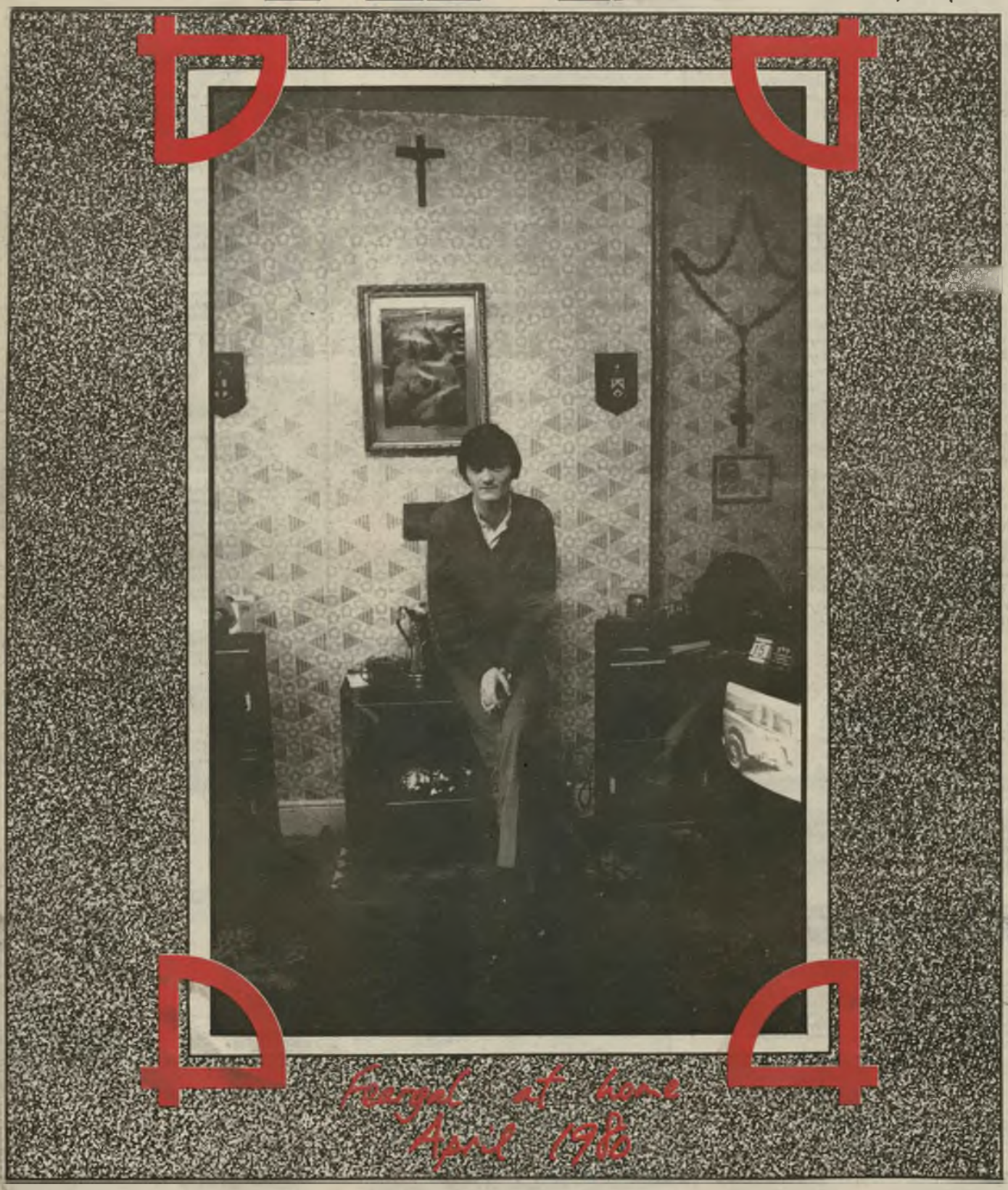
26 April 1980
UK 25p

NEW MUSICAL EXPRESS

ISSN 0028 6362
US $1.75 (by air)

Australia 55c
New Zealand 60c
Denmark Kr7.50
France NF8.50

Germany DM3.30
Malaysia $1.90
Spain 110pts



Undertones of Innocence

Another shot for the Sharkey scrapbook by Anton Corbijn

Paul Rambali writes from Derry. Pages 32-35

NME CHARTS

Week ending April 26, 1980

UK SINGLES

This Week	Last Week			Weeks in chart	Highest position
1	(6)	Call Me	Blondie (Chrysalis)	3	1
2	(4)	King/Food For Thought	UB40 (Graduate)	4	2
3	(3)	Working My Way Back To You	Detroit Spinners (Atlantic)	7	3
4	(2)	Sexy Eyes	Dr Hook (Capitol)	4	2
5	(13)	Silver Dream Racer	David Essex (Mercury)	3	5
6	(1)	Dance Yourself Dizzy	Liquid Gold (Polo)	7	1
7	(7)	Talk Of The Town	Pretenders (Real)	3	7
8	(6)	Going Underground	Jam (Polydor)	6	1
9	(5)	Night Boat To Cairo EP	Madness (Stiff)	3	5
10	(27)	Gene	Dexy's Midnight Runners (Parlophone)	2	10
11	(9)	January February	Barbara Dickson (Epic)	5	9
12	(10)	Poison Ivy	Lambrettas (Rocket)	6	8
13	(—)	Toccata	Sky (Ariola)	1	13
14	(17)	Don't Push It Don't Force It	Leon Haywood (20th Century)	6	10
15	(12)	Turn It On Again	Genesis (Charisma)	6	11
16	(23)	Kool In The Kaftan	B.A. Robertson (Asylum)	4	16
17	(11)	Stomp	Brothers Johnson (A&M)	9	6
18	(26)	Check Out The Groove	Bobby Thurston (Epic)	2	18
19	(14)	Turning Japanese	Vapors (United Artists)	8	4
20	(16)	Living After Midnight	Judas Priest (CBS)	4	16
21	(—)	My Perfect Cousin	Undertones (Sire)	1	21
22	(22)	My Oh My	Sad Cafe (RCA)	2	22
23	(—)	The Groove	Rodney Franklin (CBS)	1	23
24	(—)	Don't Make Waves	Nolans (Epic)	1	24
25	(24)	Missing Words	Selecter (2 Tone)	2	24
26	(—)	Coming Up	Paul McCartney (Parlophone)	1	26
27	(—)	Hi Fidelity	Elvis Costello & The Attractions (F Beat)	1	27
28	(20)	Let's Do Rock Steady	Bodysnatchers (2 Tone)	6	20
29	(29)	So Good So Right	Brenda Russell (A & M)	2	29
30	(—)	Wheels Of Steel	Saxon (Carrere)	1	30

UP AND COMING:

Rough Boys — Pete Townshend (Atco).
The Monkees E.P. — Monkees (Arista).
Dear Miss Lonely Hearts — Phil Lynott (Vertigo).
Tell The Children — Sham 69 (Polydor).
Love and Loneliness — Motors (Virgin).
Just Can't Give You Up — Mystic Merlin (Capitol).

UK ALBUMS

This Week	Last Week			Weeks in chart	Highest position
1	(1)	Greatest Hits	Rose Royce (Whitfield)	7	1
2	(3)	Twelve Gold Bars	Status Quo (Vertigo)	5	2
3	(2)	Duke	Genesis (Charisma)	4	1
4	(—)	British Steel	Judas Priest (CBS)	1	4
5	(9)	The Magic Of Boney M	Boney M (Atlantic/Hansa)	2	5
6	(5)	Regatta De Blanc	Police (A&M)	27	1
7	(15)	Barbara Dickson Album	Barbara Dickson (Epic)	2	7
8	(16)	Wheels Of Steel	Saxon (Carrere)	2	8
9	(4)	Tears And Laughter	Johnny Mathis (CBS)	7	1
10	(6)	Star Tracks	Various (K-Tel)	4	4
11	(—)	Bobby Vee Singles Album	Bobby Vee (United Artists)	1	11
12	(11)	Glass Houses	Billy Joel (CBS)	5	6
13	(14)	One Step Beyond	Madness (Stiff)	23	2
14	(28)	Country Number One	Don Gibson (Warwick)	2	14
15	(10)	Tell Me On A Sunday	Marti Webb (Polydor)	9	2
16	(26)	Facades	Sad Cafe (RCA)	4	16
17	(—)	Outlandos D'Amour	Police (A & M)	43	7
18	(—)	Sky	Sky (Ariola)	1	18
19	(7)	Heartbreakers	Matt Monro (EMI)	6	5
20	(17)	Women And Children First	Van Halen (Warner Bros)	3	17
21	(22)	Pretenders	Pretenders (Real)	14	1
22	(—)	Going Steady	Various (Warwick)	1	22
23	(—)	Eat To The Beat	Blondie	27	2
24	(25)	The Specials	The Specials (Two Tone)	24	7
25	(8)	The Crystal Gayle Singles Album	Crystal Gayle (UA)	6	4
26	(12)	Light Up The Night	Brothers Johnson (A & M)	9	12
27	(13)	String Of Hits	Shadows (EMI)	24	1
28	(—)	Brand New Age	UK Subs (Gem)	1	28
29	(—)	By Request	Lena Martell (Ronco)	1	29
30	(18)	Loud And Clear	Sammy Hagar (Capitol)	5	18

UP AND COMING:

Snap, Crackle and Bop — John Cooper Clarke (Epic).
Crash And Burn — Pat Travers (Polydor).
20 Golden Greats — Dion and the Belmonts (K-Tel).
Snakes and Ladders — Gerry Rafferty (U.A.).
Ska'n'B — Bad Manners (Magnet).
Initial Success — B. A. Robertson (Asylum).

The Punk Rock Dilemma: Here we see two members of The UK Subs new wave band. The boys, perhaps the world's leading Clash fans, actually spent their entire combined royalty cheque on £¾ million worth of Fine-Bond rope, after interpreting The Clash's second album title as a directive from The Band themselves. Here we see them, still unaware of their well-intentioned howler, attempting to push the said purchase onto passing sympathisers.

"It's funny," said Charlie Harper (right), "we go up to punks and say, 'here y'are lads, take enough rope, it's on us!' . . . but no-one seems to want any. Maybe society has conditioned them or else we're all being oppressed. I just don't know."

Their album is at number 28 this week. If you would like some rope write to: The UK Subs String Mountain, EEC, Next to the Wine Lake, Brussels.
Pic: Barry Plummer.

US SINGLES

This Week	Last Week		
1	(1)	Call Me	Blondie
2	(2)	Another Brick In The Wall	Pink Floyd
3	(3)	Ride Like The Wind	Christopher Cross
4	(5)	Lost In Love	Air Supply
5	(8)	With You I'm Born Again	Billy Preston & Syreeta
6	(9)	Fire Lake	Bob Seger
7	(7)	Special Lady	Ray, Goodman & Brown
8	(4)	Working My Way Back To You	Detroit Spinners
9	(10)	I Can't Tell You Why	Eagles
10	(13)	Sexy Eyes	Dr. Hook
11	(11)	Off The Wall	Michael Jackson
12	(14)	You May Be Right	Billy Joel
13	(20)	Don't Fall In Love With A Dreamer	Kenny Rogers
14	(6)	Crazy Little Thing Called Love	Queen
15	(17)	Pilot Of The Airwaves	Charlie Dore
16	(18)	Hold On To My Love	Jimmy Ruffin
17	(12)	Too Hot	Kool & The Gang
18	(19)	How Do I Make You	Linda Ronstadt
19	(24)	Stomp	Brothers Johnson
20	(—)	Breakdown Dead Ahead	Boz Scaggs
21	(—)	Biggest Part Of Me	Ambrosia
22	(23)	Think About Me	Fleetwood Mac
23	(26)	Brass In Pocket	Pretenders
24	(27)	Any Way You Want It	Journey
25	(28)	I Pledge My Love	Peaches & Herb
26	(—)	I Can't Help It	Andy Gibb
27	(—)	Cars	Gary Numan
28	(—)	Do Right	Paul Davis
29	(29)	Set Me Free	Utopia
30	(—)	Hurt So Bad	Linda Ronstadt

Courtesy "CASH BOX"

US ALBUMS

U.S. ALBUMS

This Week	Last Week		
1	(1)	The Wall	Pink Floyd
2	(2)	Against The Wind	Bob Seger & The Silver Bullet Band
3	(3)	Glass Houses	Billy Joel
4	(4)	Mad Love	Linda Ronstadt
5	(5)	Off The Wall	Michael Jackson
6	(24)	Women And Children First	Van Halen
7	(8)	Departure	Journey
8	(9)	Light Up the Night	Brothers Johnson
9	(6)	The Whispers	
10	(29)	Go All The Way	Isley Brothers
11	(11)	American Gigolo	Original Soundtrack
12	(10)	The Long Run	The Eagles
13	(21)	Gideon	Kenny Rogers
14	(15)	Christopher Cross	
15	(7)	Damn The Torpedoes	Tom Petty & The Heartbreakers
16	(12)	Phoenix	Dan Fogelberg
17	(—)	Middle Man	Boz Scaggs
18	(13)	Bebe Le Strange	Heart
19	(17)	Love Stinks	The J. Geils Band
20	(20)	Pretenders	
21	(18)	Fun And Games	Chuck Mangione
22	(16)	Permanent Waves	Rush
23	(25)	Catching The Sun	Spyro Gyra
24	(19)	Ray, Goodman & Brown	
25	(14)	Get Happy!	Elvis Costello & The Attractions
26	(28)	Warm Thoughts	Smokey Robinson
27	(22)	In The Heat Of The Night	Pat Benatar
28	(23)	On The Radio Greatest Hits Volumes I & II	Donna Summer
29	(25)	Kenny	Kenny Rogers
30	(30)	Skylarkin'	Grover Washington

Courtesy "CASH BOX"

5 YEARS AGO

Week ending April 22, 1975

1 Bye Bye Baby ..... Bay City Rollers (Bell)
2 Love Me Love My Dog ..... Peter Shelley (Magnet)
3 Fox On The Run ..... Sweet (RCA)
4 Swing Your Daddy ..... Jim Gilstrap (Chelsea)
5 Honey ..... Bobby Goldsboro (UA)
6 Funky Gibbon/Sick Man Blues ..... Goodies (Bradley)
7 Life Is A Minestrone ..... 10cc (Mercury)
8 The Tears I Cried ..... Glitter Band (Bell)
9 Loving You ..... Minnie Riperton (Epic)
10 Ding-A-Dong ..... Teach In (Polydor)

10 YEARS AGO

Week ending April 22, 1970

1 Spirit In The Sky ..... Norman Greenbaum (Reprise)
2 All Kinds Of Everything ..... Dana (Rex)
3 Bridge Over Troubled Water ..... Simon & Garfunkel (CBS)
4 Can't Help Falin' In Love ..... Andy Williams (CBS)
5 Gimme Dat Ding ..... Pipkins (Columbia)
6 Knock Knock Who's There ..... Mary Hopkin (Apple)
7 Young Gifted And Black ..... Bob and Marcia (Harry J)
8 Never Had A Dream Come True ..... Stevie Wonder (Tamla Motown)
9 Farewell Is A Lonely Sound ..... Jimmy Ruffin (Tamla Motown)
10 When Julie Comes Around ..... Cuff Links (MCA)

15 YEARS AGO

Week ending April 23, 1965

1 Ticket To Ride ..... Beatles (Parlophone)
2 The Minute You're Gone ..... Cliff Richard (Columbia)
3 Here Comes The Night ..... Them (Decca)
4 Concrete And Clay ..... Unit 4 Plus 2 (Decca)
5 For Your Love ..... Yardbirds (Columbia)
6 King Of The Road ..... Roger Miller (Philips)
7 Bring It On Home To Me ..... Animals (CBS)
8 Stop! In The Name Of Love ..... Supremes (Tamla Motown)
9 Pop Go The Workers ..... Barron Knights (Decca)
10 Little Things ..... Dave Berry (Decca)

REGGAE

1 Sky Juice ..... Big Youth (Negusa Negast)
2 Blackman Stand Pon Your Foot ..... Welton Irie (South East Music)
3 The Gun ..... Edi Fitzroy (Dread At Controls)
4 Run Come In A Dance ..... Papa Levi (Muni)
5 Bad Boys ..... Tristan Palmer (She Get Up And Skank)
6 Don't Want War ..... Mighty Diamonds (56 Hope Road)
7 Superstar ..... Michael Prophet (Roots Tradition)
8 Give Me Your Love ..... Jimmy Riley (Power House)
9 Reggae Gone International ..... Mickey Dread (Dread At Controls)
10 Love Jah With All My Heart ..... Big Youth (Negusa Negust)

Chart supplied by:—
Daddy Kool, 94 Dean Street, London W.1.

DISCO

1 Calibre Cuts ..... Various (Pye)
2 The Groove ..... Rodney Franklin (CBS)
3 You Gave Me Love / Use Your Body and Soul ..... Crown Heights Affair (Phonogram)
4 Just Can't Give You Up ..... Mystic Merlin (Capitol)
5 In The Thick Of It ..... Brenda Russell (A&M)
6 Any Love ..... Rufus with Chaka Khan (MCA)
7 Go For It ..... Herbie Hancock (CBS)
8 Now That I've Found You ..... Al Hudson (MCA)
9 Let Me Love You ..... Sunny Mack (RCA)
10 Check Out The Groove ..... Bobby Thurston (Epic)

Chart supplied by:—
HMV, Oxford Street, London, W.1

INDIES

1 In The Beginning ..... Slits / Pop Group (Rough Trade)
2 King — Food For Thought ..... UB 40 (Graduate)
3 Captain Kirk ..... Spizz Energi (Rough Trade)
4 Three Mantras ..... Cabaret Voltaire (Rough Trade)
5 Terminal Love ..... The Boys (Safari)
6 Shoot Out The Lights ..... Diamond Head (Happy Face)
7 Time Is Tight ..... Ska City Rockers (Inferno)
8 Yap Yap Yap ..... Piranhas (Albion)
9 Motorhead ..... Motorhead (Gem)
10 C.I.D. ..... U.K. Subs (Gem)

Chart supplied by:—
Target Records, Royal Oak Yard, Darlington, Co. Durham.

18 by Rush

RUSH, the Canadian band who've taken the heavy metal world by storm, have now had the itinerary for their British tour in June confirmed by promoters Straight Music. They are playing 18 major concerts, including five on the trot at Hammersmith Odeon. The band are bringing over their full spectacular stage production, with special effects and back projection.

Their schedule comprises Southampton Gaumont (June 1 and 2), London Hammersmith Odeon (4-9 inclusive), Glasgow Apollo (10-11), Newcastle City Hall (12-13), Leeds Queen's Hall (16), Chester Deeside Leisure Centre (18), Manchester Apollo (17-18), Birmingham Odeon (20), Leicester De Montfort Hall (21) and Brighton Centre (22).

Tickets are on sale now priced £4.50, £3.50 and £2.50 at all venues — except Leicester (£4.50 and £3.50) and Leeds and Deeside (£4 only). Bookings for Newcastle are by post only, but check with the box-office before applying, because a huge volume of mail orders has already been received and both shows are on the point of a sell-out.

The first two nights at Hammersmith (4-5) are already sold out on the strength of speculative mail orders, so new bookings should be confined to the last three nights. For the second show in Glasgow (June 11), 60 per cent of the tickets (about 2,000 seats) will be sold from Edinburgh Odeon — strictly postal applications, and Postal Orders only.

Owing to a misunderstanding, Portsmouth Guildhall put tickets on sale for a Rush concert on June 2, and the venue is now sold out for that date. But in fact, the promoter didn't confirm the booking, and opted instead for a second night at Southampton. So ticket-holders for Portsmouth must apply for cash refunds.

● Coming over at the end of next month, for a four-date mini-tour are Swiss heavy metal outfit KROKUS. They play London Strand Lyceum (May 25), Newcastle City Hall (30), Birmingham Odeon (31) and Manchester Apollo (June 1). Tickets are £2.50, £2 and £1.50 in the provinces, and £3 only in London. Promoters are again Straight Music. To tie in with their visit, the band's latest album 'Metal Rendz-vous' is being re-activated by Ariste, and there will also be a new single.

VAPORS, UB40 HEAD TOURS

UB40 are another band enjoying the fruits of their initial chart success — in their case, the single 'King'/'Food For Thought' on the Dudley-based independent Graduate Records, for whom they are currently working on their debut album. They've been lined up for a major 30-date tour, running all through May and into June, and including a headliner at London Electric Ballroom. A new single will be issued during the course of the tour, for which dates are:

Nottingham Trent Polytechnic (May 1), Newport Village (2), Dudley J.B.'s (3), Brighton Jenkinson's (4), London Brixton Little Bit Ritzy (6), Bradford University (7), Sheffield Limit Club (8), Scarborough Penthouse (9), Retford Porterhouse (10), Bristol Polytechnic (13), Penzance Demelza's (15), Newton Abbot Seale Hayne College (16), Torquay 400 Club (17), Cardiff Top Rank (20), Loughborough University (21), Shrewbury Music Hall (22), Walsall Town Hall (23), Coventry Lanchester Polytechnic (24), Wakefield Unity Hall (25), Manchester Middleton Civic Hall (27), Keele University (28), Aberdeen University (30), Dundee University (31), Ayr Pavilion (June 1), Edinburgh Tiffany's (2), Hemel Hempstead Pavilion (5), London Camden Electric Ballroom (6), Cromer West Runton Pavilion (7) and Birmingham Top Rank (8).

THE VAPORS — one of the big success stories of the year so far, with their single 'Turning Japanese' reaching No. 4 in the *NME* Chart earlier this month — are going out on their first major headlining tour in June. It's a 20-date schedule, culminating at London Rainbow, and it follows the May 16 release by Liberty-United of their debut album 'New Clear Days'.

The tour comprises Norwich East Anglian University (June 4), Norwich East Anglia University (5), Cambridge Corn Exchange (6), Birmingham University (7), Bristol University (9), St. Albans City Hall (10), Guildford Civic Hall (12), Sheffield Polytechnic (13), Newcastle Polytechnic (14), Dundee Barracuda (15), Edinburgh Tiffany's (16), Aberdeen Ruffles (17), Glasgow College of Technology (18), Bath University (21), Cardiff Top Rank (22), Plymouth Fiesta (23), Bournemouth Stateside Centre (24), Leicester University (25), Withernsea Grand Pavilion (26) and London Rainbow (28).

The LP contains 11 songs penned by lead singer and rhythm guitarist Dave Fenton, and it is virtually a concept album. The sleeve has an unusual design with nuclear connotations, and among the tracks are their current hit single, 'Cold War', 'America', 'Bunkers', 'News At Ten', '60 Second Interval' and 'Letter From Hiro'.

Marley at the Palace Bowl

BOB MARLEY & THE WAILERS play their first London date for three years, when they headline an open-air concert at the Crystal Palace Bowl on Saturday, June 7. And it will also be three years since one of the so-called 'Garden Party' events was staged at this 15,000-capacity South London venue. Promoted by Umbrella Productions, the show also features the Average White Band, the Joe Jackson Band and Q-Tips. It's being billed as 'The Summer Of 80' Garden Party.

Gates open at 12 noon, the concert starts at 2pm and ends at 8pm. Tickets are priced £7 in advance — and £7.50 on the day, if any remain. They go on sale to personal applicants on Monday, May 5, at The Ticket Machine at the Virgin Megastore in Oxford Street, and all other London branches of Virgin Records.

Postal applications may be made to Garden Party, G.P. Productions, P.O. Box 4TL, London W1A 4TL, and for mail orders there is an extra 30p booking fee per ticket. Postal Orders only will be accepted, and these should be made payable to "G.P. Productions". Enclose SAE.

A spokesman for the promoters said this is Marley & The Wailers' only British date *at this stage* — the last three words could be significant! The band played at the Zimbabwe independence celebrations in Salisbury last Thursday.

● 10cc this week issued a statement saying that they are definitely NOT appearing in the Knebworth concert on Saturday, June 21. A spokesman confirmed that they had been approached, but said the band had decided against doing it. The only act so far to announce officially that they're taking part are Lindisfarne, though it's widely expected that The Beach Boys and Santana will headline, and among other names rumoured for the bill are Elkie Brooks and The Blues Band.

Chords, Only Ones, Members extra; Cornwell out

HUGH CORNWELL expects to be out of nick this Friday, having earned full remission for being a good boy, and immediately launches into a heavy schedule of work with The Stranglers — two weeks of rehearsals, then off to Paris and Munich for recording, with the likelihood of gigs in Europe during May and June. Meanwhile, the single produced by Cornwell the night before he was jailed — 'Runaway' by Ouida & The Numbers — is now set for May 16 release on the new Black & Modern Records label (through Liberty-United).

THE CHORDS headline a series of dates over the next few weeks, finishing in a major London show, to aid promotion of their recently released third single 'Something's Missing' and their upcoming Polydor debut album 'So Far Away' (due out on May 16). They visit Cleethorpes Winter Gardens (April 29), Birmingham Romeo & Juliet's (30), Cambridge Corn Exchange (May 2), Wolverhampton Lafayette (4), Manchester University (7), Guildford Civic Hall (8), Melton Mowbray Painted Lady (9), Newcastle University (10), Doncaster Rotters (12), Reading University (13), Port Talbot Troubadour (15), Uxbridge Brunel University (16), Plymouth Top Rank (21), Sheffield Polytechnic (23) and London Camden Electric Ballroom (24).

THE ONLY ONES have added another nine dates to their UK tour which began last weekend — at Nottingham Ad Lib Club (tonight, Thursday), York University (April 29), Derby Ajanta Cinema (May 2), Glastonbury Worthy Farm (5), Birmingham Romeo & Juliet's (7), Totnes Civic Hall (8), Canterbury Odeon (14), Lincoln Drill Hall (17) and Brighton Jenkinsons (18). Still more gigs are being finalised. Their new CBS album 'Baby's Got A Gun' comes out tomorrow (Friday), and it's followed on May 2 by a single culled from the LP titled 'Fools' — on which leader Peter Perrett duets with ex-Penetration vocalist Pauline Murray.

THE MEMBERS have added another two dates to the current UK tour, bringing the total number of gigs in their schedule to 30. The extra shows are at Norwich Cromwells (May 13) and Paisley Bungalow Bar (18).

THE SPECTRES, the new band formed by Glen Matlock and Danny Kustow, have added more dates to their debut gig series. In London they play Tottenham Court Rd. YMCA with The Original Mirrors (this Saturday), Kensington Nashville (April 28), Clapham 101 Club (May 1), Herne Hill Half Moon (2) and Fulham Greyhound (11) — and out of town, they visit Croydon Star Club (this Sunday) and Coventry Warwick University (May 3). More dates are being added, and the band expect to sign a major record deal shortly.

BRIAN JAMES' BRAINS, fronted by the former Damned and Iggy Pop guitarist, have changed their name to The Hellions to avoid confusion with the U.S. band called The Brains. They support The Police in their charity show at Newcastle City Hall next Monday (28), and have London gigs in their own right at Kensington Nashville (May 12), West Hampstead Moonlight Club (20) and Covent Garden Rock Garden (21).

SIMPLE MINDS play three dates in Scotland prior to starting work on their next album — at Aberdeen Ruffles (May 1) and Edinburgh Nite Club at the Playhouse (2 and 3). Their next live work will be in some of this summer's open-air events.

ELPLESS/BLOWIN' FREE / HELPLESS/BLOWIN' FREE / HELPLESS/BLOWIN' FRI
THE NEW SINGLE RECORDED LIVE ON THEIR RECENT UK TOUR
WISHBONE ASH WISHBONE ASH WISH
ASH WISHBONE ASH WISHBONE ASH
BONE ASH WISHBONE ASH WISHBON

NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1, England. Annual subscription $87.00 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.

DEVO-ted to Britain

DEVO return to these shores at the beginning of June to play seven major concerts, tied in with the May 16 release by Virgin on their new album 'Freedom Of Choice', from which the single 'Girl You Want' is issued the previous week (the B-side 'Turn Around' is not on the LP). They play Glasgow Apollo (June 1), Birmingham Odeon (2), Newcastle City Hall (5), Sheffield City Hall (6), Manchester Apollo (7), London Rainbow (9) and Southampton Gaumont (9).

The band's projected European tour last autumn was cancelled, because the venues booked for them on that occasion couldn't accommodate their ambitious stage show — but their upcoming gigs, say Virgin, "will incorporate everything they were going to do before and more". Tickets are on sale now priced £3.50, £3 and £2.50, with additional £4 seats at the Rainbow.

A promotional feature of the tour is that, during the week from May 17, a new 45-minute Devo film will be screened at least once a day in each of the tour towns which has a Virgin store — that's all of them, except Glasgow. In London it will be shown at three stores — Kensington High Street, Marble Arch and the Megastore. After their UK dates, Devo leave for a European tour.

OFF THE RECORD

● **Space**, who had a smash hit three years back with 'Magic Fly', have a new single out this week on Pye International titled 'On The Air'.

● **The Records** have their first single for a year released by Virgin on May 2 — titled 'Hearts In Her Eyes', it's a track from their imminent album 'Crashes', though the B-side 'So Sorry' is not on the LP.

● **Judie Tzuke's** previously reported new album 'Sports Car' is now set for release this week by Rocket. She's backed by the same band with whom she's currently touring the UK.

● Blackburn band **The Stiffs** (no connection with the label of the same name) release their debut single on EMI's Zonophone outlet this weekend. It was previously available on a local independent label.

● Pinnacle's new contemporary label Street Beat makes its first appearance this week, with the release of the single 'Modern Man' by **The Pulsators**.

● Kenny Lynch and independent producer Colin Griffin have set up their own label, Wonderful Records. First singles are 'Lunar Letter' by **The Robots** (May 9) and 'Know What I Mean' by **96 Tears** (May 16). A single by **The Turkeys** follows in June.

● Next month's previously-reported British concerts by **Ronnie Laws** are preceded this weekend by the release of his new single 'Every Generation', in both 7" and 12" form. It's the title track from his current Liberty-United album.

10th ANNIVERSARY HENDRIX TRIBUTE

TO COMMEMORATE the death of **Jimi Hendrix** ten years ago, Polydor are to release a boxed set of all his official albums in late September. The package will consist of 12 albums and a bonus 12-inch pressing featuring 'Gloria' and 'Hey Joe' — plus a colour booklet and poster. The retail price of the set is not yet known, but it will be made available in a limited edition of 10,000.

● **Pye Records** are changing their name, now that the company is part of the Precision Records & Tapes group. From now until September, Pye and its subsidiaries will operate under the logo PRT/PYE, and then it will be known simply as PRT Records.

● **Jermaine Jackson's** single 'Let's Get Serious' featuring **Stevie Wonder** on vocals, issued by Motown two weeks ago, will also be available in 12-inch form from May 2. The LP of the same name, from which the single was taken, is due out the following week.

● Four more past hits are coupled on the latest two singles from Lightning's reissue label Old Gold. The first features 'Harlem Shuffle' by **Bob & Earl** and 'Billy's Bag' by **Billy Preston**, and the second 'The Duck' by **Jackie Lee** and 'Duke Of Earl' by **Gene Chandler**.

● Trojan Records are making available from May 1 limited quantities of 17 of their early reggae albums. These include sets by **U. Roy, Dennis Alcapone, Byron Lee & The Dragonaires** and **Lee Perry & The Upsetters**, plus a dozen compilation albums. For more information, or in case of difficulty in supply (as they won't be available through Trojan's regular distributor CBS), write to Trojan at 104 Harlesden High Street, London NW10.

● As many readers will have noticed from the full-page ad in last week's *NME*, Polydor are re-activating all nine of **The Jam's** previous singles prior to 'Going Underground'. These are available from this week in limited editions of 20,000, priced £1.15 each, and packed in their original bags.

● Latest single from Charisma, out this week, is 'Times Are B.A.D.' by **Trimmer & Jenkins**. It's described as "a protest song for the Eighties".

● The Hollies have a new single issued this weekend by Polydor, written and produced by Mike Batt — it's titled 'Soldiers Song'.

● **The Flys** follow up their 'Four From The Square' EP with a new single, 'What Will Mother Say' / 'Undercover Agent Zero', released by EMI on May 2. It will coincide with a series of dates currently being lined up for the band.

● **Paul Collins' Beat**, the U.S. band who recently played a week of London dates, have a single titled 'Rock'n'Roll Girl' issued by CBS tomorrow (Friday).

● **Eric Blake** are a new five-piece Essex rock band, discovered by former Heads, Hands & Feet lead singer Tony Colton. They are fronted by 17-year-old girl vocalist Julie Harding, described as "a singing sensation"! They've been signed by Carrere Records, and have their debut single 'Sin City' released on May 23 — the day after they make their London bow at the Marquee Club.

● **Motorhead** have a live EP out on Bronze this week, titled 'The Golden Years' comprising four of their best-known numbers recorded on their recent UK tour — 'Dead Men Tell No Tales', 'Stone Dead Forever', 'Too Late Too Late' and 'Leaving Here'. The seven-inch version plays at 33rpm and costs £1.15; the 12-inch plays at 45rpm and sells at £1.99. It's the first in a series of five EPs being planned by Bronze.

REJECTS SUPPORT HAMMERS

THE COCKNEY REJECTS have a new single rushed out by EMI this weekend, even though their current single 'The Greatest Cockney Rip-Off' was issued only three weeks ago. Reason is that, being ardent West Ham supporters, they wanted to cheer their heroes' semi-final victory over Everton — and encourage them along the road to Wembley. So they've recorded their version of the West Ham anthem 'I'm Forever Blowing Bubbles' — which, say EMI, is being pressed and released with the speed of Alan Devonshire!

Matchbox contents reduced on UK tour

MATCHBOX, champions of the rockabilly boom, have announced the first 18 dates in their six-week late-spring tour — their longest and most important to date, climaxing in a headliner at London Lyceum. But it's significant that, for this outing, they'll be without lead guitarist and principal writer Steve Bloomfield — composer of their chart hit 'Rockabilly Rebel,' as well as many of their album tracks — who's decided to quit touring with immediate effect.

Bloomfield will remain an integral part of the Matchbox set-up — although assuming a backroom role, he will continue to write for and record with the band. In fact, he is already writing material for their second Magnet album, due in early autumn. For gig purposes, new band member and multi-instrumentalist Dick Callan takes over lead guitar — and makes his debut in this capacity in their one-off at London Victoria The Venue tomorrow (Friday), which launches their new single 'Midnight Dynamo.'

Confirmed dates are Feltham Assembly Hall (May 23), Leicester De Montfort Hall (24), Wigan Tiffany's (26), Bournemouth Winter Gardens (29), Shrewsbury Music Hall (30), Retford Porterhouse (31), Birmingham Top Rank (June 1), Cardiff Top Rank (3), Stoke Tiffany's (5), Slough Fulcrum Centre (6), Exeter Routes (10), London Strand Lyceum (11), Portsmouth Locarno (12), Bognor Farm Hall (13), Inverness Caledonian Hall (19), Glasgow Strathclyde University (21), Leicester Herringthorpe Centre (22) and Edinburgh Tiffany's (23).

FISCHER-Z IN ACTION

FISCHER-Z, just back from a tour of Europe where they're now established as a major name, play a series of UK dates next month in support of their second album 'Going Deaf For A Living' which is released by Liberty-United on May 2 — the LP comprises 11 tracks, all written by lead singer John Watts. The British gigs will be their first outing here since the departure of keyboards man Steve Skolnik — they are now working as a three-piece comprising Watts, Steve Liddle and Dave Graham.

They play **Dundee Technical College** (May 2), **Glasgow Strathclyde University** (3), **Fife St. Andrew's University** (4), **Paisley Bungalow Bar** (5), **Manchester Polytechnic** (6), **Sheffield Polytechnic** (7), **Newcastle Polytechnic** (9), **London Tottenham Court Rd. YMCA** (10), **Leeds Fforde Green Hotel** (11), **Doncaster Romeo & Juliet's** (12), **Keele University** (14), **Leeds Polytechnic** (15), **Nottingham Trent Polytechnic** (16) and **Middlesbrough Rock Garden** (17).

YOUR ENTIRE RECORD COLLECTION IS WARPED.

Sorry, but there it is.

The way they manufacture records nowadays, there's no such thing as a perfectly flat LP.

Even your prized Supercut discs are chock full of visible warps, invisible warps, micro-bubbles and other vinyl imperfections. So what looks flat to you is like a roller coaster run to your cartridge.

If you think all this doesn't really affect the transcription quality of your hi-fi, we've some rather bad news for you.

The trouble is, ordinary cartridges cannot ride these imperfections without moving in relation to the stylus.

At worst this causes mis-tracking and serious record damage.

At best the movement is interpreted by the cartridge as an ultra-low frequency of around 4-5 Hz. This signal isn't audible, but it distorts those that are.

The whole process is called intermodulation distortion, and it's quite as nasty as it sounds.

But before you turn the page in despair, we'd like to tell you about the new Ortofon LM Series of cartridges.

LM stands for Low Mass. Which means that this is one cartridge capable of handling warps and imperfections with absolutely minimal stylus deflection.

Result? Drastically reduced intermodulation distortion. Cleaner, crisper transients. And coupled with a stylus tip mass 30% lower than average, far more accurate tracking of ultra-high frequencies.

Why not send off for full details of the Ortofon LM Series by posting the coupon below?

You'll find we've prepared a comprehensive compatibility guide that will ensure a perfect match between our cartridge and your turntable/tonearm. You'll also find prices range from £21.50 to just under £60.00.

But then with technology this advanced, and with a name like Ortofon, you didn't expect them to come cheap did you?

Please send me details of the new LM series of Ortofon cartridges, together with a comprehensive tone-arm matching guide.

I would also like details of the ultra low-mass Concorde cartridge. ☐

Name _____ NME 0.26.4

Address _____

_____ Postcode _____

Harman U.K., St. John's Rd., Tylers Green, High Wycombe, Bucks. HP10 8HR. Telephone: Penn (049 481) 5331.

ortofon
accuracy in sound

KISS CALL IT OFF!

KISS have postponed their British concerts, announced last week! And after the weeks of speculation and rumour leading up to the official confirmation of their visit, that must rank as the biggest let-down of the year. The band say it's due to extended studio time needed to complete their 16th album 'Kiss Unmasked', which would leave them with insufficient time to rehearse their two-hour stage show before the scheduled opening of their British tour on June 26.

Promoter Danny Betesh apologises for the inconvenience, but is expecting to re-set the Kiss dates for the early autumn, and a further announcement will be made shortly. Not many tickets had been sold, as Betesh was able to catch most box-offices before they began selling. But those people who have tickets can, if they wish, retain them for the revised dates — or alternatively claim refunds from the point of purchase.

SUZI'S DOZEN

THE FIRST dozen dates have now been confirmed for next month's concert tour by Suzi Quatro, plans for which were revealed by NME earlier this month. Together with her band, she plays Cromer West Runton Pavilion (May 7), Hatfield Forum (8), Withernsea Grand Pavilion (9), Croydon Fairfield Hall (11), Cardiff University (15), London Hammersmith Odeon (16), Edinburgh Odeon (21), Redcar Coatham Bowl (22), Manchester Apollo (24), Blackburn King George's Hall (25), Birmingham Odeon (26) and Bristol Colston Hall (27). More are being finalised.

SAXON EXTENSION: 18 MAJOR VENUES

SAXON — currently basking in the success of their Carrere Records album and single, both titled 'Wheels Of Steel' — have decided, now that they have achieved chart status, to extend their current concert and college tour by a full month. The heavy metal exponents were due to complete their original schedule at Stroud Leisure Centre on May 11, but they have now slotted in another 18 dates, and more are being added. The newly confirmed bookings are at: Bristol Colston Hall (May 23), Southampton Gaumont (25), St. Austell New Cornish Riviera (26), Torquay Town Hall (27), Cardiff Top Rank (28), Leicester De Montfort Hall (29), Blackburn King George's Hall (30), Manchester Apollo (31), Edinburgh Odeon (June 1), Aberdeen Capitol (2), Glasgow Apollo (3), Wakefield Unity Hall (4), Liverpool Royal Court Theatre (5), Coventry Theatre (6), Dunstable Queensway Hall (7), Doncaster Rotters (10), Oxford New Theatre (12) and Chatham Central Hall (13). There's at least one more date to follow.

COUNTRY FESTIVAL IN POMPEY GOING AHEAD

THE BIG C&W Festival at Portsmouth Airport in August, plans for which were revealed by *NME* in February, has now largely come together — although Dolly Parton has dropped out of the original list of artists. The three-day event (5.30—10.30 pm daily) is co-promoted by the local council and Radio Victory, and the site will be able to accommodate at least 150,000, with camping areas provided. Tickets cost £6 (single day) and £22 (for the weekend), and they are available by post from Festival Box-Office, PO Box 99, Guildhall, Portsmouth PO1 2TT.

With a few more guests still to be confirmed, the running order at present comprises: **Glen Campbell, Johnny Paycheck, Jeannie C. Riley, Hank Williams' Drifting Cowboys** and **Dee Dee Prestige** (Friday, August 8); **The Nashville Superpickers, Tom T. Hall, Hank Williams Jr, Leona Williams** and **Terri Hollowell** (Saturday, 9); **Johnny Cash, Billie Jo Spears, Johnny Tillotson, Hoyt Axton, Don King** and **Liz Howard** (Sunday, 10). A number of British country acts will be augmenting this line-up.

ROUND-UP

Thunderbirds flying in

THE FABULOUS THUNDERBIRDS return to Britain next month for a short tour, timed to aid promotion of their newly released Chrysalis album 'What's The Word'. They play Edinburgh Tiffany's (May 5), Carlisle Mick's Club (6), London Marquee Club (7 and 8), Cardiff University (9), Manchester University (10) and Brighton Jenkinson's (11), prior to leaving for a week-long string of dates on the Continent. But they'll be back here to headline a major London concert on May 19, details of which — together with the support act — will be announced shortly.

Rambow's new outfit

PHILIP RAMBOW has formed a new band called The Debonaires. The line-up includes Dave Cochran (bass) and Blair Cunningham (drums) — both of whom worked in Rambow's previous outfit — and they're now joined by ex-Manfred Mann guitarist Dave Flett. They have London gigs at Clapham 101 Club (April 28), Victoria The Venue (29), Covent Garden Rock Garden (May 1), Fulham Greyhound (6) and Camden Dingwalls (8) — then they're off to the States, where Rambow's album 'Shooting Gallery' has just been released.

Gwen tells 'why I quit'

ROSE ROYCE's former lead singer Gwen Dickey has issued a statement about the cancellation of the group's projected UK tour last month, which had been attributed to her sudden departure from the line-up. She says: "I'd made my decision to leave Rose Royce some time before the UK tour was scheduled, because of my disagreement over the handling of the group's business affairs and my wish to become a solo artist. Not participating was a hard decision for me to take, but under the circumstances — lack of rehearsal time and the inadequate tour management — I feel the tour would have had a damaging effect on my solo career, and that's very important to me right now."

New Edinburgh venue

EDINBURGH has acquired a new rock venue in the heart of the city. It is Valentino's, normally a disco, which will open for rock shows every Sunday. Headliners set for next month are The Cure and The Passions (May 4), The Monochrome Set (11) and The Teardrop Explodes (18), with Adam & The Ants booked for June 1. The venue, which features a large screen video, has a capacity of 600. The promoters say they intend to pursue an adventurous music policy.

Ian Gomm on the road

IAN GOMM, the ex-Brinsley Schwarz colleague of Nick Lowe, is playing a series of dates next month to promote his current Albion Records single 'Slow Dancing' and upcoming second album 'What A Blow' (due late May), produced by Martin Rushent. So far set are Hull University (May 2), Bristol Polytechnic (3), London Victoria The Venue (6), Middlesex & Herts Country Club (7), Derby Blue Note (8), Melton Mowbray Painted Lady (9) and Cranbrook Girls School (10). Further gigs are at present being finalised.

Whitesnake's DAVID COVERDALE

Whitesnake extra, LP

WHITESNAKE have added another date to their major June UK tour. It's a second show at Newcastle City Hall on June 19 and, due to heavy ticket demand, it's expected that further second dates will be added to the schedule. The band's second album 'Ready An' Willing' is issued by Liberty-United on May 16, containing three songs penned by David Coverdale and six by the whole band. And their first LP 'Trouble' is being re-released two weeks later (May 30), packaged in its original U.S. sleeve.

Puttin' off the Writz

WRITZ — who returned to live action only last week, following a long lay-off caused by leader Steve Fairnie's serious illness — have decided to change their name, to avoid confusion with two other similarly-named British bands. In future they will be known as Famous Names, and their first London gig under this new billing is at Camden Music Machine on May 3 — a booking which has caused their show at Leeds Florde Green Hotel, originally planned for that date, to be put back to May 4.

Renaissance in benefit

RENAISSANCE heading a special charity show at London Drury Lane Theatre Royal on Thursday May 15. Guesting on the bill are Dave Swarbrick, Simon Nicol and Friends — which could well prove to be a virtual Fairport Convention reunion. Also appearing is Earl Okin, who was support act on last year's Wings tour. Tickets (including charity donation) are £10, £7.50, £5.50, £5, £3.50 and £3, available now. The concert is the first venture of AllaORTs Productions, a company which has been set up solely to promote benefit shows, with the object of raising money for ORT.

Ex-Softs in 2nd Vision

2nd VISION, the newly-formed instrumental group which includes ex-Soft Machine members Ric Sanders and John Etheridge, headline four concerts at London Hammersmith Riverside Studios from Wednesday to Saturday, May 7-10. Each evening will feature a special guest — Richard Thompson (May 7), David Palmer of Jethro Tull (8), Gordon Giltrap (9) and June Tabor (10). All tickets are priced £2.50 for each of the concerts, which aid promotion of 2nd Vision's debut album 'First Steps', newly released by Chrysalis.

NEWS IN BRIEF

SECOND HACKETT LONDON CONCERT

STEVE HACKETT has sold out his concert at London Hammersmith Odeon on July 4, the climax of his early summer UK tour. So he's now added a second show at the same venue on July 6 — tickets are on sale now priced £4, £3.25 and £2.50.

BRAND X and **BRUFORD** have added three more dates to their double-header tour, which opens this week. They are at Lincoln Drill Hall (this Saturday), Loughborough University (April 30) and Uxbridge Brunel University (May 21).

ERIC CLAPTON gives his first interview in more than four years in Tommy Vance's 'Friday Rock Show' on Radio 1 tomorrow (10pm-midnight). He'll also be playing tracks from his upcoming live album 'Just One Night'.

THE BRIGHTON Records Fair will be held this year at the Madeira Hotel, Marine Parade, on Sunday, May 11 (11am-5pm). Admission is 35p, refreshments are available, and thousands of rare and deleted singles and LPs will be on sale.

ROCKY BURNETTE is to appear as special guest on the British tour by Dr. Hook starting in Glasgow tonight (Thursday). With his debut EMI album 'The Son Of Rock And Roll' already on release, a single titled 'Fallin' In Love (Bein' Friends)' comes out this weekend.

NO DICE play Aldenham College of Higher Education this Saturday, followed by London dates at Kensington Nashville (April 29), Canning Town Bridge House (May 3), Lyceum Ballroom with Wild Horses (11) and the Marquee (30). Further gigs are being lined up.

MISTY, Split Rivitt and Mutiny are among the acts featured in a benefit dance at London Islington Town Hall on Saturday, May 3 — tickets £2.50 (advance) and £3 (doors). It's in aid of medical help for Swapo, the Namibia liberation movement.

HEADLINE, the South London ska band recently signed by Virgin, have confirmed the first five dates in what's to be an extensive May tour — Derby Blue Note (May 1), Scarborough Penthouse (2), London Victoria The Venue (3), Kirklevington Country Club (9) and Wolverhampton Polytechnic (10).

THE HITMEN have West Country dates at Torquay Pelican (April 29 and 30), Plymouth Breakaway Club (May 1), Totnes Civic Hall (2) and Exeter University (3). This is the first leg of a nationwide tour to promote their single 'She's All Mine'. The rest of their schedule follows shortly.

SPLIT RIVITT, the R&B outfit whose debut single 'Soul Limbo' is issued by Red Lightnin on May 2, have London gigs at Islington Town Hall (May 3), Hackney Chats Palace (9), Putney White Lion (15) and Camden Dingwalls (16), with more being added.

ROY SUNDHOLM — who returns to the stage tonight (Thursday) at London Tottenham Court Rd YMCA, after recovering from a serious car accident in January — also plays London Fulham Greyhound this Saturday, before leaving for a French tour with Elvis Costello. He's being lined up for a full UK tour in late spring.

CAPTAIN & TENNILLE come to Britain towards the end of next month for a week's promotional visit — confined mainly to TV, radio and interviews. They're not expected to play any gigs.

DAVID GATES and his Bread colleagues have added a date in Ulster to their upcoming UK tour — at Belfast Civic Hall on May 7. And in Eire, they play Cork Civic Hall (May 4) and Dublin National Stadium (5 and 6).

YACHTS play a one-off at London Victoria The Venue tonight (Thursday) to promote their newly released Radar Records single 'There's A Ghost In My House', they'll also be previewing material from their new album, due out in May.

purple hearts
the V.I.P's
the step
the next
ELECTRIC BALLROOM
FRIDAY 25th APRIL at 7·30

black Sabbath
HAMMERSMITH ODEON
WED 7th THRU SAT 10th MAY at 8·00

Hurrah
THE ROCK VENUE
NEW MUSIC IN NEW YORK
36 West 62 Street
New York NY10023 212 586 2636

PLAYHOUSE-EDINBURGH
NITE CLUB
9 TILL LATE, FRI., SAT.
HEAVY METAL NIGHT
DOMINATORS
+ Lucifer Blue Moon
& Martin Lennon
JOHN PEEL
A ROCK CLUB IN SCOTLAND

MUSIC BY POST
Comprehensive Catalogue free on receipt of 10p/12p stamp
This week's best selling SONGBOOKS
DEEP PURPLE Best of £1.95
JAM All Mod Cons £1.95
SHAM 69 Songbook £1.75
JAM Setting sons £1.95
BLONDIE Parallel Lines £4.50
MOTORHEAD Overkill £1.95
POLICE Songs by Sting £1.95
CLASH 2nd Songbook £1.95
KATE BUSH The Kick Inside £1.15
BLONDIE Eat To The Beat £1.95
STATUS QUO Whatever You Want £1.95
SEX PISTOLS Never Mind The Bollocks £1.95
DEEP PURPLE Machine Head £1.75
THIN LIZZY Best of £1.25
GENESIS A Trick of the Tail £4.95
BOOMTOWN RATS Songbook £1.95
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
100 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 40p 70p
£10 or under 50p £1.00
Over £10 £1.00 £1.50
PASH MUSIC STORES, 5a ELGIN CRESCENT, LONDON W11

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.
This 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 TEACHING TAPES
4 St. Mawes Drive, Paignton, Devon, TQ4 7NS
Jack Wilcock
LISTEN & PLAY
Teaching Tapes
Address .....
NME 49
Guitar Course ☐ Drum Course ☐

MUSIC BY NUMBERS BY

LIST

1. J. D. Haney: Drums, percussion, vocals. Quiet, well-spoken, plain.
2. Lester Square: Lead guitar, vocals. Assertive, ironic, groovy.
3. Boring, abrasive and pathetically derisive bass player: Andy Warren.
4. Tony Potts: Film operator. As jovial as a Monochrome Set man could be.
5. Bid: Lead vocals, guitar. Not present.
6. Me.

NAME

2: "THE rather tired old pun that our name engenders is like a monochrome television set. It's an old television set, and the pun is supposed to include all the symbolism you can read into a television set. It's like the observer observed, it's a collection of separate channels going into a single unit for the sake of entertainment . . ."

3: "Contrast, brilliance, brightness . . ."

2: "Yeah. All this sounded very bright when we thought of the name, but ever since people haven't really latched onto the name. It's a misnomer. People tend to latch onto the name Monochrome rather than the television associations, and think we're a bleak industrial band. When the thing that remains, the dichotomy that keeps us going, is the love of a cliche, but also the attempt to actually try something new. It's like two separate things being fed into a single creative unit. So we understand the name but everyone else seems to get the wrong impression."

DIFFICULT

YOU CAN never pin down The Monochrome Set. They're so difficult in many ways, yet easy to appreciate.

They've been together for three years, since the dying days of punk, developing a music which oscillates between furtive seriousness and high enjoyment and tries to connect fantasy with the world. Label them and their music at your peril.

For the usual reasons, they lack identity and are not as fashionable as they deserve to be. This hasn't really harmed them. They've grown up out of sight.

Three singles — six songs ranging from the facetious all the way to engaging — released on Rough Trade, have not dragged the group into the mainstream. They have a tiny cult following, and I hate those. They deserve to be fashionable because their music is not only refreshing and dashing, but challenging and unsettling.

Because of the Rough Trade alliance, brief enigmatic press coverage, shadowy pictures, the casualness of the group, their seemingly aloof airs and faces, and the apparent strictness of their live performances, the wrong impression of the group is being communicated. I'm not sure they are doing all they can to change this. The group are not negative and gloomy (or at least the music isn't).

Could they be successful? Is that what they want? Could they care less?

The Monochrome Set have just signed to DinDisc, which must mean they care for something. This week their first LP is released: 'Strange Boutique'. An LP of melodrama and melody, irregular instrumentals and silly titles, bitter tenderness and new twists to the old ways. It's a very wry work, but in no way daunting. So what do the group think about when they make up their music?

"Cheap thrills," says number two.

"Can you dance to it?" says number one.

"We don't think about anything," whines number three. "We just do it. If it sounds good don't do it. If it sounds stupid do it."

Number three has such a nice way of putting things. What sort of cliches do you like?

"Oh, you name it," number two quickly chuckles.

3: "Do you mean musical?"

Oh, any. I don't mind.

2: "Well, you can hear them bubble under most of our stuff . . ."

4: "I think the easiest way of putting it, it's like the difference between us now wanting to use reverb on the guitar or a single big echo on the snare drum whereas the sort of attitude we had with Geoff Travis and Mayo Thompson at Rough Trade was to eliminate those things. So we're not musically averse to using those sorts of effects . . ."

1: "If it appeals to us, whatever it is, then we'll probably use it."

2: "It's, er, parody . . . no? . . . no?"

3: "I don't consider it as that."

4: "No."

2: "Well, parody's maybe a better word than cliche."

1: "No it's not."

2: "Well it isn't really. I—"

4: "I think paradox might be the word."

3: "How about good music?"

2: "Yeah, well, that doesn't really fill a page and a half in the *NME* does it? Then again you could have it in big letters: GOOD MUSIC, and then the picture."

MONOPOLY

6: HOW does the group relate to the commercial part of the business they've chosen to be a part of?

1: "We have found ourselves in this position and it's not so much that we can't relate to it, it's just that we don't."

2: "Signing to DinDisc is the next square in the game of monopoly."

1: "Well, yeah, this is a commercial venture and we're just doing our thing."

2: "You can buy hotels on Mayfair with DinDisc, whereas you can only buy houses on the Old Kent Road with Rough Trade."

6: You seem a little blase towards your position and any possibility . . .

3: "Can I just put my opinion in here? I don't know if I'm speaking for myself or for the group —"

6: Very much yourself.

3: "But I say that we signed to DinDisc because they gave us the best deal, more money. It's obvious why we signed to DinDisc."

1: "It's not indifference, because in some ways the business does hold a horrible fascination for me, but at the same time I'm here and it's there and the connection is a purely technical one. It enables us to put out records and play gigs. It's part of a process. I'm not saying that we hope to be successful purely by chance. We do have a collective ambition."

2: "It's a question really, but the honest answer I think is it's the money."

6: You've admitted you see it as a game and yet your involvement seems more restrictive than constructive.

2: "In what ways restrictive?"

6: The way you have appeared to me in the past, and today, it seems like you're trying to put up barriers of mystique — which have nothing to do with the music.

2: "Well, obviously, that's the way it will come across in a world where it's par for the course to be more extrovert in your dealings. But like the question of why did we sign to DinDisc is a prime example of it. There are lots of ways you could put forward original ways of answering that, but really in answering it in the way that we've just done, saying that the money is there — that is the answer, and we don't need to elaborate on that. You could then say that we're trying to hide something, that there's a mystique, but really we're more open than most people."

1: "We're certainly not a bunch of extroverts and the way we put ourselves across is —"

4: "More obscure . . ."

1: "Perhaps more low profile than most bands."

3: "Well, what should we be doing?"

6: I think if you've got information, something more than the trivial, to transmit, you should make efforts to transmit that information. You must obviously think that information and your energy is worthwhile. Yet you've been together two, three years, and I know nothing about Monochrome Set except what I've heard. Maybe you think that is enough.

1: "There should be a more obvious stance, is that what you're saying?"

6: No. That would be restrictive as well.

2: "It's probably — what's the word for a four-way dichotomy? Well, really there is no collective stance. Our interviews really do tend to fall apart because you just end up with a tapeful of contradictions, because we all look at it in a completely different way."

3: "Actually I would like to say that it's pathetic that they've only done about 26 gigs." (Number three joined the group only recently.)

2: "The new boy needs a toilet flushing, I think. What do you mean by that?"

3: "Well, it's true that you haven't done much, you haven't played much."

2: "Well, when did you join?"

3: "I'm not talking about since I joined. I'm talking about since you started. I think I've seen all your London gigs and it's about four."

4: "Well, that's London."

3: "It's actually been about— "

2: "Well that's a strange way of judging."

1: "Now, now, let's not argue amongst ourselves."

ROOM

A WHITE room on the fourth floor of a building in Covent Garden. The room belongs to the representatives of such groups as Wire, D.A.F. and The

THE MONOCHROME SET

NME collects the Set for a petulant parley

Set piece: PAUL MORLEY
Black and white Set: PENNIE SMITH

Monochrome Set. For my midday meeting with the latter I arrive early and wait for the musicians to drift in.

The night before they'd recorded a John Peel session, something they hadn't concluded until three in the morning. So they'll be tired, I'm informed by someone who has something to do with the group and who is sort of keeping me company.

When the Monochrome men arrive they are not only tired but a little . . . introverted. They arrive in ones and twos and the atmosphere in the little office as they collect gradually fogs up. Tension. The Monochrome men are not impressed by much, it seems. Everything seems an effort for them — except arguing — and they loathe politeness. I'm not keen on soppy formalities and cutesy hellos, but just a little bit of communication isn't that soft.

The Monochrome Set are detached. Tight-lipped and unchummy. Or maybe it's just shyness. But they are not impressed by the traditional interview procedure — who is? (Though sometimes it can work really well).

I was initially frustrated by their bored attitude. They seemed frigid, reluctant to let anything go, happy to let any dialogue degenerate into a light laugh. Perhaps this was an attempt to free the group from ambiguity and petty prejudices, to save the group from daft pop confines, but it only served to shroud them in thin irony and diffidence.

Which is probably what the group is all about! More so than Energy and Aggression and Commitment and all those tendentious words of rock travesty. They are not a morbid bunch or an enigmatic bunch, they're simply half-hearted — but they love making this pop and making the patterns neat and the words tantalising and the films that go with it onstage surprising. And perhaps all they desire in return is reasonable respect, a little thought and not a great deal of expectation.

Still, The Monochrome Set don't go out of their way to make a stranger feel comfortable. The talk I had with Monochrome Set reminded me of one I once had with Devo (remember them?). Only the group's conceit maintained the momentum of the interview. The Monochrome Set have no propaganda to sell, just a few odd shapes to throw your way. They play at being moody but really they're quite matey. The whole effect is curiously appealing.

THE FOUR Monochrome men sit around the room, grunting and keeping their eyes to themselves. The presence of a photographer doesn't add to the occasion. The group have their own special photograph. Just one. This they inform me, is the photograph that will be used for the piece. They do not want photographs taken. I consider this a restrictive and immature decision — again it seems like the group have something to hide. They're trying hard to make sure the image looks good but aren't bothered how the words appear.

Finally it's resolved. Quick snaps are taken. Later I say to the group that I thought their decision to not be photographed was a restrictive one. If the group want to open themselves up a little, not be bracketed, they might as well not abuse the space they've been given. Use it positively . . .

"Yes, you're right!" the group mockingly chorus, because I'm a fool. So I can go home! Number three's whiny voice slices through: "Are you talking about the fact that we wanted to use that photograph as opposed to one of your photographer's? We did other photos that day and they were just awful."

Oh, so you don't want to made fools of?

"Oh, we don't mind looking fools," counters number three, "*That* photo makes us look like fools."

"As long as the photographer interests people," murmurs number one.

"We don't want to look the same fools as everyone else!" cracks number four.

"In a nutshell," continues number three "it's the difference between looking silly, which *that* photograph is, and looking stupid, which most other photographs are."

Number two has decided that, "This photograph is the first one that actually says something about the band, albeit subtly . . ."

What does that say?

"We sat it up to be like an old German Expressionist film set," continues number two, who's a reasonable chap when he wants to be, "the way those shadows are there." He gently caresses the sacred photo. "Which ties in with Tony's film work. It just says more than, say, the first Janette Beckman pictures of us next to the monolith outside the Elephant and Castle. She had us stood there like Generation X."

"Impossible!" crows a modest number four. "I could never look like Billy Idol."

Number two rounds off in a flourish of seriousness. "That is why we're probably wary of photographers. But photographers aside, it strikes me that the whole real message that we put across is the music and we have very little to say about that and it's probably more valid for someone like yourself to interpret it your way — the man in the street or the writer or whoever — I find that actually the fifth facet of our music."

FILM

THE GROUP use films organised by number four, to complement and contradict their live performance.

They view number four as an hongrary audience member. He gets his inputs and impetus from a particular piece of music, forms an idea around that piece, and then responds using films. This then increases the number of chance associations the audience can make, is a "catalyst for thought," and doesn't mean much if you've only heard the group on record. But it does give their audiences something to look at. (Remember, the group aren't extroverts, on stage or off).

Number two explains: "There is the chance aspect of the films. Certain parts of film in the past have been choreographed and certain parts were left to chance, on loops and stuff, and people had their own associations about what they saw, which is good . . . and that extends to the music and the lyrics, which are very abstract. But the thing is, everyone has their own associations, so if we have an audience of 300 we have 300 separate performances going on. Everyone sees things differently — and also, because of our lack of stance and message, lyrically we leave things open, people can make their own associations and I think we reach far more people in a far more wider way."

AMERICA

AROUND the time of the Clash, Buzzcocks and Gang Of Four's more famous escapades in America, The Monochrome Set were also driving hard along the lonely highways of the North East getting their equipment stolen in New York, having gigs cancelled in Boston because of the Pope's visit, blah blah. They went over courtesy of the Copeland Brothers networtk.

"It's strage," admits number four, "In one way that we went to America at such an early stage. It still surprises some people who don't know that we went."

"But we were asked," continues number two, "and it appealed and it was good fun and a good experience and we're going back in September. We lost our old bass player Jeremy there to some weird religious-sexual cult."

"And he's the only one having fun now," moans number four, to well-meaning chuckles.

BLEAK

2: "THERE was an article in that French magazine *Rock Et Folk* some time ago on the new English industrial bands and the bands that they featured were Throbbing Gristle, Joy Division — all that kind of stuff — and us. Which really was entirely because of our name."

6: How much does it bother you, this misrepresentation?

3: "Well, it really embarresses us to be associated with Joy Division."

4: "It's all very strange. Joy Division, Scritti Politti . . . we don't feel very comfortable with them."

1: "We're bothered insofar as how long it might take to correct that impression."

3: "If people think that we're like all those bands they're going to come and see us. We haven't reached our audience yet . . ."

6: Treading a dangerous line, if you're talking about "your audience" I would have thought those people who go and see those so-called bleak and industrial bands are the people who will be attracted to you — not because it's alienating but hopefully liberating!

2: "But no, that is restricting us to that audience."

6: Sure. One of today's great problems.

2: "I mean, we do have our own audience but it's more or less remined the same. Well, it's difficult for us to see, but it seems it has, and it's difficult to break out of that at the moment. This is conjecture, but we're probably considered to be the commercial end of the bleak and industrial scale when in fact we're trying to be the more avant garde end of the commercial scale."

6: But saying that there is "An audience" sounds conceited and again restrictive.

2: "Well, it's all very easy to start ranting at an interview. Most things that are brought up at interviews we don't usually think about."

4: "It's not that we object to appealing to those people who like Scritti Politti and Joy Division"

3: "I do. I've no respect whatsoever for anyone who likes Joy Division and Scritti Politti."

4: "One should just play to anyone who wants to come and see us."

6: Bring on Rough Trade added to that so-called bleak image.

2: "That association."

3: "Can I say something that you all hate? The only reason that they put out their records on Rough Trade is that no one else would put out our records."

2: "I really hate that. No, I don't think that's true. Geoff is very discerning."

6: And signing to DinDisc gives the group a cleaner, sharper image — a good move, you threw a six!

2: "Good. It does put us in an excellent position."

3: "The coffee's not so good though."

2: "I was asked by Donna at DinDisc for the marketing people, how in just a word we would describe what we were putting across, and I said I suppose it's quite cynical. So she wrote down 'dry wit' and said 'Cynical isn't a word we like to use.'

"But since we've recorded the album we haven't played anywhere at all and all our time has been taken up with business meetings and all this music has been forgotten, this whole picking up of an instrument. Last night in the studio was a real eyeopener after three months not playing.

"The absurd thing about our position and trying to comment on it . . . we're just trying to shove our few pence-worth on vinyl and on DinDisc we're in a much better position than we were at Rough Trade. We couldn't really see what we were sniping at."

TWO

NUMBER TWO had been implying all the way through our little chat that the interview was a waste of time.

"Personally I never read interviews. I find interviews where they ask people their opinions very boring. I wouldn't read this interview if it was word for word. I would be far more interested in hearing your impression of the LP and comparing it with mine, anybody's interpretation. That's what would interest me."

But many people would like to get to know you, number two! It is difficult . . .

What I say here discolours the music and adds to further wrong notions about the group, but they didn't really help themselves. I realise that Monocrome art is simply 'the sardonic'. They're just looking for cheeks to stick their tongues in.

THREE

ALL THROUGH our little chat number three had been sat on my left, in the corner of my eye, mildly annoying me with his pathetic hard line.

Everything was nonsense or none of my business and he kept asking me pointed questions about the question I'd just asked, jumping to wrong assumptions. He said he had no respect for Joy Division: "They're just awful. I mean I like music." Everything pissed him off. He rarely agreed with the mildest point the rest of the group made. So what does excite number three?

"Playing in Monochrome Set," he shoots back. How charming. He pauses. And then reveals his actual potential as leader of a generation. "Drinking cups of tea and smoking cigarettes and . . . I like watching quiz shows on TV. It really excites me in *Sale Of The Century* when the money goes up really quickly at the end and they take some away. I'm on the edge of my seat . . . And *The Antique Roadshow's* pretty good."

Perhaps I was wrong about number three. After all, in his immortal words, The Monochrome Set do make Good Music. Here's a picture for him to cut out and keep.

1

2

3

4

Youthman Promotion

Sugar Minott leads JA's younger generation forwars.

By Paul Bradshaw

JAMAICA 1980: the Government announce the General Election will take place in August: the record industry hits crisis as it runs out of vinyl; the reactionaries who left JA for Miami and smuggled out their money after the re-election of the PNP in '76 are reported to be returning; tribal war breaks out in Majesty Gardens and Lizzard Town.

Uptown at 56 Hope Road, Marley's Tuff Gong recording and distribution outfit is rapidly consolidating itself at the forefront of the business, while downtown in the ghetto a constructive and organised approach is emerging amongst the youths around certain small record labels; in Maxfield Park around Black Roots and Soul Syndicate and in Greenwich Town around Freedom Sounds.

At last the music makers are exerting a greater degree of control over their product and dealing with 'Youth Promotion'. The Black Roots organisation is potentially as important in JA and on the British reggae scene as 2-Tone has been here over the last six months.

The driving force behind Black Roots is 23 year old Lincoln 'Sugar' Minott and under his guidance they pursue their aims of a collective and co-operative identity, while extending reggae's musical boundaries within their concept of 'roots' music.

Based in Kingston 11, Sugar describes Black Roots as a "whole-some organisation" which deals not just with music but with football, cricket, culture and the arts, and stresses the difference between them and the hundreds of Youth Clubs which tend to be affiliated to one of the political parties: "I and I neh deal with it; I don't want to know if you're JLP or PNP ..."

Rastafari is central to Sugar's thinking, yet being a Rasta is not a pre-condition to involvement in Black Roots; its strength lies in the youth and Sugar's ability to generate a creative, industrious atmosphere.

Over the past six months Sugar has been establishing the Black Roots organisation in the UK and we met several times to discuss his perspectives and the current state of the music.

Sugar Minott established his reputation as a writer and singer with the African Brothers along with Tony Tuff, but in time-honoured tradition, it was his stay at Studio One that ensured his cult status and provided him with the musical expertise and conviction to launch his Black Roots venture. As he didn't "get no breads pon the training" he left Studio One behind to concentrate on Black Roots, and in '79 his output included two self produced albums — 'Ghetto-ology' and 'Black Roots' — plus the Prince Jammy produced 'Bitter Sweet' album. All were top sellers, consciously different from each other and illustrated the high musical standards he sets for himself.

In developing 'Youth Promotion' Sugar concentrates on the youth but brings in older experienced musicians to provide guidance: "The reason I really like to work with youth is that them are versatile, have energy and have a feel for the music, as they're the ones who go sound dance — them is willing to try something new all the while. You show them a thing and them is quick to try it and them humble, but the big man would feel like him have all the experience and then you come with a new idea, him might think, 'Chol' and him don't feel it. You can't blame him, cause is different runnings from when him was a youth, but what him feel isn't right for me, so I stick with the youth."

Even in producing it's youth like 'Scientist' — the teenage dub chemist of King Tubbys — and Barnabus of Channel One on whom Black Roots depends. Sugar laughed at the idea of an older guy on thirty hour session.

Maintaining the roots feel is essential to all Black Roots music, as to them reggae is a rough music. To pretty it up, crowd the mix or imitate a next music is, in Sugar's eyes, tantamount to sacrilege and he expresses a mixture of frustration and sadness that reggae cannot be accepted as it is.

"Let's look at most of the local artists what come on; you'll find their music is at a stage until they sign with Virgin or Island or sump'n — then you get a whole heap of strings or synthesiser start to come in the music. That's where they make their mistake, cause they should try and promote the same roots music. Reggae never make the great break yet 'cause every time you come to that point you just hear a switch. Then them try and compare it with *their* music cause it's almost the same thing and them seh, 'Reggae? Oh, it just get weary.'

"Check Peter Tosh, you look 'pon him LPs and how him gone 'pon multi-track and how him put in so much different things ... and *watch it* the people get dead to it. They expect you to come with the same hard rockers but you just come with sump'n!"

Pic: Jean Bernard Sohlcz

Sugar Minott, head of Black Roots organisation, hitmaker, star

SUGAR displays a consciousness and critical under-overstanding of the current reggae scene rarely exhibited by his peers and it was during a fairly heated discussion one afternoon that he began to tackle some of the more difficult questions facing the mass acceptance of reggae. What is it that's brought about the decline in sales among the white record buyers; is it a combination of the 2-Tone boom with increased alienation from the Rasta sloganising, or the inability of many of the larger companies to promote the music, or a general decline in the quality of the music or what?

Along with all the reggae shops who've currently got too much stock — mostly disco 45s — and have serious problems of turnover, Sugar agrees there are a lot of tunes around that should never have seen the light of day. But he's also aware that as long as people have to live under the conditions that exist in Jamaica then the singers will bend to the pressures.

"It's just for living," says Sugar sternly. "Like you do this tune to live for two weeks and you make a next tune to live for the next month. It's just that, 'cause you can't let your pride make you or your family dead. When you sing a song to make a little hustle you not gonna put no effort into it, you just make up two little lyrics straight out of your head and blah blah..."

Concerned with expanding his sales to the mass of record buyers and the possibility of a chart success, Sugar is convinced there's more to this than music alone. OK, Dennis Brown, Errol Dunkley and a selection of Lovers Rock made the charts in '79 but compared with the number of British groups using a reggae riff to propel themselves into the charts it's insignificant.

"Black and white is what's stopping everything now; it's not just music alone" said Sugar reluctantly. "Some people don't accept us yet but if we never accept them we wouldn't be here trying to perform for them and trying to get them to understand our way.

"Some man talk about how the white man had we in slavery and blah blah ... Well that gone, done, something in the past, seen? That's why I never really sing them tunes deh cause you have to be careful how you educate the youth. I and I foreparents kept the teaching in us and make we learn that, but now we need to try and come together."

Sugar Minott is a realist, is honest and avoids dogma; disagree with some guys and they'll brand you Babylon as soon as look at you. To Sugar, Babylon is a system and he recognises it to be an up-hill struggle but is convinced that sooner or later they will have to open the gates.

It's a hustling and scruffling business whether in JA, or here, but the results of his efforts are already well in evidence in London town and all around with the UK-produced 'Lovers Rock' dominating the Disco 45 charts in most reggae shops and the Black Roots tour of Barry Brown and North London-based Trevor Hartley getting enthusiastic audiences.

"I got a lot of response here," enthused Sugar. "In JA, there are many singles but the system there is certain sufferation and you can't help the youths as much as you would like. You can't get certain equipment; you have to struggle to get tapes and things but here it is easier. You have a whole heap of studios, a lot of tapes, so the youth use their heads and go inna it. A lot of youth check me since we started here; they all coming in and you can bet they're all talented youths."

It's youth promotion that carries the swing.

THE ROCK MAN IS HERE! ROCKY BURNETTE

'The Son of Rock and Roll'

EMC 3323

His debut album out now.
Includes 'Tired of Toein' the Line'
and his latest single,
'Fallin' in Love (Bein' Friends)

EMI 5060

On Tour for the first time

APRIL 24 GLASGOW APOLLO
25 GLASGOW APOLLO
26 MANCHESTER APOLLO
27 LIVERPOOL EMPIRE
28 BIRMINGHAM ODEON
30 LONDON HAMMERSMITH ODEON
MAY 1 LONDON HAMMERSMITH ODEON
2 BRIGHTON CENTRE
3 LONDON RAINBOW

with DR HOOK

Produced by Bill House and Jim Seiter.

Available on tape EMI

CHECK OUR PRICE FIRST!

TOP OUR PRICE RECORDS 60

LONDON'S ORIGINAL ALBUM CHART

THIS WEEK	LAST WEEK	TITLE	R.R.P.	OUR PRICE	YOU SAVE
1	1	[illegible]	4.99	3.99	£1.00 OFF
2	2	[illegible]	5.00	4.20	80p OFF
3	6	[illegible]	5.39	4.49	90p OFF
4	3	BILLY JOEL – GLASS HOUSES	5.29	4.04	£1.25 OFF
5	4	Barbara Dickson – The Barbara Dickson Album	4.99	3.74	£1.25 OFF
6	23	JUDAS PRIEST – BRITISH STEEL	4.99	3.74	£1.25 OFF
7	5	STATUS QUO – TWELVE GOLD BARS	4.99	4.19	80p OFF
8	11	THE PRETENDERS – THE PRETENDERS	3.99	3.19	80p OFF
9	NEW	SUZI QUATRO – GREATEST HITS	5.29	4.49	80p OFF
10	NEW	[illegible]	6.49	4.89	£1.60 OFF
11	7	THE POLICE – REGATTA DE BLANC	4.99	3.74	£1.25 OFF
12	26	IAN HUNTER – Welcome to the Club – Retail	5.99	4.49*	£1.50 OFF
13	13	THE SPECIALS – SPECIALS	4.99	3.74	£1.25 OFF
14	17	MADNESS – ONE STEP BEYOND	4.99	3.74	£1.25 OFF
15	8	Pink Floyd – Pink Floyd – LIVE AT THE RAINBOW	4.99	3.74	£1.25 OFF
16	15	THE POLICE – OUTLANDOS D'AMOUR	4.99	3.74	£1.25 OFF
17	NEW	THE UNDERTONES – ANTHOLOGY	5.00	3.75	£1.25 OFF
18	12	MAGNUM – KINGDOM OF MADNESS	4.99	3.99	£1.00 OFF
19	9	MICHAEL JACKSON – OFF THE WALL	4.99	3.74	£1.25 OFF
20	30	THE SELECTOR – TOO MUCH PRESSURE	4.99	3.74	£1.25 OFF
21	NEW	BLACK SABBATH – HEAVEN AND HELL	4.99	3.99	£1.00 OFF
22	14	MARTY ROBBINS – TELL ME ON A SUNDAY	5.35	4.35	£1.00 OFF
23	47	U.K. SUBS – BRAND NEW AGE	4.49	3.49	£1.00 OFF
24	NEW	GERRY RAFFERTY – SNAKES AND LADDERS	5.39	4.14	£1.25 OFF
25	34	John Travolta – Stop Draw and Roll	4.99	3.74	£1.25 OFF
26	25	BLONDIE – EAT TO THE BEAT	4.95	3.74	£1.25 OFF
27	29	JOE JACKSON – I'M THE MAN	4.99	3.74	£1.25 OFF
28	NEW	PAUL LYNOTT – SOLO IN SOHO	4.99	3.99	£1.00 OFF
29	20	The Psychedelic Fur – Talkie Walkie – The Psychedelic Fur – Retail	3.99	3.19*	80p OFF
30	18	VAN HALEN – WOMEN AND CHILDREN FIRST	4.99	3.99	£1.00 OFF
31	19	[illegible] – LOOK AHEAD	5.05	4.05	£1.00 OFF
32	32	[illegible]	6.45	6.45	£2.00 OFF
33	22	[illegible]	4.99	4.29	70p OFF
34	24	[illegible]	4.99	3.74	£1.25 OFF
35	NEW	[illegible]	5.29	4.04	£1.25 OFF
36	27	[illegible]	5.29	4.49	80p OFF
37	29	ELVIS COSTELLO – [illegible]	5.00	3.75	£1.25 OFF
38	36	[illegible]	3.45	2.75	70p OFF
39	48	[illegible]	3.99	3.191	80p OFF
40	NEW	[illegible] – LIVE SHOTS – Retail	3.99	3.19*	80p OFF
41	16	THE BEACH BOYS – [illegible]	5.29	4.04	£1.25 OFF
42	21	SARAH VAUGHAN – LOUD & CLEAR	5.29	4.04	£1.25 OFF
43	35	SPYRO GYRA – CAPTURING THE SUN	4.99	3.74	£1.25 OFF
44	NEW	BRIAN S – DO THEY MEAN	4.79	3.79	£1.00 OFF
45	31	B.B. KING – Live Reasoning at the Ole Miss	6.29	4.79	£1.50 OFF
46	57	BOBBY VEE – THE SINGLES ALBUM	4.99	4.79	20p OFF
47	40	B.B. ROBERTSON – NATURAL SUCCESS	4.99	3.99	£1.00 OFF
48	28	Bill Lee Project – SCHOOLY'S HEROES	4.79	3.64	£1.25 OFF
49	NEW	BAD MANNERS – BAD MANNERS – Retail	3.99	3.19*	80p OFF
50	NEW	NEW MUSIC – FROM A TOUR	4.99	3.74	£1.25 OFF
51	18	JOHNNY MATHIS – TEARS & LAUGHTER	5.29	4.59	70p OFF
52	33	JOY LEONARD – ON THROUGH THE NIGHT	4.99	3.99	£1.00 OFF
53	39	ORIGINAL SOUNDTRACK – ROCKERS – THE ROOS	4.99	3.99	£1.00 OFF
54	37	BOB SEGER – AGAINST THE WIND	5.89	4.44	£1.25 OFF
55	NEW	IRON MAIDEN – – Retail	3.99	3.19*	80p OFF
56	49	URBAN VERBS – URBAN VERBS	4.99	3.99	£1.00 OFF
57	55	CHRIS REA – TENDER	5.29	4.04	£1.25 OFF
58	56	PAUL COLLINS' BEAT – PAUL COLLINS' BEAT	4.99	3.74	£1.25 OFF
59	NEW	WILD HORSES – WILD HORSES – Retail	3.99	3.19*	80p OFF
60	58	SLAVE – JUST A TOUCH OF LOVE	4.99	3.99	£1.00 OFF

Linear FOR INCREDIBLE ATTRACTIONS: PUNK MUSIC, PETER GABRIEL, KEITH [illegible], THE CURE, STEVE HINCHCLIFF, ERIC CLAPTON, THE ONE + ONES, [illegible] ROD STEWART, AUTOMATICS, [illegible] HANCOCK, ROY HARPER, INCLUDING STONES, PETE TOWNSHEND, DIRTY LOOKS, DARTS, HALL, SAM MCCARTHY, THE BEAT, LOU REED, JOAN JETT, [illegible] PUNK!

E & E
Prices Subject to Variation Without Notice

NOW OPEN

37 MARKET PLACE, ST ALBANS.
HERTS. TEL: ST. ALBANS 51 752

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

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

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.

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

36 KINGS ROAD CHELSEA SW3
TEL: 01-581 0877

Bruce Springsteen. Pic: Joe Stevens

No. 348 in a continuing series

Whatever happened to. . . Bruce Springsteen?

THE ALBUM YOU WON'T HEAR

LET'S face it, four albums in seven years is not exactly a prolific output, but live concerts, innumerable bootlegs and cover jobs all serve to confirm Bruce Springsteen's high artistic energy.

Though efforts have been made to catalogue all of Springsteen's unreleased work (recorded/unrecorded), there exists a whole cache of songs that few people know exist and even fewer have actually heard.

And perhaps the greatest degree of speculation centres on a 15 song demo tape which turned up in London in 1972 featuring Springsteen singing to either his own acoustic guitar or piano accompaniment.

It was this demo which prompted John Hammond to sign Springsteen to CBS, and *Thrills* can now exclusively reveal the exact contents of 'The London Tape'.

Most of the songs illustrate Springsteen's overt, often wide-screen, images of nostalgic romanticism, street scenes and anti-Catholic corollaries.

The tape commences with Springsteen on electric piano performing 'Street Queen', a bluesy paean in which allegoric comparisons between streamline limos and ladies are made.

The next song, 'Southern Sun,' is evocative of the decaying old frontier reflectiveness common to Neil Young with lines like, *"she spoke to me in broken French like a painting by Lautrec."*

'No Need,' concerns a lady who, according to the narrator, has *"done everything the bible said not to."*

The fourth title, 'If I Was The Priest,' was actually covered by TheHollies' Allan Clarke and uses the Wild West for its setting. Members of The Holy Trinity are portrayed thus: The Virgin Mary runs The Holy Grail Saloon, The Holy Ghost the local Burlesque House, whilst J.C. (for it is he) is cast as the sheriff, *"standing in the doorway with his six guns drawn and ready to fan."* John Wesley never saw it like this!

Surprisingly, nobody has ever chosen to cover 'Vibes Man' — a typical Springsteen street scenario abounding with vividly drawn characters one of whom the narrator describes as *"any deeper blue and you'll be playing in your grave."*

'Henry Boy' — solidly built around a frantic Townshend-inspired acoustic guitar strum — concerns a wide-eyed innocent cast adrift in the Big Apple.

Though referred to in discographies as 'Cowboys Of The Sun,' the correct title of the following hoary fisherman's tale is 'Cowboys Of The Sea,' with the protagonists depicted as *"deep sea desperadoes."*

Both 'The Song' and 'Song Of The Orphans' are typical word-dense Springsteen compositions and difficult to absorb on just one hearing. However, the latter with its references to *"endless renegades who live their lives in song"* and *"don't grow up on empty lyrics,"* takes a hefty swipe at some of the many vacuous aspects of rock culture and blind fan worship.

'Tokyo' has appeared in bootleg form ('The Jersey Devil') as 'And The Band Played'. One of Springsteen's commercially-unavailable classics, it highlights both his dry sense of humour and his finite characterisation of Small Town USA.

The next song, 'Marie' is about a traumatic love affair; with the lady in question, bemoans Bruce, *"perched on my shoulder, slowly diggin' in."* He further describes the relationship as *"she's the queen of all the stallions and I'm her prince of mules."* Whilst, towards the end of this confession, one is given a vivid glimpse of Marie *"dancin' like a berserk fairy across the concrete prairie."* We know her well!

Of all the 'London Tape' tracks, the only one to ever publicly surface on a Springsteen album is 'Circus Song.' As 'Wild Billy's Circus Song' it was featured on 'The Wild, The Innocent And The E Street Shuffle' album, whilst a live version made it onto a CBS 'Playback' promo EP. Again, Springsteen's literary talents for brilliantly creating three dimensional characters is used to great effect. A sympathetic moviemaker could craft a documentary of circus life around this one evocative song.

'Visitation At Fort Horn' and 'Arabian Night' complete 'The London Tape'. The first is so heavy with complex religious and cosmic themes as to bewilder, the second song is concerned with domestic upheaval, wet dream fantasies and the inevitable street life scenarios.

According to Intersong publisher Adrian Rudge, two more Springsteen tapes manifested themselves a year or so later. Comprising both studio and live material, they somehow ended up being bootlegged.

Meanwhile, Bruce Springsteen's fifth LP is almost a year overdue.

ROY CARR

Thrills

MARQUEE MEANIES

Bands fined at rock club shock

LONDON rock club, the Marquee is under fire over its pay rates — and it's not the first time. In 1978, it was only after a bitter dispute with the Musicians Union that the club finally agreed to pay the minimum Union rate (then £8.25, now £12 per person) to every musician who played there. And the MU's Rock Organiser Mike Evans now claims to have received numerous reports that The Marquee have broken this agreement by requiring headline bands to pay part or all of the support band's fee; and that the club have also introduced a variety of measures to "wriggle out" of the agreement.

The most astonishing of these is the policy of fining bands who play over their allocated time — at the swingeing rate of £1 per minute for the first 15 minutes and £10 per minute thereafter. Evans describes this as "a bloody liberty" and thinks it one of "various acrobatics to get back a fiver here, a tenner there, that I find bloody incredible" — although the only two bands I found who admitted to playing a few minutes over time said The Marquee had not exacted a fine.

Evans also dismissed the suggestion that The Marquee had adopted the policy because, in view of the current police clampdown on licensing laws, they needed time *after* the bands had finished to clear their premises. "That's totally unreasonable. I played in bands through the '60s and '70s and I never heard of anyone being fined. If a band overruns, they can always turn the power off. It's up to the bar staff to ensure people stop drinking in time, not the band."

Evans also claimed that bands were now being charged for the use of the PA, for the use of electric fans on stage and for every person on their guest list. "They'll be charging people for use of the stage next," he commented sourly. These claims were confirmed by Deidre Cartwright, guitarist with Tour De Force, who have twice played The Marquee as a support band.

Perhaps more serious are accusations that The Marquee has ignored its agreement with the MU by asking headline bands to pay some or all of the support band's fees. Mekons' manager Mick Wixey says that when the band played a recent two-nighter at the Marquee, the agreement was that the band, who were receiving 60% off the gross takings, would pay the equivalent percentage of the support band's fee.

The Q-Tips manager told me that, for headlining on a Saturday night, his band (eight musicians) had been paid a lump sum of £70, from which he had to pay support band Margo Random And The Space Virgins their total fee. The Virgins' manager, Dave Fudger, confirmed this.

I suggested to Mike Evans that perhaps the Marquee was being singled out for special treatment by the MU.

"We also have agreements with Ronnie Scott's, The Music Machine and some of the pubs," he replied "and we're negotiating with other places. The problem is we have only two full-time officials working on this. We never picked on The Marquee. We went to them first because they were the most conspicuous offender, the place we had most complaints about. It still is."

Jack Barrie, managing director of The Marquee, was reluctant to discuss any of these claims when I phoned him. I began by asking about the policy of fining bands who overrun. He began by saying "no comment" and demanding to know what business it was of mine how The Marquee was run.

He later said he'd been pursuing the policy for "about 12 months" and that it was "a matter of licensing restrictions. We have to obey rules like everybody who lives in the world and we just pass on the rules to the bands". He added that he could "count on one hand" the bands who'd actually been fined and that it was therefore "not a *practice* but simply a *condition* of playing The Marquee".

But why? "Because it's a condition." Why is it a condition? "Because it is." This went on for several minutes, Barrie only pausing to assert "It's a rule. It would be anarchy if people didn't obey rules."

I then mentioned The Marquee's agreement with the MU and said I had information from various bands that this had been broken, that The Marquee had asked headline bands to pay the support.

There was a long pause, before Barrie said "your information is incorrect." So were these bands lying? "Your information is incorrect, that's all I can say."

After suggesting that my phone call was "a joke" Barrie stated "If you're a journalist, which I very much doubt, don't print anything I've said. You can say you called The Marquee but Jack Barrie was away on holiday."

The Musicians Union are hoping to meet Mr. Barrie to discuss these problems in the very near future.

GRAHAM LOCK

Lowry

"He's one of the hippest business managers around. That's a Fender Tillocaster he's toting."

£250 to be won

Design a Record Company Logo

IT MAY have taken Michaelangelo most of his lifetime to paint the Sistine Chapel, but a lifetime we're not asking. Just three weeks flat to create something a mite smaller, but equally admirable.

For once, we're not asking you caption writers or walking encyclopaedias to exercise the old grey matter, this competition requires the use of other specialist skills. So, before you drag out that rusty school crayon box, first soak up this information.

The folks over at Beggars Banquet Records are a bit put out these days. Seemingly, they've become a trifle tired (but not too emotional) with the design of their familiar red and black record label. In other words, the poor beggars are looking for a completely new vibrant and original record label design incorporating a new logo.

The obvious thing would have been for Beggars Banquet to approach a professional design company, but taking into account that so many new groups create their own, and often, magnificent visuals, it is argued that there must be a whole bunch of brilliant and creative artist-designers out there looking for a break. That's where you and your HB pencil come into the picture.

Through *NME*, Beggars Banquet are asking all aspiring artists to submit finished camera-ready artwork for a new Beggars Banquet record label. This competition is open to all freelance artists and art school wallahs and readers adept in doodling except professional commercial design companies. The design submitted must be the artist's own original work and must not infringe on any existing copyright design.

This is very important, so please take careful note.
(1) You can either submit a same-size design which takes the form of a 3½-inch circle with the actual design falling within 3-inches.
(2) Alternatively, you can submit a design of 8¼-inches with the actual design falling within a 6½-inch circle.

The only wording to appear on the label (either as type or a logo or both) is *Beggars Banquet Records*. However, you must take into account the fact that there must be sufficient space for the artist's name, song title, catalogue number etc.

Any design which *doesn't* comply with either of the two aforementioned specifications will be disqualified. Furthermore, only one entry with each competition coupon will be accepted.

All entries will be judged by a panel consisting of representatives of both *New Musical Express* and Beggars Banquet Records.

The first prize for the best submitted design will be a cheque for £250. The second best design wins a cheque for £50 and there's £25 for the third.

THE RULES

This competition is open to all readers resident in the UK, Eire, Isle Of Man and the Channel Islands, except employees (and their families) of IPC Magazine Magazines Ltd., the printers of New Musical Express and the staff of Beggars Banquet Records. The Editor's decision is final and the result will be published in a future edition of NME. No entries can be returned and Beggars Banquet Records reserve the right to use the winning design for their labels at their discretion.

NME/BEGGARS BANQUET RECORD LABEL DESIGN COMPETITION
55 Ewer Street, London SE99 6YP

Name ..... Age .....

Address .....

.....

Tel ..... Profession .....

I hereby state that the enclosed artwork is all my own work and that it hasn't been produced by a professional commercial design studio. Signed ..... Date .....
All entries must be received by May 19th, 1980

Doing Time With

THE INMATES attempted to do justice to their name on their recent US tour when they played New York State's infamous Sing Sing island prison.

"It was straight out of a James Cagney movie," tall, dapper lead guitarist Peter Gunn told an agape *Thrills*. "The big house on the hill wreathed in mist. It was about ten degrees below at the time and the Hudson river, where it stands, was completely frozen over. It was pretty grim, when they shut the gate behind you you wonder if they'll ever let you out."

So how were the ambassadors of British '80s R&B received by the real inmates?

"They liked us but they didn't go crazy. They'd had a fashion show the week before with loads of gorgeous models . . . all they were really interested in was girls."

Another highlight of the tour came in New York, when soul veteran Don Covay paid his respects backstage at a club, and agreed to play an encore with the boys, duetting with vocalist 'Big' Bill Hurley.

"It was one of the greatest moments of my life, backing one of my heroes," admitted former science teacher Gunn. "Then it turned into one of the worst when Covay decided to sing a few more. There was no warning, he just announced 'Now I'd like to continue with a tribute to the late Otis Redding', turned to me and said 'Chord of C' and went into it. Fortunately I just about knew it but the rest of the lads had to bluff, I got it on tape and you can hear me

Virgin World

RICHARD BRANSON'S latest step towards world-domination comes in the shape of Virgin Books, which, its managing director Maxim Jakubowski assures me, will publish fiction and large-format illustrated tomes as well as the predictable works on all things rock.

In fact, the mode is to be "modern and slightly off-beat" in accord with what he calls "the Virgin public".

"The publishing industry hasn't catered to this public. Most rock books are rip-offs, some hack turning out another biography of Abba. Our books won't be rip-offs," he laughs. "Or, if they are, at least they'll be fun rip-offs!"

Apart from their first opus, *The Rolling Stone Record Guide*, all books will be Virgin originals and, says Jakubowski, the emphasis will be on giving a chance to the young, unknown writer. Among the rip . . . er, fun books for 1980 will be — surprise, surprise — *The Great Rock 'n' Roll Swindle*, rehearsed in the guise of a Michael Moorcock novel based loosely on the Pistols' film and published in the format of a tabloid newspaper — "the first time since Dickens," Jakubowski burbles enthusiastically.

Another treat in store is — surprise, surprise, surprise — *The Sid Vicious Family Album*, apparently his mum's pix of Sid from nappy stage to David Bowie phase and beyond, which Jakubowski earnestly describes as "not a rip-off". No, of course not.

Autumn will bring two books of "hard-core, or, erotica" and a "fun" photo-collage by Paula Yates entitled 'Rock Stars In Their Underwear', for which The Jam and Generation X refused to pose because, claims Jakubowski, they thought they'd get more publicity by *not* being in it. Well, yes, it's true The Jam do need all the publicity they can get.

Plans for next year include new fiction by J.G. Ballard and William Burroughs, a "funny film book" entitled *The Chicken In The Cinema*, Robert Shelton's study of Dylan and "a musical equivalent of *'Hollywood Babylon'* "to be called *'Rock*

Transalpino/YHA
For inexpensive travel and a place to stay

Transalpino and YHA have got it together to offer you a great way to see Europe.
If you're under 26 you can benefit from this fantastic deal.
Travel Transalpino to over 2,000 European rail connected destinations and choose from YHA's inexpensive accommodation – their network of European hostels are ideally situated to suit your travel plans.
It's the cheap, fun way to see and enjoy Europe.

Call in now for accommodation and travel details at:

YHA Travel
14 Southampton Street
London WC2E 7HY
or contact
Transalpino
on 01-834 9656/6283
01-836 0087/8

TRAVEL
TRANSALPINO/YHA
for the best deal going
In association with British Rail and Sealink

A NEW ALBUM

The Inmates

yelling the chord changes to 'em."

The tour was in general a great success, being extended from two weeks to four and culminating in a triumphal performance at the Santa Monica Auditorium. "That was about 3,000 people — our first date back in England was at Bournemouth to about 50 people, talk about let-down."

In the immediate future The Inmates are supporting Elvis Costello in Germany and thinking about the next single. "We're considering an old Isley Brothers number but we're more interested in writing our own stuff. We've done 'The Stones Volume One', now we want to do our 'Aftermath'."

MR UNRELIABLE

Pic: Mike Laye

Control Goes On—

Gomorrah', penned by our own loveable Lester Bangs.

Virgin Books will be on sale in all bookshops, all Virgin establishments and many other record shops. The question now on everybody's lips is: If the venture is a financial success, will the waitresses at The Venue at last be paid a living wage?

GRAHAM LOCK

A VERY SECRET PLACE

Porton Down and "the use of thousands of live animals to perfect methods of mass slaughter".

PORTON DOWN. Ever heard of the place? It's doubtful, for the Official Secrets Act has been used for many years to evade any enquiries, through parliament or through journalism, about what really goes on at this carefully protected government scientific research establishment.

It only comes back into the news now courtesy of the anti-vivisection group, Animal Aid, who'll be holding a protest march in Salisbury (the nearest town to Porton Down) on Saturday May 3, against the animal experiments being carried out there.

These experiments have nothing to do with medical research. 21,000 animals are currently being kept in Porton Down and substantial numbers of them are certain to be used for the testing, recently announced by the Ministry Of Defence, of offensive gas warfare weapons.

Any doubt that animals will be used in this way can be discounted by recent experiments on anaesthetised sheep described by the new director of the establishment, Dr Rex Watson as "research into war wound effects of modern high velocity weapons." What this research amounted to was sheep having targets painted on them and then being shot with the new British SLR 7·62mm supergun, which ejects a bullet from its 21-inch barrel at nearly 2,000 mph — a speed that tears the sheep's organs apart.

And, if history counts for anything, Porton Down has a very murky one. It was there in 1960 that, as the *Daily Mail* revealed, nerve gases were tested on volunteers from all three armed services. Two years later the place hit the headlines again when a senior scientist there died of pneumonic plague — the first plague case in Britain for 32 years. Porton scientists are also known to have infected terminal leukaemia and cancer patients with plagues thought suitable for biological warfare.

With the increased use of riot control in Ireland came a boom in experiments with CS riot gas. The gas was first tested on mice and rats but it wasn't long before the Irish people were being used as guinea pigs. As the *Guardian* of March 8, 1974, put it: "It is often thought that the use of CS gas in 1969 and 1970 contributed largely to the alienation of much of the Roman Catholic population of Belfast and Derry." Eric Haddon, then director of the Chemical Defense Experimental Establishment (CDEE) at Porton freely admitted on a BBC documentary that CS gas "has been tested against aged people, asthmatic people, young people, etc."

If the significance of Saturday's Animal Aid march can still be in doubt it is perhaps best summed up by Elizabeth Sigmund in her book concerning Porton *Race Against The Dying*.

"Porton scientists are more apprehensive about the anti-vivisection protestors than about any others. The prospect of inflicting unimaginable suffering on live animals for the purpose of medical research is disquieting enough, but the use of hundreds of thousands of live animals to perfect methods of mass slaughter is utterly repugnant."

DICK TRACY

Animal Aid protest march in Salisbury, Saturday May 3. Assemble at coach station at 1.30 pm. Coach bookings from London, contact Animal Aid on (0732) 364546.
'Race Against The Dying' by Elizabeth Sigmund. Pluto Press. £1.95.

The Lone Groover — Benyon

Madness One Step Beyond

Police Regatta De Blanc

Abba Greatest Hits Vol 2

New Releases This Month

THE COLUMN TO WATCH FOR TOP SELLING NEW RELEASES

Artist	Title	Company	Cat. No.	BEGGARS PRICE
WEEK ENDING APRIL 25TH				
Angelic Upstarts	We Gotta Get Out Of This Place	Warner Brothers	K56806	£3.65
Genesis	Duke	Charisma	CBR101	£3.60
Motors	Tenement Steps	Virgin	V2151	£3.80
Carl Palmer (ELP)	1PM	Arista	ARL5048	£3.45
Chris Rea	Tennis	Magnet	MAGL5032	£3.68
Saxon	Wheels Of Steel	Carrere	CAL115	£3.65
Chrome	Red Exposure	Beggars Banquet	BEGA15	£3.65
Gerry Rafferty	Snakes & Ladders	United Artists	UAK30298	£3.95
Monochrome Set	Strange Boutique	Diadisc	DID4	£2.99
New Musik	From A to B	GTO	GTLP041	£3.75
Bad Manners	Ska 'N' B	Magnet	MAGL5033	£3.15
Fabulous Thunderbirds	What's The Word	Chrysalis	CHRY287	£2.80
Humble Pie	On To Victory	Jet	JETLP231	£3.64
Ian Hunter	Welcome To The Club (Double)	Chrysalis	CJT6	£4.15
UK Subs	Brand New Age	Gem	GEMLP106	£3.20
Members	1980 The Choice Is Yours	Virgin	V2153	£3.80
Sky	Sky 2 (Double)	Arista	SKY2	£4.49
Bram Tchaikovsky	The Russians Are Coming	Radar	RAD26	£3.95
Undertones	Hypnotised	Sire	SRK 6088	£3.74
WEEK ENDING MAY 2ND				
Magazine	The Correct Use Of Soap	Virgin	V2156	£3.80
Rolling Stones	Emotional Rescue	Rolling Stones	CUN39111	£4.40
FORTHCOMING MAY RELEASES				
Human League	Travelogue	Virgin	V2160	
Devo	Freedom Of Choice	Virgin	V2162	
Joan Armatrading	Me Myself I Am	A&M	AMLH64809	
The Beat	I Just Can't Stop	6J Feat	BEAT 1	
Lou Reed	Growing Up In Public	Arista	SPART 1131	
Tangerine Dream	Tangram	Virgin	V2147	
Peter Gabriel	Peter Gabriel	Charisma	CZ54019	

Bram Tchaikovsky The Russians Are Coming

Jam Setting Sons

Pretenders Pretenders

Beggars Banquet Stores

NEW & SECONDHAND ALBUMS
Every Album Discounted

EARL'S COURT
8 Hogarth Road 01-373 2987
(opposite Earl's Court tube)

FULHAM
346 North End Road 01-385 8153
(North End Road Market)

RICHMOND
2 The Square 01-940 0514

EALING
19 High Street 01-579 7589

NEW Stores at
Kingston & Putney

KINGSTON
52 Eden Street 01-546 5871
(opposite New Arcade Entrance)

PUTNEY
2a Upper Richmond Road 01-788 0086
(opposite Library & Boots)

OPEN 10 till 6

Earl's Court
10 till 7.

To feature your album in this column phone 01-370 6175

LONE GROOVER COMP RESULTS

The winner!

WELL, it's High Noon for The Lone Groover. In other words, time to trumpet the winners of our recent bubble caption 'Abasement Tapes' showdown. The fastest and most original draw, came from Peter Mitchell from Storrington. For his brilliant efforts, ol' Pete cops the original artwork of the Christmas Groover Cartoon (Dickens ripping-off Benyon!) plus a one-off hand drawn (by Benyon) picture sleeve with a copy of the 'Abasement Tapes' EP housed therein, and an autographed copy of *The Lone Groover Express*.

The standard of entries was so high, that instead of two runners-up, we've selected four who each receive personalized Groover picture bags and the *LG Express*. (1) Andrew Willett from Stoke-On-Trent (2) John Smith from Coventry (3) Mark Honeyford from Manchester (4) John Haylock from Nottingham. There were 20 highly commendables who each receive signed-by-Benyon Groover EPs and the LG Express. Gerard Kiernan (Dundalk), Stephen Hill (Belfast), Steve Hilson (Burton Latimer), Mitch Norman (Bridport), Gordon Muego (Glasgow), Mark Nelson (Weymouth), M. J. Riches (Camberley), Kevin Duncan (Rickmansworth), Ian McMillan (Barnsley), Tony Flynn (Eccles), F. P. McConville (Preston), Simon Bailey (Cambridge), Andrew Robinson (Blackburn), Nicki & Nigel Fish (Peckham), Gary Hughes (Kenley), Tony Ashton (Wiltshire), Pete Vincent (Surbiton), A Hodgett (Nottingham), David Smith (Twyford), Debbie Linton-Smith (London).

The Citizen

"They thought him sacred and embalmed. He dies, and they discover how much he remains alive. Embarrassment and resentment appear through the funeral wreaths which they grudgingly braid for him, to show that he displeases and will continue to displease for a long time to come."

Sartre: *Gide Vivant* (1951)

JEAN-PAUL Sartre, who died in Paris last week at the age of 75 and was buried in the city's illustrious Pere Lachaise cemetery over the weekend, was both a good man and, according to his lights, a brave one as well. Which renders the obsequies written since his death all the more unsavoury.

Continuing his dissertation on the novelist Andre Gide's demise three decades ago, which heads this column, Sartre goes on to voice his infuriation at "the mental reservations, the hypocrisy, and . . . the revolting stench of the obituaries devoted to him." The author of these words would surely have expressed similar disgust at the complexion of his own late notices, were he still around to read them, although I doubt whether they would have surprised this lifelong rebel much.

One of the founders of modern French existentialist thought *pace* Kierkegaard, Jean-Paul Sartre is hailed during his lifetime among the foremost philosophers of his age; the later Best movement distilling a consideration of Sartre's more romantic ideologies within its own doctrine, as discussed in Norman Mailer's pamphlet *The White Negro*.

Much of Sartre's eminence in this field is sustained in the pages of his lengthy and somewhat abtruse tome *L'Etre Et Le Neant*, which makes a concerted offensive on orthodox philosophical perspectives regarding the human mind vis-a-vis the external world, essaying standard Sartrian concepts of freedom, alienation and bad faith, as well as the "being" and "nothingness" precepts of its title.

More even than his philosophical discourses, however, Jean-Paul Sartre's main claim to fame rests on his literary achievements; his plays, essays, short stories, and novels.

Like that other colossus of twentieth century French literature, Albert Camus, with whom Jean-Paul quarrelled during his lifetime, Sartre's fictional output was relatively slim; and as with Camus, too, Sartre had already dispensed with the novel form a long time before his death, focussing his literary proclivities instead in the writing and editing of the review *Les Temps modernes*.

In all, Sartre wrote just four novels: *La Nausee* (Nausea), and the *Les Chemins De La Liberte* (Roads To Freedom) trilogy.

La Nausee (1938), his first novel is still probably his most discussed work. Written in diary form, it relates a metaphysical crisis in the life of one Antoine Roquentin, a citizen of Bouville (Marseilles). The dominant feature of this malaise is Roquentin's gradual realisation of the contingency of external, everyday objects, which begin to take on an unreal, or too real aspect, and overwhelm him with disgust.

"Things are bad! Things are very bad: I've got it, that filthy thing, the Nausea. And this time it's new: it caught me in a cafe. Until now cafes were my only refuge because they are full of people and well lighted: from now on I shan't have even that; when I am run to earth in my room, I shall no longer know where to go."

The novel goes on to describe Roquentin's inner turmoil in vivid language, and his eventual salvation through, of all things, a piece of blues music. He reflects on the achievement of the song's composer and its chanteur.

"She sings. That makes two people who are saved: the Jew and the Negress. Saved. Perhaps they thought they were lost right until the very end, drowned in existence . . ."

He decides to create something of his own. "A book. A novel. And there would be people who would read this novel . . . and they would think about my life as I think about the life of that Negress: as about something precious and almost legendary."

La Nausee is a difficult novel to penetrate; in fact, many a reader abandons it unfinished, repulsed by its contents with a distaste befitting Roquentin himself.

The trilogy collectively inscribed *Les Chemins De La Liberte* represents a much more satisfactory endeavour, in particular the first title *L'Age De Raison* (The Age Of Reason). The books trace the careers of a central character Mathieu Delarue and his circle of friends in Paris before the Second World War; at the time of the Munich Crisis *(Le Sursis* or *The Reprieve)* and during the war itself *(Le Mort Dans l'Ame* or *Iron In The Soul)*. A gallery of caricatured personalities flit across the pages of the three books, including Delarue's mistress Marcelle the homosexual Daniel; Brunet, stalwart of the Communist Party; the painter Gomez, a general in the Spanish Republican Army; and others. Once more, we examine Sartre's dialectics of freedom, bad faith and commitment, as well as the Marxian preoccupations which increasingly pervade the writer's later works.

Jean-Paul Sartre's later years were clouded by disenchantment and thwarted political outbursts. He spurned a Legion of Honour, rejected a Nobel Prize, and devoted his last energies to political freedom and the oppressed peoples of the world. The vulture obituarists pick at his bones, comparing his politics to the tantrums of a wilful child, accuse him of sexual obsession, and compare him adversely with Bertrand Russell in his dotage.

Perhaps the best epitaph of Sartre is that written by Jean-Paul himself describing the Venetian painter Tintoretto: (he) waged a losing battle against a numberless adversary, grew weary, and died, defeated. And that is the essence of his life.

BONAPARTE

BONAPARTE NEW SHOP AT KINGS CROSS No. 284 PENTONVILLE ROAD

U.K. SUBS	£2.99
SPECIALS	£2.99
SELECTER	£2.99
GARY NUMAN	£2.99
FLYING LIZARDS	£2.99
SLITS	£2.99
PASSIONS	£2.99
COCKNEY REJECTS	£2.99
ORIG. MIRRORS	£2.99
LENE LOVICH	£2.99

ONE WEEK ONLY

ALL BOWIE & STRANGLERS L.P.'s ALSO AT £2.99 WHILE STOCKS LAST. LOTS OF PIC DISCS, COLOURED VINYL, POLICE BADGES & JAM PICS AT ALL BRANCHES

OFFER ALSO AVAILABLE IN CROYDON BROMLEY & GUILDFORD BRANCHES

THE ONLY ONES

£1.50 OFF LIST PRICE

LIMITED OFFER

Virgin is really the only place to buy the new album 'Baby's Got a Gun'. At a price like this you can see why.

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
130 Notting Hill Gate W11
Tel: 01-221 6177
Brent Cross NW4
Tel: 01-202 7315
62-64 Kensington High St W14
Tel: 01-937 6587

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

Exeter
92 Queens Street
Tel: 0392-57156

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 2204

Milton Keynes
59 Silbury Arcade
Tel: 0908 660404

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

Nottingham
21 Clumber Street
Tel: 0602 48096

Plymouth
105 Armada Way
Tel: 0752-60435

Sheffield
137 The Moor
Tel: 0742-760929

Southampton
16 Bargate Street
Tel: 0703-34961

Swansea
34 Union Street
Tel: 0792-51499

UP TO £2.00 OFF THE VIRGIN TOP 60 ALBUMS

Simply Classic.

Clarks Chords £22.99 from Peter Lord, John Farmer, Milwards and other leading Clarks stockists.

Clarks

Numan gets there first

THRILLS VIDEO CORNER

FANS of digital boy-wonder Gary Numan who have access to a video recorder will no doubt appreciate a few details about the video cassette of their idol mentioned in *T-Zers* last week.

Naturellement, all known video trickery has been used, most conspicuously Squeezoom whereby images can be spun, flipped or squeezed. The 45-minute tape was made by Derek Burbidge's Zoetrope company. Still, no amount of technobafflement (not to mention Numan's immensely elaborate stage lighting) can conceal the fact that music really isn't Gary's strong point.

The cassette kicks off with the promotional sequence made for Numan's single 'Cars', and after that you get 11 numbers recorded live at Hammersmith Odeon on September 28th last year. These include 'Conversations', 'Remember I Was Vapour', 'On Broadway' and 'Are Friends Electric'. But don't take my word for it — grab a copy yourself and see if *you* can tell them apart! I couldn't.

There's very little sense of a live audience either, except for a few arms waving about near the end. The last couple of songs feature a carefully timed appearance by the naked chest of Numan, all unsightly wires and switches having been concealed from view.

The artifact costs £19.99 for VHS and Betamax format cassettes, while unfortunate Philips owners will have to fork out a wallet-piercing £29.99. At the moment it's only available by mail order from Beggars Banquet, 8 Hogarth Road, London SW5.

ADAM SWEETING

Thrills!

Frown for the camera, please Gary. *Pic: Kevin Cummins*

. . .meanwhile, back in the USA

WHILE Blondie's *Eat To The Beat* continues to be hamstrung by royalty squabbles, a new front runner in the American video stakes is *Rock Justice*.

The package, specially contrived for home viewing, was co-written by former J. Starship vocalist Marty Balin and tells of a rock singer who dreams he's on trial for being a chart flopper.

The melodrama is due to surface next month under a 100,000 dollar distribution deal with EMI Videograms.

KRAMER KRAMER

Thrills!

THE PETE TOWNSHEND SOLO ALBUM

EMPTY GLASS

Includes the single "Rough Boys"

Also available on Cassette

wea atco

Skankness is so bracing

Who is this tub of lard and is his band really a comedy of Bad Manners? Intrepid Paul Du Noyer investigates the Ska'n'B phenomenon. George Bodnar trembles.

"NE Ne Na Na Na Na Nu Nu!"

Barbarians. Even the Venue's fallen to 'em. Smoothie regulars huddle towards the back, looking on with dismayed astonishment at the crop-topped hordes who've invaded their sedate up-market supper-club and transformed it into a sprawling rowdy cross between the Bridge House and the Arsenal North Bank.

Ne Ne Na Na Na Na Nu Nu? Just what the hell's going on?

Bad Manners, that's what.

Nine characters of uncertain sanity cavort around the stage, wheezing out their crazed brassy amalgam of cartoon ska and grinning swing, inebriate R&B and loony-time reggae. It seems they call it Ska'n'B for short. At the heart of it all is one Buster Bloodvessel, aka Fatty — bald, bawling, mountainous and vulgar as they come — heaving his perspiring bulk through an ungainly skank, while bellowing out those, uh, minimalist lyrics of his with awesome command. The last time I saw stage presence like this it was wrapped around the Empire State Building, being harassed by bi-planes.

'Ne ne na na' etc, I should explain, happens to be the first single from this amorphous combo, and to some extent, it's also an encapsulation of their philosophy — which can now be further investigated on the debut album recently released. But who are these people, and why? And what, if anything, can be done about them?

BAD MANNERS, like their chums in Madness, are a North London outfit, formed over the course of the last four years, during which time numbers have fluctuated from three to 16 to the present nine.

Fatty aside, they line up as Winston Bazoomies (harmonica), Martin Stewart on keyboards, drummer Brian Chew-it, guitarist Louis Alphonso, David Farren on bass, Gus Hot-Lips Herman (trumpet) and Chris Kane and Andrew Marcus Absent Marson on saxophones.

While there's definitely an exhilarating zest and zanyness to their act, and a rich mixture of often bizarre influences at work, two obvious objections must loom large; one being that they're just a joke, a be seen once and dismissed twice. I put that to Fatty and see a hurt look spread across his features.

"No! We're quite serious. It's just that people laugh at us!"

Bazoomies comes in: "We did used to get billed as a comedy band a long time ago — which did upset us — due to the fact that most of us were white and we were playing reggae. They thought that was funny, for some strange reason. It's not really comedy, it's just enjoying ourselves, having a laugh. When we used to play small pubs we'd just jump about, and that's carried on."

Brian Chew-it: "Like, for us everything's different every night. It's all off the top of our heads. That's why it's such a laugh, 'cos half of us are running around saying 'What's on next?' — and to the crowd it seems funny, but to us it's serious! And our keyboard player, he's hard of hearing ("Another Beethoven" Fatty declares) so we have to shout the titles out for him."

Thoughtfully rolling his prized possession, a 13-inch tongue, Fatty adds, "Y'see it was always just a laugh with us. We never thought we'd ever get anywhere. We started to build up a big following, locally around North London, but we still weren't thinking about things like record contracts. It was just something where we could go out and enjoy ourselves a few nights a week. Better than robbing banks."

All the same, he'll admit to having toned down some of the "rudities" so much a feature of his act in the past — including such delicate delights as full exposure of the Bloodvessel *derriere*. He says he decided that "it wasn't, you know, very tasteful . . ."

Hmm, you don't say? But what of the other problem — one they've already encountered — that being a ska-based band they could be accused of . . . "Yeah, I know, 'jumping on the bandwagon'."

Fatty counters criticisms of that kind by maintaining Bad Manners' attachment to the style from long before the days of 2-Tone. "We started out doing things like 'Liquidator'. We was R&B ska. The only songs we could write ourselves were reggae ones — and whenever we started dropping 'em out, people would say they wanted to hear them back again, so we took it from there."

In fact they were offered the chance to join 2-Tone, when Jerry Dammers saw them at the time he was setting the label up.

"But we didn't have a demo tape or anything, so we got one together, and by the time 2-Tone came back to us there was other companies after us. And because we thought 2-Tone was more of a stepping stone for groups who couldn't get a good contract, and we already had Magnet and others offering us a lot of money . . . we let it pass. And 2-Tone had only offered us a one-off single anyway."

"We would've been famous now if we had've gone on 2-Tone," Louis reflects, with a morose laugh. "But there again, we're making it on our own merits, not on the label's merits."

IN ANY event, the real strength of the group lies in their knack of rifling through a whole multitude of apparently incompatible styles — anything from Boris Gardner's 'Elizabethan Reggae' to 'Woolly Bully' to 'Monster Mash' — hammering them into a ramshackle shape that's distinctively their own.

Sixties soul, however indirectly, is another input. "If I could sing like Otis Redding I'd do some of *his* numbers," says Fatty. "But I won't do 'em if I'm just gonna fuck 'em up."

Cajun is yet another influence. And no band that admires the Big Swing of the incomparable Louis Jordan can be all bad either. A full-blooded version of 'Caldonia', done a la Jordan, proves to be about the highlight of both live act and album, and suggests at least one new direction which Bad Manners (and others) could profitably take in the future.

That's assuming they've got a future, of course.

Bad Manners have already acquired that uncomfortable tag 'a skinhead band' — although with little justification outside of London — a reputation which many will readily associate with troublesome gigs and music of crashing unsubtlety, neither being healthy for a band's long-term prospects. Personally I think Bad Manners' music has the capability to develop and diversify, if they can find an audience that'll allow it. For their part, they've got every faith in their following as it stands.

"We get a skinhead following mainly 'cos of this skin head," says Fatty, slapping his shaven cranium for emphasis. "A lot of people have told me to change, 'cos of getting that skinhead following. But I've always been a skinhead, for years now, and I don't want to change."

And Brian: "We do get a bit of trouble, but compared to other people, not much. We don't put across a trouble sort of atmosphere when we're playing. We want 'em to enjoy themselves, and if they're enjoying themselves then we don't care who they are."

Fatty: "There's so many groups that go around saying (adopts dismal moany voice) 'Oh we want to say this about this' and it just bores the arse off of me."

Over to you, Bazoomies: "Yeah, y'know — 'Oh this is a song about violence 'cos we really hate violence' — and all that sort of crap, y'know? We don't like violence, but you don't need to say it. That comes across in our music."

Louis concludes: "I think that's as important a 'message' as any — to tell kids to stop posing around trying to be hard, and just go and have a laugh, y'know?"

Silver Screen Special

In this country, getting a film made is difficult — getting a reaction can be harder. But with Hazan and Mingay's Rude Boy it wasn't only the critics doing the mud-slinging, some of the participants joined in. Neil Norman reports, Tom Sheehan took the photographs.

In Russia, getting a film made is no problem. But just try getting it shown. Mark Ellen reflects on Tarkovsky's long-suppressed Mirror.

When cultures clash

"I thought the best records I'd heard down the punk clubs at that point were 'White Riot', 'Anarchy' and 'In The City' " — *David Mingay*
"I didn't care much for The Slash (sic) when I went in. I came out a firm supporter." — *Derek Malcolm, Guardian*
"The Clash appear to be without any musical talent whatsoever." — *Dilys Powell, Punch magazine*
". . . It's another nail hammered into the coffin of rock and roll." — *Time Out magazine*

IT WAS in 1977 that Jack Hazan and David Mingay began to film scenes of an England in the throes of Jubilee mania.

Having worked together on a couple of projects — notably *A Bigger Splash* — they had developed a unique working partnership that, despite the endless quarrelling, was based on mutual trust.

Hazan had filmed rock extensively for French television but Mingay had little or no experience directly in music when punk rock caught his imagination; a movement that was to form the spine of the work in progress. It was at one of the punk clubs that he first ran into Ray Gange, a friend of Joe Strummer's, who told him the only group to use for such a project was The Clash.

Although *Rude Boy* uses Ray as its central character, Mingay emphasises the role of the group and their music in the film: "It's also constructed around the songs. They really advance an argument or progression as well as the story of Ray. But the songs contain a slightly different meaning to what Ray's on about. The fifteen songs throughout the film add up to a Clash statement."

Left: Ray Gange. Right: Jack Hazan

Using the techniques they have developed together, Hazan and Mingay have distilled through a highly manipulative art form an essence of truth by avoiding glib conclusions to the questions presented.

Hazan maintains that, even in the speculative scenes, they kept the direction flexible: "The ultimate structure was not known to us until very late in the movie. The Clash always used to ask us 'What's this film about then?' as though we had something over them. But we didn't have anything over them. They were helping us make the film."

Although the nature of reality is not the point under debate, Mingay's assertion that "Whatever you see in the film actually happened in all cases, in all scenes," raises one or two suspicions, especially as the authenticity of many of the reconstructed scenes relied almost exclusively on Ray Gange's memory. His initial meeting with Joe in a pub, for example, was remembered by Ray, conjured up and written down on the back of an envelope. Joe was eventually brought in, agreed to collaborate and the scene was shot.

The fact remains that many of the intervening scenes between the documentary live footage are purely speculative, if not actually coloured. In conversation with Ray later I discovered that his beating at the hands of the Apollo bouncers was pure fiction, and he admitted that he wasn't treated quite as badly by The Clash as the film implies. Given the result, minor dramatisations like this are justifiable, as our reaction to Ray remains ambivalent throughout.

Hazan and Mingay are as much a team when being interviewed as I imagine them to be when filming. Exchanging knowing glances, winking, bursting into laughter at a particularly probing or dumb question they share a secret communication network that an outsider would find difficult to penetrate.

Of one thing, though, I am convinced: they hold The Clash in very high esteem. Hazan prefers to view the problem of their relationship with the group as one of non-communication rather than friction.

David Mingay

"We lost sight of them in the middle of last year. Every time they went off to America we had to re-establish contact and we didn't really have time because we were furiously cutting and dubbing. So we couldn't get close to them again."

Mingay adds with defensive diplomacy: "The first time they saw it they adored it and

THE CHORDS
"SOMETHING'S MISSING"
NEW SINGLE

THE CHORDS ON TOUR
APRIL
29 CLEETHORPES Winter Gardens • 30 BIRMINGHAM Romeo and Juliets
MAY
2 CAMBRIDGE Corn Exchange • 4 WOLVERHAMPTON Lafayette • 7 MANCHESTER University • 8 GUILDFORD Civic Hall
9 MELTON MOWBRAY Painted Lady • 10 NEWCASTLE University • 12 DONCASTER Rotters • 13 READING University • 15 PORT TALBOT Troubadour
16 UXBRIDGE Brunel University • 21 PLYMOUTH Top Rank • 23 SHEFFIELD Polytechnic • 24 LONDON Electric Ballroom
More Dates to be Confirmed

they laughed more than anybody."

Hazan refers to the apres-preview fracas between Mingay and a discontented journalist: "I suppose I've always felt that I'm being watched but I don't care. But the fact that I've always felt that I'm being surveyed is why I sent David along to get punched in the eye. That was meant for me."

Mingay mentions the recent accounts of phone tapping and when he says "I always tell everything on the phone — I think it's best to speak out loud," he's only half joking.

Relating this attitude to the film, Hazan claims: "We haven't really hidden anything. That's obvious I think from the movie. You've also got to relate this to the actual time it represents . . . the punk thing was being watched. People were really very scared of it.

"And the blacks were being watched. They're *still* being watched. Particularly those kids we showed. That was at the time of the Jubilee celebrations and I think they locked them away so they wouldn't pick the pockets of invading tourists."

Mingay's boyish insouciance cracks briefly as he articulates his frustration with the current cinematic climate: "I hate all those middle class films that have disintegrated into crap and it's a total crisis for all art films and all commercial films. You can't really think about them."

He continues in a slightly less emotional vein about music: "If you're talking about The Clash, they're really humorous and Joe's lyrics are really funny. They make you think in a different way; they make you laugh. But there are suffering records I'm not so keen on. I think, for instance, now this 'Too Much Too Young' is getting into this suffering thing."

A very naughty boy

The same applies to the Mod revival and *Quadrophenia*: "The message is that you should commit suicide. Whereas I think this (Rude Boy/Punk) message is quite the opposite, and that's what is great about punk and lousy about mod.

"Because mod is all introverted and blaming your parents and internalising the struggle against authority and taking pep pills, whereas punk is about fighting and being exhilarated and believing in yourself and not committing suicide."

If nothing else, The Clash helped Ray Gange get out of "staying in my bedroom every day every week," through their music if not politics. At first, his position in the film seems ambiguous until you realise he is representative of a position that is neither right nor wrong, just more honest than anyone else concerned.

Mingay stresses that, thanks to the middle class understanding of 'ambition', Ray's desire to own a Rolls Camargue is in no way reprehensible: "What's worse is trying for it and pretending you're not."

Ultimately, the art of The Clash transcends the need for political alignment, and it is the motivating power of punk that the directors, as working technicians and movie mavericks, have captured on film.

In some intuitive, inarticulate way Ray Gange understands this, and whether you regard him as a pathetically appealing figure or a contemptible lump of human detritus, the watchword is 'human'. Having invented a new walk, he now has a wife and a new job in America. No-one, including himself, could tell me whether he is happy or not.

Whatever the reaction, *Rude Boy* is a rare film. An innovative piece of cinematic art, it has the potential to become a commercial success as a feature film and, most importantly, is a genuine *crie de coeur* for a generation already on the retreat.

Neil Norman

Mirror

Directed by Andrei Tarkovsky
Starring Margarita Terekhova, Ignat Danilitsev and Oleg Yankovsky
(Artificial Eye)

THE greatest paradox surrounding Andrei Tarkovsky is simply this: it's the very institution that his films attack that prevents them being shown to the people they most concern. It's a Catch 22; the more pointed his criticism, the more restricted his distribution. He can't win, it seems.

Widely considered (in Western eyes) to be Russia's leading director, Tarkovsky crept into the limelight with *Andrei Rublev* (made in '66, but delayed five years by censorship), a film drawing a clear parallel between the authoritarianism oppressing the life and work of a 15th Century Russian icon painter and the political climate restricting his own work in the present. *Solaris* followed in '72 (delayed four years), a sci-fi movie, partly in answer to Kubrick's *2001*, scrutinising the process of self-exploration to which cosmonauts were (unwillingly) subjected.

And now, finally, *Mirror* has broken the surface, a film he made in '74 only to be fiercely attacked by the censors who still adamantly believe that Soviet films should be made for the masses, quoting Lenin that "Cinema is a 'mass' art". Being not only an audacious move against orthodox technique, but an equally bold and complex portrayal of the nation's social and political pressures, it was reckoned "elite" and "inaccessible". Its screening was so severely restricted it became a legend overnight. Only now, after six years' debate, have the UK rights been secured.

Tarkovsky's Mirror

It's been worth the wait. Subtitled and shot partially (and most effectively) in black and white, *Mirror* is Tarkovsky's strange and harrowing confessional, structurally based on his premise that you have "no right to separate private events from those which have a historical dimension". Accordingly the film alternates between four separate levels — his real life, relationships with his mother, his father (whose poetry serves as a narrative), his estranged wife and son; his past memories; his childhood dreams and nightmares; and rare sections of newsreel — all of them inextricably woven together.

The result is a constant shower of oblique images mixed in among short and intensely passionate scenes of dialogue. There's no indication — bar occasional recurring symbols (a blazing barn, a gust of wind, a bird-song) — as to which level you're dealing with, which, of course, achieves his aim exactly.

Tarkovsky is examining the outside from its centre, tracking the repercussions of his own emotional state as directly conditioned by a vast political perspective. The guilt and anxiety that has alienated him from his family becomes the mirror reflecting the country's repressive authoritarian system.

Again, it's a vicious circle. The regime has reduced the man who — unable to resist — has in turn reinforced the regime. And once again, it seems, he can't win.

***Mirror* attempts to compress a colossal span of ideas and images and invents the means to succeed. That it was finished six years ago makes it all the more remarkable. The Russians are coming, and you ought to be there to meet them.**

Mark Ellen

Director Steven Spielberg...he thrilled you with "JAWS"...he astounded you in "CLOSE ENCOUNTERS OF THE THIRD KIND"...and now he does it again...

COLUMBIA PICTURES and UNIVERSAL PICTURES Present An A-Team Production of A STEVEN SPIELBERG FILM

1941 A

Starring DAN AYKROYD NED BEATTY JOHN BELUSHI LORRAINE GARY MURRAY HAMILTON CHRISTOPHER LEE TIM MATHESON TOSHIRO MIFUNE WARREN OATES ROBERT STACK TREAT WILLIAMS Director of Photography WILLIAM A FRAKER A.S.C. Screenplay by ROBERT ZEMECKIS & BOB GALE Story by ROBERT ZEMECKIS & BOB GALE AND JOHN MILIUS Music by JOHN WILLIAMS Produced by BUZZ FEITSHANS Executive Producer JOHN MILIUS Directed by STEVEN SPIELBERG

NOW! LEICESTER SQ. THEATRE • ODEON KENSINGTON TELEPHONE 602 6944-5
ODEON CHELSEA • ODEON WESTBOURNE GROVE TELEPHONE 352 5858 TELEPHONE 229 3369

AT LOCAL CINEMAS IN YOUR AREA FROM SUNDAY APRIL 27

Welcome To Cale Country

The J.J. Cale Interview by Philippe Garnier

John Jacques Cale is a rock'n'roll enigma. His distinctive, casual drawl and his delicate country blues style are so recognisable that they've become a trademark, albeit one which more commercially conscious musicians such as Dire Straits and Eric Clapton have imitated and exploited. In keeping with Cale's desire to remain a private person who talks through his art, few rock writers have managed to interview him at any reasonable length or depth. Philippe Garnier achieved the near impossible when he spoke to Cale at his Nashville home. This article traces the man's career from his beginnings as a hopeful barfly in Los Angeles through the five solo albums he has recorded.

Photography by Pennie Smith

NASHVILLE is not the city that music built. Insurance and bible selling made this town. Money is its main feature, visible in all the streets where money-lenders of any form advertise with that crude self-righteousness peculiar to Protestant towns.

It's everywhere with the banks and insurance companies, an incredible array of pawnshops and legit money-sharks claiming proudly that "Only one signature is required!" And if you wonder why most of the music coming out of this town lacks balls nowadays, just look up: they're all there, hanging in threes above shop windows.

That's the crude side of Nashville. You find it downtown and near that infamous strip of Broadway wedged between Fifth and the Cumberland river; it's a cross between music row, skid row and red light district (such as it is, it being Tennessee).

It's all there: the Ernest Tubb record store, the Lawrence Brothers Country Store where you can pick up such novelty items as pink plastic guitar-shaped nail-clippers, Acme boots (one size only) and belt buckles as large as dinner-plates. There's also a dusty assortment of long-gone records by Cowboy Copa and Patsy Cline with the odd James Brown and Dixie Cups thrown in.

"We got ALL kinds, we got LOTS, aintch we, Shorty?" That's the selling pitch of one of the Lawrence brothers — two stocky guys as old and crusty as their wares, cigars as thick as their accents and silver collar-points so large you could serve tea on, easy.

And of course the famous Tootsie's Orchid Lounge is still there, although Tootsie herself is dead now and singers and musicians don't sneak out through the back door of the adjacent Ryman to raise hell between shows like they used to. The Ryman is closed, just a museum of tatty but sometimes moving memories, like those rows of mail-boxes the stars used for their fan-mail.

But it still looks the same — a dreary red-bricked church converted into a music hall sometime during the American Civil War (the balcony is still called "the Confederate Balcony"). It's a church with rows of wooden benches, creaking wooden floors and pot-bellied stoves in each corner. The stage is unbelievably small and rickety (Nashville being Nashville, they've cut out a square yard of it and nailed it to that of Opryland; but the graft didn't take). Really the building could be some Catholic school in Everton.

That special spirit of the Grand Ole Opry and the embarrassing, yokel Saturday nights is something the city fathers would rather forget. In keeping with the Protestant tradition that made Nashville in the first place, they'd rather mummify what little life and soul the city ever possessed — and preferably milk it too. The same happened to Memphis. I've counted no less than four country music museums and assorted fly-by-night wax-museums.

They'd also rather present another facade to the world — that of Music City, USA. Which is by and large like my hotel in Opryland: as plastic as those wreaths of credit cards Southern businessmen seem to favour, along with cowboy hats and boots, expensive denim suits and solid-gold digital wrist-watches.

You wonder just where J.J. Cale and his funky-butt soulful music fits in a town like this, and yet this is where he's been living these last few years, in Blow-Dry Paradise. It's a city with little nightlife apart from the few tourist-traps that line Printers Alley; a city with few good bars — liquor came late to Nashville, even if they do drink hard.

So why here? That was one of many questions I had for Cale.

ALL DAY I had frustratingly driven my rented car from magic address to magic address, searching for Cale, only to find closed doors. From Woodland to Columbia Studio B downtown to Bradley's Barn way out there in the boondocks (Mount Juliet, actually), I feverishly retraced the perimeter of what I knew of J.J. Cale (which is little more than the curiously detailed studio-credits on his album covers). Only Bradley's Barn lived up to my silly expectations, even in that drizzling morning hour, its wooden gates closed.

Owen Bradley's famous studio is where Dylan cut 'John Wesley Harding' and where Bradley himself has recorded most of those Lorette Lynn records. Cale recorded there, too, although he seems to have tried just about every studio south of the Madison line, from Muscle Shoals to LA. And then there was Crazy Mamas.

Crazy Mamas was where I was to meet Audie Ashworth at five so we'd drive out to Cale's house together.

Ashworth's base of operation is a big yellow house in a quiet residential area to the south of town. There's no sign, no marker, just a few more cars and pick-up trucks than in the other driveways. And roaming loose in the grounds are a couple of fierce Dobermans. It's here Ashworth lives and works, an arrangement he's not always happy with, but one which reflects his whole approach to business. He likes to keep things as low-key as possible.

His offices are on the ground floor, he lives upstairs and the studio is in the basement. The studio isn't much, just a small room cluttered with equipment, a drummer cage and a sophisticated enough console (although Cale will later tell me they lifted it from Moss Rose's demo-studio downtown, the oldest studio in Nashville). This is the studio that Cale built, figuratively as well as literally.

Audie Ashworth may be known to the public chiefly as J.J. Cale's manager and producer, but here in Nashville — where he's certainly better-known than Cale — he's reckoned as a successful publisher. He is a stocky soft-spoken man with impeccable manners and a sense of hospitality a notch above the token Southern kind. Under his easy-going manners he is hipper and warmer than most businessmen here in Nashville.

Originally he started out as a singer-songwriter — "like everybody else in Nashville" — but soon found his talent in song publishing. He worked for Capitol for a long time, and his most important connections were Snuff Garrett, the LA producer who was to send him J.J. Cale long before the first LP 'Naturally', and Moss Rose.

It was with Rose that Ashworth finally achieved what he wanted most: independence with his own production company, Audigram. He uses the studio to record demos and occasionally, when he thinks that it can help a song, he'll release it through his small label, Crazy Mamas Gramophone Company. Cale often plays on these demos.

Recently Audie struck gold when he recorded Don Schlitz, a young songwriter from Durham, South Carolina whose song 'The Gambler' eventually sold millions of copies after Kenny Rogers used it as the title song for his 1978 album. The Crazy Mama single had previously been picked up by Capitol, but after Rogers made it a hit the song got covered by Bobby Bare, Johnny Cash, Tennessee Pulleybone and Charlie Tango.

AS WE drive through the rush-hour freeway traffic, Audie tells me I'm the first writer Cale has ever allowed in his place. I'm awed at the idea of stalking the Mystery Man to ground, but a biblical "why me?" lurks in the back of my mind. I still expect the encounter to be strained and painful. Cale is notorious for mumbling and grunting through interviews. I remember with a shudder that caption in an old *Rolling Stone*: J. J. Cale speaks, sort of.

"John will put his privacy over anything," Audie explains. "But he'll talk if he's in the mood. Hell, he loves to talk.

"People think he's that way because they see him when he's on the road, backstage or in hotel rooms. And when he's working, John is kinda tense. He's such a perfectionist; he don't tour that often so he's very concerned about giving people their money's worth. It still surprises him that people would pay to see him, so he wants to have things right, no excuse.

"Like, for instance, that last time in LA at the Civic, the backstage area was like a zoo, all kinds of people drinking and talking. John had spent two hours tuning his guitar, and right before the set someone bumped into it and it fell on the floor. He had to do it all over again. How'd you think *you'd* feel?"

John (never J.J. by the way) lives outside town in a comfortable but unassuming lakeside house, not far from the famous Hermitage, President Andrew Jackson's Colonial domain. Not far from Bradley's Barn either.

In the driveway a superb Airstream trailer sits on blocks, its silver smooth round lines gleaming. On the house door there is the DAY SLEEPER, much in the manner of BEWARE OF THE DOG. Cale is in the large living-room spooning up a yogurt in the gloomy light of the TV showing the ABC Evening News. The place is cluttered with an amazing amount of musical gear, mikes and wiring, it looks just like a studio.

A room opening on to the sun-deck and overlooking the lake is occupied completely by a large console. There are all manners of keyboards and the only thing missing is a drummer cage — but he's "thinking of it". Whereas I'm not surprised to learn he owns 25 guitars, I'm disconcerted to discover that John is an electronics nut, owning all manner of gadgets. They're all related to making music, though; all related to sound.

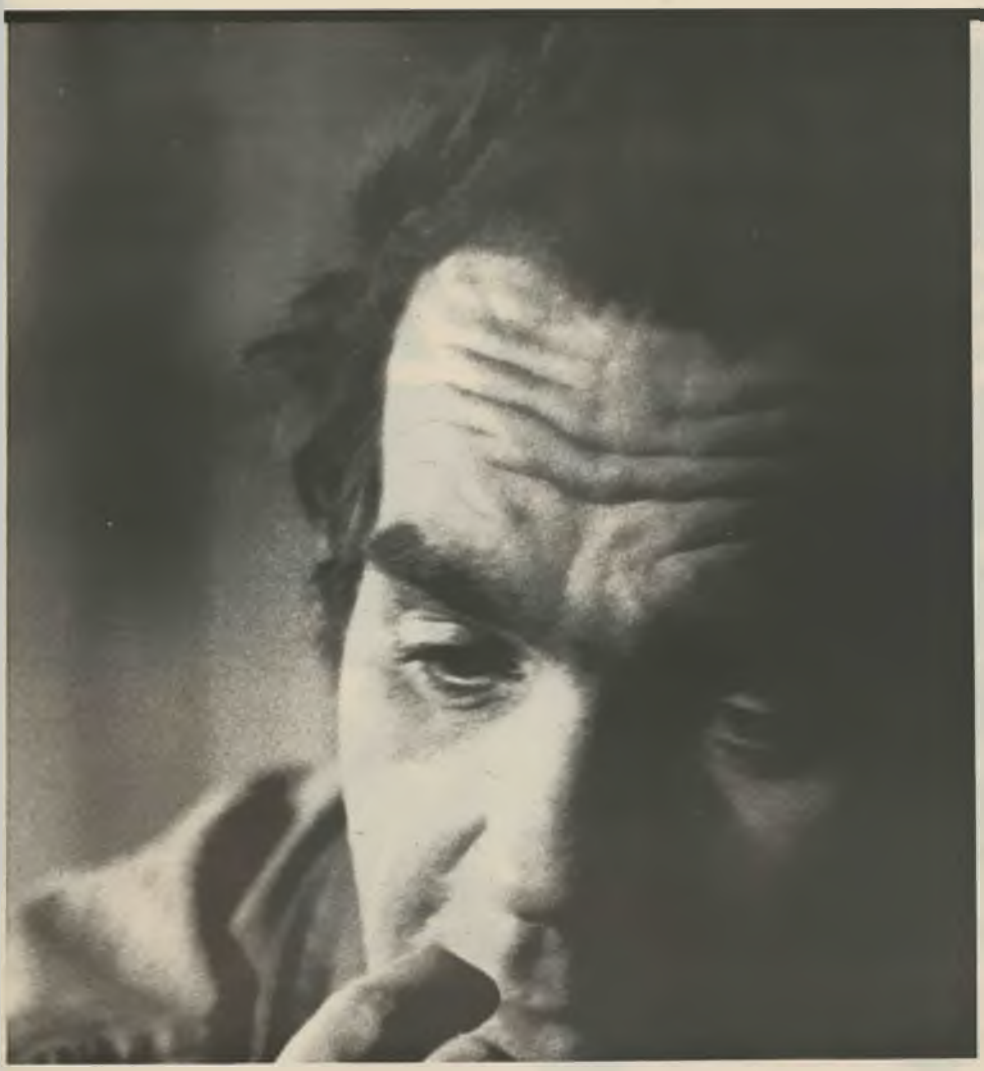
He gets up, we shake hands and he flops back into his deep armchair. It's the man all right: sloe-eyed, the familiar two-day stubble on a face that could be a coal miner's or a mill worker's; sensible clothes, denim and flannel, construction workers boots.

Ogling my cassette-machine he suddenly springs to life. "How yew du-in' wid'st? Yew plugged all right?" Then seeing the hopeless mess of wires springing from the machine, he looks truly pained. "Hey, let me help you with that," and he proceeds to untangle the stuff.

While he's doing this I tell him that for most Cale aficionados, the trail begins with a curious artefact, the notorious — if hopelessly rare — 'Take A Trip Down Sunset Strip', a quasi-instrumental album released on an obscure Los Angeles label called Viva. . . "That album was done for a guy named Snuff Garrett in the early '60s when psychedelic music wuz just starting. I was engineering for him at the time, me and Leon Russell was, and he came to me one day and said, 'Why don't you make a record of all these psychedelic songs?'

"Now, I didn't make good records but he knew I could make 'em real cheap, cuz I had all those impoverished friends that I could get for three dollars or ten dollars, so anyway he gave me those songs to do. There was 'Eight Miles High' by The Byrds, 'Mr Tambourine Man' by Bob Dylan, things like that. There was not enough of them so I wrote four songs so we'd have twelve — instrumental jives kinda deal. So that's what there was.

"Friend of mine's on the front cover, his name's Roger Tillotson. He sang on one of 'em. 'Nother friend of mine named



WHEN HE chuckles, Cale looks just like a crusty old baseball player choking on his wad of tobacco. And right now he's laughing a lot. So John was working for Snuff Garrett, a seminal figure in LA at the time who owned Amigos Studios, which eventually became the Warner Studio. Was he doing sessions at the same time?

"Naw, not really. I done some, mostly with Leon and people I knew. In LA at that time to be a studio player you had to read, be a fluent reader, y'know. We're talking between '62 and '65, '67, round that time. Ah mean, I've done enough studio work to know what the sideman is up against, but I haven't made my living doin' that. Not even now in Nashville.

"I've played on a couple of things, on Mike Lauder's thing, on Audie's demos, and sometimes when somebody calls me I'll come down and play, coz I love to pick. But I don't want to do that as a session man, who has to do three or four sessions a day, five days a week, to make any money, right? Well, man, I guess I'd try to do that if I didn't have nuthin' else, you know, but since I see I can make more money writing songs, why should I be doin' sessions?'

What about Tulsa?

"Well, I worked in Tulsa before and after LA. I'm originally from Oklahoma City, but I was raised and went to school in Tulsa. Then I moved to LA. Sometimes I'd play all by myself, sometimes with a little trio. I musta lived just about everywhere in LA; I liked it there. Sometimes I'd play with a group, like I played with Delaney and Bonnie, I was in that group just before they hit it big. . .

"I cut those four records, and records are good for the ego, but you can't spend it — they never sold any. Same thing with Delaney and Bonnie. You had George Harrison backstage and all these people telling us we were great, but none of them would give you ten dollars, yew know. I was drawing unemployment, but I needed some more money. So I went back to Tulsa and I just played the guitar in a local bar; I didn't sing or nuthin', just played the guitar.

"Tulsa's really a good nightclub town, lots of bars, you know; they don't pay no money either but you have such a good time you forgit you're poor.

"Then while I was in Tulsa playing, Bobby Keyes — a guy I'd play with in LA — called one night and said they'd just cut 'After Midnight' with Eric Clapton which, you know, made my day. So I went right back to sleep (whooping laughter). See, I'd heard that jive before. . .

"But about six months later I heard it on the top 40 radio, and then when they started playing it every hour, I knew it was a hit record, and I said, 'Boy, you in trouble'. Cuz I'd gotten adjusted to havin' nuthin', and one thing about havin' nuthin' is, there's no pressure. And I said to myself, 'Boy, that's bad'.

"Then Audie called. I'd come down here b'fore one time with Hubert Long, cuz Snuff Garrett had recommended Hubert Long. So anyway Audie says, 'You got a hit, come on down let's cut a spec album, we might be able to sell it'. So I came down and we started recording that 'Naturally' album, first at Moss Rose's on a four track, then at the Barn."

DID HE ever hold any job besides music?

"Yee-eah. I was in the Air Force for a while; which is a real nice job (guffaw) . . . I was in what you call the Reserves . . . I worked for a steel company when I got out of high school, for about a year and half, grinding steel. I've cooked hot-dogs and hamburgers in a root-beer stand. I've had about five or six what I call day-gigs, playing music on weekends.

"When I got to California I decided that no matter how bad the pay, I don't care if it's three dollars a night and all the beer you can drink, it's still better than that straight jive. I never cared much for money anyway, and I don't like to get out of bed too early. Although sometimes these days I'm up before everybody is; but then, it's because I don't *have* to, and I can always go to bed at four in the afternoon . . .

"Ah don't mind working, but I try to enjoy life, too. People say my records are too far in-between, it takes me three years to make 'em an' all; But, you know, I made me some money with those first songs on 'Naturally' and I don't see no point becoming a billionaire. Ah already got two of ev'rythang and, man, you can't take it with you, y'know . . .

"The reason those last two albums took so long is because we were building the studios at the same time we were recording in them, and when you do that you spend more time trying to get the bugs out of the studio than on the music. So we spent a year and a half getting the bugs out of that studio over there (Crazy Mames). That's what that 'Troubedour' album was. Then I started from scratch here, right? And that last album ('5') was mostly getting the bugs outta here.

"We coulda ordered the best first-class studio, or let somebody else engineer the record in a studio that's already bug-free, but not us; Audie and me, we like to screw with it and see for ourselves and do it ourselves. We had to kinda grow the flour to make the cake, you understand what I'm sayin'?"

But isn't he pissed off that other people have more success with his songs or by copping his licks — for instance Clapton and Dire Straits? It must rankle . . .

"Why, man? Why should I resent it? You know how hard it is to get Eric Clapton to cut one of your songs, man? You gotta understand, Clapton had a lot of hits, and they've not all been my songs.

"I saw him once. We were playing the Old Vic in London and they all came backstage: Ringo Starr was there, and the Clapton band. They played us 'Cocaine', I didn't even know they had cut it. Then they came and played a bit on the encore, but we wuz working and they were recording, so there was not much time to talk.

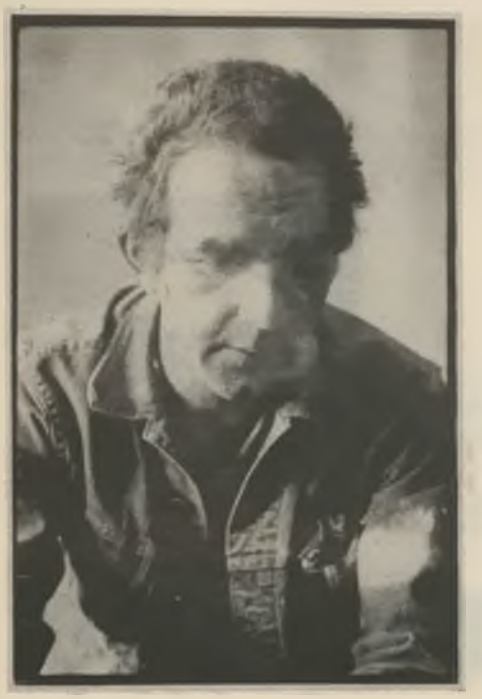
"But, y'know, music is free — or should be. He was quite well known before he played any of my kind of music. It helped him go where he wanted to go, and he's probably passing out of that now. At least he put one of my songs on one of his records, to pay me back, you know. It helped his career along, helped mine along, that's all *po*-sitive, right?

"Sure, I influenced a lot of guys, but that's all music is, man — influences.

"When I was young people told me, 'Hey, you sound like Chuck Berry'. I've borrowed from a lot of people. I've listened to Chet Atkins most of my life. I only play that for my own enjoyment, trying to imitate Chet Atkins, but I ain't gonna get no work trying to imitate Chet Atkins.

"All my early influences was rockabilly music. It was coming out of Memphis, coming out of Nashville, right? In other words, in the mid-'50s, there was rockabilly and rhythm'n'blues; that was before they started to call it rock'n'roll. I was like 13 when I heard that; that was when rhythm'n'blues was *new music* to the white folks. I was in school bands and all that, and I not only *lahked* to play rock'n'roll music, but I mean, you *had* to . . . That's what people asked for in those parts, like Oklahoma and Arkansas . . ."

Continues page 59



Jimmy Martin is on another one, and whoever was around Leon's house at the time, they all played on it. And I kinda engineered it and it blew mah mind that they put it out. But they did. And it sold absolutely nuthin'. . .

"He called it 'Trip Down Sunset Strip' by The Leather-Coated Minds. And after we recorded the album they had those riots on Sunset Strip with the hippies and all that so I went over there with a little tape machine like you got there, little Sony, and I recorded all those noises and overdubbed it on the album to make it even worse.

"Always surprises me people in Europe mention it; always ask questions about that."

People in Europe like obscure shit.

"Oh, it's definitely obscure. It's definitely *ba-a-ad*."

Were there other records, before 'Naturally'?

"Yee-eah. I recorded three singles for Liberty Records, about that same time. Leon Russell and Snuff Garrett produced the first one; 'twas a thing that I didn't write called 'Dick Tracy'. That didn't sell anything. The second was called 'In Our Time' and 'Outside Looking In'. That didn't sell anything. The third thing I cut was a song called 'Slow Motion' and the backside was 'After Midnight'. That didn't sell either, but I guess that's how Eric Clapton eventually heard the song 'After Midnight'.

"Dunno for sure who turned him on to it; it's either Carl Raddle or Leon, or it might a-been Jerry Allison, who was with The Crickets; Delaney Bramlett. . . They were all hanging out in LA at the time; that was five years after I cut the song. Has to be one of those guys, unless mother sent him a copy, ah don't know. . ."

Pic Philippe Garnier

The Beach Boys

Another masterpiece from the band that has made Summer its own. 'Keepin' The Summer Alive' has 10 superb new songs including The Beach Boys' latest single 'Oh Darlin'.

Beach Boys in the UK
June 6th – 7th Wembley Arena

'Keepin' The Summer Alive'

Album or Cassette only £3·99.

WHSMITH

Offer ends May 3, 1980. Price correct at time of going to press.

VISA
WELCOME

Merchandise subject to availability where you see this sign

SINGLES

Now then boys, I've got a little test for you. I want you to imagine that nice Mr ADRIAN THRILLS makes your record NME Single Of The Week. Do you . . .

Little Roosters. Pic: Mike Laye

Andy and Roger of The Beat. Pic: Pennie Smith

(a) Have a drink?

(b) Do a little dance?

(c) Invade Poland?

(d) Have another drink?

Spizz. Pic: Stevenson

Hugo of Gang of Four. Pic: Chris Horler

Actually, it's entirely academic since some mob called Girls At Our Best copped top slot. That appears to be them on the right . . .

SINGLE OF THE WEEK

GIRLS AT OUR BEST!: Warm Girls (Record Records). Never underestimate an independent. The small labels are no longer the guaranteed bastion of first-class quality control they might have been a couple of years ago, but those writing them off entirely are doing so at their own peril. Even in a great week for singles, the unsung outsider is always liable to pop up from nowhere to assert itself at the top of the pile.

Enter Girls At Our Best, this week's swinging surprise package!

'Warm Girls' is a slice of superbly crafted pop, a bitter swipe at the stupid marriage syndrome and all the sanctimonious civil ceremony that can entail: *"I sing and I write and my fiance and I love to travel/All the girls are so friendly/We do enjoy this life so much/We're all such wonderful friends/And I love little children . . ."*

The economic raunch of swirling gothic guitars and crisp, controlled female vocals are counterpointed by the slap and swish of a disco backbeat as the Girls deliver an ironic tirade which steers well clear of any of the customary Cortina-and-semi cliches. Musically, there are a few subtle similarities to anyone from The Raincoats through Delta 5 and Penetration to Siouxsie, although nothing detracts from the fact that 'Warm Girls' is very much a fresh, original record.

Girls At Our Best, who are not an all-girl band, hail from Leeds. A Mekon, I am reliably informed, could be involved somewhere along the line. Check them out.

THERE, BUT FOR . . .

THE BEAT: Mirror In The Bathroom (Go-Feet). And now, some boys *at their* best.

The Beat, with two boppy, poppy smashes already securely under their belts, give vent to some of their more left-field leanings on the atmospheric 'Mirror In The Bathroom' and simultaneously point the path ahead for the 2-Tonian generation's inevitable move towards more contemporary dubwise reggae sounds.

Their target on this waxing is vanity: *'Can I take you to a restaurant that's got glass tables/You can watch yourself while you are eating.'*

The Beat, if not the most colourful live band to come out of the new ska, are certainly the most progressive and the veteran Saxa's jazz-tinged sax motifs are simply exquisite.

Toaster Ranking Roger takes over the vocals from Dave Wakeling on the flip, the stage fave 'Jackpot', a lively re-working of an old Pioneers hit. A joyful sound. Say so.

COVER OF THE WEEK

THE LITTLE ROOSTERS: That's How Strong My Love Is (EMI). Seminal Otis balladeering via the Romford bargain bins. The Roosters come good on this remarkable cover of one of Redding's gems. If it is authenticity you're after, then this mob, along with Dexy's Midnight Runners, are streets ahead of all the other pretenders to the new blue-eyed blues and soul crown.

While the likes of Secret Affair and the Q-Tips thunder on blindly and blandly in their vain, pitiful attempts to recapture the brashness that was Motown and the true grit that was Joe Tex or the wicked Pickett, the Roosters and Dexy stand disdainfully aside chuckling to themselves. They seem to be the only two bands to twig that trying a little tenderness alongside the tough facade never goes amiss. A little restraint here and there is never a bad thing.

Of course, authenticity alone is not everything and the Roosters will have to reinforce their undoubted feel for the genre with something more contemporary next time out. Until then, however, this will do just fine.

GANG OF FOUR: Outside The Trains Don't Run On Time (EMI Zonophone). Gang Of Four singles are rare occurrences indeed these days. This is only their third seven-inch offering in almost as many years. It is also, regrettably, their most ordinary to date, with none of the ground-breaking originality of their 'Damaged Goods' EP or the driving panache of last year's 'Tourist'.

The Gang seem to have slipped into something of a rut since this time last year when they were arguably the hardest, most coherent rock group in the country.

'Outside The Trains Don't Run On Time' features all the familiar killer ingredients of the Gang's best moments — the tortured Gill guitar riffing, the elastic Allen bass, the solid Burnham drumming and the assured King singing. But isn't that an indictment in itself? The Gang Of Four have stayed precisely where they were last year. If they don't watch themselves, stagnation awaits just around the corner.

Undoubtedly well intended, the points of the record are lost in its lyrical lack of directness. They seem to be trading their accessibility and flair for some of the clumsiness — though thankfully not the conceit — of The Pop Group. A major disappointment.

THE TEENAGE FILMSTARS: Odd Man Out (Wessex). THE PHONES SPORTSMAN BAND: I Really Love You (Rather). The long-awaited return from the garage of two would-be legendary figureheads of the burgeoning bedroom band scene. The Teenage Filmstars is the latest guise of one E.P.A.T. Ball aka Eddie Ball aka Russell Harty formerly of the TV Personalities/'O' Level family. Phones Sportsman is a floating member of Swell Maps, cropping up on some of their recordings but never on stage.

The Filmstars' single — their second, hot on the heels of last year's cute 'Cloud Over Liverpool' — is the better of the two here, a light-hearted, rough and ready stab at calypso ska, highlighted by some neat sax.

Sportsman, however, goes back even further in time — to '50s doo-wop balladeering. 'No Maps' says the sleeve, though that I find pretty hard to believe with their characteristic sense of the absurd spilling out into every last gutteral croon.

Is this the acceptable face of self-indulgence?

ATHLETICO SPIZZ '80: No Room (Rough Trade). Spizz get to sound more and more like a real rock band with every single, not necessarily a bad thing when the standard of their early releases is considered. 'No Room' is the unlikeliest single of this week — the sound of Spizz going Springsteen, complete with strings, acoustic guitars and a piano segment straight out of 'Jungleland.'

Not quite in the class of 'Soldier Soldier', although the B-side 'Spock's Missing' should be of interest to any Trekkies who found his Capt. Kirk single amusing.

ECHO AND THE BUNNYMEN: Rescue (Korova). More waves from the Mersey, this time from the self-conciously enigmatic Bunnymen. Their first single, the doom-laden 'Pictures On My Wall,' was my second favourite 7-inch of last year, pipped only by The Jam's 'Strange Town'. 'Rescue' falls short of those heights, but remains a worthy enough follow-up.

In moving from Zoo to WEA-subsidiary Korova, the Bunnymen have toughened up considerably, getting rid of the 'Echo' drum machine in the process, and replacing some of their appealing acoustic frailty with less admirable arrogance.

Still, their soon-come debut album is awaited with keen interest.

GUNS FOR HIRE: My Girlfriend's Boyfriend (Korova). On the same label as the Bunnymen comes the first single from West London band Guns For Hire. The name — taken from an old (aren't they all?) Prince Buster song — and the fact that the original Madness vocalist John Hasler is the Guns' drummer would suggest yet another belated attempt to jump onto the ska bandwagon.

A couple of plays dispels such doubts: the song and the sentiments are much closer to the rhythm and belligerence of the late, lamented Nips: *'I'm gonna rough my girlfriend's boyfriend up tonight.'*

But Guns For Hire could soon be heading for a bit of a rough time themselves. They may come across some problems caused by rushing headlong into the recording studio with their first actual live appearance still a distant hope.

The single itself is promising. Now get out into the clubs!

THE DISCO ZOMBIES: Here Come The Buts / Mary Millington (Dining Out). Another independent, another extremely promising single. Slow and menacing on one side, choppy and hypnotic on the other. Like Echo And The Bunnymen last year, The Zombies prove that a drum machine and more earthy instruments such as acoustic guitars need not be mutually exclusive.

The missing link between The Cramps and Neil Young anyone?

RELUCTANT STEREO TYPES: She Has Changed (Not You) (WEA). Birmingham's Stereotypes move from Charlie Gillett's Oval label to WEA and lose their innocence in the process. Sad but hardly inevitable. There is something pitiful and desperate in their resorting to the half-hearted ska of 'She Has Changed' when their quirkier, disjointed debut single 'The Lull' promised so much more last year.

THE DOLL: Burning Up Like A Fire (Beggar's Banquet). Lene Lovich for closet headbangers.

■ *Continues over*

SINGLES

■ From previous page

X-O-DUS: English Black Boys (Factory 12").
I GANDA: Mark Of Slavery (021).
In the wake of UB40's 'Food For Thought' come two more very worthwhile reggae rockers on independent labels that have previously been the reserve of white rock bands: X-O-Dus on Factory and Iganda on the 021 label that gave us The Au Pairs single last year.

Whatever else, records like this at least indicate an aggressive marketing stance absent in some of their contemporaries; a desire to get across to a wider audience without signing to a major. The X-O-Dus single, produced by Dennis Bovelle, has taken over a year to see the light of day since being recorded and it could be argued that the band would have been better off going straight ahead and doing a new song. As it is 'English Black Boys' features some subtly understated rock-orientated guitar beneath the languid vocals.

Iganda come across as a more streetwise Steel Pulse and their choppy 'Mark Of Slavery', although dogged in parts by a host of Rasta cliches, is the more impressive of the two here.

BOOTS FOR DANCING: Boots For Dancing (Pop Aural 12").
There is a nagging feeling in certain quarters that Edinburgh's Fast Product are never going to rescale the heights they reached in 1978 when the label unearthed The Mekons, Human League and Gang Of Four in the space of a few months. I beg to differ: the rewarding earcom series of last year was followed only a couple of months ago by an excellent Flowers single on Bob Last's new toy Pop Aural. And now, here are Boots For Dancing, who have been in the pile for about six weeks only to remain unreviewed — inexcusable!

The song, despite the title, is not a dedication to the moonstomping skinhead fraternity but another of those snobby, misguided disco put-downs that I thought went out when punk came of age around the end of 1977: *'I got ants in my pants and I need to dance/I like dancing but I don't like disco'*.

Still, The Boots exquisitely-named axeman Pogo High does a pretty good approximation of some haywire Andy Gill guitar riffs.

VIPS: Causing Complications (Gem).
Snappy, zippy, quirky popster fun. Disposable as it is contrived as it is ultimately worthless. The sort of thing that puts a slur on the good name of Coventry.

HOLLY AND THE ITALIANS: Miles Away (Virgin).
Surly young Holly and her Italians were the hapless victims of the narrowmindedness that riddles certain sectors of the ska audience when they were forced to bunk off the recent Selecter/Bodysnatchers tour due to moronic crowd reaction. They deserved better. They deserved, at least, to be heard.

Their melodramatic re-vamping of '60s New York vocal pop may be contrived old tat to most of you, but it is preferable to Blondie anyday as far as these ears are concerned. Gene Pitney meets the Ronettes.

The day the world turns dago may not be that far off after all.

THE TRACKSUITS: Jah, Jah (Tracksuit).

SPG: Dracula (Suspect).
THE TUBBIES: Fatty Fatty (Payboll).
The latest singles by the likes of Jah Wobble and The Beat should have left most protagonists of white reggae floundering in the slipstream for vision, ambition, originality and feel. But they just keep on coming, some better than others and all-too-many just plain forgettable and embarrassing.

Of the three here, The Tracksuits, who seem to have dispensed with the services of toaster I-Jog, are the only ones really worth checking out. Their 'Jah, Jah, Jah' is one of the few tongue-in-cheek reggae send-ups that actually — surprise, surprise! — works, although some sickly psychedelic guitar comes close to spoiling it.

SPG's 'Dracula' attempts to encompass some of the nutty nuances of Madness but doesn't quite make it. Anyway, Jamaican toaster Lone Ranger dealt with the horrors of vampirism with far more wit on his 'Barnabus Collins' single of last summer.

Which leaves just The Tubbies whose 'Fatty Fatty' has more in common with Terry Dactyl And The Dinosaurs than it does Buster Bloodvessel.

RUNNING DOGS: Born Yesterday (Shattered).
DISCHARGE: They Declare It (Clay).
SALFORD JETS: Who You Looking At? (RCA).
The real dog-ends and drags of punk live on in the mire of cliched, tuneless riffing on display here. The Running Dogs aren't quite as HM as their awful name suggests, although 'Born Yesterday' could probably have been slipped un-noticed onto 'Metal For Muthas'. But even the Dogs' guitarist Bern Sawyer's leaden riffing has the melodic majesty of Springsteen when put up alongside Discharge and The Salford Jets, whose singles are the most abysmal I've heard all year.

Discharge, who come from Stoke, are so hard up for original ideas they have been driven to stealing the riff from The Lurker's 'Be My Prisoner' for 'They Declare It', the title track of their EP.

Now that is the sign of desperate men.

The Examiners lounge on their Lambrettas in front of the Future Cafe. When it comes to a rumble, the Examiners never take no for an answer. If you get carved up by the Examiners, you join the Losers, a bunch of nohopers who kick cans round the back of the gasworks. But with the Leader of the Pack on your side, you brush your way through towards the neon glare... Later, when the last blue light has gone, the Examiners have made themselves scarce. Now you can go your own way. Open the throttle. Margate Sunday. Maybe take Sandra to a quiet field somewhere in Kent. You've come through. 'I'll never forget you, Leader of the Pack...'
Pan Study Aids. There are no rivals.

PAN STUDY AIDS
AVAILABLE WHEREVER PAPERBACKS ARE SOLD

THE COMPLETE GUIDE TO EXAM SUCCESS

GRAPHIC DESIGN LCP

Are you interested in the look of the printed page—magazines, newspapers, adverts, posters, badges, book covers and perhaps even record sleeves?

If so, write for full details of the practical, full-time graphic design diploma course available at the LCP to students 16 years and upwards. Starts again September next.
London College of Printing (Design Department), Back Hill London EC1R 5EN.

THE MEANIES

WAITING FOR YOU
vendetta records, distributed by spartan records. VD002

HURRICANE RECORDS
IN ASSOCIATION WITH NIMOCOH AGENCY
PRESENTS
AN ALL STAR EVENING AT
THE Venue
SATURDAY 26TH APRIL
FEATURING
SORE THROAT
THE PARANOIDS
FLIX
FIRST 300 THROUGH THE DOOR RECEIVE FREE HURRICANE 9 TRACK SAMPLER ALBUM
DOORS OPEN 7.30 PM

WHAT COMES OFF...

GOES ON 'In The Night'.

The Ray Jackson album

"In the Night"

Single 'Little Town Flirt' MER 8 released in 4 colour bag.

LP 9109 631 M.C. 7231 444 Single MER 8

mercury

marketed by phonogram

THE CURE

SEVENTEEN SECONDS

NEW ALBUM OUT NOW

APRIL 25TH · **WEST RUNTON** PAVILION 26TH · **MANCHESTER** OSBORNE 27TH **BRISTOL** LOCARNO 28TH **BOURNEMOUTH** STATESIDE 29TH **COVENTRY** TIFFANY'S 30TH **BRIGHTON** TOP RANK MAY 1ST **HULL** UNIVERSITY 2ND **NEWCASTLE** UNIVERSITY 3RD **EDINBURGH** TIFFANY'S 4TH **SHEFFIELD** TOP RANK 5TH **EXETER** ADOTS 6TH **BIRMINGHAM** DUBLIN CIVIC 10TH **LIVERPOOL** UNIVERSITY 11TH **LONDON** RAINBOW

FICTION RECORDS

UNTOUCHED BY HUMAN HAND!

The Motors have a new album. New albums have to be sold. That means doing interviews. Last week, at great personal inconvenience, The Motors kindly spent a day with the press. Well, it should shift a few more units...

Andy McMaster watches the NME birdie, Nick Garvey says cheese for Melody Maker . . .

Our men on the conveyor belt:

MARK ELLEN (words) **ANTON CORBIJN (photo)**

THE MOTORS have been "having a rest". Quite a long one, as it happens.

Fact is, The Motors as a performing rock and roll unit ceased to exist almost exactly two years ago, when the 'studio' inclined songwriting nucleus — Nick Garvey and Andy McMaster — waved goodbye to the 'live' half, Bram Tchaikovsky and Ricky Slaughter.

Bram put a three-piece band together and released a debut album — 'Strange Man, Changed Man' — which sold 200,000 copes in the States alone. Outdazzled, Garvey and McMaster went underground.

SKIP 20 months and drag yourself through a clammy, drizzling afternoon in early April to a plush basement bar off the Portobello Road. The remnants of The Motors — Nick and Andy — have unearthed themselves from their respective retreats (Andy, Brixton; Nick, the Cotswolds) to give account of their sojourn to the ranks of the pop press. The place is awash with cameras and cassettes. Andy's in one corner getting fleeced by *Record Mirror*, Nick by *Sounds* in another, with Isbelmere John Foxx standing trial in the middle. It's a kind of conveyor-belt hack convention.

In the content of this flash parlour stocked with full-length mirrors and hanging baskets full of rubber plants, the pair of them look even more incongruous than usual. Andy looks as though he's just finished a round of golf, and Nick, in baggy brown cord strides and baggier, grimpler sweater, needs only a brace of mud-caked welties to convince you that he's left a tractor parked outside.

Two more affable guys you'd be hard pressed to meet. They give the impression that ten years in the rockpool has edged them out to a safe perimeter from where they can survey the machinations of the biz at arm's length. Ask them if they've listened to any recent radio, if anything provokes or excites them, and Nick will tell you he's grown to quite like The Vapors while Andy almost enthuses about a group called Martha And The Muppets. See what I mean?

Ever since 'Approved By The Motors', which broke stride so dramatically with the debut album's brand of hammerhead pop / rock, they've been gradually getting further out of touch. Now, it seems The Motors and modern rock are almost mutually exclusive.

They know it, and couldn't care less.

'TENEMENT STEPS' is in fact the most complete and satisfying Motors album to date — and another drastic change of direction.

The seeds of the idea sprang from a four-track demo — 'Love And Loneliness' and 'Tenement Steps' plus two prospective B-sides; 'Tenement Steps' being a particularly harsh account of the hazards of growing up in Andy's native Glasgow. Jimmy Iovine, producer of Tom Petty, Patti Smith and John Lennon, heard the tape and went berserk.

Nick is typically matter-of-fact. "Apparently he used to play our second album to people in the studio, saying 'It's got to feel like this'. He really liked us. He said he could make the tapes sound better so he remixed them and we said, 'Weeeeell, these mixes ain't bad, he obviously ain't stupid', and the suggestion came up that he should produce an album."

The result is a collection of stunning, streamlined pop melodies encased in a truly monumental production, designed — presumably — as a final all-stops-pulled assault on the American airwaves. And if this doesn't crack the States, nothing will. Iovine, a painstaking perfectionist, has given it a dry and meticulously detailed sound (choirs, strings, the whole works); all the circumstances but a distinct lack of pomp.

The lyrics are the only stumbling block, packed with loose biblical imagery and obscure enough to be easily misinterpreted. Convinced there's some masterplan at work here, I stammer through a couple of options. Is the album an urban rework of the Everyman parable? A religious update of *West Side Story?* . . .

Andy looks bemused. He's used to being told they're just garbage. "All the religious symbols aren't intended to be *directly* religious. When you're in the slums, for instance, getting a new house is like 'Jerusalem'. The bit at the end *is* intentional — *'I couldn't be sure if I was Billy or Dan'* — meaning Protestant or Catholic."

"There again," adds Nick, "that's something that *I* don't understand. I do understand the feeling, but I don't understand the feeling from his point of view — from having lived in Glasgow where these things were *important*."

So there's no link between songs, there's no resolution?

Nick: "To suggest there's a resolution implies there's a fixed order. That order is different from the American order. The only reason for that is that Richard Ogden — who's our manager — said it had to go a different way in this country because he thought it would end better like that."

"Honestly," adds Andy, pleading innocent, "it was just a matter of building the songs together to make up an album and that was the end of it! They make a sum quantity of music that lasts 35 minutes."

Presumably the technical excess of the album will make it much more difficult to go out and perform it live?

Andy reckons not, but doesn't suggest he's given it much thought. "All you need is six or eight people. You wouldn't need an orchestra. I don't think it's a problem. Your only problem is your relationship with the musicians."

Sounds like this is opening up old wounds:

"No, not at all," Nick expands. "The relationships in the original Motors were very good, but everybody thought we were 'a group' and what was actually happening was that we were telling them (Bram and Ricky) what to do. They resented it, and we didn't like doing it, so that didn't help.

"It's just that I have disappointing memories of playing live in almost every group I've ever been in, for a variety of reasons. And the most disappointing was The Motors. I knew what we were trying to do and I felt that we very rarely delivered. It was occasionally exciting because it was a rock and roll band playing very fast and very heavy, but it was never really a *feeling*, a *mood*, passionate . . ."

Don't you ever feel a responsibility that you *ought* to go out and play?

"Why? It's like people telling John Lennon that he hasn't made a record for four years and he should get it together. Bollocks! Let him do what he wants! I don't think I have a responsibility to anybody but myself, that I should be fulfilled in what I'm doing.

"Obviously if there was a big enough demand for us to play, then — conceivably — we'd do it.

"It would be terrible to completely rule out the possibility of playing live 'cos essentially that's what we are: people who make music. And for us to actually say that we can't play live is an odd admission of semi-failure, I think.

"At the moment we've got no plans to record again, we have no material to record, and — until it comes to the point where we actually have to think about it — we have no plans.

"We're just saying 'Here's the record — what do you think of it?'"

The Monochrome Set
Album Did.4

"Strange Boutique"
Produced by Bob Sargeant.
For sale now at £3·99, later at £4·99

Single
"The Strange Boutique"
Din-18

JUDIE TZUKE
SPORTS CAR

NEW ALBUM

TOUR DATES

APRIL
MIDDLESBROUGH, Town Hall 26th
LEEDS, Grand Theatre 27th
SHEFFIELD, City Hall 29th
LIVERPOOL, Empire 30th
MAY
LEICESTER, De Montfort Hall 1st
2nd DERBY, Assembly Rooms
3rd WOLVERHAMPTON, Civic Hall
4th BIRMINGHAM, Odeon
6th CROYDON, Fairfield Halls
7th IPSWICH, Gaumont
9th LONDON, Drury Lane

TRAIN 9

MARKETED BY SHUNT 9 phonogram

Conversation With A Cupboard Man

Tonight Ian McEwan's first play *The Imitation Game* is to be shown on BBC1. Last year they cancelled the dramatisation of his short story *Solid Geometry* because of its bizarre sexual elements. Criticised as a punk author by the literary establishment, McEwan is one of the most controversial fiction writers in Britain.

Interview by Andy Gill

IAN McEWAN is that rarity amongst writers, a storyteller who survives by the creative pen alone.

He's been called, not without some justification, "the most exciting fiction writer in England under 30", and the two collections of short stories on which his reputation was founded *(First Love, Last Rites* and *In Between The Sheets)* have variously delighted, disgusted and disoriented readers since their appearance, in '75 and '78 respectively.

They've recently been joined in paperback (Picador) by his first full-length novel, *The Cement Garden*, which, like a latter-day *Lord Of The Flies*, describes what happens to a family of four newly-orphaned children one oppressively hot summer.

To avoid being taken into care, the children keep their mother's death secret, burying her corpse in a chest of cement in the cellar. As the summer proceeds, the cement cracks, and the smell of rotting flesh pervades the house; at the same time, an outsider attempts to gain access to the children's closed, static society . . .

McEWAN HIMSELF had a "fairly happy" childhood: Born in 1948 into an Army family, his youth was spent in "all the places in the shrinking empire" until at the age of eleven he started at a state boarding school in London which took kids from single-parent and service families.

When he left at 18, he did a few odd jobs, travelled some more, and ended up at Sussex University, where he started writing almost as an antidote to his English Literature course.

"To talk about texts in a careful, sensitive way isn't entirely meaningless," he explains, "but you also feel as if you're missing out on the true excitement and pleasure of it. And I discovered almost immediately that the *real* pleasure is to do it yourself.

"Many early stories took their starting-point in a certain kind of pastiche of other writers, or because I felt at the time that the short story was a very good laboratory, as it were, to try things out and move on. It was only later, when the book *(First Love, Last Rites)* was published, that I began to see there were definite similarities, that certain things would recur.

"For example, if one was to tell one's dreams over a year, then presumably a pattern would emerge, but it's a pattern you can't decide on consciously."

It's these recurring themes — adolescent sexual awakenings and an apparent infatuation with the perverse and/or macabre — which shocked the cosy English literary establishment and led to McEwan being called a "punk" writer, when that word was an easy-way-out blanket description of anything which didn't go along with the *status quo*. It's a stupid description, and one which says more about that establishment than about McEwan.

As Ian points out, the precedents are there, in Beckett, Genet, Kafka, Celine and Burroughs; internationally, McEwan's work isn't quite the radical departure it's made out to be by British critics. Which is not to say it isn't radical in intent.

"I was interested in children and adolescents," he says, "because both make very good outsiders. I mean, in all of my stories about children, there are also grown-ups, and the grown-ups are sometimes observed by the children. Sometimes the grown-ups are quite clearly restricting the freedom of children. It seemed possible to make children, and adolescence, a place to *stand*, as it were, and observe.

"Adolescents stand with one foot in the adult world, and yet are economically dependent and have no real freedom. Their lives are circumscribed in every way and they're just beginning to learn a whole set of rites that they either desperately want to acquire or are determined to reject. One way or another, it's a very interesting time, and yet nobody takes it particularly seriously — they say 'Oh, it's just a time of change'."

HIS NOVEL *The Cement Garden* is McEwan's deepest forey so far into adolescent territory, a concise survey of the limbo of early independence, and the pressures which forbid it.

"I suppose I was interested there in looking at the kinds of things the state will not tolerate. Generally, the state will not tolerate situations where *it*, the state, has no control. I was interested in what Patrick Jenkins said in the House of Commons the day before yesterday, that any woman who attempts to perform self-abortion is liable to life imprisonment: it's the notion of control, especially the control of fertility.

"In *The Cement Garden*, it's about *taboo*, the idea that children just *have* to be controlled by adults.

"I suppose I'm vaguely suggesting a political analogue there, but I didn't want to force it: I have this belief about fiction, that if you're just simply explicit about the thing that you're doing, and *don't* take steps back to say 'this means this, this means that, this is *why* this is happening' — just stick with the events as they occur, and be thoroughly explicit about those events — finally, that's *more* subversive, because the reader has to inhabit that situation and never gets the chance to stand outside it with you, as a moralist."

For the same reason, he's uncompromisingly explicit about sex:

"Angela Carter, in the 'polemical preface' to *The Sadeian Woman*, says one of the reasons it's important to write about sex is that sexual relations are a wonderful repository of all the kinds of madness and values and ideas of our civilisation. Through the relationship between a man and a woman, you can describe, express, discover relationships in society as a whole. And if you can just be *explicit* about sex, not in the way that pornography is, but explicit in that you just describe what's there truthfully then you'll be very powerfully subversive.

"Descriptions of sexuality are so overladen with values and notions of 'the ideal', that if you *can* find a way through, you *do* disturb people.

"I'm often asked whether I'm using a set of nasty words to shock people, and I'm always surprised, because I take for granted that rude words don't shock any more. But I am out to disorient them in some way, or loosen their grip on a set of assumptions I feel should be re-examined."

GIVEN his attitude, it's hardly surprising that McEwan occasionally comes up against stiff opposition, usually on the level of words ("perverse and poisonous" etc), but sometimes on a more bitter, concrete level, such as when his play *Solid Geometry* was cancelled by the BBC without consultation or explanation part-way through production and £40,000 of the budget had already been spent.

The main bone of contention was the final lovemaking scene in which a husband, by means of arcane geometrical principles, makes his wife disappear. The Corporation also objected to the (symbolic) presence of a pickled penis in a preserving jar.

"I really don't know what prompted the BBC to act in quite the way it did — I mean, specifically, that they should have banned it before even talking to me — because even trying to understand their point of view — that a penis in a preserving jar is unacceptable, say; or that the lovemaking scene at the end of the play was unacceptable — there were certainly very easy ways round that, as far as I was concerned.

"I mean, the play for me was not a play about a penis in a bottle."

It's an experience shared, of course, by any number of radical rockers.

I explain how the BBC tried to

Continues page 61

Picture by Anton Corbijn

In Every Dream Home An Undertone

DERRY is a pretty town, divided by a river and by the folly of ages.

The five Undertones live not more than a mile away from each other, on the Catholic side of the river. At school, their books taught one version of history, while those of their counterparts on the opposite bank taught another. The folly is perpetuated in a conspiracy of ignorance.

Feargal Sharkey, The Undertones' tremulous vocalist, lives with his parents in a tiny two-bedroomed terraced house in Rosemount, where he and his three sisters and three brothers grew up surrounded by symbols of one of the town's two authorities: a tatty painting of Christ on the cross over the hearth, a wooden rosary on the wall, a blessing from the Vatican atop the TV, and a sofa that doubles as a bed in the front room.

Photographer Anton Corbijn, who is Dutch, remarks as we approach the house that the whole town is full of Undertones.

Indeed, Feargal Sharkey is an inconspicuous Derry youth. He is lean and reedy; his lank, greasy hair falls to a fringe that refuses to keep out of his face. So deeply unfashionable are his clothes that I wonder if his mum didn't buy them for him at the local Littlewoods. As a result of spending too long in the customary pair of Air-Wear soles, he walks with a permanent forward spring.

Some local kids playing terrorist under parked cars spot him as he walks by.

"Hey, Feargal," they tease, "your songs are *clever!*"

He flashes us an embarrassed grin and tries to hide in the hood of his anorak.

DERRY is to The Undertones what Manchester is to The Buzzcocks. It's home. They, in turn, are its cultural envoys, and they are ever so humble. When your reporter took it upon himself to put a little perspective on the blinkered adulation that came to surround them last year by writing a less than charitable review of their reissued debut album, they were actually *pleased*. How perverse can you get?

They were so pleased in fact, that they decided the author of the review would be a good choice for an interview. Naturally, I agreed.

Thus I approached the new Undertones album — ostensibly the reason for the interview — with more than the expected amount of trepidation.

Feckless teenage pop is all well and good in small doses; things like innocence, naivety and clean, uncomplicated small-town charm are guaranteed to win the hearts of us big city cynics. The almost alarming critical success of The Undertones makes perfect sense in this respect. Their music is untainted by the disillusionment of recent times and so has winning appeal to the disillusioned.

But to say they were the right tonic, a timely way to relive that first pop flush, reminding you of what you liked about it in the first place, hardly begins to explain the sheer *phenomenon* of the Undertones. A phenomenon that makes confused middle-aged trend-wearers like John Peel forget their inability to come to grips with the times and start behaving like fawning teenyboppers. Admittedly Peel used to annoy his old audience by playing T. Rex singles, but this last development verges on the pathetic.

It was Peel's nightly patronage that started the phenomenon of The Undertones, and it was soon accelerated and eventually defined by the rock press. The basic premise was that The Undertones had somehow effortlessly achieved a sublime, perfect unity of everything punk and pop had ever sought to be.

Their utterly mundane appearance (and the implications of this on *Top Of The Pops* even I could appreciate) was somehow so uncontrivedly *street* that it had to be the culmination of all punk's social statements. Their utterly innocuous music was somehow so complete — in noise, theme, and delivery — that its appeal defied all rational explanation. Never mind that it was a natural provincial development of The Ramones and The Buzzcocks, not some sort of spontaneous flowering of perfection . . .

The Undertones nevertheless achieved something quite remarkable. And this is the real phenomenon: they managed to reduce almost everybody to a state of fandom!

They won for themselves in the process almost a state of grace. And they didn't even have to leave home to do it.

But given the nature of rock fandom — as fickle as it can be stubborn — this puts the group in a paradoxically sensitive position. Sensitive to the claims made on their behalf. Vulnerable to the doubts expressed by the likes of me (in the minority though we are).

They have a lot to live up to, and even more to live down.

THE COVER of their second 'Hypnotised' captures the appeal of The Undertones almost too well. Taken on Damian O'Neill's genuine Polaroid Instamatic, the photos of the group as chums on tour, often out of focus and sometimes even out of frame, positively reek of homespun charisma.

But there is another angle to the photos which is carried through to the first song, 'More Songs About Chocolate And Girls', with the marvellous line about it being *"never too late to enjoy dumb entertainment"*. Both the sleeve and this song reveal the 'Tones unexpectedly sending themselves up; pricking the bubble inflated by so much hot air over the past year. The enigmatic lobster motif could almost be a cypher for the enigmatic Undertones themselves.

How about it, Feargal?

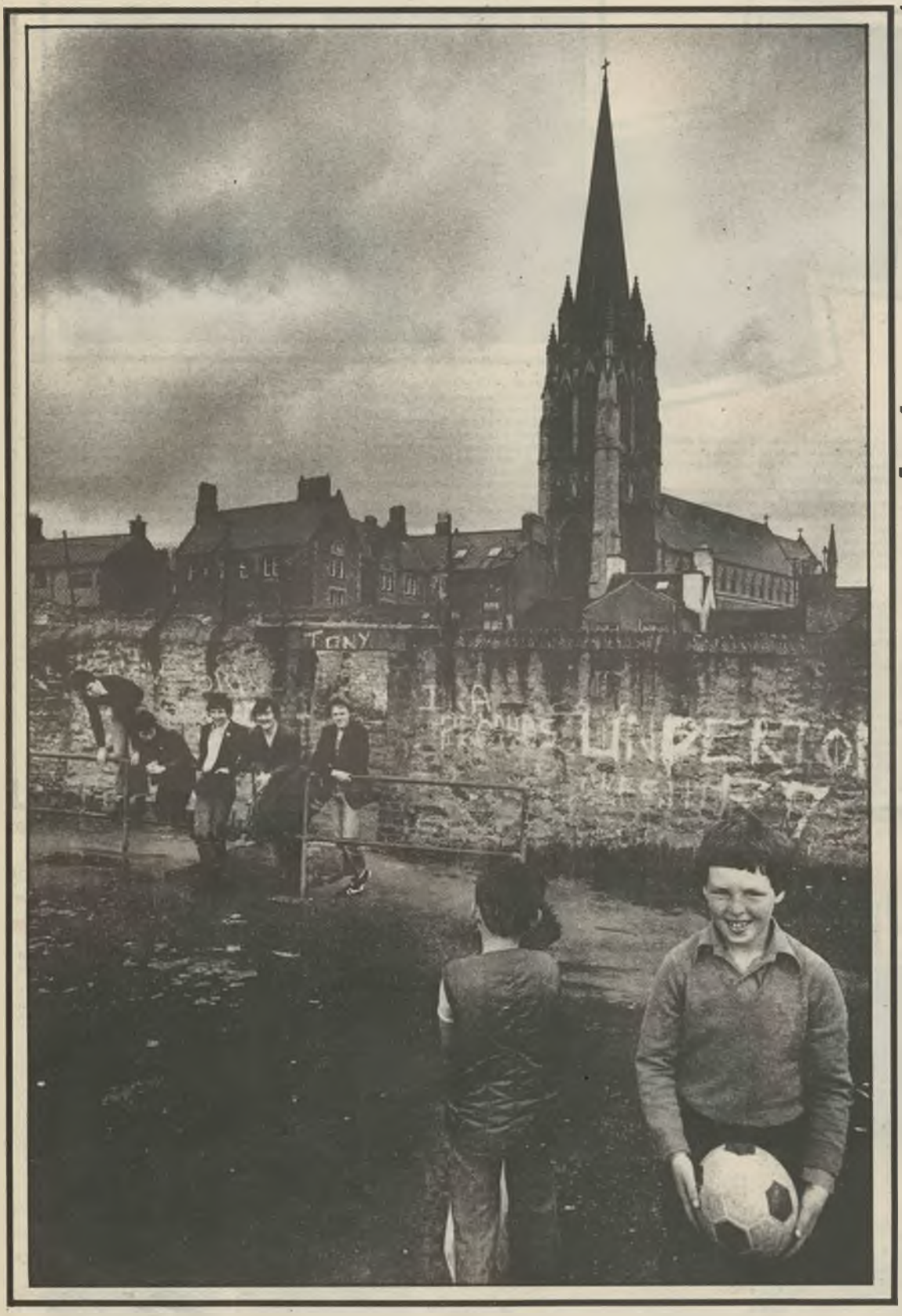
"That started with the record company advertising campaign. They were organising this big spending spree to do with being 'Hypnotised'. We wanted something that had nothing whatsoever to do with being hypnotised — so we came up with the idea of using that lobster.

"We went down to the big executive meeting where they plan their strategies and said we wanted lobsters. They said: Do they fuck! They wanted to know what all these lobsters were about, and we said: Nothing! They're about absolutely nothing, we just want lobsters. They fiddled for a few weeks so eventually we just came and sat down and said okay, we're not going until we get lobsters."

What about that song? Were you sending yourselves up, or just pre-empting the backlash, or both?

"It was like a safety device, to take the zap out of it in case anybody did slag us off for writing more songs about chocolate and girls. It just doesn't have the same impact if we've already stated it on the first song on the first side of the LP.

"It was just a thing we have within the band. Really it started out back in Derry, when people said youse'll never get past practising. We proved them wrong when we did gigs in Derry. Then they said youse'll never get anywhere, and we made a record and got it over to England and into the English charts.



PAUL RAMBALI doesn't like The Undertones. It's not his fault, that's just the way he is. We played him their singles, we showed him their videos, we even gave him their badges. Finally, after all else failed, we sent him to visit them in their homes in Derry . . .

Pictures by ANTON CORBIJN.

Left: My Perfect Cousin. Far left: Feargal's Perfect Mum; Damian and John O'Neill at home.

without leaving Derry, so we proved them wrong again. And then when we got to England they put us up a front, right? And we just keep doing it all the time . . . It gives us something to work towards, even if it is just to spite what people say.

"Providing you've got a goal, you work towards it, strive for it one hundred per cent."

FEARGAL treats me to a Black Bush in his local, almost across the road from his house, and I wonder if this setting isn't contributing to the rather hackneyed image the band have of being reluctant to venture far from home, preferring the comforts of Derry to the rigours of touring.

"We're rebelling against that at the moment. We're getting annoyed about it because the press keep playing it up, but it's a stupid angle to be going at in the first place. It arose because of the fact that we keep going back to Derry, which is our home. Bands that live in London keep going back to London. The Skids live in Edinburgh and no one goes on about that.

"Anyway, this year, because of all the tours we're doing, the idea of us staying in Derry has gone completely out the window. It's hogwash. But it grew from the time we did the Rezillos tour. We'd just signed up and we were doing our first British tour, which we were chuffed about. There was ten of us in the back of a Transit with our gear. Then the whole thing fell apart and we just said stick it, we're fed up, we wanna go home — which was a natural reaction — but everybody's played up on it ever since. We don't really feel that way at all though. We keep coming back because it's our home, but we are *not* afraid to leave home."

It did seem to fit in with everybody's perfect view of untainted innocence that you should reject all the plaudits and come down to earth in Derry.

"Aye, I agree with you, and we still do reject a lot of that: the whole music business in London, the cliques, and the scene, *massan*. We still do not want to be doing this when we're 45. We hold to that idea. But at times it was getting to be a case of why the hell are we doing it in the first place if all we wanna do is stay in Derry?

"Everybody seems to forget that the initial idea of any band is just a bit of fun, and that progresses to writing songs, and then to making records. We were caught at a very early stage. There were many aspects we were very naive about, but now we're a lot wiser."

So what about all that unequivocal praise, all the kid gloves, the halos that were drawn around the group . . . does your music justify it?

"Ahhh . . . No." Feargal flashes that grin again. "Like, when I hear the new LP now there's things I think could've been better which is good, because there's no point sitting back and thinking it's brilliant and that's it."

Wasn't that the danger with everybody saying that your first album was?

"Aye, but we were too insecure. We were worrying about the second LP. Everybody was saying the first LP was brilliant and we thought . . . . *Bloody hell!* Is the next one going to be as good?

"We've always maintained that you should judge a band by their second LP, because you get years to make the first, and then six months or whatever to make the second. We thought the first LP would be . . . another LP. That's it. Full stop. Then everybody started ranting and raving about it and it began to sink home, began to put pressure on us. We *had* to make the second one better than the first."

And they did. I could even grow to like it.

THE SHARKEY household is renowned for its siblings' musical powers.

"It comes from the mother's side," says Mr Sharkey, who finds his son's music a little perplexing, being keen on light opera himself. A shield full of awards on the sitting room wall attests to the fact that singing was something fate constantly threw in Feargal's path.

"I'm a bit of an exhibitionist when I get on stage," he admits. "I know I totally change."

Ellen, his fiancee, a small mousey girl with bobbed brown hair who has been sitting quietly by his side as we talk, can't stifle a shy giggle at this. She declines to reveal the reason for her amusement.

"If somebody asked me to sing here I wouldn't do it for love nor money", continues Feargal. "But I can get up in front of 3,000 people and not think twice about it. And I *enjoy* having 3,000 people out there, talking to them, even though they might not have a clue what I'm saying because of my accent."

His first thought of work when he left school was with the Ordnance Survey. One geography 'O' level does not quite put the world at your feet. But his *ambition* at the time was even more modest. He simply wanted to "get a job". That's the sort of place Derry is . . .

Ellen whispers something in Feargal's ear.

"She's like all women," he says tessingly.

"I'm *not!*"

"She tries to run your life."

"Well, somebody's got to do it."

FEARGAL'S relationship with Ellen doesn't exactly seem to be the stuff of an Undertones song, but then he doesn't write them.

"I don't really question what the others write about. I think about the lyrics in as much I think about what they meant when they wrote them. Stuff like 'My Perfect Cousin' . . . I was working on that for months in my head. She always complains 'cause I sing to myself all the time. I wanted it to be firm but polite at the same time — I didn't want it to be aggressive.

"Someone could hear it and enjoy it as a record, enjoy it as a noise; but if they wanted to sit down and listen to it and find out what it was about they'd feel that the singer really hates that guy, his cousin, who's a know-all shite. Thinks like that I try and do all the time."

Does it ever grate to be singing from a constantly spotty, smitten, adolescent

■ *Continues over*

UNDERTONES

■ *From previous page*

viewpoint, especially about girls?

"They're not all about girls."

A lot of them are.

"Oh aye, admittedly they are . . . I do not deny it." The grin is a bit more cheeky this time. "But I don't look at them all. I just approach each song as it comes. It's just that at the end you look at the LP and notice there are 12 songs about girls . . ."

It's nearing midnight and Ellen has missed the last bus. The evening's business at a close, we drive Ellen the few miles to her house on the outskirts of town. An invitation is extended to partake of a cup of tea, but inside the house, Ellen's father has been waiting up.

He gives Feargal a reproachful look as the pair walk in, then he catches sight of the gaggle of unexpected strangers following behind, and is forced to content himself with silent disapproval of the wayward hours kept by his daughter's suitor. Feargal pretends to be oblivious to the drama he has averted. He hides his cunning behind a brassy, affable exterior.

This same slyness and occasional bald neck seems to undercut The Undertones' better moves. It's there behind 'More Songs About Chocolate And Girls', and it's one of the reasons why 'My Perfect Cousin' is streets ahead of the dumb, pedestrian pop froth of 'Jimmy, Jimmy' and 'Teenage Kicks' (let's just forget 'Here Comes Summer'). And strike me down if it isn't beginning to make me crack a smile.

THE NEXT day Feargal takes us to the O'Neill domicile — a slightly larger house than his, right opposite the wall where the first cover of their first album was photographed — to meet the group's main songwriters, the brothers Damian and John. Also present is Mickey Bradley, who co-wrote 'My Perfect Cousin' with Damian. Billy Doherty is off putting a deposit on a house, and is anyway the member of the group least inclined to sit still for interviews.

He turns up later for a photo session, and seeing the group together forces the realisation upon me that their charisma is inextricably linked to one key item of dress: not the DMs, nor the dowdy anoraks, nor the gaudy C&A jumpers, but the fact that their trousers are uniformly *too short*. The Undertones *look* as if they are permanently caught in the gangly mid-teens dilemma of out-growing one's clothes every six months.

"What do you think of the new album, then?" asks Mickey. "Do you think it's trite, puerile, adolescent . . .?"

Not as much. Nevertheless I bought the latest *Howard The Duck* on the way out here to prove that I too enjoy dumb entertainment (sorry, Howard). To be honest, though one of the reasons that review was so negative was that everybody else thought you could do no wrong.

"I sorta welcomed it in a way," admits John.

"It's a pity it was so short," says Mickey. "It would've been better if you'd said I don't like it because . . . rather than just that there were too many steals from Buzzcocks, which is fair enough, it's a good point!"

So why do people feel you can do no wrong?

"Because we were from Northern Ireland was half the reason, wasn't it?"

"When the first LP came out we expected to be slagged," says John, who is modest almost to the point of lacking any self-esteem whatsoever. "We didn't think it'd be taken seriously. There are people that deserve to be taken seriously, but we don't."

Damian cites The Clash and T Rex, John mumbles something about The Who's 'Pictures Of Lily' and 'I'm A Boy', and Mickey names Elvis Costello as examples of things they respect and admire.

"We've always had a tendency to put ourselves down a bit, I suppose," says Damian. "We always were very critical — partly because we'd never had anything to compare it with in Derry. We only ever had records for comparison, and we never thought it was as good as any record."

"We had a friend who goes to university," recalls Mickey. "He saw Generation X once and came back and told us we were better. We thought he was kidding. Then John went to Port Stewart and saw Rudi, and he came back and said they were not that great at all. You read reviews about groups that say they're good, or whatever, and we used to think that was the gospel truth!"

Nowadays they take even flattering reviews with a pinch of salt. Mickey finds the idea of them being, for instance a perfect pop group "a bit stupid". He doesn't understand why so many accolades should have befallen them.

"Maybe it's because they think we're nice home-loving boys and we deserve it. And then maybe it's because we're kinda harmless. They can safely say we're great and then they can safely say we're no good. They picked on us."

"Now you begin to see wee snide comments," says Damian. "Things like: 'They're so stupidly sublime . . .'"

But sublime means you're good!

"Somebody said that they thought it was so stupid that we were only joking, but then they found out we were serious . . ."

But you're not.

"Aye, but they thought we were serious because we kept on doing the same things, like writing summer songs."

"I don't know." John tries to find some perspective. "The songs, on a superficial level, are catchy. And then we aren't sorta Bay City Rollers clones — we write all our own songs, so I can see what they mean about a perfect pop group in a way. What was always wrong with The Monkees was that they didn't write their songs and they didn't play on them.

"And also a journalist's idea of pop is always different from other people's idea. They say The Ramones are a perfect pop group too, but if you play The Ramones to somebody out on the street they'd say *'Jeeesus*, what's this? Give me Abba.' Pop's what sells."

THERE IS another aspect of the group's image that tends to gall its members. They are getting rather fed up of being portrayed as home-loving boys who eschew the vices of the big city to return to the "war-torn streets of Derry".

"We were always afraid of people liking us when the first record came out because we came from Northern Ireland," explained John.

ROCK 'N' ROLL CLASSICS AT £1·99

MFP 50469 Rock on through the 60s

MFP 50467 Rock on with Cliff

MFP 50465 Let the Good Times Roll

MFP 50462 Jack Good's Original "Oh Boy"

MFP 50468 Rock on with The Shadows

MFP 50464 Rock on with Alvin

Buy one, and you could win your own Juke Box.

Remember when a Triumph was the fastest thing on two wheels? And Cliff could still offend your mum?

MFP 50466 Rocks

MFP 50463 Rock on with Gene

Well here is a unique opportunity to buy the music of those great days in the 50s and 60s. When girls with pony-tails and stiff petticoats danced to Buddy and Gene and Eddie. And when school-kids strummed tennis rackets, pretending to be Hank B. Marvin.

But we don't just bring you original recordings of real rock 'n' roll.

We also bring you three chances to win a real juke box. Just ask for a Rock On entry form, each time you buy one of our rock 'n' roll classics.* If you're really into rock 'n' roll, you need a juke box in your front room.

RECORDS £1.99 AND CASSETTES £2.25 AVAILABLE IN GOOD RECORD STORES EVERYWHERE.

Rock on

Music for Pleasure mfp

*Offer closes 31st May 1980

A town full of Undertones, including (left) the 'Tones re-enacting their debut LP cover shot, just down the road from the O'Neill residence: L-R: John, Feargal, Billy, Mickey, Damian. Above: Feargal on the street where he lives, or thereabouts. Right: 15 years in Air-Wear shoes and still springing along ...

"We thought John Peel played the record because he felt sorry for us. We even asked him, and he said it wasn't so. And we tend not to want to have anything to do with all that, because it's just not true. That's maybe part of the reason why we don't write songs about Northern Ireland. But we don't deliberately avoid doing it, and maybe one day we will."

Nor is the reputation they have of being reluctant to tour absolutely true. John admits however that he finds recording more rewarding. . .

". . .Than doing tours and all that. I still think we shouldn't be doing it. Something is wrong."

"That's a stupid statement," argues Mickey. " 'Shouldn't be doing tours'. That's daft."

"Well, it's just that I don't like the idea of doing a record, then doing interviews and doing a tour. That's the way we've got now though — we're just another rock group doing all that.

"But it's also a fact of life if you're in a group — to make sure you sell records and so forth. We're doing everything for this LP, and it's going to be the last time we do it. I hope so anyway. I mean I wouldn't mind doing it for a couple of weeks like, for people that really want to hear you and see you. . . But then Feargal and Damian both hate staying in Derry."

"Ahh, it's okay, it's bearable," says Damien. "When I know I'm getting away. But if the group broke up now, I couldn't see myself staying here. I'd get a job in London, or anywhere in England maybe."

"They toured America last year, supporting The Clash," just to get us used to the idea of going to America," says John. "But some of the audiences were real skulls! All fuckin' students with beards, holding up lighted matches for The Clash."

He doesn't think The Undertones would be able to sell themselves to America the way The Clash have, however.

"If the LP takes off in America — say it gets to number 50 or something like that — then probably the record company will start saying 'another two tours and we'll crack it boys' and all that crap. I don't know what would happen then. It'll probably come to a fight because there's different opinions inside the group. I mean I enjoy playing, but I don't want to get caught up in it all the time, 'cause then I might not enjoy it. I dunno. I suppose Judas Priest enjoy it. . ."

AND WE must leave them. A group who chose their name because it sounded so corny, poised on the threshold of their second hit album and a thing called America. A group who still live with their parents, poised on the doorstep wondering whether they actually *want* to leave home.

This Undertones sceptic could not help but like them. They are plain and honest and uncontrived and you are right to love them for that, even though the lack of adventure and challenge in their music might be deplored in other bands.

The interesting thing is that as people, the group are starting to refute the question that their music still so obviously begs:

When *will* they grow up?

PAT'S HOT.
Pat Benatar has become one of America's hottest rock singers.
Her new album 'In the Heat of the Night' was released here recently.
It includes the single 'Heartbreaker'.
We think that with this album she'll make it this side of the Atlantic, too.
At an HMV introductory price of:-
Pat Benatar. 'In the Heat of the Night'
Only £2.99. Now.
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 26th April.

ALBUMS

Sweet Pete
Pic: Pennie Smith

Opting out of the Old Boys

PETE TOWNSHEND
Empty Glass *(Atco)*

WHAT IS the trouble with these song and dance men who have had their day but won't admit it? They get above themselves, as Parsons and Burchill wrote about Dylan and Stones over a year ago.

The lies they live! The lives they lie about! Yet although the music on this LP doesn't thrill me as much as say, the music on the Monochrome Set LP, it must be said immediately that on 'Empty Glass' Pete Townshend, singing his own songs himself, does not mislead or justify or disguise . . .

In fact, the songs on this LP, at their most confessional, are touchingly sincere. Given, as has been said, that much of what's here would not go amiss on a Who album (vocally, lyrically and dynamically it has the edge because Townshend is realising his visions, not lending them) and that Townshend has never been a purveyor of erotic fantasy or whatever, he is still *very* open here.

Townshend has to be respected for his convincing, almost radiant response to the past few years. The frankness and determination of this LP cannot be undermined. This is quite a recovery. We're so fond of knocking those elder statesmen, or just plain dirty old men, who mess it up and make fools of us and themselves. Townshend should first of all be acknowledged for producing something that isn't pathetic, self-congratulatory, feeding on his own myth, and then congratulated (or something) for making songs that have real relevance. It shouldn't be a big deal, but it is.

Townshend is thrilled by rock and roll, hellishly serious about it, but he's not shrinking behind its mythical properties, he's not embalmed by it. He's *using* it.

Listening to 'Empty Glass' — the cliches Townshend can't resist, the agonising fragility of some of the words, the penetrating invocation and introversion of the rest of the words, the naive swagger here, the wise restraint there — I realise that Townshend is near to madness; recklessly curious, a bit of a bore, half-mystical, half-playful. That I'm seeing A Fool rather than A Legend or A True Artist is one of the many virtues of this LP.

The honesty of this LP is, like I say, more remarkable than it really should be. If all those gods and idiots who had their futures assured by our gullibility and starvation prior to punk took as much notice of the implications of those years as Townshend, then they wouldn't be so ridiculed and reviled now. There would be a proper place for them; they wouldn't be just perpetuating something treacherous.

Townshend has responded to the stimulus of punk as far as it is possible for a musician so surrounded by conventional rock tradition. If he shook off the habits that make the music so thick with Who climaxes (I suppose at least they're his cliches) and 'rock opera' slow passages and sensible rock excitement then it would sound hollow. Townshend's getting rid of his trademarks and why should he? How could he?

If musically it's 'stuck', lyrically and contextually it can get relatively radical. So I don't 'like' the music here; I could never damn the commitment. If you're a Townshend Who fan you should be in your element.

But whatever, whichever, Townshend hasn't made a classic or perfect LP. Beneath the mainline mainstream rock 'Empty Glass' is more desperately untidy, tragic and humane than The Pop Group's more obviously 'concerned' LP, and at the other extreme more genuinely horrifying than 'The Wall'. It states a lot more than the obvious. It is vulnerable and extremely personal — and from Pete Townshend, rock star, legend, rich man, who could ask for anything more?

The rock journalist? 'Jools And Jim' — the song for Parsons and Burchill — is creating a stir and I think it's an important song. As a writer who's never sure of what the hell I'm doing, I can appreciate the dilemmas and defiance in the song. It could have been a whining song, but it is direct and constructive. Initially, it's interesting that Townshend should admit to being affected by rock writing, should respond on record, and should do so without condescension or ignorance but concentrated force. It's also a purposeful demonstration, questioning not simply the eloquence, values and judgment of rock writing, but the obnoxious attitudes of all those whose stance and habits allow no room for growth. The song explicitly searches for decency, with the implication that something far more profound is at risk. So where is truth, where is 'right'.

'Rough Boys' is the single, opening track and another important song. It ruefully — religiously, for pete's sake — details the stimuli that enabled, or forced, Pete Townshend to continue those searches (truth, 'right', dreams). 'Rough Boys' is dedicated in part to The Sex Pistols (along with his children Emma and Minta). The Sex Pistols, and what that all meant, along with Keith Moon's death, liberated Townshend from those things which seemed to be obstacles to his growth — 'Tommy', Fame, Guitar, the whole past. 'Jools And Jim' and 'Rough Boys' illuminate the mood behind the gut feeling and the manner of execution. The songs ride along on the back of pace and passion. They're both lust songs.

'Rough Boys' has terse, indignant lyrics, but musically gets the full-scale treatment. Maybe it falls just short of the classic resonance the content kind of deserves, but I still get a rush when I hear it because I recognise it as An Occasion. It finished high up there, Townshend flying and *telling* us: *"I wanna see what I can find!"*

And then the song that Daltrey reckons is pompous but I think is just brilliantly private, 'I Am An Animal'. As a depiction of being suspended at some strange point between life and death, it somehow complements Devoto's burning distillation of Dostoyevsky's *Notes From Under The Floorboards*. It's an unexpected song, one that suggests Townshend is more serious than just rock-serious, disconcerting next to the liberating drive of 'Rough Boys'. Townshend speaks from the other side, the delicate music enhancing the atmosphere of this difficult lament. Townshend's out searching, but here is the chaos, the pressure, the tragedy, the futility — and where is the faith? It's the most intense song on the record.

From flying, to being suspended, and then down to earth. 'And I Moved', written for Bette Midler, receives rippling, muted piano treatment to match its simplistic sexual atmosphere. It's here and on the following 'Let My Love Open The Door' that you begin to notice the obviousness of the structures and themes — a familiarity which is promptly shattered by 'Jools And Jim'.

The gentleness of 'Keep On Working', the slight 'Cat's In The Cupboard' and the straightforward 'A Little Is Enough' hardly fascinate me like the 'key' songs on the LP, but do not merit the dismal dismissal 'filler'. However sentimental or vulgar or over-lush they are, they do not become irrelevant within Townshend's journey.

Townshend talked at length about 'Empty Glass' last week. It's not a weak song, so I need add little else. Townshend attacks our inability to be free, the paralysis of the will. There is no illusion of escape. The only choice must be action.

This naturally leads into 'Gonna Get You', which seems to be more than just a song about pulling; a song about lust, love, desire.

'Empty Glass' is no radical, stunning work. It's patchy, and there are things missing. Three of its songs are very good, the rest variably interesting.

'Empty Glass' is an old man giving himself a new lease of life, finding significance in survival, purpose in just getting up and doing it, and satisfaction in conviction. Pete Townshend belongs in the here and the now and the tomorrow.

Paul Morley

Why science can't find Cure for vagueness

THE CURE
Seventeen Seconds *(Fiction)*

FOR a group as young as the Cure, it seems amazing that they have covered so much territory in such a brief space of time.

Two singles and now two albums' worth of material exist, but it's impossible to locate one continuous thread linking works as dramatically opposed as their solemn debut 45 'Killing An Arab', intentionally ill-focused collection of tracks making up the 'Three Imaginary Boys' album, the classic single 'Boy's Don't Cry' (the perfect power-pop record The Buzzcocks, Undertones et al never made), and now the oblique, stilted soundtracks that populate 'Seventeen Seconds'.

Only one factor remains constant: Robert Smith's pleading whine of a voice and ('Boys Don't Cry' excepted) his dependence upon keeping up a shield of — often mischievous — distance.

On 'Imaginary Boys', with The Cure as a three-piece and Smith's excellent guitar work very much to the fore, there was definitely a sense of capriciousness involved. It was as if Smith and his cohorts were daring the listener to label them. That first album seemed temporary — a stepping stone on which to stand whilst looking for a more substantial and challenging medium.

With 'Boys Don't Cry', The Cure went commercial: pure teenage pop 'angst' bolstered by an utterly addictive melody. Smith and The Cure had suddenly found their forte as a potentially great pop group, stripped of their former capriciousness and wearing their hearts on their sleeves.

For anyone expecting 'Seventeen Seconds' to be a collection of great pop music however, the joke is definitely on them. After 'Boys Don't Cry's release (and commercial failure), Smith sacked the previous bass-player, and chose to regroup the ensemble as a four-piece with a keyboards player, one Matthieu Hartley, taking on many of the textural chores that Smith's guitar had previously covered.

Indeed 'Seconds' is far more oblique in its arrangement and construction than 'Three Imaginary Boys' could ever have been. The sleeve is littered with blurred, out-of-focus shots, while the record itself makes no concessions to alerting the listener to The Cure's current pitch.

A brief pensive keyboard exercise very much in the mould of Brian Eno's 'Through Hollow Lands' — entitled 'A Reflection' — opens the record, setting the mood. 'Play For Today' builds on its immediate predecessor: keyboard notes and sombre electric guitar touches act as a prelude for an odd, mysterious piece of music that aims to haunt through extensive use of a stock pulse-beat overladen with brush-strokes of guitar, bass and synth, whilst Smith's vocals hang limply in the mix. The intended mood seems to be one of limpid suspense: everything is just suspended and you either find yourself drawn into the landscape created or else you sit there waiting for a sudden jolt, a move towards acceleration.

This mode of musical arrangement and construction finds its fullest realisation in the single 'The Forest' — yet the scenario, once created, soon sounds limp, devoid of tension or any compelling sense of mystery. It's neither agreeably trancelike — in the mode of Can, an easily definable influence — nor is it effectively 'whole' in its conceit. One keeps waiting for a sudden lift-off, yet the song just lies there twitching occasionally. It's a symptom throughout 'Seventeen Seconds'.

Elsewhere Smith's more direct numbers pall feebly in comparison to his previous work. Chord progressions seem one-dimensional, clumsily conceived — at times reminiscent of certain Arthur Lee numbers on 'Forever Changes' but without the passion and vigour.

The blur that masks the cover design hangs over The Cure's new music like a clumsy fog. One keeps looking for a sudden twist to the tale, only to turn up yet another lackadaisical aural cul-de-sac.

On the whole, the album occupies a midway land where much is insinuated but nothing is truly delivered. The music and the listener seem caught in that very sense of 'distance' that Smith seems so obsessive about keeping up.

To many, 'S.S.' may seem a valid progression. I however find it depressingly regressive. Even so, I await their next move with great interest.

Nick Kent

On yer bike. Luigi. Willy pic: Claude Gassian.

Last dance in the Capitol city

MINK DEVILLE
Le Chat Bleu *(Capitol)*

"CLICK click click". Castanets and strings on a cool night breeze. Here he comes, scuffing down the alley, switchblade in pocket, rose in hand, The Drifters' Greatest Hits spinning in his heart. *"Na na nana nana, late at night"*. Willy DeVille prowls the empty city, counts the tears, looks for that fabled last dance.

The image is antique, faintly risible — and tender-hearted hood, all swoon and swagger, machismo and Old Spice — but if you can get past it, treat it as a joke, the music is superbly done. Antique, too, in its references, but a kind of formal perfection. Those schmaltzy strings, the soulful aching voice, that dirty hardhat R&B. Ah, magic moments!

DeVille stepped out of *West Side Story* and into the charts a few years back with 'Spanish Stroll'; then enhanced his reputation with the Jack Nitzsche-produced second album 'Return To Magenta', a finely-balanced package of delicate ballads and gritty rock and roll.

'Le Chat Bleu' is the same, and more. It was finished last year, just before DeVille was sacked from the lable, and heaven knows what prompted Capitol to release the album now. The soul 'revival', perhaps?

If so, they're a little off the mark. DeVille's brand of revivalism is pre-Stax, pre-Tamla, more '50s than '60s — Doc Pomus and Mort Shuman rather than Joe Tex and Geno Washington.

Pomus, in fact, co-writes three tracks on 'Le Chat Bleu'. One is a gentle Mexicali stroll with accordian, reminiscent of Ry Cooder's 'He'll Have To Go': the other two are Driftersesque romanticism, all sweeping strings, acoustic guiters and wailing sax as love takes on the world and DeVille croons with plaintive passion.

The romance hits gross-out proportions on DeVille's own 'Heaven Stood Still', an orgy of aural Mills And Boon, but it's the album's only unqualified *faux pas*. On the rock and roll side, 'Savoir Faire' and 'Lipstick Traces' are typical belting DeVille sleaze; while a studiously cajun 'Mazurka' and the swish nightclub doowop of 'Bad Boy' provide a token versatility.

The result is a sophisticated, stylistically introvert album, pleasant and regressive. Willy DeVille took a lot of care over 'Le Chat Bleu', even travelling to Paris so he could work with string-arranger Jean Claude Petit, and if this is discernible in the album's muted subtlety it also means it lacks a little of the freshness and bite of 'Return Toqoo Magenta'. You can try too hard.

But it's a fine line and people who like the earlier album will surely enjoy the new. What happens now to Willy DeVille, without a label and still working within such a restrictive mythology, is anybody's guess. You'll need to be more into his image than I am to really care.

Graham Lock

Sinister rituals and tongue-in-cheek indulgence

THE MONOCHROME SET
Strange Boutique *(Dindisc)*

IT'S LIKE hearing serenades coming up from the sewers. The Monochrome Set are a dark blend of oppressive mystique and appealing conceit, offering elegant entertainment with troublesome undercurrents. Their stock-in-trade is old fashioned romance, subtly disrupted and re-presented with the sinister ritual of a subterranean cult. They make an amusing diversion, at least.

The 'Strange Boutique' album is an exercise in bizarre mixtures, combining the bleak acid hangover of half-hearted Velvet Underground impersonators with the muted razzematazz: a long and rather stylish joke.

Opening track 'The Monochrome Set (I Presume)' quickly establishes the most striking characteristic, namely the modesty of the musical ambitions which underlie all the sueve manipulation of attitudes and images. Basically not much more than a jaunty toe-tapper, a tongue-in-cheek ditty, it fits the overall pattern of calculated insubstantiality — a half-satirical vehicle for the group's peculiarly introverted humour.

Elsewhere they favour nonsensical instrumentals — 'The Puerto Rican Fence Climber', 'The Etcetera Stroll' — with a marked preference on the part of guitarist Lester Square for mock-Latinish ripples and sub-Shadows twang.

Singer Bid is liable to switch from his dry monotone to a smooth moonlight croon at the drop of a top hat, most notably on 'Ici Les Enfants' (*"du paradis"* being mispronounced, interestingly, as 'du parody') while behind him the band are shuffling dreamily, lost in some obscure reverie of their own concoction.

For the most part, though, The Monochrome Set are brisk and springy and winningly simple in the unpretentious bounce of their music. Apart from some startling keyboard attacks on the title track by producer Bob Sargeant, their touch is light and deliberate (if eccentric) and will almost certainly make you feel happier.

Even if you can't quite figure out what it is you're smiling about.

Paul Du Noyer

Itching to go to the Paris fleamarket?

If you've got £16 you're only 3 steps away.

And that's only scratching the surface. You could also visit The Louvre, spend an afternoon in Montmartre, and then cavort down The Champs Elysee and have dinner on The Left Bank.

You can buy a single to the centre of Paris for £16. Return is only £30. If you travel during the day, it's £22 single and £40 return.

There is also a special Excursion Fare, a reduced fare for senior citizens and a Seaspeed Youth Fare – it's the easy way to go!

You can travel from Charing Cross, Victoria or Waterloo and cross the channel by Sealink ship or Seaspeed Hovercraft. French rail connects at the ports to speed you on your way to Paris.

Pick up a brochure from Principal British Rail Stations, Travel Centres or appointed Travel Agents.

SNCF **Capital City Service**

by train-ship/hovercraft-train

CRISTINA
Cristina *(ZE)*

FIRST of all you think: is *this* all there is? For after Cristina's wittily wicked re-reading of Leiber and Stoller's 'Is That All There Is?' — withdrawn from sale since its authors got to hear what she'd done with it — this debut LP gives an immediate impression of distinct anticlimax. And yet . . .

Recorded before the single, around the height of the New York boogie boom, the album is essentially inauthentic, inexpert, ritzy disco; tongue-in-chic, glam Manhattan camp, in-joke, inept. But still the tracks radiate some insidious attraction, inane appeal, thoroughly corrupt, subliminally corrupting. I love it. It's the kind of thing you dismiss as drivel, and then discover that all the time it's been tightening its sinister grip.

An obscure starlet, formerly theatre critic of *Village Voice*, Cristina Monet appears to be a singer of no conspicuous ability, though undeniably photogenic in a glossy magazine way. Obviously more theatrical in talent, her best performances are narratives, particularly those requiring minimal expertise in terms of straight musicality. Written and produced by August Darnell, the songs are whimsical and slight, very silly and ridiculously infectious. They'd make great cabaret.

The opening 'Jungle Love' is full-blown fantasy, old-time Hollywood gone disco. Cristina, playing a soft porn Betty Boop character (sacrificial victim for a promiscuous gorilla, if you must know) squeals and breathes as the tom toms beat and the cast of thousands chant. 'Don't Be Greedy' has her drawling warnings to her man like *"I won't share you with another mate/I'm not that liberal and you're not that great."* And so it goes.

Decadent, deft, hedonistic and shallow. My kind of album.

Paul Du Noyer

Squeezing out GP

GRAHAM PARKER AND THE RUMOUR
The Best Of *(Vertigo)*

CHEAPENING, cheap looking 'Best Ofs' like this seem a waste of everyone's time. There is an undeniable thinness about this compilation — week cover, typical gusho sleeve notes, unsurprising selections — that doesn't do Parker any credit or the fabled newcomer looking for an introduction to Parker's work any favours.

This scrappy 'Best Of' is presumably and unhappily a contract drop-out job, and interferes with Parker's natural development. It's also yet more unnecessary product in the shops. If you really need an introduction to Graham Parker, then I'd advise you to shoot straight to the heart of the matter and search out a secondhand copy of last year's 'Squeezing Out Sparks'.

There Parker came closer than ever to achieving that exciting balance between best selling middle-browdom and notable self-dignity.

There are only two songs dropped on here from 'Sparks' — 'Local Girls' and the exquisite 'You Can't Be Too Strong' — so any claims for this as a realistic 'Best Of' are puny. The selection of songs (by one Leon Cappadelli) is obvious and tends to concentrate on the conservativism (and conservationism) of Parker and the Rumour and their tough-boy, cliche-tight pub rock boogie. Songs like 'Kansas City' (from the 'official bootleg' 'Live At Marble Arch', and appearing on an album for the first time 'officially' — not a nice trick), 'Soul Shoes', 'Back To Schooldays', 'New York Shuffle' and 'Hotel Chambermaid' are briefly hectic and hearty on record, but not the kind of songs that bear loving and repeating.

This for me has always been the Parker Dichotomy. He can be both plain and magnificent. Too often his songs can be close to cliched, lyrically full of mundane contemplation and celebration, while the Rumour seem content to renew basic rock tricks with ardour if not exhilaration.

And yet at other times he can effortlessly and majestically transcend these old-fashioned limitations, and it was this ability that elevated 'Sparks'. It's there on songs like 'You Can't Be Too Strong' and, from the first 'Howlin' Wind' LP, 'Howlin' Wind', Between You And Me' and 'Don't Ask Me Questions'. (Seven tracks in all are culled from that first album, making this almost a re-release job).

Other songs included that I've not mentioned: 'Heat Treatment', 'Hold Back The Night', 'Stick To Me' and 'White Honey'. As an arbitrary collection of Parker's songs it inevitably has some attractions. Otherwise, at full price, it's waste of everyone's time and money.

Paul Morley

Parker gets the heat treatment. Pic: Pennie Smith.

BONEY M
Twenty Golden Hits
(Atlantic)

BONEY M are the contemporary Knees Up Mother Brown. Their huge-selling songs are indelibly linked with big finales of *Seaside Special*, always top-of-the-bill, and, despite chronic over-exposure — what's all this about Blondie/Numan opening up the home video market? — they still get hailed as "our very special guests" by Marti Caine and Co.

So it's no surprise that they're the ace-in-the-hole of every over-30s wedding and bar mitzvah DJ. 'Rivers Of Babylon', 'Mary's Boy Child' — 'with it' pop that's been okayed by Beeb and Bruce Forsyth. Don't it make you feel young again?

For the kids though, well, standing in a pub listening to something that you sat through on TV while eating your tea is a little too close to going out with a chaperone, so Money B get left in the living room. They blew it, camped it up once too often and toppled over into true blandness.

Still, early outings like 'Sunny', 'Ma Baker' (hi mom), 'Daddy Cool' and the late, great 'Rasputin' contain enough genuine involvement from both musicians and singers to still turn up in discos without having to apologise.

As for the other 16 tracks here, skip it. Boney M have been declining ever since they learnt the true meaning of Christmas and sold it to your parents. And anyway, depending on the size of your family and their marital intentions, you're gonna have to live with most of these monsters for years to come yet.

Danny Baker

TOOTS AND THE MAYTALS
Just Like That *(Island)*

IN 1973, The Maytals looked set to follow The Wailers as reggae's pioneer superstars. Already acknowledged as a classic JA vocal group, a deal with Island and the critically-acclaimed 'Funky Kingston' album brought them to the brink of popular success.

It never happened. Despite a minor hit with 'Reggae Got Soul' and electrifying live shows, their subsequent series of patchy records — possibly the result of trying too hard to please European ears — saw the group drift back towards sub-culture obscurity, though Toots Hibbert's gritty vocals always made them worth a listen.

Happily, 'Just Like That' promises a return to form. True, a few tracks sound stiff and perfunctory and the album is padded out with two so-so instrumentals, a curiously pointless ploy by a group known for their vocal skills. But 'Chatty Chatty', 'Gee Wiz' and 'Dilly Dally' bound along with much of the vigour and sparkle of vintage Maytals, fuelled as ever by Hibbert's explosive scatting.

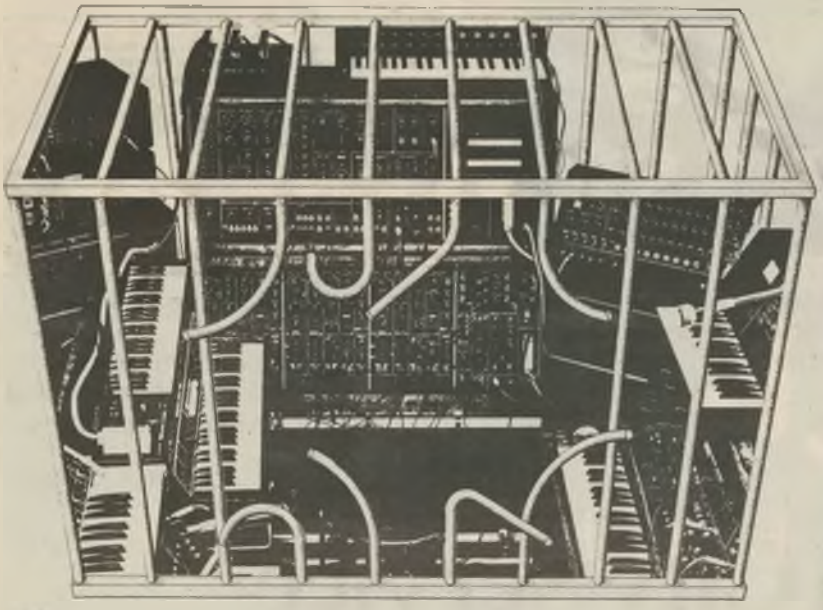
'Israel Children' brings their gospel influence to the fore, all lilting, aching harmonies; and the title track is beautifully gloomy soul, again fired by Toots' spine-shivery singing.

Flawed as it is, 'Just Like That' presents a revitalised Maytals and gives hope that better must come.

Graham Lock

OUT NOW!

MONSTER



The new album from Herbie Hancock

Two sides of superb new material. Still as funky as ever but now with a dash of rock. Featuring the talents of Carlos Santana, Wah Wah Watson and Ray Parker on guitars, Alphonse Mouzon on drums and synthesizer, Freddie Washington, bass—plus of course Herbie Hancock, who plays no less than seventeen different instruments.

And a hot new 3 track 12" single £1.59 r.r.p. 'GO FOR IT' (from Monster) B/W 'Making Love' and 'Tell Everybody' (Disco remix)

Herbie Hancock Single: 'Go For It' CBS 12-8362
Album: 'Monster' CBS 84237 Also available on cassette.

JOE PERRY

Survivor of the great guitar wars

THE JOE PERRY PROJECT
Let The Music Do The Talking *(Columbia Import)*

JOE PERRY was once Aerosmith's resident Keith Richards clone. Not only did he resemble Richards' whole shambling visual — a skinny, unhealthy physique tied together by swathes of scarves, leather and moody sneers — he also played out the role of band pacemaker, punching out riffs with an aplomb that easily outmatched Steven Tyler's tawdry Jagger poses. While Tyler sulked and pouted, Perry, weaned on the classic UK rock guitarist flesh of Jeff Beck and Richards, delivered an impressive arsenal of fretboard wind-ups.

Last year, after delivering a fearsome farewell via the excellent 'Night In The Ruts' album, Perry quit Aerosmith in a hailstorm of verbal slag-offs with Tyler, to concentrate on his own band, The Joe Perry Project — until then, a sideline venture to keep Perry on his toes during Aerosmith's periods of inactivity.

In a heated dialogue printed in *Trouser Press* magazine, Steven Tyler exclaimed that the band didn't need Perry's presence anymore in order to achieve the full Aerosmith sound and that this contention would be transformed into unquestionable fact when the first post-Perry Aerosmith record saw the light of the day. But with that 'Ruts' follow-up still a long way away, 'Let The Music Do The Talking' helps place Perry's strength in an agreeable perspective as well as granting a strong indication of just what Perry donated to his former band in their glory days.

The Project is a four-piece unit — sturdy rhythm section, a singer — one Ralph Mormon — and Perry on massed guitars, joint lead vocals, production (along with Jack Douglas, Aerosmith's constant companion at the console before 'Ruts') and all composing credits.

With his fellow Bostonians doing all that's expected of them (very strong bass and drums set-up, whilst vocalist Mormon's guttural delivery is reminiscent of an aspiring Mitch Ryder), the weight of the enterprise falls solidly on Perry's shoulders. And the fact that he pumps out an excellently crafted piece of hard rock mated to a classic Sly Stone funk dynamic affords him minor-league personal triumph.

The nine tracks on 'Talking' pretty much follow a set pattern: bass and drums interlock to hold down the pulse while the vocalist howls indecipherable lyrics over Perry's maniacal arsenal trade-offs. At a guess, at least eight guitar overdubs is pretty much par for the course. The maestro cements riff upon riff over a foundation of powerchords whilst lead-lines skid up, down and all around in a fashion obviously derived from Hendrix's sonic assaults like 'Ezy Rider' and most of 'Cry of Love'. (The Hendrix influence is so strong in fact that the one instrumental — 'Break Song' — is a rehash of 'Rainbow Bridge's' 'Pali Gap' and 'Star Spangled Banner' spliced together).

The success/failure ratio of Perry's 'Project' is obviously tied directly to the strengths and weaknesses of the songs around which all these guitar blitzkriegs are fashioned. It's pretty much a 50/50 deal here.

Perry plays the 17th overdub on his new album 'Let The Guitar Do The Talking'. Pic: Gary Merrin

The title track for example boasts all the fireworks but beyond a driving pulse possesses a pretty forgettable core of a riff. On the other hand 'Conflict Of Interest', its immediate antecedent, trades on a strong bottom-line structure juxtaposing two complementary riffs that form a strong base for Perry's kitchen-sink fire-power.

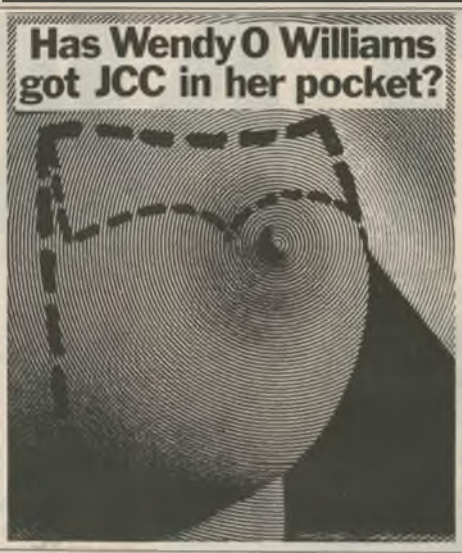
With a good dynamic and well-honed skeleton of a song, all the bombastic guitar heroics make sense. Without this vital muscle, Perry's fretboard fetishism sounds like ridiculous megiomania. Thus 'Shooting Star' and 'Conflict' hit the bullseye where other items limp or fall.

Perry's moves into mating funk and hard-rock come up aces on 'Rockin Train', which boasts a sturdy update of the old James Brown 'Night Train' mule-kick of a riff, amped up a good 1000% for further brain-plate incisions, whilst 'The Mist Is Falling' captures a murky aural desolation with the guitarist twisting anguished groans from his instrument.

'L.T.M.D.T.T.' then is a half-success/half failure, with Perry placing himself right on the chopping block by dint of the omnipotence he wielded throughout the record. It's by no means an essential album, but it certainly trashes all other current heavy-metal young bloods.

The Keith Richards pose still remains — see inner sleeve for ample proof of that — but I'd prefer to listen to this album than either Richards' dire 'Run Rudolph Run' or any of Beck's fusion music garbage.

Nick Kent



LEARN TO PLAY Guitar at home

PRIVATE GUITAR LESSONS

3 step-by-Step Books-with records

Learn to play guitar . . . in your own home. Famous USA guitarist makes it easy in PRIVATE GUITAR LESSONS. 3 step-by-step books. Plus record with each book. Each book and record complete in itself. You look . . . listen . . . and learn dozens of songs: pop . . . folk . . . blues . . . any style you like. Every song is played and sung "live" for you on record. You play and sing from the very first lesson. Sing for your own and friends enjoyment. Send today for PRIVATE GUITAR LESSONS. Like having a teacher in your own home. Each book and record only £2.50 plus 50p post/handling. Or all three books £7.50 post free. Mail Order Music, Camden House, 71 High Street, Newmarket, Suffolk.

TO: Mail Order Music, Camden House, 71 High Street, Newmarket, Suffolk

Please send: PRIVATE GUITAR LESSONS
Tick box Book I: £2.50 plus 50p post/handling Book II: £2.50 plus 50p post/handling Book III: £2.50 plus 50p post/handling
Books I-III: £7.50 post free
I enclose a total of £ by cheque postal order (tick box)
Name (block letters please)
Address
NME480

NEW ALBUM

MINK DEVILLE

LE CHAT BLEU

EST 2590

Also available 3 track EP in special bag.
This must be the night · Mixed up shook up girl · Lipstick traces

Capitol

Perrett: last survivor of the make-up and fake leopardskin wars. Pic: Richard Brooks

PETER PERRETT

The aesthetic as anaesthetic

THE ONLY ONES
Baby's Got A Gun *(CBS)*

PLAYING games. Learning the rules; tries; substitutes; retiring hurt, or maybe not; admitting defeat, or maybe not; winning or losing; or maybe not; tactics.

Using words. Persuading, lying, seducing, shutting up. And repetition. And the difference between repetition and insistence. The difference between being good at lying (a language game) and not. Some people aren't, and shouldn't lie about it.

The Only Ones, for instance, are far from being the only ones. I wouldn't mind, but they don't carry the lie at all convincingly. That is, carrying on a lie is fine if you admit it. Because a lie isn't a lie isn't: it is embedded, embraced, expressed, enjoyed in its situation, in rituals, precedents and institutions. If the techniques of a game didn't exist, we would have to invent them. You can't play chess without squares.

Insofar as someone intends to tell us something — in a song, story, saga — it is made possible by the fact that they can manipulate the language necessary to do so.

Listen: when a language was new — as it was with Lou Reed and the language of romantic hard drug use — you could use the name or phrase or image of a thing and the thing was really there. Infatuation, addiction, ecstasy, anxiety and many other extreme states of mind: *really there.*

But after many years had gone by and thousands of words had been used, you might call on the words and find that the things *weren't* there. That the relationship had worn out completely — that it was now necessary to put something at odds, something unexpected, into your structure in order to articulate your inarticulacies.

Today it's not enough to be bizarre or vague or ambiguous or lost. It's maybe good enough to be lost for words or to shut up or to be quiet. But not those others: they're lies. What it is with The Only Ones — more specifically Peter Perrett because he's the one with all the words — is that they have nothing new to give us in the way of reproducing their radical passivity.

They are *awful*. They are *awful liars*. They aren't even convincingly awful liars — which makes them *very* dull. Convincingly bad liars *can* be interesting: David Bowie, for instance.

If Peter Perrett is so set — and I think he is — on selling us strings of slurred syllables syntactically strung around a special interest in hard(er) drugs use, its origins and soporific effects, well then, why not an interestingly indifferent album of him snoring, perhaps?

'Baby's Got A Gun' is an album of such unrelenting predictability, of such stuck, humourless, stylistic poverty and abject expressive redundancy, that only a cretin entirely embalmed in an obscure post-acid-binge self-searching game could find anything at all worthwhile within the 12 tired, cliched tracks.

The words wriggle around lamely: *"crying wolf"*, *"grief"*, *"misery"*, *"mystery"*, *"gutter"*, *"castle built on sand"*, and so on. At different points, Perrett variously admits to being a fool and asking *"Why don't you kill yourself?/You ain't no use to anyone else"*, both of which propositions I can only heartily endorse.

'Baby's Got A Gun' is masturbatory — not necessarily a pejorative term — in the sense that it tries to assemble and realise a symbolic re-presentation of a feeling, of feelings — of an aesthetic and its aesthetics — and succeeds in communicating only a feeling of *having to resort to*, of repetition without joy, without insistence, without awareness.

On 'Baby's Got A Gun' Perrett/ The Only Ones play only what (they think) is expected of them.

Ian Penman

INGA RUMPF
I Know Who I Am (RCA)

INGA RUMPF appears to be a German lady who looks like a Hot Gossip dancer and sings like a cross between Pat Benatar and Herman Brood.

It's odd really how antiquated some of these continentals sound. Ms Rumpf's songs are produced and arranged by one Richard T Bear, a man who appears to have been listening to too many old Delaney and Bonnie records circa 1967. Ms Rumpf yodels and screams in anguish, a girlie choir do likewise, and Mr Bear jangles a Leon Russell type piano in an inappropriate manner.

That said, though, there are a couple of songs that are worth a listen. 'Grade B Move (Don't Stop Johnny)' is a neat portrayal of dumb sexuality, while on a more sophisticated level, Ms Rumpf also gives a gritty reading of 'Roxanne'.

Given the current vogue for lady singers — and given the departure of Mr Richard T Bear — Inga could be big in America.

Barry Lynn-Hill

GANG OF FOUR

OUTSIDE THE TRAINS DON'T RUN ON TIME

SINGLE CAT.NO. Z1

HE'D SEND IN THE ARMY

Holly and the ITALIANS

Is the Band

MILES AWAY

Is the Single

April
23 Nags Head High Wycombe
24 Marquee London
25 Half Moon Hearne Hill
26 Bulmershe Tech. Reading
27 Manchester Poly.
28 Bungalow Bar Paisley
29 Limit Club Sheffield
30 Dolly Gray's Wakefield

May
1 Fan Club Leeds
2 York University
3 Keele University
5 Boat Club Nottingham
6 Community Hall Grimsby

Is the Tour

MILES AWAY

20,000 limited edition single in unique sticker sleeve

Is the Gimmick

We stick em on — you rip em off

Four wop rock slogans to peel off and stick on your best shirt

Virgin

John Cooper Clarke's two piece

Snap, Crackle & Bop

(the new album)

includes a pocketful of prose

(a 48-page book of illustrated lyrics)

FREE

John Cooper Clarke snap, crackle & bop EPC 84083 Epic Also available on cassette at £3.99—without the book

CHRIS REA
Tennis *(Magnet)*
GERRY RAFFERTY
Snakes And Ladders *(UA)*

Chris Rea

An ace set

TWO singer-songwriters, both of whom have made it in the States and are now seemingly interested in the sporting life. Both, too, pieced their albums together mainly in downtown Chipping Norton, each of them utilising the saxpertise of Raphael Ravenscroft in an effort to add a little reed-appeal to their respective efforts.

These coincidences apart, Rea and Rafferty really have little in common, though they share the ability to fashion commercial records of the acceptable kind.

It's Rea, now at second album stage, who impresses most on this occasion. The possessor of a voice that has all the texture of two-day tumbled granite chips, he rocks righteously and makes balladeering sound like steel-workers' fare.

As a provider of his own material, the guitar-playing Rea is perhaps less consistent. But 'Tennis', the album's opener, is marvellous stuff, a terse comment on the inevitability of such events as strawbs-and-cream Wimbledon grabbing the news headlines come war, famine or the re-emergence of Godzilla. Grafted onto an uphill train of a rhythm and a swirl of ringing chords, it proves a compelling item and one that's hard to follow.

Rea attempts the trick with a pair of convincing Stax-styled songs — brass section and all — plus the hard-country of 'Since I Don't See You Anymore', the Hammond-assisted MOR of 'Only With You' and a couple of instrumentals, one featuring Rea in Cooder mood, the other more Dire Straits style.

Chris Rea remains a strong contender, and one that's likely to serve plenty of aces in the near future.

Gerry Rafferty is a more known quantity. A fine songwriter right from the time he Humblebummed his way round the folk circuit, it was always predicted that he would one day fill Paul McCartney's soft-suede shoes. 'Can I Have My Money Back' should have proved that Rafferty had already done so in '71, had the protagonists involved on the album received a few more dividend stamps to pay for extra studio time. But given a second chance some seven years later, the same team made it with 'City To City' and the all conquering 'Baker Street' single — since which time, the Glaswegian's tended to stick close to his original formula, his basically simple and warmly sung songs being swathed in rich, immaculately produced, but somewhat stylised overlays.

Again, on 'Snakes And Ladders' he's not stuck his neck out too far. The names involved remain much the same — producer Hugh Murphy, sleeve artist John Patrick Byrne, etc, etc. And, more importantly, some of the music is in the where-have-I-heard-that-before? category — the answer being, on Rafferty's previous albums.

But there are no real duds: Rafferty's too good a craftsman. 'Bring It All Home', a blues-stroll that's his latest single, is quite gorgeous when not caught striving too hard, while the ricky-tick ragtimer 'Syncopatin' Sandy' is nothing if not infectious. There are other plusses, but sometimes 'Snakes' comes just a little too close to deja vu.

Fred Dellar

IMPORTS
by Fred Dellar

HELL! It seems that I've been going wrong for years. There was I, following the careers of Cyril Jordan, George Alexander and Co., when it seems the original spirit of The Flamin' Groovies has been alive and well and really living in **Roy Loney**, now leader of **The Phantom Movers**.

Unfair? I guess so. For Jordan and Co., bless their little Cuban heeled boots, have provided plenty of good music in recent years, even if their last set of recorded reproductions did show the brushmarks a little too clearly. Meanwhile Loney, who was vocalist with the Groovies up to and including the 'Teenage Head' sessions, has foraged slowly forward, paying due tribute to times past but keeping in mind the fact that today's currency is the only true legal tender. The Phantom Movers — a five-piece whose line-up also includes two other former Groovies in guitarist James Ferrell and drummer Danny Mihm — first grabbed their columns-worth of attention in *NME* a few months back, when **'After Dark' *(Solid Smoke)*,** their debut album, had Max Bell waxing that it represented "brilliance in spades". Now, with the release of **'Phantom Tracks' *(Solid Smoke)*,** an eight-track album that spins at 45 rpm, the band once more has produced the sort of form that's guaranteed to send critics searching through their stock of superlatives.

Whether punters will react the same way is anybody's guess — for Roy Loney is impossible to place in any neatly tied-up bag. One moment he's paying homage to rock nouveau, mingling AC/DC yelping with mean street snarls. Next, he's a '50s kid who's just discovered old-fashioned, eight-to-a-bar boogie and is mirror-wiggling to 'Down The Road Apiece'. Later, 'Poor Tuxedo' finds Loney in cod cabaret guise, while 'Hundred Miles An Hour', one of the album's quartet of live tracks, is pure spirit of '76 fare, fast and furious. Everywhere it's the chameleon switch — though the band generally settles for an established groove: just plain ol' rock'n'roll, as in Creedence, Stones and, of course, Flamin' Groovies. And the formula works. Boy, how it works! Pure brilliance in spades, in fact. Now where have I heard that expression before?

The barnstorming success of Michael Jackson must have set Berry Gordy thinking that his daughter had married the wrong Jackson brother. So doubtless he's hoping that the release of **'Let's Get Serious' *(Motown)*, Jermaine Jackson's** latest soul biscuit, might do something to allay his fears.

The album in fact comes with a built-in sales safeguard. For while Jermaine has been allowed free rein on four of the album's seven tracks, putting in time not only as writer and vocalist but also as producer, keyboardist, bassist and percussionist, the remaining trio of cuts find him in the extremely safe hands of Stevie Wonder. Oddly enough though it's 'Burnin' Hot', a Jackson disc shot, that registers highest. Though basically nothing new — a succession of riffs and Smokey-flavoured vocals float over a rhythm section that's all beef and ebullience — the chemistry works, more successfully in fact than on the title track, a Wonder-Lee Garrett offering which seeks to explore similar terpsichorean areas.

Grace and Scott Zito work out on a new song.

The plastic heart of a living doll

GRACE SLICK
Dreams *(RCA)*

A CURIOUS lady, our Gracie. Old hoofers will remember her as the ice maiden and recall that Slick versus Joplin used to be a sort of ice and fire local derby for San Franciscans — Slick the embodiment of shrewdness and chic; Joplin with her buckets of hot fat allure.

A decade and a half later we might care to call that contest quits. Both, after all, have arrived at their allotted slots; Joplin the corpse, Slick the living enigma.

Had Joplin survived a while longer she might have discovered that it wasn't actually 'viable' to spend herself in order to oblige an assumption about who and what she was. The romance of her commercial life and death might have been fascinating but it was never anything more than a crude concept. And someone else's at that (Sidney Vicious'?).

Our Gracie was never any less, shall we say, 'vibrant' but unlike Joplin she came all tooled up.

As a former fashion model she had 'poise' — the ability to pose emptily and yet seem engrossed — while her middle classness suggested caution, modesty in all things and the ability to see 'oneself' as not so much the victim of predestination (of the alien will) but as skipper of the ship.

Of course, there was always the group complication. The gnashing of gigantic egos (Balin) and the greenhouse love trysts (Kantner) — and you have to suppose that much of the public headbanging and boozing was inspired by this predicament. In fact, the thought that Slick did battle for so long in a 'group situation' all at once seems a little ludicrous. Strutting the catwalk alone you can see, but passing the joint? Five to a dorm?

The cover of 'Dreams' offers a neat summary of her thinking on this subject. It depicts Slick in nightwear holding a steel hoop through which another, horizontal Slick is passing. The official explanation being that only Slick can make Slick pass through hopes.

The message is repeated lyrically inside: on her own songs (five of the nine) and on those penned by new musical cronies such as Scott Zito. And it's here we witness an example of the fabulous conjuring that marks the entire project.

Having gone weird on her Starship chums, having gotten the boot, you might have expected 'Dreams' to be precisely what it is purported to be: an endeavour scorched with drama, trauma and irrepressible will made manifest. But no. 'Dreams' is merely a simulation of the above. A study of the artiste engrossed with the shadow of her intent.

For drama we get melodrama. References to devils and angels, to daggers, storms and candles that burn in the night. What makes these lumbering metaphors even more offensive is that the worst of them were dredged up by guitarist Zito (to whom she offers "very special thanks"). You can forgive her her own crassness. But Scott Zito's?

The scores are largely appropriate to the lyrics. A sickly broth, frequently in the mode of European peasantry (the assumption being that by deploying these worm-ridden conventions the listener might overlook the fact that the Slick essence remains permanently cloaked). And so for 'El Diablo' we get gut string guitar and castanets and for 'Seasons' the full Russian Balalaika treatment minus only the massed "HOY!" at the finale.

The one near-bullseye is 'Let It Go'. A song about the confusion of conflicting advice. It's Slick's way of saying that it's not necessary to play the game if the game hurts and doesn't suit.

A large part of it is simple, even poignant. An acoustic accompaniment and The Voice tripled in space by means of the very remotest in NY technology. Then suddenly the troops arrive with their synthesisers and their guitars weeping buckets of spit and you're reminded once and for all that she never really intended unzipping the lifebelt. Because that, after all, is the most dangerous of acts. Only the discreet survive.

Andrew Tyler

URIAH HEEP
Conquest *(Bronze)*

AFTER 10 years in the biz, Uriah Heep continue to display their uncanny knack for misjudging the moment. There may be a heavy metal revival, but no one seems to have told Heep about it. Far from beefing up their riffs and screaming a little louder, they've produced an album of cute harmony tunes. True, there's some ponderous work by the rhythm section to remind you of the band's leaden origins, but otherwise the music is entirely bland.

No doubt they're still after a Foreigner-style breakthrough, or hoping to be the next Boston, but it doesn't look too hopeful.

Meanwhile, the tunes have amusing titles like 'Imagination', 'It Ain't Easy' and 'Fools'. There's also a new singer, a new drummer, and a new producer, but you'd hardly know.

Bob Edmands

FERRY SPECIAL OFFER

UNDER 18?
DOVER TO FRANCE FOR JUST £7.40

Youngsters 5 to 17 years of age inclusive, can take advantage of this special youth fare on the Seaspeed hovercraft from Dover to either Calais or Boulogne.

On most Channel ferries, the age limit for young people is as low as 14.

CAPITAL CITY OFFER

Seaspeed caters for mature students too. If you are 25 or under, here are two special deals that can take you direct from London to two of Europe's most historic capital cities.

LONDON – PARIS. £18
(train/hovercraft/train).

LONDON – BRUSSELS. £14
(train/hovercraft/coach)

The frequent Seaspeed hovercraft service is not just another way of crossing the Channel – it's the fastest and the most exciting way.

Book at your Travel Agent or any principal Rail Station or Travel Centre. Or 'phone Seaspeed on 01-606 3681, Dover (0304) 208288, Birmingham (021) 236 0701 or Manchester (061) 228 2041.

Seaspeed HOVERCRAFT
Hover over from Dover.

INFORMATION CITY By Fred Dellar

Arthur Lee of Love

PLEASE list all the tracks on Love's first album and tell me if this gem by the legendary West Coast group is still available.

JAMES MAY, Leeds.

● Sorry, but 'Love', which was first released in the U.S. in March '66, hasn't been available here for some time, 'Four Sail' (K42030) and 'Forever Changes' (K42015) being the only Love items left in the WEA catalogue last time I squinted in that direction. I haven't even got a copy of that first album in my own collection (all right, shame on me!) but Lillian Roxon's *Rock Encyclopedia* notes that it had a "Beatles-Byrds" sound and contained 'My Little Red Book', 'Can't Explain', 'A Message To Pretty', 'My Flash To You', 'Softly To Me', 'No Matter What You Do', 'Emotions', 'You'll Be Following', 'Fazing', 'Hey Joe', 'Signed D.C.', 'And More', 'Coloured Balls Falling' and 'Mushroom Clouds'.

I RECENTLY bought a copy of the Psychedelic Furs debut album on CBS. The inner sleeve proved to be plain but I have since heard that the album is now available with printed inserts. Would it be possible for me to obtain one, and if so, where?

SEAN ROTHMAN, Moseley.

● CBS say that inner sleeves on the Furs album have remained plain and that no printed versions have been marketed. The only gimmick employed was that the first 15,000 copies of the album came in pink sleeves, the second 15,000 were arrayed in green, while the current batch are available in sickly banana yellow, a colour apparently not greatly admired by the Furs themselves!

I HEARD a single on the radio by a band called (I think) Plain Characters. Who are they and have they made many records?

STEVE GARE, London W.1.

● I haven't a clue who they are, though I expect they'll soon write and inform me, thus gaining their Warhols-worth of fame. In the meantime, I do know that they've currently got two singles on offer, these being 'I Am A' / 'Very Peculiar Julia' (Rouge RMS PC1), which came out in March '79, and 'Man In The Railings' / 'G' (Solution PS001), an item that set out to beguile our lug-holes in January this year.

I AM interested in home recording and becoming a Mike Oldfield in the privacy of my own abode. The drawback is, of course, in making the drum parts. Recently I saw an ad for a record of drum patterns designed to fulfil this very purpose — but I have since lost the ad and I was hoping that you could help out. The record was called 'Drum Drops' and I think it may have been a two volume job. Can you trace this disc, or discs, and supply me with an address to contact, plus a price etc.?

MARTIN SMITH, Cramlington.

● The 'Drum Drops' recordings, which are obtainable either on disc or cassette, are available from Music Sales Ltd., Distribution Centre, Blenheim Industrial Estate, Newmarket Road, Bury St. Edmunds, Suffolk. At the present moment, there are three volumes in the series, all available separately for £4.95 (either cassette or disc), though the complete set can be obtained for £12.95. The recordings, which feature various rhythmic patterns for use by soloists who can't afford Stix Hooper or Jim Gordon, were pieced together by Hollywood percussionist Dave Grigger, who seemingly had great fun lying down drum tracks, then overdubbing cowbells, congas, tambourines, casabas, timbales and such-like. Vols one and two feature fairly basic rhythms, ranging from disco and rock through to bluegrass and jazz, while volume three is for the egg-head brigade and contains more intricate patterns to strum by. However, if you do ever become an Oldfield could you drop me a line? I've always wanted to become a Richard Branson in the privacy of my own abode and I've got to start somewhere!

CAN YOU assist me by listing the records used on the soundtrack of Martin Scorcese's *Mean Street*? Also, is there a soundtrack available?

W. A. DOUSE, Woodford Green.

● Checking through the credits, I came up with the following listing — 'Jumping Jack Flash' (Rolling Stones), 'I Love You So' (The Chantels), 'Addio Sogni Di Gloria', 'Conta per Me' and 'Manasterio Di Santa Chiara' (all Guiseppe De Stefano), 'Scapricciatiello' (Renato Carosone), 'Please Mr Postman' (Marvelettes), 'Hide Away' and 'I Looked Away' (both Eric Clapton), 'Desiree' (The Chants), 'Rubber Biscuit' (The Chips), 'Pledgin' My Love' (Johnny Ace), 'Ritino Sabroso' (Ray Baretto), 'You' (Aquatones), 'Ship Of Love' (Nutmegs), 'Florence' (Paragons), 'Mala Femmina' (Jimmy Roselli), 'Those Oldies But Goodies' (Little Caesar And The Romans), 'I Met Him On A Monday' (The Shirelles), 'Be My Baby' and 'Mickey's Monkey' (both by The Miracles). No soundtrack album was released.

IT really was great to find my own writings and your kind reply in the *NME* issue of March 5. Thank you very much for your efforts to call upon your readers and record companies to donate any unwanted records our way. Thanks also for not mentioning my address. Such a thing could lead to big trouble, I am sure.

JOSEF (The Prole), Czechoslovakia.

● The response to Josef's plea proved overwhelming and I'm still trying to dig my way out of the pile of albums and singles that descended upon my head! These are now all being despatched to Josef along with your letters and all that remains for me to do is to thank Mike Ramage (Fife), Phil Simic (Kidsgrove), Michael Orson (Ruardean), Davie Brooker (London) and all the other marvellous folk who kindly donated discs to a good cause. But no more now please — I've developed back strain through lugging heavy parcels down to the post office!

IMPORTS *FROM* LUST/UNLUST

LOVE *OF LIFE* ORCHESTRA
12"45 *EXTENDED* NICETIES

TEENAGE JESUS & *THE JERKS*
12"45 PINK *VINYL* E.P.

MARTIN *REV*
SOLO ALBUM

ASK FOR IT IN SHOPS
Wholesale from Spartan 01-903 4753/4
Fetish records

LIVE EXCHANGE

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

Thurs 24th April (Adm £1.50)
HOLLY & THE ITALIANS
PLUS GUESTS + IAN FLEMING

Fri 25th April (Adm £1.25)
SLEDGEHAMMER
PLUS SUPPORT + IAN FLEMING

Sat 26th April (Adm £2.00)
Benefit for Casino Steel
THE BOYS SPITTING IMAGES
+ IAN FLEMING

Sun 27th April (Adm £1.25
9 BELOW ZERO
PLUS SUPPORT + MANDY H

Mon 28th April (Adm £1.00)
GODS TOYS
PLUS SUPPORT + JERRY FLOYD

Tues 29th April (Adm £1.00)
MARK ANDREWS & THE GENTS
PLUS SUPPORT + JERRY FLOYD

Wed 30th April (Adm £1.25)
TYGERS OF PAN TANG
PLUS GUESTS + JERRY FLOYD

Thurs 1st May (Adm £1.50)
THE BISHOPS
PLUS GUESTS + IAN FLEMING

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

READING FESTIVAL

AUGUST BANK HOLIDAY WEEKEND

The NASHVILLE

FLOWERS PRESENTS INSIDE ALLS
OUTER 20th CENTURY
CROMWELL RD. (NORTH END RD. W14)
NEAR WELLINGTON TUBE (01-385 0151)

Thursday 24th April £1.00
LITTLE ROOSTERS
+ Cannibals

Friday 25th April £1.50
THE PIRANHAS + Support

Saturday 26th April £1.50
TYGERS OF PAN TANG
+ Support

Sunday 27th April Free
THE HITMEN
+ The Small Brothers

Monday 28th April £1.00
THE SPECTRES
(featuring Glen Matlock and Denny Kustow) + The Angels

Tuesday 29th April £1.25
NO DICE + Nothing Fancy

LYCEUM BALLROOM Strand W.C.2.

Derek Block presents

WILD HORSES

+ **NO DICE**
+ McKITTY

SUNDAY 11th MAY 7.30pm

Tickets £2.50 in advance, £3.00 on door

DINGWALLS

RHYTHM 'N' BOOZE

THURSDAY 24 REGGAE NIGHT
CREATION REBEL
WITH BIM SHERMAN
SUNDAY 27 R&B NIGHT (7-11.30pm)
TERMINAL SNACK BLUES BAND
TUESDAY 29
LIGHTNING RAIDERS
WEDNESDAY 30
ROCKET 88
THURSDAY 1 MAY
GEORGE MELLY
WITH JOHN CHILTERN'S FEETWARMERS
CAMDEN LOCK, CHALK FARM ROAD, LONDON NW1 01-267 4967

straight music presents

AXON

TYGERS OF PAN TANG
SLEDGEHAMMER

LYCEUM
STRAND W.C.2
SUNDAY 4th MAY at 7-30

TICKETS £3.50 (INC VAT) ADVANCE (LYCEUM BOX OFFICE, TEL 836 2715
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE, TEL 439 3321, PREMIER BOX OFFICE, TEL 240 1936
OR ROCK ON RECORDS, 3 KENTISH TOWN RD, NW1, TEL: 485 5908

MUSIC MACHINE

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

Wednesday 23rd April £1.20
MARGO RANDOM & THE SPACE VIRGINS
+ Support

Thursday 24th April £1.70
TRIBESMAN
+ Support

Friday 25th April £2.25
MARK ANDREWS & THE GENTS
+ The Keys

Monday 28th April £1.20
CUDDLY TOYS
+ Guests

Tuesday 29th April £1.20
V.I.P.'S
Descedents
+ 45s

Wednesday 30th April £1.20
CLASSIC NOUVEAUX
+ Support

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

HOPE & ANCHOR

HOPE & ANCHOR
UPPER STREET
ISLINGTON, N.1

Wednesday 23rd April 75p
THE KEYS featuring Geoff Britton

Thursday 24th April £1
DOLLY MIXTURE

Friday 25th April £1
THE SOFT BOYS

Saturday 26th April £1
LITTLE ROOSTERS

Sunday 27th April £1
THE RECORDS

Monday 28th April £1
THE RECORDS

Tuesday 29th April £1
JOHNNY MARS 7th SUN

Wednesday 30th April 75p
THE SPECTRES featuring Glen Matlock & Denny Kustow

Derek Block presents

IRON MAIDEN

+ PRAYING MANTIS
+ FROM SOUNDHOUSE D.J. NEAL KAY
Sun. 22nd June at 8pm.
TOP RANK SUITE, BRIGHTON

All tickets £2.50 available in advance from Box Office 0273-25896 and usual agents

Also on night

FOR DETAILS OF

LIVE!

ADVERTISING, PHONE
01-261 6153

THE BRIDGE HOUSE

23 BARKING ROAD, CANNING TOWN, E16

Thursday 24th April 60p
UPP

Friday 25th April 60p
DOWNLINERS + Sect
+ Wipe Out

Saturday 26th April £1.25
STAN WEBB'S CHICKEN SHACK

Sunday 27th April 70p
End of World tour farewell gig!!!
SPECIAL BRANCH
+ Friends & Guests
Good Luck Lads!

Monday 28th April 60p
LITTLE STEVIES TERMINAL SNACK

Tuesday 29th April 60p
DAVE EDWARDS BAND
+ T — Boys

Wednesday 30th April 60p
THE GUVNORS
+ Pencils

Thursday 1st May 60p
BILLY KARLOFF & THE SUPREMES
+ One On One

DEREK BLOCK PRESENTS

THE CURE

THE PASSIONS

SECTION 25

PLUS SPECIAL GUESTS

Sunday, May 11th, at 7.30pm

Rainbow Theatre, 232 Seven Sisters Road, London N4

Tickets: £2.75, £2.25, £1.75

Available from Rainbow 01-263 3148/9 and usual agents

DOWN THE ROAD, DOWN THE ROAD, FROM NEWCASTLE

JUNCO PARNTNERS R'n'B

at

THE COCK, FULHAM (385-6021) Sat 26th April

HAMMERSMITH PALAIS

OUTLAW PRESENTS

UNDERTONES

+ **TENPOLE TUDOR**
+ **MOONDOGS**

TUESDAY 20th MAY 7-30pm

ALL TICKETS £3.00

FROM PALAIS BOX OFFICE PREMIER BOX OFFICE LONDON THEATRE BOOKINGS TICKETMACHINE

THE GREYHOUND

Fulham Palace Road

Thursday 24th April £1.00
TENPOLE TUDOR + The Guvnors

Friday 25th April £1.50
MEALTICKET

Saturday 26th April £1.00
Matinee 14-20 yr olds
U.K. SUBS

Saturday 26th April £1.00
Evening
ROY SUDHOLM + The Mice

Sunday 27th April 50p
SAD AMONG STRANGERS + 60 POP

Monday 28th April 50p
45'S/THE JUMP

Tuesday 29th April 50p
DOGWATCH + The Gag

Wednesday 30th April 50p
CHECK OUTFIT/MOTLEY CREW

NIK TURNER'S INNER CITY UNIT ANDROIDS FROM MU

OASIS & GUESTS

7.30PM, SAT. APRIL 26TH, ELECTRIC BALLROOM
184 CAMDEN HIGH STREET, NW1

Live Page

MAGAZINE
BAUHAUS
MANICURED NOISE
THE LAST DANCE

THUR.MAY1,LYCEUM,STRAND,WC2
TUES.APRIL 29,TIFFANYS,GLASGOW
FRI.MAY2,GUILDHALL,NORTHAMPTON
MAY 6,DIGBETH HALL,BIRMINGHAM
WED.MAY7,TRINITY HALL,BRISTOL
BAUHAUS SUPPORT EXCEPT MANICURED NOISE

the ONLY ONES
ATHLETICO SPIZZ 80
WASTED YOUTH
ELECTRIC BALLROOM
SAT/SUN 9th 10th MAY at 7·30

HAMMERSMITH ODEON
Outlaw and Damage Management present
ZZ TOP
THURSDAY 24th APRIL
7·30pm
TICKETS £4·00, £3·50, £3·00
FROM BOXOFFICE, LONDON THEATRE BOOKINGS, PREMIER BOXOFFICE, TICKET MACHINE.

ALTERNATIVES on Broadway
CLARENDON HOTEL
On the roundabout, Hammersmith
This Thurs April 24th 8 pm
Bike From Soweto
MERGER
+ Real Boys
Tickets £1.75 in advance from usual agents £2 at door
Next Thurs May 1st 8 pm
CABARET VOLTAIRE
+ Red Crayola
+ Young Marble Giants
Advance Tickets £1.75
Rough Trade, Small Wonder and usual agents £2 on the door

Please phone before setting out - check out conditions and prices - they vary
WHAT'S ON AT THE ROCKGARDEN
GENEVA
ICARUS
FRI. APR 25th ICARUS will undoubtedly become a force to be reckoned with in the rock world
JUICE ON THE LOOSE
SAT. The rocking band DEVICE is short PHONES + DECORATORS SUN + LEISURE LOTION
THE HITMEN
D-A-F
WED. The intensity of Velvet Underground and the mockery of Can, wrote Melody Maker
PHIL RAMBOW
THUR. 1st MAY £5.00 ONLY
The Lounge opens at 7.30 pm every Sunday when its 100 NE 12... Quid Pro Quo cocktails night thru Our restaurant is open 12.30 - 3.30 with last orders at 1 o'clock. Monday thru Saturday. We are on the corner of King St & Generals Walk (just off Hammersmith Broadway). Hammersmith PHONE 1240-3961

THE PORTERHOUSE
20 Carolgate, Retford, Notts
Friday 25th April £2.00
ATHLETICO SPIZZ 80
+ Support
Saturday 26th April £2.00
SAXON + Heritage

WHITE HART AND MUSICIANS ONLY BEST BAND COMPETITION
£1,000 OF STUDIO TIME TO BE WON
WED 23rd APRIL
THURS 24th APRIL
FRI 25th APRIL
SAT 26th APRIL
WHITE HART Best Band Competition Church Road, Willesden NW10
FOR DETAILS AND APPLICATION FORM FILL IN THE COUPON BELOW AND SEND TO:-
THE WHITE HART — c/o THE CENTURY, FORTY AVENUE, WEMBLEY MIDDX.
NEAREST TUBE NEASDEN
NAME.....
ADDRESS.....

WINDSOR CASTLE
330 Harrow Road E.3.
Wednesday 23rd April Free
THE NEED
Thursday 24th April 50p
DOGWATCH + Teachers Pet
Friday 25th April 50p
FLIX & THE SWITCH
Saturday 26th April 50p
RUBBER JOHNNY
+ Replicas
Sunday 27th April Free
THE ROOKIES
Monday 28th April 50p
DINGLE SPIKE
+ Special Guests
Tuesday 29th April Free
SMARTIES
Wednesday 30th April Free
THE NEED

CAROLIFE Roadshow
Thursday 24th April
THE PALAIS, HIGH ROAD, ILFORD + Angelwitch
Friday 25th April
QUEENSWAY HALL, DUNSTABLE + Angelwitch
Friday 2nd May
CHANCELLOR HALL CHELMSFORD, ESSEX
Saturday 3rd May
STOUR CENTRE, ASHFORD, KENT + Angelwitch
Monday 5th May
HERMITS CLUB BRENTWOOD, ESSEX
Friday 9th May
THE INSTITUTE, BRAINTREE, ESSEX
DJ's Robb Eden, Tom Anderson and Brian Martin bringing you Britain's most famous rock roadshow.
To book the Caroline Roadshow telephone 0621 783229
Adm £2.00. Doors open 8pm

SUPREME PROMOTION Presents
DESMOND DECKER
+ The MPS + DISCO + GUESTS
Thursday 1st May 7.30 pm till 2 am
at
TIFFANY'S SMITHFORD WAY, COVENTRY. 24570
TICKETS £2.00 in advance and at Door
AVAILABLE AT BOX OFFICE, COVENTRY 24570, VIRGIN RECORDS, COVENTRY 27579 HMV RECORDS COVENTRY 21001, NOEL'S CARPE COVENTRY 87028

TOP RANK SUITE BRIGHTON
Brighton Festival Fringe Presents
MARTHA AND THE MUFFINS
GOLINSKI BROTHERS
TECHNIQUES
Wednesday 7th May 8pm
Tickets £2 advance £2·50 on door over 18's only
FROM BOX OFFICE: VIRGIN, POLYSOUND, FINE RECORDS (BRIGHTON & WORTHING) & AM CLARE (BRIGHTON) & CHARLES LANCING RECORDS, BURGESS HILL (REGINA)

TRANZISTA
KEEP TUNED IN — THEY'RE ON THEIR WAY
RAY 0223 47802

MEL BUSH PRESENTS
An Evening with
SANTANA
WEMBLEY ARENA
2, 3, 4, JUNE AT 7.30pm.
Tickets £6.50, £5.50, £4.50.
Advance Postal Applications to:-
Mel Bush Organisation Limited
43, Wolverton Road, Bournemouth BH7 6HX
Enclosing S.A.E.
Cheques/P.O's. Payable to Mel Bush Org. Ltd.

TO ADVERTISE
01-261
6153

Y STUDIOS
YMCA Building,
112 Great Russell Street,
London WC1.
Tel: 01-636 7288.
Tickets: Virgin, LTB, Premier, Stereo Electronics, 326 Kentish Town Road NW5.
Postal applications from Y Studios.
Thursday 24th April £2.00
THE ROY SUNDHOLM BAND
+ Margo Random & The Space Virgins
Saturday 26th April £2.00
THE ORIGINAL MIRRORS
+ The Spectres
Saturday 3rd May £3.00
MUD
+ The Keys

NME BY POST
SUBSCRIBE!
NME By Post
Jim Watts, Room 2613, Kings Reach Tower, Stamford St., London SE1 9LS.
NAME.....
ADDRESS.....
.....
.....

GIG GUIDE

MARTHA & THE MUFFINS

Sorry we're a bit pushed for space this week, which means we've been unable to expand into our usual glorious photographic display, and we don't have room to give you full details of the new tours opening. But here, in brief, are the acts going on the road this week — and of course, you can refer to the day-by-day listings to discover exactly where they're playing.

DR. HOOK start the ball rolling on Thursday, followed on Friday by MARTHA & THE MUFFINS. Also on Friday, two double-headers set out — BRAND X with BRUFORD, and THE CURE plus THE PASSIONS. Both MAGAZINE and ROY HARPER open on Saturday, and BLACK SABBATH kick off on Tuesday. Two London one-off concerts of note are by ZZ TOP (Thursday) and GLORIA GAYNOR (Saturday).

The Cure's ROBERT SMITH

Magazine's HOWARD DEVOTO

Thursday

Barry Memorial Hall: **The Cadillacs**
Bath Moles: **Bland**
Belfast Queen's University: **The Revillos**
Birmingham Barrel Organ: **Little Willy**
Birmingham Mercat Cross: **Sky Diver**
Birmingham Railway Hotel: **Titan**
Blackpool Norbreck Castle: **Girl**
Bournemouth Tiffany's: **Yokety Yak**
Bradford Princeville: **Eric Bell Band**
Bradford The Beacon: **The Syndromes**
Brighton Alhambra: **The Chefs / Dick Damage**
Burnwood Troubadour: **The Amazing Dark Horse**
Canterbury Alberry's Wine Bar: **City Blues Band**
Cardiff Llandaff College of Education: **The Traitors**
Coventry Dog & Trumpet: **The Reluctant Stereotypes**
Coventry Tiffany's: **Medness**
Crawley Leisure Centre: **Alan Price**
Crewe and Alsager College: **Performance**
Dundee Caird Hall: **Genesis**
Edinburgh Clouds: **The Angelic Upstarts**
Edinburgh Odeon: **Judie Tzuke**
Galashiels Maxwell Hotel: **The Squibs**
Glasgow Apollo Centre: **Dr Hook**
Glasgow Burns Howff: **Facial Hair**
Glenrothes Rothes Arms: **The Significant Zeros**
Gloucester Leisure Centre: **Showaddywaddy**
Guildford Civic Hall: **The Undertones**
Henley Victoria Hall: **Saxon**
High Wycombe Nags Head: **The E.F. Band**
Hull Wellington Club: **Cross/Poison Girls**
Ilford The Cranbrook: **The Blitz**
Leamington Spa Winston's: **The Felled Romantics**
Leeds Cosmo's Club: **Dodgy Tactics**
Leeds Florde Green Hotel: **Shades**
Leeds Peel Hotel: **Spyder Blues Band**
Leeds Polytechnic: **The Mo-dettes**
Leeds Royal Park Hotel: **Tom Egans Ready**
Letham-by-Perth Plough Inn: **London Zoo**
Liverpool Bluebell: **Hambi & The Dance**
London Camden Dingwalls: **Creation Rebel/Sim Sherman**
London Canning Town Bridge House: **Upp**
London Clapham 101 Club: **The Hitmen**
London Covent Rock Garden: **The Distractions**
London Fulham Golden Lion: **Kicks**
London Fulham The Cock: **Trimmer & Jenkins**
London Hammersmith Clarendon Hotel: **Merger**
London Hammersmith Odeon: **ZZ Top**
London Hammersmith The Swan: **Thieves Like Us**
London Islington Hope & Anchor: **Dolly Mixture**
London Kennington The Cricketers: **Southside**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Kensington The Nashville: **The Bishops/The Exit**
London Marquee Club: **Holly & The Italians**
London New Cross Royal Albert: **Mutiny**
London Oxford St. 100 Club: **Cimarons/The Sunshine Steel Band**
London Putney Half Moon: **The Broughtons**
London Putney White Lion: **Soulyard**
London Shepherds Bush Trafalgar: **Speedball**
London Soho Pizza Express: **Al Casey Quartet/Lennie Felix**
London Stoke Newington Pegasus: **The O.K. Band**
London Tottenham-Court Rd. YMCA: **Roy Sundholm/Margo Random & The Space Virgins**
London Victoria The Venue: **Yachts**
London Waterloo Royal Victoria: **Freddy's Featwarmers**
London Woolwich Tramshed: **George Melly & The Featwarmers**
London W.1 (Dean St.) Billy's: **The Firm / The Mighty Strypes**
London W.C.1 New Merlin's Cave: **Big Chief**
Luton Cotters: **Spring Offensive**
Manchester Band on the Wall: **The Joe Palla Trio**
Manchester Devilles Club: **Patrik Fitzgerald Group**
Northampton The Paddock: **Wild Horses**
Northwich Mid-Cheshire College: **Andy Lloyd & The Wedge**
Norwich Manor House: **Zorro**
Nottingham Hearty Good Fellow: **The Drug Squad**
Nottingham Imperial Hotel: **Gaffe**
Paisley Bungalow Bar: **Chaser**
Portsmouth Guildhall: **Clea Laine**
Port Talbot Troubadour: **The Members**
Poynton Folk Centre: **Graham Shaw & Martin Allcock**
Preston Guildhall: **B.A. Robertson**
Prestwich Civic Hall: **The Salford Jets**
Reading Emmer Green Youth Club: **El Seven**
Reading Hexagon Theatre: **Tom Paxton**
Rochdale (Todmorden) Golden Lion: **Loud'n'Lazy**
Rye Oasis Night Club: **Spitzbrook**
Saltburn The Philmore: **New Musik-/White Lines**
Sheffield Limit Club: **Matchbox**
Shrewsbury Music Hall: **Nine Below Zero**
Southampton Joiners Arms: **Krickmay**
Stevenage Bowes Lyon House: **Dangerous Girls/Cardiac Arrest**
Wellingborough British Rail Club: **Gina 'n' The Rockin' Rabels**
Willenhall The Cavalcade: **Sub Zero**
Westcliff Queen's Hotel: **The Drifters**
Wolverhampton Polytechnic: **Weapons Of Peace**
Workshop Ship Inn: **Veiled Threat**

Friday

Abertillery Metropole Hotel: **Saxon**
Bath College of Higher Education: **Street Credibility**
Bath Moles: **The Interceptors**
Bedford Horse & Groom: **Rigid Fish**
Bicester Nowhere Club: **Spud & The Fabs**
Birmingham Aston University: **Brand X/Bruford**
Birmingham Golden Eagle: **The Name/Save The Sheep**
Birmingham Mercat Cross: **No Faith**
Birmingham Railway Hotel: **Teuser**
Blackpool Norbreck Castle: **Eric Bell Band**
Bradford Palm Cove: **Knife Edge**
Bristol Arts Centre: **Sequel Visage**
Bristol Clevedon Youth Centre: **The Review**
Bristol Colston Hall: **The Undertones**
Burton 76 Club: **Gangsters/The Quads/The Thrillers**
Bury St. Edmunds The Griffin: **Thumps**
Cambridge Corn Exchange: **Wild Horses**
Canterbury Eliot College: **Artery**
Carmarthen Trinity College: **Writz**
Chalfont St. Giles Art College: **The O.S./Sabotage**
Clacton Town Hall: **Matchbox**
Coventry General Wolfe: **Firebrand**
Coventry Ryton Bridge: **Streetlife**
Coventry Warwick University: **The Felled Romantics**
Cromer West Runton Pavilion: **The Cure/The Passions**
Derwen Duke of York: **Side Effect**
Derby Assembly Cinema: **Cross/Poison Girls**
Dublin Trinity College: **The Revillos**
Dunfermline Northern Roadhouse: **London Zoo**
Eastbourne Congress Theatre: **Alan Price**
Glasgow Apollo Centre: **Dr Hook**
Grangemouth Clouds: **The Angelic Upstarts**
Gravesend Prince of Wales: **The Speedy Bears**
Hanley Victoria Hall: **B.A. Robertson**
High Wycombe College: **Zounds/The Astronauts**
Horncastle Town Hall: **Shades**
Isle of Sheppey Island Hotel: **The Purple Hearts**
Jedburgh Town Hall: **The Squibs**
Kettering Northwood Working Men's Club: **Flying Saucers**
Knighton Norton Arms: **The Accelerators**
Leeds Florde Green Hotel: **The Lambrettas**
Liverpool Bradford Hotel: **The Joe Palla Trio**
Liverpool The Masonic: **Hambi & The Dance**
Liverpool University: **In The Gym**
London Acton Kings Head: **Pax**
London Camden Dingwalls: **The Set/The Rent Boys**
London Camden Electric Ballroom: **The Purple Hearts/The VIP's/The Step/The Name**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Covent Garden Rock Garden: **Icarus**
London Crystal Palace Hotel: **The Reluctant Stereotypes**
London E.16 North East Polytechnic: **The Spectres/London Underground/The Alsatians**
London Fulham Golden Lion: **Chicken Shack**
London Fulham The Cock: **Jazz Shots**
London Harrow Rd. Windsor Castle: **60 Pop/Perfect Strangers**
London Herne Hill Half Moon: **Holly & The Italians**
London Holborn Princess Louise: **Speedball**
London Islington Hope & Anchor: **The Soft Boys**
London Kennington The Cricketers: **Manyana**
London Kensington The Nashville: **The Piranhas**
London Manor Park Three Rabbits: **Spider**
London Marquee Club: **Sledgehammer**
London New Cross Royal Albert: **Rubber Johnny**
London N.4 The Stapleton: **Sons Of Cain**
London Peckham Newlands Tavern: **Pagan Altar**
London Putney Star & Garter: **Greig & Nigel's Folk and Blues Night with Jo Ann Kelly/Pete Emery**
London Putney White Lion: **Juice On The Loose**
London School of Economics: **The Hitmen**
London Soho Pizza Express: **Elaine Delmar**
London Tottenham White Hart: **Crazy Cavan & The Rhythm Rockers**
London Victoria The Venue: **Matchbox**
London W.1 Portman Hotel: **Country Shack**
London W.C.1 New Merlin's Cave: **The O.K. Band**
Malvern Nags Head: **Shadere**
Manchester Millstone Club: **The Symdrones/Private Sector**
Manchester Portland Bars: **The Backroom Boys**
Mansfield Civic Theatre: **Blush/B Movie**
Melton Mowbray Painted Lady: **Eddy Grant & The Frost Line Orchestra**
Newcastle City Hall: **Judie Tzuke**
Newcastle Mayfair Ballroom: **Martha & The Muffins**
Newcastle University: **New Musik/White Lines**
Newport The Village: **The Members**
Newton Abbot Sea e Hayne College: **The Mechanics**
Norwich East Anglia University: **Tom Paxton**
Nottingham Imperial Hotel: **Small Print / Bad Publicity**
Paisley Bungalow Bar: **The Significant Zeros**
Pontardawe Dynevor Arms: **Dave Burland**
Pontypridd Treforest Polytechnic: **Andy Pandemonium**
Poole Brewers Inn: **The Martian Schoolgirls**
Rhyl Queen's Bar: **Zorkie Twins**
Scarborough Penthouse: **Nine Below Zero**
Sheffield Polytechnic: **The Only Ones**
Sheffield Top Rank: **Girl**
Silloth The Sunset: **Johnny & The Raccos**
Southend Top Alex: **Bastille**
Southport Theatre: **Showaddywaddy**
Stafford North Staffs Polytechnic: **Jimmy Leadsey/Weapons Of Peace**
Stockport Poco Poco Club: **Dave Berry & The Cruisers**
Stockport Technical College: **Grim Reaktzation**
Stock (Buralem) The George: **The Cheaters**
Stoke North Staffs Polytechnic: **Spiodgenesseboands**
Stratford-on-Avon Green Dragon: **Third Alternative**
Tamworth Chequers: **Aorta Major**
Trowbridge The Bear Inn: **East Okin**
Truro Punchbowl & Ladle: **Metro Glider**
Walsall West Midlands College: **Eclipse**
Westcliffe Queen's Hotel: **The Drifters**
Weybridge Brooklands Technical College: **Twelfth Night**
Weybridge College of Food & Technology: **Motley Crew**

Saturday

Ayr Darlington Hotel: **J.A.L.N. Band**
Bath Moles: **Street Credibility**
Bicester Nowhere Club: **Between Pictures**
Birkenhead Gallery Club: **Zorkie Twins**
Birmingham Barrel Organ: **Andy Lloyd & The Wedge**
Birmingham Bogarts: **Warning**
Birmingham Digbeth Civic Hall: **Cross-/Poison Girls**
Birmingham Mercat Cross: **The Opinions**
Birmingham Odeon: **B.A. Robertson**
Birmingham Railway Hotel: **Mean Street Dealers**
Blackpool Norbreck Castle: **The Broughtons**
Blackpool Opera House: **Showaddywaddy**
Bolton Tippings Arms: **Side Effect**
Bournemouth Winter Gardens: **Clea Laine**
Bridlington Royal Spa Pavilion: **Madness**
Brighton Alhambra: **The Gollnski Bros.**
Bristol Turntable: **Bashers**
Colchester Essex University: **Tom Paxton**
Cork University College: **The Revillos**
Coventry General Wolfe: **The End/The Generals**
Coventry Polytechnic: **Medium Medium**
Croydon The Cartoon: **Earl Okin**
Cumnock Tupp Inn: **Interstate**
Dudley J.B.'s Club: **Nine Below Zero**
Durham University **Icarus**
Eastbourne The Squirrel: **Goodnight**
Edinburgh Eric Brown's: **London Zoo**
Edinburgh Netherbow Theatre: **Red Letters**
Eton The Christopher: **Motley Crew**
Farnborough Technical College: **Merger**
Glasgow College of Technology: **Positive Noise/Newspeak**
Glasgow Queen Margaret Union: **Facial Hair**
Glasgow Strathclyde University: **New Musik/White Lines**
Gosport John Peel: **The Martian Schoolgirls**
Guildford Surrey University: **Roy Harper**
Halifax Good Mood Club: **The Mo-dettes**
Hastings Pier Pavilion: **Bad Manners**
High Wycombe Nags Head: **Atlantis**
Huddersfield Polytechnic: **Marth & The Muffins**
Ipswich Royal William: **Zorro**
Isle of Sheppey Island Hotel: **The Skatalites**
Jackadale Grey Topper: **Richard Strange**
Knaresborough The Mitre: **Shake Appeal**
Leeds Bingley Working Men's Club: **Rockabilly Rebs**
Leeds Florde Green Hotel: **The Vye**
Leeds Meanwood Arms: **This Is It/Weirdo Peter**
Leeds Staging Post: **Spyder Blues Band**
Leicester Polytechnic: **The Blues Band**
Leicester Salron Lane Club: **Strange Days**
Leicester University: **The Only Ones**
Lincoln Cornhill Vaults: **B. Movie**
Lincoln Drill Hall: **Brand X/Bruford**
Liverpool Mountford Hall: **Magazine**
Liverpool Philharmonic Hall: **Alan Price**
London Camden Electric Ballroom: **Inner City Unit/The Androids of Mu**
London Camden Music Machine: **Writz**
London Chalk Farm Royal Exchange: **Terminal Snack**
London Chiswick John Bull: **Spider**
London Clapham 101 Club: **The V.I.P.'s**
London Covent Garden Rock Garden: **Juice On The Loose/Device**
London Edgware Rd. Hog's Grunt: **Fred Rickshaw's Hot Goolies**
London Fulham Golden Lion: **The Dance Band**
London Fulham Greyhound (matinee): **UK Subs**
London Fulham The Cock: **Junco Partners**
London Hammersmith Lyric Theatre (lunchtime, free): **Bob Kerr's Jazz Friends**
London Herne Hill Half Moon: **Meal Ticket**
London Holloway Community Centre: **Patrik Fitzgerald Group**
London Islington Hope & Anchor: **The Little Roosters**
London Kensington The Nashville: **The Tygers Of Pan Tang**
London Manor Park Three Rabbits: **Bastille**
London New Barnet Duke of Lancaster: **The Flatbackers**
London Putney White Lion: **Sammy Mitchell Band**
London Regents Park Cecil Sharpe House: **June Tabor & Martin Simpson**
London Soho Pizza Express: **Elaine Delmar**
London Southall Hamborough Tavern: **First Aid**
London Stoke Newington Pegasus: **Big Chief**
London Tottenham-Court Rd. Dominion Theatre: **Gloria Gaynor**
London Tottenham-Court Rd. YMCA: **The Original Mimers**
London University Union: **The Piranhas/The Au Pairs**
London Victoria The Venue: **Sore Throat-/Paranoids/Flicks**
London W.1 Portman Hotel: **The Crown Swing Band**
Luton College of Higher Education: **Twelfth Night**
Manchester Osborne Club: **The Cure/The Passions**
Manchester Polytechnic: **The Four Buccaneers**
Manchester Portman Bars: **The Cheaters**
Melton Mowbray Painted Lady: **Liquid Gold**
Middlesbrough Rock Garden: **Joy Division**
Middlesbrough Town Hall: **Judy Tzuke**
New Addington Goldcrest Youth Club: **Bloodshot**
Newcastle Finnegan's Warehouse: **Small Maps/The Raincoats/Delta 5/The Noise Toys**
Newcastle Gulbenkian Theatre: **Hot Snax**
Northampton County Ground: **The Members**
Norwich East Anglia University: **The Purple Hearts**
Norwich The Griffin: **Romany Rye**
Norwich Whites: **Dangerous Girls/Cardiac Arrest**
Nottingham Boat Club: **Girl**
Nottingham Casanova: **Neman The Daman**
Nottingham Commodore Suite: **Veiled Threat**
Nottingham University: **The Lambrettas**
Oldham Lancashire Hotel: **Dick Smith Band**
Paignton Half Moon: **Shades**
Paisley Bungalow Bar: **The Squibs**
Reading Bulmershe College **Holly & The Italians**
Shrewsbury Music Hall: **The Angelic Upstarts**
Southampton Joiners Arms: **Lights**
St Austell New Cornish Riviera: **Steve Gibbons Band**
Stockport Poco Poco Club: **Dave Berry & The Cruisers**
Uckfield School: **Matchbox**
West Bromwich Coach & Horses: **Sub Zero**
Weymouth Teachers Training College: **The Starvengers**
Whitehill Royal Oak: **Ptarmigan**
Widemouth Manor Hotel: **Metro Glider**
Winchester Tower Centre: **Thieves Like Us/The Press**
Wishaw Crown Hotel (lunchtime): **The Poets**

Sunday

Ayr Pavilion: **Magazine/Bauhaus**
Bakewell Monsal Head: **Radium**
Birmingham Hippodrome: **Tom Paxton**
Birmingham Railway Hotel: **The Out**
Birmingham Top Rank: **Martha & The Muffins**
Birmingham (Yardley) The Swan: **Video**
Bishops Stortford Triad Leisure Centre: **Tracks**
Blackburn King George's Hall: **Showaddywaddy**
Bonnyrigg The Chase: **London Zoo**
Bournemouth Winter Gardens: **The Undertones**
Bradford College Vaults Bar: **This Is It**
Bradford St George's Hall: **Madness**
Bristol Colston Hall: **B.A. Robertson**
Bristol Locarno: **The Cure/The Passions**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Buxton Royal Forester: **Roaring Jelly**
Cannock Moonraker: **Andy Lloyd & The Wedge**
Cardiff New Theatre: **Clea Laine**
Cardiff The Philharmonic: **Andy Pandemonium**
Chippenham Alexander's: **The Bop Cats**
Coventry General Wolfe: **Sinner**
Edinburgh Harvey's: **The Significant Zeros**
Fife St. Andrew's University: **New Musik-/White Lines**
Folkestone Pullman Wine Bar: **S.P.G.**
Glasgow Apollo Centre: **Genesis**
Greenock Victorian Carriage: **Interstate**
Huddersfield Coach House: **The Mo-dettes**
Huddersfield White Lion: **The Dots**
Ipswich Royal William: **Zorro**
Jackadale Grey Topper: **Johnny Storm with Memphis**
Leeds Fan Club: **The Members**
Leeds Grand Theatre: **Judie Tzuke**
Leeds Haddon Hall: **The City Limits**
Leeds Royal Park Hotel: **Windows**
Leeds Staging Post: **The Nest**
Leicester De Montfort Hall: **Def Leppard-/Magnum/Quartz**
Leicester Saffron Lane Club: **Strange Days**
Lincoln Theatre Royal: **Alan Price**
Liverpool Empire Theatre: **Dr Hook**
London Battersea Nags Head: **Jugular Vein**
London Brixton George Canning: **Southside**
London Camden Dingwalls: **Terminal Snack Blues Band**
London Charing Cross Duke of Buckingham: **The Invisibles (for four days)**
London Covent Garden Africa Centre: **Martian Dance**
London Covent Garden Rock Garden: **The Phonas/The Decorators**
London Finchley Torrington: **Big Chief**
London Fulham Golden Lion: **Jackie Lynton Band**
London Fulham Greyhound: **99 Pop/Bad Among Strangers**
London Fulham The Cock: **Sketch**
London Herne Hill Half Moon: **The Q-Tips**
London Islington Hope & Anchor: **The Clerks**
London Kensington The Nashville: **The Hitmen**
London Marquee Club: **Nine Below Zero**
London New Cross Royal Albert: **The Replicas**
London Soho Pizza Express: **Lennie Felix**
London Woolwich Tramshed: **Bob Kerr's Whoopee Band**
London W.1 Portman Hotel (lunchtime): **David Shepherd Quintet**
Manchester Cyprus Tavern: **The Swinging Lampshades/TV Scream/Vibrant Thigh**
Manchester Polytechnic: **Holly & The Italians**
Milton Keynes Woughton Campus: **Spud & The Fabs**
Newquay Central Hotel: **The Winners**
Nottingham Hearty Good Fellow: **Vice-Versa/Robotnik**
Nottingham Playhouse Theatre: **The Blues Band**
Paisley Bungalow Bar: **Snapshots**
Plymouth Breakwater Inn: **Metro Glider**
Poynton Folk Centre: **Arizona Smoke Revue**
Reading Cherry's Bar: **Dumb Blondes**
West Bromwich Coach & Horses: **Savage**
Wolverhampton Civic Hall: **Saxon**

Monday

Amberley Black Horse: **Earl Okin**
Bath Rockspot: **Street Credibility**
Birmingham Aston University: **Steve Gibbons Band/The Mechanics**
Birmingham Barrel Organ: **Gangsters**
Birmingham Mercat Cross: **Gentleman Jim**
Birmingham Odeon: **Dr Hook**
Birmingham Railway Hotel: **The Ramparts**
Birmingham Romeo & Juliet's: **Quartz**
Bournemouth Winter Gardens: **B. A. Robertson**
Bradford College Vaults Bar: **Oral Sex**
Brighton Alhambra: **Decent Assault**
Bournemouth Stateside Leisure Centre: **The Cure/The Passions**
Bristol Locarno: **Girl/Vardis**
Chester Deeside Leisure Centre: **Madness**
Coventry Swanswell Tavern: **The Opinions**

CONTINUES OVER . . .

DR. HOOK

Doncaster Rotters Club: **The Mo-dettes**
Edinburgh Astoria: **Magazine/Bauhaus**
Edinburgh Eric Brown's: **Fun City**
Exeter University: **Roy Harper**
Glasgow Apollo Centre: **Genesis**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Leeds Polytechnic: **New Musik/White Lines**
Leeds Royal Park Hotel: **Paradiddle**
Leeds University: **The Only Ones**
Leicester De Montfort Hall: **The Undertones**
Liverpool Peppermint Lounge: **Micky Moody**
London Camden Dingwalls: **Chris Hunt's Cable Car/Tina/Moonwalker**
London Canning Town Bridge House: **Terminal Sneak**
London Chalk Farm Royal Exchange: **Juice On The Loose**
London Clapham Two Brewers: **The Flatbackers**
London Covent Garden Rock Garden: **The Hitmen/Idiot Dancers**
London Fulham Golden Lion: **The Whoopee Band**
London Fulham Greyhound: **The 45's**
London Harrow Rd. Windsor Castle: **Spider**
London Islington Hope & Anchor: **Jerry Williams & Roadwork**
London Kensington The Nashville: **The Spectres/The Angels**
London N.4 The Stapleton: **The O.K. Band**
London Putney Half Moon: **Richard Digance**
London Putney Star & Garter: **Penny Royal**
London Shepherds Bush The Wheatsheaf: **Fred Rickshaw's Hot Goolies**
London Upstairs at Ronnie Scott's: **Between Pictures**
London Victoria The Venue: **Brand X/Bruford**
London W.1 Maunkberry's: **The Orange Cardigan**
Newcastle City Hall: **The Police**
Newport (Gwent) The Isca: **The Cadillacs**
Nottingham Boat Club: **The Members**
Nottingham Hearty Good Fellow: **Bad Publicity**
Nottingham Imperial Hotel: **Gwelhir**
Nottingham University: **The Lovely Bodies**
Nuneaton 77 Club: **The Angelic Upstarts**
Paisley Bungalow Bar: **Holly & The Italians**
Reading Cherry's Bar: **Civvies**
Sheffield City Hall: **Saxon**
Southampton Bitterne Park Hotel: **Roads End**
Southend Zero Six: **The Pencils**
Watford Bailey's: **The Stylistics (for a week)**

Tuesday

Birmingham Fighting Cocks: **Brujo**
Birmingham Mercat Cross: **The Ramparts**
Birmingham Railway Hotel: **Speed Limit**
Birmingham The Zoo: **The Swinging Cats**
Bishops Stortford Triad Leisure Centre: **The E.F. Band**
Blackpool Tiffany's: **Madness**
Bradford College Vaults Bar: **Silent Movie**
Bradford Scamps: **Backslider**
Brighton Alhambra: **The Comix**
Brighton Basement Club: **The Louder Animal Group/Birds With Ears**
Canterbury Kent University: **Roy Harper**
Cardiff Top Rank: **Girls/Verdis**
Cleethorpes Shakers: **The Dooleys**
Coventry Tiffany's: **The Cure/The Passions**
Derby Assembly Rooms: **Def Leppard/Magnum/Dawn Trader**
Derby Blue Bell: **Mad Dog Earle**
Edinburgh Tiffany's: **Martha & The Muffins**
Fleet Fox & Hounds: **Mike Silver**
Glasgow Tiffany's: **Magazine/Bauhaus**
Hemel Hempstead Pavilion: **Wild Horses**
Ilkley Rose & Crown: **The Vye**
Leeds Peel Hotel: **Tallsman**

MORE GIG GUIDE

Leeds Warehouse: **Spyder Blues Band**
Leicester University: **Fischer-Z**
London Camden Brecknock: **Sad Among Strangers**
London Camden Dingwalls: **The Lightning Raiders**
London Camden Music Machine: **The V.I.P.'s**
London Canning Town Bridge House: **The Pencils**
London Covent Garden Rock Garden: **The Broadway Brats/The Rest**
London Deptford Albany Empire: **World Service/Naked**
London Drury Lane Theatre Royal: **George Melly/The Blues Band**
London Fulham The Cock: **Night Shift**
London Harrow Rd. Windsor Castle: **The Brainiac Five**
London Hornsey Kings Head: **Main Avenue Jazzband**
London Islington Hope & Anchor: **Johnny Mars' 7th Sun**
London Kensington The Nashville: **No Dice/Nothing Fancy**
London Marquee Club: **Mark Andrews & The Gents**
London N.14 The Stapleton: **Brett Marvin & The Thunderbolts**
London NW2 Hogs Grunt: **Reed Brothers/Roy St. John**
London Oxford St. 100 Club: **Bud Freeman/Stan Greig Quartet**
London Plaistow North East polytechnic: **The Orange Cardigan**
London Soho Pizza Express: **All-Star Jazz Band**
London Stockwell Old Queen's Head: **The Flatbackers**
London Victoria The Venue: **Philip Rambow**
London W.1 Maunkberry's: **Angst**
London W.C.1 New Merlin's Cave: **Juice On The Loose**
Maidstone Mid-Kent College: **Saxon**
Manchester Free Trade Hall: **The Undertones**
Newcastle City Hall: **Genesis**
Newcastle University: **Monoconics**
Nottingham Trent Polytechnic: **New Musik/White Lines**
Nuneaton 77 Club: **Aorta Major/Bron Area**
Paisley Bungalow Bar: **Non Compos Mentis**
Preston Guildhall: **Black Sabbath**
Salford University: **The Mechanics**
Sheffield City Hall: **Judie Tzuke**
Sheffield Limit Club: **Holly & The Italians**
Swansea White Swan: **Jez Lowe & Ged Foley**
Swindon Brunel Rooms: **Diamond Head**
Wolverhampton The Paddock: **The Purple Hearts**
Worcester College: **Wepons Of Peace**

Wednesday

Barnsley The Londoner: **Holly & The Italians**
Bath Moles: **Windows**
Bicester Red Lion: **Twelfth Night**
Birmingham Barrel Organ: **Ezra Pound**
Birmingham Bogarts: **Bright Eyes/Cerberus**
Birmingham Mercat Cross: **M.S. Nightwork**
Birmingham Railway Hotel: **Rainmaker**
Birmingham (Yardley) Bulls Head: **Roses**
Bishops Stortford Triad Leisure Centre: **Destroyer**
Bradford College Vaults Bar: **Roger Sutcliffe**
Bradford St George's Hall: **The Undertones**
Bradford University: **Steve Gibbons Band/The Mechanics**
Brighton Concorde: **Soulyard**
Brighton Dome: **B A Robertson**
Brighton Top Rank: **The Cure/The Passions**
Buckley Tivoli Ballroom: **Sledgehammer**
Carlisle Border Terrier: **No Support/The Limps**
Cheltenham Plough Inn: **Roadsters**
Chester Albion Hotel: **Seventeen**
Cleethorpes Shakers: **The Dooleys**
Coventry General Wolfe: **Street Credibility**
Croydon Fairfield Hall: **Pasadena Roof Orchestra**
Darlington New Imperial: **Carl Green & The Scene**
Exeter Routes: **The Angelic Upstarts**
Glasgow Third Eye Centre: **Positive Noise**
Hereford Rotters Club: **Dangerous Girls**
High Wycombe Town Hall: **The Psychedelic Furs**
Leeds Civic Theatre, Institute Gallery: **Perellax/Ian Hodgeson Band/Finomena**
Leeds University: **Wild Horses**
Leeds University Tartan Bar: **Shake Appeal**
Leicester Fosseway Hotel: **Agents**
London Camden Dingwalls: **Rocket 88**
London Clapham Two Brewers: **Sad Among Strangers**
London Covent Garden Rock Garden: **DAF/The Balloons**
London Fulham Golden Lion: **Sad Among Strangers**
London Fulham Greyhound: **Motley Crew**
London Fulham The Cock: **Carter Jones Band**
London Hammersmith Odeon: **Dr Hook**
London Hammersmith The Swan: **The Speedy Bears**
London Islington Hope & Anchor: **The Spectres**
London Islington Pied Bull: **Lasterza**
London Knightsbridge The Grove: **Free Beer**
London Putney Star & Garter: **Dana Simmonds & Greig's Folk and Blues Showcase**
London Soho Pizza Express: **Gemma Craven/Carl Wayne**
London Victoria The Venue: **Nine Below Zero**
London Wimbledon Nelson's Club: **Johnny G**
London Woolwich Tramshed: **Joe Brown & The Bruvvers**
London W.1 Crackers: **Pagan Altar**
London W.1 Maunkberry's: **Angst**
Loughborough University: **Brand X/Bruford**
Manchester Fagin's: **The Drifters (for four days)**
Manchester The Beach Club: **Ludus/Kevin Hewick**
Middlesbrough Teesside Polytechnic: **Rank Xerox**
Newcastle City Hall: **Genesis**
Norwich Samson & Hercules: **The Auditions**
Nottingham Hearty Good Fellow: **Gwelhir**
Nottingham Imperial Hotel: **Some Chicken**
Nottingham University: **Bad Publicity**
Nuneaton 77 Club: **God's Toys**
Paisley Bungalow Bar: **The Generals**
Reading Britannia Tap: **Photographs**
Reading Target Club: **The Traitors**
Sheffield Brincliffe Oaks Hotel: **Inversions**
Sheffield Phoenix Hall: **Magazine**
Southampton Joiners Arms: **Crosswinds**
South Woodford Railway Bell: **Original East Side Stompers**
Sunderland Mayfair Ballroom: **Madness**
Swinton Duke of Wellington: **The Trend**
Treforest Glamorgan Polytechnic: **The Blues Band**
Wrexham North-East Institute: **Wepons Of Peace**

TO ADVERTISE ON
THE LIVE! PAGES, PHONE
01-261 6153
TO ADVERTISE IN THE
FREE GIG GUIDE PHONE
01-439 8761

NINE BELOW ZERO
BRASS MONKEY TOUR
APRIL 27th
LONDON Marquee

IDIOT DANCERS
Mon 28th Rock Garden (Covent Garden)
Wed 30th The Spurs, Tottenham
Thurs 1st Tramshed, Woolwich

NEW CORNISH RIVIERA LIDO CARLYON BAY
Bee Gee Club
IN THE BIG HALL
DATE & TIME OF APPEARANCE — ADVANCE TICKET PRICE
SATURDAY APRIL 26th — £2.50
STEVE GIBBONS BAND
+ THE MECHANICS
3rd MAY
LIQUID GOLD
ADVANCE TICKETS -
SAFFRON RECORDS - ST AUSTELL & TRURO • VIRGIN RECORDS - PLYMOUTH
MR PICKWICK - CAMBORNE • JAMES MUSIC - PENZANCE •
SOUND MACHINE - NEWQUAY •
& FROM NEW CORNISH RIVIERA LIDO CARLYON BAY
2 miles east of St Austell off the A390 TELEPHONE: PAR (072 681) 4261

ESSEX S.U. PRESENTS
TOM PAXTON
ON SATURDAY 26th APRIL
at 8.30pm S.U. Dance Hall
Tickets £2. S.U. Parrott & Lion Records.
Enquiries: Colchester 863211
NEXT WEEK ROY HARPER

Saturday 26th April
HASTINGS PIER PAVILLION
BAD MANNERS
(Latest single Nene, nana, na na nunu)
Andy Ruw (The bear)
Disco + Licensed bar
8pm - 11.30pm.
Doors Open 8pm. R.O.A.R.
Advance tickets £2, £2.50 on the door. £1.75 Members on the door.

BRASS MONKEY TOUR
NINE BELOW ZERO
APRIL 25th SCARBOROUGH Penthouse
26th DUDLEY J.B's Club
27th LONDON Marquee
30th LONDON Venue
MAY 1st PORT TALBOT Troubadour
2nd NORTH STAFFS Polytechnic

WASTED YOUTH
ON TOUR WITH
THE ONLY ONES
THIS WEEKS GIGS
Thurs 24th April: NOTTINGHAM AD LIB CLUB
Fri 25th April: SHEFFIELD, POLYTECHNIC
Sat 26th April: LEICESTER, UNIVERSITY
Mon 28th April: LEEDS, UNIVERSITY
Tues 29th April: YORK, UNIVERSITY
Weds 30th April: LIVERPOOL, UNIVERSITY
SINGLE "Jealousy" (BHS 5) ON BRIDGEHOUSE RECORDS
AVAILABLE AT ALL GIGS. DISTRIBUTION BY PINNACLE.
BRIDGE HOUSE RECORDS

DINGWALLS
LONDON DEBUT
CHRIS HUNTS
CABLE CAR
NIKKI SMITH
GRAHAME STACK
MIKE BROOKS
PHIL SMITH
CHRIS HUNT
MONDAY 28th APRIL
ARRIVE BY 21-30

DUKE OF LANCASTER
Approach Road, NEW BARNET (beside BR New Barnet)
Thursday 24th April
CLIENTELLE
Friday 25th April
CITIZENS
Saturday 26th April
THE FLATBACKERS
Sunday 27th April
SHADER
Tuesday, 29th April
BIZZNESS

The SINGLES
Fri 25 April Canterbury Tech
supporting
SORE THROAT
Sun 4th May Brighton Alhambra
supporting
THE VANDELLS
IMPACT MANAGEMENT
Btn 779776

TO ADVERTISE PHONE 01-261 6153

DOGWATCH
24th April — Windsor Castle, Harrow Road
27th April — Ruskin Arms, East Ham
29th April — The Greyhound, Fulham Palace Road

Rainbow THEATRE
Derek Block PRESENTS
THE CURE
THE PASSIONS
+ THE AU PAIRS
SECTION 25
+ SPECIAL GUESTS THE FALL
SUNDAY 11th MAY 6 pm

THE LIVE PAGE

to advertise phone 01 261 5155

THE OLD QUEENS HEAD
120 Seymour Road, S.W.8

Wednesday April 23rd
MISCHEVIOUS DEEDS

Thursday April 24th
KLEEN HEELS

Friday April 25th
BRUNEL

Saturday April 26th
ACOUSTIC GUITAR MIKE TOM ROWAN, LYNNE STEPHENSON, CLIFF STODDART, CHRIS WESTGATE, & MANY MORE.
Admission free

Sunday April 27th
PRIVATE SECTOR

Monday April 28th
TRIAD

Tuesday April 29th
FLATBACKERS

Please phone before setting out & check, but anything seem dreadful here is it.

SAD AMONG STRANGERS & **TWO BREWERS**
WED APR 23rd

GREYHOUND
SUN. 27th "memorable, notable, desirable" ~ observed SOUNDS

Fri. 25th **BRECKNOCK**

GOLDEN LION
WED. 30th "Jeffersonian" (Friendly) "Record Mirror" "Strong melodies" said SOUNDS.

Fri. 2nd MAY **TWO BREWERS**
Like an iron fractured motor! Sound
BRECKNOCK
SAT 3rd

ROCKGARDEN
SUN. 4th

THE PIED BULL
WED 7th "Better all the time" said NME

SAD AMONG STRANGERS
PHONE: 692-5948

Derek Block in association with Dacorum District Council

presents

WILD HORSES
+ Support

HEMEL HEMPSTEAD PAVILION
Tues 29th April @ 7.15pm

Tickets £2.50 available from Pavilion Box Office (0442 64451) in advance and also on night

---

MADCAP presents

NEW MUSIK
with Special Guest
WHITE LINES

APRIL
24 SALTBURN The Philmore
25 NEWCASTLE University
26 GLASGOW Strathclyde University
27 ST ANDREWS University
28 LEEDS Polytechnic
29 NOTTINGHAM Trent Polytechnic
MAY
1 NORWICH Cromwell's
2 RETFORD Porterhouse
3 SLOUGH College

New Single on GTO "This World of Water"

BANK HOLIDAY REGGAE PARTY

PRINCE LINCOLN THOMPSON
OF THE

WITH
KING SOUNDS AND THE ISRAELITES

8PM AT THE CLARENDON HOTEL
ON THE ROUNDABOUT, HAMMERSMITH
FRIDAY MAY 2ND AND BANK HOLIDAY MONDAY MAY 5TH
DJ's: CAPITAL RADIO'S DAVE RODIGAN AND DAVE MENDLEY

TICKETS . . .
TICKETS . . .
TICKETS . . .
AVAILABLE FOR ALL LONDON CONCERTS OF THE FOLLOWING

WEMBLEY ARENA
MAY
26/27 10CC
28/29 Mike Oldfield
JUNE
2/3/4 Santana
6/7 Beach Boys
25/26 Fleetwood Mac

APRIL
24 Manfred
24 Z Z Top
24 Roy Sundholm
25 Purple Hearts
26 Gloria Gaynor
26 Original Mirrors
26 Nik Turner
30 Dr Hook
MAY
1 Magazine
1/2 Dr Hook
2 B.A. Robertson
2/5 Royal Ballet
3 Martha & The Muffins
3 Mud
3 Ronnie Lane
4 The Stylistics
4 Saxon
9/10 Only Ones
7/8/9/10 Black Sabbath
10 Fischer Z
11 Wild Horses
11 Roy Harper
11 Cure
15 Frankie Valli
16/17 David Soles
18 Jane Ian
17 Chic Corea & Gary Burton
18 Suzi Quatro
20 Undertones
19/20 Sky
25 Knokus
27 Human League
28/29 Mike Oldfield
29 Chuck Berry
28/29/31 Thin Lizzy
30 The Teen Drop Explodes
30/31 Iggy Pop
JUNE
1 Thin Lizzy
5 Average White Band
3/5 Rush
13/15 Marvin Gaye
16/18 Clash
18/19 Joan Armatrading
20 Iron Maiden
21/22 Sky
23 Whitesnake
JULY
4 Steve Hackett

For more information send SAE to
LONDON THEATRE BOOKINGS
60 SHAFTESBURY AVENUE, W1
General enquiries Tel 01-439 3371
Instant credit card bookings Tel 01-741 4686

The Venue
100 VICTORIA ST. SW1
(opp Victoria Tube station)
834 5892

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 Jam

Wed 23rd April — £3.75 Advance, £4.25 on night
David Crosby
(2 shows)

Thurs 24th — £3.00
Yachts
+ Viva

Fri 25th — £2.50
Matchbox

Sat 26th — £3.00
Hurricane Records presents with Simopoch Agency presents
Sore Throat
+ Paranoids + Flix
First 300 through the door receive free Hurricane 9 track sampler album

Sun 27th — £5.00
Sunday Black Sunday
A benefit for Multiple Sclerosis
featuring
Tradition
+ Jabula + Tribesman
plus poets and players performing "Reflections"

Mon 28th — £3.75
Brand X
+ Bruford

Tues 29th — £3.00
Philip Rambow

Weds 30th — £3.00
9 Below Zero
+ Wipeout

Thurs May 1st — £3.50
Atlantis
+ Mixed Spice
~ Wreckless Bread

Fri May 2nd — £3.00
SPLODGENESSABOUNDS

Sat 3rd — £3.00
Headline

Coming Soon
The Roches
4th June 1980, tickets on sale now

DEREK BLOCK PRESENTS

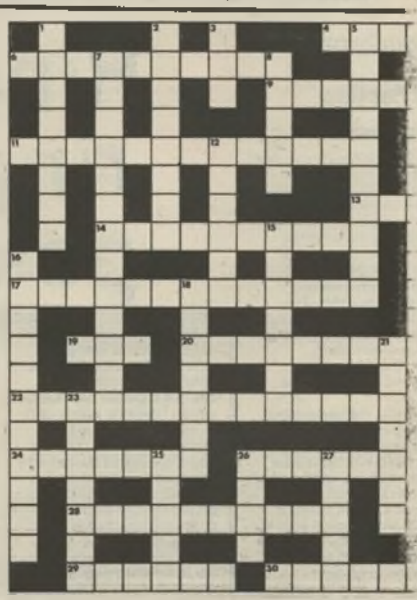
THE HUMAN LEAGUE
+ Special Guests
Tues. 27th May at 7.30 pm.
HAMMERSMITH PALAIS.
242, Shepherds Bush Road, LONDON W.6.
All tickets £3.00
Available in advance from Palais, 01-748 2812/3, L.T.B. Premier, Ticket Machine.
Also on night

---

101 CLUB
Thursday 24th April
THE HITMEN
+ X - Citizens
Friday 25th April
THE SCENE
+ The Defendants
Saturday 26th April
THE V.I.P.'S
+ The Imports
Sunday 27th April
BILLY KARLOFF AND THE SUPREMES
+ Street Preacher
Monday 28th April
PHIL RAMBOW
+ The Cotton Boys
Tuesday 29th April
CHICKENSHACK
Featuring: Sam White, Ric Lee and Lee Lynes
Wednesday 30th April
BROADWAY BRATS + F.X.

WEDNESDAY APRIL 30rd

THE STEP
Members £1
Non Members £2
Dress smart casual
NO JEANS
8 p.m.
MIDDLESEX AND HERTS COUNTRY CLUB
Brockley Hill,
Harrow Weald.
954 7577



ACROSS
4 Their name comes from a government dole form. (1,1,2)
6 & 29 2-Tone instruction. (4,2,4,6)
9 Rich and boring LA farts.
11 London blue rinse'n'scampi venue currently topical chartwise. (4,2,3,4)
13 Bowie LP hidden in clue below!
14 It's sex slop any way you look at it! (3,7)
17 UK guitarist/singer/wimp who was USA's fave rave for short period in late '70s. (5,8)
19 Tube who'll cost ya!
20 '60s UK pop singer who used to specialise in tying himself up in his microphone lead. (4,5)
22 Disco/salsa relatives. (6,8)
24 Bee Gees hit, Shakespeare did it better.
26 Leon, possibly Maal?
28 American satirist portrayed by Dustin Hoffman on Celluloid. (5,5)
29 See 6.
30 See 10.

DOWN
1 Here's a cute one, cryptkickers: has Elvis Costello put out a contract on one of the Seven Dwarves? (3,5)
2 Numan clone (no letters please, just said it to annoy yer). (4,4)
3 One is glad to be gay, two is a drum!
5 As instructed by the h[illegible] waiter when the Adr[illegible] did a run out!! (4,6)
7 Rock'n'roller putting frighteners on Cat!! ([illegible])
8 & 15 Jazz pianist hub[illegible] Julie Driscoll.
10 & 30 Fruit patch famo[illegible] Beatle lore.
12 Joni Mitchell album.
15 See 8.
16 Sting preens differe[illegible]
18 The movie of the Teen Cult (©Daily Mirror Newspapers Ltd). (4,3)
21 Lizzy single of recent times.
23 The Fab Four.
25 V.early 10cc biggie.
26 Guitarist in Weller or Young?
27 Any relation to Sir Geoffrey, the capital[illegible] chum?

LAST WEEK'S ANSWERS
ACROSS: 1 'Argy Bargy'; [illegible] 'Abbey (Road)'; 7 Lemm[illegible] (Jimmy) Cliff (Richard); 1[illegible] Pere Ubu; 11 'Message in (Bottle)'; 13 Lee (Brilleau[illegible] 'Duke'; 16 'Natty Dread'; [illegible] Eno; 19 Four Seasons; 2[illegible] MGs; 21 'Call Me'; 23 Cre[illegible] 24 Janet Kay; 25 '(Messa[illegible] A) Bottle'.
DOWN: 1 'All Night Long'; 'Boy From New York City'; 'Rumours'; 4 Jeff Lynne; [illegible] (Lee) Brilleaux; 8 'My Per[illegible] Cousin'; 9 'Cuba'; 12 Steve Harley; 16 'Desire'; 17 '(Abbey) Road'; 22 'Echo (Beach)'.

AllsORTs PRODUCTIONS
present
A CHARITY GALA NIGHT FOR ORT

RENAISSANCE
plus
Special Guests
DAVE SWARBRICK and SIMON NICOL (FAIRPORT CONVENTION)
AND FRIENDS . . .
and
EARL OKIN (support act for 'Wings' on U.K. tour)
on

THURSDAY, 15th MAY at 7.30pm
at
THEATRE ROYAL, DRURY LANE

TICKETS: £10 £7.50 £6.50 £5.00 £3.50 £3.00
at Box Office and usual ticket agents
(postal applications with SAE)
Theatre Box office: 01-836 5878 OR
Premier Box office: 01-240 2245
IN ASSOCIATION WITH NEMS AGENCY LTD AND MINDBEND LTD
Top price tickets include donation

LIVE!

Monochrome's same old brave new world Pic Jill Furmanovsky

Ring o' ring o' posers

Monochrome Set
The Feelies

Electric Ballroom

TRY telling someone you saw people wearing Cunard service jackets playing guitars beside screens showing films of them juggling, throwing inner tubes and doing the twist. Try telling them that diametric hairlines are go, or that Hervard frames and baggy pants are chic. Try telling them you saw a group that played itself, just a stage full of tape-recorders.

Try it; they'd probably laugh. And can you blame them?

The static, the paranormal, the non-existent. On paper it sounds like a laboured attempt to break brave new ground, to be the antithesis of a rock performance and its performers. To an extent it was, but only original in as far as the word had now become synonymous with artful adaptation or revised cross-reference. Everyone on this bill should be resigned to the fact that whatever they're doing is still safely within the bounds of reference.

Eric Random, I suspect, would disagree, though he's little more than Manchester's answer to Klaus Schultze. It's as if cacophony was an end in itself.

Eric Random would like to melt into his own background. He moves so little even his amps threaten to upstage him. He stands motionless for 15 minutes, back to the audience, three or four tape reels and loops wedging jarred stifling clouds of sound onto the stage which he stitches together with mutant guitar. I think he wants us to ponder the relationship between man and machine and emphasises the point by disappearing. Another five minutes crawl by as the tapes pretend to self-destruct, mere puppets in the hands of the mixing-crew.

The sound is excruciating, the effect swift and insidious. Within minutes of leaning against the stage I find myself pressed against the back wall, hardly aware that my legs have been moving.

The Feelies follow, looking so normal as to be *very weird indeed*. You'd think they'd spent the day making Airfix models or having a laugh with their calculators. They're wearing '30s Ivy League barnets, soft check shirts, awkward starched collars, silly shoes and voluminous strides. They look daft.

They also look nervous (gear stuck at the airport, etc.) and deliver a set that's a reassuring tribute to human error. They sing badly off-mike, they lose guitar leads and seem incapable of plugging them back in without help, and they exchange panic-stricken looks while desperately trying to hold down a steady rhythm.

Having got accustomed to their spineless visuals, you half expect music of the vulnerable frailty of, say, Television. The goods in question conspire to make the production of their 'Crazy Rhythms' album seem flyweight by comparison.

Working up from an obsession with strict dance rhythm and dead-simple chord structure (look alive, B-52's!), they lather the whole mixture into thick soapy sinuous banks of harmony, the backline adding weight and pressure and the two guitars interweaving.

A muddy sound-mix and severe stage fright make this a pretty inauspicious debut, though there are moments — like the very David Byrne 'Fa Ce La', the delicately strung 'The Boy With Perpetual Nervousness' or the dense and passionate 'Loveless Love' — when you get a glimpse of what The Feelies can really deliver.

The Monochrome Set are more self-consciously weird and acutely sombre, which is as disturbing as it's confusing.

They've worked hard on presenting a very fragmented visual image: the band as rigid and deadpan, the screens showing film of them as just the opposite; a bunch of regulation, fun-loving lunatics.

I wonder why? It seems totally at odds with their music, a perfectly integrated and cohesive mesh of varied loose ends. An earful of their album 'Strange Boutique' reveals strains of everything from Cole Porter to Vaudeville, waltz, Kurt/Weill Germanic cabaret, rock 'n' roll and mid-'60s beat, all knotted into precise, finely chiselled four minute chunks that change rhythm and balance with such magnificent grace that you're simply left feeling light-headed.

On stage they do everything in their power to redress the balance. Bid delivers each song with the same crisp laconic Lou Reed vocal, aiming disparaging glances at the audience, and the rest counteract the poise and spring of the music with an air of joyless stilted indifference.

What the hell are they playing at? Search me.

Mark Ellen

Sham 69

Blackburn

JIMMY Pursey — that household brand name — had been here before. Four months ago, on these very boards, he was filmed by local TV in verbal contest with Blackburn's MP Jack Straw — an unwitting lamb for the slaughter.

"You punks, you spit at each other. I could be walking down the street and you would spit at me!" Mr Straw plunders in the valley of darkness.

"If you leave Blackburn in the state it's in out there today, you deserve to be spat at, my friend!" Pursey replied caustically and with lightning speed; it's a killing counter-attack. Straw's face turns bright orange, then white, then bright orange again like some demented Belisha beacon. A squirm, a nervous giggle and he retires the defeated buffon and dreams of lost votes and kissing babies.

Jimmy Pursey — more white crap that talks back; the ultimate cataclysmic muppet: self-appointed spokesman for 'the youth of today'. How puny our elected representative looked beside him.

And today JP meets his constituents. Like lost children before the Great Oracle, they wait in darkness for the Coming. The theme from '2001 Space Odyssey' blasts forth from the giant speakers; corny, but oddly chilling. A beam of white light and Pursey descends to earth. He stands before his followers, arms raised towards them. They know. At last their saviour has come. He speaks: *"Blackburn kids are innocent!"*

Cheers of approval. It seems Pursey cannot lose; a demi-god in complete control; absolute power. I feel that tonight is going to be one of those best-gig-I-ever-saw occasions; the atmosphere is just right.

Pity the music has to go and ruin it all.

The sound is atrocious; an aural assault of Hiroshima magnitude. In this massive Gothic cathedral of a hall, reverberation reaches uncontrollable levels. Sound bouncing from wall to wall like some hypersonic powerball in a squash court. Songs finish three seconds after the band stops playing them. It's all just one big MESS! Still, this would be a really good place for a yodelling festival; what a wowee idea! . . . people would come from miles around . . .

Thwackapowem! Sham 69 explode into another song and jolt me back into reality. More grenades blasting my ears, and I feel this is going to be one of those worst-gig-I-ever-saw occasions. Despite the deficiencies of the hall, other bands have coped here better than Sham . . . a lot better.

But before I get totally disillusioned, Pursey makes moves to win me back again. A couple of boneheads decide to hit each other, having read in the music papers that's what you do at a Sham 69 gig.

Pursey attacks from the heart. "Ow many more people are gonna get kicked in before you realise that you just wanna live? Think about that tonight. I wanna live! We can all live together!"

And the boneheads kiss and make up, and were seen after the gig trading in their Docs for kaftans and Jesus sandals. More cheers of approval, right on cue for 'The Kids Are United' or it could have been 'Questions And Answers' . . . but why quibble over such minor details? The noise had a beat to it and, once you got the hang of it, was quite easy to dance to . . . could be this year's Big Thing.

At home, taking my Anadin after the gig, I was confused. The whole set had been an indistinguishable barrage of world war sound effects in three minute bursts. I got out a poison pen; but then I thought about Pursey. If he had shown one small shred of dishonesty, if he had been complacent for just one moment, I would have drawn the knives. But every time I go to see Sham, I am the cynical disbeliever who always comes away converted.

Pursey convinces me he cares; his motley crowd of disciples, no hopers, social non-starters, need someone like him. They can understand his latter day anthems for doomed youth in a way they will never understand the aims of distant politicians who, they are told, also supposedly care. And I'm not even sure that the politicians can understand Jimmy Pursey and the need for people like him.

Until they do, may they keep wiping the gob from off their raincoats.

Mick Duffy

JP pic Pennie Smith

Ian Page pix Kevin Cummins

This is the wimp's world

Secret Affair

Blackburn

SO DAD finally gave in and agreed to let you go to your first concert tonight. Just for you he'd watched the group on *Top Of The Pops* and begrudgingly admitted they seemed "respectable enough". And your steady boyfriend had promised to take good care of you, and yes, he'd get you home by 11pm. It all seems so exciting. To actually see Secret Affair in person, FOR REAL!

Tonight the Wimps are back in Town.

Having broken down that final parental resistance, no frontier seems impassable . . . Gordon and Julie climb out of their boxes, slip into something cooler, capture a passing image and step into it. A fantasy — somewhere over the rainbow. And in the hall the music is pleasantly low, the atmosphere giddy like a cocktail party. A modest splash of coloured light dumbly tints the room in a vermillion blush. A thousand Gordon and Julies stand chatting gaily and wait for Secret Affair.

As the house lights fade, a giant keyhole is lit on stage. Secret Affair's hopelessly self-destructive emblem. Had they never heard of Keyhole Kate? I want to climb through the keyhole; to see through the Secret Affair translucent image.

It's not hard. You know what I saw.

A drab monochrome landscape; grey cardboard cut-out figures being hastily trimmed to style; this year's dummies prepare for another celebration of self-congratulatory blandness. This is the time for action/exploitation/image/disillusionment. Tomorrow may be the time for regret.

A chromatic leader, Ian Page stalks purposefully up to the centre microphone. "Hi! How are you?" As far as rapport went this was the climax of the evening, easily overwhelming rival verbal gems such as "this is the current single", although "Goodnight. See You" came close to taking the biscuit at the last minute, in a nail biting finish.

So Page becomes the self-appointed token DJ, some intangible bridge between each of the flexi-disposable numbers on an eternal LP. The sound is paper thin, clinically clean, healthier than Cliff Richard's, but never as timeless.

The three hits, 'My World', 'Time For Action' and 'Let Your Heart Dance' are intelligently and evenly dispersed through the set. This highly skilled concert technique is meticulously executed; just as the fans begin to get restless, as soon as they start nose-picking, swapping badges, parkas, girl friends — *bang*, another hit. All of a sudden Secret Affair are everybody's favourite band again.

Though never even moderately stunning, within the limits of their own unashamed category of mod, they are a class apart from most rivals. But that's a condemnation of the infertility of ideas in the musical mod desert, rather than a commendation for the Secret Affair product. They add nothing new to the music they have stolen from the past: the great rock and roll swindle-swindle!

But why should they care? The fans will desert them with the first whisper of Something New. For now Secret Affair are young guys chasing the dollar; catching it fast; grabbing it while they can. The backlash will hurt, but right now they've got IMAGE. I'm left to reflect on . . .

. . . Gordon and Julies all around the hall, bobbing in time to the pretty music, happy to be spoon-fed, living for the moment, for the style, never wanting to grow old, wanting this moment to last forever. A bespectacled, parka-clad, semi-ace-face-pretender stands in front of me and kisses his Julie. On stage, a solo spot; Ian Page croons to the moon, romantically captured by a cone of white light.

I always knew they'd find a replacement for Donny Osmond. Ian Page, This Is Your Life. This Is Your World. And you *wouldn't* have it any other way?

Mick Duffy

The Members

Hammersmith Clarendon

ANYONE who doubts that being a rock 'n roll frontman can still do funny things to your head should have been at Hammersmith last Thursday. Blighting an otherwise exemplary Members performance with his own obnoxious brand of cheap populism, Nicky Tesco made the puerile, Look-at-me petulance of Kevin Rowland and Terry Hall seem downright desirable by comparison.

Several of the new songs make hackneyed points in appealing ways and one of these, 'Goodbye To The Job', is the occasion of Tesco's first address. "Who got paid today? I got paid — I've eaten mine already. It came in peanuts."

So far so harmless, but the wee imp's dedication of 'Brian Was' — the unflinching tale of a grey bank employee's suicide — to the Liverpool bus driver who found true self-expression by mowing down a bus queue soon set me simmering. 'Gang War', a Members-go-Springsteen tableau of considerable substance, is unimpeachably introduced as being "about violence and how mindless it is". Funny thing, though, Nicky — I could've sworn that five days ago at the Greyhound you dedicated it to the mods and rockers involved in those Easter skirmishes.

Just as topical this week, 'Police Car' is prefaced by a rap about Jimmy Kelly, who also receives sanctimonious mention in the song itself. How refreshing to find a pop star who reads the papers. Though Tesco's recorded addition to Larry Wallis' lyric — *"Hello son, I know your face . . . I know your race"* — makes great theatre, his ascribing a possible police threat to future Clarendon gigs to racist motives rings hollow after the gratuitous crap he spouted earlier.

If Nicky Tesco were in charge, we could all place bets on the next album being The Members' 'Sometime In New York City'. But he's not, fortunately, and when interacting with the other four in a singing capacity the results are calculated to win over the most fractious critic.

In many ways this band represent the best of both worlds, blending Nigel Bennett's concise, apposite guitar heroics with JC's impeccably ramshackle rhythm strum — classic powerchords with well-assimilated reggaeisms and massed, all-boys-together vocals with perceptive subject matter. Moreover, they give every sign of healthy, adventurous evolution. JC and Chris Payne's singing is sure and strong, notably on 'Offshore Banking Business' and its new and as equally impressive companion piece, called (I think) 'Rat Up A Drainpipe'.

'Romance' is The Members' most successful marriage of rock and reggae elements to date, negotiated with impressive dexterity by one of the best available rhythm sections. Matlock and Simonon notwithstanding, Payne must be the best British bassist to emerge in the late '70s, adapting the arterial role the instrument plays in most reggae without ever seeming in the least contrived or attempting to outplay the guitarists. Steve Lillywhite's drumming combines soul and professionalism in the proportions that regularly garner critical raves for the likes of Tony Williams (his cowbell on 'Physical Love' being especially fab).

All that remains is for Tesco to reconnect his brain and his vocal cords between numbers.

Harry George

The Portraits

Marquee

THE PORTRAITS have chosen this era of the instant revival to review the brief and unspectacular career of power pop. Since this was dead before it started, it bodes ill.

The Portraits' whole approach appears to have been designed from the outside. Singer Cy Curnin sported some far from subtle eye make-up under his pretty haircut. He has an adequate voice and looks cute. None of this cuts any ice. His singing was generally melodramatic and unconvincing and thus perfectly suited to the band's material. Rupert Greenall's synthesizer designs were intrusive and superfluous.

'Over And Out' tried hard to make some sort of rhythmic point but failed. The new single 'Hazard In The Home' was infuriatingly jaunty but joyless, like Radio One very early in the morning. The only song which broke this depressing pattern was 'Pretty Pretty' which was played harder and stronger than anything else.

The Portraits don't seem to have their hearts in what they're doing.

Adam Sweeting

Tesco says he is the greatest. Pic Peter Anderson

MM

MARTHA AND THE MUFFINS

New single

"SAIGON"

(Album version on "Metro Music")

B-side

"COPACABANA"

simultaneously with

"ANABACAPOC"

special double-grooved single,

find two tracks on one side.

•

Spring Tour

supported by Interview

Newcastle Mayfair — 25 April
Huddersfield Poly — 26 April
Birmingham Top Rank — 27 April
Tiffanys, Edinburgh — 29 April
Sheffield Poly — 1 May
Manchester Russell Club — 2 May
Electric Ballroom — 3 May
Univ. of East Anglia — 5 May
Canterbury Odeon — 6 May
Brighton Top Rank — 7 May

•

DINDISC

The Photos

Marquee

IT'S HARD to dislike The Photos — zestful, good-humoured, speedy — but it's harder still to be enthusiastic. Their songs, derivative to the point of plagiary, fill the silence with competent gusto, hover even on the brink of pleasure, but soon fizzle away to where out-of-ear is out-of-mind.

This inconsequence is not due to any lack of attack. Rather, the band launch themselves head-first into the music. Wendy Wu leaps around the stage in frantic bop while Ollie Harrison assaults his drumkit from the upright position. Steve Eagles (guitar) and Dave Sparrow (bass) are less mobile but contribute to the onstage thrust and away while shaking a powerful noise from their respective hardware.

The Photos' failure is one of imagination. Their music is both unoriginal and dated, a hotchpotch of reheshed Blondie and smoothed-out Rezillos. Their faster phase is their best shot — 'Shy', 'Maxie', 'Evelyn' and their storming version of 'The Lady Is A Tramp' swoop, zoom and spark while 'I Wanna See You Again' recalls The Ramones in early-'60s pisstake glory.

Their slower songs merely drag, the band having neither the technique nor flair to make these plodders arresting, and the new single 'Barbarellas' looks destined to follow its predecessor into oblivion. But there's *nothing* in The Photos' set that sounds a worthy hit single — merely a series of well-made but just-too-flat pop vignettes.

Photos is right — beneath the glossy surface of their stage act, the music is one-dimensional and lifeless.

Graham Lock

Gary Glitter
Classic Nouveaux
Bauhaus
Cuddly Toys

Lyceum

CUDDLY Toys are simply blow up Dolls, lame lame Lolas of the New York variety. All dry-ice and would-be drama, they set the tone for an evening of ersatz music. Bauhaus were out of place architecture, a fake facade of all things dark and arty. While Classix Nouveaux were neither especially classic nor particularly nouveaux, Gary Glitter was parody, rock 'n' roll pantomime.

As imperial Rome fell apart the games got more excessive, more grotesque, the crowds cheered even louder and no one noticed as an era crumbled. Gary Glitter isn't even rock 'n' roll pantomime, he's rock 'n' roll realised.

The Lyceum was an apt setting for a piece of Nero-like fiddling. Gawdy mock classicism and fat tuxedo'd attendants provided a suitably ludicrous arena for the varied assemblage of the nation's interchangeable young hordes. Every cardboard cult was represented and each seemed determined to outdo the other in fulfilling Sunday paper cliches. All concerned posed menacingly and an atmosphere of tired and predictable violence clogged the air. Everybody was there to wallow in their own shabby (non) conformity, in the tawdry aggressiveness which mars so many current rock concerts, and in the shallow morass that passed as music.

They wallowed and they roared. After all Gary Glitter is fun, isn't he?

If it was the glittering attractions of the Double G that managed to fill the Lyceum with a surprisingly leather-clad and cropped-haired crowd, then there were other young pop groups for their dubious delectation.

Cuddly Toys came complete with tight trousers and peroxide pouts. They represented the 'modern' glam rock component of a bill that was obviously designed for maximum 'Pull'. This can be the only explanation for the inclusion of Bauhaus. The idea of Northampton's pretentious young pretenders on the same bill as the great sequined one would be funny if it wasn't so financially sound.

They didn't play well but were admittedly burdened by poor sound and an incongruous setting. Their slightly frenzied set lacked colour and depth, but real judgement must be suspended until the edifice that they've created can be viewed in a better light.

If Bauhaus provided economically viable art, then Classix Nouveaux were pure craft. They presented a pot-pourri of all things modern: occasional bits of Bowie, reggae numbers: one song was resplendent with Numan poses and electronics, all very professionally tied together with a superficial theatricality. The lead singer — who bore a shaven-headed resemblance to Peter Gabriel — seems fond of a Lene Lovich style of delivery, while the group as a whole go in for a Burlesque-like dance movements.

At the end of their set when the lead singer ran off to return in a silver space-man suit, *Rock Follies* was finally brought to mind. Classix Nouveaux were like a television rock group: clever but ultimately vacuous.

Then came Gary Glitter.

An overweight middle-aged man dressed in a shiny suit still

Sparks

•

"Young Girls"

The new single.

•

Two singles for the price of one
10,000 limited edition of the double-pack
10,000 limited edition of the 12" Disco version

Virgin

By Order of the Liquidator N.R. Lyle Esq. F.C.A. of Thornton Baker

The Sol COOKHAM BERKSHIRE

Fully equipped Residential Recording Studio

FOR SALE BY TENDER (Closing date 23rd May 1980)

- ☐ Customised MCI 24 track recording facility
- ☐ 700 sq ft music studio
- ☐ Riverside location with private island
- ☐ Excellent access to Heathrow and Central London

Weatherall Green & Smith
22 Chancery Lane London WC2A 1LT
01-405 6944
London Leeds Paris Frankfurt & Munich

Glitter. Pic David Corio.

Brown. Pic Anton Corbijn.

Glitter and Brown and the technicolour dreams

playing the same old songs, he recalls nothing so much as rock 'n' roll itself. Just like our once proud musical form he could still be funny, even fun, but after a while the sight of him wheezing and creaking around the stage became simply sad. Just like rock music he changed his clothes frequently, but it didn't make him any better either.

Gary Glitter is honest: he admits that he is playing music for the taxman. So what's rock 'n' roll's excuse?

Robert Elms

Dennis Brown

Venue

BASSIST Lloyd Parks carries a superior band of musicians to these shores on avery occasion of his visit. As leader of Skin, Flesh & Bones in 1975, The Revolutionaries the following year, and in more recent times We the People band, he has been responsible for providing some of the finest live reggae music exacted in this man's town during the past five years or more.

If his current line up accompanying Dennis Brown lacked something of the spectacle yielded by The Revolutionaries with Sly Dunbar on drums that backed up U Roy and the Mighty Diamonds on the 1976 tour, it compensated as much in laying down a tight and full blown session that was enjoyable throughout its length, while its small horn section comprising a saxophonist (Dean Fraser), trumpeter (Bro Chico), and two trombones (Nambo and Lloyd Kerr) carried the swing to superb effect.

We The People took the stage in essay of two lazy ska workouts, precise, efficient and effective in their execution.

Parks himself was first among the vocal performers, introducing a couple of soul serenades, 'Feeling Is Right' and The Four Tops 'Standing In The Shadows Of Love', prior to your Ruddy Thomas making his entrance for a short interlude of 'Every Day Is Just A Holiday,' 'Loving Pauper' and his current single 'Sad Eyes'.

Dennis Emmanuel Brown possesses star quality plus one of the most distinctive voices in reggae. He does not have to enjoin his audience so much as just stand there and let his soul pour forth. The majority of his set consisted of material from the singer's excellent 'Joseph Coat Of Many Colours' album, and was the occasion of the most mature performance I have seen from him yet.

"You cannot live up for yourself alone," he told. *"Pass the bread along the table, a fish for you and a fish for me, a plate of bread and a cup of tea."*

This opening song gave way to 'Should I?', his own interpretation of Bob Marley's 'Slave Driver', which earned an especially large cheer from this Venue crowd.

Briefly retrading old ground, We The People swung into the groove of 'Pressure And Slide' as Dennis Brown crooned his 1978 opus 'Ain't That Loving You?', before returning to the present for his most recent reggae favourite 'General', which details the precipitous career of Jamaica's gunmen, and brought the show to its close with 'The Creator', which contains the tongue twisting lyric *"the creator created creation and all the creatures therein."*

For an encore we were served 'Concrete Castle King', 'Children Of Israel' and 'Money in My Pocket'.

I have not enjoyed a show more in a long time.

Penny Reel

4 Be 2

Venue

REMEMBER Sid Vicious? The guy with the spiky barnet and ashtray eyes who used to play bass for some no-hope punk band back in the '70s. Well, 'Rotten' Jimmy Lydon is hard at work keeping his memory alive through the medium of his group 4 Be 2.

Not content with recruiting Youth, the bassplayer from Killing Joke and a dead ringer for the corpse in question, he introduced special guest Siderree to sing "Dem Bones, Dem Bones" towards the end of the show. Cries of "We want JR!" (geddit?) greeted the entrance of Jock Macdonald, manager and occasional guitarist of the band, complete in skeleton costume and falling hair to perform 'Are You Dirty' — one of a selection of songs that wouldn't have disgraced the Millwall terraces.

Take a dash of PiL, a soupcon of Dennis Waterman and a meaningfully relevant Irish piper, stir well and leave dying in the gutter. Nobody gave a stuff and no wonder. Punk isn't dead, it just smells funny.

Laugh? I've seen funnier cancerous growths.

Neil Norman

MARSHALL ARTS PRESENTS

RONNIE LAWS
+ GUESTS

BIRMINGHAM ODEON
NEW STREET
FRIDAY 2nd MAY at 8.00
TICKETS £3.50, £3.00, £2.50, £2.00 (INC VAT)
ADVANCE THEATRE BOX OFFICE 10.30AM-6.00PM MON-SAT TEL 021-643 6101 OR ON NIGHT

HAMMERSMITH ODEON
QUEEN CAROLINE ST W6
SATURDAY 3rd MAY at 8.00
TICKETS £4.50 £4.00 £3.50 £3.00 (INC VAT) ADVANCE THEATRE BOX OFFICE TEL 748-4081
LONDON THEATRE BOOKINGS SHAFTESBURY AVE TEL 439 3371
PREMIER BOX OFFICE TEL 748 2245 USUAL AGENTS OR ON NIGHT

BRIGHTON TOP RANK
KINGS WEST WEST ST BRIGHTON
SUNDAY 4th MAY at 7.30
TICKETS £3.00 (INC VAT) AVAILABLE IN ADVANCE FROM RANK BOX OFFICE TEL 0273 28167
VIRGIN RECORDS TEL 0273 28167 OR FINE RECORDS TEL 0273 25440 OR 0273 722345

RITZ BALLROOM
WHITWORTH ST WEST MANCHESTER
MONDAY 5th MAY at 2.00P.M.
TICKETS SPIN-INN RECORDS TEL 061 834 5303
JAZZ FUNK ALL DAYER CONTACT TEL 0922 31303 FOR DETAILS

QUEENSWAY HALL
PALACE PLACE DUNSTABLE
THURSDAY 8th MAY at 7.30
TICKETS FROM QUEENSWAY HALL BOX OFFICE TEL 0582 601326 AND USUAL AGENTS

Fatal Microbes
Drug Squad

Derby

Pic Bryan Adams

Another fatality

DRUG Squad play a hybrid set of punk, personality, straight rock and R&B. Then they shock the assembled survivors of '77 by spraying the audience with a fire extinguisher. The crowd scatters as the air fills with foam and for a few seconds the atmosphere in front of the stage hovers between anger and amusement. But the cans fielded by the band and tossed back into the audience are more a mark of mutual respect.

Honour — on either side — is apparently satisfied.

After only six gigs with their present personnel, Fatal Microbes sound messy. The main core of their music remains exuberant, archaic punk, yet they veer bravely but blindly in different directions. There are explicit, averagely inept echoes of PiL, an early rock'n'roll number that sounds as incongruous as it is uninspired. And the savoured sensation of Lou Reed's 'Vicious' is obliterated by anonymous vocals and enthusiastic guitars.

Fatal Microbes' stage presence is as disorganised as the structure off their set. The bass player is a particular pain. He strips of his shirt, poses on the speakers, takes over singing and generally indulges himself in the sort of antics that are traditionally reserved for the rock guitarist.

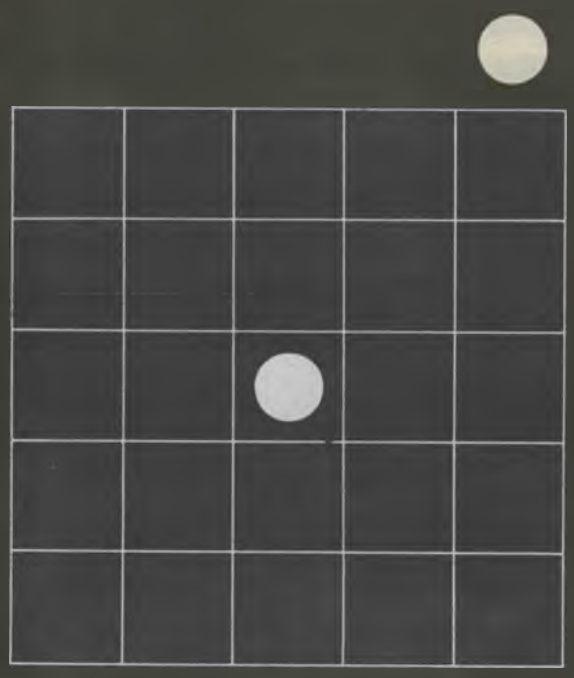
However, the attention of the audience is on Honey herself. Sixteen-year-old Ms Bane has pink hair, clasps a cigarette in a lace-gloved hand and wears white plimsolls and a battered, black mac. Most of the time she looks bemused, understandably self-concious or just plain uncomprehending. She moves a little leadenly, is prone to hold her head in her hands and crouches on stage to establish a closer rapport with the crowd, some of whom she quite chastely kisses.

Near the end of the set the punters dutifully invade the stage and then look lost when the plugs are pulled. Meanwhile the Microbes dish out a couple of cans and stand around chatting. Honey is embraced by another drunken, daring admirer . . . and that's all there is.

I'm informed that Fatal Microbes are anxious to alter their image. It's clear that any change can't come too soon.

Lynn Hanna

Interview
Snakes and Lovers
Their Second album



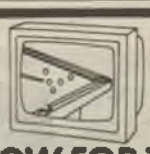
Hear them on vinyl,
in your record store now.

See them on stage here*

Newcastle, Mayfair—April 25
Huddersfield, Poly—April 26
Birmingham, Top Rank—April 27
Edinburgh, Tiffany's—April 29
Sheffield, Poly—May 1
Manchester, Russell Club—May 2

*on tour with Martha and the Muffins

Virgin



HAIL
POT BLACK!
NOW FOR THE 'BIG BREAK'
—RIGHT ON 'CUE'

Hear the fabulous new single
BLACK and WHITE RAG
by POP BLACK
on the new NEWSEA label WR 4002 A
Released by
SPARTAN RECORDS
01-903 8223/6 or 01-903 4753/6

ONLY THE SHORTSIGHTED COULD IGNORE 28 EXTRA FEET.

Every Agfa +6 Cassette has 28 feet more tape than comparable cassettes. That means you get six minutes more playing time—just to make sure you get all of your recording. Agfa Cassettes offer the highest quality reproduction you can get from a cassette—they are sensitive to the slightest impulses your recorder can pick up. And there's a tape for every machine available.

Agfa CASSETTES+6
SOUND PERFECT.

BONDAGE TROUSERS

T-SHIRTS 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 £17.85. Also in black drill at £17.45.

T-SHIRTS (at £3.50 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. Leech, 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

BAGGY JEANS

Cotton Drill
£10.95
electric blue
burgundy
peppermint
lilac
white

Indigo Denim
£11.95
washed 14oz

Sizes for men 26"-34" waist ladies 8-14

Send order stating size and colour with cheque, postal order or cash to Dept NME, Cassidy, 23 Thames Street, Windsor, Berkshire. Tel (07535) 69069

Barclaycard and Access also accepted. Enclose number or phone details to above.

Add £1.00 postage for each pair. Allow 10-21 days for delivery

ALKALI IKE'S.
A miner discovery from Levi's.

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

DIRT CHEAP
HIGH QUALITY
PUNK GEAR

CLASH JEANS (Bondage Style) Lots of pockets and zips. Colours: black, red, green, grey or khaki.
Sizes: Mens 24"-38" W. Girls 8-18
£9.90 *+ 60p P&P*

CLASH JEANS now available in tartan, lots of pockets & zips. Sizes: Men's 24"-38" W. Girl's 8-18.
£12.90 *+ 60p P&P*

PVC STRAIGHTS in the following colours: black, white, orange or pink. Sizes: Mens 24"-38" W. girls 8-18.
£6.90 *+ 60p P&P*

The same style straights also available in cotton drill. Colours: black, grey, khaki, green or red. State alternative colour if possible. Sizes: Mens 24"-38" W. girls 8-18.
£6.90 *+ 60p P&P*

TARTAN MINISKIRTS with zips.
£6.90 *+ 60p P&P.* Sizes 8-18

Money back guarantee if goods are returned unworn within 7 days. Send cheques and POs to:

MAINLINE (N), 51 TWO MILE HILL ROAD, KINGSWOOD, BRISTOL BS15 1BS

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
2a KENSINGTON GARDENS, BRIGHTON, SUSSEX

☆YOUR WEEKLY☆ POSTER GUIDE

Bo Derek & Farrah — First time USA specials

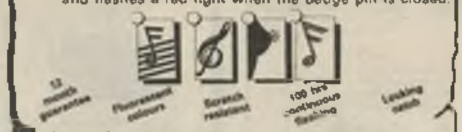
CLINT EASTWOOD. 4 20"×30" b/w art drawings. F/Dollars, Alcatraz, Enforcer, Josey W. £8 inc p&p

KISS. Set of 4 colour posters. One of each member £8 + p&p.

CARDS & POSTERS
22 Moor Street, Queensway, Birmingham 4
Add 45p p&p for up to 2 posters. + 5p for each extra one

electronic BADGES!

Astonish, delight or just bore everybody with this very latest line in Badges.
Each badge contains a tiny light emitting diode and flashes a red light when the badge pin is closed.



All this for only **£3.75** each incl p&p and free battery!
Send to

Individual Trading Company
Dept NME, 81 Tavistock St
Bedford MK40 2RR
Tel (0234) 216892

COMING SOON
Flashing earrings or hairslides

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 advertisements are excluded.

JEANS BARGAINS
FROM DICKIES OF TEXAS

DICKIES 'ORIGINAL' 14½oz DENIMS
Heavy-duty authentic Western straight leg denims. Knock out value. Flares also available.
SIZES Waist: Straights — 26"-36" Flares — 26"-36" Leg: Medium — 32" Long — 34"
£11.99 P&P £1.15

DICKIES DISCO JEAN
Great slim fitting disco drain pipes in slinky sheen poly/cotton.
COLOURS Black, Royal Blue
SIZES Waist: 26"-34" Leg: Medium — 32" Long — 34"
£9.99 P&P £1.15

DICKIES STRIPES
Super quality stripes at an unbeatable price. Straight leg.
COLOURS Tan fine stripe, Loden green fine stripe
SIZES Waist: 26"-34" Leg: Medium — 32" Long — 34"
£6.99 P&P £1.15

DICKIES CANVAS JEANS
Outstanding quality and value. Heavy canvas straight leg jeans in 100% cotton.
COLOURS Khaki, Cream, Green
SIZES Waist: 26"-34" Leg: Medium — 32" Long — 34"
£9.99 P&P £1.15

DICKIES BAGGY DUNGAREES
Latest baggy look for chicks and guys.
£13.99 P&P £1.15
COLOURS Orange, Navy, Royal Blue, Red
SIZES Waist: 24"-44" Leg: Medium — 32" Long — 34"

Please state choice of style, size and colour (indicate second colour preference) and send cheque or PO made payable to Libra. Access welcome, just send number. Add double postage and packing for overseas orders.
Send to: Libra Mail Order (Dept NME4), 15 Shrubbery Road, Streatham, London SW16. Tel: 01-769 4861.

Money back guarantee on all goods returned within 7 days unworn. Personal callers welcome, Mon-Sat, 10am-6pm. Send SAE for latest catalogue.

Also at LIBRA, 113 Victoria Street, SW1
Jeansville, 20/22 Streatham High Road, SW16

Libra Mail order

LEATHER
LATEST FASHIONS. High Quality DIRECT FROM MANUFACTURER

MOD LEATHER BUTTON 3 JACKET, narrow lapel, 3 piped pockets and inside pocket in lining. £64.95 P&P £1.50, brown / black, chest size 34 to 42.

MOTOR CYCLE JACKET IN BLACK LEATHER, two zip pockets, zip front and cuffs, adjustable waist £45.95 P&P £1.50, chest sizes 34 to 42.

LATEST STYLE LEATHER JACKET, pleat from shoulder to waist, back and front, with pockets concealed in front pleat, studs down front and on cuffs, absolutely today's fashion, black, tan or brown £59.95 P&P £1.50, sizes 34 to 42.

When ordering please state size and colour. Send cash, cheque, postal order to Dept JL, Lionel Levy Ltd, 42 Amhurst Road, London E8, 1JN. Allow 7-21 days for delivery.

IT WORKS!

"This gilt plated lapel badge was specially designed and produced for the new HOYT AXTON record, "DELLA AND THE DEALER", from YOUNG BLOOD RECORDS

STEVE HEWITT

DIRECT FROM FACTORY at low, LOW cost

LEAVES YOU A PROFIT!

Trade enquiries:
01-670 9882

• • MADNESS • •
•
• • SPECIALS • • POSTERS

38" x 25" superb quality colour posters, recommended prices £1.40 each. We well at a Special price of £1.20 each. It's Madness. So hurry while stocks last. Send P.O./Cheques for £1.20 & 35p for P&P, up to two posters, thereafter add 5p for each additional poster to: (U.K. only)

PRIMSIDE LTD.,
75 Kings Road,
Kingston-on-Thames,
Surrey KT2 5JB

LIBRA MAIL ORDER

Come and visit Libra's New Giant Bargain Basement at
112 Victoria Street, Victoria SW1

LEATHER-LOOK DRAINPIPES
Western cut black PVC drainpipes. Great fit in sizes 24"-34". Chicks state hip size. Only £11.99 + 99p P&P

CANVAS JEANS
Superb slim fitting, canvas drainpipes with 16" bottom in black, emerald green, red, white, natural, khaki and olive. In sizes 25-35 (inc odd sizes). Girls state hips. £9.99 + 99p P&P

AMERICAN LEVIS LEVIS 501
Original red label shrink to fit, straight leg with fly button front, sizes 28"-42" (inc odd sizes) (give actual waist size) £15.99 + £1.15 P&P.

LEVIS 630
Regular Levis drainpipes in heavy duty indigo denim. Great for girls or guys. Sizes 26-38 (inc odd sizes). Girls state hips. £14.99 + £1.15.

LEVIS 627
Regular Levis straight legs in good quality indigo denim. Sizes 26-38 (inc odd sizes). Girls state hip size. £14.99 + £1.15 P&P

CREST AMERICAN DRAINPIPES
Superb fitting pre-washed indigo denim with 16" bottom drainpipe. Great fit for chicks or guys. Sizes 25-36 (inc odd sizes). Chicks state hips. £10.99 + £1.15 P&P

AMERICAN WRANGLERS
American Wrangler drainpipes in good quality 14oz denim. Sizes 27-36 (inc odd sizes). £10.99 + £1.15 P&P

Please send cheque or PO made payable to LIBRA. Access welcome, just send number. Please add double postage and packing for overseas orders with P.O.'s, delivery within one week. Cheques take a little longer.
Send to **LIBRA Mail Order (Dept NME), 19 Stansbury Road, Streatham, London SW16.**
Phone 769 4891.

Money back guarantee on goods returned within 7 days unworn
Shop open Monday to Saturdays 10 am-6 pm.
Personal callers welcome.
Send s.a.e. for catalogue

Also at Jeanville, 20/22 Streatham High Road, SW16

TO ADVERTISE IN THE
MAIL ORDER
SECTION
PHONE CHRIS ON
01-261 6172

Parka

Hurry while stocks last!!
ONLY £10.95 + 80p P&P

MOD PARKA based on U.S. Army Fishtail original, complete with hood and lining
State chest size with order
Please allow ten days for delivery

PRINTOUT PROMOTIONS (Dept. N.M.)
38A ABINGTON SQUARE, NORTHAMPTON
PRINTOUT PROMOTIONS

JET LAG
DIRECTLY IMPORTED T-SHIRTS, SWEATSHIRTS,
GENUINE AMERICAN QUALITY SILK SCREENED PRINTS

PRICE £3.75 PLUS POST & PACKING
COLOUR CHOICE SUBJECT TO AVAILABILITY
SEND S.A.E. FOR BROCHURE
VAT REGISTRATION 231682200

SWEATSHIRTS 100% American Quality Sweatshirts

£.216 – LYNYRD SKYNYRD
£.113 – BOSTON
£.150 – GRATEFUL DEAD
£.212 – YES
£.213 – KANSAS
£.127 – JIMI HENDRIX
– FLEETWOOD MAC
£.207 – E.L.O.
£.114 – LYNYRD SKYNYRD
£.216 – SAMMY HAGAR
£.151 – FLEETWOOD MAC
£.237 – JIMI HENDRIX
£.100 – BLUE OYSTER CULT
£.224 – GRATEFUL DEAD
£8.50 + P&P (See Below)

ORDER FORM SEND CHEQUE TO JET LAG, 1, STONOWAY, HEMEL HEMPSTEAD, HERTS. HP2 5TE
ALL GARMENTS SIZES SML = 34-36 MED 38-40 LGE 42-44

NAME (BLOCK CAPITALS) _____
ADDRESS (BLOCK CAPITALS) _____

STYLE (T.B.S)	DESIGNS No		QTY	COLOUR PREFERENCE	PRICE	POST & PACKING	TOTAL

Drapes & Drainpipes

YOU CAN AFFORD
(and the quality is right too!)

Black Drainpipes in Gaberdine Polyester Viscose with 14" bottoms. 28" to 38" waist. Leg lengths short or long. Authentic drop loops. Only £7.45 including p&p, or two pairs for £13.95. Post free!

Drape Jacket in Polyester Viscose Gaberdine with one top and two flap pockets. Long roll collar. Single button. Black velvet on cuffs, collar and pockets. 35" - 46" sizes. Colours RED, BLACK or ROYAL BLUE. Only £20.95

If order with trousers, total £34.95 post free. Allow approx 21 days for delivery.

Latest Black and White Dog-tooth trousers 16" bottoms. Now in stock!! Waist sizes 28" - 34" leg length short or long £9.95 including P&P

Send to Dept. X5, The General Franchise Co. Ltd., 22 Park Grove, Edgware, Middx HA8 7SJ

Money back if goods are unworn or washed and returned within 7 days.

BONDAGE TROUSERS. £13.50 *plus + p&p.* Tartan bondage with bum-flap and straps in red or green also plain black. Sizes 26, 28, 30 & 32.

BONDAGE SHIRTS £3.25 *plus p&p.* Complete with rips, straps and Union Jack. Medium size only

TONIC SUITS. £35.00 *plus p&p.* In red, mauve, blue, grey and Prince of Wales check. Jackets: 34, 36, 38. Trousers: 26, 28, 30, 32. Jackets £25. Trousers £10

Postal Orders to
J. HOLDSWORTH
96 Lots Road
Chelsea, S.W.10
Refund if not satisfied!
Postage & packing £1

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 advertisements are excluded.

OFFICIAL TOUR TIES

Available on tour or direct from **Apollo**

All ties black or red with white print

£1.75 + 25p (p&p)

Top 10 maximum straight

TIES

1. (1) Specials.....(pic+logo)
2. (2) Madness.....(pic+logo)
3. (4) Police.....(logo)
4. (3) Jam.....(logo)
5. (5) 2-tone.....(pic+logo)
6. (5) Selecter.....(pic+logo)
7. (8) Ska.....(Pic+logo)
8. (7) Bowie.....(pic+logo)
9. (9) Piss Off.....(logo)
10. (10) Clash.....(logo)

BUBBLING UNDER
MODS — LAMBRETTAS
T-Shirts, posters & more, *send S.A.E. for free catalogue.*

Send Postal Order/Cash/Cheque to

APOLLO
TOUR MARKETING
BASEMENT STUDIO
33 NORTON ROAD
HOVE
SUSSEX BN3 3BF

(Trade & Group supplies welcome)

NOW! **FLIP** *ORIGINAL AMERICAN CLOTHING*

American Clothing shops of London Bring You another GREAT OFFER!!

MADE IN U.S.A

WEBBED BELTS!

★ALL THE LATEST FASHION COLOURS! ★FULLY ADJUSTABLE TO FIT ANY WAIST SIZE UP TO 44 INCHES!
★BRAND NEW! ★THE LATEST STYLE!

ONLY **£1.50** FREE P&P!

TOP QUALITY!

ONE SIZE FITS ALL!

These BEAUTIFUL and HARD-WEARING belts are made in the U.S.A. and are now available through FLIP for only £1.50 each, including post & packing! Originally made for the U.S. Army and Navy, we can now offer them in ALL THE LATEST FASHION COLOURS – buy a few and match your whole wardrobe! The high-polished metal buckles come in BRASS or SILVER-finishes, and the 1¼" wide belt webbing comes in two types of strong material – 100% COTTON or SATIN-NYLON. At this low price, these belts are excellent VALUE for money! FLIP MONEY-BACK GUARANTEE – If you're not 100% SATISFIED with your purchase, just send back the unworn belts within 14 days and your money will be refunded WITHOUT QUESTION!!

COLOURS AVAILABLE: 100% COTTON – Bright Red, Bright Blue, Bright Yellow, Lime Green, Purple, Orange, Dark Red, Hot Pink, Navy Blue, Olive-drab, White, Black . . . SATIN-NYLON – Yellow, Scarlet Red, Dark Red, Navy Blue, White, Black.

NOTE: Full price in U.K., N. Ireland & Eire is £1.50 per belt (includes Post & Packing). Postal Orders get instant Despatch! Personal cheques take 10 days to clear. Access/Barclaycard welcome, please quote number. Eire customers send ONLY International Cheques/Money Orders in English £.

♪♪ – PERFECT WITH BAGGY JEANS! THE IDEAL FASHION ACCESSORY FOR EVERYBODY! – MEN, WOMEN, BOYS & GIRLS! ♪

FLIP No Middlemen—We Import Direct from the USA!
CLOTHING WAREHOUSE, 98 Curtain Rd., London EC2A 3AA England

ORDER FORM: STATE COLOURS AND QUANTITY

NAME: _____

ADDRESS: _____

100% COTTON: BUCKLES BRASS ☐ SILVER ☐

SATIN-NYLON: BRASS ☐ SILVER ☐

I enclose a Postal Order/Cheque/I.M.O. for £_____ MADE PAYABLE TO: **FLIP MAIL ORDER**

FLIP CLOTHING WAREHOUSE
98 Curtain Road,
London EC2A 3AA, England.

PERSONAL CALLERS WELCOME!
MON-SAT 10 AM – 6.30 PM & SUN 10–3!

POSTAL BARGAINS FROM PERMAPRINTS LTD (DEPT NM 104) P.O. BOX 201, 292 HOLLOWAY ROAD, LONDON N7 6NX. (Tel. 01-607 0558)

JOIN PERMAPRINTS IN MAKING 1980 A COLOURFUL YEAR

PLATTERSTALL

Phone CHRIS on 01 261 6172
for details of Advertising

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

PARROT RECORDS

ALL AT £2.99

SPECIALS — Specials
PRETENDERS — Pretenders
BLONDIE — Eat To The Beat
BLONDIE — Parallel Lines
JON B VANDELLS — Short Stories
ELVIS COSTELLO — Get Happy
METAL FOR MUTHAS
TUBEWAY ARMY — 1st Blue Cover
TUBEWAY ARMY — Replicas
GARY NUMAN — Pleasure Principle
AC/DC — If You Want Blood
AC/DC — Highway To Hell
AC/DC — Powerage
AC/DC — Dirty Deeds
AC/DC — Let There Be Rock
BLACK SABBATH — Sold Our Souls
BLACK SABBATH — Oh Wits
BOWIE — Ziggy Stardust
BILLY JOEL — Stranger
E.L.O. — Ok Wits

POST & PACKAGING DETAILS
LP 1-1 - Max 2 - Pkg 3 - £1.00, 4 - 1.25, For more £1.50

PARROT RECORDS
22 Longueyre St.,
Colchester, Essex.

GUITARISTS!

EVERY NOTE AT YOUR FINGERTIPS!

NO MORE GUESSING

See each note as you play it and hit the right note every time with these instantly fitted self adhesive labels which show every note on the fingerboard.

A boon to all guitarists! Beginners teach yourself and improve rapidly! Advanced players improve your technique!

20 labels for 6 string guitars.

Price £3 including postage

From E. Lally, 24 Emmett St., East Newton-Hearth, M/cr. M10 8PD. Lancs, England.

Copyright 1975 E. Lally.

● 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 84, Crookhamwell Road, Woodley, Reading, Berkshire, England

● BLUES — COUNTRY & WESTERN — JAZZ ●

Quality Cassettes, Reels & Video

CASSETTES	C60	C90	C120
AGFA Ferro Color	£0.62	£0.89	—
AGFA Super Ferro	£0.82	£1.23	£1.59
AGFA Stereochrome	£1.06	£1.39	£1.69
AGFA Crest (BASF)	£1.15	£1.61	—
AGFA Super Chrome	£1.14	—	—
BASF LH	*£0.57	*£0.75	*£1.20
BASF Ferro Super	£0.62	£1.04	*£1.43
BASF Ferro Super LH	*£1.30	*£1.32	—
BASF Chromdioxid	*£1.35	*£1.69	*£2.26
BASF Super Chrome	*£1.20	*£1.70	—
HITACHI Low Noise	£0.69	£0.95	£1.29
HITACHI xD	*£0.99	£1.27	*£1.64
HITACHI WIDE COLS	*£1.27	£1.70	—
HITACHI UDEX COLS	£1.36	£1.70	—
MEMOREX Metal	*£0.52	*£1.29	*£1.69
MEMOREX Chrome 2	*£1.24	*£1.35	—
MEMOREX High Bias	*£1.30	*£1.69	—
SONY CHF	£0.69	£0.95	£1.15
SONY SHF	£0.85	£1.09	£1.23
SONY AHF	£0.95	£1.29	—
SONY CD-Alpha	*£1.10	£1.55	—
SONY Ferrichrome	£1.49	£1.79	—
TDK Dynamic	*£0.62	*£0.89	£1.30
TDK Accudia Dynamic	£1.02	*£1.04	£1.39
TDK Optimum Dynamic	£1.19	*£1.59	—
TDK Super Avilyn	£1.27	*£1.54	—

LIMITED OFFERS WHILE STOCKS LAST

SPECIAL BARGAIN OFFERS:
AGFA SFD C90 ..... £0.55 EACH
FUJI FX1 C60 ..... £0.85 EACH
FUJI FX1 C90 ..... £1.00 EACH

ALL GOODS INCLUDE VAT AT 15% AND ARE OFFERED SUBJECT TO AVAILABILITY
POSTAGE AND PACKING FOR UK £0.75 PER ORDER

B.A.T.S. OF BIRMINGHAM

REELS	
AGFA LN 5" x 900'	£2.19
AGFA LN 5¾" x 1200'	£2.49
AGFA LN 7" x 1800'	£3.57
AGFA LN 8" x 1200'	£3.57
AGFA LN 5¾" x 1800'	£3.57
AGFA LN 7" x 2400'	£4.43
AGFA LN 7" x 3600'	£6.57
AGFA PEM309 7" x 1800' (Plastic)	*£4.29
AGFA PEM309 7" x 1800' (Metal)	£6.00
AGFA PEM 368 10½" x 3600' Cinn	£8.70
AGFA PEM 368 10½" x 3600' NAB	£11.70
BASF LR 7" x 1800	£4.45
BASF LH 7" x 2400'	£5.80
SONY ULH 7" x 1800'	£4.70
TDK Audiva L 7" x 1800'	£3.77
TDK Audiva L 10½" x 3600'	£11.00
TDK Audiva LD 7" x 1800'	£4.57

SONY ELCASET FERROCHROME LC60 *£3.60

VIDEO CASSETTES

VIDEO (VCR)	
LVC100	£9.75
LVC120	£12.00
LVC180	£16.65
VIDEO (VHS)	
E90	£6.25
E120	£8.00
E180	£9.90
VIDEO (BETA)	
L250	£5.80
L370	£6.60
L500	£7.30
L750	£9.65

MAIL ORDERS AND CALLERS TO DEPT NME3
B.A.T.S. OF BIRMINGHAM,
22B, COVENTRY ROAD,
SHELDON, BIRMINGHAM B26 3JB
Tel: 021-742 0211

Also at:
13A, CORPORATION STREET,
BIRMINGHAM, B4 6SS
TEL: 021-236 2126

THE WAREHOUSE

GOODIES GOODIES GOODIES GOODIES

BLONDIE BLONDIE BLONDIE BLONDIE

ABBA IMPORTS ABBA IMPORTS ABBA

BOWIE BOWIE BOWIE BOWIE BOWIE BOWIE

PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES
(Postal orders mean quicker delivery)
ALL RECORDS ARE BRITISH UNLESS MARKED IMPORT P = Picture Sleeve. E = Extended version.

SEND NOW CATALOGUE (No 20) CONTAINS 100 NEW ITEMS 7 Inch 12 Inches Disc 45 RARE ITEMS, LIFE OF PETRUS Bulmer & ABBA & OTHER GROUPS, Children Nursery Rhymes, Pop Stars & Instrumental Music. Send cash, cheque, postal order, Eurocheque, Giro. 1 45 Duration 5 (20)

Modiams
38 HIGH ST, WEXHAM, ESSEX.
Open Mon to Sat 9am-6pm

WICKFORD IS 40 MINS DIRECT FROM LIVERPOOL ST STATION, WHY NOT PAY US A VISIT . . .

WE DO NOT ADVERTISE RECORDS BEFORE THEY ARE AVAILABLE

Rival RECORDS

"EAGLE RANGERS CORNER"
AC/DC
Powerage £2.25
Highway To Hell £2.25
Dirty Deeds Done Cheap £2.25
If You Want Blood £2.25
Let There Be Rock £2.25
High Voltage £2.25
LED ZEPPELIN
In Through The Out Door £2.25
Houses of the Holy £2.25
Led Zeppelin I £2.25
Song Remains The Same ..... £3.49 (2 LPs)
Physical Graffiti ..... £3.49 (2 LPs)
Led Zeppelin III £2.25
Led Zeppelin II £2.25
BLACK SABBATH
Black Sabbath £2.25
Sabbath Bloody Sabbath £2.25
Paranoid £2.25
Vol 4 ..... £2.25
Master Of Reality £2.25
Sold Our Souls (2 LPs) £3.99
Vol 1 ..... £2.25
Vol 2 ..... £2.25
NEW RELEASES
Van Halen — Women & Children First £2.25
Rick Wakeman £2.25
Def Leppard — Through The Night £2.25
Magnum — Marauder £2.25
Judas Priest — British Steel £2.25

Cream — Wheels Of Steel £3.50
Led Zeppelin — Brand New Age £2.49
UK Subs — Odds & Sods £2.49
Iggy Pop/Stooges — Metallic £2.49
Van Halen — Self Titled £2.49
Pink Floyd — The Wall £4.99
MORE BARGAIN PRICES
Van Halen — Fair Warning £2.99
Led Zeppelin — 2 LP's Animal £3.49
Ian Dury Gullibe — Complete Poems £1.99
Alice Cooper — Flush The Fashion £1.99
Jethro Tull — Surviving Out 2 LPs £3.49
Ian Dury — Do It Yourself £1.99
Ian Dury — Laughs Lines & Families £1.99
Bob Dylan — Slow Train Coming £1.99
Talisman Amity — Replicas £2.25
Talisman Amity — Pleasure Principle £2.25
Yazoo — Upstairs At Eric £2.25
Yazoo — Nobody Do Blues £2.25
Police — Reflections (2 Armour £3.49
David Bowie — Stage (2 LPs) £3.49
Yazoo — Upstairs £2.25
Squeeze — Argybargy £2.25
Yazoo — Fletch Gordon £2.25
Police — Zenyatta Mondatta £2.25
Elvis Costello — Get Happy (pre pressing) £3.49
Frank Zappa — Joe's Garage Part 1 & 2 ..... £3.49
Mentallman Rats — Fancy Free Trade Dance £3.49
Mentallman Rats — Fine Art of Surfacing £3.49
Police — Regatta De Blanc CLICK plus pocket £3.49
P.I.L. — Metal Box (2LP gatefold) ..... £7.99 inc P&P
Undertones LP £3.99

You can now telephone service for ACCESS card holders dial 0268 (Code BNC) and give your Access account number and we can supply 100s of titles at discount prices and will be sent the same day. Please send cheques or postal orders. Postal orders will give a quicker service. Please make cheques payable to RIVAL RECORDS LTD
PRICES 12" 1 off £ 2.75p (+21.0) plus 15p per 12" max £1.50
ADDRESS
RIVAL RECORDS LTD., DEPT. 4,
42 SOUTHGATE,
HADLEIGH, ESSEX.

WEST 4 RECORD COVERS

LP Polythene (200G) 25 £3.00, 50 £5.00, 100 £9.00, 200 £16.00, 500 £37.50, 1000 £70.00
LP Polythene (150G) 25 £2.50, 50 £4.00, 100 £7.00, 200 £12.00, 500 £30.00, 1000 £55.00
LP Paper Polythene Inners 25 £2.00, 50 £3.00, 100 £5.00, 200 £8.00, 500 £18.00, 1000 £30.00
LP Paper Lined Inners (Anti Static) 25 £3.00, 50 £5.00, 100 £8.00, 200 £14.00, 500 £35.00, 1000 £60.00
LP White Card (Master Bags) 25 £3.00, Plus Postage LP 1 £0.45p, 10 £4.00
LP C. Black Card (Master Bags) 25 £3.00, 50 £5.00, 100 £8.00, 200 £14.00, 500 £35.00, 1000 £60.00
Singles Card Bag 25 £3.00, 100 £10.00, 500 £40.00, 1000 £70.00
Singles Polythene (100G) 25 £2.00, 50 £3.00, 100 £5.00, 200 £8.00, 500 £18.00, 1000 £30.00
Singles White Paper 100 £3.00, 200 £5.00, 500 £10.00, 1000 £15.00
Singles Black Paper 25 £3.00, 50 £5.00, 100 £8.00, 200 £14.00, 500 £35.00, 1000 £60.00
Singles Polythene (100G) 50 £2.00, 100 £3.00, 200 £5.00, 500 £10.00, 1000 £15.00
NEW COVERS LP PVC Sleeves Extra Special Quality 25 £3.50, 50 £5.50, 100 £9.00, 200 £16.00, 500 £37.50, 1000 £70.00
BLANK CASSETTES Sonic C90 Professional quality cassettes in demonstration cassettes 10 minutes per side (20 for normal use) 1 to 9 Paper Box each 1.10 10 to 49 Paper Box each 1.05 50 to 99 Paper Box each 1.00 100 Plus Paper Box each 0.95
SPECIAL OFFER: The Lot Pack, Inner lining, record cleaning cloth, an advanced design, high quality automatic record stylus, 100 inner sleeves £3.00. Offered at £1.99 including postage to all customers. Offer limited to existing stocks (Most other accessories available)

Prices include postage and packing in UK, Eire, Channel Islands, and BFPOs. Overseas and trade customers write for list.
Please or PO with order please, or telephone enquiries to save postage or
WEST 4 TAPES & RECORDS, 100 CHISWICK HIGH ROAD, LONDON W4 2HR (DEPT NME)

MISSED THAT HIT SOUND WHILE IS 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 LP's listed at incredible prices.

SEND SAE FOR LIST

ALL THE RECORDS LISTED BELOW ARE 75p EACH, 6 FOR £3.50 OR 10 FOR £6.50 (+ 35p P&P). MANY OTHERS ON LIST

1	ABBA	Fernando
57	BACHMAN TURNER OVERDRIVE	You Ain't seen nothin' yet
184	BLUE OYSTER CULT	(Don't fear) the reaper
2358	BUGGLES	Video killed the radio star
523	CHER	Gypsies, tramps and thieves
361	ELECTRIC LIGHT ORCHESTRA	Telephone line
715	CRYSTAL GAYLE	Talkin' in your sleep
1932	DARYL HALL & JOHN OATES	She's gone
842	HOT CHOCOLATE	So you win again
652	JOHNNY JOHNSON & BANDWAGON	Breaking down the walls of heartache
1000	BONEY M	Rivers of Babylon/Brown girl in the ring
1077	BARRY MANILOW	I write the songs
2272	MANFRED MANN'S EARTH BAND	Don't kill it Carol/Blinded by the light
1120	VAN McCOY	The shuffle
1220	JOHNNY MATHIS	I can see clearly now
1273	ROY ORBISON	Oh pretty woman/It's over
1451	OTIS REDDING	The dock of the bay
1479	JONATHON RICHMAN	Egyptian reggae
1546	ROSE ROYCE	Wishing on a star
2152	SNIFF & TEARS	Drivin's sent
2388	SPECIALS	Gangsters
1829	SOOKIE T & MG+	Time is tight/Soul Sauce
2316	GORDON TYLER	Married man
2963	FRANCE VALLI	My eyes adored you
2178	ANITA WARD	Ring my bell
2573	YES	Owin' for the one

ALSO A GREAT BARGAIN
100 HIT SINGLES — £10 (+£2 if overseas)
100 SOUL SINGLES — £10 (+£2 if overseas)
100 REGGAE SINGLES — £10 (+£2 if overseas)

OLDIES UNLIMITED
Department N, Telford, Shropshire TF2 9NQ

EZY RYDER

14 Forrest Road, Edinburgh EH1 2QN

Albums at £1.99

SUN

The Roots Of Rock: Volume 1: 'Catalyst' — including Jerry Lee Lewis, Carl Perkins, Howlin' Wolf, Junior Parker, Billy Lee Riley and more
Volume 4: 'Cotton City Country' — including Johnny Cash, Carl Perkins, Charlie Feathers, Jerry Lee Lewis, Warren Smith and more.
Volume 8: 'Sunset Soul' — including Frank Frost, Frank Ballard, Arbee Stidham, the Cimarons and more

British Beat

'The Yardbirds Featuring Eric Clapton' — including 'Got To Hurry' & 'I Wish You Wish'
'Jeff Beck' — with Jeff Beck, Jimmy Page, Stevie Ray Vaughan & Brian Auger
'London 1964-1965 — Gary Farr & The T-Bones
'Newcastle Upon Tyne, 1963,' — The Animals
'The Beginnings Of Jazz-rock' — The Graham Bond Organisation
'London 1964-1967 — Julie Driscoll & Brian Auger.
'The First Supergroup' — The Steampacket (including Rod Stewart, Long John Baldry & Julie Driscoll)

Postage: We as always go to 4, then 10p thereafter.

Also: IMAGING magazine: a U.S. mag, similar in approach to 'Trouser Press'. Previous issues have included Springsteen, Joe Jackson, Cheap Trick, Southside Johnny, Costello and more. 50p for a sample copy: postpaid.

RECORD CORNER

Join the 1980s who get our bestselling stock fortnight. UK £3.50 per year. Overseas £5.00 per year

TOP SELLING IMPORT RECORDS

Jam — Love Is Like A Rainbow / Saturday's Kids Last Edition £1.99

Jefferson Starship — Nuclear Blues £1.99
Jethro Tull — Aqualung / Bouree / Wind Up / Locomotive Breath / Hymn 43 / Slow Train £1.99
Joan Armatrading — Walk Under Ladders £1.99
Journey — Evolution £1.99
Journey — Departure £1.99
Journey — Infinity £1.99
Journey — Captured £1.99
Journey — Dream Theater £1.99
Journey — Frontiers £1.99
Journey — Escape £1.99
Journey — Greatest Hits £1.99
Journey — Dream After Dream £1.99
Journey — Raised On Radio £1.99
Journey — Live In Houston £1.99
Journey — Evolution £1.99
Journey — Infinity £1.99
Journey — Departure £1.99
Journey — Escape £1.99
Journey — Frontiers £1.99
Journey — Dream After Dream £1.99
Journey — Raised On Radio £1.99
Journey — Live In Houston

J. J. CALE

From page 23

SINCE CALE has been digging the same lone groove for so many years, one wonders whether he sees other musicians socially. Or does he listen to other styles, other kinds of music?

"Oh, yee-ah. If they make a record, I can put it on my turn-table and they're right *free*, and it's generally their best shot, too! That's the beauty of records or television; it's a mass-communication world, we don't have to go visit each other. *That's* a gas too, but to tell you the truth I don't have the time to do that other stuff (social visits). Cuz I'm not only a guitar-player, I'm in all this too (he indicates the recording equipment).

"The guitar is a very, very complicated instrument, but the recording studio is the ultimate instrument, cuz *all* the guitars and *all* the pianos and *all* the orchestras and *all* the people who make any kind of vibrations at all, it all goes into those things. It's the big combine. So I have been learning this instrument. Guitar is my first thing, y'know, but I'm still learning that other one."

Cale gets up to let the dog in. His name is Foley (like the one-time MC at the Grand Ole Opry?) and he quickly proceeds to finish off my coffee. Besides being a coffee fiend, Foley likes ice-cream in a big way. John goes to the kitchen and feeds him.

"Like I said, you can play the guitar in many many styles but there's probably even more styles for making a record, y'know. Cuz what's important is what comes out of your speakers. That's why for the first two albums I kinda tried all kinds of studios — to get the feel, to see what could be done. I've always been curious about those things. And I'm still not very good, but you can gimme an E for effort . . .

"Friend of mine told me one time — like, he knows me and all that — told me, 'Man, I love that live feel you got on 'Magnolia' on that first album. It's rough and it sounds real'. Well, he was shocked when I tol' him that recording was nothing but editing — little bit here, little scratch there. I mean, with the mistakes and all, you'd think it was live, you see . . .

"Like, I like to record live in the studio, with all the instruments at once, but I almost never do it this way. Cuz to do that you have to be good; you have to play with the same cats for too long, and that costs so much money. So I'm a do-it-yourself kind of guy. On that last album, some cuts I did all by myself, using re-recording and a little machine for the drums. People think my records are 'real', but that's just because I leave so many mistakes in them . . ."

The subject of digital recording is broached, as well as Ry Cooder's last album.

"Sure, it's great. It's the right direction, you can't argue with that. I mean, the very *idea* is so much superior. Like, as long as you have tape, you'll have friction, and as long as you have friction you'll have distortion, even on a sophisticated machine. Right now there must still be plenty of bugs in it, but it's the right direction.

"Like when I told Denny Cordell about quad-recording when it first came out, he said, 'Oh? Well, I guess I'll start mixing my records in stereo'. Well, I guess I'll turn to digital when it's already old hat . . ."

APART FROM the odd song about drug-running, most of Cale's music has only one topic: women. It's something he is not going to deny, but he seems at a loss to explain it. By the way, he lives alone.

"W-a-e-ll . . . most people associate music with love or sex. Plus, women are a real good source for the blues, which I've delved into quite a bit. It's the age-old story over and over again; every once in a while somebody tells it a *little bit* different. Then it's generally a hit when they do . . ."

But is he aware that people all over the world ball to his music?

"Bowling music? Oh, *balling* music! Oh ye-eah, I'd be playing and some old gal comes up to me and says, 'Hey man, me and my old man have been doing it to your so-and-so song', y'know. And I go . . . 'We-a-ll, I didn't mean to be in y'all's bedroom'."

But did he always play in that snaky style of his?

"Oh no. I played loud rock'n'roll for about ten years, right until I came up to Nashville to record that first album. You know, the kind of rock'n'roll the club owners would say, 'No, you can't play there. You guys are too loud'. But by the time I reached 30 years old, my ears wuz tired of it.

"When I came down to Nashville — like, 'After Midnight' was a hit and the way Clapton did it was kind of loud driving rock'n'roll, which is also the way I did it five years before on that Liberty single — I'd decided I did not want that sound anymore. The songs I'd written were all of a country blues kind of deal; and then I went down and recorded them, Audie was very surprised. He'd known me as a get-up-there-and-beat-on-the-guitar kind of guy, right? And so . . . I started doing things way down, subdued, subtle, what-chamay-call-it. Some people called it laid-back. And it's the way I felt.

"Now, at that time loud, hard rock'n'roll was more popular than ever; more popular that when *I* wuz playing it. But I'd already done that for ten years and it didn't make me no money, and I'd seen guys that were big stars and went nowhere fast; so, we were kind of the first to put out what you may call mellow music. And people liked it — or seemed to — so I decided to stick to it.

"I just kinda got in trouble when I put out 'Cocaine', cuz all of a sudden I attracted another kind of crowd, different from my old crowd. Especially after Eric Clapton made it a hit. So for a while I had two kindsa audiences: the young loud one wanted to boogie, the other one didn't know what struck them. They just wanted their old laid-back J.J. routine . . .

"So for about a year after 'Troubadour' I was kind of at a crossroads, didn't know which way to go any more. And I had to make a choice fast, cuz with that boogie crowd, those shuffles of mine didn't seem to work too well. They wanted someone up there busting them one . . ."

"And he CAIN'T do that!" Audie interjects, wheezing like a sea-lion on the couch.

"No. I can. He's jivin'. But anyway, I had a problem right there. Now it's all over. I'm ten years older and I ain't about to change mah style. And also some of that new crowd got to check my music for what it was, so it's OK . . ."

Is he comfortable using horn sections?

"Mmmmm. Those on 'Naturally' I thought were OK. I liked the guys I used on that one; they were from Presley's touring band and there was that black cat, Bob Holmes. All you had to do was whistle in their ears and they'd start blowin'; which was just as well, cuz I cain't write music. On 'Really' I used Nashville cats, even if I recorded in Muscle Shoals quite a bit . . ."

WHAT IS J. J. Cale's status in Nashville? None of his albums is in the record store racks which suggests that Music City, USA has yet to 'discover' him.

"They don't know me. Well, a lot of musicians here know me because I've played with them at one time or another, but to the music establishment I don't exist. I'm not what they call a country star, and in Nashville that's all they recognise.

"Audie's more part of that establishment than I am, although he leers at his friend) he seems to pull back more and more from that bunch . . ."

What about the art on his album covers? Five albums, five different artists. Does he have a special interest in that side of the business?

"Sleeves are all done and designed in Hollywood, we have nothing to do with it — although going to school with the guy who painted that racoon on 'Naturally' is completely incidental. Guy named Rabon. A real-gone dude. Kind of guy you meet in the street and he goes, 'The sky is blue, the sky is beautiful', and ev'ryone knows that but only Rabon would say it. Real artsy type.

"I did a little painting myself, but I had to stop; I was so bad. I think they generally do a good job down there in Hollywood. That 'Really' logo got some kind of prize for design; originally it was going to be a 3-D kind of deal.

Continues page 61

BONAPARTE

BONAPARTE MAIL ORDER

SPECIALS

NEW SINGLES NEW SINGLES

NEW ALBUMS

REGGAE

STOP PRESS

CHANGE OF ADDRESS
Our new offices are at our new shop:—
284 PENTONVILLE ROAD,
LONDON, N1 9NR
All correspondence should now be sent to the above address
Our shop in Croydon is still open & trading

VACANCY
MAIL ORDER ASSISTANT
required to help run our growing mail order business. Applicants should have qualifications in English and an aptitude for learning. Contact Guy on 278-3489

EXPORT ENQUIRIES WELCOME
No correspondence entered into
Please list alternatives

FOR ADVERTISING DETAILS ON THE PLATTERSTALL
PHONE
01-261 6172

BULLET RECORDS
40 MILL ST., STAFFORD
BULLET (NEON) RECORDS

COLLECTORS' ITEMS

INTERESTING IMPORTS

U.K. ALBUMS

NEW SINGLES

BLANK CASSETTES
CUT ME OUT to claim these SPECIAL DISCOUNTS
FREE OFFER!
FREE

All cassettes POST FREE (UK ONLY)
Video 50p per order. All orders sent by RECORDED DELIVERY

LIMITED EDITION!
NME ADVERTISEMENT DEPT
XMAS PROMOTIONAL FLEXI 1979
Produced by Nigel Dick.
Mixed by NME editorial dept.
Possibly one of the worst records ever made. (sorry Reggie!)
SEND £1 IMMEDIATELY TO
BOX NO 2835
NEW MUSICAL EXPRESS,
KING'S REACH TOWER,
STAMFORD STREET,
LONDON SE1 9LS

TO ADVERTISE PHONE
01 261 6172

STIFF-MAIL-ORDER BRINGS-YOU-

POSTAGE RATES: 60p per 12"/LP, 85p per 2, 105p per 3, after 16p each: 25p per 7", 35p per 2, 45p per 3, after 10p each: Overseas 50p per 7", 85p per 12"/LP. (Access/Barclaycard/Trustcard accepted). Double LPs count as 2. Please state alternative if possible. Please allow 10 days for cheques to clear.

RECORD & TAPE EXCHANGE
LPs, Tapes, Singles, Rarities Wanted

Exchange your unwanted LP's & cassettes — especially rarities — for ones you DO want. 10p · £2.70 each exchange value allowed (more for rarities, 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

RARE RECORDS ONLY *(and also cassettes of any kind)* may be sent by post with S.A.E. for cash to Record & Tape Exchange, 38 Notting Hill Gate, London W.11.
(Our price must be accepted — nothing returned once sent)

RARITIES are also bought, sold and exchanged in our deletions dept. Upstairs at 38 Notting Hill Gate, W.11.

All Shops Are Open Daily 10am-8pm
There is a huge selection of Records and Tapes, many at incredibly low prices.
All enquiries: 01-727 3538

CHEAPO CHEAPO SALE IV

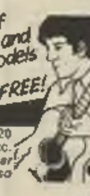
N M E Classifieds

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

BELL'S for everything musical – GUITARS, AMPLIFIERS, etc.

Wide range of Professional and Amateur models — 64 page Catalogue FREE!



Guitars from as low as £20. Details of over 120 Models. Amplifiers, Disco Units, Effects, Pedals, etc. **CASH or H.P. TERMS.** *Call or write for FREE Guitar catalogue today. Other instrument catalogues also available.*

BELL MUSICAL INSTRUMENTS LTD (DEPT. 64)
157-159 Ewell Rd., Surbiton, KT6 6AR

Please send my your NEW Guitar, Amplifier and Disco Unit Catalogue.

(Please Print) Name ____________

Address ____________

CCAT Cambridge

Study Jazz, Electronic Music & Recording Techniques at degree level in Cambridge as part of the:

G MUS [CCAT]

Foundation course also available. Mature unqualified applicants considered

Further information available from:

Director of Music, Room D
Cambridgeshire College of Arts and Technology
Collier Road
Cambridge CB1 2AJ

BYAM SHAW
exists to encourage the young artist

The Byam Shaw is an independent fine art school founded in 1910 and is staffed by practising artists • Entry is by work and interview not O levels • Full time foundation diploma, post and non-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)

allmusic at
WAVENDON 23 May – 19 July

Administrator: Kenneth Chapronière

artists appearing include

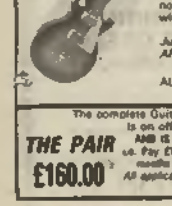
Robert Aldwinckle • Richard Burnett • Chris Barber Jazz and Blues Band • Richard Rodney Bennett • Cambridge Buskers • Douglas Coombes • Diana Cummings • Jonathan Cohen • Co-operation • John Dankworth • Hilary Davan Wetton • Denesborough Chorus • Esterhazy Baryton Trio • Extemporary Dance Company • Sarah Francis • Fenella Fielding • James Galway • Groovers' Steel Orchestra • Antony Hopkins • Christopher Hogwood • Michael Horovitz • Cleo Laine • Little Angel Marionette Theatre Company • Humphrey Lyttelton and his Jazz Band • Lindsay String Quartet • Lance Percival • Julian Lloyd Webber • Malcolm Messiter • Milton Keynes Chamber Orchestra • Johnny Morris • Marion Montgomery • Spike Milligan • Simon Nicholls • Earl Okin • Ian Partridge • Michael Roll • Ronnie Scott Quartet • Prunella Scales • Ian Smith • Bill Strong • Clark Terry • Stan Tracey • Jake Thackray • Wavendon Festival Orchestra

For brochure and further details send 4½ x 8½ SAE to Wavendon Allmusic Plan, The Stables, Wavendon, Milton Keynes, MK17 8LT
Tel. (0908) 583928

Music House — **MAIL ORDER DEPARTMENT**

South Eastern Entertainments Ltd, 373 Lewisham High St, London SE13. Tel: 01-690 2205/6

A SUPERIOR Les Paul REPLICA — with Plush Lined fitted case + lead + strap



DELIVERED TO YOUR DOOR for ONLY **£95.00** — Music House guarantee the quality — FULL REFUND if not completely satisfied with this 'JAX' Guitar — IN STOCK NOW
Just send full CASH PRICE AND LEAVE THE REST TO US. CHEQUE OR P.O's
ALLOW 28 DAYS for delivery of all goods

20 WATT

PRACTICE COMBO (Price includes Delivery) for **£69.00**

This handy little combo with 'BOOST' control was exclusively designed for Music House to give top quality sound and best value for money available

The complete Guitar and Amp Package is on offer for only
THE PAIR £160.00
AND IS ALSO AVAILABLE ON CREDIT i.e. Pay £10.00 deposit, then £10.02 for 18 months — write or phone for details.
All applicants considered subject to credit status

ORDER BY PHONE ACCESS & VISA WELCOME! Quote Card No. — Goods sent at once. *Ask for Mail Order Department*

FOR SALE — 20p per word

AC/DC T-SHIRTS - GUITAR & MAP OF AUSSIE tees £3.50, s/shirts £5.95. SML T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

ADAM & THE ANTS — WHIP IN MY VALISE Tee-shirts £3.50. S/shirts £5.95, SML T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

BRISTOL BLURBS. Your own designs and slogans made into Button Badges and T-Shirts. Send S.A.E. for details. Bristol Blurbs, 26-27 Broad Street, Bristol 1.

BRUCE SPRINGSTEEN — BORN TO RUN (album cover) or **HE'S THE ONE** T-shirts £3.50 S/shirts £5.95. SML T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

CLASH T-SHIRTS (group pic)—Tees £3.50, S/shirts £5.95, SML T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

COLLECTORS! MUSIC PAPERS AND MAGAZINES 1955-1978. Thousands of historic music papers and magazines for sale! Rolling Stone, Zigzag, NME, Record Mirror, Disc, Let It Rock, Elvis, Beat Instrumental. Large S.A.E. Dept MN 1, 56 Florence Road, SW19 8TH. Papers bought also.

COLOUR CONCERT PHOTOGRAPHS — THE BEST IN QUALITY, CHOICE AND SERVICE FROM THE PROFESSIONAL PHOTOGRAPHERS. LATEST ADDITIONS — SPECIALS, SELECTER, TOURISTS, NEW PRIEST (HAMMERSMITH), 10 NEW STUDIO BLONDIE, 16 NEW PRESLEY, IRON MAIDEN, FOLEY, HUNTER, SIOUXSIE, 20 ABBA OFFSTAGE, POLICE, NUMAN, QUEEN, KISS, NEW WINGS, FOXX, SAYER, BENETAR, SECRET AFFAIR, CLIFF, WHO (STAFFORD), NEW GABRIEL, LOVICH, ESSEX, JOE JACKSON, JAM, STYX, DIRE STRAITS, UFO, STRANGLERS, HAGAR, DAMNED, BOSTON. Also in our wide range of over 100 bands Bowie, Zeppelin, Kate Bush, Clash, Purple, Dylan, ELO, Ferry, Genesis, Floyd, Gillan, Sabbath, Nugent, Presley, Stones, Rush, Pistols, Sham, Fard, Quo, Stewart, Lizzy, Van Halen and Whitesnake. Set of 10 different 3½in x 5in colour prints cost £4.00, 20 cost £7.50, all plus 20p p&p. Fully illustrated proof sheets of all above bands are available for you to select from at your leisure. Sample colour print 25p. Send order and/or SAE for lists and proofs stating your requirements for reply by return to: Dick Wallis Photography, 159 Hamilton Road, London SE27.

CORNSTOCK LODE. 7 Eel Pie Island, West Coast R 'n' B, Quicksilver/Country, Joe Tree. 50p. 51 Bollo Lane, London W4.

CRASS t-shirts £3.50. S/shirts £5.95. SML— T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

DEF LEPPARD — (logo) t-shirts £3.50. S/shirts £5.95 SML — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

FREE! DEBUT Sound from Otto at the Cubend Cringe. Send blank cassette plus S.A.E. to Mike, Colwood Hill, Warninglid, Sussex.

FREE! 1980 catalogue of posters, books, badges, patches, photos. Free! S.A.E. for reply. Harlequin, 68 St. Petersgate, Stockport.

GENESIS T-SHIRTS, books, badges, etc Send SAE to Genesis Information, PO Box 107, Southwood Lane, London N6 5RU.

JUDAS PRIEST — UNLEASHED IN THE EAST. (Official t-shirt) £3.50 — T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

JUKE BOX — Sel-Ami 200, 1959 model. Offers over £200. Phone 01-739 0376.

LATEST COLOUR ROCKPHOTOS! . . . RAINBOW (Wembley '80), **U.F.O., PRIEST, TROWER, PRETENDERS, SELECTER,** (Hammersmith '80), **BLONDIE** (Roundhouse '78, Hammersmith '78 & '80), **ABBA** (Wembley '79), **WINGS** (Lewisham '79), **WHO** (Wembley '79), **LED ZEPPELIN** (Knebworth '79), **POLICE,** Gabriel, Whitesnake, Motorhead, Scorpions (Reading '79), **KATE BUSH** (Palladium '79, Hammersmith '79, Albert Hall '79) . . . Set of 10 superb photos for only £3.90, 20 for £7.50, or set of 30 for only £10.80! (+ 20p postage, immediate delivery!) . . . Many others including AC/DC, Bowie, Dylan, Emmylou, Iggy, Kinks, Skynyrd, Quatro, Queen, Siouxsie, Roxy, Quo, Genesis, Yesshows ('77 & '78), Tubes, + over 100 others! Send S.A.E. now (largish!) for **NEW FREE ILLUSTRATED CATALOGUE** featuring complete range with proofs of **10" x 8" COLOUR BLOW-UPS** available including 7 Kate Bush, 9 Blondie, 6 Abba, 4 Zeppelin, 2 Siouxsie, Jude Truts, Lene Lovich, Pretenders, etc . . . Don't delay, write away! **PETE STILL PHOTOGRAPHY,** 6a Waldegrave Road, London SE19 2AJ.

MADNESS T-SHIRTS £3.50, s/shirts £5.95, SML T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

FOR SALE — 20p per word

MODS METAL FLICK COMB press switch out shoots comb, only £1 post free from Matchrite, 167 Winchester Road, Bristol BS4 4NJ.

MOTORHEAD T-shirts — (state which one) Tees £3.50 S/shirts £5.95. SML — T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

NOT FADE AWAY Rock and Roll mag. Issue 16. Articles, rare pix. Send 70p Fuller, 77C Woolstone Road, London SE23.

PENETRATION — T-SHIRTS — UP FOR AIR — INTO THE OPEN. T-shirts £3.50, s/shirts £5.95, T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne

P.I.L. massive logo on contrasting T shirt £3.50. S/shirts £5.95, SML T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

PINK FLOYD — THE WALL T-shirts £3.50. S/shirts £5.95, SML T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

RUSH T-SHIRTS (state which one). Tees £3.50. S/shirts £5.95 SML T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

SOUVENIR SCARVES, Elvis Presley, Blondie, Queen, Status Quo, Wings, Boney M, Bee Gees, Kate Bush, Suzi Quatro, Rod Stewart, David Essex, David Bowie, (John Travolta Grease Scarves), Showaddywaddy, £1.00 each (Overseas customers add 50p extra) Send cheques/P.O.'s to R. Harrison, 10 Coronation Road, Ingoldmells, Skegness.

SOUVENIR SCARVES, Madness, Specials, Selecter, also mod scarves £1.00 each. Send cheques/P.O.'s (overseas customers add 50p extra). Send to R Harrison, 10 Coronation Road, Ingoldmells, Skegness.

STIFF LITTLE FINGERS — INFLAMMABLE MATERIAL OR TWO FINGERS — T-shirts £3.50, s/shirts £5.95, T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

STRANGLERS T-SHIRTS — RAVEN & BLACK & WHITE — Tees £3.50, s/shirts £5.95. T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

TAPE CASSETTE. Fast copier, stereo, audio, professional copies. Sixteen times speed. Cost £970.00 (Trade) accept £650.00. Grimmett, 3 Knoll Croft, Coventry. Tel 0203 411412.

TARGET OR ARROWS T-shirts — red and blue on white Tees — £3.50, s/shirts £5.95 T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

THE JAM — TUBE STATION 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 & S/SHIRTS — See ads in these columns, send SAE for fully illustrated pamphlet — T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

TOYAH T-SHIRTS £3.50, s/shirts £5.95. SML T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

UK SUBS OFFICIAL MERCHANDISING "Warhead" Badges, T-Shirts, Stickers, Colour Posters (inc. Sindy), sets of b/w photos, armbands, bumflaps. Also still in stock "ANOTHER KIND OF BLUES" and "TOMORROWS GIRLS" merchandise. Send s.a.e. for free listing of up-to-date available merchandise and price list to: UK SUBS PRODUCTS, PO BOX 12, GUILDFORD, SURREY.

WHO T-SHIRTS, badges, stickers, etc. Send SAE to the Who Club, PO Box 107A, Southwood Lane, London N6 5RU.

YOU TELL IT — WE PRINT IT — YOUR SLOGAN ON A TEE OR S/shirt, SML £3.50 & £5.95 — T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

PERSONAL — 30p per word

BLUE LADY time for dreaming.

CONFIDENTIAL PHOTOGRAPHIC processing service. C.D.S., 34 High Street, Welwyn, Herts. (S.A.E. Details).

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.

HYPNOTIST/BEHAVIOUR PSYCHOLOGIST, shyness, stammering, nail-biting, emotional or personality problems — Ring 01-646 5720 for quick and effective help.

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.

RUDE GIRL wants band to sing for. Into Madness, Specials etc. No experience. Phone Diz — 0673 61330.

PRINTING — 30p per word

BADGES, POSTERS and stickers printed to your design. Phone 01-274 5181. (Fly Press).

RECORDS FOR SALE — 20p per word

APPLE GOODIES SAE Listapo, 37 Watcombe Circus, Nottingham.

BEV BEVAN INTERVIEW LP SAE Listalo, 37 Watcombe Circus, Nottingham

BIRMINGHAM RECORDS Fair, Saturday, May 3rd, 11 - 4.30pm, Central Hall, Corporation Street, City Centre. Admission 30p. Stalls/enquiries — Phone 021-551 1110.

BLONDIE COLLECTION. Including clear Parallel, Yellow Picture, other rarities. Offers. 0709 557479.

BLONDIE PROMO In the Flesh, rare, offers Dave Copp, 9 Culver Close, Bradninch, Exeter EX5 4NY.

BOWIE, POLICE, Costello rarities. Details (SAE): "B.P.C., 13 Lower Chywoone Hill, Newlyn, Penzance, Cornwall.

BRIGHTON RECORDS FAIR. 11TH May. 11 a.m.—5 p.m. Admission 35p. (Before 1 p.m. — £2.00). Madeira Hotel, Marine Parade, Stalls. (0273) 550699.

CASSETTE HIRE Service. 1000's available. Details from Rentacassette, Wareham, Dorset.

COMPLETE MARC Bolan record collection including rarities. 0482 57718 evenings.

COSTELLO DOMINION freebie, mint £30.00. 0420 84848

DELETED L.P.'s/singles our speciality. SAE for details to:— Skeleton Records (ITC), PO Box 4, 46 Argyle Street, Birkenhead, Merseyside.

ELVIS '78 rarity. Ash Bank 4625

FUNHOUSE RECORDS — The major force in rare vinyl, offer their **MAY LIST.** Chock-block with **MIND EXPANDING PSYCHEDELIC & ROCK RARITIES.** Including:— Bowie, Yardbirds, Who, Barrett, Kaleidoscope, Dead, Rundgren, Mothers, Kinks, Buckley, Sonics, Rockets, Seeds, T. Rex, Byrds, plus hundreds more. Large cheap section packed with forgotten gems. **MANY RARE & INTERESTING SINGLES & L.P.'S. PICTURE DISCS — GOT ANYTHING YOU WANT.** Send **LARGE** S.A.E. to 1st Floor, 24 Cecil Square, Margate, Kent.

GENESIS/YES SAE Listgen, 37 Watcombe Circus, Nottingham.

JERRY THE FERRET four track E.P., "The Music goes on and on". Cheque/P.O. payable to S. Pipal £1.00 send to Dead Horse Records, 50 South Park Terrace, Ilford, Essex

MASSIVE 60's sale, 20p stamp/IRC. Listold, 37 Watcombe Circus, Nottingham.

OLDIES 56 - 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.

ORIGINAL SPIRAL Scratch. Offers. Box No. 3958.

PIL METAL Box, mint condition. Offers. Tubeway plc disc, 12" Down in Park, Offers. Richard, 421 Wokingham Road, Earley, Reading.

RARE RECORD Guide published exclusively in Record Collector magazine each month. Gives the values of the top 150 rare records in U.K. at your local newsagent now, or write to: Record Collector, 45 St Mary's Road, Ealing, London W.5. enclosing 75p P.O.

ROCK OLDIES galore. 1000's listed in Record Mart. For latest issue send 60p P.O. to 16 London Hill, Rayleigh, Essex.

SET SALE LPs, many hundreds, also auction, many rare items. SAE 28 Ripon Drive, Blaby, Leicester

SLADE RARITIES, S.A.E. Ady, Flat 6, 53 Langham Street, London W.1.

SWEET, SLOW Motion; List; Flat 6, 53 Langham Street, London W.1.

THOUSANDS OF rock'n'roll, soul, beat group, reggae at Reminiscing, 38C Sydney Street, Brighton, Sussex. Close Mondays No 1 on South Coast.

TWENTY YEARS of oldies. Original labels. List No. 9. Large 13½p. S.A.E. 188 Rose Road, Canvey Island, Essex

WHO SINGLES. Offers. Paul, 42 Cross Street, St. Annes, Lancs.

1,000 + L.P.'s. 15p stamp/IRC. Listlp, 37 Watcombe Circus, Nottingham.

25,000 RECORDS always in stock. Golden oldies, recent hits. LP.s from 75p. Send 15p stamp for huge list. Gemini Records, 123 George Street, Mablethorpe, Lincs.

SITUATIONS VACANT — 18p per word

ALTERNATIVE EMPLOYMENT — 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, Staverton, Devon.

MUSICIANS WANTED — 18p per word

AMATEUR BLUES guitarist willing to swap ideas, must have been playing for two years, and willing to form band [illegible] 9907

AMBITIOUS DEDICATED bassist seeks London band (pop group low/heroes) or musicians, 0277 226819.

ARTIST WANTED Brighton: 80's beat band need vocalist/writer and multi-sense now! Pete 0273 776 108.

CREATE THE punk, jazz, cornette sax, guitar, drums, female choice required, 051-342 6530 (Bass)

DOCIMISTIC IDEOLOGY? Band? Ian 01-692 2024.

DRUMMER SEEKS band, Manchester 643 8220.

DRUMMER WANTED to form three piece band. Own stuff, gigs imminent. Phone Steve (Cardiff) 613947

FEMALE GUITARIST wanted Brixton based new wave band original sparse rhythmical music. 01-733 8211.

GUITARIST DRUMMER wanted SW area. Original material phone 242-3344 x21 Weekdays.

LEAD VOCALIST seeks band into pistols, cramps, G. Glitter and P.I.L., Funkadelic Phone 01-359 5918.

MANCHESTER AREA musicians for various Object Music bands. All instruments and vocalist required. Write: Object Music, 182 Oxford Road, Manchester M13 9GP.

MODERN DANCING band require bass and synth ability ambition 674 9746 Evenings.

MUSICIANS, HELPERS wanted: Stonehenge, Irish tour roughing it, also drummer, singers. World music: 01-452 3965.

OY! VIOLENT drums, rhythm, lead, two, basses needed to join singer/lyricist for new new wave. Tel Dom 01-995 9388.

PASSIONATE DRUMS seek mechanics. Moxie style. This ad has no punchline — 398 3114.

PRUSH DRUMMER required for modern dance band. North West Norfolk, Mike, Hunstanton 2222.

PIONEERING, MYSTERIOUS CULT require lethal drummer (Killing Joke chrome/Ramones) Beginners welcome. contact Control, 9 pm precisely — 01-994 0694.

SAXOPHONIST AND rhythm guitarist wanted for post-modernist northern soul band. Take chances! Phone Dave (01-671 3699) after 6.30.

SOLOS AND small bands, any kind of music, wanted to play small venue in Earls Court. Basic expenses paid. Phone 01-373 2681.

SYNTHESIZER PLAYER wanted for north London based gigging band, turning professional soon must be prepared to give 100 per cent commitment. No budding Numans, no time wasters. Ring Richard 440 6682.

VOCALIST WANTED enthusiasm above experience, beat group. Tony 01-656 8456 Drummer wanted enthusiasm above experience beat group. Tony 01-656 8456.

RECORDS WANTED — 20p per word

ABBA SINGLE "Spanish Chiquitita" in picture sleeve, urgent, good price paid. 31 Malton Road, North Hykeham, Lincoln

ABSOLUTELY ALL your unwanted records, tapes (especially **RARITIES**) 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 W.11 (01-727 3539). **RARE RECORDS ONLY** (and also cassettes of **ANY** kind) may be sent by post with S.A.E. for cash (our price must be accepted — nothing returned once sent).

ALBUMS AND cassettes wanted in good condition. Large quantities collected from S. England. Send S.A.E. for quote. Catapilla Record Exchange, 17 North Street, Exeter, Devon. (0392) 75278.

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.

BOWIE — STAR, Doll + Wembley Wizzard bootlegs. 0772 718567 after 6 pm.

JOY DIVISION'S "Ideal" E.P. State price. Phone Mark 01-800 0377.

RECORDS BOUGHT, L.P.'s, singles, good condition only, any quantity. Details to — 28 Ripon Drive, Blaby, Leicester

WHO BOOTLEGS "You are Who", vgc, realistically priced. Geoff Harris, 1 Norykin Street, Norwich NR6 9DN.

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)

____

____

DAYTIME PHONE NO ____________

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

WANTED 18p per word

BEATLES TOUR programmes, books, photos, high prices paid. Trevor Halliday, 4 Winston Parade, Comber, Newtownards, Co. Down.

ENO "FINNS". — Phil 01-883 7907.

IAN HUNTER T-Shirt from last Hammersmith Odeon gig. Tarporley (Cheshire) 3288 ask for Frank.

JAM TICKETS. Guildford Civic Hall, wanted, your price. Phone (0276) 26860.

JOE COCKER anything. 13 Harrow Drive, Edmonton, N.9.

N.M.E. FEB. 9th £5.00. Box No 3957.

ONE GENESIS ticket London. Top price. Lawrence, evenings 01-444 8808.

SONG LYRICS wanted, exciting proposition. Details (sae): Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire

ETIG . . . CATH.

URGENT GENESIS tickets for London dates. Phone Mevagissey 2828.

VINEGAR JOE Six Star General wanted. Good condition only, realistic price. Frank, 30 Maud Street, Fulwell, Sunderland, Tyne & Wear.

FAN CLUBS 18p per word

GENESIS OFFICIAL Fan Club: Send S.A.E. for details to Genesis Information, P.O. Box 107, Southwood Lane, London N6 5RU.

MOTORHEADBANGERS, THE Official Motorhead Fan Club. Send S.A.E. for details to Philthy Animals sister, Helen Taylor, 35 Upper Accomodation Road, Leeds 9, Yorkshire.

OFFICIAL PIRANHAS Fan Club. S.A.E. Sue Home, 24 Dyke Road, Brighton.

OFFICIAL UK Subs Fan Club Send SAE to P.O. Box 12, Guildford, Surrey.

ROCK STEADY Heavy Metal Magazine No. 2 out now — special Led Zeppelin feature — send Cheque/P.O. for 50p to Shooting Star, P.O. Box 60, Marlborough Road, London E18 1AZ.

RUNDGREN/UTOPIA Fan Club. S.A.E. Ikon — U.K. 164 Wendling, Haverstock Road, London, N.W.5. Tour dates now available for members.

RUSSIANS INFORMATION. 38 Dulverton Road, Favell Green, Northampton.

SAMSON FAN Club. S.A.E. for details, P.O. Box 82, Guildford, Surrey, GU3 4PF.

THE RUTS GLUE CLUB, S.A.E. TO P.O. BOX 68, ERITH, KENT.

THE WHO Official Club: Send S.A.E. for details to The Who Club, P.O. Box 107A Southwood Lane, London N6 5RU.

TOYAH FAN Club. Send S.A.E. to Intergalactic Ranch House, 42 Manchester Street, London W.1.

MUSICAL SERVICES 18p per word

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.

EARN MONEY songwriting. Amazing free book tells how — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London W.1. (10p. stamp).

HOW MUCH LONGER are you going to go on using that instamatic snapshot that your sister took? **PROFESSIONAL PHOTOGRAPHS** for agents/publicity. Ring today: Richard Platt 603 6793, 626 0886

LYRICS WANTED. No publication fee. 11 St Albans Avenue, London W4.

VIDEO DEMO. Have a tape made of your act in full colour and sound and just watch the bookings pour in. Michael Klewvensky Video, Lewes (07916) 77730 (Ansafone)

WRITERS TURN your material into cash. Details, B.C.M. Leeber Music, London WC1V 6XX.

FREE RADIO 18p per word

CAROLINE SOUVENIRS, for free list, sticker, send S.A.E. S.R.C. 11 Tisfy Terrace, Newcastle, Emlyn, Dyfed, SA38 9EA.

RADIO CAROLINE news, souvenirs, annual membership £2.60. Samples magazine 60p from Caroline Movement, London, WC1.

DISCOTHEQUES 18p per word

DAVE JANSEN — 01 699 4010.

LONDON DISCOS — 328 8424.

NIGHT RIDER mobile disco full stereo sound. 061-427 2967 (Stockport).

STEVE DAY 01-524 4976.

SITUATIONS WANTED 18p per word

AMATEUR VOCALIST/lyric writer wants to join band with ambitious aims. 01-670 1229 after 6.30.

EDUCATED DOSSER, enthusiastic, inexperienced, seeks roadie work etc. DAD, 4 Cliff Terrace, Aberystwyth, or message 0222-41096.

SPECIAL NOTICES 30p per word

BEATLE BONANZA Saturday May 31. Noon — 2am. Stars, Discotheque, Queens Road, Sheffield. Fab Four fest and Sixties Sounds. All-Day Disco. Top Groups. Auction Contests. Guest Speakers. Mop Top Movies. Dealers tables. Tickets £2.50. Send P.O. S.A.E. to WW Associates, 20 Tithebarn Street, Liverpool 2. 051-227 2898 and 722-4969.

DRIVING TO THE CONTINENT this summer? Fill your car, cut costs — advertise in "Travel Contacts" bulletin circulated to all U.K. Universities and Polytechnics. For details write "Travel Contacts" (NME), 16 Holly Bank Road, Hudds., W. Yorks. Tel: (0484) 641283.

ELVIS, KISS, BOWIE, POLICE, QUEEN, JAPAN, BEATLES, BRUCE LEE, JAMES DEAN, MONROE, LED ZEPPELIN, CLINT EASTWOOD, SOT AND MORE. BOOKS, MAGAZINES AND RECORDS. FOR ILLUSTRATED LISTS SEND 50p. PLUS S.A.E. STATING INTERESTS TO: S.I.P. (DEPT. N.M.E.21.29 WOODSTOCK ROAD, LONDON N4 3EX, ENGLAND.

McEWAN

From page 31

censor the word "rubbers" from Gang Of Four's song 'At Home He's A Tourist' when they were due to appear on *TOTP*, a show which has more than its fair share of nasty titillation and implicit sex.

"It's weird, isn't it? That's coming back to what we were saying earlier, that there are all kinds of things that we deal with constantly in the everyday, that being one of them, and somehow even to mention these things in certain other kinds of ways is felt to be profoundly disturbing. And that's why just to *name* them, just to be *explicit* in some way, is to be subversive."

McEwan *has* managed, however, to get another TV piece, *The Imitation Game*, set for screening tonight (Thursday). Ostensibly about the fortunes of an ATS girl in the last war, McEwan describes it as being concerned with "power and not having power, and the relationship between secrecy and power" — power being something, he feels, that women have been systematically excluded from:

"It's not enough to say they've been too busy looking after children, because you can actually find, written down, rules saying 'women cannot be in the medical profession', 'women may not attend university', 'women cannot be in this trade guild', right through until fairly recent times. Again, the people who wrote this weren't *conspiring*, there were just certain assumptions about what women should and shold not do.

"Flick through those magazines that get circulated to doctors," he suggests. "One that really struck me was a very grey black-and-white photograph of a working-class mum with a baby in a pram and two squelling infants, and she's walking along with a great tower-block behind her, and it's pissing with rain, and she looks very hard-worked, and it says: 'You can't change her world, but you can change her mood — give her valium', or whatever it is.

"All that, in relation to this notion of 'the ideal family' — the gap is wonderful, and I think you can drive a lot of books through that gap . . ."

J. J. CALE

From page 59

almost a half-inch high. But then they scrapped that, said it would cost too much . . ."

The conversation drifts and becomes more comfortable, more aimless — a real conversation and not so much a formal interview. John does like to talk.

We rap about France and Django Reinhardt, and how his friend Elmer Valentine got the name for his club, the Whisky-A-Gogo. "He got it from that joint in Paris named that way, only they called it a disco-theque." Valentine owns the Roxy now, still on the Strip.

Recently John played on French singer Eddy Mitchell's album; an album called (would you believe?) 'After Midnight'. Mitchell even invited Cale and his band to guest-star during his stint at the Olympia. "We were going to do it," Audie says, "until we learnt it was for three weeks, six days a week and two shows on week-ends . . ."

"Too much work," Cale mumbles.

WE DECIDE to go out and get something to eat. Outside the night has turned clear and cold. John talks fondly about his Airstream camper, which he uses quite a lot.

"It's really great inside; all you have to do is reach out, everything is within reach, you don't even have to get up. I don't even go fishin' or nothing. Just take a guitar with me. I like trailer parks. I like to talk to people; to people who don't know what I do, don't know who I am.

"The trouble with that house is I get up and I switch on the tape-machine and before I know it I'm working, even if I didn't want to. But in the camper . . ."

Dinner is excellent, simple and plentiful. Southern cooking at its best: ribs, chicken, friend okra, marshmallowed sweet potatoes, candied yams and lemon pie to finish. Between bites I ask him about Karl Himmel. I guessed right, he's his favourite drummer.

"Karl is probably the closest thing I have to a friend in Nashville, apart from Audie here. He's from New Orleans and his thing is jazz, not country. He's very unhappy here cuz all they ask of you at sessions is keep the beat. So he's always bitching and less and less people are willing to hire him. I think he wants to go to New York.

"I like to play with him, because one night he can be downright bad, but some other night he'll come up with something that will surprise even himself. And for that, man, I'm willing to overlook anything . . ."

John also tells us he spent a good part of the night at his place playing with two young musicians from Bill Monroe's band. "Boy, those kids sure can play — banjo, dobro, you name it . . ."

He also recommends Tom T. Hall's book to Audie. "Best book on Nashville and how it is to be a songwriter here. He really tells it like it is . . . He was there when Tootsie died . . ."

On our way back he asks Audie if he can find him some more burning wood, "cuz I done used up all you gave me,. and the last batch I bought was all green and not worth shit. Heck, I'd even buy a saw at Sears, if they came all put together. I'm not very good at those things. I do OK for everything electric or electronic, but with a saw I'd probably mess up a finger or two ..."

Audie visibly cringes at the thought. We take our leave, although I'll see John briefly the next day at Audie's even managing to take a few snaps as he gets out of his grey Porsche.

DRIVING BACK to Crazy Mamas, Audie fills me in on the loose ends: after the next album they're going back to Phonogram/Mercury, although their split from Cordell's Shelter label will be amicable. They just think Cordell is not big enough any more. What he's been doing in the past — leasing the records to other companies in each country Audie feels he should do himself. Also, Cordell's relations with MCA — their distributor — have been aggravated beyond repair because of his involvement in that long Tom Petty legal feud.

"But we'll leave him England and Ireland," Audie explains. "We coulda gone to court and all that, but John is not the kind of guy to make that sort of aggravation over money. Besides, he likes Cordell. He's the one who helped us in the beginning..."

J. J. Cale fans and guitar pickers the world over will also be pleased to learn that a songbook is to be published by Columbia Books. It comprises 20 Cale songs and *how* to play them. That's right, John has written a little commentary for each, along with some much needed advice. But of course there are *some* people who didn't wait for the songbook to start playing like Cale and make a fortune. Isn't that so Mr Knopfler?

Audie drives silently for a while. The silence is comfortable. Then, trying to explain that precious and rare relationship the two men have, he just comments, "All I can say about him is that I've known him for better than ten years, that we've done business and we've done five records together, and that he's still a friend. And you don't see a whole lot of that, especially in this business.

"People think Cale is lazy, or things come easy to him and all. Well, they're wrong. He likes to cultivate that image, but he works hard at what he does; he's careful. Not many people are capable of handling success and not let themselves be led by it. He's chosen to control his life and success instead of the other way round.

"For that, I respect him."

TRANSPORT 18p per word

MERCEDES VANS. Seddon, Van-Hool Coach conversions to your specification. Ideal group transport. Details-Tel. 041 427 1080 0001 office hours.

PUBLICATIONS 20p per word

"HOMOSEXUAL? If so, you should read Gay News fortnightly. Send £1.50 for trial sub. (3 issues) Gay News, (NME) Normand Gardens, London W14 9SB."

INSTRUMENTS FOR SALE 18p per word

HH. AMPLIFIER and cab. £200.000. Ring Nailsea 845647.

SILLY, YES I know, but Gibson Marauder £220.00. Kelly 100W Valve Amp. £110.00. HH. VS100. £105.00 HH. 4 x 12 Cab. £120.00. Phone Orpington 21938 after 7 pm.

TUITION 18p per word

ADVANCED GUITAR postal tuition to session standard. Rock, blues, jazz-rock, theory, composition, technique, style development, speed, focus on improvisation. Tel. Paul, Ruislip (08956) 33753. (Free info sheets available)

SUPERFAST GUITAR booklet. Licks, improvisation, basic rock solos, no music training needed. £1.80. Rockbiz, 5 Postern, Barbican, London E.C.2.

BANDS

LOOKING FOR A RECORDING DEAL!

WE CAN HELP YOU

We offer ½" 8 track and simultaneous 2 Colour Camera ¾" Video Recording of your act in our fully lit studio set or on location. Low rates. Experienced production team. Details forwarded on request or telephone Chertsey (09328) 62888 for Ray Bland

- Be heard and seen.

EEL PIE

Nottingham Playhouse requires a

FEMALE PIANIST/SINGER

for a new production of *Willy Russell's*

JOHN PAUL GEORGE RINGO AND BERT'

(mid May-end June)

for audition please contact: Danny Hiller, Nottingham Playhouse, Wellington Circus, Nottingham.

A MAZING AMERICAN AUTOMOBILES

Luxury Motor Homes

New Winnebago Elandon 32', 6-8 berth, the ultimate motor home. Colour TV, stereo, air conditioning, smoked glass, luxury fully equipped kitchen, bath, shower, automatic V8 power. Must be seen to be appreciated £29,000

Other motor homes from £9,950

American Car Sale

Cadillac Sevilles, fully equipped, choice of 6, 1976/78, prices from £4,950 to £13,250.

Cadillac Eldorado Convertible, fully equipped plus electric hood, real style for only £11,950

Pontiac Formua 400 : beautiful muscle car in metallic blue with velour trim £4,950

Buick Regal coupe, very attractive and excellent value.......... £4,250

CONTACT GEOFF WINTER 01-952 6171

EZY RYDER

Trouser Press 50
Featuring The Ramones, The Jam, History of Marc Bolan, Pink Floyd, Reggae Bands, Daryl Hall, Gary Newman, New York news & lots more. 80p post paid.

Hot Wacks 20/21 (double issue)
Featuring a major Bob Dylan article. A must for Dylanologists. Also articles/interviews with Frank Zappa, Cryan Shames, Sagarin, Jennifer Warnes, Peterson Thunderbirds, Lene Lovich & lots more. 75p post paid.

Bam Balam 10
Featuring articles/discographies on Sir Douglas Quintet, 13th Floor Elevators and many early San Francisco groups. 50p post paid.

Trouser Press Collectors Magazine
A must for record collectors with pages of auction & set sale lists. April issue also has a Jan & Dean interview. 50p post paid.

Jan & Dean Special
You've seen the movie: now read the facts. The ultimate piece, packed with rare pictures, full discography and a lengthy interview/article. 80p post paid.

And Omaha Rainbow 23 (66p) Zigzag 100 (60p)

Available from 14 Forrest Road, Edinburgh, EH1 2QN.

SCOTMALE

ALL POST **FREE**

THE ORIGINAL WINKLE PICKER CASUAL

WITH ELASTIC SIDES AND 1½" HEEL

In a choice of Black Leather and Grey Leather

£21.99 PAIR

THE ORIGINAL 'D' RING CREEPER

WITH REAL CREPE SOLES

In a choice of Black Suede, Blue Suede, Red Suede, White Leather and Black Leather.

£21.99 PAIR

THE ORIGINAL WINKLE PICKER BOOT

WITH ELASTIC SIDES AND 1½" HEEL

Black Leather

£21.99 PAIR

Scotmale Ltd., 840 High Rd., Leyton, London E10 6A3

To: SCOTMALE LTD.,
840 HIGH ROAD, LEYTON, LONDON E10 6A3

STATE SIZE, COLOUR AND SHOE REQUIRED (Sizes 6-10 including ½ sizes)

I enclose crossed cheque/P.O. No.......... for £.......... payable to Scotmale Ltd. Reg. England 1380958

NAME..........

ADDRESS..........

NME 1/80

GASBAG

You'd be surprised how many berks write to us at:
Gasbag, NME, 5-7 Carnaby St., London W1

THE *NME* has certainly come out with a lot of shit in its time but I reckon the criticism levelled at the "Women In Rock" article was unjustified. It was good, relatively unbiased journalism and no matter what you thought of Ms Pearson's politics at least we didn't have to suffer a patronising male writer.

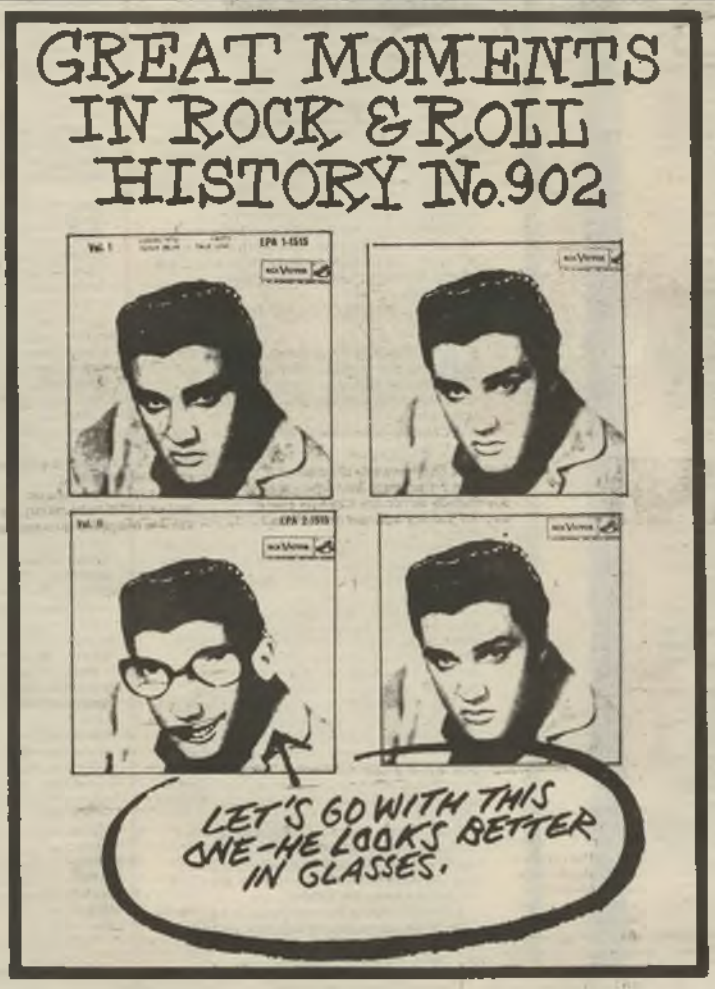
It was a much-needed article and illustrated that all women are fighting for the right to be taken seriously. The *NME* at least gave them a chance to prove themselves. And if Deanne's article made just one woman decide that she has something to offer in the big macho world of the music business then it served its purpose.
Kaz Stewart, Glasgow.
Jolly good. We only did it to keep you lot quiet anyway. — M.S.

The "Women In Rock" article was OK apart from the now familiar, but still annoying, elitist inability to understand how something which is irrelevant to oneself can be of any relevance to others. Girls are still horrendously used to being taken for granted, you know. It must be a bit hard to see that living in a world of bright, liberated young souls but spare a thought for your mundane sisters outside who can still envisage no better future for themselves than a hubby, 2-3 kids and a council house.

Also, I do think you should have included mixed groups in the article, to see how the girls coped with the chaps and vice versa. And if you're in any way sincere about your anti-sexist attitude at *NME* you will give Monty Smith a good talking to, and print more letters from women in *Gasbag*. My soul brother at the moment, by the way, is Paul Weller.
Girl In The Library, North London.
Well, *your* letter's been printed for a start — but you're lucky it's a quiet week. Anyway, now you're here could you give me some advice: Are fish fingers better shallow fried or done under the grill? — M.S.

Let's get this straight once and for all. It is repressive and irresponsible to use the words "effeminate", "nancy boy", or "wimplosity)" as insults, as Messrs F. Clarke, H. George, and R. Joseph have done in your pages recently. The reason for this is that, in each case, the subjects were being criticised for failing to act out a "masculine" role; they weren't being dominant, aggressive, or insensitive enough for you. Instead, they were being "feminine": submissive, vulnerable, helpless. With your choice of words, you expose your prejudices.

But in this context, none of the aforementioned can match the works of the truly astounding J. Burchill. I shall eschew comment here. I shall simply point out that in the issue dated April 12, pages 23 and 24 carried an article on the film *Cruising*. The article mentioned, among other things, how a street gang had "attacked anyone gay or straight who didn't actually resemble John Wayne or Muhammed Ali". On page 25, there were some singles reviews by Ms Burchill, and while passing judgment on Junior Murvin's 'Police And Thieves' she sneered "lovers rock practically, Joni-voiced Junior sounding like he should be singing' (I Check For) Police And Thieves'". Please watch your language. It can be dangerous.
Dave Jennings, Shipley, W. Yorks.
So's crossing the road. Sober up, for Christsakes. — M.S.



Dear Julie, having studied your diatribe "Stepford Lives", and having succeeded in separating the invective from the issues, it seems you are in danger not only of condoning the very evils you cry out against but also you ignore a number of startling obvious facts.

And the hypocrisy of it all. *NME* relies on advertising revenue as much as anything else to pay, incidentally, your wages.

You cannot separate television advertising and the apparent myths in which such advertisers deal from advertising in general. If you want to sell a car you advertise the fact. If the Salvation Army, Oxfam, Alcoholics Anonymous, Help The Aged etc. did not advertise where would they, and others living near the 'poverty line' (which you believe is 'no one's concern'), be today?

Advertising is as much this as it is the more visible horrors which you abhor. It is discouraging teenage kids to drink and drive, it is telling people to wear seat belts, it is telling people that smoking damages their health. Although £40m may be spent a year by the tobacco companies (your source please?), the largest advertiser remains the Government, Labour or Conservative.

I work in advertising, Julie, but I also laugh at it a lot.

By the way, send my regards to Paul Rambali. I had this conversation with him at . . . the *NME* advertising awards lunch at the Europa Hotel last month.
Stephen Carrigan, London SW16.
Ah, now I remember you. The one who was scraping the left-overs into an envelope addressed India right? — M.S.

Dear Julie baby, sorry you had to sit through boring reggae waiting for fab punk. Sorry to inflict all these 'R & B' records by sweating old men on you. Sorry you have to project your bitter adolescent visions onto an uncaring world. Sorry about all the kids arguing and enthusing about music and doing futile things like starting little labels whilst the likes of you just masturbate through their twisted little typewriters. Sorry you're so bored by the shallow music biz you and your ilk suckle off so voraciously, and last . . . sorry that your petulant, aloof journalese once considered so "copasetic" is now "posse pathetique". Sorry.
A. de Meur, Tottenham, N17.
Sorry all your records have flopped, Tone. Sorry. — M.S.

So Tony Parsons thinks Nick Lowe can't be all bad since whenever Lowe's had a couple of Cherry Bs he starts bragging about how many Germans his dad offed during the war etc. I wonder in what school these rugged new-wavers developed their challenging new ethical concepts? *Combat Picture Library? Mein Kampf?* That's street credibility for you, I guess.

Who's writing under the ridiculous TP pseudonym these days? Jilly Cooper?
Geoff Hill, London NW6.
Bugger! Her cover's blown. — Dame Harold Evans.

What's the point of all this bitching — you die anyway. The trouble with people is that they care too much. Only you matter, everything that happens happens in your head, therefore your head is the world and therefore only you matter: logic. I hate people. I must find my goal, only I matter, I am important. The answer is a yes, a no, a straight line. If I think something's right, then it's right. Your head is everything, your head is like a god, therefore you are a god. I *am* the Superman.
Eric, a naked painter, Bexhill-on-Sea.
Just keep your pants inside your trousers, that's all I ask — M.S.

I am writing to Samuel K.B. Ampong "Where is Beatles Band?" I, too, wonder where is Beatles Band. When they play gigs at Cavern concerts thousands come to cheer but surprising to know they play no more after Saturday nights 1968. Where do they go, I ask? I require information from my writing correspondent in Australia.

Here is what I find. Mr Rutles wrong? Beatles Band not get air crash! Paul McCartney drive take away girl into Atlantic ocean in America in car and she drowns. He loses memory and is now photographing. John Lennon get laid in bed with Yoko Ono to make peace all over world. He fail, catch green signpost and live in America too. Strange but true, Yoko Ono named after town in Germany you may call in "Thirty Years War" or also "Hundred Years War" which get boomed and built again many times.

This explains lines *"nothing I think is in my tree/I mean it must be high or low"* in Beatles Band song 'Fed Up'. Other Liverpool boys in Beatles Band get air crash as then prophesied.

Beatles Band songs 'Fed Up', 'Is That You?', 'You Are Me' and 'I See Through You' are still big hits with pop pickers all over the world. Goodbye.
John K.B. Ampong, Khe Sanh

It is surely a sorry state of affairs when a classic entertainer like Gary Glitter is subjected to such stupid behaviour, like spitting and heckling, as he was when he played London's Lyceum. I have nothing but admiration for him to play in front of a young audience after all these years, and to still come out on top despite constant jeering and abuse.

Gary Glitter is much too good to be confronted by these jerks, these Adam And The Ants fans in leather jackets and bondage trousers shouting ridiculous comments like "You're out of date," etc. That's like Eamonn Andrews calling Terry Wogan an Irish git.
Andy Warhol (no relation), London W2
I've been trying for hours to figure out which letter is the joke — yours or John K B Ampong's — and I'm still none the wiser. — M.S.

Dear Paul Morley, bet you really took the train from Bombay Churchgate Station to Andheri, then just a ten rupee taxi-ride from there to the airport. Fiddling the expenses to 'sting' the record company?

Bee seeing you.
Inspector Harry Rammer, Bombay Police (Fraud Squad).

Regarding your report on the Bristol riots, your correspondent John Michael seems to forget that the smoking of cannabis is illegal in this country, and anyone indulging in such 'cultural entertainment' (his phrase, not mine) is asking to be arrested. Moreover, the police force are not a fascist tool, but rather the enforcers of democratically-established law. Obviously they cannot be blameless in the Bristol affair, but to lay all the troubles at their feet, as John Michael would have us do, would be nothing less than blind ignorance. Please could you offer neutral interpretations of the facts in future reports, not 'trendy' attacks on the police which merely serve to perpetuate suspicion and tension already prevalent.
Steve Riddick, Gloucester.
Now why don't you get more of this sort of stuff in your disreputable little rag? — Fred Pyall.

I have to tell you how much I enjoyed reading the new Citizen columns. And how such joyful use of the English language did not mask what was actually being said. I feel this must do nothing but good for our American cousins, and for myself for that matter.
Citizen Ronnie Tresfab, Aylesbury Estate, London SE17.

Who is the Citizen? Did I miss that issue?
Richard Norris, St Albans, Herts.

Re Kevin Fitzgerald's half-assed 'Hicks From The Sticks' polemic, I personally felt that his gratuitous trashing of emergent, embryonic bands in *NME's* name was one of the editorial gaffes of all time — rather like hanging children for theft.

Nevertheless, thanks for the comprehensiveness of your coverage — we worked it out as being the equivalent of around £750-worth of free publicity. Now let's watch one of the most important albums of this or any other year make its rightful impact for all to see — or are you going to rig your charts?
Nigel Burnham (a.k.a. 'Des Moines') Leeds.
If it means keeping your muck out of them, probably — M.S.

I must complain about Charles Blasst Murray's shallow, one-dimensioned review of the new Undertones single 'My Perfect Cousin'. CSM dismissed this meisterwerke as a lightweight, jokey number and fails to attempt any penetrating analysis of the deeper sociological implications of the song. The lyrics document how Kevin, the perfect cousin of the title, "Always beat me at Subbuteo". This perceptive insight into the singer's past reveals much about his character and on a universal level represents a meaningful exposition of the personality crisis suffered by many people, myself included, as a result of dabbling with Subbuteo.
The Broken Man, Teviot Row, Edinburgh.
Late score: CSM 0, Broken Man 1. — Frank Bough.

I tore my shirt playing football in 1973, but I don't claim to have founded punk.
Lord North, Bedford, Beds.

In order to ease the anxiety apparent in Mr Hertford (re: reluctance to serve 'The Country' in the event of war), I would like to point out that after a few more years of Tory politics the army will be the only job left to go to, so we'll have plenty of spare soldiers to replace the ones we lose. See, no problem.
Dave, The Sic 'Em Pigs, Chertsey, Surrey.
This chap may well be on to something here. — Willie Whitelaw.

If Joan Baez can be a nuisance, why can't I?
A Violent Hippy, Manchester.

Last Wednesday at my local record store, in one of my weaker moments, I grabbed and ran off with the 'Matt Monro 20 Heartbreakers' album. But when I got home — sweating, cursing my weakness — I bolted the doors, drew all curtains, swore in my cat to secrecy and then I realised in horror my mistake. I had instead nicked one of Tom Petty's albums. So it's true — crime doesn't pay.
Willoughby Fairfax, Liverpool.

Am I the only one who thinks that the guitar playing at the beginning of Martha Muffin's crap record 'Echo Beach' sounds like the middle section of Rush's 'Natural Science'?
An Angry Rush Fan, Newcastle
Who knows, but if we were Rush fans we'd be angry, too. — M.S.

I weighed last week's issue of *NME* and it weighed ½lb. It cost 25p and took me half a morning and an afternoon to read. At 50p a pound, I'd say it was almost worth buying.
Harry Himpsimp, Ashford, Kent.

You guys at *NME* are real wags. In the April 12 issue there's an ad for 'hair replacement' and a picture of Earl 'Fatha' Hines on the same pages resplendent in his Johnny Restivo Crown Topper — great. Best laugh I've had since you printed the pic of Nick Kent.

This is what we want. This is what we pay 25p for.
Rompin' Russ, Cardiff, S Glamorgan.

Edited by M. Smith
Vibed-up by R. Lowry

T-ZERS

WAITS ON NO ONE

HEY, HAVE we got news for you!

Well, er, no; er, not a lot, that is. But worry not, for we *do* have your weekly diet of trivia, drivel, scandal and innuendo, coming right up after this token factual item concerning those cuddlesome Mormon performers **The Osmonds**. It appears that the group are — and here we quote word-for-word — "very angry" about their conspicuously unsuccessful tour of this wonderful little country we have here, and are placing the blame firmly upon the shoulders of scapegoat, sorry, tour promoter **Malcolm Feld**. Flying home last weekend, and reportedly £100,000 the lighter as a result of their two week jaunt, the family are alleging a whole catalogue of mismanagement on the part of Feld, including unpaid expenses and a disasterous lack of pre-gig publicity that resulted in the Osmiroid hordes' singular failure to materialise. A High Court claim for damages is likely to ensue, the whole matter having been left in the hands of their solicitor ...

And still with the legal system, Birkenhead Crown Court has been hearing about the latest misfortune to befall fab-but-hapless **Paul McCartney**. This time, it's said, his ex-gardener invited a second-hand dealer round to the Macca household in Cheshire, and flogged the entire contents in his master's absence, pocketing the proceeds. The case continues ...

And more bad news (only this time you're not supposed to laugh) comes from New York, New York, which is in America, and concerns the villainous nobbling of WPIX, the best radio station in town. Deciding that audience ratings were too low, and blaming the brave 'new wave only' policy of its staff, the station's owners have stepped in and sacked everyone involved. The replacement DJs being brought in should ensure that WPIX toes the standard FM line in bland anonymity, with a planned switch in emphasis to "mass appeal" **(The Eagles**, apparently) and commercial safety. Just the same old show ...

Oh Gawd. Former personality **Vince Furnier** (better known as **Alice Cooper** to his fan) has cropped and streaked his hair in an attempt, claim those who've endured tapes of his next album, to ride **Gary Numan**'s synthesised coat-tails ...

You think *he* sounds desperate, then cop a load of this bloke: **Valentine Guinness** (real name Valentine Guinness), Old Etonian son of Tory MP and ex-Monday Club chairman **Jonathan**, has formed his own band and signed to **Mickie Most**. "My father is very excited," twittered Val to the London *Evening News*. "He comes to all my gigs in incredibly dreadful dives in places like Lambeth and Notting Hill. At least it shows I'm doing something." You have been warned ...

Reports coming in of an unseemly imbroglio at **The Flys'** gig in London last week, when guitarist **Neil O'Connor** laid one on fellow guitarist **Dave Freeman**, resulting in one beautiful black eye. The argument was about an arrangement of a song and has now been patched up (but has the eye?) ...

And who said **Joan Armatrading** was boring? (What, all of you?) Revealing all for the saucy, soaraway *Sun* she says "People think because I don't smoke or drink, that I don't enjoy myself. In fact, I probably enjoy myself more." But how? "Next morning they have forgotten the night before — but I haven't." Hopefully she'll have better luck forgetting this quote ...

If you've ever wondered where the money goes when you buy those '**George Harrison** would like you to buy this' Hare Krishna albums in the street — well, the Sect are about to open a five million dollar temple in West Virginia, and it's gold leafed ...

Just who is the **Phantom Troubadour?** That's the question they're all asking in Strathclyde this week after a mystery figure popped up during the interval of **Mike Oldfield**'s 3-hour University gig and serenaded the assembly with his guitar ...

Glen Matlock now back in action with his new band **The Spectres**, featuring **Danny Kustow** on guitar as well as two saxophonists ... *(What's Kustow doing on two saxophonists? — Ed's query)* ...

Yes, but what has **John Cooper Clarke** been up to then? The answer, in fact, is absolutely nothing. "I never go out," he reveals, boringly. "I often think there's potentially exciting things to do — but then I think, no, they're too dangerous. So I don't" ...

FACT IS stranger than fiction: Ornithologists might care to note that **The Photos**, apart from having a bird for a singer, also include a **Steve Eagle** and a **Dave Sparrow**. The rest of us can safely disregard this information altogether ...

Back in the USA, Phonogram / Mercury are refusing to release **Frank Zappa's** new single 'I Don't Wanna Be Drafted' on the grounds that the subject matter is too controversial. Word has it that Francis and Phonogram have now terminated their relationship ...

Jerry Lee Lewis to open his own club in Nashville. Formerly known as The Possum Holler, whatever that means, the club has a less than suspicious history. Previous owners include **George Jones** (the Man in 'Stand By Your ...') — until he drank away all the profits — and cuddly **Kenny Rogers**, whose stint as Mine Host came to an end when two police raids and objections about nude dancing forced the place to close. If anyone can succeed in lowering the tone even further than Jerry Lee's the man for the job ...

And they say this boy's got acumen (unpleasant, but regular washing should do the trick): asked at a recent fund-raising bash why he's supporting **Ted Kennedy's** drive for the presidency, **Blondie's Chris Stein** replied: "He gives the best answers and he's very unemotional." Tell that to **Mr** and **Mrs Kopechne** ...

Together with learned tomes on philosophy, **Mekons** records are reported to be the most in-demand items being smuggled into East Berlin. Meanwhile, oblivious of his new-found credibility, Mekon **Andy Corrigan** is believed to be heather-farming in Kent. Not a lot you can say about that, is there? ...

Quadrophenia starlet and would-be pop star **Phil Daniels** currently to be seen on TV flogging electric shavers ...

Meanwhile, Stateside, ever benevolent CBS are bringing out a cheapo album line to drum up customer interest in something like 50 new acts this year. Funny thing is, if any of them proves successful then the album price goes up two dollars immediately ...

Expect an LP some time from **Police** person **Stewart Copeland**'s alter-ego **Klark Kent** ...

And new single from **The Beat**, 'Mirror In The Bathroom', is the first one released in Britain to be digitally recorded ...

We are reliably informed that **Ron** and **Russell Mael**, of the much-luved **Sparks**, have taken up weightlifting, and regularly make their way to the house of heavyweight producer **Giorgio 'Lugs' Marauder** to engage in said activity, under proper supervision. Oh yeah? Well come back over here and we'll *still* kick sand in yer face ...

And it's into the annals of pop history for talented **Pink Fluid**, whose 'Dark Side Of The Moon' has just become the longest charting rock album — at 303 weeks — in the history of *Billboard* magazine, although it's still a good way behind **Johnny Mathis'** 'Greatest Hits' which besmirched the chart for 490 consecutive weeks. At the same time, their brick-laying double opus 'The Wall' notches up its 14th consecutive week as America's numero uno ...

Even more prestigiously, the group scored their second consecutive *T-Zer* when it was reported how a New York radio station sponsored a '**Pink Floyd** Night' at Central Park Ice Rink. As the records spun so, it's said, did many of the skaters — on acid ...

Back down to earth: **Jackie Leven**, devil-may-care frontman with **Doll By Doll**, is to be seen sporting steel-capped booties on account of him breaking his toe. He tripped over a sack of turnips ...

It's official: **Gwen Dickey** has left top heavy metal band **Rose Royce**. According to the lady, it was because she was unhappy with certain business decisions. 'Tis rumoured, however, that what she *rilly* wanted was — gasp of horror — equal billing, as in 'Rose Royce featuring Gwen Dickey'...

Maybe she'd do well to heed the words of respected entertainer and well-known intellectual **Tom Jones**: "A women's libber is one who'd rather go out and be an employee than stay home and be a boss." Ooooh ...

And talking of philosophers, it's doubly unfortunate that **Jean-Paul Sartre** should snuff it right at the outset of the Imminent Beatnik Revival which would have catapulted him back to international superstardom. *C'est la vie*, or rather it isn't ...

Blue Oyster Cult collaborating on song for their new album with our very own **Michael Moorcock**, science fiction writer extraordinaire. BOC claim the album to be "savage hard rock". Whoo! Awright!...

Is this the glam rock revival or what? The next **Human League** 45 is to be 'Only After Dark' from **Mick Ronson's** 'Slaughter On Tenth Avenue' album ...

Joe Strummer now talking of "civil war" between Epic USA and CBS UK following the latter's refusal to release The Clash's choice 'Bank Robber' as next single release this side of the Atlantic, saying it's not commercial enough. Claiming to be in a state of complete deadlock with the UK company, Strummer also mentions that import copies of the record will soon be available ...

Anarchy in Sutton Coldfield. Police had to be called in to control the milling throng of 500 eager punters that turned up on Saturday for record store appearance of **Chris** *Tiswas* **Tarrant**, promoting his team's profoundly unwonderful 'Bucketeer's Song'. And yet another reason for switching to BBC 1's crummy 1953 western *Charge At Feather River* this Saturday is offered by the four members of the *NME* ad department who've foolishly infiltrated the silly programme's infamous cage...

Endeavouring as always to end on the proper note of moral uplift, the last *T-Zer* raised his gaze, lost in contemplation. And high above him, as if in answer, he saw words written in an unknown hand. They said: "If you're reading this, you're pissing on your foot"...

Justin Thomas

Stevenson

Oh what fun was had at London's fave hot spot The Venue (a division of R Branson Enterprises Inc) when super psychobilly outfit The Cramps came over all golden-hearted and offered £20 to the best dressed waitress of the night. Lux Interior, their debonair singer, hands over the cash to the golden-tressed winner (above), a lady by the name of Melvone. She then pocketed the hard-won loot (left) as ex-NME staffer Steve Clarke served up the Hofmeister.

Justin Thomas

Glen Matlock's new band Spectres (right, and the subject of an in-depth T-Zer on this very page), featuring Danny Kustow, sneer down on a clutch of popsters — including half of Rainbow, some Specials and Bodysnatchers and J Peel — foolish enough to brave the cage on trivial cult TV show Tiswas.

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
Adrian Thrills

Designer
Caramel Crunch

Photography
Pennie Smith
Anton Corbijn

Contributors
Nick Kent
Fred Dellar
Tony Parsons
Julie Burchill
Chris Salewicz
Bob Edmands
Lester Bangs
John May
Penny Reel
Ian Penman
Andy Gill
Mark Ellen
Paul Du Noyer
Deanne Pearson
Graham Lock
Gavin Martin

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
IPC Magazines Ltd.
Reproduction of any material without permission is strictly forbidden.

BETTER BADGES
MAIL ORDER TOP TEN
1 (2) S.L.F. — 20p
2 [illegible]
3 [illegible]
4 [illegible]
5 [illegible]
6 [illegible]
7 [illegible] Anarchy & Peace — Crass — 20p
8 (10) I'm A Lazy Sod — 20p
9 [illegible]
10 (7) The Beat '2-Tone' — 20p
New Releases
[illegible]
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, Stationery and Office Supplies Ltd., Publishers.

JUDAS PRIEST strike again!

THE NEW ALBUM IS

BRITISH STEEL

Featuring their single 'Living After Midnight.'

Coming hard on the heels of a triumphant sell out UK tour and a smash hit single, 'British Steel' is an explosive album that goes all the way to match the raw power of Priest live. Forget heavy metal...Judas Priest is British Steel!

Judas Priest
New album 'British Steel'
CBS 84160
Also available on cassette,
includes the single 'Living After Midnight'
Produced by Tom Allom and Judas Priest