo Diddley with 'Willie And The Hand Jive' and even gain an international success with a revamp of the 1921 song 'Ma, He's Making Eyes At Me'.

But it's his early stuff, the important sides he made during the years 1945-50, that are now officially available on album for the first time, the LP in point being **'The Original Johnny Otis Show'**, a marvellous **Savoy** double-helping. One of the most potent roots-of-rock offerings to head our way of late, it should spark off those "Was Haley the original Great Pretender?" arguments all over again. Tune in to Otis' 'Boogie Guitar', a truly rocking item cut as long ago as 1949 and you'll see what I mean, nudge, nudge.

Certainly one can relate the title of **Dr Strut's 'Struttin'' (Motown)** to some of Johnny Otis' R&B instrumentals. Strut's David Woodford offers chops-a-plenty tenor upfront, while Kevin Bassingson, the band's keyboardist, moves in like son-of-Doggett to the rear, all church'n'blues, tasty even yet. Unfortunately, Dr Strut, a six-piece rounded out with guitar, bass, drums and percussion, doesn't head down the right avenues during the rest of album's playing time, too often opting for the clever-clever but ultimately bland approach, with Woodford multi-saxing like Tom Scott on heat.

Same thing goes for **The Watsonian Institute's 'Extra Disco Perception' (DJM)**, which, despite the horrors implied in its title, proves to be a pleasant amalgam of disco, MOR and good old-fashioned swing. Mainly instrumental — the opening 'New York, New York,' sung by Randy Redman and Jonathon Wilson, being the only true vocal item — the band generally offer the riff and little else but the riff. Mentor Johnny 'Guitar' Watson helps out on keyboards as hornmen Fowler, Wing and Fowler provide most of the excitement. And though things pan out more Roseland than Apollo, the band sound as though they're enjoying themselves and manage to communicate.

Maybe DJM could try the 'Lil Sis' and 'Disco Party' cuts as a 12" single. That's all I'm prepared to say — further advice comes at a higher rate!

STIFF LITTLE FINGERS

PLUS SUPPORT

BRISTOL COLSTON HALL
APOLLO THEATRE, MANCHESTER
GAUMONT THEATRE, SOUTHAMPTON
ODEON THEATRE, HAMMERSMITH
CARLISLE ASSEMBLY HALL
ODEON THEATRE, EDINBURGH
CAPITOL THEATRE, ABERDEEN
APOLLO THEATRE, GLASGOW

MCP presents

PAT TRAVERS BAND

Special Guest

Girl

CITY HALL, SHEFFIELD
CIVIC HALL, WOLVERHAMPTON
ODEON THEATRE, HAMMERSMITH
APOLLO THEATRE, MANCHESTER
ODEON THEATRE, BIRMINGHAM
CITY HALL, NEWCASTLE
APOLLO THEATRE, GLASGOW

ARCHITECTS CAN HELP CONSTRUCT A BETTER WORLD

Are you ready to build a career for yourself?

You need commitment and determination to complete five years of study, but on this course you have considerable freedom of choice to base your work on such projects as HOUSING, ALTERNATIVE TECHNOLOGY, LANDSCAPE AND LANDUSE, URBAN DESIGN, RURAL PLANNING Etc. Within a series of nine specialist areas you can construct your own educational programme.

On successful completion of the first three years you are awarded a **BA in Architecture** (CNAA validated) and after five years you receive the **Diploma in Architecture** which is recognised by the Royal Institute of British Architects.

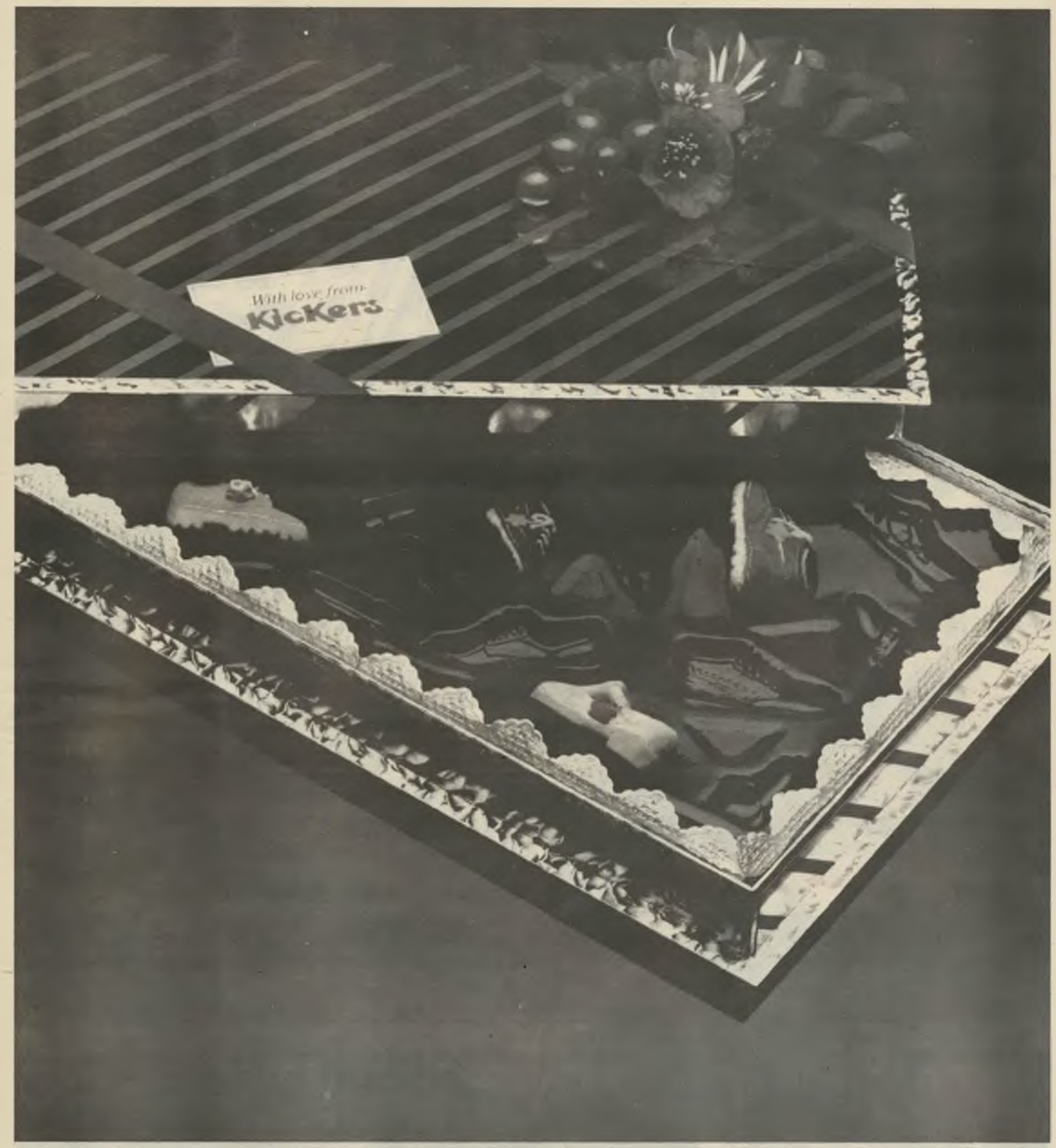
You are able to register as an Architect after a further two years of successful practice.

To start you must be at least 17½ with 2 A levels, but equivalent qualifications or experience will be considered

Contact Jim Low (Degree Course) or Geoff Whittlestone (Diploma Course)

HULL COLLEGE OF HIGHER EDUCATION
Dept. 288, FREEPOST, Hull HU6 7BR
Tel (0482) 26938 during office hours on weekdays

No stamp required



KicKers

the original french jeans boot

KICKERS SHOPS 331 Kings Road, SW3
176 Kings Road, SW3. 181a Brompton Road, SW1
66 South Molton Street, W1 42 Kensington High Street, W8
At all branches of Jean-Jeannie
London Bamboo NW11, Capital Collection, Hounslow Kings Edgware Derbers W1 & W8 Granster E16, Granster W1 Granster E15, Granster E6 Fenwicks, Brent X Harrods Jean Station N13 Kate One SE3 Les Jeans SW11 Nuck Nack W1 Honey Jeans W1 Unique Jeans W1 Westerner W1 Trading Post W1 Westerner SW15 The Trading Post NW11 Jean Station N8 Jean Station N10 Jean Station Enfield Town Hom Shops W8, Hom Shops N13 O.H. Evans W1 Bernards W2 **Altrincham** Kaiser Bill, Allsports. **Ashton-on-Lyne** Allsports **Aylesbury** Stamper Jr. **Barnstaple** A.J. Watts **Bath** Lerleys Ranch House, Fenwick **Bedford** Burrs **Birkenhead** The Gear Box **Bishops Stortford** Buckinghams **Blackburn** Michael Anthony **Blackpool** Vernon Humpage, Peedle Shoes **Bournemouth** Gentry Clothes, Woodside Leisure West, McQueens **Brillington** Cair & Marine, F.E. Gray **Brighton** Detrum Den, Jean Market, Lady B, Buckinghams, Subway, Target **Birmingham** The Trading Post Cloggs, The Gang, Guys & Dolls **Bristol** Fenwick, Head on Fashions **Bradford** Manstyle Shoes **Bromley** Fringe Benefits **Bury St. Edmunds** Scruples **Camberley** Huggy Bear **Cambridge** Jeans Burlington **Cheltenham** Butterscotch **Chester** Jack Toner **Chester-le-Street** Jacksons **Cirencester** Hayward & Oliver **Darlington** Ridas Shoes **Derby** His & Hers **Doncaster** Jeannery **Dover** Mickey Finn **Dudley** Kornfeld **Dunstable** Keslong & Cook **Exeter** Du Barry **Falmouth** Jeans **Folkestone** Mickey Finn **Frinton-on-Sea** Guys & Dolls **Gateshead** A.P. Footwear **Gosforth** Just Kidding **Grimsby** Hobo Jeans **Guisborough** Swaledale Shoes **Harrogate** Pearsons **Halifax** Crabtrees **Hartlepool** Jacksons **Hatfield** V. Burr **Hebden Bridge** Crabtrees **Hemel Hempstead** Gallet **Horley** Joanna Grey **Huddersfield** Nevoda **Hull** Prem **Ilkley** Zipper **Ilford** Jean Wagon Plus **Keighley** Natural Hide **Kingston-on-Thames** Jolf Juniors, Sport Set **Knutsford** Beaugenie **Leamington Spa** Tramp **Leeds** Boodle Am, Charles Clinkard, Guys & Dolls, Jeannery **Leicester** Just Jackie **Letchworth** V. Burr **Lincoln** Top Man **Liverpool** Rocky, Derbers, Cloggs, Close Encounters **Loughton - Essex** Sams Junction **Luton** Stampede **Manchester** Derbers, Feet First, Zap, Cloggs, Allsports, Top Man, Guys & Dolls, Jeannery **Middlesbrough** Charles Clinkard, Reuben Shoes, Jacksons, Manstyles Shoes **Middleton** Loole International **Milton Keynes** Stampede, Guys & Dolls **Morecambe** Joseph Nelson Peedle Shoes **Newcastle** Fenwicks Charles Clinkard, Top Man, Jacksons **Newquay** Bilbo Surf Shops **Northallerton** Charles Clinkard **Northampton** Freddy Bears Picnic **Norwich** Buckinghams **Nottingham** Billy The Kid, Derbers, Guys & Dolls **Oldham** Paul Brookwade, A.H. Salter **Oxford** Terracotta **Penrith** John Guest **Plymouth** Cindy, Stuart Marsh **Portsmouth** Squires, Subway **Ramsgate** UFO **Reading** Roys Family Pants **Redcar** Bertons **St. Albans** Knee High **St. Austell** Alias South **St. Ives** Sah Western, Take Cover, The Great Escape **Salisbury** McQueens **Sevenoaks** Hands **Scarborough** Anthony Gordon **Saffron Walden** The Shoe Box **Sheffield** Jally, Jeannery **Slough** Squires **Southampton** Squirrs **Southend** Walkers **South Shields** Reddicks, Jacksons **Stockport** Allsports **Stourbridge** Hannah Daniels **Stratford-on-Avon** Flyz **Street** W.T. Crocker **Sunderland** Lyns Shoes, Marcelle **Sutton** Westerner **Sunninghill** Michael Cheil **Sutton-on-Sea** A.R. Hoyle **Swindon** Oxford & Bristol Shoes **Tenby** Sutton Charles **Truro** Jeans **Warrington** Guys & Dolls **Wetherby** Stampede Trading **Weymouth** Market 65 **Wilmslow** Allsports **Windsor** Michael Cheil **Worcester** Number One Boutique **Worthing** Insteep, Squires **York** Mandache, Casa & Marva, Nevoda, Burton, Balzac **Aye** Body Cell **Aberdeen** Pairs **Dunfermline** Burton **Dumfries** Barbours **Edinburgh** Burnet & Co., First Base, Silver Star Jean, Gaman, Supermore **Glasgow** Francis Clothing, Gavin Crawford, George Hargan, Slack Shack, Superstore, Top Man, Silverstar **Inverness** Pave **Colwyn Bay** Private Locker, Bird Cage **Aberaeth** Sundance Shoes **Llandudno** Bones **Newport** Bone Jogs, Floyd Clothing **Prestatyn** Edwards **Pwllheli** Alcatraz **Rhyll** Edwards **Swansea** OK Jean Co.

Ballymena McKillens Footwear **Bangor** Wrights Shoes **Belfast** Gentry, Legg & Co., Alcatraz, Rogan Bros., Trampas, John Frazer **Coleraine** Bishops Footwear **Cookstown** William Thompson **Drogheda** Connollys Footwear **Glengormley** Wrights **Larne** Bobby Lyttle **Magherafelt** Thompson **Lisburn** Gordon Clarke, Wrights **Lurgan** Peter Kelly **Portadown** J.R. McMahon, Cordoners **Cork** The Gap, Drummys **Dublin** Alias Tom, Brown Thomas, De Gee, Fitzpatrick Shoes, Graham Shoes, Trash Boutique **Dundalk** Lees Shoes **Douglas - Isle of Man** Paraphanalia **Jersey** Belgoso

This is just a selection of the many Kickers stockists throughout Britain. For the address of your nearest stockist, write to Kickers at 84-86 Cartmath Road, London SW6

STIFF LITTLE FINGERS

AT LEAST £1.00 OFF LIST PRICE

FREE POSTER
100cm x 70cm LIMITED OFFER

CHR1270
1-9-8-0

STIFF LITTLE FINGERS.
NOBODY'S HEROES.
THE SECOND ALBUM.

IT'S AT Virgin RECORDS & TAPES

THE VIRGIN MEGASTORE, 14 OXFORD ST. W1
(Nr. Tottenham Court Road) Tel: 580 6177 Tickets: 631 1234

London
9 Marble Arch W1
Tel: 01-262 6985
Oxford Walk
Tel: 01-580 7066
150-154 Oxford Street W1
139 Notting Hill Gate W11
Tel: 01-221 6177
Brent Cross NW4
Tel: 01-202 7315
62-64 Kensington High St. W14
Tel: 01-937 8587

Birmingham
74 Bull Street
Tel: 021-236 9432

Brighton
5 Queens Road
Tel: 0273-28167

Bristol
12 Merchant Street
Tel: 0272-290499

Cardiff
6/7 Duke Street
Tel: 0222 390 418

Coventry
11 City Arcade
Tel: 0203-27579

Croydon
12a Suffolk House
George Street
Tel: 01-686 3566

Edinburgh
18a Frederick Street
Tel: 031-226 4042

Leeds
145 The Briggate
Tel: 0532-449791

Liverpool
169 Market Way
St. Johns' Centre
Tel: 051-708 0366

Manchester
Arndale Centre
Market Street
Tel: 061-834 7204

Milton Keynes
59 Silbury Arcade
Tel: 0908 660404

Newcastle
10 12 High Friars
Eldon Square
Tel: 0632-612795

Nottingham
21 Clumber Street
Tel: 0602 40095

Plymouth
105 Armada Way
Tel: 0752-60435

Sheffield
137 The Moor
Tel: 0742-20929

Southampton
16 Bargate Street
Tel: 0703-34961

Swansea
34 Union Street
Tel: 0792-51499

UP TO £2.00 OFF THE VIRGIN TOP 60 ALBUMS

Dude as a doorknob

IAN HUNTER
Shades Of Ian Hunter *(CBS)*

IAN HUNTER is a dude with no dress sense, an intellectual with no schooling, and a poet with little discipline.

His flaws are his greatest asset, so he's a magnificent failure. If he was a success, he'd be a nonentity.

This compilation covers the years when he sold the most records, and there's no doubt his hit singles are the least interesting songs here.

'All The Young Dudes' is the song that turned Mott the Hoople into pop stars, but it was written, arranged, and produced by David Bowie, and would be better place on a Bowie retrospective.

As for hits that were Hunter's own work, songs like 'Roll Away The Stone' and 'Saturday Gigs' sound like poor attempts at chart manipulation. Disposable pop pap.

The strongest Mott songs present are mostly old album tracks, like 'I Wish I Was Your Mother,' a sardonic romantic ballad — though 'All The Way From Memphis,' Hunter's account of the rock process, notches one up for the singles, that distinctive voice spitting out insights with deadly panache.

Even better, though, are tracks from Hunter's first solo album, recorded with Mick Ronson. A mere three songs are included: 'Once Bitten, Twice Shy,' '3,000 Miles From Here,' and 'I Get So Excited.' Hunter has never been on better form. He sounds personally involved with the songs, and provides terse authoritative vocals. Equally, no doubt thanks to Ronson, the studio band is firmly under control, never wasting a note.

Pic: Stevenson.

"This bloke's onto me. What else can I do wrong?..."

In contrast, a whole side of this double album is taken up with some truly appalling lash-ups courtesy of Queen's producer Roy Thomas Baker. Hunter did an album called 'Overnight Angels' with Baker, and whatever merits Hunter's songs may have had, they were lost in the bombastic production.

Thankfully, he's now back with Ronson, and we can expect a live set that roams back over his entire career. That sounds like a better bet than this uneven selection.

Bob Edmands

AXE
Axe *(MCA)*

TYPICALLY daft wrapping, HM style — cosmic hatchet shattering glass on its front side, mystical gimmickry on its backside — isn't all that's hackneyed here. Axe are five veteran pomp-rockers from Florida, USA, now trying to haul the dead (and I do mean dead) weight of their musical moribundity over to this country. We could do without them.

The Axe album is so stagnant, orthodox and humourless, it might almost be satirical — but alas, just one glance at the dour, earnest faces glaring out of the band's picture is enough to kill any such notions.

Unfortunately, they mean it man, and must be taken at face-value.

Opening with the challenging proposition that 'Life's Just An Illusion' (I'm not making this up) they quickly prove it can be an uncomfortably solid illusion just the same, oppressing the senses with bulldozer refinement. Shrill solos and boorish powerchords queue up one after the other in miserable procession like penitents at the confessional.

High production is the order of the day, with close vocal harmonies its keynote — these being taken by men called Bobby Barth, Michael Turpin, Michael Osborne and Edgar Riley Junior. We could do without them.

Paul Du Noyer

The best thing to happen to Coventry since Lady Godiva

We take a fascinating look at the Rock City of the Year. Home of the Specials and Selecter, Coventry's changing fast. We check out the studios, gigs and garages. Is there another New Wave breaking or is the tide simply turning? Read the news behind the notes this week and every week in:

MUSICIANS ONLY

...plug in and read. Every Wednesday. 20p

THE SINGLE
RUNNING FREE EMI 5032

CATCH 'EM ON THE JUDAS PRIEST TOUR.

MARCH

9 BRISTOL Colston Hall
10 MANCHESTER Apollo
11/12 SHEFFIELD City Hall
13 LEICESTER De Montfort Hall
14/15 HAMMERSMITH Odeon
16 SOUTHAMPTON Gaumont
18 ABERDEEN Capitol
19 EDINBURGH Odeon
20 NEWCASTLE City Hall
21 NEWCASTLE Mayfair
22 GLASGOW Apollo
23 DEESIDE Leisure Centre
25 STOKE Trentham Gardens
26/27 BIRMINGHAM Odeon

LIVE PAGE

01-261 6153

marquee

90 Wardour St., W.1 | 01-437 6603

OPEN EVERY NIGHT FROM 7.00 pm to 11.00 pm
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thur 6, Fri 7, Sat 8 Mar (Adm £2.00)
THE CURE
PLUS FRIENDS + IAN FLEMING

Tue 11th Mar (Adm £2.00)
SLADE
PLUS GUESTS + JERRY FLOYD

Wed 12th Mar (Adm £1.25)
THE PHOTOS
PLUS SUPPORT + JERRY FLOYD

Sun 9th Mar (Adm £1.00)
PASSION
PLUS AU PAIRS + MANDY H

Thur 13th Mar (Adm £1.00)
T.V. SMITH EX ADVERTS
PLUS GUESTS + IAN FLEMING

Mon 10th Mar (Adm £1.00)
THE PLANETS
PLUS SUPPORT + JERRY FLOYD

Fri 14th Mar (Adm £2.00)
MATCHBOX
PLUS FRIENDS + IAN FLEMING

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

The NASHVILLE

FULLERS TRADITIONAL ALES
OVER 30'S ONLY
CROMWELL RD., NORTH END RD. W14
WEST KENSINGTON TUBE (BUS 60/74)

Thursday 6th March £1.50
THE SEARCHERS + Baby & The Blackspots

Friday 7th March £1.50
THE SEARCHERS + Baby & The Blackspots

Saturday 8th March £1
THE VAPORS + Support

Sunday 9th March £1
AKRYLYKZ + The Act

Monday 10th March £1
GOD'S TOYS + Swinging Cats

Tuesday 11th March £1
PORTRAITS + The Expressos

Thursday 13th March £1
R 'n' B Night
THE BOGEY BOYS + Support

Beetle Bub

A DEVIL OF A DISCO

Saturday March 8th

SLADE

+ The Drill

Tickets £2.50 in advance, £3 on the door. Advance tickets Saffron Records, Trinity Street, St. Austell, Saffron Records, 2 Victoria Square, Truro, and from Virgin Records, Plymouth.

NEW CORNISH RIVIERA LIDO
CARLYON BAY, 2 MILES EAST OF ST AUSTELL OFF THE A390
TELEPHONE PAR (072-681) 4261

Beetle Bub

A DEVIL OF A DISCO

Saturday March 15th

STIFF LITTLE FINGERS

+ Another Pretty Face

Tickets £2.50 in advance £3 on the door. Advance tickets Saffron Records, Trinity Street, St. Austell, Saffron Records, 2 Victoria Square, Truro, and from Virgin Records, Plymouth.

NEW CORNISH RIVIERA LIDO
CARLYON BAY, 2 MILES EAST OF ST AUSTELL OFF THE A390
TELEPHONE PAR (072-681) 4261

Girl

THE BOGEY BOYS
WITCHFYNDE

ELECTRIC BALLROOM
100 CAMDEN HIGH ST NW1 (NEAREST TUBE CAMDEN TOWN)
FRIDAY 7th MARCH at 7-30
TICKETS £2.50 (INC VAT) ADVANCE ELECTRIC BALLROOM BOX OFFICE, TEL: 485 9046
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3321. PREMIER BOX OFFICE, TEL: 240 2715.
CD BOOKSHOP RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 9880

MUSIC MACHINE

CAMDEN HIGH ST. Opp. MORNINGTON CRESCENT TUBE
TEL: 01-387 0428/9

Wednesday 5th March £1.20
LONE GROOVER + The Sex Beatles + The Mice + Major B Lazer

Thursday 6th March £2
BAD MANNERS + Support

Friday 7th March £2.20
MOVIES + The Point

Saturday 8th March £2.20
*** ROLL UPS * + Wasted Youth**

Monday 10th March £1.20
SOUL NIGHT REVIVAL
STEP + 13 + Vandells

Tuesday 11th March £1.20
GOD'S TOYS + Swinging Cats + The End

Wednesday 12th March £1.20
Heavy Metal Night featuring
PRAYING MANTIS + White Spirit
+ DJ Neil Kay

Thursday 13th March

ATHLETICO SPIZZ 80

+ Headline + Wavis O'Shave
+ The Noise Toys

Pay at the door £2

LICENSED BARS - LIVE MUSIC - DANCING
8pm - 2am MONDAY TO SATURDAY
OVER 18s ONLY

BLAST FURNACE'S REVENGE

HOPE AND ANCHOR — 7.
ROCKERS — 8. BRIDGE HOUSE CANNING TOWN
STRICTLY — CLOCKWISE
MOONLIGHT CLUB WEST HAMPSTEAD — 10.
9. 101 CLUB CLAPHAM
TOUR

AGENCY: PETE LAWTON LTD 01-439 8041

DINGWALLS

RHYTHM 'N' BOOZE

THURS 6
ROCKIN DOPSIE & HIS CAJUN TWISTERS

SUN 9 BOOGIE WOOGIE NIGHT (7-11.30pm)
ROCKET 88
BOB HALL, GEORGE GREEN, IAN 'STU' STEWART, ALEXIS KORNER, DANNY ADLER, COLIN SMITH, JOHN PICKARD, MALCOLM EVERSON, WILLIE GARNETT.

WED 12
FOR ONE NIGHT ONLY – FROM JAMAICA
BARRY BROWN TREVOR HARTLY

THUR 13
PINK MILITARY

CAMDEN LOCK, CHALK FARM ROAD, LONDON NW1 01-267 4967

THE BRIDGE HOUSE

23 BARKING ROAD, CANNING TOWN, E16

Thursday 6th March 80p
FILTHY McNASTY
with Chris Thompson, Stevie Lange, Billy Kristian, Rob McIntosh, Clive Edwards + Guests

Friday 7th March 70p
JACKIE LYNTON BAND
+ The Gunners

Saturday 8th March 80p
BLAST FURNACE'S REVENGE
+ The Stops
(1st 25 people receive free Stops Single)

Sunday 9th March 70p
Q-TIPS
+ The Directors

Monday 10th March 80p
WASTED YOUTH
+ London Underground

Tuesday 11th March 80p
THE STEP
+ 50 Pop

Wednesday 12th March 80p
THE ACT
+ The Competition

Thursday 13th March 80p
SLODGENESSABOUNDS
+ The Touch

FINAL SOLUTION PRESENTS A BENEFIT IN AID OF REGEASE

DOLL BY DOLL
BAUHAUS
Z-HEADS

7.30PM, FRI, MARCH 7TH
PORCHESTER HALL
PORCHESTER RD, W.2

A Sense of Ireland

presents

RORY GALLAGHER

and his band
plus special guests

at

THE LYCEUM

Monday March 17
at 7.30 pm

Tickets £4.00 from Box Office and Virgin Ticket Machine
No postal application

ESSEX S.U. ENTS
presents
Festival Charity Concert

HOLLY AND THE ITALIANS

+ Support

Saturday 8th March

8.30pm, S. Union Dance Hall

Tickets £1.25 from S. Union, Red Lion & Parrot Records.

Enquiries. Colchester (0206) 863211

LIVE!

PHONE

01 261 6153

NOW!

NATIONWIDE GIG GUIDE

Thursday

Basingstoke Central Studios: **Landscape**
Bath Henry's Club: **Alarm Clox**
Birmingham Marcat Cross: **The Clinic**
Birmingham University: **Low 2**
Blackpool Norbreck Castle: **The Touch**
Bradford Princeville Club: **Anniversary**
Bristol Club 78: **The Recovers**
Bristol The Stonehouse: **Essential Bop**
Bristol Turnable Club: **The Mo-dettes**
Burnwood Troubadour: **The Amazing Dark Horse**
Chichester Festival Theatre: **Fiddler's Dram**
Chorley Joiners Arms: **Performance**
Coleraine Ulster University: **Dexy's Midnight Runners**
Croydon Fairfield Hall: **Chris Barber Band/Ottilie Patterson**
Derby Blue Note Club: **The Step**
Derby Kings Hall **Stiff Little Fingers/Another Pretty Face**
Dunstable Queensway Hall: **Nazareth/Samson**
Gosport John Peel **Lip Moves**
Gravesend Red Lion: **Cracked Mirror**
Henley The Place: **Ying Tong John (for three days)**
Hatfield Polytechnic: **Squeeze/Wreckless Eric**
High Wycombe Nags Head **Johnny Mars' 7th Sun**
Ilford The Cranbrook: **Blitz**
Kingston Polytechnic: **Richard Strange**
Kirkcaldy Dutch Mill: **Jim Wilkie & The Mafia**
Kirklevington Country Club: **Headline**
Lampeter University: **The Jackals**
Leeds Florde Green Hotel: **The Planets**
Leeds Peel Hotel: **Spyder Blues Band**
Leeds Polytechnic: **The Smirks**
Lincoln Drill Hall: **Elvis Costello & The Attractions/ Clive Langer & The Boxes**
Liverpool Eric's: **Eddie & The Hot Rods**
London Camden Dingwalls: **Rocking Dopsie & The Cajun Twisters**
London Canning Town Bridge House: **Filthy McNasty**
London Clapham 101 Club: **Gino & The Sharks**
London Covent Garden Rock Garden: **The Books**
London East Ham Ruskin Arms: **Bastille**
London Finchley Torrington: **Morrissey-Mullen Band**
London Fulham Golden Lion: **Charlie Airey & The Misdemeanours**
London Fulham Greyhound: **Money/Ptarmigan**
London Fulham The Cock: **Trimmer & Jenkins**
London Hammersmith Clarendon Hotel: **UB40/Weapons Of Peace**
London Hammersmith Odeon: **Tom Petty & The Heartbreakers/The Fabulous Poodles**
London Hammersmith The Swan: **Scissor Fits**
London Harrow Rd. Windsor Castle: **The Legend**
London Islington Hope & Anchor: **The Q-Tips**
London Kennington The Cricketers: **Southside**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Kensington The Nashville: **The Teardrops/Telly & The Blackspots**
London Knightsbridge Pizza on the Park: **Eddie Thompson** (for a week, except Sunday)
London Marquee Club: **The Cure**
London Oxford Street 100 Club: **Prince Far I**
London Putney Half Moon: **Rocket 88**
London Putney White Lion: **Johnny G**
London Shepherds Bush Trafalgar: **Speedball/Billy's Secret**
London Soho Pizza Express: **Oliver Jackson Trio**
London State Newington Pegasus: **The OK Band**
London Thornton Heath Prince George: **The Bunch**
London Victoria The Venue: **Spongoch**
London Waterloo National Theatre Foyer: **The City Waites**
London Waterloo Royal Victoria: **Freddy's Featwarmers**
London West Hampstead Moonlight Club: **The Expressors/The Phones**
London Woolwich Tramshed: **The Wurzels**
London W.14 The Kensington: **9 Below Zero**
London W.C.1 New Merlin's Cave: **Big Chief**
Luton College: **CO2**
Luton The Cottars: **Decoy**
Maidstone The Royal Albion: **Pacific**
Manchester Band on the Wall: **Michael Garrick Quartet with Norma Winstone**
Manchester College of Higher Education: **The Passage/Crispy Ambulance/Viper**
Manchester Golden Garter: **The Drifters** (until Saturday)
Manchester Portland Bar: **The Images**
Newcastle City Hall: **Gillan/The Broughtons**
Norwich Cromwells: **Slade**
Nottingham Hearty Good Fellow: **The Drug Squad**
Nottingham Imperial Hotel: **Gaffs**
Peterborough The Fleet: **Girlschool/Easypray**
Peterlee Youth Centre: **Monoconics**
Portsmouth Guildhall: **The Selecter/The Bodysnatchers / Swinging Cats**
Port Talbot Troubadour: **The Psychedelic Furs**
Sheffield Limit Club: **The Photos**
Southampton Eastleigh Crown Inn: **Program**
Swansea Circles: **The Cockney Rejects/Kidz Next Door**

Friday

Basildon Double Six: **Bastille**
Bath Moles: **The Toys**
Bath Pavilion: **Toyah**
Bedford Horse & Groom: **Backstage Pass**
Belfast Queen's University: **Dexy's Midnight Runners**
Birmingham Barrel Organ: **Grace**
Birmingham Central Hall: **John Pantry/Oasis**
Birmingham Digbeth Civic Hall: **The Arbs**
Birmingham Elizabethan Days: **The Traitors**
Birmingham Fighting Cocks: **Feet Relief/African Star**
Birmingham Golden Eagle: **The Lambrettas**
Birmingham Marcat Cross: **No Faith**
Birmingham Odeon: **April Wine/Angel Witch/Sledgehammer**
Blackpool Technical College: **The Fits/The Membranes**
Bradford Palm Cove Club: **The Solos**
Brentwood Hermit Club: **Rednite**
Brighton Sussex Sports Centre: **Second Nature/The Chefs**
Brighton Top Rank: **The Selecter/The Bodysnatchers / Swinging Cats**
Bristol University: **George Melly & The Featwarmers**
Bury Elizabethan Suite: **Alex Welsh Band**
Cardiff Sophia Gardens: **Peter Gabriel**
Chelmsford Chancellor Hall: **Landscape/Trimmer & Jenkins**
Chichester Levant Hall: **Forward Edge/The Gargoyles**
Chorley Joiners Arms: **The Cheaters**
Coventry Ryton Bridge: **Streetlite**
Cromer West Runton Pavilion: **Fiddler's Dram**
Croydon Technical College: **Bloodshot**
Derby Lonsdale College: **The Touch**
Dundee Technical College: **Sore Throat**
Edinburgh The Playhouse: **The Freeze**
Edinburgh YMCA: **First Priority**
Gravesend Red Lion: **Denigh**
Hatfield The Forum: **Chris Barber Band/ /Ottilie Patterson**
Hornchurch The Bull: **Alan Heat**
Huddersfield Polytechnic: **The Smirks**
Ipswich Manor House **The Running Dogs/Protective Measures**
Ipswich Johnson's: **The Recovers**
Keele University: **The Mo-dettes**
Kingham Colnzie Neuk: **Chou Pahrot**
Kirklevington Country Club: **The Step**
Knighton Norton Arms: **The Vye**
Leeds Cosmo's: **Jimmy Lindsay & Rasuji**
Leeds University: **Dedringer/Agony Column**
Leicester Fosse Way Hotel: **The Speedy Bears**
Leicester University: **Diamond Head**
Liverpool Bradford Hotel **Michael Garrick Quartet with Norma Winstone**
Liverpool Empire Theatre: **Gillan/The Broughtons**
Liverpool Eric's: **Prince Far I/Creation Rebel**
Liverpool Mountford Hall: **Stiff Little Fingers/Another Pretty Face**
London Acton Kings Head: **Paz**
London Barking North-East Polytechnic: **The Strawbs**
London Belgrave Surrealists Club: **Scissor Fits**
London Birkbeck College: **The Rent Boys**
London Camden Dingwalls: **Ptotex/John Spencer's Alternative**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Camden Town Hall: **Abdullah Ibrahim**
London Canning Town Bridge House: **Jackie Lynton's H-D Band**
London Covent Garden Rock Garden: **Gangsters**
London Elepham & Castle Southbank Polytechnic: **9 Below Zero**
London Fulham Golden Lion: **Noel McCullogh**
London Fulham Greyhound: **Meal Ticket**
London Hammersmith Odeon: **Tom Petty & The Heartbreakers/The Fabulous Poodles**
London Herne Hill Half Moon: **Shaky Vic**
London Holborn Princess Louise: **The Scoop**
London Islington Hope & Anchor: **Blast Furnace's Revenge**
London Kennington The Cricketers: **Manyana**
London Kensington The Nashville: **The Teardrops/Telly & The Blackspots**
London Ladbroke Grove The Elgin: **The Good Missionaries/The Androids Of Mu**
London Lambeth Town Hall: **The Blues Band**
London Marquee Club: **The Cure**
London New Barnet Duke of Lancaster: **CO2**
London New Cross Royal Albert: **Rubber Johnny**
London Putney Half Moon: **Basil's Balls Up Band**
London Putney Star & Garter: **Greig & Nigel's Folk and Blues Night**
London Putney White Lion: **Juice On The Loose**
London Soho Pizza Express: **Desmery Quartet**
London Strand King's College: **The Cramps/The Fall**
London University: **Jabula**
London Upstairs at Ronnie Scott's: **Skin Tight**
London Victoria The Venue: **UB40/Fashion**
London Waterloo National Theatre Foyer: **The City Waites**
London West Hampstead Moonlight Club: **Cross/Poison Girls**
London Woolwich Thames Polytechnic: **Japanese Toy**
London W.2 Porchester Hall: **Doll By Doll/Bauhaus/The Z-Heads**
London W.C.1 Logan Hall Theatre: **Don Lusher & The Ted Heath Band**
London W.C.1 New Merlin's Cave: **The OK Band**
Manchester (Stalybridge) Commercial Hotel: **Loud'n'Lazy**
Manchester University: **Eddie & The Hot Rods**
Melton Mowbray Painted Lady: **The Detroit Emeralds**
Middlesbrough Rock Garden: **The Tygers Of Pan Tang**
New Brighton Grand Hotel: **Asylum**
Newcastle Kings Head: **Monoconics**
Newcastle Mayfair Ballroom: **Nazareth/Samson**
Newport (Gwmbran) Woodland Hall: **Seventeen**
Newport The Village: **The Planets**
Norwich Keswick College: **The Auditions**
Norwich Kingsway Caves: **Jane Bond & The Agents**
Nottingham University: **Squeeze/Wreckless Eric**
Oldham Lancashire Vaults: **The Room**
Ormskirk Edge Hill College: **Supercharge**
Peterborough Wirrens Stadium: **Elvis Costello & The Attractions/Clive Langer &The Boxes**
Portsmouth Rotary Club: **The Crooks**
Reading Charles Hall: **Slade**
Reading Littleheath School: **Between Pictures**
Retford Porterhouse: **Orchestral Manoeuvres In The Dark**
Salisbury Wharehouse: **Trivia News-/Heart Of Darkness**
Scarborough Penthouse: **The Inmates**
Southampton The Griffin: **The Scavengers**
Stafford North Staffs Polytechnic: **The Photos**
St Albans Horn of Plenty: **The Oral Exciters**
St Neots Samuel Jones Sports Club: **Strange Days**
Sunderland Mayfair Suite: **Girlschool**
Swansea Coach House: **Andy Pandemonium**
Taunton Market House: **Vardis**
Walsall Town Hall: **The Revillos/Billy Karloff Band**
Watford College Of Higher Education: **The Piranhas/The Techniques**
Weybridge College Of Food: **The Insiders**
Weymouth Teachers Training College: **The Switch**
Wokingham Rock Club: **Relay**
Wolverhampton Lafayette: **The Psychedelic Furs**

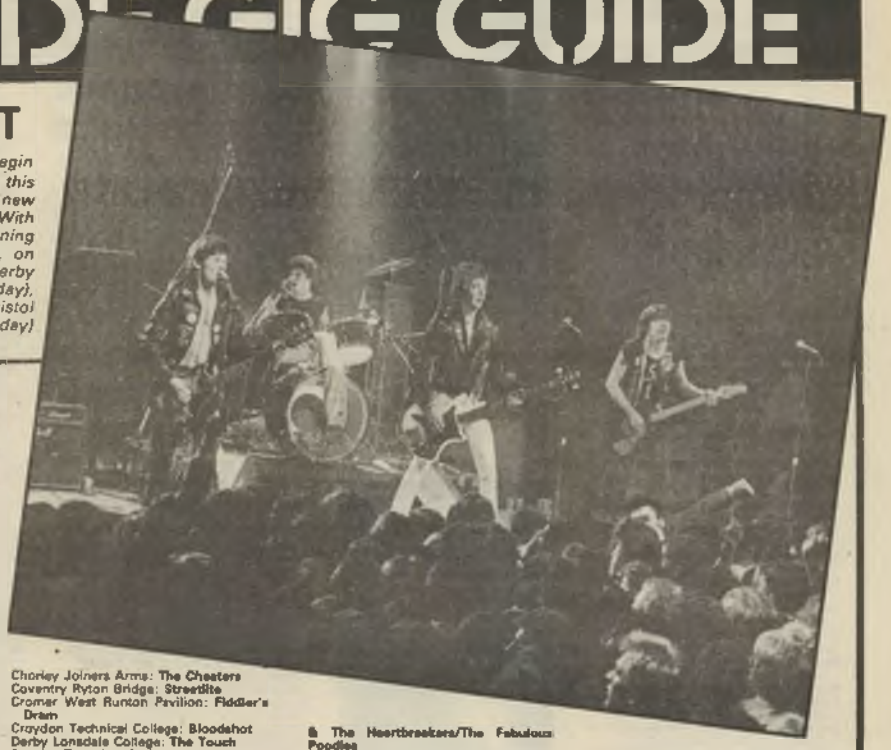
Saturday

Basingstoke Magnums: **Scissor Fits**
Bath Moles: **Identity Crisis**
Bicester Nowhere Club: **The Speedy Bears**
Birkenhead The Gallery: **The Original England Band**
Birmingham Bogarts: **Out**
Birmingham Marcat Cross: **Strider**
Birmingham Odeon: **Squeeze/Wreckless Eric**
Brighton Polytechnic: **Little Bo Bitch**
Birmingham Railway Hotel: **School Sports**
Blackpool Norbreck Castle: **The Smirks**
Brighton Dome: **Vangelis**
Bristol Poltechnic: **The Original Mirrors**
Bromley Technical College: **Twice Shy**
Buckland Memorial Hall: **Gary & Vera Aspey**
Burton Airewas British Legion: **Strange Days**
Chesham High School: **George Melly & The Featwarmers**
Corby Raven Hotel **Skua/Shiner**
Coventry Warwick University: **9 Below Zero**
Cromer West Runton Pavilion: **The Psychedelic Furs**
Derby Ajanta Club: **Prince Far I/Creation Rebel**
Dublin University College: **Dexy's Midnight Runners**
Durham St. Cuthberts College: **The Inmates**
Edinburgh Eric Brown's: **TV21**
Edinburgh Playhouse: **Jim Wilkie & The Mafia**
Glasgow Apollo Centre: **Nazareth/Samson**
Gravesend Red Lion: **Blindwolf**
Halifax Good Mood Club: **Dedringer**
Harrogate Theatre: **Chris Barber Band / Ottilie Patterson**
Harrow Weaidstone Co-op Hall: **Delta 5/The Chevrons**
Hatfield Forum Theatre: **Shakin' Stevens / Never Never Band**
High Wycombe Nags Head: **Atlantis/The Charts**
Hornchurch The Bull: **Spider**
Huddersfield White Lion: **Dawnwatcher**
Keele University: **The Alternators**
Leeds Florde Green Hotel: **Japanese Toy**
Leicester University: **Toyah**
Liverpool Eric's: **The Cramps/The Fall**
London Aldgate Brady Club: **Landscape / Trimmer & Jenkins**
London Camden Brecknock: **Tennis Shoes**
London Camden Dingwalls: **Stepaside / Johnny G**
London Camden Music Machine: **The Roll-Ups**
London Canning Town Bridge House: **Blast Furnace's Revenge / The Stops**
London Chelsea College: **Matchbox**
London Covent Garden Rock Garden: **The Q-Tips**
London Fulham Golden Lion: **Jackie Lynton's H-D Band**
London Fulham Greyhound: **Carold Grimes / The Rave**
London Fulham The Cock: **Dangerous Rhythm**
London Hammersmith Lyric Theatre (Lunchtime, free): **Bob Kerr's Jazz Friends**
London Hammersmith Odeon: **April Wine/Angel Witch/Sledgehammer**
London Hammersmith The Swan: **The Directions**
London Hampstead Town Hall: **Total Attack/Strand Der Vard**
London Harrow Rd Windsor Castle: **Johnny Mars' 7th Sun**
London Herne Hill Half Moon: **Meal Ticket**

CONTINUES OVER . . .

FINGERS OUT

STIFF LITTLE FINGERS begin another major concert series this week, in support of their new album 'Nobody's Heroes'. With Another Pretty Face as opening act, they can be seen live, on stage and in person at Derby (Thursday), Liverpool (Friday), Bournemouth (Sunday), Bristol (Monday), Leicester (Tuesday) and Brighton (Wednesday).



THE PSYCHEDELIC FURS are headlining their own tour, as the direct result of their success in the support spot on Iggy Pop's recent concerts. Catch them this week at Port Talbot (Thursday), Wolverhampton (Friday) and Cromer (Saturday).

GIG GUIDE —continued

London Islington Hope & Anchor: **The Little Roosters**
London Kensington The Nashville: **The Vapors**
London Marquee Club: **The Cure**
London Mill Hill School Centre: **Bystanders/Pressure Point**
London Paddington The Chippenham: **Embryo**
London Plumstead Green Man: **Night Shift**
London Rainbow Theatre: **Rainbow**
London Regents Park Cecil Sharp House: **Yorkshire Relish**
London Soho Pizza Express: **Oliver Jackson Trio**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus: **Big Chief**
London Tottenham Court Road Dominion Theatre: **The Knack**
London Upstairs at Ronnie Scott's: **Skin Tight**
London Victoria The Venue: **No Dice/Wildlife**
London West Hampstead Moonlight Club: **Cross/Poison Girls**
London W.1 Portman Hotel: **Don Harper-Denny Wright Quartet**
Manchester Apollo Theatre: **Gillan/The Broughtons**
Manchester Russell Club: **Jimmy Lindsay & Rasuji**
Manchester Polytechnic: **The Scaffold Jets/The Freshies**
Marchmont Hall: **Ricky McKnight Jazz Trio**
Middlesbrough Rock Garden: **Orchestral Manoeuvres In The Dark**
Newport Harper Adams College: **Girlschool**
Norwich Eagles Club: **The Recovers**
Norwich Whites: **The Running Dogs**
Nottingham Casanova: **Neman The Demon**
Nottingham University: **The Photos**
Parbold Community Centre: **A Design For Living**
Plymouth Polytechnic: **The Selecter/The Bodysnatchers / Swinging Cats**
Reading Bulmershe College: **The Mighty Strypes/The Downbeats**
Retford Porterhouse: **The Movies**
Sheffield University: **Whirlwind**
Southampton Gaumont Theatre: **Peter Gabriel**
Southampton The Griffin: **The Crooks**
Southport Theatre: **Fiddler's Drum**
St. Albans City Hall: **Force**
St. Albans Horn of Plenty: **CO2**
St. Austell New Cornish Riviera: **Slade**
Stockton The Teesside: **Carl Green & The Scene**
Sunderland Polytechnic: **Eddie & The Hot Rods**
Swindon Brunel Rooms: **The Lambrettas**
Tonypandy Naval Club: **Vardie**
Wishaw Crown Hotel (lunchtime): **The Pests**

Sunday

Birmingham Odeon: **Gillan / The Broughtons**
Birmingham Railway Hotel: **Prima Donna**
Birmingham Shirley Red Lion: **The Crack**
Birmingham Top Rank: **Toyah**
Birmingham (Yardley) The Swan: **Video**
Bishops Stortford Triad Leisure Centre: **Tracks**
Blackpool Keep Rock Club: **The Step**
Bournemouth Stateside Centre: **Stiff Little Fingers / Another Pretty Face**
Bradford College Vaults Bar: **Shadowfax**
Bristol Colston Hall: **Judas Priest / Iron Maiden**
Bristol Locarno: **The Selecter / The Bodysnatchers / Swinging Cats**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Burnley Bank Hall Club (lunchtime): **Side Effect**
Chichester Festival Theatre: **George Melly & The Feetwarmers**
Cornforth United Club: **The Tygers Of Pan Tang**
Duns Black Bull Hotel: **Ricky McKnight Jazz Trio**
East Grinstead Adeline Genee Theatre: **Dutch Swing College Band**
Edinburgh's Hervey's: **The Mefie / The Recognitions**
Edinburgh Odeon: **Nazareth / Samson**
Edinburgh Valentino's: **Orchestral Manoeuvres In The Dark**
Fife St. Andrew's University: **Eddie & The Hot Rods**
Gravesend Prince of Wales: **Rednite**
Gravesend Red Lion: **Dis Laughing**
Halifax Civic Hall: **Elvis Costello & The Attractions / Clive Langer & The Boxes**
Huddersfield Coach House: **The Touch**
Ilford The Cranbrook: **Bastille**
Leeds Fan Club: **The Cramps / The Fall**
Leeds Fforde Green Hotel: **The Movies**
Leeds Royal Park Hotel: **Windows**
Leeds Staging Post: **The City Limits**
Leicester Polytechnic: **The Photos**
Liverpool The Masonic: **Headquarters**
London Battersea Naga Head: **Jugular Vein**
London Bethnal Green The Green Gate: **Spider**
London Brixton George Canning: **Southside**
London Camden Dingwalls: **Rocket 88**
London Canning Town Bridge House: **The Q-Tips**
London Charing Cross Duke of Buckingham: **The Invisibles (for four days)**
London Covent Garden Rock Garden: **Furniture / The Directions / The Famous Players**
London Finchley Torrington: **The Blues Band**
London Fulham Golden Lion: **Dana Gillespie**
London Fulham Greyhound: **Dolly Mixture / The Upset**
London Fulham The Cock: **Aura**
London Hammersmith Odeon: **Squeeze / Wreckless Eric**
London Herne Hill Half Moon: **9 Below Zero**
London Isle of Dogs Watermans Arms: **Radical Sheiks**

JUDAS PRIEST, fresh from the traumas of having their new album tapes held to ransom in America, begin their major British concert series at Bristol on Sunday — followed by Manchester (Monday) and Sheffield (Tuesday and Wednesday). Support act is Iron Maiden. Our picture shows Judas stalwart Glenn Tipton.

TOYAH have, from all accounts, been doing incredible business during their recent nationwide outing. So in response to demand, they've slotted in another mini-tour this month, starting at Bath (Friday), Leicester (Saturday), Birmingham (Sunday) and Manchester (Tuesday). The lady herself, Ms. Toyah Willcox, is pictured above.

EDDIE & THE HOT RODS are back on the road at last, and this week they're working non-stop at Liverpool (Thursday), Manchester (Friday), Sunderland (Saturday), Fife (Sunday), Edinburgh (Monday), Durham (Tuesday) and Hull (Wednesday). As ever, they're fronted by the irrepressible Barrie Masters (above).

NAZARETH are undertaking one of their rare British tours, and initially can be seen in action at Dunstable (Thursday), Newcastle (Friday), Glasgow (Saturday), Edinburgh (Sunday) and Wolverhampton (Wednesday). Seen above is the band's Dan McCafferty, and the support act throughout is heavy metal group Samson.

London Islington Hope & Anchor: **Protex**
London Kensington The Nashville: **Akrylyks / The Act**
London Marquee Club: **The Passions / The Au Pairs**
London Soho Pizza Express: **Fred Hunt**
London Stockwell Old Queens Head: **The Bunch**
London Victoria The Venue: **The Strawbs**
London W.1 Portman Hotel (lunchtime): **Ron Russell Band**
Maidstone The Royal Albion (lunchtime): **S.P.G.**
Manchester Apollo Theatre: **April Wine / Angel Witch / Sledgehammer**
Manchester Polytechnic: **John Peel Roadshow**
Middlesbrough Rock Garden: **Prince Far I / Creation Rebel**
Newquay Central Hotel: **The Winners**
Northampton Nene College: **The Planets**
Norwich Theatre Royal: **Chris Barber Band / Ottilie Patterson**
Nottingham Hearty Good Fellow: **Medium Medium**
Poole Turngate Theatre: **Gerard Kenny**
Reading Cherry's Bar: **Whittaker's Patent Remedy**
Redcar Coatham Bowl: **The Inmates**
Rotherham East Dene Club: **Strange Days**
Torrington The Plough: **Squire**
Walsall Dirty Duck (lunchtime): **The Amazing Dark Horse**

Monday

Ashbourne Dog & Grapes: **Spad Hunters**
Birmingham Romeo & Juliet: **Dedringer**
Boston Folk Club: **Hamish Imlach**
Bournemouth Capones: **The Russians / The Clinic / Trevor Etc & The Rumanian Boys**
Bradford College Vaults Bar: **Oral Sax**
Bristol Colston Hall: **Stiff Little Fingers / Another Pretty Face**
Chelmsford Witham Public Hall: **The Modettes**
Coventry Warwick University: **The VIPs**
Doncaster Rotters disco: **The Touch**
Dundee Menryat Hall: **Orchestral Manoeuvres In The Dark**
Edinburgh Tiffany's: **Eddie & The Hot Rods**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Kelso Tait Hall: **Ricky McKnight Jazz Trio**
Leeds Royal Park Hotel: **Pete Galpin's Blues Express**
London Camden Brecknock: **Embryo**
London Camden Dingwalls: **Lickmolotty / Snacks At The Bar / Friction**
London Canning Town Bridge House: **Wasted Youth**
London Clapham 101 Club: **The Adventures**
London Covent Garden Rock Garden: **The Nips / The 45s**
London Fulham Golden Lion: **Dana Gillespie**
London Fulham Greyhound: **Johnny Mars' 7th Sun**
London Holborn Princess Louise: **Helicopters**
London Islington Hope & Anchor: **Lee Kosmin**
London Kensington The Nashville: **God's Toys / Swinging Cats**
London Marquee Club: **The Planets**
London N4 The Stapleton: **The OK Band**
London Oxford St 100 Club: **Elton Dean Sextet**
London Putney Half Moon: **Alistair Anderson**
London Putney Star & Garter: **Penny Royal**
London Rainbow Theatre: **Gillan / The Broughtons**
London West Hampstead Moonlight Club: **Blast Furnace's Revenge / Scissor Fits**
London W14 The Kensington: **Sad Among Strangers**
Manchester Apollo Theatre: **Judas Priest / Iron Maiden**
Matlock Pavilion: **Elvis Costello & The Attractions / Clive Langer & The Boxes**
Newcastle City Hall: **April Wine / Angel Witch / Sledgehammer**
Nottingham Boat Club: **The Cramps**
Nottingham Hearty Good Fellow: **The Party**
Nottingham Imperial Hotel: **Gwalhir**
Nottingham Theatre Royal: **The Strawbs**
Oxford Polytechnic: **Johnny G**
Reading Cherry's Bar: **Between Pictures**
Sheffield Top Rank: **Squeeze / Wreckless Eric**
Slough Fulcrum Centre: **Gerard Kenny**
Southend Cliffs Pavilion: **Dutch Swing College Band**
Southend Focus Centre: **Sinyx / Squats**
Stockton Fiesta Club: **Slade**
Sutton Red Lion: **The Bunch**
Swansea Circles: **The Lambrettas**
Wallsend Co-op Hall: **The Tygers Of Pan Tang**
Westcliff Queen's Club: **Mary Wilson (for five days)**

Tuesday

Aberdeen Ruffles: **Orchestral Manoeuvres In The Dark/The Freeze**
Birmingham Fighting Cocks: **Brujo**
Birmingham Mercat Cross: **Killer**
Birmingham Railway Hotel: **Speed Limit**
Birkenhead Gallery Club: **Asylum**
Birmingham Town Hall: **Shakin' Stevens / Never Never Band**
Bishops Stortford Triad Leisure Centre: **Wolfbane**
Bournemouth Stateside Centre: **The Inmates**
Bradford College Vaults Bar: **Vex**
Brighton Alhambra: **The Funboy Five**
Bury The Derby Hall: **Whitefire/Graff Spee**
Cheadle Kings Hotel: **Spad Hunters**
Cardiff Top Rank: **Magnum**
Croydon Crawdaddy Club: **The Bunch**
Derby The Old Bell: **Firefly**
Dereham Sunshine Rooms: **The Running Dogs**
Durham University: **Eddie & The Hot Rods**
Exeter University: **The Selecter/The Bodysnatchers / Swinging Cats**
Fleet Fox & Hounds: **Pete & Chris Coe**
Glasgow Doune Castle: **Newspeak**
Gravesend Red Lion: **The Orange Cardigan**
Grimsby Community Hall: **The Fall**
Heywood White Lion: **Local Heroes**
Leicester University: **Stiff Little Fingers / Another Pretty Face**
London Camden Dingwalls: **The Attack**
London Canning Town Bridge House: **Perfect Strangers/80 Pop**
London Covent Garden Rock Garden: **Margo Random & The Space Virgins/Mutiny**
London Fulham Golden Lion: **The Valentines**
London Fulham Greyhound: **Tins/The Moonwalkers**
London Hammersmith Odeon: **Peter Gabriel**
London Harrow Rd. Windsor Castle: **The Adventures**
London Hornsey Kings Head: **Main Avenue Jazzband**
London Islington Hope & Anchor: **Martian Dance**
London Kensington The Nashville: **Portraits/The Expressos**
London Marquee Club: **Slade**
London N.4 The Stapleton: **Brett Marvin & The Thunderbolts**
London Putney White Lion: **The Little Roosters**
London Richmond St. Mathias Church: **The Fad/Spectre**
London Soho Pizza Express: **Al Grey / Jimmy Forrest/Brian Lemon Trio**
London Upstairs at Ronnie Scott's: **The Scoop**
London West Hampstead Moonlight Club: **The V.I.P.'s/The Directions**
London W.1 Country Cousin: **Agony Bag**
Manchester Band on the Wall: **Richard Digance**
Manchester Polytechnic: **Toyah**
Norwich Cromwell's: **Little Bo Bitch**
Norwich East Anglia University: **The Photos**
Oxford Corn Dolly: **Force**
Salisbury Wheelhouse: **Kerrie Green's Zero/Heather Lunn & The Overdraught**
Sheffield Blitz (at the George IV): **I'm So Hollow**
Sheffield City Hall: **Judas Priest/Iron Maiden**
Sheffield Limit Club: **The Cramps**
Shrewsbury Tiffany's: **Elvis Costello & The Attractions/Clive Langer & The Boxes**
Wakefield Unity Hall: **Squeeze/Wreckless Eric**
Walsall Dirty Duck: **The Amazing Dark Horse**

Wednesday

Atherton The Briarfield: **Rivington Spyke**
Barnstaple Chequers: **The Inmates**
Bath Moles: **Bill Taylor Quartet**
Birmingham Barrel Organ: **Brujo**
Birmingham Bournemouth Hotel: **The Close Rivals**
Birmingham Mercat Cross: **M.S. Nightwork**
Birmingham Railway Hotel: **Rainmaker**
Birmingham (Yardley) Butts Head: **Roses**
Bishops Stortford Triad Leisure Centre: **Newtown Neurotics**
Brighton Top Rank: **Stiff Little Fingers/Another Pretty Face**
Bristol Tiffany's: **Magnum**
Cardiff Top Rank: **The Selecter / The Bodysnatchers / Swinging Cats**
Cheltenham Plough Inn: **Roadsters**
Croydon Crawdaddy: **The Mice**
Denton Prince of Wales: **Blitz**
Glasgow College of Technology: **Orchestral Manoeuvres In The Dark/The Freeze**
Hull College: **Eddie & The Hot Rods**
Leeds University: **Richard Digance**
London Canning Town Bridge House: **The Act/The Competition**
London Chelsea College Bar: **The Branstons/3 Piece Sweet**
London Clapham Two Brewers: **Sad Among Strangers**
London Covent Garden Rock Garden: **Bauhaus/In Camera**
London E2 Earl of Aberdeen: **Paul Rutherford**
London Fulham Golden Lion: **The Insiders**
London Fulham Greyhound: **The Carpettes/Gino & The Sharks**
London Hammersmith Odeon: **Peter Gabriel**
London Holborn Princess Louise: **The Flatbeckers**
London Islington Hope & Anchor: **The Barracudas**
London Knightsbridge The Grove: **Free Beer**
London Marquee Club: **The Photos**
London Putney Star & Garter: **Dana Simmonds & Greig's Folk and Blues Showcase**
London Shepherds Bush Trafalgar: **Furniture/T.P.D.**
London Soho Pizza Express: **Al Grey / Jimmy Forrest / Brian Lemon Trio**
London Victoria The Venue: **Jimmy Lindsay & Rasuji**
London West Hampstead Moonlight Club: **Bad Manners/Mobster**
London Wimbledon Nelson's Club: **The Dance Band**
London Woolwich Tramshed: **Dogwatch/Spider**
London W1 (Dean St) Billy's: **A Certain Ratio/Sector 25**
London W14 The Kensington: **Johnny Mars' 7th Sun**
Maidstone Mid-Kent College: **The Original Mirrors**
Malvern Festival Theatre: **Dutch Swing College Band**
Manchester Portman Bar: **The Cheaters**
Middlesbrough Teesside Polytechnic: **Moulin Rouge**
Milton Keynes Woughton - on - the - Green Swan: **Spud & The Fabs**
Norwich Scamps: **The Running Dogs**
Nottingham Hearty Good Fellow: **Gwalhir**
Nottingham Imperial Hotel: **Some Chicken**
Nottingham Theatre Royal: **Gerard Kenny**
Poole Arts Centre: **Buddy Rich Band**
Sheffield Brincliffe Oaks Hotel: **Gary Boyle Band**
Sheffield City Hall: **Judas Priest/Iron Maiden**
South Woodford Railway Bell: **Original East Side Stompers**
Swinton Duke of Wellington: **The Trend**
Wolverhampton Civic Hall: **Nazareth/Samson**
Worthing The Montague: **The Chefs/The Objekts**

NEWS EXTRA ON THE ROAD

THE GOOD MISSIONARIES and The Androids Of Mu appear in the first of a new Friday-night rock series to be staged at The Elgin in London's Ladbroke Grove — it's tomorrow at 8 pm. Set for March 14 are Nik Turner's Inner City Unit, and among upcoming acts are Johnny G, Scritti Politti, Splodgenessabounds and The Door & The Window. The events, organised by the Street Level Musicians Co-op, will also feature local bands — anyone interested in playing should contact Corina at (01) 969 3475.

THE ERIC BELL BAND have dates at Sunderland Mecca (March 14), Newbridge Memorial Hall (16), Birmingham Bogarts (19), Halifax Good Mood (22), Liverpool Polytechnic (27), Mid-Glamorgan College (28), Birkenhead Gallery (April 4), North Gwent College (5), Barry Wales Polytechnic (10), Lampeter St. David's University (11), Norwich Cromwells (15), Manchester Polytechnic (17), Nottingham Boat Club (19), Leeds Fforde Green (20), Bradford Princeville (24) and Blackpool Norbreck Castle (25).

NO DICE will include a one-off performance of their work 'Murder In The Rain' in their set, when they play London Victoria The Venue this Saturday (8). Penned by bassist Gary Strange, it deals with mental disturbance, and their record company considers it too controversial to release on disc or tape.

WILKO JOHNSON, whose new single 'Down By The Waterside' is issued by Rockburgh Records this weekend, climaxes his current European tour with a one-off London show at Victoria's The Venue on Friday, March 14. With Johnson on guitar and vocals, his current band features Alex Bines (drums) and Russell Strutter (bass).

MITCH RYDER & The Detroit Wheels fly into London on April 2 for an appearance at Camden Dingwalls — their only British date in a European tour. Ryder scored several chart hits circa 1965, though the band's line-up has changed completely since then.

GENESIS are now confirmed to play another, and positively final, London show at the Lyceum Ballroom on May 7. This follows their other extra gigs at Drury Lane Theatre Royal (6) and the Lyceum (8), both of which are sold out. But tickets for the May 7 concert won't go on sale until Sunday, May 4 — full details to follow.

THE LITTLE ROOSTERS are back in action with a new drummer, ex-Cock Sparrer member Steve Bruce. And they have London gigs in March at Islington Hope & Anchor (this Saturday and 22), Putney White Lion (11), Regents Park Bedford College (14), Fulham Greyhound (16), Kensington Nashville (20), Kensington Royal College of Art (28) and Canning Town Bridge House (30) — plus Derby Blue Note on March 13. Their second single 'That's How Strong My Love Is' comes out on March 28 on the new AMI label.

SHOWADDYWADDY play Poole Wessex Hall (March 14 and 15), Croydon Fairfield Hall (16 and 17), Brighton Centre (18), Middlesbrough Town Hall (29), Aberdeen Capitol (30), Edinburgh Usher Hall (31), Glasgow Apollo (April 1), Gloucester Leisure Centre (24), Southport Theatre (25), Blackpool Opera House (26), Blackburn King George's Hall (27), Ebbw Vale Leisure Centre (May 8), Swansea Leisure Centre (9) and Bridgend Leisure Centre (10). They also have a major London concert at the Dominion, Tottenham Court Road, on April 20 — with the prospect of a second night being added.

RICHARD STRANGE performs his upcoming concept album at Kingston Polytechnic (tonight, Thursday), London Kensington Nashville (March 13) and London Covent Garden Rock Garden (19), backed only by a Revox. The LP is titled 'The Phenominal Rise Of Richard Strange', and it's a political fantasy about a future European Federation. A single from the album 'International Language' has just been released.

THE CROOKS have added London Fulham Greyhound on March 21 to their 'Jailbait Tour', reported two weeks ago. And their show at London Victoria The Venue is put back by one day to March 29. After a week's delay, their new Blueprint Records single 'All The Time In The World' is now available in the shops.

THE NUMBERS are a new five-piece band fronted by girl singer Oulda, and they set off on the road in style, with gigs at two of London's circuit venues — Kensington Nashville (March 17 and 31) with The Soul Boys, and Camden Dingwalls (21 and 22) with the Billy Karloff Band.

THE SEARCHERS return to the live arena with London dates at Kensington Nashville (this Thursday and Friday) and Victoria The Venue (March 21) — and further London dates, plus a nationwide college tour, are currently being finalised. This activity ties in with the re-launch this weekend of their self-titled Sire Records album, originally issued in the autumn. A single 'It's Too Late' is also out this week.

FLEETWOOD MAC have now sold out all £7.50 tickets for their three Wembley dates (June 20—22). £6.50 and £5.50 tickets are still available from Mac Promotions, P.O. Box 282, London W1A 2BZ.

Live page

HOPE & ANCHOR
UPPER STREET
ISLINGTON, N.1

Wednesday 5th March 75p — THE INSIDERS	Sunday 9th March 75p — PROTEX
Thursday 6th March 75p — THE Q-TIPS	Monday 10th March 75p — LEE KOSMIN
Friday 7th March £1 — BLAST FURNACE'S REVENGE	Tuesday 11th March 75p — MARTIAN DANCE
Saturday 8th March £1 — LITTLE ROOSTERS	Wednesday 12th March 75p — BARRACUDAS

THE GREYHOUND
Fulham Palace Road

Thu. 6th March 50p
MONEY + Ptarmigan
Fri. 7th March £1.50
The Original **MEALTICKET** Benefit Gig
Sat. 8th March £1
CAROL GRIMES + The Rave
Sun. 9th March £1
DOLLY MIXTURES + The Upset
Mon. 10th March 50p
JOHNNY MARS 7th SUN THE INSIDERS
Tue. 11th March 75p
TINS + The Moonwalkers
Wed. 12th March 50p
GINO & THE SHARKS / JOHNNY G

The Venue
160 VICTORIA ST. SW1
(opp Victoria Tube station)
01-834 5500

Tickets from The Venue Box Office and the Ticket Machine in the Virgin Megastore, 14 Oxford Street, W1. Postal Applications (P.O's only) from The Venue

Food, Drink, Live Bands, Dancing 7pm-3am

Weds 5th Mar £4.00
JAPAN
Thurs 6th Mar £3.00
The Best in New Wave Dance
SPONOOCH
Fri 7th Mar £3.00
UB40
+ Headline
Sat 8th Mar £3.00
NO DICE
+ Wildlife
Sun 9th Mar £3.00
STRAWBS
Tues 11th Mar £3.00
PROTEX
+ Vainglories
Weds 12th Mar £3.00
JIMMY LINDSAY
Thurs 13th Mar £4.00
LINDA LEWIS
+ Special Guests SOX
Fri 14th Mar £3.00
WILKO JOHNSON
+ Support
Sat 15th Mar £3.00
SUPERCHARGE
+ Straight 8
A Sense of Ireland
Sun 16th Mar £3.00
THE TEARJERKERS
+ Moondogs
+ Guests
Mon 17th Mar £3.00
St Patrick's Night
British Debut
THE ATTRIX
+ D C MEN
+ Guests
Tues 18th—Weds 19th March £3.00
THE INMATES
+ Carpettes
Thurs 20th Mar £3.00
THE PLANETS

THE MOONLIGHT CLUB
190 West End Lane
West Hampstead, N.W.6

Thursday 6th March £1
EXPRESSOS
+ Phones
Saturday 8th March £1
CRASS
+ Poison Girls
Adv tickets from Street Wonders, Rough Trade & Moonlight Club
Monday 10th March £1
BLAST FURNACE'S REVENGE
+ Scissor Rts
Tuesday 11th March £1
THE V.I.Ps
+ The Directions
Wednesday 12th March £1.25
BAD MANNERS
+ Mobster
Residents Gus Joe song and Joe Hallam

Y STUDIOS
YMCA Building
112 Great Russell St
London WC1
Tel 01-636 7289

Tickets: Virgin, L.T.B., Premier, Stereo Electronics, 326 Kentish Town Road NW5. Postal applications from Y Studios.

Fri 14 March 8 pm £2.50
ORCHESTRAL MANOEUVRES IN THE DARK
+
BAZAX

TO ADVERTISE
01-261 6153

STRAIGHT MUSIC PRESENTS
TOYAH
SECTION 25
the vipers
ELECTRIC BALLROOM
184 CAMDEN HIGH ST. NW1 (NEAREST TUBE CAMDEN TOWN)
FRIDAY 14th MARCH at 7·30
TICKETS £2.50 (INC VAT) ADVANCE ELECTRIC BALLROOM BOX OFFICE, TEL: 485 9006
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
OR ROCK ON RECORDS, 5 KENTISH TOWN RD., NW1, TEL: 485 9088

YELLOW ZENO
E.P. NOW AVAILABLE ON A&M RECORDS
CATCH 'EM AT

ROCK GARDEN	14th Mar
HOPE & ANCHOR	15th Mar
THE GREYHOUND	20th Mar
MUSIC MACHINE	21st Mar

FREE BADGES SEND S.A.E.
71 Sayers Road, London SE17

CAROLINE Roadshow

Friday 7th March — TALK OF THE EAST, SOUTH PIER, LOWESTOFT, SUFFOLK	Saturday 8th March — CORN EXCHANGE, MAIDSTONE, KENT
Friday 14th March — THE INSTITUTE, BRAINTREE, ESSEX	Saturday 15th March — CAMBRIDGE COLLEGE OF ART & TECHNOLOGY, MILL ROAD, CAMBRIDGE
Friday 21st March — CHANCELLOR HALL, MARKET ROAD, CHELMSFORD	Friday 28th March — TOWN HALL, CHATHAM, KENT

Doors open 8pm. **D.J's Robb Eden, Robbie Day & Brian Martin.**
We are Britain's most outrageous, Heavy Metal Roadshow. Adm £2.
To book the Caroline Roadshow Phone 0621-793-329

BRING THIS AD. AND
DO YOU LIKE SOUL MUSIC?
THE STEP
Monday 10th March
THE MUSIC MACHINE
Tel. Amp Management 437 4228 & 804 2768
GET IN FREE

CRYSTAL GROOVE RECORDS PRESENTS
HOME SERVICE
ORIOR + GUESTS
Doors open 7.30pm
Wednesday March 12th
Collegiate Theatre, Gordon Street, WC1
Goodge Street or Euston Square Tube
Tickets £1.00 in advance from Box Office, or on door
Doors open 7.30pm

words words words

LIVE PAGE

EDDIE & THE HOT RODS
NINE BELOW ZERO
THE V.I.P.'S
LYCEUM
SUNDAY 16th MARCH at 7.30

Manicured Noise
A Certain Ratio
The Teardrop Explodes
Echo & The Bunny Men
Psychedelic Furs
LYCEUM
SUNDAY 23rd MARCH at 6.30pm

DO YOU LIKE SOUL MUSIC?
THE STEP
Tuesday 11th March
THE BRIDGE HOUSE
CANNING TOWN E.16
Wednesday 12th March
101 CLUB,
CLAPHAM
Tel. Amp Management 437 4228 & 804 2768

BERND WEBER
AND THE LAST RESORT
DUKE OF LANCASTER, NEW BARNET
SATURDAY, 8th MARCH, 1980(!!) 9.00

SAD CAFÉ
IN CONCERT
HAMMERSMITH ODEON
Box Office 01-748 4081
TUESDAY 1st APRIL at 8 pm
Tickets £3.50, £3.00, £2.50, £2.00

THE MOVIES
MUSIC MACHINE
7th MARCH

DUKE OF LANCASTER
Approach Road, NEW BARNET
(beside BR New Barnet)
Thursday 6th March
LICK MALOLLY
Friday 7th March
CO2
Saturday 8th March
LAST RESORT
Sunday 9th March
THE STEP
Tuesday 11th March
STEPPING OUT

CRAWDADDY CLUB
The Star, London Road, West Croydon
Sat 8th March £1
SLOW TRAIN
+ Nero
Sunday 9th March £1
THE HEYDAY PLAYERS
+ Idiot Dancers
Mon 10th March 50p
THE ACT
+ Back Door Men
Tues 11th March 50p
THE BUNCH
+ The Tearjerkers
Sole Agency Nail 01-834-0245
Coming Soon — Red Beans & Rice

the Piranhas
NEW SINGLE
Available Now Through Attic Records
YAP YAP YAP c/w HAPPY FAMILIES
See Them At:
WATFORD COLLEGE MARCH 7
Crown Inn, Eastleigh, Southampton, March 13
Crest Centre, Peterborough, March 14
Agency: Bron Management: Brighton Beat R988 YAP.

THE PORTERHOUSE
20 Carolgate, Retford, Notts.
Friday 7th March £2
ORCHESTRAL MANOEUVRES IN THE DARK
+ Beacox
Saturday 8th March £2
THE PLANETS
+ Gaskin

CLASSIX NOUVEAUX
BAUHAUS
PLAIN CHARACTERS
PLUS GUESTS
7.30, THURS. 20TH MARCH
ELECTRIC BALLROOM
184 CAMDEN HIGH ST. NW1

BARNSLEY
CIVIC THEATRE
BOX OFFICE TEL: 6757
SATURDAY, 15th MARCH, 1980 at 8 pm
BUDDY RICH
AND THE
BUDDY RICH ORCHESTRA
Featuring STEVE MARCUS
By Arrangement With
RONNIE SCOTT DIRECTIONS LTD.
Tickets £6.00, £5.00 & £4.00
BOOK NOW FOR THEIR ONLY PERFORMANCE IN SOUTH YORKS

BELOW ZERO
BOOTED AND SUITED TOUR (CONT'D)
NINE BELOW ZERO
6th MARCH UNIVERSITY OF WARWICK
7th M HALF MOON - HERNE HILL
8th W BRADFORD UNIVERSITY
13th MA KENSINGTON - RUSSELL GARDENS
14th MAR ROCK GARDEN - COVENT GARDEN
15th MAR ROPE & ANCHOR - N.1.
16th MAR. LYCEUM - STRAND
20th MARC THE GREYHOUND - W.6.
21st MARCH THE MUSIC MACHINE
TO BE CONT'D NEXT WEEK

PHONE
LIVE!
01 261 6153
NOW!

Information CITY

EDITED BY FRED DELLAR

All The Who's 45s

HOW many British singles have The Who had? Could you also list the relevant catalogue numbers?

MARK TOVEY, Gravesend.

● If we skip solo items —which I most certainly am going to do — the list pans out something like this — 'I'm The Face'/'Zoot Suit', as by The High Numbers (Fontana TF480-1964), 'I Can't Explain'/'Bald Headed Woman' (Brunswick 05926-1964), 'Anyway, Anyhow, Anywhere'/'Daddy Rolling Stone'(Brunswick 05935-1965), 'My Generation'/'Shout And Shimmy' (Brunswick 05944-1965), 'The Kids Are Alright'/'The Ox' (Brunswick 05956-1966), 'A Legal Matter'/'Instant Party' (Brunswick 05965-1966), 'Substitute'/'Circles' (Reaction 581001-1966), 'Substitute'/'Waltz For A Pig' (also numbered Reaction 591001-1966), the 'B' side by 'The Who Orchestra', 'I'm A Boy'/'In The City' (Reaction 592001-1966), 'Happy Jack'/'I've Been Away' (Reaction 591010-1966), 'Picture Of Lily'/'Doctor, Doctor' (Track 604002-1967), 'The Last Time'/'Under My Thumb' (Track 604006-1967), 'I Can See For Miles'/'Someone's Coming' (Track 604011-1967), 'Call Me Lightning'/'Dogs' (Track 604023-1968), 'Magic Bus'/'Dr Jekyll And Mr Hyde' (Track 604024-1968), 'Pinball Wizard'/'Dogs Part Two' (Track 604027-1969), 'The Seeker'/'Here For More' (Track 604036-1970), 'Summertime Blues'/'Heaven And Hell' (Track 2094002-1970), 'See Me Feel Me'/'Overture From Tommy (Track 2094004-1970), 'Won't Get Fooled Again'/'Don't Know Myself' (Track 2094009-1971), 'Let's See Action'/'When I Was A Boy' (Track 2094012-1971), 'Join Together'/'Baby Don't You Do It' (Track 2094102-1972), 'Relay'/'Wasp Man' (Track 2094108-1973), '5.15'/'Water' (Track 2094115-1973), 'Overture From Tommy'/'Listening To You'/'See Me Feel Me' (Polydor 2001561-1975), 'Squeeze Box'/'Success Story' (Polydor 2121275, also available on 12"), 'Substitute'/'I'm A Boy'/'Picture Of Lily' (Polydor 2058803-1976), 'Who Are You'/'Had Enough' (Polydor WHO 1-1978), 'Long Live Rock'/'I'm The Face'/'My Wife' (Polydor WHO 2-1979) and 'I'm One'/'5.15' (Polydor WHO 3-1979).

What else? Well I suppose I can mention the 'Ready, Steady Go' EP, even though it doesn't strictly fit in a singles discography. Released on Reaction 592001 (1966), it contained 'Disguises'/'Circles'/'Batman'/'Barbara Ann' and is generally considered to be the rarest Who item. I'll also provide the info that the first 1,000 copies of 'Anywhere, Anyhow, Anywhere' (1965), were issued in pop art sleeves, while my copy of *Smashed, Blocked* reveals that the Who Orchestra item (1966) was actually performed by The Graham Bond Organisation. And that's about it — except for the news that 'I'm The Face'/'Zoot Suit' is about to be reissued by Phonogram. Which brings us right back to where we came in!

HAS Tony McPhee's Terraplane disbanded? If so, what is Tony doing now? Also, can you tell me if Terraplane actually recorded the album they were said to be working on?

DAVID PATTERSON, Birmingham.

● Main thing on the McPhee mind right now is the problem of selling his Suffolk abode so that he can afford to move back to London. However, he did find enough time to impart the info that Terraplane never did complete any album and have recently been replaced by an as yet unnamed outfit that T.S. has formed with ex-Groundhog drummer Clive Brooks and one-time Neon Hearts bassist Paul Raven. Recently, McPhee worked with Wilgar Campbell (drums) and Alan Fish (bass) to provide some excellent backings on Billy Boy Arnold's 'Checkin' It Out' (Red Lightnin') album, while sometime back he appeared on Mike Batt's 'Tarot Suite' (Epic).

I HAVE enclosed a copy of 'The Internationale', one of our biggest hits for the past 30 years, which I dedicate to your reader A. Graham of Kelvinbridge, Glasgow, whose letter I read in *Info City* (5/1/80). Sorry it isn't the Red Army version but this one is the only recording of the song we can get in this country. Unfortunately we can only get this type of song, so I wondered if any of your readers could help me with other tastes — especially hard rock, punk and other good sounds. You should know that people who try to trade English records in this country are often jailed and persecuted. It is difficult to buy foreign records here too — they are about five or six more times expensive than Czech ones. Would any of you like to pay £25 or £30 for an album? Please help us by supplying any unwanted demo records, juke box discs, forgotten elpees or singles. I'll certainly send you another thousand or two of the enclosed single if you wish. Then you can paper your walls with them before the red power snatches at you. Let's spend the night together, you bloody capitalists!

JOSEF, Czechoslovakia

● I haven't listed Josef's full address for obvious reasons but I'm going to ship him a box of assorted goodies very shortly and if anybody out there (punters or record companies) wants to donate any discs, mags or merely good wishes, then just forward them to me at *NME* and I'll pass 'em on to our Czech mate, lumbering IPC with the bill in best prole fashion!

LIVE!

Elvis Costello And The Attractions

West Runton

BETTER put it all in present tenses . . .

From neurology in some pharmacy to 'Get Happy!!' on a seaside holiday (!!)

The attraction is in an adventurously limited trail for the provinces, where a lot of people live and buy records and don't get gigs. West Runton Pavilion is the first of those definitely smaller, probably more deserving gigs; is practically Norfolk's only hot hop, and — unsympathetic local forces? — is soon to be shut, finitely.

Mr Costello opens like a chum. Observing the imminent closure, he shapes a dedication relevant to future fates. For if but one night is given us, we might surely take from it, yet snappy!!

The human touch — no pessimism — from the 'new' Elvis? Whether you knew or accepted any other one in the past, whether he alone was ever *that* responsible for its construction — these considerations are pushed aside for now.

He's got a grin, it could take you by surprise. And did you see him fly on *TOTP*!!??

The mythical, taciturn powdered, scowling author is dissolved in a 20 track LP, a snappy seltzer fizz dominated not by this or that Elvis Costello so much as by a playful, gleeful pop language; the peak of *parole* (meaning: one person's use of some wider language available to them).

The Costello rewrite of past pop books (some '60s soul) isn't a copyist's cheat, pulp, but a transformational pact — not a million styles from what Bowie did with some '70s soul on 'Young Americans'.

In my pop childhood I was mostly sold on soul, so I'm happy (!!) I stopped listening to someone else's Elvis Costello and started to hear simple subjectivity. No one ever accused Smokey Robinson of being obsessive, did they? Don't be silly.

In the immediacy of a solipsism's separsion are hidden doubt, debt, weak defences, dead emotion: 'Insecurity' isn't so much a dirty word as a line of worn connotations — after all, even cliches get insecure.

A secure pop language is a protective language: it never renders, never rends, but shuts you up and keeps you in, limits ideas and vocabulary, represses who and what you might identify with. It's a world where everyone is obediently psychological, economic, sexual — framed in a keyhole and always naked, each figure fashioned from cellophane-see-through.

A romance, as Billie Holliday once sang, *"With no quarrels, with no insults, and all morals."*

Undesirable ideologies — you know, the things the Left is always lapel-badging against — are born and bred in daily language, in triviality, in casual acquaintances with culture . . .

"Those disco synthesizers / Those daily tranquilisers / . . . Those bedroom alibis."

Elvis Costello and The Attractions bespeak a less padded, more aesthetically radical case for thorough narrative, a better bitterness in an instrumental introduction without off-putting echoes of stock rock rigmarole — the obstinate inherited manners, rusty riffs in smiling files. It's a music which will inevitably draw to it unsufferable adjectives, like: nervous (but it's not inhibited) or aggressive (but it's not inhibiting — maybe it was, but no longer). It's not straightforward.

At West Runton they played confident but agitated, spiked but not arrogant pop music, with someone sympathetic over the mixing desk dials. Perhaps they were too cramped at times, but with the concentration of words as it is, especially in the 'Get Happy!!' songs, it's definitely apt and probably inevitable that an odd beat be left hanging on the phoneme.

The difference between this show — pun music, jump music — and the other once I saw them live (year and a half ago) was between being left numb, and have succumbed. A sensual change — you're kept under an impression, not ego'd underband, allowed to follow space.

The three Attractions are still rhythmically centrifugal and suitably anonymous. An ideal engine now able to exploit the terribly meticulous tension they're capable of producing, even if it still isn't overwhelmingly reflected in their own aesthetic presence.

EC is still the totem. His aesthetic I reckon to be about the equal opposite (kick me if this get too screwed-up hippie astronomer-ish) to the pin-up doubt, Sting. Elvis is cluttered cool, melancholy's violence, a sweaty statue. Smaller venues suit them, I suppose.

'Get Happy!!' and 'This Year's Model' were sources for the majority of selections, so when things drag — as anything does — I at least had home-from-home fun with favourites, lines *("I wanted to seize you / But I'm no good with machinery")* and tunes (including the sneak-spaced 'Get Happy!!' love story trilogy: 'Temptation' — 'Opportunity' — 'Possession').

'Watching The Detectives' got the big de-dub dig, simply interrogated into incompatible parts, quietly battered. The only other real elder was 'Less Than Zero', which wasn't so severely dealt with. Something I didn't recognise led with an introductory bar or so of 'Tears Of A Clown', done most slowly, surreptitiously: what a wounded stare you wear.

Other titles are easily guessed. The definitely terrace-chant and probably chart-top 'I Can't Stand Up' announced the encores; EC lectured persons unknown about their spit — "Pardon me while I contain myself" — and everybody seemed happy at the end.

They could have done Smokey Robinson & The Miracles 'When The Words From Your Heart Get Caught Up In Your Throat' — but that's just me wishing overboard, as usual. *"I think I'd better write a note . . ."*

One such: I'd missed Clive Langer & The Boxes, because it took me even longer than usual to get to the gig. What with highwaymen and highwaywomen and . . .

Ian Penman

A happy man can fly. Elvis pic Pennie Smith.

Jackson Band

Hammersmith Palais

I WONDER what drives Joe Jackson these days.

It used to be an obsessive desire for an audience. Now he's got one, he's trapped; he's lost his main point of contact. He doesn't need to win their confidence anymore.

Joe Jackson hates to think of himself as part of the system. He is, of course, thought not a part of its conceit, its vanity or tedious predictability.

He hates to consider himself one of its typical products. Perversely, of course, he's that as well.

You use just the same channels to set yourself up as a non-star with no politics, no sex appeal, no glamour, in fact nothing faintly enviable at all, bar the dubious pleasures of recognition. You make the record, polka-dot the lapel, you mime the song on TV along with the ranks of the less self-conscious, and — with luck — you become the anti-hero, the king of cult, the superstar of starlessness. That's the game, and Joe plays it pretty well.

But I wonder if his sardonic side *provokes* any more, or if that's become another passive game that we can all play too. Sure, he ridicules *himself* at times, but that's just an integral part of the machine that's elevated him to the enviable position of being able to ridicule others.

What's in it for his audience? Are they immune, or don't they listen any more?

Tonight, songs pile upon songs ranting about the hideousness of discos, the insane stupidity of fashions and trends, the pathetic nature of category, the sad repercussions of relationships that corrode and turn in on themselves. And in between them, endless barbs about the bigoted slant of the music press and the moronic factions of their (supposed) readership — "sociology students, weak-and jazz musicians, headbangers, Gary Numan fans".

Too much preaching to the converted becomes an orgy of mutual self-congratulation; to the rest it probably just seems patronising. Where's the happy medium?

For some strange reason, Joe feels a need to carry on being so fiercely defensive, knocking down the surround just to stake his own claim. If it's taken him this long to win his audience's confidence, you'd think he'd have more confidence in them.

His new songs — lyrically — are just so much paraffin on the embers of the old. 'Pretty Things', "for all those who watch *Top Of The Pops*" (his entire audience, I should imagine) is a snide sidelong glance at those popsters blessed with image and sex appeal (which could only have been written by someone whose claim to have neither has since synthesised both), and "for all the mods" (none) 'Out Of Style', which is another "I'm The Man" rehash about the insanely fast turn-over of trends.

Still, despite a power failure at the end, for sheer class and pure streamlined scathing delivery, the Jackson Band can scarce be beat. This is a great gig, and with entry restricted to 2,500, it's a sell-out but there's still plenty of space left to breathe, move, get drinks, dance; these things *matter!*

Much of the set is re-arranged with a couple of

Continues page 55

Fly me I'm Elvis!

But old misery-guts Jackson can't. Pic Anton Corbijn.

Over 50 albums now at Boots Disc Deal prices.

£2·00* off

		Offer Price
Pink Floyd	The Wall	6.45
Fleetwood Mac	Tusk	6.00

Around 13 titles at

£1·20* off

		Offer Price
Elvis Costello	Get Happy	3.80
Police	Reggatta de Blanc	3.79
Michael Jackson	Off The Wall	3.79
Clash	London Calling	3.80
Bee Gees	Greatest Hits	7.55
Donna Summer	On The Radio	5.30
Blondie	Eat To The Beat	3.79
Neil Diamond	September Morn	4.09
Dr Hook	Sometimes You Win	4.09

Around 30 titles at

£1·00* off

		Offer Price
Joe Jackson	I'm The Man	3.99
Madness	One Step Beyond	3.99
Pretenders	Pretenders	4.00
Specials	Specials	3.99
UFO	No Place To Run	3.99
Rush	Permanent Waves	3.99
Cleo Laine	Gonna Get Through	3.99
Wishbone Ash	Just Testing	3.99

£1·00* off

		Offer Price
Marti Webb	Tell Me On A Sunday	4.35
The Shadows	String Of Hits	4.29
Jon & Vangelis	Short Stories	4.35
Jam	Setting Sons	4.35
The Selecter	Too Much Pressure	3.99

At least 10 great albums at

£3·99

Kenny Rogers	Kenny
Peter Skellern	Astaire
Tom Petty	Damn The Torpedoes
Lene Lovich	Flex

You can be sure of a good deal on all Disc Deal offers. There are lots of great savings for you on new releases, albums, singles and tapes. On everything from reggae to rock.

So watch out for more great-sounding offers from Disc Deal.

Elvis Lives on

Single LP's – £1.99
Double LP's – £2.99

Look for the great range of Elvis Presley albums in the Pickwick section. Including:

The King – Elvis
You'll Never Walk Alone
Elvis Sings Hits From His Movies
Separate Ways
Easy Come, Easy Go
The US Male
Please Don't Stop Loving Me

Our new Credit Card. The simple way to budget and buy at Boots. Details available from larger branches. Access, Barclaycard and Trustcard welcome.

*Savings shown are off the recommended retail prices and are subject to stock availability. Offers valid until at least March 15th.

Boots

Make the most of your Boots.

Joe Ely

Venue

THEY bop, they hop, they bounce like rampaging 'roos. They sing songs bearing titles as profound as 'She's My Baby, She's My Girl' and 'Do I Love You Baby, Do I?'. They come from Manchester, they're known as The Trend and tonight is their big night — showcase at the Branson Palais. So they try hard to impress.

Hop, bop, bounce, baby, baby. No-one is visibly offended.

Next — Ely. Or rather the Ely Band, warming on a riff. They kick instantly — one opening Perkins-like guitar lick, a Chenier'd reply from Ponty Bone's accordian and we're off down the honky tonk highway. Real instant. Like shazam!

The senses already reeling, Ely moves onstage. He bar-blasts 'Standin' At The Big Hotel' and the punters — as if bought and paid for by MCA — wah-hoo to a man. Front of stage it's now Austin Opry time, real dancin' and the smell of beer. Ely's in his stride. Ripping into hit after hit. Not chart hits but real hits — 'She Never Spoke Spanish to Me'; the eerie moan at his 'Boxcars'; the sheer joy we know as 'Dallas' — Joe's hits, my hits, the out-front punters' hits.

Anthems, every one, and Ely's singing is grit-and-guts great — even though it wouldn't matter if he operated on a lower power output. For the band, bless their rock an' roll hearts, play all the aces.

Guitarist Jesse Taylor, black-shirted and looking greasy, comes on like a refugee from Sun Studios: King Squeeze Box Ponty Bone looks like everybody's favourite French master and proves he has an education in cajun chicanery. Then there's Lloyd Maines, the unperturbable Mr Businessman, sedate behind his pedal-steel, adept at slight of hand and offering up the most incredible succession of sounds ever to be coaxed from that ungainly instrument.

Ely does the SW1 Waltz. Pic Santo Basone.

Honky Tonk Highwayman

Everyone's a hero, baby. And the crowd attests to the fact, noisily and often.

Singer-songwriter Butch Hancock then moves in to swop local choruses with Ely on 'West Texas Waltz,' which now comes re-modelled with a killer, almost ska-like ride-out. Minutes later, Hancock elects for a solo spot as the band head for the bar. Just imagine — a guy in a yellow Gene Autry shirt, with an acoustic guitar and harness harp, singing a songbook straight out of the Guthrie/Ochs/pre-historic Dylan era and following one of the most sensational rock acts that stomped this way for many a fortnight. Could he be a success? In a word — no!

In fact, Hancock merely showed why the big Zim opted for electricity back in '66. But when you're acoustic, nobody can pull the plug on you. So Butch stays. A couple of Texas waltzes and a talking blues later the Ely Band returns, building slowly this time. 'Fools Fall In Love', 'I Had My Hopes Up High' . . . we begin to sing along again. Next, a blues — a kinda matchbox that ends in succession of coyote call choruses — and Ely has got 'em eating out of his hand again.

Suddenly, it's 'Honky Tonk Masquerade' and — gasp — Carlene Carter appears. Gasp again — for Carlene's in a mini-skirt and suits it fine. But down, boy, down; Maines has jumped a gear once more and everybody's rockin' to 'Lipstic Powder and Paint', Carlene and Ely cavorting in appreciation before moving on to an utterly joyous 'Honky Tonkin' and a final rip 'em apart 'Suckin' On A Big Bottle of Gin'.

The lights dim. Applause, applause. Stamp, stamp, stamp. Ely returns with a "Here's one that was written by another guy from our home town" We all mouth *"If you knew Peggy Sue, then you know why I feel blue"* and hiccup together.

Next day I still felt good.

Fred Dellar

Psychedelic Furs

Hammersmith Palais

THE FURS come to the end of their short Iggy run, and smugly pause. Not just after the Iggy dates, but following a quiet, off-centre but effective build up of reputation as new contenders. Their time is soon, it seems.

Their reputation does them too much credit.

The Psychedelic Furs are one of those groups masquerading as evasive new leaders who are actually leading us backwards, and no one's noticing or caring to admit it. They're smart, but for all their confidence, lack true vitriol and vitality and the ability to add explosive, unconventional substance to the basic cliched framework of exertion and terseness. They've researched and rehearsed the right hip musical and visual moves, but behind the wild relentless facade they're as invigorating as London tap water.

A two guitar, bass, drum, sax, flat-voice unit, they suggest nothing of the panoramic, irregular possibilities of that arrangement. They just assault bluntly, blankly — a safe sort of fashionable commotion. Butler Rep, their singer — mock-nasty, half wearing raincoat and sneer — introduces no excitement. Attempting to dominate the stage like all the faces of the last decade you can remember he sings with old fashioned contained hatefulness and is the final Furs turn off.

Do we really need these exhibitionists?

Paul Morley

Bad manners maketh

Bad Manners

Music Machine

THERE'S a dancing competition before Bad Manners come onstage, and the judge is one Lee Thompson, saxophonist in Madness, aided and abetted by fellow Madman Mark 'Bedders' Bedford.

The dance floor is crowded with skinhead moonstompers, braces, boots and blad barnets bobbing determinedly, some in the more traditional rolling shank, some in the trendier 2-Tone style. The winners are Chalkie and Lindsey, both Madness roadies and faithful buddies, for dancing the most like Chas and Suggs — and the irony of it is that nobody seems to mind.

Suddenly a burst of music and Bad Manners ride into the heroic anthem of 'The Magnificent Seven', two sax and one trumpet putting the set into high velocity from the start. They are rudely halted by 17 stone vocalist Buster Bloodvessel stomping onstage and bellowing "Shut Up" in his best foghorn imitation.

And, for just less than a minute, there isn't a sound in the Music Machine.

Then straight into 'Woolly Bully'. Buster throwing his deadweight, bulging, heaving gut that's hanging out of his trousers and riding up his T-shirt around the stage, his long tongue flapping obscenely round the words to the songs. This is much more of a straight skinhead than ska band — hard, biting aggression and plenty of action, the music marching and charging round the venue, Buster crudely cheering on his rowdy, ecstatic audience.

Bad Manners obviously have a strong local following and like Madness, they're very much a London band with 'street credibility'. They are part of their skinhead audience and because of this there is a very close, almost guarded intimacy between band and audience.

The atmosphere between the two is warm, exhilarating and thoroughly enjoyable, but for those outside that little clique it is difficult to share, and therefore difficult to imagine Bad Manners being anything other than a popular local band, with an exclusive cult following.

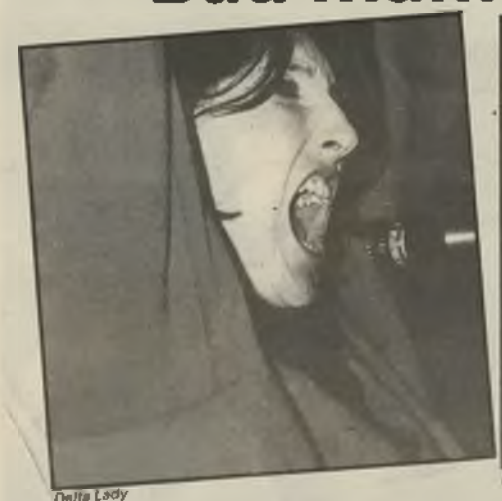
They are no more than a raucous, beer-drinking pub band; but they are a dance band too, and also a comedy band in which Buster is the star.

He sings a paean to fatties called 'Lip Up Fatty', tells them this is the year of the fatty and probably makes any of his followers with the least of a beergut feel proud to be that much closer to Buster. Bad Manners inspire loyalty, but only amongst those who can identify with them.

They sing their ridiculous, nonsensical single, 'Na Na Na Na Noo Noo' twice (to the punters delight) and Buster sings a love song, a surprise when announced, but typical when he explains that it's about his love, his desire, his wonder, for Special Brew beer: *"I love you, yes I do/Gonna spend all my money on you."*

Which he undoubtedly does, and always will — so it's just as well that Bad Manners will probably never make it big, 'cos then Buster Bloodvessel would never find a pair of trousers to fit him.

Deanne Pearson



Delta Lady

Buster Gut. Pix Peter Anderson

Delta 5 Liggers

Moonlight Club

AN EVENING of disappointments.

The first was that the Liggers were not the northern Liggers, as featured in the excellent fanzine *Brass Lip*, but an obscure Aylesbury group who have drastically OD'd on early Stones records. In their favour, they had youth and enthusiasm: against them, the fact they were dreadful — a noisy, thrashy assault on blues-rock and R&B, with 'Little Queenie' and 'Around And Around' the severest casualties.

Aside from their lack of technique or feeling, there was a total dearth of originality. The whole set was an exercise in derivation — every guitar cliche in the book and a singer whose Jaggeresque nasal whine and rampant 'rock star' posturing was both ludicrous and embarrassing. Looking barely a minute over 12, he was much too young for his attempts at leering sexual bravado to be at all credible.

Such mindless apeing of traditional forms and attitudes merely trashes the music and gives support bands a bad name.

Delta 5 were a further disappointment, albeit of a minor and possibly passing nature.

They're tighter and sharper now, but at the expense of a swaying mesmeric buoyancy that, for me, constituted much of their charm. The change is most noticeable in the guitar sound, abrasive and choppy, nodding toward Andy Gill discords and in the frantic onstage demeanour of vocalist Julz, who leaps about while singing 'I Want To Be Alone' as if undertaking a crash course in callisthenics.

Essentially, it's a feeling that the rhythm now cuts straight ahead instead of hovering from side to side — gallops rather than scoots — and that Delta 5 have sacrificed some of their old suppleness and spring for a more direct attack.

The songs for which this is least true — 'Mind Your Own Business', 'Now That You've Gone' and the slightly too shrill 'You' — are the ones I enjoy the most. Otherwise, the tough 'Make Up' and a brief, clattery rendition of The Makons' 'Where Were You' are the only undiluted pleasures of the night.

Remaining songs have had their rhythmic textures stripped away, only to expose some occasionally humdrum vocals, a lack of strong tunes, and rather inconsequential lyrics that assert vague notions of individualism. Speedy drums and a lot of chanting can't disguise the deficiencies. Much of their set was simply dull.

Maybe it was just a bad night, but I can't help wondering if they're going in the right direction, and if they haven't already used up their best songs on the first single.

I hope I'm wrong, but just at the moment, I'd need a lot of convincing . . .

Graham Lock

Ellen Foley

Venue

MAYBE she was trying too hard through first night nerves in a strange country. Or maybe she's normally arrogantly vulgar, so much so that she doesn't realise what a fool she's making of herself. But her performance at the Venue was embarrassingly contrived and forced.

She flounced onstage as if she were Lyndsey De Paul on *Celebrity Squares*, all blonde, teased hair and full, pouting

the person

Rock Foley. Pic David Corio.

red lips; and the sweaty young men at the tables welcomed her ecstatically. Of course she loved it, playing up to the lights and audience, strutting and posing for the photographers, not even noticing that more were laughing at her after only a few numbers.

Before each song there was a little scene-setting narrative in husky vocals — "There were these two kids who lived in the suburbs, a boy and a girl, and they worked all day in a factory, but at night . . . at night. . . they came into the city . . . and they danced, oh how they danced . . . because they were free". It prepared the way for 'We Belong To The Night', 'Night Out' and other glamour-romance tales: and that's what most of Ms Foley's songs are all about — lost, elusive loves; possessive boyfriends; and inevitably her own sexuality.

There were little stage props too — a hand mirror with which she spanked her leather-clad thighs as she swanked across the stage, whipping the microphone lead around her; the toy cap-gun (which failed to go off properly); the black leather glove. But everyone likes to see someone making a fool of themself and the audience cheered her on.

Her group — which included George Myers on keyboards and Martin Brierly on bass, both from the ten Hunter Band (wow!) — provided a tight, flawless back-up that lacked any enthusiasm or real feel. It was as if they were just going through the motions, knowing their part off by heart, and leaving the stage clear for Ms Star Sex Symbol herself — probably all according to instructions. But matters can't have been helped by Foley fawning on each in turn as they concentrated blindly on their playing.

For Costello's 'Mystery Dance' she wore a mauve dressing-gown and was joined by some tarted-up male mannequin type to sing and wriggle with. But by the time the next prop for 'Don't Wanna Be Lonely No More' was brought on — a large black radio that blacks and hip American kids walk down the street swinging and clicking their fingers to — the audience had had enough and someone yelled out "Turn on John Peel! He'll be more interesting than you!"

The lady was only slightly perturbed and still threw out red and white carnations to the crowd at the end of the set although a full strip show would have been more appropriate by this time.

Ellen Foley has a strong, well-trained voice, but what good is that when it's channelled into cabaret material backed up by cheap, clumsy theatrics? She is no more than a third rate Shirley Bassey, Petula Clark or Lulu.

Deanne Pearson

Inna . . . Malcolm Owen. Pic George Bodnar.

The Ruts

Reading

A YEAR has passed since The Ruts rode the crest of the RAR movement, since when they've fostered a hefty grass-roots following, but have stayed firmly entrenched in the shop-floor league.

They still provide the same brand of raw, aggressive commotion that characterised music at the time of their formation in '77 and which still incites a nihilistic response amongst their disciples. Down in the arena, the scenario is familiar and tedious: ugly sado-masochistic rituals of body-bouncing, gobbing (the worst I've ever seen — guitarist Paul Fox almost wept at the ordeal), getting manhandled by municipal gorillas in earmuffs . . . you know, *letting off steam*.

Relentless in their aim, sloppy in their technique, and volume-bound to boot, The Ruts hammer out grim, monolithic slabs of rent-a-riff punkrock, which is in turn rendered unintelligible by the appalling acoustics. They seem so keen to present an image of anarchy and belligerence, that the music takes a back seat and the songs disintegrate into rough, raucous noise.

Only when they plugged into the dub-dryer, eased up, and did 'Jah Wars' did any signs of cohesion and control appear. It was the one song that improved in the transition from record to live performance. But the respite was short-lived, as further incursions into reggaeville ended up as cosmetic nightmares.

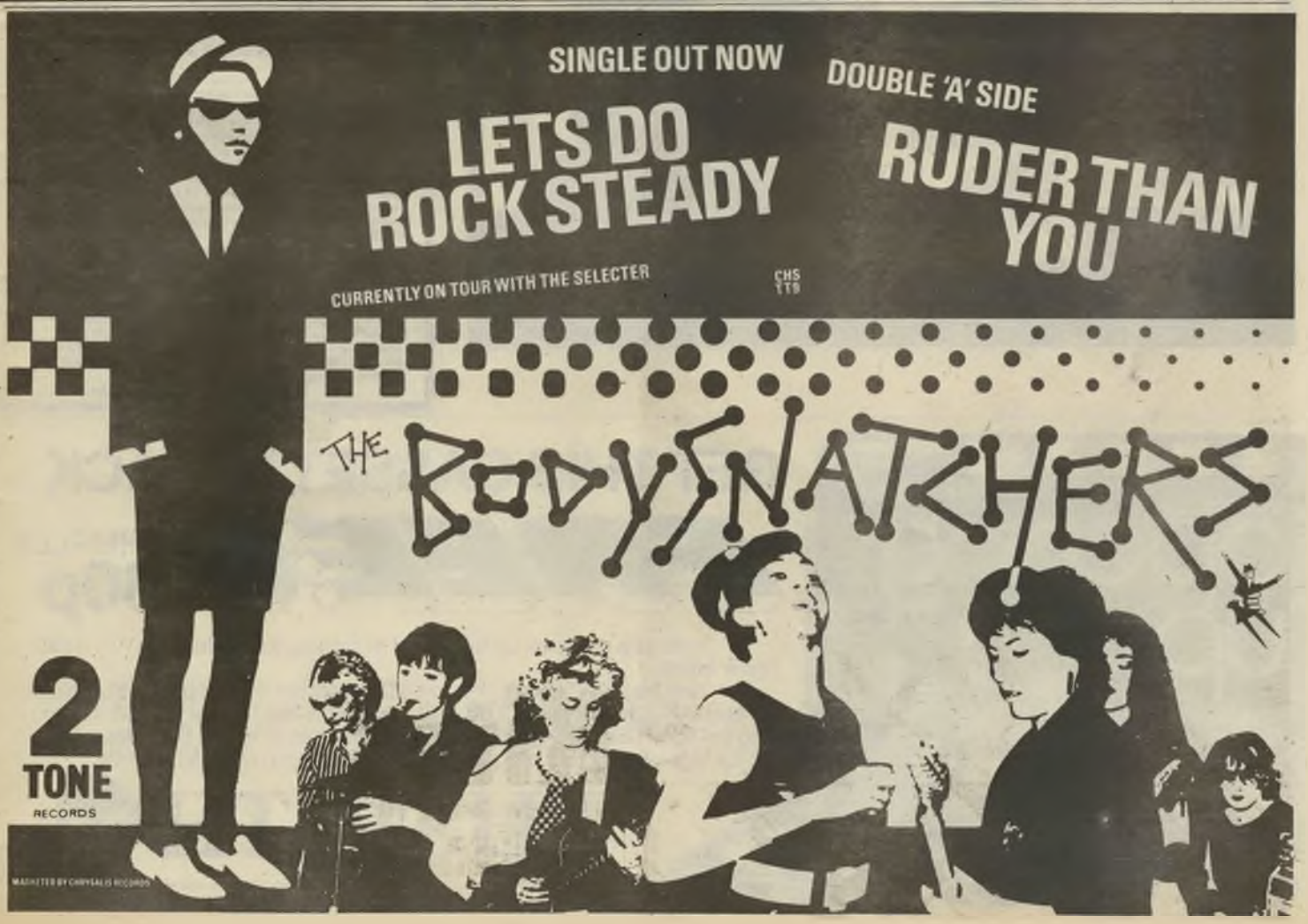
If The Ruts could write eight more songs like 'Jah Wars', then the world might remember their names.

But on the whole, their current repertoire of militant chants — 'Babylon's Burning', 'Dope For Guns', 'SUS', 'Out Of Order' — rapidly starts to sound like repetitive sloganeering, becoming increasingly monotonous as the night grinds on. Musically, they're up a proverbial creek in a barbed-wire canoe without paddle.

The confusion focuses on frontman and fathead Malcolm Owen, whose ungainly hollering, cussing and butch muscle-flexing turns the monotony into fatigue. Embodying the role of Everyvictim, he launches vociferous, garbled tirades against the uglier elements of society — like the Southall cops and the National Front (represented here by a clique of tragically misguided miniature Sieg Heilers), or just generally being stuck in a rut; as indeed he appears to be.

The stance of The Ruts is by no means unworthy in view of the epidemic indifference to the issues they touch upon, and I've no doubt about their sincerity. But stretched over 90 minutes of bad rock'n'roll, it merely rams home the message that life's a terminal disease. Maybe it is.

Rick Joseph



IF YOU COLLECT RARE RECORDS THEN THIS IS YOUR MAGAZINE!

EVERY ISSUE CONTAINS SPECIALLY WRITTEN FEATURES, DISCOGRAPHIES AND OTHER INFORMATION VITAL TO EVERY COLLECTOR

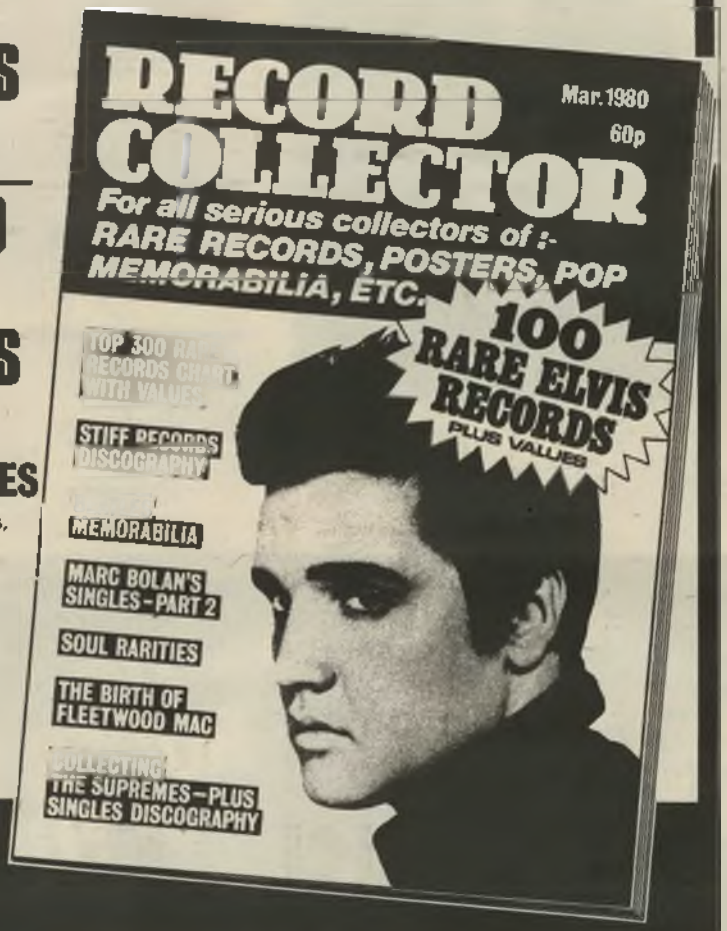
GET THE MARCH ISSUE FROM YOUR NEWSAGENT NOW FOR:

BIG ELVIS SPECIAL

TOP 300 RARE RECORDS CHART WITH VALUES

Plus sales and wants, readers queries answered, etc., etc.

If you have difficulty obtaining the MARCH issue you can get it direct from us by sending a Postal Order or cheque for 75p to Record Collector, 45, St. Mary's Road, Ealing, London, England W5 5RQ.



Solo group singer Freddie King. Pic Harry Papadopoulos.

The Solos

Glasgow

SINCE October most of Glasgow's best gigs have been at the new College of Technology Union Building (if you can get in). For sub-Apollo touring bands and gig-starved Scottish groups it is an invaluable venue, all thanks to the visionary booking policy of social sec Paddy O'Neill.

Suffering from snow-blindness in heavy coats we arrive to see most of Root 2's interminable performance. They play AWB restrained funk with occasional acknowledgements to reggae, Elvis Costello, Dire Straits and similar quantum leaps in 20th Century musical theory development. Root 2 dissolve in the corner.

The Solos' media blitz starts here. There's a single called 'Talking Pictures' due with extensive advertising planned, and they were support on The Tourists' tour. So commercial interests are going to ensure that you have trouble avoiding them.

The Solos play bright, bouncy, harmless, Radio 1 playlist bongo beat a-go-go. There's sharp, attractive guitar from Dave Buchanan, distinctive bass by Winston Oddoye (beatific in a beret) and lyrics for little more reason than giving vocalist Freddie King something to do.

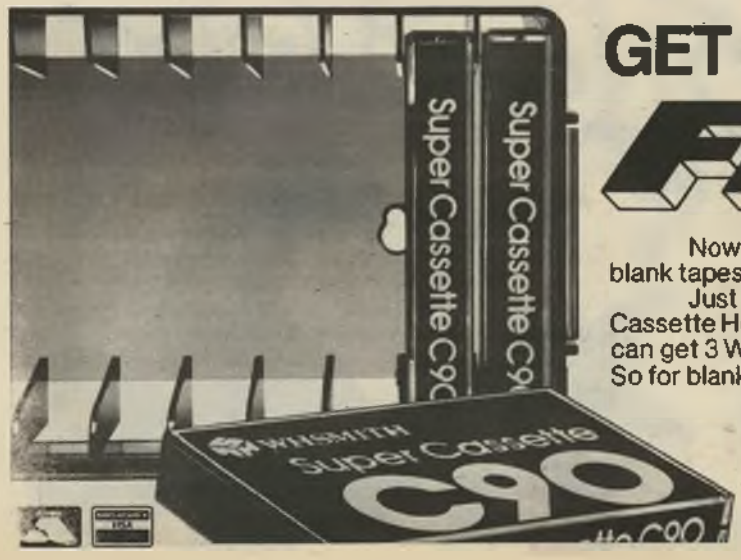
For the whole of 'Atmospherics' and on other frequent occasions, he and guitarist/backing vocalist Jaimie Watson resort to gibberish, gargling and other gimmicky scat singing as a change from Freddie's eye-rolling mock-theatrics and overacted vocals, all of which will probably delight anyone along to check them out after some future appearance on *Tiswas*.

The songs are of fairly consistent quality: fairly interesting classy pop, reminiscent of XTC sand-blasted smooth or early-'60s pop, with enough attention to detail to hold your interest. The better ones sound like turntable hits, and will probably seem diluted and even safer on television.

If you go along on the strength of a *TOTP* appearance, Freddie King's cockney barrow boy personality will be a surprise bonus, and you'll be able to goggle along with something 'daring' and 'saucy' like 'Pissing on the Patio'.

I left whistling 'Spanish Bombs' instead.

Glenn Gibson



GET THIS CASSETTE RACK

FREE! NORMALLY 80p

Now you can pick up this great-sounding free offer with W.H.Smith blank tapes.

Just buy 3 W.H.Smith Ferro C90 cassettes in the special Stakotape Cassette Holder for just £2.85, and the rack is free! Or for just £3.45, you can get 3 W.H.Smith Super Ferro C90 cassettes in a free Stakotape holder. So for blank tapes that are packed with value, pop in to W.H.Smith.

WHSMITH

Merchandise subject to availability where you see this sign.
Prices correct at time of going to press. Offers close 15th March 1980.

Squeeze

Coventry

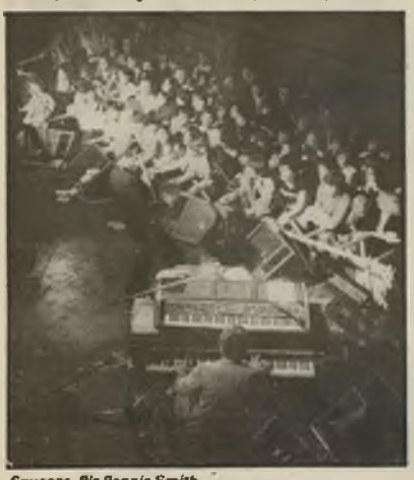
I ARRIVE in time to witness the rather wretched spectacle of Wreckless Eric being filmed for *Whistle Test*.

'"Ere, you'll like this," he cries unconvincingly as he drops damp squibs into a small crowd who are half-heartedly hamming it up for the cameras. Should be a great show.

On stage Squeeze are naturally likeable and always at ease. John Bentley is small, dark and self-effacing. Gilson Lavis is large, bluff and hearty. Side-stage, peering over his electric piano wearing round shades and an oversized bow tie, Jools Holland looks a little like an infant prodigy playing strikingly skilful keyboards that range from the icy echoes on 'Cool For Cats' to full-bodied, pub-piano boogie.

And Glenn Tilbrook and Chris Difford are perfect foils as frontmen: Tilbrook wears a sharp suit, plays sensitive lead and has an utterly amiable demeanour (he gives a slight self-deprecating smile as he changes guitar just once during the set); Difford, dressed in clothes that suggest he's about to service the Cortina on a Saturday morning, exudes a solid, gentle menace; eyes swivelling suggestively, he sings in a coolly laconic dead-pan growl that is the exact antithesis of Tilbrook's sweetly soaring vocals.

Squeeze no longer sound entirely at ease with the beery, leering unpleasantness of songs like 'It's So Dirty' and 'Cool For Cats', or the image that was acceptable only because



Squeeze. Pic Pennie Smith.

behind the blustering facade of callow wide-boys out on a binge, there was an old-fashioned morality that betrayed a touching belief in Romance, True Love, Marriage and Responsibility. And although they retain some of the stained social realism and kitchen-sink kitsch that characterised the 'Cool For Cats' album, Squeeze are now tinkering with textures and tentatively exploring rhythm.

The result often contains fairly resonant echoes of other people's pasts: 'I Think I'm Go Go' slides into a slow, limpid steamy surrealism that's not a million miles from 'Magical Mystery Tour'.

Many of the new songs have nagging reminders of old numbers and the same almost-epic melodies that aren't quite so strong enough to be effortlessly memorable.

This mixture of homely sentiment and more adventurous music sometimes pays off: 'If I Didn't Love You' combines a warm, almost embarrassing attention to personal detail with discordant, off-beat billows of eerie organ that cut through the cloying domesticity of the lyrics and cloud the atmosphere with something more sinister.

But Squeeze lack either the confidence, desire or breadth of vision to break cleanly with the small minutiae of their subject matter and their crisply confining musical format; therein lies their dilemma.

Their music is too sensitive and not tough enough for real rock; it's too artful, knowing and crafty for "pure" pop; it's too competent, individual and has too much integrity to be shunted into the yawning vacuum of commercial, crossover fun and thrill a noise. But although it's too good to fit clearly into any one category, it's not striking enough not to need one.

There are encouraging signs: the band's good-natured, unpretentious optimism rouses an audience whose first reactions ranged from luke-warm anticipation through indifference and mild antagonism to a genuine enthusiasm that had them clamouring for encores. And if Squeeze can come to terms with and effectively utilise a natural desire for progression, they may yet surprise us.

At present they seem stuck in an uncertain transitory stage. I'd like to think they've got the spirit and skill to see it through.

Lynn Hanna

From page 49

surprises thrown in — an elegant light-weight bluebeat cover of Jimmy Cliff's 'The Harder They Come' and a version of The Ramones' 'I Can't Give You Anything' that sounds just like you'd imagine Joe Jackson playing The Ramones.

For the rest, the sound's stripped down even more, the bass steadier, Sanford's guitar weaving around the high-register discords and the vocal harmonies reworked to compensate. The band trace cool professional patterns across the stage, ruthlessly rehearsed but still retaining every ounce of the freshness, flair and unnerving energy that they first let loose on the pub circuit a year back.

Some things they should never change.

Blast Furnace supports. I wonder what drives him too.

His backing band play semi-tough R&B bar-room boogie, the songs often as defensive as Joe's but sometimes too self-conscious and apologetic to get across.

They overflow with cross-reference, the lyrics (in name) to The Ramones, the Rats, Clash, De Niro, and (in sentiment) to Linton Johnson and mid-'60s rock romanticism, the music to Graham Parker, Van Morrison (oh yes!), Wilko and the Feelgoods, and the mannerisms to Parker again.

Is Furnace trying to *prove* something (and if so, what?). Who *is* this masked man?

Mark Ellen

AT LAST!
5TH T-SHIRTS
COLUMN
IN 94 THE PARADE
KILBURN HIGH RD
LONDON NW6
MAJORITY
OFFICIAL BAND SHIRTS
2→6 COLOURS T-SHIRTS
£3'00 POST FREE

PRIESTLEY'S
T-SHIRTS
AMERICAN SWEATSHIRTS
S.L.F. — New Tour Design - 'Nobody's Heroes' cover + photo
ONLY ONES — Trouble in the World — photo and logo
TOYAH — Tour Shirts. Black with logo. White with photo + logo.
GANG OF FOUR — Victory pic
RAMONES — Rocket To Russia
GOD SAVE THE QUEEN
PRETENDERS
SIOUXSIE — Stage photo/Big Head/Portrait
SPECIALS
MADNESS
A.K.A.
SELECTER
PIL — Photo-strips + logo
PAUL WELLER
THE JAM
CLASH — Posed photo/Stage photo
IGGY — Stage photo
SID — Cowboys
NEW YORK DOLLS
ADAMANT
SID & NANCY
TALKING HEADS
THROBBING GRISTLE — Gary Gilmore Memorial Society pic + logo
ORCHESTRAL MANOEUVRES — Electricity Cover design
ULTRAVOX
TOPART GRAPHICS — Geometrics/Arrows
SKINHEAD ART — 8 Monochrome designs from 'Lament of the Terraces' exhibition
SCREENPRINTS PHOTO PICS
For full design + illustrated supplement send S.A.E. to us at address below
Trade/Bands/Clubs — wholesale prices on request
LOGOS+
ADULT SIZE S-M-L KIDDIES 28-30-32
T-S £3·50 - SWEATS £7·50
POSTAGE FREE (UK), EIRE and rest of the world ADD 50p.
STERLING CHEQUES, I.M.O.s, P.O.s
TO —
DEPT. (N)
PRIESTLEY'S
T-SHIRTS
36 BOOTHAM, YORK.

Mail Order Advertising

British Code of Advertising Practice
Advertisements in this publication are required to conform to the British Code of Advertising Practice. In respect of mail order advertisements where money is paid in advance, the code requires advertisers to fulfil orders within 28 days, unless a longer delivery period is stated. Where goods are returned undamaged within seven days, the purchaser's money must be refunded. Please retain proof of postage/despatch, as this may be needed.

Mail Order Protection Scheme
If you order goods from Mail Order advertisements in this magazine and pay by post in advance of delivery, New Musical Express will consider you for compensation if the Advertiser should become insolvent or bankrupt, provided: (1) You have not received the goods or had your money returned; and (2) You write to the publisher of New Musical Express summarising the situation not earlier than 28 days from the day you sent your order and not later than two months from that day.
Please do not wait until the last moment to inform us. When you write, we will tell you how to make your claim and what evidence of payment is required.
We guarantee to meet claims from readers made in accordance with the above procedure as soon as possible after the Advertiser has been declared bankrupt or insolvent.
This guarantee covers only advance payment sent in direct response to an advertisement in this magazine and not, for example, payment made in response to catalogues etc., received as a result of answering such advertisements. Classified advertisement are excluded.

To Advertise Ring
01-261
6172

OFFICIAL TOUR TIES
Available on tour or direct from Apollo
SPECIALS 2 TONE
2 TONE SELECTER
All ties black or red with white print
£1.75 + 25p (p&p)
Top 10 maximum straight
TIES
1 MADNESS (pic + logo)
2 JAM (logo)
3 SPECIALS (pic + logo)
4 POLICE (logo)
5 2-TONE (pic + logo)
6 SKA (pic + logo)
7 BOWIE (pic + logo)
8 PISS OFF (logo)
9 CLASH (logo)
10 SELECTER (pic + logo)
BUBBLING UNDER
MODS — LAMBRETTAS
Send Postal Order/Cash/Cheque to
APOLLO
TOUR MARKETING
BASEMENT STUDIO
33 NORTON ROAD
HOVE
SUSSEX BN3 3BF
(Trade & Group enquiries welcome)

Official Police Merchandise
ALL DESIGNS APPROVED BY THE BAND
T-SHIRTS SWEAT SHIRTS TIES POSTERS KEY RINGS
BADGES PROGRAMME STING SONGBOOK
ORDERING CODE

LIBRA MAIL ORDER

AMERICAN LEVIS
Levi 501 — Original red label shrink to fit, straight leg with fly button front, sizes 28"-40" (inc. odd sizes) (give actual waist size) **£13.99 + £1.15 p&p**

AMERICAN WRANGLERS
American Wrangler drainpipes in heavy indigo denim, sizes 27-36 (inc. odd sizes) **£12.99 + £1.15 p&p**

DICKIES OF TEXAS
Heavy duty western straight leg jeans in 14½oz indigo denim sizes 26-42 (inc odd sizes. Fantastic value at **£9.99 + £1.15 p&p**

CREST AMERICAN DRAINPIPES
Superb fitting pre-washed indigo denim with 18" bottom drainpipe. Great fit for chicks or guys. Sizes 25-36 (inc. odd sizes). Chicks state Hips. **£10.99 + £1.15 p&p**

BALLOON BAGGIES
Latest fashion 14½oz pre-washed denim jeans in new baggy look with 14" bottoms. Sizes 25-34. **£13.99 + £1.15**

LEATHER-LOOK DRAINPIPES
Western cut black PVC drainpipes. Great fit in sizes 24"-34". Chicks state Hips **Only £11.99 + 99p p&p**

DICKIES HERRINGBONE PLEATED TROUSERS
Top quality pleat fronted straight-leg trousers, made in America, in herringbone design polyester/cotton. Great for casual or formal occasions. Brown or grey, sizes 26 - 34. Highly recommended at this special offer price of **£5.99 + £1.15 p&p**

PEPE CORD PEG BRACES
Super quality needle cord pegs with braces, by PEPE of London in black, light brown, olive and burgundy Sizes 26 - 34. Excellent value at **£6.99 + £1.15 p&p**

Please sent cheque or P.O. made payable to LIBRA, Access welcome, just send number. Please add double postage and packing for overseas orders. Send to **LIBRA Mail Order (Dept NME), 15 Shrubbery Road, Streatham, London SW16** Phone 769 4861
Money back guarantee on goods returned within 7 days unworn.
Shop open Monday to Saturdays 10am-6pm.
Personal callers welcome
Send s.a.e. for catalogue
Also at **Jeansville, 20/22 Streatham High Road, SW16**
LIBRA'S GIANT BARGAIN BASEMENT
OPENING SATURDAY 8th March at
113 Victoria Street, Victoria, London SW1. Personal callers welcome.

FISHTAIL PARKAS

AMERICAN ISSUE

We have just received a limited quantity of American Fishtail Parkas.

For immediate delivery send a cheque or P.O. for £13 inc P&P

Sizes, S, M or L.

JUST ARRIVED CHILDREN'S PARKAS
Also, used conkon fish-tail parkas in sizes below 32" chest £9 inc P&P

To Midobi International Limited
14-28 Wilson Street,
London EC2 2TD
Tel. 01-377 0883.

SEND NOW WHILE STOCKS LAST!!
Wholesale enquiries invited

Now The Genuine Article! Superb Quality
Heavy Sheepskin Flying Jackets

Made in heavy Sheepskin with the sheep leather on the outside, pockets and seams bound in leather, large sheepskin collar with storm straps, zip sleeves and sheepskin lined pockets. Available either in brown with brown shade sheepskin or in black with grey shade sheepskin.

State size
£75 P&P £1.75

BRAND NEW SWEDISH GOVERNMENT SURPLUS
SKI PATROL COATS WITH HEAVY WHITE NATURAL SHEEPSKIN LINING

In grey canvas with two large hunting pockets and snug sheepskin collar. Sizes over 40 chest only.

State size
£49.50
P&P £1.75

Genuine Ex-Government Surplus —
NATO Parkas

In proofed heavy cotton with warm fur fabric or quilted lining, roomy pockets and hood. Not new but in excellent condition.

State size
£14.95
P&P £1.50

Brand New Tough Real Cowhide
Leather Navy Type Jackets from the U.S.A.

Colour, Dark Brown with 2 pockets, inside pocket, taffeta lining, knitted waistband and smart fur fabric collar gusseted at back for added comfort.

Sizes 34" to 38" only.
£49.50
P. & P. £1.50

From the U.S.A. GENUINE HIDE FRINGED TRAPPER JACKETS

Now Only
£49.50.
P. & P. £1.50
State Size.

Genuine Brand New U.S.A. Nylon
M.I.A. Flying Jackets

As illustrated. In sage green nylon, with Orange Quilted Lining.

State size
P. & P. £1.50 **£32.50**

Cash, Money or Postal Order, cheques with order. Satisfaction or money refund. Access and Barclaycard acceptable. Please authorise and quote number.

Nashville Tennessee
Dept NME
27 Cockburn Steet, Edinburgh

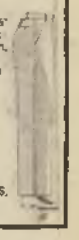
CARNABY STREET MOD FASHIONS

Girls' suits in stock in black & white. Sizes: 8, 10, 12, 14. **£18.99**

DRESSES
In black & white. Sizes: 8, 10, 12, 14. Other sizes by request.

SKIRTS
Colours: Black & white, Prince of Wales check, dogtooth and also in plain colours.

COWBOY BAGGY JEANS
Sizes: 26-32. Colours: Blue with red or gold piping. **£12.99.**



Men's trousers, 15" bottoms. Colours: Black, grey, brown, navy. **£10.99.** Sta-Prest trousers in beige or black, also Prince of Wales check. Sizes: 28-34". **£11.99**

SKI PANTS
In sizes 8, 10, 12, 14, 16. Colours: Black & white, plain black, brown, white or navy. **£9.99.**

HARRINGTONS
In black, blue or brown. Sizes: XS, S, M, L **£8.50.**

Mail order: State waist & inside leg measurement & second choice. Cheques & P.O.s to:
ROY'S FASHIONS
1st Floor, 46 Carnaby St., London W.1.

PUNK ARMBANDS

ONLY £1.75 +P&P

THE ORIGINAL range of GIANT PUNK 'SEW-ONS' and elasticated 'ARM BANDS'. All multicolour, backed and trimmed. Beware of imitations — WE ARE THE BEST!!! Direct for your leather. Postage and packing:
CLOTHING 1-3 items 20p, over 3 items 30p.
Original German Officers LUFTWAFFE JACKETS (in picture): Heavy grey, state chest size £9.95+80p P&P.
BONDAGE TROUSERS (in picture): Zips, straps. D'rings etc good value in heavy cotton drill. In Black, Red Blue and Red Tartan, state size and alternative colour £12.95+80p P&P.
LEOPARD and TIGER STRIPE TEESHIRTS. All over prints in yellow or blue inks on black tees, state chest size £3.50+30p P&P.
STRING VESTS. British Army and heavy string vest dyed black, sanity £2.75+30p P&P.
Please allow ten days for delivery. For TRADE ENQUIRIES please ring (0604) 30804. Send cheques and P.O.s to:
PRINTOUT PROMOTIONS (Dept. N.M.E.)
38A ABINGTON SQUARE, NORTHAMPTON
PRINTOUT PROMOTIONS

gemini

For all enquiries and quick delivery telephone orders to 0270 214736

MAIL ORDER SCOOP!!!

Jesus

Italy's No. 1 Selling Jeans Beautifully Tailored — Top Quality Denim at a direct price of **£15.95** Jesus straight leg Jeans are available in 16" 18" 20" width bottoms Sizes available: Ladies 6 - 18 Mens from Waist 22" - 36"

KicKers

The Original French Jean Boots and Shoes that brought colour to jaded feet all over Europe Made from top quality Nubuck Leather with thick crepe soles for long life. Direct Price only **£29.95** Available in Boots and Shoes same price. Colours: Navy, Brown, Beige, Green, Grey and Red

Make cheques/postal order payable to. Gemini Mail Order (NME) and send to.
Gemini, 102 Victoria St. Crewe, Cheshire

MOD DRESS

In black and white only
Sizes 10, 12, 14
£13.99

MOD COAT & SKIRT
(Fully Lined)

In black and white "Courtenpane" Check coat **£19.99**. Skirt **£12.99** or Suit **£30.00**. *Please state size*

SKI PANTS

Girls — The latest thing Stretch black & white "Courtenpane" check
Please state size **£12.99**

MOD BOATING BLAZER
In some new colours

Narrow lapel centre vent
3 (metal) buttons, size S.M.L.
Colours now 1) Red/blue & white
2) Grey/red & blue
3) Maroon/navy & green
Still only **£24.99**

MINI SKIRT

Black and white checked mini skirt
Please state size **£9.99**

TONIK SUITS

In blue, brown, green & brilliant blue Jackets, size: 36-40 **£29.99**
Trousers, sizes: 26-32 **£12.99**
Or as suits only **£37.50**
Please state if alternative colour is ok

★★★★★★★★★★★★★★★
SPECIAL OFFER !!
"Brian Ferry" style
BOX JACKETS

Sizes S.M.L.
In blue, tan & brown suedette with 1 button or in brown check or green boude with 2 buttons
Only **£16.99**
★★★★★★★★★★★★★★★

SWEATSHIRT

As illustrated. Black and white only
Please state size **£8.99**

ALSO
FISHTAIL PARKAS
Lined front pockets. Drawstrings etc
Sizes 38-42 only left, — sorry!
£14.95 each or **£28.00** for two
IRIDESCENT SHIRTS
Small collars. Sizes S.M.L. Colours: Maroon, green, blue and bronze. **£4.99**
FLAGS

Union Jacks, Targets, Checked, Confederate & Skull 'n' X Bones
All cotton approx 18" x 36"
£3.00 each or **£5.50** for 2

TO ORDER
Send cheques, PO's or cash (registered) to
INDIVIDUAL TRADING CO
Dept N, 81 Tavistock Street
Bedford MK40 2RR

COD available on orders over £20
Money back guarantee if not satisfied
Tel: (0234) 216692

Buy it with Access

For Guys + Girls

LATEST FASHIONS

Lowest Prices!!!

MOD'S

Mod Trousers in black, white, navy, red and brown 24" to 38" waist only **£9.00** Sta-press Trousers in beige, lt green, navy and black 26" to 34" waist just **£11.00**
2/tone Tonik Trousers in green/tan, red/blue, blue/tan 26" to 34" waist only **£11.95**
Matching Jackets only **£28.95** *34" to 40" chest.*
As Suit **£38.95**
Prince of Wales and Dog Tooth Trousers 24" to 38" waist just **£11.00**
Mohair Trousers in black, grey, navy and brown 24" to 38" waist only **£16.95**
THE CHEAPEST CROMBIES IN ENGLAND
black only **£28.50** 32" to 42"
Pork Pie Hats black only **£8.50** *S.M.L.*
Ties in black with Mods, Specials, Madness, Jam print **£2.50**

SKA'S

Very Latest

Ska Jackets **£28.50** black, grey, navy and brown 34" to 42"
Ska Baggy Trousers **£14.00** Colours as Jackets 24" to 38" waist
As suit **£42.50**
Ska Large Dog Tooth Check Jackets **£30.95** 34" to 42"
Matching Baggy Trousers 24"
Button Down Shirts white only 14½" to 16½" **£7.95**
Ties in black, grey, navy and

BOWIE'S

Bowie Jackets (as David Live LP) in black, white, navy, red, royal blue, yellow and grey 34" to 42" chest only **£28.50**
8 pleat Trousers, colours as above 24" to 38" waist just **£14.95**
20 pleat Trousers, colours as above 24" to 38" waist only
As Suit with 8 pleat trousers **£42.50**
With 20 pleat Trousers **£43.00**
Bowie 1 button multi stripe Blazer 34" to 40" chest just **£26.00**
Short collar shirts white, only
Satin Bowie Ties colours as suit **£3.50**
SKID TROUSERS Four pleats, baggy leg, 24" to 38" waist. Colours as above, only **£16.95**

When ordering please state waist and inside leg measurements (Girls also state hip) and 2nd choice. All priced include P&P.
Allow 12 days for delivery
Money back guarantee if goods are returned in 7 days unworn or washed
Cheques / P.O.s to
Christopher Robin Ltd. (Dept NME)
45 Carnaby Street, London W1A 4DG
MAIL ORDER ONLY

HEAVY METAL BEAT GEAR

Kick Your Gear Into The 1980's With
HEAVY METAL STUDDED BELTS AND MATCHING WRISTBANDS

SPECIAL INTRODUCTION OFFER

Send cheques or postal orders to:
BULL BRAND LEATHERS

CANNABIS LEAF

Unique Jewellery for You in fabulous precious metals.
OUR FAMOUS LEAF PENDANT 1" HIGH

(Send size or we make it adjustable)
Join the rush and send money to —

ATLAS

ALKALI IKE'S.

A miner discovery from Levi's.

Levi's — Levi's

★FREE LEVI'S BRACES★

Levi's

FRONT — BACK

Sizes: 27,28,29,30,31,32,33. Inside leg 36. PRICE £16.95 plus 90p P&P
Please send PO/Cheque to
Matchplace Jeans Ltd, Dept. NX, FREEPOST, CROYDON CR9 9ET
Access and Barclaycard please quote No.
NO STAMP REQUIRED
Customer Service Number
01-686 8631

● WEEKLY NEW POSTER GUIDE

Full 25 Deb Posters
Sent each order — or S.A.E.

Deb 24 £1.40 — NEW SEX PISTOLS NO £1.35 — Deb 18 £1.20 — Deb 16 £1.40 — New Deb 22 £1.20 — Kate Bush Nell £1.35 — Nude June £1.30 — New Posters £1.40 each. Pretenders, latest Queen, Van Halen, Hendrix, Specials, Judas Priest, Stranglers (Raven), Gary Numan 4, £1.35. Sting No 3, £1.35 — Cheryl Ladd £1.20 — Bowie (gold) £1.20 — New Queen £1.40 — Julie £1.20 — Whitesnake £1.40

CARDS & POSTERS
22 Moor Street, Queensway, Birmingham 4
Add 45p p&p for up to 2 posters, + 5p for each extra one

Lee JOGGING SUIT

Be a sport!

Get fit and play the game wearing this super looking tracksuit by LEE. It's in 100% washable cotton, the top is zip-up with two pockets and hooded (great as a sweatshirt-jacket on its own), the bottoms are elasticated at the waist and ankles with two side pockets.
Colours: Royal Blue or Red
Sizes: XS (32/34) S (36) M (38) L (40/42)
MATCH OUR VALUE!
Normal Price £22.95. Our Price only £18.95 + 90p P+P. Cheques and P.O.'s made payable to MATCHPLACE JEANS LTD. Access and Barclaycard please quote number (telephone orders taken). Customer Service 01-686 8631. Send orders to Matchplace Jeans, Dept NX, FREEPOST, Croydon CR9 9ET (No stamp needed)

PUNK

STRAIGHTS IN SHINY BLACK P.V.C. WITH ZIPS

Mens 24" to 38" waist
Girls sizes 8-16

ONLY **£5.99** + £1.01 p&p
FAST DELIVERY
THE CHEAPEST AND THE BEST IN THE U.K.

Also available

Shiny Black P.V.C. Mini Skirt
£3.99 + 61p p&p
Tube Skirt
ONLY **£4.99** + 61p p&p

All the above are also available in Navy or White or Orange P.V.C.

Send cheques, P.Os. or cash to
KANDA FASHIONS (N)
BANNERMAN ROAD, EASTON, BRISTOL BS5 0RR

TO ADVERTISE IN THIS SECTION, PHONE 01-261 6172

BONDAGE TROUSERS

T-SHORTS All Post Free!!

TROUSERS
TARTAN BONDAGE complete with bum-flap, straps and zips. Red, yellow or green tartan in guys' size 26, 28, 30, 32. Girl' 8, 10, 12, 14 (State second colour choice) ONLY £17.95. Also in black drill at £17.45.

T-SHIRTS (at £1.50 and in small, medium or large). Leopard print, red or yellow. Siouxsie. Also mode T-shirts, black/white or red/black checks

BONDAGE T-SHIRT, *zips and straps* £5.95

Cheques or postal only to B. Leach, 50D Redcliffe Gardens, Chelsea, London SW10

All monies cheerfully refunded if not satisfied. Please include SAE with any inquiry
Overseas add 75p postage per item except T-shirts

MOD SEW-ONS

ONLY £1.25 +P&P

New! TIES

A new range of Deluxe Quality Mod 'Satin Look' ties in two tone colour fronts, exclusive to Printout. Available in four colours T12 Black/White, T11 Black/Red, T13 Black/Green, T10 Black/Electric Blue. Only £1.35. Also: Matching Pocket Hanks, ready to pop into your jacket or coat pocket. Ready folded on card. State colour required. Only 50p + 20p P&P.
Plain black ties with following prints T1 Specials, T2 Mods, T3 The Jam, T4 The Who, T5 The Beat, T6 Madness, T7 Target, T8 Chords, T9 Gangster.

THE ORIGINAL range of GIANT MOD 'SEW-ONS'. All multicolour backed and trimmed. Beware of imitations — WE ARE THE BEST!!! Great for your Parka, Leather or Raincoat. Postage and Packing for sew-ons 1-3 items 20p over 3 items 30p.

ALL DESIGNS AVAILABLE ON T-SHIRTS £3.50 +30p P&P

Parka MOD PARKA based on U.S. Army Fishtail original: complete with hood and lining. State chest size with order — BARGAIN ONLY £10.95 + 80p P&P.

Please allow ten days for delivery. For TRADE ENQUIRIES please ring (0604) 30804. Send cheques and P.O.s to:
PRINTOUT PROMOTIONS (Dept. N.M.E.)
28A ABINGTON SQUARE, NORTHAMPTON

PRINTOUT PROMOTIONS

LEATHER *mini skirt*

The Super-Fab, sexy Mini skirt is back in fashion, in soft, supple leather. B/W OP ART (as illustrated) or PLAIN: Black, White, Red, Pink, Purple, (other colours on request) TOP QUALITY IN EVERY WAY. Sizes 8-16. Choice of lengths 12,15 or 18 ins.

£24.50 inc P&P

State: Waist, Length and Colour. Send Cheque/P.O. or Phone with Credit Card No.
SHARON KIDSON LTD NME
2 Hotel Street, Leicester LE1 5AW

YES THIS IS THE TIE !!!! THE TIE FOR ACTION

Yes folks some people still call them ties.... Be Special, RAP yourself, or your favorite person, around one or two of these professionally made 'TIE' SLIMS for only £2 inclusive each.
Choose from either the BLACK AND WHITE or BLACK AND BLUE DIAMONDS (illustrated) or any of the following PLAIN colours: BLACK — WHITE — RED — BLUE YELLOW — GREEN — PINK or PURPLE
Send Cheque/PO's to:
Fantasy Choice by Eadies
117 Hammersmith Road, London W14.

IMPORTANT ANNOUNCEMENT

SPECIAL OFFERS

CONCERNING FANS OF ....
KISS · LED ZEPPELIN · QUEEN · POLICE
ELVIS PRESLEY · DAVID BOWIE · JAPAN
BEATLES · ERIC CLAPTON · WINGS
JEFF BECK · AEROSMITH
PETER FRAMPTON Etc.......
ALSO MOVIE FANS OF ....
BRUCE LEE · JAMES DEAN
MARILYN MONROE
CLINT EASTWOOD
FARRAH FAWCETT
ROGER MOORE
SYLVIA KRISTEL
JANE FONDA LINDSAY WAGNER Etc ___

For illustrated lists send 50p plus S.A.S.E. stating interests to: S I P (DEPT NME) 28 WOODSTOCK ROAD FINSBURY PARK LONDON N4 3EX ENGLAND

PLATTERSTALL

Phone CHRIS on 01 261 6172 for details of Advertising

GOLDEN OLDIES 99p each

IMPORT L.P.s

BARGAIN L.P.'s

Post and Packing Singles: any quantity 25p LPs 1st LP — 40p, additional LPs 25p each.

The above records are just a small selection of the 2,500 Oldies available. Send 30p for full catalogue. (Free with orders over £2.50).

LISTER PROMOTIONS
774 BARKING ROAD, PLAISTOW, LONDON E13 9JP.
(Mail Order only).

A UNIQUE SERVICE

Worldwide — to all Record & Tape Buyers

- ★ BRAND NEW LP'S AND TAPES SUPPLIED AT INCREDIBLY LOW PRICES
- ★ THOUSANDS OF QUALITY GUARANTEED SECONDHAND LP'S
- ★ BOOKS, ACCESSORIES, SINGLES, Etc

Write or phone now for our FREE 25 page catalogue — Inland and Export Enquiries welcomed.

Your unwanted good conditioned records and tapes bought for cash or part exchanged for ANY brand new items of YOUR OWN CHOICE. Send list to us for official offer

Probably the world's most complete mail order service.

COB RECORDS (N3), PORTHMADOG, GWYNEDD, WALES
Tel: 0766 2170 or 3185

WEST 4 RECORD COVERS

● ROCK — POP — NEW WAVE — DISCO ●

FOLK ROCK & ROLL — HEAVY METAL MOR

GEMA RECORDS (EXPORT)

To Norway / Sweden / Germany / Austria / Yugoslavia / Finland / Japan / USA / France / Denmark / Spain, etc, etc.

We sell LPs and Cassettes for **£2.60** each or less

ALL TYPES OF MUSIC & ALL TOP ARTISTS

Plus we have 1,000s of Special Offers and rare albums at much lower prices.

Unrivalled selection of back catalogue items
Many unavailable outside of the UK.

Send an international reply coupon for our extensive catalogue

GEMA RECORDS (EXPORT)
Dept. NME3, PO Box 54, Crockhamwell Road, Woodley, Reading, Berkshire, England

● BLUES — COUNTRY & WESTERN — JAZZ ●

DIDN'T WE HAVE A LOVELY TIME THE DAY WE WENT TO WICKFORD

WICKFORD IS 40 MINS DIRECT FROM LIVERPOOL ST STATION, WHY NOT PAY US A VISIT

GOODIES GOODIES GOODIES GOODIES

ABBA IMPORTS ABBA IMPORTS ABBA

BLONDIE BLONDIE BLONDIE BLONDIE

ALL RECORDS ARE BRITISH UNLESS MARKED IMPORT (I)
P = Picture Sleeves X = Extended version

Adrians
WICKFORD, ESSEX
0268 (Dial as U.K.) 1 pm

WE DO NOT ADVERTISE RECORDS BEFORE THEY ARE AVAILABLE

FOR ADVERTISING DETAILS ON THE PLATTERSTALL

PHONE

01-261 6172

THE FRANTIC CAT MEANS WHAT HE SAYS!!! YOU'LL GO... "WOBBLY BOOPWAH" TOO WHEN YOU SEE THE AMAZING BRAND NEW FRANTIC CATALOGUE AND SUPPLEMENT FEATURING ZILLIONS OF INCREDIBLE BARGAINS ON NEW ALBUMS AND TAPES... INCLUDING SELECTER, CONTORTIONS, FLYING LIZARDS, JOHN FOXX, P.I.L., PRETENDERS, RUSH, SEX PISTOLS, SQUEEZE, URIAH HEEP AND MANY, MANY MORE. DON'T DELAY — SNIP THE COUPON AND POST TODAY!

FRANTIC

PLEASE RUSH ME MY FREE FRANTIC CATALOGUE AND SUPPLEMENT

NAME _____

ADDRESS _____

Send to: (Dept. N) FRANTIC MAIL ORDER CO. Autobody Rd., Lutterworth, Leics. LE17 4HB

MAIL ORDER MUSIC

G.I. RECORDS

BRIAN JONES:
The Pipes Of Pan At Joujouka . £8.50

GI RECORDS,
208 RAEBURN PLACE, EDINBURGH,
SCOTLAND Tel 332 5883

REGGAE REGGAE REGGAE REGGAE REGGAE REGGAE
DADDY KOOL RECORDS

(Second on left down Oxford Street from Tottenham Court Road Tube Station)
94 DEAN STREET, LONDON W1 Hotline 01-437 3635
Send now for Britain's biggest free Reggae Mail Order List

ROCKERS ALMIGHTY DUB (LP) — AUGUSTUS PABLO ACCOMPANIES (£8.95 IPBP free)

SELLER LP's (P&P free)

MORE MAIL ORDER CATALOGUES, LISTS & £1.75 (P&P free) only £5 for £10

Missed that hit sound while it was around, get it from the dealer with all the classics.

All the singles listed below are but a small selection from over 2,000 singles and 1,000 LPs listed at incredible prices.

SEND SAE FOR LIST

ALL THE RECORDS LISTED BELOW ARE 35p EACH 3 FOR £1 OR 10 FOR £3 (+ 30p P & P) MANY OTHERS ON LIST

26	ALPHA & DONNA	Uptown top ranking
63	GADFINGER	No matter what
143	MAGGIE BELL	Razzi
207	JULIE COVINGTON	Only women bleed
3074	ELECTRIC LIGHT ORCHESTRA	Shine a little love
602	FACES	Cindy incidentally
641	FLEETWOOD MAC	Rhiannon
650	FOREIGNER	Feels like the first time
722	GENESIS	Spot the pigeon
859	HAPPENALS	Who's gonna love me
910	K.C. & THE SUNSHINE BAND	Queen of Clubs
1048	NICK LOWE	I love the sound of breaking glass
1043	BONEY M	Painter man
1147	NAZZ	TSOP
1215	WALTER MURPHY	A fifth of Beethoven
1286	MIKE OLDFIELD	Portsmouth
1471	JONATHON RICHMAN	The morning of our lives
1547	ROSE ROYCE	Love don't live here any more
1694	SPINNERS	Ghetto child
2002	ROD STEWART	Ain't love a bitch
1788	STYLISTICS	Sing baby sing
1918	BILLY SWAN	I can help
1962	TIMMY THOMAS	Why can't we live together
1981	WHO	Won't get fooled again
3008	YELLOW DOG	Just one more night
1237	OLIVIA NEWTON JOHN	If not for you

ALSO A GREAT BARGAIN
100 HIT SINGLES — £16 (+£2 if overseas)
100 SOUL SINGLES — £9 (+£2 if overseas)
100 REGGAE SINGLES — £9 (+£2 if overseas)

OLDIES UNLIMITED,
Department N, Telford, Shropshire TF2 9NQ

RECORD & TAPE EXCHANGE
All LPs, Cassettes, Singles Wanted

Exchange your unwanted LP's & cassettes for ones you DO want. 10p - £2.70 each exchange value allowed (less for singles). ALL accepted in ANY condition — absolutely NONE refused!!

Bring ANY quantity to one of our shops at

38 NOTTING HILL GATE, LONDON W.11
28 PEMBRIDGE ROAD, NOTTING HILL GATE, W.11
90 GOLDHAWK ROAD, SHEPHERDS BUSH W.12

Any cassettes may be sent by post with s.a.e. for cash to RECORD & TAPE EXCHANGE, 38 Notting Hill Gate, London W.11 Nothing returned once sent—our price MUST be accepted All shops are open daily 10 am—8 pm. There are thousands of used records and tapes on sale — many below £1.20. Singles from 10p.

Rare deletions are bought, sold and exchanged **upstairs** at 38 Notting Hill Gate, W.11.
All enquiries: 01-727 3539

SECONDHAND RECORD EXCHANGE

We hold a large selection of secondhand current and deleted stock. Try us for that elusive LP!

We are also interested in buying any quantities of good condition secondhand LPs.

Tel. 061-273 3443
or write to:
PANDEMONIUM RECORDS
127A OXFORD ROAD, MANCHESTER

Downtown

12" SINGLES

7" SINGLES

GOOD VIBRATIONS

BELFAST ROCKS WITH:

Rudi — I Spy E.P. 1.00
Rudi — Big Time £1.00
Ruefrex — One By One £1.00
Outcasts — Self Concious Over You £1.00
Outcasts — Just Another Teenage Rebel £1.00
Outcasts — 1st L.P. Self Conscious Over You £3.70
All prices include P&P

Good Vibrations Record, 102 Great Victoria Street, Belfast BT2 7BE
(P/P Free)

Mail Order Advertising

British Code of Advertising Practice

Advertisements in this publication are required to conform to the British Code of Advertising Practice. In respect of mail order advertisements where money is paid in advance, the code requires advertisers to fulfil orders within 28 days, unless a longer delivery period is stated. Where goods are returned undamaged within seven days, the purchaser's money must be refunded. Please retain proof of postage/despatch, as this may be needed.

Mail Order Protection Scheme

If you order goods from Mail Order advertisements in this magazine and pay by post in advance of delivery, **New Musical Express** will consider you for compensation if the Advertiser should become insolvent or bankrupt, provided: (1) You have not received the goods or had your money returned; and (2) You write to the publisher of **New Musical Express** summarising the situation not earlier than 28 days from the day you sent your order and not later than two months from that day.

Please do not wait until the last moment to inform us. When you write, we will tell you how to make your claim and what evidence of payment is required.

We guarantee to meet claims from readers made in accordance with the above procedure as soon as possible after the Advertiser has been declared bankrupt or insolvent.

This guarantee covers only advance payment sent in direct response to an advertisement in this magazine and not, for example, payments made in response to catalogues etc., received as a result of answering such advertisements. Classified advertisements are excluded.

BONAPARTE

BONAPARTE MAIL ORDER

SPECIALS

HOT NEW U.S. IMPORTS

NEW SINGLES

NEW ALBUMS

ALL 69p. CHEAPO SINGLES

REGGAE

STOP PRESS

FUNHOUSE RECORDS
1st FLOOR, 24 CECIL SQUARE, MARGATE, KENT.
TEL (0843) 295685
ALL IN STOCK NOW!!!
GREASY TRUCKERS — Dingwalls live — double album — UA, UK £6.75
XMAS AT PATTI — live 10" double album original — UA, UK £8.50
JAM — Mr. Clean +2 promo 12" — Polydor US (few only) £15
TALKING HEADS — live promo — WB, US £15
CHARLES MANSON — Lie (love and terror cult) — Awareness US £15
BEAU BRUMMELS — Introducing — Autumn US £4.75
DIRE STRAITS — Live promo — WB, US £8.50
PEBBLES Vol 1 — Early punk — BFD £4.95
LEFT BANKE — Walking away Renee — Smash US £4.75
MUSIC MACHINE — Turn on — original sound — US £9
KINKS — Kinkdom — Reprise US £4.75
GRATEFUL DEAD — American beauty EP — 6 tracks — great P/S — WB, US £6.50
QUICKSILVER — Fresh air/mojo — live 45 — (R) international — Italian £3.50
WHO — anyway/anyhow/anywhere you want me — Decca US promo 45 ..... £3.50
DEAD/HOT TUNA — Cosy Jones/lemps trimmed — live 45 — (R) Inter' — Italian £3.50
POSTAGE — UK 40p 2 albums/20p 1 single overseas 80p 2 albums/40p 1 single
ALSO SEND LARGE SAE FOR OUR MONTHLY LIST PACKED WITH RARE + INTERESTING ALBUMS + SINGLES

RECORD CORNER
11 BOSFORD HILL, BALHAM, SW12
Join the 1980s who get our beautiful each fortnight, UK £1.25 per year. Overseas £1.25 per year.

TOP SELLING RECORDS IN PICTURE SLEEVES

LONG PLAYERS

12"

TOP SELLING IMPORT RECORDS

STOP PRESS

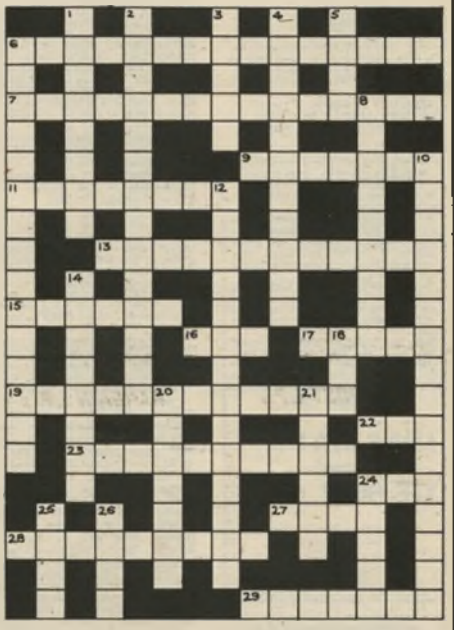
PENNY FARTHING
12" SINGLES
VARIOUS LP'S
LP'S £1.99 EACH OR 3 FOR £5.00
£3.25 Or 3 For £9.00

ROUGH TRADE

The AMERICAN COLLECTION
IMPORT MAIL ORDER
JAP SINGLES (all pic sleeves)
JAPANESE L.P.'s
The American Collection, 58 Olinda Street, Kingston, Portsmouth, Hants PO1 5HB.

STIFF MAIL ORDER BRINGS YOU

NME X-PRESS WORD



ACROSS

6 A 2-Tone toe-tapper (3, 4, 3, 5)
7 Other side of 'Tears Of A Clown' (7, 4, 4)
9 Liverpool record shop owner who became manager of The Beatles
11 Wales' answer to Billy Connolly (3, 5)
13 1965 Beatles chart-topper (6, 2, 4)
15 West Country beat group fronted by Reg Presley
16 Label
17 MOR combo packaged by Sunblest
19 McCartney Beatles ballad double A-sided with 'Yellow Submarine' (7, 6)
22 Creme of Godley and creme
23 & 25 Elton 45 dedicated to Joan Collins?! (3, 5, 2, 4)
24 Mike Nesmith hit
27 US stadium famous for appearance by The Beatles there
28 Former Lizzy axeman, booted out during last US tour (4, 5)
29 Motors first big hit

DOWN

1 Metal Beat peddlar, formerly of Ultravox (4, 4)
2 She played the tomboy character in 'Rock Follies' (6, 9)
3 Defunct label?!
4 Only top lard (anag. 5, 6)
5 Francis Rossi's connection with Detroit?
6 Another 2-Tone toe-tapper (5, 6, 4)
8 Nutty pranksters debut 45 (3, 6)
10 R Stewart elpee (5, 1, 4, 6)
12 US vocal duo whose first UK hit was 'Bye Bye Love' — in 1957 (6, 8)
14 What's in an empty tot?! (3, 5)
18 & 20 American rock'n'roll balladeer whose hits included 'Only The Lonely'
20 See above
21 & 26 Written by M Batt, sung by A N Bozo
24 Times two for an E Costello 45
25 See 23
26 See 21

ANSWERS

ACROSS: 1 'So Good To Be Back (Home Again)'; 6 Ohio Express; 9 The (Beat); 10 'I'm The Man'; 11 'O.K. Fred'; 'Death Disco'; 14 Floaters; 16 '(Magic) Bus'; 17 Alan Price; 19 (John) Entwistle; 20 Jim (Morrison); 21 Bernie Taupin; 25 (Laura) Nyro; (Marvin) Gaye; 30 & 29 Chris Stein; (The) Beat.

DOWN: 1 'Singing The Blues'; 2 'Ghost Riders In The Sky'; 3 'Oliver's Army'; 4 'The Men Who Fell To Earth'; 5 (Johnny) Cash; 7 Rocky Sharpe (& The Replays); 8 Stereo; 12 Doors, 15 (Jonathan) Richman; 18 Dionne (Warwick); 20 Japan; 22 '(So Good To Be Back) Home (Again)'; 23 'Magic (Bus)'; 24 '(So Good To Be Back) Home (Again)'; 26 'YMCA'; 28 EMI (from hemisphere).

Double 'A' Side Single

LIQUIDATOR — LONG SHOT
HARRY J. ALLSTARS — KICK DE BUCKET
THE PIONEERS

ORIGINAL RECORDINGS · Re-Released MAR 14

TROJAN 12" TROT 9063 7" TRO 9063

N M E Classifieds

REACH MORE PEOPLE THAN ANY OTHER MUSIC PAPER IN THIS COUNTRY

For further details ring KARLA FAERBER
01-261 6122
or write
New Musical Express Classified Advertisements
25th Floor
King's Reach Tower,
Stamford Street, London S.E.1

FOR SALE — 20p per word

AC/DC BON SCOTT/Angus Young Photobadge. Also Police (Sting), Tourists, The Who, (Daltrey), Dr Feelgood, Squeeze (Jools), Tubes, Lene Lovich, John Miles, Peter Gabriel, Marc Bolan, Elton John, Zaine Griff, Wilko Johnson, XTC (Andy Partridge), Yachts (Martin Watson) 2½" photobadges either black or blue. Send S.A.E. with postal order for 30p each badge or £1.00 for 4 badges (stating choice of black or blue), to **THE OPTIC ARCHITECT,** 20 Anson Road, London NW2

ANARCHY T. SHIRTS — Large A in circle SML £3.50, S/Shirt £5.95. — T.I.T.S. 12 Blenheim Street, Newcastle-upon-Tyne

TROUSER PRESS

At last! America's famous rock monthly now available in the UK

The March issue features articles / interviews with **Neil Young, Elvis Costello, John Foxx, Genesis, Ian North, F. Mac** plus a roundup of the New York scene. Great writing and lots great photography. Check it out 99p (inc p&p)

Also, the **TROUSER PRESS COLLECTORS MAGAZINE** — pages and pages of auctions / set sales. Find that long lost album or single at a reasonable price. Sample copy 99p (inc p&p)

Write to — TROUSER PRESS, 14 Forrest Road, Edinburgh. TRADE ENQUIRIES WELCOME (031-225-8601)

ORIGINAL 1960's

LEVI'S STA-PREST and LEE-PREST *by LEE*

Limited stock from the States available now at

SMUTZ
300 KINGS ROAD, CHELSEA, SW3

ATTENTION WOULD BE SOUND ENGINEERS

Want to learn from an Engineer who is currently working with one of the World's Top Super Groups?

A series of courses are being arranged in the North London Area.

For further details send SAE to **Box No. 3816**
NME, 25th Floor, Kings Reach Tower, Stamford St, London, SE1 9LS

LUMINOUS NECKLACES

AS SEEN AT RESORTS & FESTIVALS ALL OVER EUROPE

We are pleased to offer, for the first time in the U.K., a unique opportunity for enterprising people to market this product. We can offer a complete system which will enable you to produce and market these spectacular luminous necklaces.

Trade enquiries only please, to:

SATORI DESIGNS LTD.
01-727 4839

FOR SALE — 20p per word

AMAZING INFORMATION! — THE COMPLETE BOOTLEG CHECKLIST & DISCOGRAPHY! THIS BOOK COVERS DYLAN, BOWIE, STONES, LED ZEPPELIN, ALICE COOPER, WHO, ROD STEWART, ELVIS, ROXY MUSIC, BEATLES, CREAM, ZAPPA, PLUS A COMPLETE A–Z GUIDE OF RARE RECORDS **AN ABSOLUTE MUST** FOR RECORD COLLECTORS **DON'T MISS THIS FANTASTIC LIMITED EDITION BOOK!** (£4 post free). **ALSO FRANK ZAPPA — THE LIVES & TIMES,** £2 POST Free. (R.S. PROMOTIONS) IVY HOUSE, NORTH STREET, MILVERTON, SOMERSET TA4 1LT

ANTI-MODS BADGES 1½" five different, £1. S.A.E. Pandora's Box, 80 Wellgate, Rotherham, S60 2LR.

AUTHENTIC AUTOGRAPHED photograph of The Beatles. Offers invited. Evenings 221 7563

BLONDIE, ABBA, CLASH, UFO, QUEEN, Whitesnake, Rats, Jam — best colour photographs from recent concerts. Also available: **NUMAN, POLICE,** Specials, Rush, Quo, Zeppelin, AC/DC, Stranglers, Who, Lizzy, Scorpions, Rainbow, Motorhead, Genesis, Gabriel, Sabbath, Priest, Olivia, etc 45p each. 10 for £4. Send S.A.E. for list or with order to: **ALAN PERRY,** PO Box 4, Upton, Wirral, Merseyside, L49 6LE

BRUCE SPRINGSTEEN — BORN TO RUN OR HE'S THE ONE — T-shirts or sweatshirts. Both photo screen printed, tees £3.50, S-shirts £5.95. SML T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne

CHEAP TRICK T. Shirts — £3.50, S/Shirts £5.95 SML — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne

CLASH — T SHIRTS (Group and soldier) £3.50 s/shirts £5.95 SML — T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

CRASS — Logo — T- Shirts & S/Shirts SML £3.50 & £5.95 to T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne

DESTROY T. SHIRTS — £3.50, S/Shirts £5.95 SML — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

FREE! FREE! Fantastic giant catalogue of books, badges, patches, posters, photos, tees. Mods! Two-tone! Punk! Bowie! Numan! Blondie! Heavy-Metal! Our specialities. Repeat Free! Harlequin, 68 St Petersgate, Stockport

GANG OF FOUR T-SHIRTS Victory pic (group photo) £3.50. SML **PRIESTLEY'S** T-Shirts, 36 Bootham, York

GOD SAVE THE QUEEN — T. Shirts £3.50 S/Shirts £5.95 SML — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

HANDCUFFS, RAINBOW Hair colours, wristbands, punk make-up, pubic hair dyes. S.A.E. for list, 18 Whalley Avenue, Penkhull S–O–T, Staffs

HANDCUFFS, WRISTBANDS, hair colours, punk make-up, etc. S.A.E. for list 18 Whalley Avenue, Penkhull, Stoke-on-Trent, Staffordshire

H.B.C. TAPE cassette copier, fast sixteen times speed. Professional audio four track stereo, cost trade £970, accept £690. Grimmett, 3 Knoll Croft, Coventry Tel 0703 4111412

HISSING SID BADGES. Hand Hissing Sid. Is Hissing Sid Really Monty Python? 2½" Badges 30p each. Send SAE with postal order for 30p each badge to The Optic Architect, 20 Anson Road, London, NW2

HIWATT 4 × 15" cabinet 250w HH 100w 2-CH sustain 1 amp. Never gigged. £210. Details (Thornbury) 418606.

'HONDO' ELECTRIC guitar vgc £75. Radnage 2682

INTO HEAVY METAL???Get Vardis "If I Were King" single, only £1.15 inc p&p from: J.A. Revell, Mercantile House, 99-101 St Leonards Road, Windsor.

JAM T-SHIRTS — Great new photo (group), black shirts £3.50 SML. **PRIESTLEY'S,** T-shirts, 36 Bootham, York.

FOR SALE — 20p per word

JAM — TUBE STATION — T. Shirts £3.50 S/Shirts £5.95 SML T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne

JUDAS PRIEST/UNLEASHED IN THE EAST OFFICIAL T-shirts only £3.50 SML T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne

LOUD PRODUCTS — London's best badge manufacturers for punk, mod, ska, and other type badges. **WHOLESALE** enquiries only to Loud Products, 353 Holloway Road, London N7. SAE Please

MINI ROCK SHOP — at front stall Victoria Market opposite Victoria Station, 3 Wilton Road, London, SW1. See us for **BADGES** of every description, **PHOTOS** of most rock groups, **PATCHES, TIES + BELTS** + plenty of other gear as well

MOD BADGES 1" five different £1. Also any town, district on mods badge 40p see Pandora's Box, 80 Wellgate, Rotherham S60 2LR

MODS, METAL FLICK COMB, press switch, out shoots comb, only £1 post free from — Matchrite, 167 Windsor Road, Bristol BS4 3NJ.

"MOD, PUNK badges, Madness (6), Police (6), Specials (3); Who, Jam, Secret Affair, Northern Mods on Target and Union Jack; Jam, Scottish Mods — Scooter, Vespa, Sex Pistols, Sex Pistols R.I.P, God Save Queen, SLF, AC/DC, Devo, Pretenders and many more", 25p each. S.A.E. lists. Cheques, P.O.'s to Unidisk, 48a Braeface Road, Seafar, Cumbernauld, Dunbartonshire. Trade enquiries welcome.

MOTORHEAD T. SHIRTS (State which one) £3.50 S/Shirts £5.95 SML — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

NEVER MIND THE BOLLOCKS T. Shirts £3.50 S/Shirts £5.95 SML — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

NEW SPECIALS T-SHIRTS — photo + logo £3.50, SML **PRIESTLEY'S** T-Shirts, 36 Bootham, York.

NEW YORK DOLLS — Group photo, black shirts, also huge colour photo on white. £3.50 each. S.M.L. **PRIESTLEY'S** T-Shirts, 36 Bootham, York.

ORCHESTRAL MANEOUVRES T Shirts — single cover design "Electricity". £3.50 SML **PRIESTLEY'S** T-Shirts, 36 Bootham, York

PENETRATION T. SHIRTS (State which one) £3.50 S/Shirts £5.95 SML — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

P.I.L. — Massive logo on contrasting shirt — T. Shirt £3.50 S/Shirt £5.95 SML — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

PIL T-SHIRTS All over logo on photostrip ground £3.50 S.M.L. **PRIESTLEY'S** T-Shirts, 36 Bootham, York.

PINK FLOYD — THE WALL (graphic) T- Shirts and S/Shirts SML £3.50 & £5.95 to T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

RAMONES T-Shirts — 'Rocket to Russia' photo + logo £3.50, S.M.L **PRIESTLEY'S** T-Shirts, 36 Bootham, York.

ROLLING STONE magazines Numbers 60 to 308 inclusive. 20 from numbers 20 to 60. Offers — Glossop 61640.

RUSH T. SHIRTS — (state which one) £3.50, S/Shirts £5.95 SML — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

SEX PISTOLS — (GROUP PIC) — T. Shirts £3.50 S/Shirts £5.95 SML — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

SEX PISTOLS T. Shirts (State which one) £3.50 S/Shirts £5.95 SML — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

SID VICIOUS portrait T-Shirts £3.50, sweatshirts £5.95 State colour SML. Cheftrade, 16 London Road, Cheltenham, Glos.

FOR SALE — 20p per word

SIOUXSIE T-Shirts — three brill designs — leaning portrait photo/big head pic/stage photo £3.50 each S.M.L. **PRIESTLEY'S** T-Shirts, 36 Bootham, York

STIFF LITTLE FINGERS — Inflammable Material — T. SHIRTS £3.50 S/Shirts £5.95 SML — T.I.T.S 12 Blenheim Street, Newcastle-on-Tyne

STIFF LITTLE FINGERS — Nobody's Heroes Tour T's and sweats. T's £3.50, American Sweats £7.50 (or at gigs — T's £3, sweats £7) from **PRIESTLEY'S** T-Shirts, 36 Bootham, York.

STRANGLERS T. SHIRTS — (state which one) SML £3.50, S/Shirts £5.95 — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

SWASTIKA T-SHIRTS £3.50 S/Shirts £5.95 SML T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne

TELE-TUNES BOOK by Mike Preston. Complete A-Z Guide of Television & Film Music On Record. Contains over 3,000 items on TV, Themes, commercials, film soundtracks, etc. Listing Artists, Composers, Titles, Record Labels & Numbers. £2.95 from: Record Information Centre, 78 Birchfield Road, Kidderminster, Worcs

THROBBING GRISTLE — Gary Gilmore Memorial Society pic, flash, + logo. £3.50. S.M.L. **PRIESTLEY'S** T-Shirts, 36 Bootham, York.

THE SPECIALS — T. Shirts £3.50 S/Shirts £5.95 SML — T.I.T.S 12 Blenheim Street, Newcastle-on-Tyne.

THE WHO — (LOGO) — T. Shirts £3.50 S/Shirts £5.95 SML — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

THIN LIZZY (LOGO) — T. Shirts £3.50 S/Shirts £5.95 SML — T.I.T.S 12 Blenheim Street, Newcastle-on-Tyne.

T.I.T.S. — T. SHIRTS & SWEATSHIRTS — see ads in these columns. Send S.A.E for fully illustrated pamphlet. — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne or call in anytime. Tel. 0632-29847.

TOYAH TOUR T-SHIRTS — white logo, black shirts/photo and logo white shirts. £3.50 each. S.M.L **PRIESTLEY'S** T-Shirts, 36 Bootham, York.

UK SUBS OFFICIAL MERCHANDISING 'Tomorrows Girls' badges, T.shirts, stickers. Another Kind of Blues badges, T shirts, stickers, colour posters, photographs, etc. Send sae for FREE LIST of up-to-date available merchandise and prices to **UK SUBS PRODUCTS, PO BOX 12, GUILDFORD, SURREY.**

WITTY WORDS AND PHRASES. 2½" Badges 30p each. I'm Biodegradable. I'm Responsible I Voted Tory. I'm Not Responsible I Voted Labour. Do you **GO** (on green). Don't **STOP** (on red). Get Arrested The Police (on blue). Don't Blame Me I Voted For The Dog Lovers and Tree Preservation Party. Life is A Health Hazard. Send S.A.E. with postal order for 30p to The Optic Architect, 20 Anson Road, London NW2

X CLOTHES, Leeds announce some special things at special prices **FOR** callers only. Loads of 2 Tone trousers £8.99, jackets £24.95, Crombies £25, loafers £12.99, button downs £3.99. **ALSO** Crazy Colour £2.00 **AVAILABLE MAIL ORDER.** Busmen's black with red stripe £8.99 + 50p p & p. or send S.A.E for M.O. lists to. **X CLOTHES (N.M.E. 53), 41 CALL LANE, LEEDS 1.**

X-RAY SPECS, amazing illusion to see right through everything, bones in your hand yolk in an egg, girls' clothes. Only £1, post free from Matchrite, School Road, Frampton Cotterell, Bristol BS17 2BX.

XTC T-SHIRTS pic + logo £3.50. S.M.L. **PRIESTLEY'S** T-Shirts, 36 Bootham, York

YOU TELL IT, WE PRINT IT — your slogan on a tee or sweatshirt SML. £3.50, S/Shirt £5.95 — T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

RECORDS WANTED — 20p per word

ABSOLUTELY ALL your unwanted LP's, cassettes exchanged for ones you DO want. 10p — £2.70 each exchange value allowed (less for singles). We guarantee **NONE** refused!! Bring **ANY** quantity in **ANY** condition to: Record & Tape Exchange, 38 Notting Hill Gate, London W11 (01-727 3539). Send any cassettes by post with SAE for cash (our price must be accepted — nothing returned once sent)

ALBUMS AND cassettes wanted, top prices paid — for prompt quote send list and SAE — Catapilla, 17 North street, Exeter.

ALL ALBUMS, cassettes, singles accepted £1.50, £2.00 for many. Send direct or S.A.E. for quote: Rip-Off Records, Werndrin Cottage, High Street, Lampeter, Dyfed

ANTS BOOTLEG which includes Friends. 01-733 0475.

ANY JACKIE Wilson LP's. Good condition — V Clark, 7 Beech Close, Tadcaster, Yorkshire

BLACK SABBATH Van Halen, BOC, Rainbow, bootlegs. Dave, 17 Haywards Close, Henley, Oxon

BLUES RECORDS Books, magazines, highest prices paid. Send full details for offer. Red Lick, Ynysfor, Llanfrothen, Penrhyndeudraeth, Gwynedd, Wales.

CASH PAID for your unwanted singles and LP's. Bring them round or arrange collection. Raven Records, 64 Northcote Road, London SW11 — 01-228 4637 — ask for Simon.

DYLAN — BLACKBUSH. Complete set wanted. Parts considered. W Richardson, New College, Oxford

KINKS, CREATION, Action, Stax/Volt/Atlantic (Otis, Sam/Dave etc), mid-sixties Motown, state price, condition — Dave, 999 Anlaby Road, Hull.

N.M.E. AD. DEPT. 1979 XMAS FLEXI PRODUCED BY STIFF. BOX No. 3914.

SPRINGSTEEN BOOTLEGS Young. Also live tapes, sessions, isotope, Boyle, Gang Four, Jackson — Graham, 81 Midfield Way, St Pauls Cray, Kent.

SPRINGSTEEN PHILADEPHIA Triple £30 paid. Please phone Wilf 0602 892711 daytime.

STRANGLERS LIVE bootlegs etc. John, 19 Biddesden House, Cadogan Street, Chelsea, London SW3.

TOP PRICES paid for L.P.'s/Cassettes. Any quantity. Send details plus S.A.E. for quotation. — Gema Records, P.O. Box 54, Crockhamwell Road, Reading, Berkshire.

WANTED — 18p per word

BLONDIE VIDEO cassettes — Keith 0642-615982

FOUR GENESIS tickets — London area. Uxbridge 36611 after 7.00pm

GABRIEL TICKETS: 4 for Hammersmith. 0509 216237 after six — ask for Rich Rm 42. Will bargain

GENESIS TICKETS, Cardiff. Phone Graham 0222 753352 after six.

GENESIS TICKETS, Edinburgh, Glasgow. Your price. Harry, 92 The Avenue, Whitburn, West Lothian

GENESIS TICKETS (4) Saturday Hammersmith exchange for Friday/Thursday. Gloucester 740336.

SONG LYRICS wanted, exciting proposition. Details (sae): Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire

SYD BARRETT Appreciation Society address. Terrapins, bootlegs, anything 061-342 7432.

TWO GENESIS tickets, any venue, negotiate price. Phone 0405 860516.

TWO GENESIS tickets. Oxford, London. W. Richardson 0866 42042 — 6.30 — 7.00.

URGENT GENESIS tickets. Paignton. Your price. Chris, 22 Ridge Park Avenue, Mutley, Plymouth

WE ARE two London girls forming a Ska band and need five rude boys who can play modern instruments and another rude girl who can sing. Must be 16 to 18. If interested phone 874 3739 any time after 6.30 in the evening and ask for Pauline

SPECIAL NOTICES — 30p per word

CRAZY COLOURS Punks! Vermillion red, Peacock Blue, Cyclamen, Pine Green, Pinkissimo, Lime Green, Violette, Tangerine, Capri Blue, Canary Yellow, Sunshine Gold, Aubergine, Lilac, Lavender, Fire, Sky Blue. Pay a visit to Domenick who specialises in applying crazy colours in any shade, style and design. Monday-Saturday 9-7, Friday 9-8. Telephone 01-937 2879 and 01-937 8452. Free advice given. Domenick and Tony, Unisex Salon, 65 Marloes Road, London W8

NEED PHOTOS of your band? Phone Steve — 01-449 3400.

UFO's EXIST! Photos, books, investigation, meetings, s.a.e. details, British UFO Society, 47 Belsize Square, London, NW3

South Eastern Entertainments Ltd
MUSIC HOUSE Dept MOS
373 Lewisham High Street, London SE13
01-690 2205/6

SAVE £££'s DIRECT TO YOU

Les Paul Replica Guitar Complete With Lead And Strap.
Free Delivery To Your Door Anywhere In United Kingdom.
Amazing Value At
★ £59 ★

Music House Guarantee The Quality Full Refund If You Are Not Completely Satisfied.
Send Cheque Or P.O. Order By Phone — *Quote Access Or Barclaycard Number.*

Special Bargain Package.
Featuring Guitar With Amazing Practice Amplifier-Mains Or Battery Operation 5 Watts RMS 5½" Speaker

Whole Package
£12 Deposit
+ 18 Monthly Payments
@ £7.52.
Subject to Credit Status
Or
Cash Price
£120.00
Inc. Delivery

COME TO ENGLAND THIS SUMMER!

SUMMER LANGUAGE SCHOOL OR SUMMER FOOTBALL COURSES

Would you like to improve your English and have a fabulous holiday at the same time? Then why not come to our courses in Morecambe — a seaside town in the beautiful N.W. of England (the gateway to the English Lake District) Lessons in the mornings. Enjoy social activities in the afternoons & evenings e.g. sailing, swimming, sport, discos, visiting places of interest. Our teachers are young but experienced in teaching E.F.L. Accommodation is in selected local families.

Come to Birmingham for two weeks or longer and improve your skills and knowledge of the game. Professional coaching, visits to England's premier clubs to observe training methods and to see them in action e.g. Nottingham Forest, Aston Villa. Matches against local sides and professional clubs' youth teams. Make friends with young players from all over the world. Social programme. Optional English language lessons. Accommodation is in selected local families.

For more information and brochures write to:— SANDFIELD COURSES, 82 Lytton Road, Leicester, England. Please send an International Reply Coupon obtainable at Post Offices

JUNIOR TO SECRETARY

A rare opportunity for a school leaver aged 16-18 as junior to the secretary of the Promotions Department.

Enthusiasm and common sense are all that's required.

Please phone: 499 4100 ex 3305,
or write to:
Maggie Fisher, RCA Record Div.,
1 Bedford Avenue, London, WC1
for details.

RATES

18p per word
Artistes Wanted, Bands, Discotheques, Employment Agency Licence, Engagements Wanted, Fan Clubs, Free Radio, Groups Wanted, Instruments For Sale, Instruments Wanted, Insurance, Musical Services, Musicians Wanted, Recording, Situations Vacant, Situations Wanted, Sound Equipment, Transport, Travel, Tuition, Wanted.

20p per word
For Sale, Records For Sale, Records Wanted

30p per word
Personal, Printing, Public Notices, Special Notices, Traders Announcements.

All other headings 18p per word. Box No. fee £1.50.
Heavy block capitals after the first two words are charged at double rate.

NME CLASSIFIEDS ORDER FORM

Use this form for your Classified ad.

Write your ad here in block capitals. One word per box.

HEADING:				

NAME ....

ADDRESS ....

(BLOCK CAPITALS)

....

....

If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.

All advertisements must be pre-paid.
I enclose P.O./Cheque value £ ......

Post to: NME CLASSIFIEDS,
ROOM 2529, KING'S REACH TOWER,
STAMFORD STREET, LONDON, SE1 9LS

RECORDS FOR SALE 29p per word

AC/DC "ROSIE" 12" mint £5 01-594 0766

ALBUM HIRE. SAE details. Dianne, Taw Records, Calver, Via Sheffield

BERNIE'S FANTASTIC record lists back again. Bargain L.P.'s rare singles. Old and new customers please send S.A.E. for list. Bernie's, 208 Seaside, Eastbourne, Sussex

BLONDIE, CLASH, Vicious, Pistols — rarities. Tel. 0732 822589

BLUE BEAT, Reggae, Tamla, RnR, Rockabilly, Heavy Music, Mid 60's Beat Groups, 1950's, 60's and 70's Chart Deletions, Doo Wop, New Wave, plus 10,000 singles in stock. Most are original pressings. **THE JIVE DIVE,** 1 Hampton Road, Hampton Hill, Middlesex. Located at crossroads A311 and A313. 25 minutes BR train from Clapham Junction to Fulwell Station (5 minutes walk). **CLOSED** Monday and Tuesday. **OPEN** Wednesday to Saturday 10 am to 5 pm. Telephone 01-977 6715

BOWIE DOUBLE "Slaughter in the Air". Mint — Offers. Dougie Robb, 24 Doon Place, Kilmarnock, Scotland

BOWIE DRESS Cover original Blue Cheer, Nantucket, Sleighride. All mint — 01-870 6916.

BOWIE, MWSTW Dress album 20 import singles. Offers — 01-856 5063

BOWIE ORIGINAL. Space Oddity on Phonogram Mercury label. Promo copy. Offers. Box No. 3898

BOWIE'S BEST. MWSTW (Dress), Deram album; Philips album, World Of: Holy Holy, Memory, Prettiest, Oddity; Rubber Band, I Dig Everything; Green D.J.; Hang on to Yourself (Moonchild Demo), Manish Boys E.P. (EMI Demo); Breaking Glass (Demo). All British originals, U.S.A. Demos, promos 12" white vinyl Star; 1980 album; TVC15, Stay, Space Oddity (R.C.A. and Mercury — both double sided), All the Madmen (Mercury double sided). All offers and wants S.A.E. Bowie Bargain U.S.A. Mercury Space Oddity £8. The Record Peddlers, 95 Warwick Road, Heaton Moor, Stockport, Cheshire. Telephone 061-442 8879

DAVID BOWIE collection of 13 albums. Offers? — Tel. Hindhead 5877.

DO YOU collect records? My latest catalogue lists hundreds of top hits from the 50's, 60's and 70's — All brand new!!! — S.A.E. to: Tim heath, 112 Stonedale, Sutton Hill, Telford, Salop

DURY GOLD N.B. & P. JCC Gimmix orange triangle. Tubeway, all mint. Offers — Stubbington 2523 evenings.

ELVIS LPs £2.50 each. T Rex collection, 12 LPs, singles, offers — 020 732943

FREE OLDIES Catalogue over 1,500 to choose from. All new. Send stamp to Christopher Foss Records, (N), 34a Paddington Street, London W.1.

NEW RECORDS catalogue. Ring 061-645 3390 evenings

ORIGINAL ROXANNE 12" (pic) Tel. 0443 407987 offers.

OLDIES 66 - 79, large sae plus 30p bumper size lists. Rarities, RnR, 60s, punk, picture cover singles, LPs, 45s. J & J Records, 24 Upperhill Park, Berkhamsted, Herts

PICTURE DISCS, all new several copies of each. Tubeway Army £9.50; Tourists £6.50; B52's £5; Sad Cafe £4.50; Tubes £6; Supermen £15; Poodles £4; Maggie Bell £5, Toto £7.60; Fisher Z £4; Dollar £2; No Dice £2.50; Bram Tchaikovsky £3; Cars Red £3; Blue £6; Green £8; Purple £17; Ronstadt £3; Roy Wood £1.50, Shaun Cassidy £2; Ami Stewart £3; Boney M £3; John Cougar £1.60, Mick Jackson £1.50, Ashford Simpson £1.60; Both Liners £1.60 each; Both Leif Garretts £3.50 each, Van Halen £3; Foreigner £5, Peace Band £1.50; 12" original British singles. Elvis Costello — Radio, Radio 12" £25. What a Waste £20; Pulsebeat £25; Mercury Poisoning £8.50; Television Green £7.50; Red £2.50, Chinese Rocks £4.50; American Girl £4.50, Miss You (pink) £4.50; Life on the Line £4, Do anything You Wanna £4; Complex £3. Singles Red Rich Kids £4.50; Green Police £3.50; Damned Pink £5; Upstarts Green £5; Red £4. Banshees Gatefold sleeve, only! £4.50; New York Blondes £4, one-sided submission £3; Holidays pic £2; One Chord Wonders pic £7.50; Spiral Scratch £5; all originals. Send wants lists with S.A.E. The Record Peddlers, 95 Warwick Road, Heaton Moor, Stockport, Lancs

PICTURE DISCS — Police £30, B-52's £8, Tubes £12, **TWELVE INCHERS** — Complex £8, Moon £5, Miss You (pink) £7, Only Ones (blue) £6, Who — Substitute £5 — Noel, 58 Newton Road, Duston, Northampton.

PISTOLS EMI Anarchy. Damned New Rose, Pistols Submission promo. London Calling, blue, Police Losing You. Offers — 749 8864.

PISTOLS — SOMETHING Else, black & white label. Offers — Waltham Cross 38574

REGGAE, SOUL, Tamla, popular, rock, classics, collectors 1965/79. Accumulation available for disposal. Bulk, singularly. Write stating requirements. Andy, 147 Dartmouth Road, London NW2 4EN

ROCK 'N' ROLL 78s. Elvis, Haley, Vincent, 200 collection. Offers — Phone 062 2746

ROCK OLDIES galore. 1000's listed in Record Mart. For latest issue send 65p P.O. to 16 London Hill, Rayleigh, Essex

ROCK/POP/PUNK rarities S.A.E to: Interex, 468 Newhey Road, Wirral, Merseyside L49 9OB

SAM COOKE — Collectors items. 2 L.P.'s — Live at The Copa RR — 3M — 1065 18. Twistin' the Night Away NSPP — 1459 — 18. Offers. Derby 769133

SEND FOR free list of L.P's/singles/cassettes to: Cummings (NME), 11 Drumoyne Avenue, Glasgow

SHADOWS, CLIFF, s.a.e. 12 Thorkhill Gardens, Thames Ditton, Surrey

SONICS, TRIPSICHORD, Mad River, Kaleidoscope, SRC, Misunderstood, Guy Clark, Lofgren promos. S.A.E. Kev, 45 Langloft Grove, Hull HU6 9LD, Humberside

SPRINGSTEEN, ZEPPELIN, Doors, Ramones, Bowie, B. Gees etc. 5,000+ albums + tapes + singles from 20p — S.A.E. (IRC) — Lists, 3 Ashton Way, Whitley Bay, Tyne & Wear

STILL LOOKING? We specialise in rare and deleted records. S.A.E. for details. Dislocate, 22 Victoria Road, New Brighton, Merseyside.

SUSPECT DEVICE original. Gavin — Dumfries 5758

SWINDON RECORD FAIR postponed to Saturday, March 8th, 12—4 pm. St. John's, Corporation Street, 2 mins from station. 20p.

THE MILLION Dollar Quartet sing "Tennessee Saturday Night" a 45 rpm single with rythmic accompaniment. Send £1 for the record to Magic, 91/93 Paul Street, London EC2. P&P 17p OK — Don't delay — do it today — "Luther Perkins" is on the flip Sports fans!

TUBEWAY, UNDERTONES, mispress £18. — 02572 78128.

MUSICIANS WANTED 18p per word

AGONY COLUMN require lead guitarist. North Manchester. Vocals, transport an asset. 061-766 9415 or 798 0529 after 6pm. No B.O.F.'s.

BASS AND drums required for electronic energy dance band. London area. Dial 01-393 9457

DRUMMER INTO Stooges, vampiristic looks essential. Andru — 883 6918

HACKNEY. FORMING group. Bass or guitarist. Attitude over ability. Modern music. Frank 439 7401 daytime

LEAD GUITARIST (18) seeks band, influences Thin Lizzy, Motorhead, etc. Ring Calum 01-444 8591, 25 Norfolk Close, East Finchley, London N.2

LEEDS AREA. Songwriter / guitarist seeks to form creative new-wave band. Box No. 3912.

MANCHESTER RHYTHM/lead guitarist seeks semi/pro rock band. Rob 061-682 5313 after 6pm

PUNK BASSIST wants band, Pistols, Upstarts, Ramones, willing to move area. Billy, 707 1457 Manchester

SAX/SYNTH. for gigging band Local. Paul — Upminster 26090

XXX — DISTINCTIVE drummer and keyboards badly needed. 071-440 2889 or Lichfield 53380.

MUSICAL SERVICES 18p per word

ABOUT 100 Bands, groups, discotheques! Keenest prices! London's leading entertainment agency — Claymans 01-247 5531

ABSOLUTELY FREE "Twenty Songwriting Questions answered" is a book explaining copyright, promotion, publishing, recording, contracts, royalties, song contests, setting lyrics to music without paying etc. Free from International Songwriters Association (NME), Limerick City, Ireland.

CASSETTE DUPLICATION plus lyric or melody services. Penpad, 9 Poleshill, Chesham, Bucks

DEMO TAPES 3H tape duplicating service. — 01-729 5462.

EARN MONEY songwriting. Amazing free book tells how — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London W.1 (10p stamp)

GOLD & SILVER PLATING. We specialise in musical instruments. Monarch Silversmiths 254 0186

INSUNC VIDEO Productions, 01-404 5011

LYRICS WANTED. No publication fee. 11 St Albans Avenue, London W4

ORIGINAL PHOTOGRAPHY for press releases, record sleeves or advertising from £40. Call Barrie Smith — 01-834 3007

RECORD AND sleeve manufacture Telford 3490

PERSONAL 30p per word

AA FOR PENFRIENDS, personal friends, marriage partners. Efficient, reliable, inexpensive. One year's membership: £7. Free details from:— Atlantic Agency, 34 Beaconsfield Avenue, Colchester CO3 3DJ. Telephone: (0206) 44904.

ATTRACTIVE, RELIABLE girl wanted to help crew motor launch for weekend cruises to Continent — Romford 27836 after 5pm.

BLONDIE PENFRIENDS — Fans of other artists also available. S.A.E. Music Fans Club, 10 Charlton Road, Tetbury, Glos.

CHARLOTTE HOWELL is more beautiful than Debbie Harry but not Jimmy Connors

CLIVE — RING home — urgent. Dad.

DATELINE'S PSYCHOLOGICALLY accurate introductions lead to pleasant friendships, spontaneous affairs, and firm and lasting relationships including marriage. All ages, all areas. Free details. Dateline Computer Dating, Dept. (NEX), 23 Abingdon Road, London, W8. Tel 01-937 6503.

DAVE FATAL M. Write! Love you — Nikki

DOVELINC PENFRIENDS. Stamp obtains free Photo brochure. A17 P.O. Box 100, Haywards Heath, Sussex.

HYPNOTIST/BEHAVIOUR PSYCHOLOGIST, shyness, stammering, nail-biting, emotional or personality problems — Ring 01-546 5720 for quick and effective help

INEXPENSIVE, CONFIDENTIAL friendship/marriage introductions. All areas. Gemini (NM), Gade Hill/Waterside Lane, Gillingham, Kent

JANE SCOTT for genuine friends. Introductions opposite sex with sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3/NM North St, Quadrant, Brighton, Sussex BN1 3GJ

MALE 19 into Genesis wishes to meet female 18-30. Box No 3926

MALE, 22, quiet personality, seeks lonely girl for genuine friendship. Manchester area. Box No. 3925

MARTIN AGE 32 would like female penpals. Write to Martin Crome, Honeypot Cottage, Cliff Road, Owmby by Spital, Lincoln

PENFRIENDS — U.S.A. Make lasting friendships through correspondence. Send age, interest for free reply. Harmony, Box 1X, Brooklyn, NY 11223

TINKI — LOVE you always — Gerdimaus

WORLDWIDE PENFRIENDS — write for free details — Pen Friend Service, PL27, SF-20801, Turku 80, Finland

FAN CLUBS 18p per word

ANTI-SOCIAL information — 24 Mascord Road, Banbury, Oxon

BEATLES FAN CLUB PARTY, Stafford, 29th March 1980, 1pm — 1am. Groups, films, talk by original Beatles manager. All day disco. Bar and food. Tickets £3.75 or s.a.e. for details 15 Telegraph Street, Stafford

EXIT INFORMATION — 24 Mascord Road, Banbury, Oxon

GONG APPRECIATION Society send S.A.E. for details — GAS, c/o, solstice, 28 Trafalgar Street, Brighton, Sussex

MOTORHEADBANGERS ARE (swelling) The Official Motorhead Fan Club named by Lemmy. Send S.A.E. for details to Philthy Animal's Sister, Helen Taylor, 35 Upper Accommodation Road, Leeds 9, Yorkshire

OFFICIAL UK Subs Fan Club. Send SAE to P.O. Box 12, Guildford, Surrey

PUBLIC IMAGE Limited Information Sheets No. 4 — 1 Priory Road, Sale, Cheshire

RUSSIANS INFORMATION, 28 Dulverton Road, Favell Green, Northampton.

BEAT REPEAT

■ From page 7

refutes the charge.

"It was supposed to be more of a comment on the way that boys deal with *each other* when dealing with girls. In the song, there are three different guys and they're all saying 'Hands Off . . . She's Mine' about the same girl in the space of three minutes.

"It's the sort of thing that boys get into between each other. It's meant to be a send-up of that dumb male ritual, although sometimes you'll find yourself saying things like that without realising it.

"I'm sure most people would admit that they've said stupid things like that. I know I have. But I think it's better to see irrational things like that for what they are, rather than writing songs with titles like 'I Wish I Didn't Behave Like This'. That seems much more repressive."

But isn't there a danger of the song being taken the wrong way?

"That's why we put Roger's toasting in: to take the piss out of men saying all these ridiculous things. On the longer version (released last week as a Go-Feet 12-inch single complete with dub) it also takes the piss out of the fashionable lip service some men pay to feminism. There are all these things that men, fashionably, are supposed to see in women today.

"I mean, there's a line which goes *'I wanna wash the dishes / I wanna mop the floor / Close the kitchen door and make you ball out fe more'*. It's a send-up of the way fashionable men are meant to go around admiring women. As a send-up, it's so far over the top that no-one could take it seriously, surely?"

You'd be surprised. While it would be ludicrous to label The Beat sexist, it must be said that the way they articulate their distaste of all things macho does leave them open to be misunderstood and misconstrued.

Other songs in The Beat's set deal less ambiguously with 'heavy' subject matter. 'Mirror In The Bathroom' condemns vanity and obsessive narcissism, 'Two Swords' dwells on the futility of violence, while 'Click Click' is about a personality problem which ends in a suicide. Not exactly the light-hearted, fun-filled stuff one might have expected from their *TOTP* appearances. I ask Dave, who writes most of the lyrics, if he is a particularly depressive person.

"No . . . well, yeah, sort of! I mean, I do see that there are a lot of terrible things going on, but I don't see that as a reason to get really fraught about it all.

"Just watching the news or even closing your eyes and thinking about the way things are, you realise that there are a lot of pretty frightening things happening. But it seems to me that the best way of getting over them is by going out and having a good dance.

"You can sit at home and worry about your personal and social problems and you'd just go out of your head. But you don't get anywhere like that apart from more and more worried all the time. When I found myself going through a hard time, I found that going out and just dancing and experiencing things did me a lot of good.

"Some of the lyrics reflect that gloomy side. We're living in really strange times, aren't we? I mean, we're not even going to be able to watch the Olympics on the telly 'cause the Government don't think that British athletes ought to be competing 'cause of the terrible Russians.

"There are some really funny things happening but I don't think that getting as angry and as destructive as most governments seem to get is any help. So it's probably better to just keep on dancing.

"Even if you can't work it all out, then even if it is all going to blow up in four years time, then I'd rather have a good dance while I can."

WITH THE 2-Tone backlash already well underway in some quarters, The Beat could be facing a testing time in the months ahead. But they have the spirit and the soul to survive. There is plenty of variety and sensitivity in their songwriting, plenty of thought and originality behind their fun-loving facade. And, of course, they are still an excellent dance band.

What they need to do is establish a strong individual identity outside the 2-Tone 'thing' and their Go-Feet label could be just the trick: already there are a couple of bands with whom they would like to do singles. The fact that neither of them are ska outfits suggests that The Beat have the suss to steer themselves clear of stereotyping.

As David concludes: "I hate the way that everyone gets stuck into their little bags. Before, we used to get a real mixture of punks, hippies and students at our gigs. We used to play the same gigs in Birmingham as The Au Pairs. But now everyone's stuck The Au Pairs into the radical Gang Of Four bag and we're the ska fun-fun-fun until it comes out of your ears bag, which is equally inaccurate.

"Like, I think The Fall make great pop singles, for instance. And I don't see why you can't like The Fall, The Beat and The Monkees at the same time. It's really boring if you just like one type of music. All the different types of music appeal to the different types of mood you go through."

Could it be that The Beat are already beginning to find the ska bandwagon too much too young in itself? Too much of a tightening noose around their necks?

Whatever, Saxa, who claims he would die onstage for 'his boys' if it were necessary, retains an unflinching belief in The Beat.

A deeply religious man, the veteran musician also reckons that only God has the power to stop The Beat from becoming as big as The Beatles.

So far the Almighty seems to be right on their side.

JERRY LEE

■ From page 8

lifts with friends (appreciate it, Pete, Dave and Tony), and hit the road.

Sheffield Fiesta — tables, waitress service, compere, warm-up comedians — oh God — but wait! Jerry Lee bounds out, looking good, sounding GOOD: sober, enthusiastic and you know that for this one date alone the whole tour is worthwhile. Beautiful country piano licks — 'I Wish I Was Eighteen Again', 'She Even Woke Me Up To Say Goodbye', 'Who Will The Next Fool Be?' — and wild rock 'n' roll — 'What'd I Say', 'Boogie Woogie Country Man'. Standing ovation and though you've got to get to Manchester (via Nottingham) the next day you can't sleep.

The Apollo, Manchester — even better! Rips off the piano lid and throws it across stage. Audience claps and shouts for 'There Must Be More To Love Than This' and this is Britain?! The Killer strolling through Jimmie Rodgers' 'Waitin' For A Train' and then 'Old Black Joe'. Stunning piano.

Next up is a 400-mile round trip to Newcastle on Saturday and it's up to Wednesday. White jacket and shoes, red shirt, blue jeans and Jerry Lee is ROCKIN': 'Jenny, Jenny', 'High Heel Sneakers', 'CC Rider' — piano stool flying — audience ecstatic. Middle-age crazy perhaps, but I'll find it where I can.

Down the A&M1 to Slough. And hungry. Interviewed by local press! "You've been to all the shows so far?" he scribbles incredulously: you better believe it, buddy, and TWO more tonight!

The first is half-empty but the Killer goes straight ahead. Surely he can't keep it up — but he can. 'Mama, I Don't Want To Hang Up My Rock'n'Roll Shoes', 'Life Is A Railroad To Heaven'. Second show he walks off in midsong in a dispute with the lighting engineer but he's soon back so it's 'Roll Over Beethoven', I've got my 'Country Memories'.

In between shows, a meeting with guitarist Kenneth Lovelace — "too nice for the music business", says lifelong Jerry Lee fan Tony. He's right.

Deeside in Clywd. Arrive in the afternoon — catch the soundcheck (minus Jerry Lee of course) — this is the best band he's ever had on stage. Front row seats. But how does he do it? Two JLL freaks from Sweden request 'I'll Sail My Ship Alone' — the Killer walks all over it.

"I've seen 'em come and go. But meat man is still here! Good to be in Wales. What happened to Tom Jones?" Jerry's having a ball. The new single 'When Two Worlds Collide' and another tremendous show.

By now it's getting weird — too good to be true. But tomorrow it's London — the Rainbow and the one he'll be judged on. Leaning against the railings on Seven Sisters Road, I think to myself: "It's been 24 hard, hard years and still they come to see him — young kids, mid-teens, early and late twenties and those who were there at the start." Nostalgia? Are you getting outta ya mind?

Second row this time. The Kruger Organisation takes the first. Out strolls Jerry Lee with huge cigar and that half sneer/smile. Huge mirror over the keyboard. But you ain't seen nothin' yet. Neither have I. Straight into 'Rockin' My Life Away' and in *magnificent* voice. An overwhelmingly beautiful 'Me And Bobby McGhee' — even with the mirror you still can't understand how he does it and makes it look so easy. 'Another Time, Another Place', 'One Has My Name' and it's spiritual. This is it. This is THE show. 'The Old Country Church' — and he makes you believe in hell fire damnation. Then teasing — a classical piano flourish and WHAM! 'Great Balls Of Fire' and an outrageous 'Whole Lotta Shakin' Goin' On'. Sitting IN the piano and playing with his boots.

It's impossible to believe the man is 44 and still way up there. I've seen a lot of concerts, but never like this. Wow! Just a fantastic tour, that's all.

Another motorway meal and how am I going to eat next week? I don't care. I've seen something so special. I've seen the guvnor.

FREE RADIO 18p per word

RADIO CAROLINE, Offshore News and Landbased Pirate News. Features on Caroline, includes exclusive photos. Thameside Radio, hospital radio, etc in issue 7 of Soundwaves. 30p from Soundwaves, Orpington, Kent

DISCOTHEQUES 18p per word

A BETTER Disco. Sounds Omega 01 286 1511, ext 5 evenings

DAVE JANSEN — 01-698 4010

STEVE DAY 01-524 4978

SITUATIONS VACANT 18p per word

EMPLOYMENT OPPORTUNITIES with record companies, radio stations, etc. Full-time, part-time. Experience unnecessary. "Music Industry Employment Guide" £1. "Radio Employment Guide" £1. "British Music Index" (includes 450+ record company addresses) £1. All three £2.40 Hamilton House Productions, Silverton, Devon.

EXPERIENCED DRIVER wanted for The Passage (Manchester) Martine — 061-764 6344

LEARN TO operate heavy plant including bulldozers, excavators, cranes, tippers, etc. Also coaches and H.G.V.s Guide £1.95 plus 16p postage. Graham, 16-18 Albion Street, Lower Mosley Street, Manchester M1 5NZ

EMPLOYMENT AGENCY LICENCE 18p per word

MUSIC COMPANY SECRETARIES — Are you on our books? Memo Emp Agy: 734 5774/5.

INSURANCE 18p per word

ATTENTION — ALL Disco groups, pop groups, musicians, youth orchestras, **FULL** comprehensive replacement cover up to 15% discount available **ACT NOW!** including (transit) given. Apply for application form **DIRECT** to: LHN (Insurance & Mortgage) Brokers Ltd., 48 Station Road, Stechford 833 9AB Birmingham.

INSTRUMENTS FOR SALE 18p per word

BURNS ELECTRIC lead guitar, excellent condition, good tone £140 ono. Telephone Godalming 23752

MARTIN D-18 with case £325. 722 8883

ROMILLY MODEL A oboe £180 Chelmsford 440360

TUITION 18p per word

GUITAR TUITION. Acoustic/electric. Beginners welcome. 821 8205 — Pimlico

"**SIMPLIFIED GUITAR** Postal Courses. S.A.E. 40N Arley Hill, Bristol 6."

GASBAG

OH how fickle human nature is — less than 70 days past and already it's forgotten and ignored.

So never mind your 'post-modernist' optimism for the '80s, your nostalgia for the '60s, and the oh-so-interesting look at films of the '50s — what about completing the *NME Consumers Guide to the '70s*? I've been holding my breath since October 29th, 1977—but hasn't everybody?
Blue-Faced Jon of Chester.
Yes. — A DOCTOR

I live in a dull place in Normandy. It looks like Southern England, it's foggy, rainy, and near Dieppe. But the big difference is that there ain't many concerts here. We've got to be content with Lew Lewis' Reformer and a few French groups once in a while. I shed a tear on the year I spent in London (sob). In the suburbs of Rouen a small, humble ballroom has been built and I wish The Members, The Inmates or any other group could play here. Well maybe you can't do nothing about it, in which case I'm longing for summer holidays to cross the Channel . . .
M.P.A. Valentin, Rouen, France.

Dear Jimmy, could you fix it for me to see a live band in Middlesbrough as I don't think anyone knows where it is? The last band that played here was in 1978, I think.

Be careful though, 'cos if you got someone famous I think everyone in 'Boro' would drop stone dead with sodding surprise.
A. Ringpeace, Middlesbrough
These people would be less keen to attend such shindigs if they knew the heartache involved. — AN ENTREPRENEUR

I'm fuming mad. When The Clash tour was announced I went to a great deal of trouble and inconvenience to change my night shift rota and to get a ticket. That all done, I waited eagerly for a night of Rock'n'roll Passion to remember. It was not to be.

It began when I missed the bus to town. I walked. I ran. The cash dispenser refused to spit money at me. (Don't they always?) Missed my connecting bus to Derby. Waited an hour. Got to the Hall late to find my sodding concert cancelled at last minute, due to drummer's wrist hurt — wanking again? Dejected, I made my way to the alehouse. Lost £2 on fruit machine. It took me two hours to get home after missing last bus. The things we do for Rock!
G. Holman, St. Ann's, Nottingham.
I see what you mean. — A BUS DRIVER (who's never been to a gig in his life)

Having recently zipadeedoodaed along to the Sheffield Top Rank Suite to see little 'ole Chrissie Hynde's gang of 3½, I was disgusted to find on entry that everyone was asked to show their 'Sunday Dancing Club Membership Card'. (Sounds really official, don't it?) Yet wait! I peered down at my ticket but saw no mention of such a thing, or any sort of exemption clause, yet I was still required to pay an extra 25p into the owner's pocket. This may seem quite a mean amount, but when two or three thousand go through these doors every Sunday night, it soon snowballs.

This point is that when everyone enters into a standard form contract (in other words, buys a ticket), they should be notified either by the cashier of by the ticket itself that extra cash has to be surrendered on entry. The Law of Contract points to this sort of 'carry-on' as being illegal and unless the management does anything to change it, it is quite possible that they could one day get a rather large bill through their letter box. It seems quite a rip-off and also, with cloakroom rickets at 35p a go, the owner seems to be on quite a cute number.

I don't know if any other clubs, societies, organisations, etc do this, but it seems quite an easy way to earn a little 'dirty' money.
Ian Pritchard, Sheffield City Polytechnic.
I'll drink to that. — A HATCHECK GAL

Quick before it disappears! Anybody else spotted the similarity between the riff on 'Brass In Pocket' and Argent's 'Hold Your Head Up'?

One copy of the Morley/Penman dictionary, please.
P. Sharpe, Leicester.

After listening to another ego-tripper on Friday night's *Roundtable* I feel completely disillusioned.

How come I like the groups whose members are creeps? A few weeks ago it was Chrissie Hynde who let us know oh-how-sexy she is with her "Ooohs", "Weells" and drawls — she *even* had an orgasm after listening to Al Green's re-released 'I'm So Tired Of Being Alone' (how adventurous to say that on the air — gosh) adding that quote: "Anyone who doesn't like that is no friend of mine." We'll love it Missy Hynde, honest we will. After listening to her I just feel like smashing all their 'sincere-sounding' singles that I went out and devotedly bought.

I thought it'd be different when Pauline Black was on as she seems such an amiable sort on stage. But no! She came across as a self-opinionated cynical little bint.

So now we know that Debbie Harry goes on stage merely to shake her bits about. You, Pauline, seemed to be doing pretty much the same on *TOTP* last Thursday. But of course, you shake your bits about for different reasons. Silly me.

I look forward to the next Roundtable . . .
A disillusioned nobody, Stoke-on-Trent, Staffs.
Vitriol killed the radio stars. — MRS DALE

Congratulations. Build up black and white Coventry hype. The go colour. Bye bye.
Anon

Pauline Black and Neil Davies of The Selecter came over as pompous bigots in Charlie's interview. And Paul Rambali quoted *me* in The Tiller Boys singles review and I have nothing to do with the actual pop group, more of the street branch, mate.
Scot, the nice little trendy who is middle class and has one coloured friend so that he can pat himself on the back for not being racist, deep in the heart of rural Croydon, where no working class person dare tread.

Good old Mr Morley, the aged teenager who can tell the difference between trash and rubbish. The *White Light* TV programme was in no way fab. The fact that Gary Crowley is an ex-*NME* telephonist may have coloured your judgment ever so slightly. Why don't you let genuine teenage audiences give their opinions on material which is supposedly for us?

My criticisms of *White Light* are as follows:
1. The titles are a glossy ITV rip-off from *Something Else*.
2. The theatre reviews are irrelevant to most outside-London audiences.
3. The cinema reviews are commercially orientated and shallow.
4. The piece on the Vikings exhibition by street-credibility Crowley was very forced and looked like a decision taken by the aged producer.
5. The gig guide is a waste of time unless it is detailed with the times and venues — we can buy the music press for those.
6. The discussion on film censorship was not heated enough to be entertaining and not structured enough to be properly informative.

In all I thought it was a slick yawn, produced to make it look as though Thames TV really cares about teenagers. It is no coincidence that ITV companies are preparing to have their money-making franchises renewed. Whatever you think of *Something Else* at least it looks as though the kids involved have had an active say in the content; at least the bands plug in their guitars and look as though they are actually making music.
Square Eyed Hanwell, London W7.
Yes, but apart from that do you think we're on the right lines or what? — THE PRODUCER

Get it right.

I based 'Temptation' on 'Time Is Tight' — *not* on 'Green Onions'. Got it?
Elvis.
Not yet, but I'm working on it. — LINDA RONSTADT

Special post-modernist short letter Bag by M. Smith and Lowry

I read the letter from the infamous 'Anon' in your Bag in which he claimed the 'boys in blue' are not living in the real world. Well, that sort of attitude makes me sick — I know there are some rotten coppers, but there are rotten people in all professions (except mine).

So just to set the record straight; my brother is a copper, and he is no more rotten than I am. Mind you, I'm a right bastard.
Dave, co-leader of the Sic 'Em Pigs, Chertsey, Surrey.

Thank you for your most informative *T-zer* on the possible Paul Simon and Art Garfunkel re-union. It gave me great joy to find out there is a member of your staff who I can positively dislike.

Your nine lines on this possible re-union was a joy to read. Not only did you manage to spell Art Garfunkel's name wrong, but you also managed to make such a witty pun on his name, "Gert's Uncle", which was perhaps one of your great literary masterpieces.

If Paul Simon and Art Garfunkel got together again it could only do the music industry good — don't forget you wouldn't exist if there wasn't a music industry — apart from bringing back into the limelight one of the music industry's greatest guitarist/songwriter/singers.

What hideous crime have Simon and Garfunkel committed to be worthy of the nine lines you gave them? Have they offended you personally? I doubt it. If you don't like their music don't listen to it and if you don't listen to it, as you obviously haven't, please do not criticise it.
Si, Tunbridge Wells, Kent.
Your devotion to one of the Great White Lost Causes is extremely moving. — M.S.

I would like to express my utter bewilderment to other readers at the *NME* and the Bowie Bureau, if I may, concerning the fact that the 1980-floor-show-Bowie-convention-thing is being held in America.

Now, our Mr Bowie, as I've always been led to believe, was born in England, was 'discovered' in England and was (here's the good bit) "thrust to the heights of fame" by English Bowie freaks. So why not hold an alternative convention in England? The majority of BFs obviously reside in England.

Of course, I'm sure hundreds of BFs over here will frantically raise money to go on this fantastic voyage to Chicago but I won't be able to go and neither will many others. Does this make me any less of a Bowie freak? The thought makes me cringe of all those Boston/Meatloaf 'heavies' living in Illinois who heard 'The Laughing Gnome' on the radio once and will be going because there's nothing any good showing at the drive-in on Saturday.

I admit this is all purely sour-grapes, but is it fair? I mean I spend practically seven days a week trying to engage totally uninterested people in Bowie talk *and I can't go.* (cont. p94).
Mandy, Grays, Essex.
Hey, you fans are getting a little silly here. — M.S.

Do you realise that if you speed up The Doors' 'Riders On The Storm' from 33 rpm to 45 rpm, Jim Morrison sounds like Stevie Nicks? This just goes to show that Jim never died but had a sex change. After all, it is difficult to believe that he died of a heart attack in the bath, plus the fact that Stevie Nicks was never actually heard of until Jim was actually supposedly buried and gone forever . . .
Jimmy Nelson, J.P. and Timbo, Knottingley, West Yorks.
That's better. We need a bit more sensible stuff. — M.S.

Dear Sir, I'm a fish!
A. Guppy, Cods Row, Fishbourne.

John Foxx, but it's not known with whom.
A rumour-monger, Aberdeen.
I've a horrible feeling it's going to be downhill from here. — M.S.

How about 'Underpants' by John Soxx?
Urban housewife, Bristol.

There is no simple reason why Pauline Murray did not get set upon by the Neanderthal Men on the Northbank of Highbury (*T-Zers* 1.3.80) — and that's because everyone was asleep! She should come and try her luck at Neasden F.C.
Sid and Doris Bonkers.
If you print this reprehensible filth I'll sue. — BUFFY COHEN

Dear Mont, OK I failed last time. How about 'As far as I can tell, the only thing the Scots, Irish and English have in common is that none of them is going to have a team in this year's Welsh FA Cup Final'? Now I've got to pray that Chester and Shrewsbury don't go any further.
Billy Bell, Penarth.

I thought *NME* was mad to interview Matchbox. And the Buggles interview was a waste of time as well. And as for the rest of your paper . . . I thought it was great.
Mark Lloyd, Harleston, Norfolk.
Anyone got a serious one? — M.S.

I am writing this so that any inferior individual who has not been priviliged enough to have had a letter printed in *NME* can go up to their friends, show off and say, "Look, I wrote that!"
Me.

T-ZERS

GOES TO A PEACEFUL HEAVY METAL GIG

IMMINENT threats of nuclear fission, Hollywood floods, fire, plague, pestilence etc. pale into insignificance before that annual sackful of surprises: The *Daily Mirror* Pop Poll Awards.

Hosted this time around by the incongruous **Sue Lawley** on day leave from *Nationwide*, and hirsute honcho **DLT**, major shocks included **Police, B.Rats, Wings, Numan** and **Cliff** picking up plaques, Jacques!

Various of the lucky winners were "dropped in" on via satellite around the world, their less than ecstatic reactions matched only by the gormless questions put to them by Beeb newshounds. **Anne Nightingale** (backstage with various **Policemen** in a Hong Kong dressing-room): "Well boys, when you were recording 'Regatta De Blanc' did you vizualise that you'd be picking up an award in Hong Kong for it?" **Sting**, unmoved: "Yes."

Bob Geldof, graciously accepting an award for the best single ('Monday's'): "The only astounding thing is why didn't we win it last year? Of course people like **McCartney** get used to all this."

DLT to **Macca** (on receiving the fiercely contested Personality Of The Year): "I must ask you Paul, *do* you get blase receiving the accolades?" PM (blase as hell): "Yeah." DLT: "Wanna give it back?" PM: "OK."

B.A. Robertson (on picking up **Numan**'s award for — would you believe? — best male voice): "Well . . . it's really great to stand up here getting an award for somebody else, I must say" . . .

Desperate attempts to emulate the Welsh rugby team were witnessed at Ritchie Blackmore's Rainbow show at Wembley. So much for the myth of 'peaceful Heavy Metal gigs.' Pic: George Bodnor.

Life's hardly a bouquet of roses for hapless hunk **Billy Idol**, who's been exchanged by his one-time constant companion, Karen, for "clean-cut, 6 ft tall, 20-year-old model, **Nick Blue**." Karen now threatens to be writing a book about her experiences in the seamy, scintillating world of punk rock . . .

She'll be pushed to find tales half as torrid as those confessed to the *Daily Star* by cosmetics salesman **Gary Numan**. Treading — by pure coincidence — the very same path as that of his spiritual mentor **David Bowie**, the plaintive poseur professes he's not just interested in the ladies. "If some bloke made a play for me and I liked it, I wouldn't be crippled with shock," he attests. "Sex in the future will be fascinating," adds the ardent post-modernist, "we might be doing it with machines soon."

Meanwhile, over to the Tropicana Hotel, West Hollywood. Joining the hordes of non-swimmers currently sheltering from the floods that have wrecked many a bijou residence in the area are **XTC, Lene Lovich, Fingerprintz, Wildman Bruce Woolley**, ska revivalists **Pink Floyd** and toupee modeller **Howard Devoto** . . .

And not one of them, we'll wager, sparing a thought for the miserably mistreated **Cure**, who after a photo session in Paris were dropped off graciously in the middle of this alien township by the lensman involved, spent an hour huddled in a phone-booth and then decided to plump for the comparative luxury of a night's sleep down the tube station. Very street level . . .

Boss Skid Richard Jobson (right) blows kiss at cameraman George Bodnar after Russell Skid has been nabbed by ex-Bay City Roller Erick Faulkner. All this at the Tourists' party. Meanwhile right: Modest Bob models new Japanese toy, the 'walkabout', all the rage in Nippon we're told.

Pic: Paul Cox

Pic: Adrian Boot

Flying Lizard David Cunningham sounds his funky horn

BE warned, all ye rejoicing in matters sartorial, of the advent of **The Blitz Kids**, conceivably the dodgiest bid for press since **Duffo**. They dance like robots, they dress in crinolines and clown costumes, they listen to **The Yellow Magic Orchestra**, they dub themselves "pyschedelic Regency", they are . . . "guru" **Steve Strange** from the combo **Visage** who favours bright red taffeta and ex-**Rich Kid** (Blitz Kids — geddit?) **Rusty Egan**. They've started the 'movement' "for people who didn't seem to fit in anywhere". So know you know . . .

Is this a *T-Zer* or is this a *T-Zer?* **PiL's Jah Wobble**, the razor manufacturer's nightmare, was the cause of a ban imposed by Virgin Records on the handout of freebie albums from their press office following a complaint from latent teddyboy **Richard Jobson**. Jobbo was somewhat irked when he caught the said Wobble unloading a batch of untainted **Skids** albums at a second hand shop . . .

The Specials get in trim for the screening of Arena's 'Rude Boys Come Back' on BBC TV, March 12. You have been warned, Pic: Bryan Griffin.

PSYCHOLOGISTS among you will be shaken to hear that there's been another outbreak of mindless destruction and wilful self-damage. Luckless **Joe Ely**, no doubt fired by the dubious nature of his set at the Venue, was hit on the fist by a plate-glass window at the following bash. Worse still! After strafing the burghers at the selfsame niterie **Jimmy Vaughan**, guitarist with cult collective **The Fabulous Thunderbirds**, broke a leg while cavorting with other (totally legless) raddled R&B merchants **Lowe, Edmunds**, assorted **Feelgoods** and **The Blues Band**. Vaughan still intends to play *OGWT* with the offending limb in plaster. Such troupers, these Texan chaps . . .

No less resilient is ex-**Heartbreaker**, tetchy **Johnny Thunders**, who was chucked out of a showcase bar in Michigan for allegedly "being too high", thus saving him from the more hideous fate of watching **Destroy All Monsters** . . .

And while on the subject, **Rolling Stones** guitarist and co-founder of the greeko-pineapple hairstyle **Ron Wood** was arrested in his luxury rented gaff in the island of St. Marten, Dutch West Indies, last Wednesday after allegedly being found in possession of 250 grammes of nose powder. Together with **Jo Howard**, with whom the Stone is double-domiciled, they were whisked from their beach-side retreat to a jailhouse in Philipsburg, but released after police dropped all charges against them . . .

At last! Indisputable proof that advertising really *does* pay! *T-Zers* has already placed an order for pink carnations and Pomagne a-plenty to celebrate the upcoming nuptials of a couple who met through the *NME*'s Valentine ads. It's a July wedding . . .

CURB, the Campaign for the Registration of Bouncers, intends to hold a benefit for the cause on March 14 at Chats Palace, 42-44 Brooksby's Walk, E9. At a mere £1.50 a ticket and with a bill containing *not only* **Uncle Mac's Flashers** but **Magritte The Talking Rat** and **The Half-Baked Beans**, no self-respecting punter could afford to be absent . . .

It's official! **Monty Python's** *Life Of Brian* will not be screened in Cornwall. A Cornish committee has deemed the said flick 'blasphemous' and suggested the entire Python crew be incarcerated for their pains. Remember: Democracy isn't dead, it just smells funny . . .

In the wake of the poster campaign reported last week in *Thrills*, 'emergency editorial' in the new *New York Rocker* doles out a slagging in the direction of **The Specials'** extortionate ticket prices at Hurrah's: "Ten bucks? The sucks!", claim the streetwise scribes . . .

In lieu of further master-tape larceny, this week a 5ft pair of pink plastic spex has been half-inched from the dressing-room of the foolsome **Fab Poodles** at the Birmingham Odeon, and **Ramona of Mo-dettes** persuasion informs that her very best green suede overcoat took a walk from the Fulham Greyhound. Any takers?

Avid **Jam/Clash** aficionados may well have spied that in last week's Clash news story, **Paul Weller** should have read **Paul Simonon**. You know us. Like to keep you on the hop . . .

First the good news: **The Tourists** — who the *Sunday Times'* dismal jazz buffer **Derek Jewell** reckons we haven't made up our minds about — are quitting this unpleasant land for tax exile. Now the better news: they won't be releasing any records "for the foreseeable future" . . .

£10,000 worth of damage was done to Wembley Arena last Friday night when slavering hordes of **Rainbow** fans became a little piqued that the warlords didn't show up for an encore. The rest of the band were apparently willing to git down some more but bassman **Ritchie Blackmore** didn't reckon the crowd reaction deserving enough. What price megalomania? And what price **Neal Kay's** peace-loving HM fans of last week's *NME* centre spread feature? . . .

What price nostalgia, for that matter? Covent Garden publican **Brian Brodie** has just parted with £220 for four dollar bills signed by The Fab Four, £500 for a paper napkin engraved with the legend "Thank-you, **Elvis Presley**" and £480 for a bundle of **Beatle** letters including a postcard **Ringo** scribbled from the Hamburg tour which immortalises his budding journalistic talent: "Arrived here OK The Club is great We are with **Little Richard** he is fat See you Sunday."

Bye!

NEW MUSICAL EXPRESS

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer

Deputy Editor
Phil McNeill
News Editor
Derek Johnson
Production Editor
Stuart Johnston
Associate Editors
Charles Shaar Murray
Monty Smith
Special Projects Editor
Roy Carr

Staff
Tony Stewart
(Live! Editor)
Angus MacKinnon
Paul Rambali
Max Bell
Danny Baker
Paul Morley

Design
Caramel Crunch

Photography
Pennie Smith
Contributors
Nick Kent
Fred Dellar
Steve Clarke
Tony Parsons
Julie Burchill
Chris Salewicz
Bob Edmands
Lester Bangs
John May
Penny Reel
Adrian Thrills
Ian Penman
Andy Gill
Mark Ellen
Paul Du Noyer
Deanne Pearson

Cartoons
Tony Benyon
Ray Lowry

Research
Fiona Foulgar

New York
Joe Stevens
(212) 674 5024
Mick Farren

ADVERTISEMENT DEPT.
Room 2529
Kings Reach Tower
Stamford Street
London SE1 9LS.

Ad Director
Percy Dickins
(01) 261 6080
Ad Manager
Peter Rhodes
(01) 261 6251
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Brian Gorman
Pete Christopher
Barry Cooper
(01) 261 6207

Publisher Eric Jackson
Editorial Consultant Andy Gray
IPC Magazines Ltd
Production of any material without permission is strictly forbidden

BETTER BADGES

MAIL ORDER TOP TEN
1 (1) Madness — '2 tone' 20p
2 (2) The Specials AKA 20p
3 (3) Madness — Big M 20p
4 (4) The Selecter — '2 tone' 20p
5 (5) The Beat 20p
6 (6) The Police — A&M 20p
7 (7) The Police — Blanc 20p
8 (—) Target 20p
9 (9) Where's Captain Kirk? 20p
10 (—) S.L.F. 20p

Add 10p P&P Free list
286 PORTOBELLO RD.
LONDON W10 OK

Published by IPC Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents, Australia and New Zealand, Gordon & Gotch (Asia), South Africa, Central News Agency Ltd., East Africa, Stationers and Office Supplies Ltd. Publishers

DAVID BOWIE
ALABAMA SONG
SPACE ODDITY

FULL COLOUR POSTER BAG

RCA