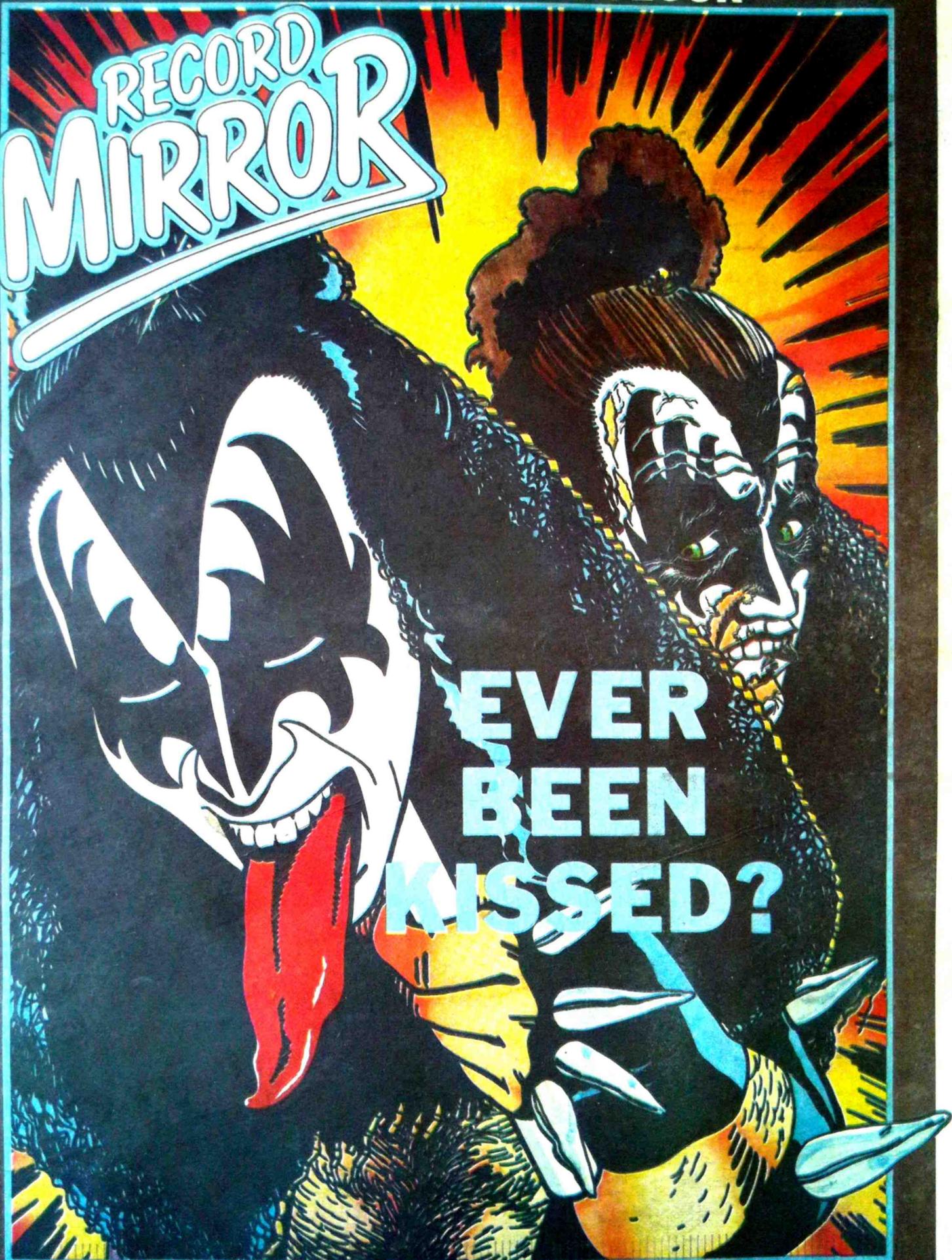


JAM INTERVIEW IN COLOUR

RECORD MIRROR



EVER
BEEN
KISSED?

XTC JUDAS PRIEST PRETENDERS

NEWS

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TOM QUILTS TRICK

TOM PETERSON has left Cheap Trick. He will be replaced by Pete Comita an Italian citizen residing in the US, who performed with Cheap Trick in Japan during Peterson's past illness.

This split — by mutual agreement — means that Peterson will be able to finish his solo album which he has been recording for the past three months in time for release later this year.

Meanwhile, the new Cheap Trick album 'All Shook Up' featuring the four original members is released on October 10.



TOM PETERSON

AND KNOPFLER LEAVES STRAITS

DIRE STRAITS will continue as a three-piece after the departure of Dave Knopfler from the band in America last week.

Rhythm guitarist Knopfler, a founder member and brother of group leader Mark Knopfler, made his decision to leave in New York, where Dire Straits are mixing their third album. He intends to concentrate on production and songwriting,

and will also be recording a solo album next year.

The group will not be seeking a replacement, but will use extra guitar and keyboards for concert appearances... the first of these being a long-awaited British tour in December.

The untitled album is scheduled for late autumn release, with a string of dates expected to occupy the fortnight up until Christmas, after a start at the Edinburgh Playhouse on December 8. Full dates and ticket details are expected in the next few weeks.

RATS HOLD UP

THE BOOMTOWN Rats look set to finish 1980 without playing any live British dates or releasing a new album.

For what is described as a "major dispute" with their record company, Phonogram International, has halted any plans to release the completed album 'Bongo Crazy'. And the group have already revealed that the British tour won't be until January at the earliest, "irrespective of whether there's a record out or not."

Rats' manager Fachtina O'Kelly told RECORD MIRROR: "We've been fighting them since last December and it's getting worse. There have been arguments about touring, and there are also very major problems over payments of royalties and accounting which, if not resolved, could lead to litigation."

The Boomtown Rats paid for the

recording of 'Bongo Crazy' in Ibiza themselves, with the final album selected from 22 tracks. And Bob Geldof has said: "Things are very dodgy between us and the company; but we own the tapes and they won't get them until we're happy."

On the album the Rats have covered the Stones' 'Under My Thumb' with new lyrics, and the Surfari's 'Wipe Out'. Other tracks include new compositions 'Vive Le Difference', 'Banana Republic', 'Mood Mambo' and 'Man At The Top'. But the release date won't be fixed until agreement is reached between the Rats and Phonogram.

Meanwhile the British tour, which will start what Bob Geldof has called a "leisurely world tour, leaving time to see some places," is likely to begin with a series of London concerts in late January.

THIN LIZZY'S KILLER

THIN LIZZY move back into action this month, with a new single, a new album, and the start of a full world tour which will wind up in Britain in February next year.

The single, 'Killer On The Loose', is taken from Lizzy's latest album 'Chinatown', now set for release on October 3. And the first 50,000 copies of the single — out on September 19 — will also contain a free live single, featuring 'Chinatown' (recorded at Hammersmith Odeon) and 'Got To Give It Up' (recorded in Dublin).

The Thin Lizzy world tour kicks off in Japan later this month, and after playing dates in Australia and America, there are definite plans for a full British tour early next year.

SUBS CRASH

UK SUBS will be taking their new look line-up on the road in October for an extensive tour.

The trek follows the release this week of a 20-track Subs' live album, 'Crash Course', recorded earlier this year at the Rainbow. The first 30,000 copies will also contain a free four-track EP, recorded live at the Lyceum.

And there will also be a newly recorded studio single, 'Party In Paris', out before the tour, which runs as follows: Gravesend Woodville Halls October 20, Portsmouth Locarno 21, Bournemouth Stateside 22, Birmingham Cedar Rooms 23, Retford Porterhouse 24, West Runton Pavilion 25, Cardiff Top Rank 26, Bath Pavilion 27, Bradford St George's 28, Preston Warehouse 29, Carlisle Market 30, Scarborough Taboo Club 31, Huddersfield Cleopatras November 1, Glasgow Tiffany's 2, Hull Wellington 3, Wakefield Unity 4, Manchester Poly 5, Liverpool Bradys 6, Newcastle Mayfair 7, Middlesbrough Rock Garden 8, Sheffield Top Rank 9, London Marquee 10, 11, 12, 13, Derby Ajanta 15, Dunstable Queensway 16.

AC/DC ADD FOUR

AC/DC HAVE added four more dates to their virtual sell-out UK tour, including three nights at a new venue in London.

There's an extra date at Newcastle Mayfair on October 31, before AC/DC become the first real "rock" group to christen the revamped London Apollo Victoria (formerly the New Victoria), with three consecutive nights, on November 14, 15 and 16.

The Apollo Victoria recently reopened after a £250,000 face lift, and after seasons from the likes of Shirley Bassey and Cliff Richard.

JON'S SOLO

PLANS ARE currently being finalised for Jon Anderson to tour Britain in his own right at the end of the year... and in some cases he'll be playing dates only a week after Yes!

RECORD MIRROR understands that Anderson, who left Yes earlier this year along with Rick Wakeman, is keen to play live dates as a solo artist, along with his own band.

The unconfirmed dates, which have only reached the "pencil-in" stage, will be for December... at the same sort of venues as the new look Yes — along with Buggles Trevor Horn and Geoff Downes — will be playing shortly before.

The tour will start at London's Royal Albert Hall on December 1 and 2.

HOT SEATS

TWO TOP drummers have settled into new jobs this week... after a baffling session of musical chairs.

First Cozy Powell has been confirmed as the drummer for the Michael Schenker Band for their forthcoming tour, ending weeks of speculation. But Powell, who made a "planned" departure from Rainbow after the Castle Donington Festival last month, hasn't yet said whether he'll stay with Schenker after the tour.

And second, it's Ginger Baker, confirmed last week as the drummer for the Atomic Rooster tour, but now set to play drums on the Hawkwind tour! Baker split from Rooster after rows with leader Vincent Crane, and he'll

be replaced for the tour (starting next week) by Preston Hayman, who played on Atomic Rooster's album.

Baker has been recording a new studio album with Hawkwind, and he joins them for their British tour, beginning on October 10.

STRING OF SAXON

SAXON HAVE lent their weight to the autumn heavy metal tour schedule — with a string of dates that run from November right up until Christmas.

The band are currently in the States, supporting Rush, but will be back in mid-October — ready for the release of their third album, 'Strong Arm Of The Law', and for the following impressive list of dates: St Austell New Cornish Riviera Lido November 20, Taunton Odeon 21, Swindon Leisure Centre 22, Chelmsford Odeon 23, Hemel Hempstead Pavilion 24, Wolverhampton Civic Hall 25, Cardiff Sophia Gardens 26, Sheffield City Hall 27, Bradford St George's Hall 29, Blackburn King Georges Hall 30, Manchester Apollo December 1, Liverpool Empire 2, Bristol Colston Hall 3, Leicester De Montfort Hall 4, Coventry Theatre 5, Oxford New Theatre 6, Ipswich Gaumont 7, Southampton Gaumont 8, Derby Assembly Rooms 9, Hanley Victoria Hall 10, Middlesbrough Town Hall 11, Edinburgh Odeon 13, Glasgow Apollo 14, Dundee Caird Hall 15, Newcastle City Hall 16, Birmingham Odeon 17, Gloucester Leisure Centre 18, London Hammersmith Odeon 19.

•These are the official Saxon tour dates, and replace all other information previously printed.



WENDY O'WILLIAMS WENDY'S BANG

WENDY O'WILLIAMS, pneumatic singer with the Plasmatics, will attempt to blow up a Cadillac in New York on Saturday... in a stunt that was "inspired" by the chicken-run sequence from James Dean's 'Rebel Without A Cause'.

She plans to jump out of a moving car at Pier 62, by the Hudson River, before it crashes into a stage primed with explosives, demolishing more than 20 thousand dollars worth of car and sound equipment. This conceptual "event" will either kick off a new international tour, or if she's unlucky — end it!

MARC IN LOVING MEMORY

Three years gone, but your legend lives on.
Remembering your 33rd birthday on September 30th.

We Love You
From the Members of the
T. Rex Appreciation
Society

Southport
MARC BOLAN WEEK
SEPTEMBER 16th-23rd



BAD BREW

BAD MANNERS make a bid for three hits in a row with the release of their new single 'Special Brew' this week.

And the band continue their heavy gaging schedule with a string of dates into October, when their second album is set for release, as follows: Aberystwyth University September 26, Bristol Polytechnic 27, Plymouth Fiesta 28, Leamington Spa Pavilion 29, Exeter St George Hall October 1, Penzance Demelzas 2, Bath University 3, Bradford University 4, Telford Town Hall 5, Great Yarmouth Tiffanys 7, Hull University 8, Cleethorpes Peppers 9, Retford Porterhouse 10, Sheffield University 11, Colwyn Bay Pier Pavilion 13, Trent Polytechnic 14, Leicester University 16.

LIVE STIFFS

STIFF LITTLE Fingers, who won't be playing any more gigs in the UK for the rest of the year, release a live album this week.

The album, 'Hank', was recorded at Aylesbury Friars and the Rainbow during the last UK tour, and said singer Jake Burns: "It's our way of saying thank you to our fans after three years of support."

ROCKPILE MAKE IT

ROCKPILE HAVE finally made an album together!

It's set for release at the beginning of October, coinciding with the group's first British tour since January. And the first copies of the album will contain a bonus EP — 'Nick Lowe And Dave Edmunds Sing The Everly Brothers'. A single taken from the album, 'Wrong Way', is released next week.

The tour, featuring mostly stand-up dates, begins at Glasgow Tiffanys on October 12. There will be two lunchtime gigs included, both in London, as apparently these were the only times that the venues that Rockpile wanted were free! On October 26 they play Hammersmith Palais at lunchtime and Brighton in the evening, on October 29 the lunchtime session at the London School of Economics is the only gig that day.

Full dates are: Glasgow Tiffanys October 12, Edinburgh Tiffanys 13, Newcastle University 14, Manchester University 16, Lancaster University 17, Leeds University 18, Stoke-on-Trent Victoria Hall 19, Sheffield Polytechnic 21, Guildford Civic Hall 23, Norwich University of East Anglia 24, Loughborough University 25, London Hammersmith Palais 26 (lunch-time), Brighton Top Rank (evening) 26, London School of Economics (lunchtime) 29, Cardiff University 30, Oxford Polytechnic 31, London Queen Mary's College November 1.



TOURISTS

LUMINOUS TOURISTS

THE TOURISTS, who quit Britain after a dispute with their former record company, are back with a new label... and a new album.

The band had refused to play any gigs or release any records in Britain until they could leave Logo. Now after nine months they've signed to RCA and their first single for them, entitled '(Don't say) I Told You So', is out this week.

The album, 'Luminous Basement', follows in early October — halfway through the Tourists previously announced 'Luminous Tour' which begins at Newcastle City Hall on September 19.

YMO FIVE

YELLOW MAGIC Orchestra make their live debut in the UK with five major dates next month.

The Japanese group, enjoying success with both the album 'XOO Multiples' and the single 'Behind The Mask', kick off with a gig at the Oxford New Theatre on October 11, followed by: Birmingham Odeon October 12, Manchester Apollo 13, London Hammersmith Odeon 16, Southampton Gaumont 18.

DARTS GIGS

DARTS RETURN from a month-long tour of the States next month... and immediately set out on a lengthy British tour running into November.

Tickets are available now for concerts at: Portsmouth Guildhall October 6; London Hammersmith Odeon 7, Liverpool Empire 9, Ipswich Gaumont 10, Bristol Colston Hall 12, Southampton Gaumont 13, Derby Assembly Rooms 14, Coventry Theatre 16, Poole Arts Centre 22, St Austell Leisure Centre 23, Paignton Festival Theatre 24, Nottingham University 25, Croydon Fairfield Halls 26, Leicester De Montfort Hall 27, Blackburn King Georges Hall 28, Edinburgh Playhouse November 3, Newcastle Ashington Leisure Centre 4, Manchester University 7, Leeds University 8.

14 CAFE

SAD CAFE play a 14-date British tour in November, following the release of their new album on October 3.

'Sad Cafe' was produced by Eric Stewart, and a single taken from it — 'La-Di-Da' — has just been released. And box offices open this Saturday for the tour which runs as follows: Preston Guildhall November 8, Birmingham Odeon 9, Ipswich Gaumont 10, Leicester De Montfort Hall 11, Hanley Victoria Hall 12, Southampton Gaumont 13, Oxford New Theatre 14, Bristol Colston Hall 16, London Hammersmith Odeon 17, Liverpool Empire 19, Sheffield City Hall 20, Newcastle City Hall 21, Edinburgh Odeon 22, Manchester Apollo 23.

SON OF STIFF LP AND TOUR

STIFF RECORDS launch their third annual "talent breaking" tour at the end of this month.

And the third venture — to be known as the 'Son of Stiff Tour' — will begin with a launch week for live bands in New York, and a further Stiff week at the London Marquee, before touring the clubs for two months.

Five bands have been lined up for the tour, which in the past has broken acts like Ian Dury and Elvis Costello. Four are already confirmed, Any Trouble, Dirty Looks, the Equators and Joe King Carrasco and the Crows; and a fifth "mystery" act has still to be confirmed.

The first week of Stiff acts at New York's Hurrah's had already begun as we went to press, but the London week at the Marquee will feature a different band each night, with admission £1.50 per night, or £4.00 for a weekly season ticket. Line-up is: Any Trouble (September 24), the "mystery act" (25), the Equators (26), Dirty Looks (27), Joe 'King' Carrasco (28).

The full tour then runs: Leeds University October 1, Norwich University of East Anglia 3, Nottingham University 4, Brighton Jenkinsons 5, Bournemouth Stateside 6, Birmingham Romeo and Juliets 8, Bath University 9, Sheffield Polytechnic 10, Loughborough University 11, Liverpool Rotters 12, Dublin Trinity College 15, Belfast Ulster Hall 16, Glasgow University 17, Newcastle University 18, Ayr Pavilion 19, Edinburgh Tiffanys 20, Keele University 22, Coventry Polytechnic 23, Manchester University 24, Bradford University 25, Plymouth Fiesta 27, Exeter University 28, Southampton University 29, Guildford Civic 30, London City University 31, London Chelsea College November 1, London Queen Elizabeth College 3.

Stiff also release a 'Son Of Stiff' compilation on October 3, featuring one track from each of the bands, and selling for the price of a single.

XTC WILL

XTC, CURRENTLY touring Australia with America to follow, have decided to play some British dates before Christmas after all.

The American tour will be postponed for two weeks, with XTC flying back to Britain for five dates in early October — coinciding with the release of their fourth album 'Black Sea'.

Thus, "in response to requests from disappointed fans," they'll be playing: Doncaster Rotters October 7, Manchester Rotters 8, Oxford New Theatre 9, Hemel Hempstead Pavilion 10 and London Lyceum 12, with all tickets available immediately.

There will also be a full XTC UK tour in December, taking in all the major provincial venues.

new single

THE STEP

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THE STEP
on tour with
SECRET AFFAIR
SEPTEMBER

Mon	8	Hope & Anchor
Thurs	11	Guildford Civic Hall
Sat	13	Bristol — Coulston Hall
Sun	14	Hemel Hempstead — Pavillion
Mon	15	Bradford — St. Georges
Tues	16	Manchester — Apollo
Wed	17	Preston — Guildhall
Thurs	18	Glasgow — Apollo
Fri	19	Edinburgh — Odeon
Sun	21	Cardiff — Top Rank
Mon	22	Leicester — De Monfort

In limited edition full colour picture bag.

DAMN GOOD SHOW

THE DAMNED are ready at last to unleash their 'History Of The World Part 1' on the public. It's released this week and is their first official single in the UK for nearly a year, and a precursor of the double album venture planned for October. 'The Black Album' will sell for the price of a single album, but will contain two LP's. The first is a 'conventional' 11-track album, the second contains the concept piece 'Curtain Call' and a selection of live tracks recorded at Shepperton earlier this year.



Q-TIPS ON TOP

THE HIGHLY-rated Q-Tips, who've made their chart debut with their first album 'Q Tips' keep a full date sheet with gigs through until November at: St Albans City Hall September 13, London Marquee 19 and 20, Bristol Polytechnic 25, North London Polytechnic 26, Kirklevington Country Club 28, Preston Polytechnic 29, Norwich University of East Anglia October 1, Loughborough University 3, Derby College of Further Education 4, Uxbridge Brunel University 6, Reading University 7, Southampton University 8, Coventry Warwick University 9, Leeds University Assembly Hall 10, Leicester University 11, Southend Zero 6 Club 13, Bradford University 15, Sheffield Limit Club 16, Newcastle Polytechnic 17, Durham University 18, Wolverhampton Lafayette 19, Plymouth Polytechnic 21, Swansea University 22, Manchester UMIST 23, Birmingham Aston University 24, Cardiff Top Rank 28, Brighton Sussex University 29, Leeds The Warehouse 30, Dundee University 31, Glasgow Strathclyde University November 1, Edinburgh Tiffanies 3, Hull University 4, Norwich Cromwells 6.

IN BRIEF

ROXY MUSIC will not now be playing any more concerts in Britain this year. They had hoped to rearrange the concerts cancelled due to Bryan Ferry's illness but other commitments have ruled them out. Any people still holding tickets should return them to the point of purchase for a full refund.

THE FIRST 20,000 copies of the new Skids' album 'The Absolute Game' will come complete with a free 12in 'mini-album' — featuring eight tracks recorded in a mere three days! The tracks were laid down at Rockfield, just before the recent

London concert. **JOHN MAYALL** makes a rare visit to the UK in November, finishing a European tour with four concerts at the London Venue. He'll be playing twice a night on November 29 and 30.

THE STRAY CATS have been added as support to Elvis Costello for the London Rainbow's 50th birthday gig on September 29.

BARRY MANILOW (groan) returns to London in November, for two nights at the Wembley Arena on November 28 and 29. He'll also be doing two nights at Stafford Bingley Hall on December 1 and 2.

RELEASES

IAN GILLAN is to release his band's version of 'Trouble' as their next single. It will be part of a two single pack which boasts a running time of 28 minutes. Backing up 'Trouble' are four other tracks, three of which were recorded live at Reading Festival. They are 'Mr Universe', 'Vengeance' and 'Smoke On The Water', plus the studio track 'Your Sister's On My List'. This double pack will be released on September 26 to coincide with Gillan's British tour which commences at Guildford on September 25.

THE TYGERS OF PAN TANG lift a second single from their album 'Wild Cat' on September 26. Entitled 'Euthanasia', the song is about violence between young and old. The group embark on the first leg of their UK tour on September 12.

BLUES BAND release a new single 'Find Yourself Another Fool' on September 12.

ANDY FAIRWEATHER LOW adds another mark in his career by releasing his second single 'Hard Hat Boogie' on September 5, taken from his recently released album, 'Mega Shebang'.

SUZI QUATRO has a new single 'Rock Hard', taken from the movie 'Times Square', out on September 26. An album with the same name as the single will be released on October 24.

THE HOLLIES release their version of the Buddy Holly song 'Heartbeat' for the Buddy Holly week. It's taken from their new LP out on September 26, entitled 'The Hollies' Buddy Holly'.

ATOMIC ROOSTER's two hits, 'Devil's Answer' and 'Tomorrow Night' are to be re-released along with another song 'Can't Take No More' on one single on September 19, to tie in with their six week long UK tour. Also re-issued is the Atomic Rooster double album 'Home To Roost'.

3 MINUTES, who supported the Vapors on their June tour, have signed to Rocket Records and will be releasing their debut single 'Automatic Kids' this week. The single comes in a full picture sleeve and was produced by Vic Copersmith Heaven.

VIV STANSHALL releases a single 'Terry Keeps His Clips On' on September 13, taken from his forthcoming album, tentatively titled 'Teddy Boys Don't Knit'. Stanshall has been busy working on **Stevie Winwood's** album, producing a book and film version of 'Sir Henry At Rawlinson End'.

THE DARK who will be playing London Music Machine on September 15, release their second single 'Hawaii Five-O Theme', this week.

JUDGE DREAD is to release an EP featuring his first three hits in a special bag, entitled 'The Big One' for £1.49.

TOUR

THE SPECIALS

THE SPECIALS: have added two dates to their autumn tour at: Bracknell Sports Centre September 27, London Brunel University October 8. The Stray Cats will join the Specials as support from October 1.

THE CRUSADERS

THE CRUSADERS: whose new album 'Rhapsody And Blues' was recently released, return to Britain for a major tour. The support artist on all dates is Randy Crawford, with her own band. The dates are: Birmingham Odeon October 6, Oxford New Theatre 7, Bristol Hippodrome 8, London Albert Hall 9, London Hammersmith Odeon 10, Manchester Apollo, Newcastle City Hall 12.

BROTHERS JOHNSON

BROTHERS JOHNSON: have added an extra date to their British tour at the London Dominion Theatre on September 28.

RICK WAKEMAN

RICK WAKEMAN: has added several dates to his tour. He plays the Dublin Stadium September 9, Belfast Ulster Hall 10, Pool Wessex Concert Hall 12, London Lewisham Odeon October 1.

GRAND PRIX

GRAND PRIX: recently signed to RCA are to play two dates at the London Marquee on September 11, and 18. Their debut album 'Grand Prix' will be released on October 1, with a single 'Thinking Of You' out on September 26.

THE PRETENDERS

THE PRETENDERS: have added one extra date to their British tour, at Blackpool Opera House on October 14.

THE COMSAT ANGELS

THE COMSAT ANGELS: to coincide with the release of their album 'Waiting For A Miracle', will be playing a few dates in London. Clapham 101 Club September 20, Herne Hill Half Moon 21, Islington Hope and Anchor 22, Canning Town Bridge House 24.

JANE KENAWAY AND STRANGE BEHAVIOUR

JANE KENAWAY: Play some London gigs in September. Stockwell Old Queens Head September 13, Fulham Greyhound 15, Clarendon 18, Chiswick John Bull 19, Marquee 22, Stockwell Old Queens 'Head 25, Herne Hill Half Moon 28, Richmond Snoopies 29.

THE MECHANICS

THE MECHANICS: September date sheet runs as follows. London 101 Club 17, Plymouth Tops 18, London Music Machine 20, Kingston Three Tuns 22, London Fulham Greyhound 23, St Austell New Cornish Riviera Lido 27.

FAST ACTION

FAST ACTION: following the release of their new single 'Dining Out With Clients And United' commence their autumn tour with the following dates. Stroud Marshal Rooms September 26, Hereford Rotters Club October 1, Cheltenham Copperfields 9.

BLACK SLATE

BLACK SLATE: play a one off gig at the London Music Machine on September 13. Their new single 'Amigo' is out on Ensign now.

THE PLANETS

THE PLANETS: release a new single next week entitled 'Don't Look Down'. It's taken from their forthcoming album 'Spot' due for release in October. To coincide with this, they will play a few London dates, starting at the 101 Club September 14 and continuing Fulham Greyhound 16, Canning Bridgehouse 17, Rock Garden 18. Further dates will be added.

JUDY COLLINS

JUDY COLLINS: will be playing nine British dates, commencing at the London Festival Hall on September

29. Followed by: Hemel Hempstead Pavilion 29, Dublin Stadium 1, 2, Portsmouth Centre Hotel 3, Southampton Theatre 4, Edinburgh Usher Hall 5, Croydon Fairfield Halls 7, Reading Hexagon 9.

THE EXPRESSOS

THE EXPRESSOS: whose second single 'By Tonight' has just been released, have made some changes to their September London date schedule. They now run Herne Hill Half Moon 14, Dingwalls 16, Fulham Greyhound 20, Venue 23, Rock Garden 25, Hope and Anchor 28, 29, Canterbury University 30.

THE INMATES

THE INMATES: currently on a European tour arrive back in the UK in time for their British tour which commences in Cardiff at the University on October 2, and continues Newton Abbot Sealhayne College 3, Bristol University 4, Barnstaple Tempo 6, Plymouth Fiesta 7, Edinburgh Playhouse 10, Manchester University 11, Wolverhampton Civic Hall 12, Norwich University 15, Huddersfield Polytechnic 17, Sheffield University 18, Edinburgh University 24, Glasgow Strathclyde University 25, Nottingham Trent Polytechnic 28, Bradford University 29, Leeds Polytechnic 30.

JOHN COOPER CLARKE AND PAULINE MURRAY

JOHN COOPER CLARKE AND PAULINE MURRAY: have added a date to their British tour at Glasgow University on October 2.

ALVIN LEE

ALVIN LEE: launches a new chapter in his career with the announcement of a new band, a new album and a new tour. The British tour begins on September 30 at Bath Pavilion and will continue Birmingham Top Rank October 1, Blackburn King George's Hall 2, Hull City Hall 3, Carlisle Market Hall 4, Glasgow Tiffany's 5, Middlesbrough Town Hall 6, Sheffield Top Rank 8, Nottingham Palais 9, Cardiff University 10, Maidenhead Leisure Centre 11, Leicester University 14, Brighton University 15, Poole Art Centre 16, Guildford Surrey University 17, London Lyceum 23. The album, entitled 'Free Fall' will be released on October 10.

THOMPSON TWINS

THOMPSON TWINS: along with Local Heroes are embarking on a series of gigs in England and Scotland. Edinburgh Eric Brown's September 13, 14, Paisley Bungalow 15, Hull Wellington Club 16, Nottingham Ad Lib Club 17, London Half Moon Herne Hill 18, London West Hampstead Moonlight 22, London Hope and Anchor 23, London Interaction Club 26, London Tooting Wheatsheaf 27, London Stockwell Old Queen's Head 30, London Action Space October 2, Richmond Snoopy's 6, London ULU Mallet Street 10, Hackney Chat's Palace 24, London Stockwell Old Queen's Head 28.

REVILLOS

REVILLOS: have added some dates to their current tour. They are: Aberdeen Russels September 16, Fareham Price's College October 6, Newport Stayaway Club 8, Reading University 15. The gig at Port Talbot Troubador moves from October 16 to the 9th. An album 'Rev Up!' and single 'Hungry For Love' are now available.

THE DEAD KENNEDYS

THE DEAD KENNEDYS: have made one more addition to their itinerary, at Brighton Jenkinson's on October 12. They will now be playing Scarborough Taboo in place of Middlesbrough Rock Garden.

THE FLATBACKERS

THE FLATBACKERS: All girl trio have just gone into the studios to record their next single 'There's A Buzz Going Around'. They are currently touring round London. New Barnet Duke Of Lancaster September 12, Chiswick John Bull 13, Clapham Two Brewers 15, Canning Bridgehouse 16, Reading Target 20, Clapham Two Brewers 22, Clapham 101 Club 25, Clapham Two Brewers 29.

U2

U2: Have added Friars Aylesbury September 24 to their current tour.

ANNOUNCEMENT

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Records UP TO OFF *Chart Albums*

TOP 60 TOP 60 TOP 60 TOP 60 TOP 60 TOP 60 TOP 60

THIS WEEK	TITLE	OUR PRICE	THIS LAST WEEK	TITLE	OUR PRICE	THIS LAST WEEK	TITLE	OUR PRICE
1	U.S. 40 SIGNING OFF	3-79	21	BOB MARLEY UPRISING	3-79	41	FLEETWOOD MAC RUMOURS	2-99
2	GEORGE BENSON GIVE ME THE NIGHT	3-79	22	DEXY'S MIDNIGHT RUNNERS SEARCHING FOR THE YOUNG SOUL REBELS	3-79	42	ECHO & THE BUNNYMEN CROCODILES	3-79
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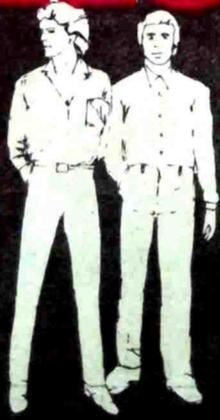
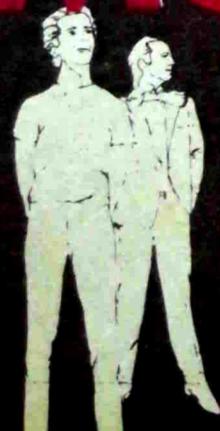
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Seven faces of Dr. Jobson

FOLLOWING THE overwhelmingly gloomy critical response to the Old Vic's 'Macbeth' presentation, Skids singer Richard Jobson had condemned Peter O'Toole as "an image barely worth adopting anymore."

Jobson, whose shock transformation from Dirk Bogarde to a cricket-gear-clad O'Toole rocked the nation's preconceptions, added: "I was getting tired with the O'Toole image, anyway, wearing a box and reading all them shitty English literature books. At the moment, I'm really into the slimy thing that bursts out of John Hurt's stomach in 'Alien' — as a new person, I think it'll give me tremendous visual impact on stage. And it's far less old hat than Bogarde or O'Toole."

Failing the effectiveness of the "slimy monster" image, Jobson claims, he may try out images like Laurence Olivier as 'Hamlet', Norman Wisdom in 'On The Beat' or Digby the Biggest Dog in the World.

THE TOAST of the town last week was without doubt the appearance of Stevie Wonder at Wembley Arena. Everybody who went salivated and foamed at the mouth in order to describe the experience while the rest went various shades of green and stopped just short of murder to get a ticket. Last Tuesday the man attended a playback of the nearly finished 'Hotter Than July' album at London's Abbey Road studio.

After playing the album, which sounded like a return to form after the disappointment of 'The Secret Life of Plants', the man disappeared to another studio and played 'I Can't Help It', the track he wrote for Michael Jackson, and 'You Are The Sunshine Of My Life' the last night of his Wembley season was the highlight of the week when both Diana Ross and Marvin Gaye joined him for a rendition of 'What's Going On'.

The Natural Blonde.

LAST WEEK I went out and indulged myself in ginormous Chinky take away and then spent the next few days paying for my greed as I slid down a wall at my friend's house, struck down with some awful foreign disease.

The only advantage of being this close to death — apart from the fact I got a welcome chance of acting out all the death scenes from 'Camille' and lost half a stone — was that I was in a position to treat myself. I've now got a bee-yoo-teeful little white chinchilla, which is a kitten (not a rabbit as several people appear to think). He's just the sweetest boy, and his father was Crufts Stud of the Year, according to the Cats and Catdom Annual. What more could a girl want?

For the record, he's called Rowdy Yates after Clint Eastwood in 'Rawhide'. I could have called him Clint but that's a bit like something out of 'Can't Stop The Music'.

LAST WEEK'S papers were, as usual, a feast of horrors and disillusionment. First of all, I was faced with "John Travolta: THE WOMEN I SLEEP WITH . . ." which, of course, I ploughed my way through in case he mentioned any of my relations. The absolutely triff Mr Travolta appears to knock off any boilers appearing on film with him and explains this athletic habit away with . . . well you're together every day. Good God, I'm with my milkman everyday but I don't get any of these urges. Of course my milkman bears very little resemblance to Olivia Newton-John. There are also accounts of a young man who looks a bit like Travolta, who spends his time with black eyeshadow on the dimple in his chin, hoping he'll get discovered.

People really are most frightfully odd at this time of the year, it must be the unexpected heat.

DEBBIE HARRY was none too pleased to find out that Forum Magazine in the States was planning to use a certain shot of her on its cover. The particular issue included a lengthy discourse by Miss Harry on rudies and what she thinks about that sort of thing. The photo was of her with her skirts blowing up in the air, but it was also destined for use in a forthcoming book on the band and she obviously didn't want to be spread around like that.

Several thousand copies of the magazine had to be scrapped and a new shot put in to replace the original. In this month's American Vogue she can also be seen pulling her trousers up rather hastily. In the ensuing interview she says how she feels married and that's about the only bit I can remember which is possibly just as well as I don't want to upset too many boys.

PETER O'Toole's 'Macbeth' came in for rather unfortunate reviews to put it mildly. Not that he's going to be worried as it's also virtually sold out. Frances Tomelty who plays Lady Macbeth (and is also Mrs Sting by the way) also came in for widely diversified comments from the critics (dismissed in no uncertain terms by O'Toole as "arseholes" and "double arseholes"), ranging from a fourth witch to voluptuous, something I wouldn't mind being called on a cold wet Monday morning. However, even Sting got involved in the brawl, calling Timothy West (who runs the Old Vic and disowned 'Macbeth') a "Judas". According to one of my chums who attended the performance, it is a "bit like, er, a comedy", which is a little like saying 'Oklahoma' is a rock opera but then again I'd approve of anything someone who calls the Press "double arseholes" does.

WANT TO KNOW

private highs



DIANA ROSS, MARVIN GAYE and STEVIE WONDER



AFTER MONTHS of speculation Diana Ross has now been confirmed as the woman in Kiss tongueed as the woman in Kiss. Diana expert Gene Simmons life. Diana decided to surprise the man by arriving at the hotel and throwing her arms around the 6ft 4in hunk in front of our very own Robin Smith who was surprised she recognised him without the Woolworth make-up counter on. It seems big Gene has proposed and she is currently buying furniture and silver in this country for her new home so an answer in the affirmative seems likely.

SEEN AT the mediocre Skafish Venue bash was Ellen Foley, Steve New, a rather haggard looking Hugh Cornwell, a podgy Eric Faulkner, Chelsea supporting thug Phil Daniels, Vermillion and Paul of the Q Tips.

POOR JC of The Members, just back from the Americas, is still nervously walking the streets having been mugged at knife-point on the New York avenues by a Puerto Rican with a nasty line in twitches.

JON FINCH is obviously somewhat peeved that anybody should be thinking that the unusual looking Hazel O'Connor could possibly have given him the bootie. He has also been saying a few things that any girl could well do without, like: "She's as near a mate in the masculine sense that I've ever found in a woman." HMMMM. Jon also claims that Miss O'Connor merely "knows how much I value my freedom". Jon Finch was, at one point, married to a woman called Africa Pratt, which leads one to wonder many things about his widely diversified tastes.

SO while you wonder yourselves sick about the state of Jon Finch and Hazel-poo's romance, spare a thought for the astonishingly honest Gary Numan's hair-do. "I like to think of it as a cleverly layered streak of red. Actually the colour isn't quite what I wanted," he admitted while being interviewed by the Mirror's Queen of Pop (we can't all play at being Hedda Hopper), who obviously makes people come out with statements like this one. When she last interviewed me, I found myself informing her that I liked to think of my hair as "A glorious cloud", a comment I'll probably not be allowed to forget for quite a while. Gary squashed anyone who might be tempted to be a teensie weensie bit cruel about his appearance, by saying it all himself — "I'm running out of hair fast and it's a bit difficult to change styles because there isn't that much to change." For once, mo's lips are sealed. Gary, poor little chicken, apparently also gets giddy spells and gut ache from eating too many burgers and chips, which, he notes (silencing any witty comments about orange peels and pizza skins): "I don't think the food helps my bad skin." Immediately (no doubt) a whole section of the nation's womanhood formerly put off by Mr Numan's bionic stance, long to rub Valderma into every square inch of him while feeding him a good dose of Milk of Magnesia from a silver spoon.

FURTHER truly fascinating tales of the seamer side of rock reaches mo's tender pink ears from frightfully famous producer, Tony Visconti. One of these stories includes a terrifying lesson to us all on the ill effects of demon drugs. In his youth (well extreme youth) Mr Visconti found himself under the influence of a certain toxic substance and at the same time confusingly in the boudoir (from the French: to pout) with a young lady. To cut a libellous story short, various bits of Mr Visconti's anatomy needed more than axle grease to get them into the air and so he decided to practise a bit of positive thinking. Perching himself on the end of the bed he pounded his chest wildly several times much to the fascination of the lady in question and let out an ear piercing jungle cry of "ME HUNTER, YOU WOMAN". Obviously the young lady had native relations, as by this point, she was a foaming mass and all was well. Note how discretely I ended that particular story. Many readers and famous bands will no doubt write in to me now, commenting on how the sight of Tony Visconti balanced on the end of a bed pounding his chest and letting vent to jungle cries is enough to get anyone going, including Tony Visconti.

KISS are at last over here, adding their own brand of romance to the autumn. Diana Ross (lucky thing) arrived the other day to do some shopping AND to see her cute Gene-poo. Naturally the couple checked out various London niteries including Legends, where they had a gripping moment when a photographer almost caught Gene Simmons without his make-up, but luckily he got his hankie up to his chops in time, so all was not lost.

AU REVOIR UNTIL NEXT WEEK . . .

Parva x

PHOTO BY JUSTIN THOMAS

IT SEEMS that Dexy's Midnight Runners are as obnoxious in America as over here. After telling the populace at Hurrah's that they had no soul, Kevin Rowland had to borrow a guitar strap from a waitress after he mislaid his. The lady got it back after the set severed by a knife and none of the thousands of Dexy's would put their hand in their pockets, which aren't as big as their heads.

JUST WHAT sort of personal habits has meant that The Only Ones have been dropped from The Who's tour of the States?

FOLLOWING the Skids roof top escapades of last week it seems the boys have all caught colds and Stuart Adamson had to miss a John Peel Session but well known utility man John McGeogh, currently recording with Generation X, giggling with Janet and The Icebergs (Siouxie and the Ban-shes under any other name) and lugging at The Venue found the time to deputise for a snivelling Scot.

DR FEELGOOD'S Lea Brilleaux gave us a buzz to tell us about his Spanish trip with de boys. It seems more 5,000 Basques had to be tear gassed to get them to leave the building after a storming Feelgood set. The band also got a troupe of Gypsies to entertain the crowds during the interval with such novelties as a ladder climbing goat. They also proved to be quite adept at lifting wallets and jewellery off the punters.

ROD STEWART'S addition to the future of the Scottish football squad has been named Sean Roderick while his dad is whiling away time in LA making his new album with the rumoured title of "Sex In The Foreign Legion", he has apparently made enough for two albums already.

AT THE recent Covent Garden Festival, The Cheaters suspected aptly named The Mafia when the PA started cutting out and all other varieties of naughty and the PA off stage and down on them, play like their lives depended on it.

WAS THAT really Wild Horse Jim-cum-my Bain 'treading' (a secret involves jumping up and down on a Royal Windsor polo match in between chucklers?)

LUCY DRAY of all-girl band the Flatbackers was driving the band's van home the other night from the Hope And Anchor after a gig. The Flatbackers are still unable to afford luxuries like roadies, so the girls do their own humping (if you know what I mean). Lucy pulled up outside her house in south-east London and was promptly quizzed by a zealous boy in blue. Finally satisfied, our intrepid Bobby went back to his waiting jam sandwich, and snigger, started PUSHING it up the road. Lucy twigged that he had been pestering her because he had nothing better to do until someone came to pick him up. Lucy walked over to his car and offered to help him push but he told her to push off in terms. Most un-bastion of society-type first.

WAS THAT really a Jagger I saw before me checking out The Breakfast Band at the venue?



Ms. SWEET in Latin American pose

PHOTO BY LYNN GOLDSMITH

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DON'T LOOK NOW



GENESIS RE-WRITTEN

ARMANDO GALLO GENESIS: 'I Know What I Like'

(Sidgwick and Jackson, £7.95) **WANNA SEE** what Tony Banks' house looks like or Mike Rutherford impersonating Mick Fleetwood in a French baret? And what about Phil Collins modelling for a knitting pattern when he was a kid? Alright, go out and plonk your cash on the shop counter, for Armando Gallo's latest epic. Wait a

minute though; this is the Mark Two version of his first 30,000 selling epic 'The Evolution Of A Rock Band' published two years ago. Gallo thinks that sufficient dry ice has passed under the bridge since then for an update. So he went away to his Californian retreat to transcribe even more interviews with the band and their friends. Hackett talks at length about his career since leaving Genesis and

there's pix of him appearing at Reading. Daryl Stuermer and Chester Thompson, the two sleeping members of Genesis who come out to play tours, are also detailed this time around — and there's a Pete Frame family tree, a Genesis astrological chart and a superb splash of colour in the middle. The layout has also been changed and there's some more never-before-published pictures.

Apart from that, the text remains largely the same. Gallo has been a friend of the band for years and knows them intimately. He catalogues their origins at Charterhouse School when Banks, Collins, Gabriel and Rutherford were lonely kids who found a common interest in music.

Gallo's even been to visit the place and interviewed a doddering old master about Gabriel — "He had a drum kit and he was a very quiet nice young chap. Very well mannered and very kind and I couldn't understand how he could get himself so totally lost over this drum kit."

For me, what makes the most fascinating reading is the rise to fame of Phil Collins from child actor and Emu wool playboy to his career with Wasted Youth and Genesis where he was catapulted into the limelight after Gabriel left. More than anyone else perhaps it was he who kept the spirit alive.

For an A to Z of Genesis I can recommend nothing better, but for an update of an original book it's very expensive. **ROBIN SMITH**

A BLUFFERS GUIDE TO BIZ JARGON

- "The band's really tight."
- "There's a lig afterwards."
- (If journalist hasn't seen the band) "The crowd really got off on it."
- (If journalist has seen the band) "It was an off night."
- (To post-modernist journalist) "Yeah... they're really weird."
- (To band) "It sounded great out front."
- (To journalist) "The PA was lousy."
- "Of course I remember you."
- "Dave's the only one who can tell you, and he won't be back from the States until Monday."
- "I don't know how Sounds, NME and Melody Maker got it... it certainly didn't come from us..."
- "I'll call you back."
- "Really loved the feature."

"Incorporate these cliches into your everyday language and you too can become a PR in the music biz!"



D.I.Y. HICKS

'NEW ELECTRIC Warriors' is the handle of a new skull-bustin' (sic), ass-kickin' (sic, sic), bone-crushin' (sic sic sic) compilation of 16 Northern keraangwhaahoom merchants like Vardis, Tarot, Silverwing and Storm Trooper. Its mentor, Nigel Burnham (he of 'Hicks From The Sticks' notoriety) is

now talking about an off-the-wall competition to involve anyone and everyone who feels inclined to Croon Alonga Badass Muthas, to show, in his own words, "that anyone can basically do it." One of the jack-booted representatives of 'New Electric Warriors' will eventually abandon their 36 groupie girls for the studio and record a keraangwhaahoom backing track

which will then, hopes Burnham, be broadcast via Tommy Vance's Friday Night schlock rock show. All applicants need two portable cassette recorders, from which they (a) tape the broadcast backing track, and (b) record their own vocals. "They play the backing tape," announces Burnham, "write their lyrics to go with it. Then, if they're able to monitor the music from the first tape recorder on headphones, they sing into the second tape recorder and send off the tape of their vocals as their competition entry. Whoever we choose as the best singer will have studio time paid for, so they can record the whole thing properly and have it released." Record Mirror will print further details in a future Don't Look Now, provided we can be bothered to. If you can understand any of the above, stay tuned; on the other hand... if you can understand any of the above, you may not be interested in heavy metal.

ELVIS O.D. Blues

ELVIS PRESLEY had everything that he wanted while he was alive but he left without his brain, heart, liver and kidneys: Elvis was a junkie. Uppers, downers, even heroin. He was so addicted to the needle that they had to pump the drugs into his muscles because his veins were too shallow. And when he died his arteries were like those of an 80 year old. The weird thing was, even though he was out of it most of the time with prescribed drugs, he didn't like people around him smoking dope because it was illegal. Call me a liar if you like but that's what Dee Presley (Elvis's step-mother), Billy, Rick and David Stanley (stepbrothers) say in 'Elvis: We Love You Tender' — New English Library (£5.95). Elvis presley had more women than I've had hot dinners. Cars by the factory load — if he liked someone or wanted a favour, he would buy that person a car. If he liked them a lot, perhaps a house, he gave jewels away — a 20,000 dollar ring to a woman at one of his concerts. He was the King, and anybody who worked for him jumped when he flicked his fingers. This book isn't just about the bad

side of Elvis because the people telling it loved him too much. That was Elvis' problem. He didn't have anyone to tell him not to do something. It covers all their lives from 1958 until about a year ago. The brothers were taken on as part of the 'Memphis Mafia' or, The 'TCB' crew (Taking Care Of Business) and lived out of Elvis' pocket for all those years. If he wanted to stay in his room for weeks on end they would be with him, if he wanted a hamburger, women, drugs, you name it, they fetched it. Fights, football, guns (he carried one, sometimes two, with him all the time), karate, religion, they were involved in them all, because of Elvis. Elvis was once even forgiven for stealing Billy's bride just a month after the wedding. David was even ready to go and "waste" two ex-bodyguards of Elvis' but he managed to persuade him not to. David even states that if there had been a bullet with Elvis' name on it, he would step in front of it. Elvis Presley lived his life his way. He built his life around his public and stage personae but imagine being in a shell like that. He's probably better off dead. **ALF MARTIN**



CIRCUS GAMES

On the fanzine front, where very little seems to be happening these days, we suddenly have a contender, all very incestuous (but) — since the Cornwall-based 'zine 'The Circus Dream' mentions yours truly in passing, it seems only fair to mention it in passing. The first issue was a speculative, thoughtful thing that talked about Dublin's U-2 and Virgin Prunes, Sheffield's Clock DVA and Killlay Jack. It's stuffed with treats, shocks and surprises, lyrics, dangerous thoughts and more for an SAE c/o box, 18 Cartmel Road, Saltash, Cornwall. Issue the second sells for 30p and boasts a front cover drawing by (guess) Dave McCullough. **Other** stuff on 'The Lemon Kittens and other things'. There's also a home-made tape LP — noisy, semi-diatemable but full of spirit — available for £1.50 from Andy Smith, 31 Clear View, Saltash. 50 copies left.

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small people

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NEVER EQUALLED

David Bowie



Creeps

and Synchronicity

Scary - Monsters

IT'S easy putting on a Kiss tour.

All you need is 100,000 dollars, eight 45 feet long trucks, two buses, a private jet, more explosives than an SAS raid and a few dabs of make up. Then you book up some large concert halls and you're in business.

And let's not forget to have lots of media coverage, with a mid-day press conference and something to outrage mums and dads with a slot on 'Thames At Six'. So it was that hungry journalists descended on a preview theatre in Piccadilly last week.

No smoke bombs, dry ice or other effects — just a blast of chilling white light before the fearsome foursome clambered on to dentists chairs and answered questions politely.

"What do Kiss think about the Ayatollah?" perked up one cheery scribe.

"We're not really interested in talking about politics, but we'd like to get them out. They're Americans, they're our people," replied Ace, sounding like Edward Kennedy making an election speech.

"I'd like to know about your relationship with Diana Ross," screamed an impetuous fool from the Daily Mail at Gene Simmons.

"Actually I've got something going with Jimmy Page," beamed Simmons as he casually flicked his tongue.

And so the embarrassment rambled on for 20 minutes, followed by a brief photo session and the Kissettes being whisked out to waiting limos. An old tramp couldn't believe what he saw and clutched his meths close to his chest for comfort. What an experience.

Ever since the Kiss assault on Europe was announced, it's been rumoured that they're desperately seeking out new markets because of falling audiences in America. A European division of the Kiss Army was recently started and there's masses of new kids ripe for indoctrination.

One musician with a leading British band has even gone so far to say that they can play two nights in any city while Kiss would have a job filling one. Later that day, in a room on the 18th floor of the Hilton Hotel, Paul Stanley strongly contests this.

"I think that kind of statement is just bitchy nonsense. We have a strong following and it's not deserting us. Anybody who makes those allegations is not worth bothering about. I know the band you mean and to us they're nothings. I really know what the situation is. It's the old story of the bigger you are the more people want to take a crack at you.

"We came to Europe because we have so many friends here that we haven't seen for a long time. We're not doing it for the money, we'll lose thousands of dollars on this tour, but we don't care about it. It's just the being here that's important. The time is now ripe in Europe to show the new stage show and we have the facilities to do it. That's why we came over."

PALU has to go to do a technical interview about his guitars and I'm whisked two doors down the corridor to Eric Carr's room. The rooky drummer with Kiss has a story that



Pic by Paul Cox

reads not unlike AC/DC's Brian Johnson. Like Johnson, Eric has been catapulted from playing bars to mega stardom in a matter of months.

"One night a friend of mine came down to a club where I was performing with my old band and said 'You just can't play with them anymore they're terrible. You should get a job with Kiss, Peter Criss has just left the band and they're looking for someone to fill his seat.'

"At first I didn't take this seriously, but I phoned their company and I got some photographs and a tape together and wrote out a letter saying what I'd been doing. Actually I missed the deadline for getting the tape in. I should have got it in on the Monday

but I had some difficulty getting it together and I didn't get it around to them until Tuesday."

But Kiss were impressed and it took barely six days before they decided that he was right for the job.

"I know this sounds funny but I had this uncanny feeling that I was going to get the job. I don't know if it was pre-destiny or what, but something was definitely happening in my mind. There was a definite chemistry between us from the start and they're treating me like a king. Yeah financially I'm doing alright out of it. I'd like to stay in Brooklyn where I grew up, but I might have to move to Manhattan, to be closer to the rest of the band.

"Before I got a drum kit I used to practice by tapping on books, when I'd beaten up a shelf full of got a cheap kit. I loved Ringo Starr and used to collect all that Beatle stuff. It's funny but we've just heard that Ringo's sons have joined the Kiss army. I feel very flattered over that. "The other person I admire has got to be John Bonham. He has a very solid sound, it's not too flowery but it's always there powering it's way up to the top.

"When I joined Kiss we kept it a secret, only my family and my girlfriend really knew about it. I'll gradually tell people one by one. I hope nobody's jealous. I do see my career with Kiss as being long term and I've been given a good reception from the fans.

Eric's stage persona is a fox. Compared with the others his make up is pretty simple, but he's got plenty of time to work on it.

"I was fooling around with some ideas one day and that seemed to be the one that fitted best. I always wanted to be a spectacular kind of person — what we call in America a foxy type of person. I'm also quite foxy in character. I know when to speak up for myself and I hope I

know how to deal with people. That wily characteristic of foxes is something I really appreciate."

So what is Peter Criss doing now? "Everybody's still friends and we've actually jammed together. He's formed a new band and they'll be bringing an album out. He'll also be touring but he won't be wearing make up."

AND now the moment you've been waiting for — the arrival of Gene Simmons. Standing in the doorway with the top of his head nudging the frame, he's still an impressive sight even without make up. On close inspection I reckon you could tell who the other Kiss members were in the flesh, but with Gene it's impossible. Unhindered by greasepaint his face is a lot fatter than I expected. He's also very dark skinned and as he arranges his lanky limbs in the chair, you get the impression that you're trying to make a peace treaty with an Indian chief.

"We are the circus that comes to town," he says. "We are the band that takes people out of themselves, we are the band that doesn't preach anything apart from having a good time."

"I think the people who criticise us are like Scrooges at Christmas, miserable little people crawling out of holes. If you see us on stage then I think anybody would find that we constantly make a good statement in our defence.

"All my life I've loved the sound of applause, I've a big ego and I'm honest enough to admit that I have a BA and I might have been fairly happy teaching kids but nobody used to applaud at the end of my lessons — good though they were.

"Emotional reaction and applause at a Kiss show is one of the best things I know, the sound of warm flesh beating warm flesh.

"True we celebrate maleness. I'm a man and I'm proud of that fact. But we also celebrate the delights of women — there are a lot of facets to our characters."

Surprisingly, Gene says that Kiss concerts have never been targets for campaigning feminists, but they do have a lot of trouble in the more backward areas of southern states where they think that Kiss stands for "Kings in Satins Skins" and sometimes hold public burnings of Kiss Records and artefacts. Some drug stores down there also ban Kiss Records.

Then of course there's the Kiss Army, which many people think of unjustly as some form of Nazi Youth set to conquer the world. Kiss also had to change their 'SS' symbol when they toured Germany.

"I can't see how we can have any form of Nazi connection when two members of the band are Jewish," continues Gene. Obviously being a Jew myself I abhor that kind of system."

IT'S also been frequently alleged that Kiss operate like some kind of Mafia with everything cunningly devised and planned, right down to outrageous marketing. There's even a rumour that you can buy lawn mowers with the Kiss logo emblazoned on them. Pretty frightening eh what?

"No, not at all," says Gene. "Put it this way, people want to celebrate Kiss and they want something they can take from a concert and remember us by. By having such close control of everything we make, we're sure that they're getting good quality merchandise. I don't see anything sinister in that. Suppose this table had your name on it and you were selling it. You'd want to make sure that it was the best quality available."

"People have said that somehow we're contrived, that there's some kind of Mr Big at the top pulling the strings, but the Kiss ideal was created by the four members of the band themselves. We all sat down and decided that we wanted to be different and set the world alight. We wanted to combine theatre with music — not swamping one with the other, but using the best of both.

"Paul Stanley designs the stage shows then we take it to the technical guys who say 'No that can't be done' — but then people used to say that men would never go to the moon. Sometimes our lawyers say 'You shouldn't tour in certain countries because the dollar's not strong there. But we don't heed that. We just go our own way. We're not a once every three years touring band."

The new Kiss album should be out in February and unlike their last two albums, Gene says it will have a harder edge and maybe echo their glorious past. Kiss are also thinking about doing another film, a follow up to their epic 'Attack Of The Phantoms' which was networked in America and is showing in a number of British cinemas NOW.

I saw a preview and frankly I didn't think it was very good, with a weak script and dishwater effects.

"I'd agree with that," says Gene. "It was our first film and all I can say is that the next one will be a lot better. The trouble was that we only handled the screenplay to the film we didn't really get to see the script until we began filming. We were newcomers to movies so we had to let people tell us what to do. For me though it didn't work that well."

"But the film was a success when it was shown on American television."

Kiss are also contemplating getting in on the home video market, but say they want to wait a bit until equipment becomes standardised. Meanwhile, when are we going to see Kiss back in Britain.

"Playing Britain is like a party that you don't want to end. When you're having a good time you want it to go on, but at this stage I just can't say when we're going to be back."

Well that just about wraps it up. Just one more question — how the hell do you go for a piss in those bulky costumes? Do they come with special hidden zips?

"The simple answer is that we don't," continues Gene. "I'm wearing 40 to 50 pounds of costume which takes an hour to put on and isn't very easy to take off quickly, so it's like a knight wearing a suit of armour."

"Taking a leak isn't much of a problem though, because we sweat so much on stage that all the liquid comes out like that. I don't think any of us have ever been taken short."

KNIGHTS IN BLACK SATIN

ROBIN SMITH meets the leaders of the Kiss army on the eve of their British tour

SINGLES

Reviewed by DANIELA SOAVE

BOXED SETS ARE BACK



Pic by Paul Slattery

TEARDROP EXPLODES: thank God for bands like this.

THE ROLLING STONES: 'Come On' / 'I Wanna Be Your Man'; 'It's All Over Now' / 'I Want To Be Loved'; '(I Can't Get No) Satisfaction' / 'Little By Little'; 'Not Fade Away' / 'Little Red Rooster'; 'The Last Time' / 'Paint It Black'; 'Get Off My Cloud' / 'Play With Fire'; 'Jumpin' Jack Flash' / 'As Tears Go By'; '19th Nervous Breakdown' / 'Have You Seen Your Mother, Baby, Standing In The Shadow?'; 'Let's Spend The Night Together' / 'You Can't Always Get What You Want'; 'Honky Tonk Woman' / 'RUBY TUESDAY'; 'Street Fighting Man' / 'Out Of Time'; 'Sympathy For The Devil' / 'Gimme Shelter' (DECCA). It seems a sad situation that apart from the 12 singles above, there is very little worth reviewing from the massive pile which has accumulated on my desk. And a lot of the worthy ones are, like the Stones' songs, re-releases. I think it's pitiful that this recent fad of releasing special sets and EPs (the Police boxed set, the Everly Brothers, the Jam only a few examples) is providing so much excitement which should be reserved for new originals. But, as long as the record industry continues to churn out such dross, I'm not surprised such sets are so successful. However, this is one collection I'd strongly advise you to shell out for if you can spare the cash. If you weren't old enough to buy them first time round, or you don't possess any early Stones albums, this is a good way to discover how superlative they were before they got rich and boring. Each single can be bought separately, each is a double A-side, and I'm glad I'm not in the sad position of scrambling about in my purse and deciding which few I can afford. A final footnote: don't be misled by the ads for the collector's box, badge and poster. That's what you pay £3.85 plus 90p p&p for, NOT the singles as well.

JOHNNY AND THE HURRICANES: 'Beatin' Fly' / 'Red River Rock' / 'Down Yonder'; 'Rocking Goose' (London). CAT STEVENS: 'Matthew And Son' / 'I Love My Dog' / 'I'm Gonna Get Me A Gun'; 'A Bad Night' (Deram). MARIANNE FAITHFULL: 'As Tears Go By' / 'Come And Stay With Me' / 'This Little Bird' / 'Summer Nights' (DECCA). THE FORTUNES: 'You've Got Your Troubles' / 'This Golden Ring' / 'Here It Comes Again' / 'Caroline' (DECCA). More raves from the grave, the Cat Stevens and Marianne Faithfull efforts being more worthwhile. But the same applies... why are re-releases, even good ones, taking up such a chunk of the merchandise?

JIMI HENDRIX: 'Six Singles Pack' (Polydor). Featuring 'Hey Joe' / 'Stone Free'; 'Purple Haze' / '51st Anniversary'; 'The Wind Cries Mary' / 'Highway Chile'; 'Burning Of The Midnight Lamp' / 'The Stars That Play With Laughing Sam's Dice'; 'All Along The Watchtower' / 'Long Hot Summer Night'; 'Voodoo Chile' / 'Gloria'. All good material to put it mildly, but same sentiment as above.

SINGLE OF THE WEEK

THE TEARDROP EXPLODES: 'When I Dream' (Mercury). Thank God for bands like this. They are so fresh, so joyous, so UNRELATED to most of the dirges that find their way into this office. Something to give you hope — all is not lost yet. Ignore this record and you'll make a grave mistake, but that's your problem, not mine.

AND THE REST, IN ALPHABETICAL ORDER

BARRY ANDREWS: 'Rossmore Rd (NW1)' (Virgin). At last something from the man who left XTC, along with a distinguished backing cast. Lovely feel about this song, though the words are not quite what you'd expect to match the tune.

APRIL WINE: 'Ladies' Man' (Capitol). The B-side is recorded live at Reading University so if you listen carefully you might hear Robin Smith in there. Typical heavy metal or whatever you want to call it. I'm sure there's a book which teaches bands like this how to write their songs, 'cos they all sound the same.

WILLY DEVILLE: 'Heat Of The Moment' (CBS). Not a very spectacular song, the sort which doesn't inspire any sort of comment whatsoever.

THE FALL: 'Totally Wined' (Rough Trade). I've only recently discovered how brilliant the Fall are, but this comes as a disappointment. It just feels as though they're not trying. There's nothing to hold your attention, which means you tire of it quickly. A great pity.

STEVE FORBERT: 'Get Well Soon' (Epic). He of the husky voice. Why wasn't 'Romeo's Song' the hit it deserved to be? This too is another fine song, though at the moment I



don't like it so much as I did its predecessor. I've a feeling it'll grow on me.

GALLAGHER AND LYLE: 'Living On The Breadline' (Mercury). If they feel so strongly about the poverty in the third world they should donate their royalties to the UN. It's a typical Gallagher and Lyle composition — you know they could do much better. Complacency rules.

HAMMATAN: 'A Nite Of Bliss' (Lagos International). This is a fairly good song if you're lying out in the sun with as much pina coloda as you can imbibe, but as I'm not, the effect is lost on me.

JUSTIN HAYWARD: 'Nearer To You' (DECCA). Overproduced. No emotion. Not a very good song. Next.

THE HOLLIES: 'Heartbeat' (Polydor). Their version of the Buddy Holly song. Not a bad effort at all but I prefer the original. This one's much smoother and slower.

MANHATTAN TRANSFER: 'Nothin' You Can Do About It' (Atlantic). This record had finished before I even realised it was on.

RAB NOAKES: 'I Can't Get Enough Of You' (MCA). A welcome return by Rab Noakes — I missed him dearly. But hmmm, who produced this single? ... oh dear, he did. I think he made a mistake — his voice is drowned by the instruments, I would have preferred it further upfront. How difficult it is to be unbiased when you really like someone ...

MIKE OLDFIELD: 'Arrival' (Virgin). In which he covers not only the song but the cover too. Ho ho. That's about the only thing which is entertaining about it, I'm afraid.

POCO: 'Under The Gun' (MCA). Oh yawn. Reviewing singles is worse than going to the dentist. How are you meant to work up any enthusiasm when your ears are assaulted with drivel like this? Very much in the usual Eagles / Poco / West Coast vein, nothing new at all.

RAH BAND: 'Falcon' (DJM). Instrumental with sax and piano and something like coconuts clapping together in the background. What's the song got to do with a falcon? I can't see the connection. This is the sort of song that would fit as a signature tune to an afternoon TV programme.

SAD CAFE: 'La-Di-Da' (RCA). I really dislike this band. Like ELO, very adept at stealing other people's riffs and passing them off as their own. They're getting better at disguising it now, being not as blatant as they used to. This song is boring, but will probably be a hit. Some people have no taste.

THE SATELLITES: 'Urban Gorilla' (Rewind Records). With a title like that need I say more? Tuneless junk, sounds like the new wave's answer to heavy metal.

SAXON: 'Suzie Hold On' (Carrere). The real thing. It sounds really good after Satellites' effort. A slower, smoother song than usual, yet still as powerful. Even I like it.

BOB SEGER: 'You'll Accomp'ny Me' (Capitol). I love his voice, but I don't think much of the song. It might be lovely to listen to as an album track, but a single is like a short story — short and straight to the point. Bob Seger's attempt is not.

THE SHIRTS: 'One Last Chance' (Capitol). It has quite a catchy chorus, but the verses aren't so wonderful. Annie Golden's voice hits a nerve that usually only my dentist can find, but I've a funny feeling this one might grow on me.

SKAFISH: 'Maybe One Time' (Illegal). Songs from the human coconut shy. I saw him live and wasn't very impressed, and this reaffirms my opinion. His music seems so dated, so old.

THE SOUND: 'Heyday' (Korova). Having been told by various sources that this is a band to look out for, you immediately become hypercritical. But this passes the test with flying colours — it's a catchy song, but catchy without being light and throwaway. The excellent drumming deserves a mention too.

THE SPECIALS: 'Stereotype' (2 Tone). Reminds me of a Dashiell Hammet film theme. Far more adventurous than usual. It has more depth and consequently will probably take more getting used to. It'll be interesting to see if it goes as high in the charts as its predecessors.

SPLODGENESSABOUNDS: 'Two Little Boys' (Deram). God, I really dislike their records. Nevertheless this will be a hit.

ROD STEWART: 'Little Miss Understood' (Immediate). One from many moons ago, this is smoothy with a violin and piano waffling away in the background. Fraughtfully retained by dear Rodneeh's standards. It has a certain naive charm about it which will make it a hit.

TV21: 'Ambition' / 'Ticking Away' / 'This Is Zero' (Powbeat). They get better and better and better. I'm very impressed with the production. 'This Is Zero' is beautifully echoey, yet still sounds solid and full. 'Ambition' is summerish in the same way that Eddie and the Hotrods were, but it's 'Ticking Away' that wins my heart. There's a touch of the Bruce Springsteens about it, not so much in the vocals but in the instrumentation. Love it.



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SHOW WORDS

Judas Priest UNITED

Look around. Their
movin' in
Hold the ground.
When they begin
We can do it, we can
do it.
And if they wanna
they can try it,
But they'll never get
near.
Then they can get out
of here.
Gonna keep on
drivin', never stop.

United, united, united
we stand
United we never shall
fall

United, united, united
we stand
United we stand one
and all.

So keep it up. Don't
give in.
Make a stand, We're
gonna win.

Repeat bridge.

CHORUS

Bridge

CHORUS

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Cliff Richard DREAMIN'

Four o'clock, I've been walkin'
all night
It's the time I always think of
you
If you could only see through
my eyes
Then you'd know just what I'm
going through
Here am I, I'm taking a chance
in
Running around with stars in
my eyes
Here I am, I'm looking for you
Wondering why do I feel so
blue

I'm dreamin', dreamin' of me
and you
I'm dreamin', dreamin' will see
me through
Never let any chances pass me
by
I'm gonna dream you right into
my life
Yeah dream you right into my
life
Dreamin' dreamin' will see me
through
Woman, you'd better believe
that
I'm dreamin' you into my
woman
You've got to believe me
woman

Oh woman you've got to
believe me woman
I'll be dreamin' you into my life
You've got to believe me
woman

Five o'clock, still walkin'
around
I call you up, but you just bring
me down
I guess you'd say I'm getting
nowhere
But in my dreams you always
come around
Here am I, I'm taking a chance
I'm walking on air flying so
high
Here am I facing the truth
There's no other way I'll ever
make you mine
Chorus

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Q·TIPS

AUTUMN TOUR 80

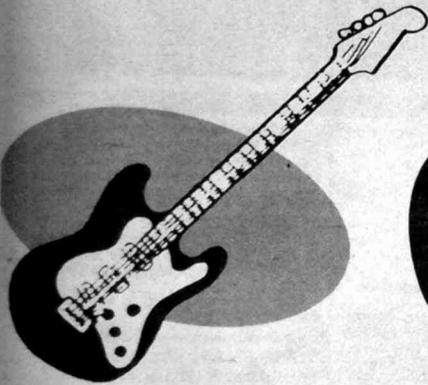
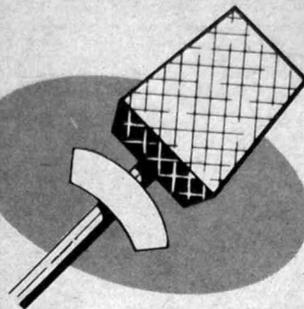
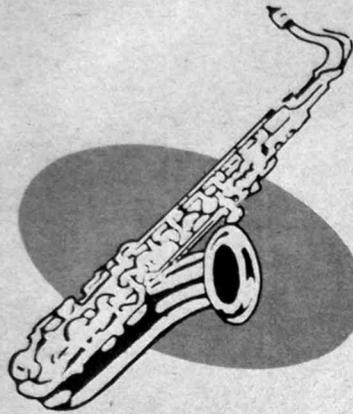
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The Reluctant Stereotypes

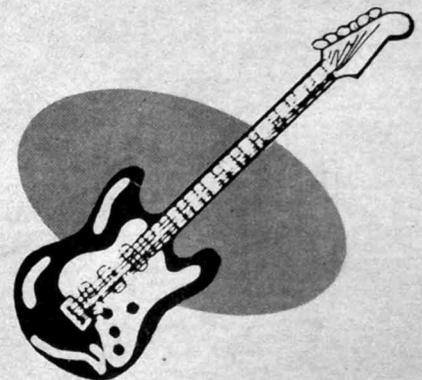
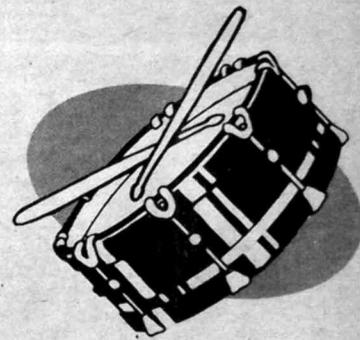
- September
- 13 St Albans City Hall
- 19 London Marquee
- 20 London Marquee
- 25 Bristol Poly (Broadcast
live on Radio 1 with
Mike Reid)
- 26 North London Poly
(Holloway Rd. Site)
- 27 Herts College O.F. Ed
(Nr Watford)
- 28 Kirklevington Country
Club
- 29 Preston Poly
- October
- 1 Norwich University of
East Anglia
- 3 Loughborough
University
- 4 Derby College of
Further Education
- 6 Uxbridge Brunel
University
- 7 Reading University
- 8 Southampton University
- 9 Coventry Warwick
University

- 10 Leeds Univ. Assembly
Hall
- 11 Leicester University
- 13 Southend Zero 6 Club
- 15 Bradford University
- 16 Sheffield Limit Club
- 17 Newcastle Poly
- 18 Durham University
- 19 Wolverhampton
Lafayette
- 21 Plymouth Poly
- 22 Swansea University
- 23 Manchester UMIST
- 24 Birmingham Aston
University
- 28 Cardiff Top Rank
- 29 Brighton Sussex
University
- 30 Leeds The Warehouse
- 31 Dundee University
- November
- 1 Glasgow Strathclyde
University
- 2 St. Andrews University
- 3 Edinburgh Tiffanies
- 4 Hull University
- 6 Norwich Cromwells
- 7 To be confirmed
- 8 To be confirmed

Agency Aegard 01-734 3426 these dates are correct at the time of going
to press but it is advisable to check with the gigs in advance with regard to
non-student entry at the college gigs etc.



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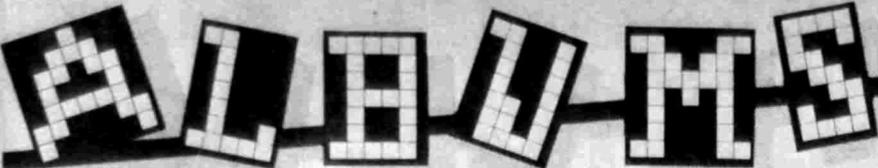


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XTC: 'Black Sea' (Virgin V2173)

By Mike Gardner

THE LACK of commercial success for XTC has always perplexed these ears. They are easily one of the top bands in the country with their fractured and intuitive stance to the formulas of pop music.

Their development from a quirky pop band based on the tangential keyboard work of Barry Andrews and the off-beat guitar figures of Andy Partridge to the subtle rhythm drive of today with the boundless invention of Partridge harnessed to the dexterity of Dave Gregory is quite astounding.

'Black Sea' sees them firmly on a higher plateau and is the perfect summation of everything the past three albums and assorted odds and sods have hinted at in terms of production, composition and execution.

Other commentators have already mentioned the similarity between this and the later work of The Beatles and the observation runs true for the craft and variety of techniques and devices utilised and the progressive flavour of late sixties pop but 'Black Sea' is unmistakably that of Swindon's finest.

THE SEA OPENS



XTC: for the ears, body and spirit

The opener, 'Respectable Street' is a vicious attack on the petit bourgeois attitudes of suburbia that boasts the characteristic blend of energy and propulsion from Terry Chambers and Colin Moulding and the jagged rhythm of Partridge. Lyrically the song pieces together a jigsaw of images that smack their target forcefully while being carried by some sparkling melody hooks.

The scale of invention on the album is staggering with the emphasis firmly entrenched on dance rhythm exhilaratedly

crocheted by the tension of the instruments rather than ham-fisted force. Every sound committed to vinyl sounds perfectly balanced but even the microscopic attention to detail hasn't resulted in any stiffness.

Just check the modern dance of 'Living Through Another Cuba' where a typically kinetic fusion of XTC riffs generate a breathless wash of energy while pinpointing the helplessness of watching the superpowers play prestige ping-pong.

Both of the Colin Moulding compositions, 'Love At First Sight' and the current single 'Generals And Majors' show his gentle ear for melody and sharply contrast with the more physical mode of Andy Partridge's compositions.

The late Sixties feel of whimsy coupled with infectious melody, pop sensibility and the bubbling power and dynamic tension of the band's playing pervades the whole set.

The maturity of XTC has finally overcome the old jibes about them being 'too clever'. This, along with the Bunnymen and Gabriel sets are the first truly essential and indispensable sets of the new decade. In fact, it's advisable to buy two copies as mine is almost worn out already. File under retirement for the ears, body and spirit.

+++++

SECRET AFFAIR: 'Behind Closed Doors' (I Spy 2)

By Simon Ludgate

"WE'RE all that's left of the movement," claimed Ian Page in this paper last week. What movement? I asked myself. Think it was something to do with mod or some such dinosaur. Anyway, for once Page is not wrong. The bulk of the bandwagon jumpers have had the fingers which clutched the running-board well and truly stamped on.

Secret Affair are still up there and 'Behind Closed Doors' is testament to that. They have developed a style which tells you immediately who it is, whether you happen to like that style or not.

The album title itself indicates the current state of mind in the Affair's camp: a paranoid desire to offer their goods to the world from behind a protective barrier. The irony is that the buffet is totally unnecessary because these songs are perhaps the strongest collection they have had on offer to date.

The wounds the band have had inflicted on them by critics are exposed, raw and bleeding, on 'What Did You Expect': "Press your

AND THE DOORS

nose against my pain (sic) / Stick your fingers in my brain." Or on 'I'm A Bullet': "You said that you had the power / Thought that you could get even / And dragged me bleeding from the corner / But you didn't see the metal gleaming.

Page and Cairns have opted for more mature arrangements than before, adopting a touch of the Bruce Springsteens in the emotional overkill department. But at least dis got soul, man.

'My World' and 'Sound of Confusion' you know about — but sample the diagonal mental shredding on 'Only Madmen Laugh One particular surprise on this album is to hear Page turn melancholy on 'Life's A Movie Too' not like the motor-mouth we know at all.

Secret Affair have stopped worrying about getting stains on their tonics and applied themselves successfully to producing some first rate music. ++++

COMSAT ANGELS: 'Waiting For A Miracle' (Polydor Super 2383 578)

By Chris Westwood

THE COMSAT Angels — another name for your lips — from Sheffield, once Radio Earth, now of Polydor plus publicist, plus blue and red badges.

Beneath the disturbing collection of business ties that surround this release, beneath the album's dry surface texture, there lies a core of startlingly understated pop — similar (in its slowly consuming effect) to the first Cure LP, the third Talking Heads LP, the first Echo & the Bunnymen LP.

'Waiting For A Miracle' is as in Godot: "it" never actually occurs, but what is suggested and unearthed along the way bears dwelling on. There are pearls and fillers; the pearls make the fillers sound like fillers, which is a pity. But at its best, 'Waiting For A Miracle' is a collection of disarming ideas, dropped hints, scattered clues, unexploited melodies, flickering tempo rates, quips, examinations, shifting balance.

Stylistically, it's set in its tracks — the understated singles 'Total War' and 'Independence Day' are proof — just like Joy Division or Echo & the Bunnymen, who sound suspiciously (but unobtrusively) like themselves all the time.

There are the inevitable moments of waste, like 'Monkey Pilot' with its quirky XTC-like flirtations, or the Beatles-riffery of 'Map Of The World' — but there's nothing overtly damaged or damaging about the album. It works on a completely separate plain to Doll By Doll or U-2; it's listenable but barely demanding.

Comsat Angels' music works slowly into the system: there are melodies that're almost there, rhythms that ebb with gentle vengeance like PIL at their best, or tremble with bass-heavy torpor; guitar lines that shudder; vocals that fall into the sound like new instruments.

The words mean less than the sound of same: "I can't relax 'cause I can't do a thing and I can't do a thing 'cause I can't relax" and such. 'Waiting For A Miracle' is contrived, despite its ambiguities: it's pleasant but unsettles, lulling but unsettling, very correct and precise. The perfect restless pop... most things in the right place.

In so many ways — 'Missing In Action', 'On The Beach', 'Independence Day', 'Postcard' — 'Waiting For A Miracle' focusses the finer points of that new name for your lips. As a debut album from nowhere, it's very pleasing. ++++

LIFE IN THE STEEL WORLD

THE MICHAEL SCHENKER GROUP: 'The Michael Schenker Group' (Chrysalis CHR 1302).

By Dante Bonutto

AND THE Schenker saga continues. Since leaving UFO stories of his dodgy behaviour have been rife: runners there and apparently even getting a Kojak cut at one stage but as all that's mere conjecture it shouldn't really concern us here.

Suffice it to say that if the blond bombshell and one-time Scorpion has been through a sticky patch then it's had no lasting effect because today he looks fit, healthy and ready to take on the world. Why, on the inside cover there's even a shot of him flashing his choppers in a boyish grin but then with an album as good as this one — under his studded leather belt he's got plenty to smile about.

Not that I thought so at first mind. Sure, I liked what I heard but I prefer my metal raw and oozing blood and this all seemed a bit too teutonically clean and efficient for its own good. Still, it's as well I gave it a fair hearing for with repeated spins the album grows in stature until eventually it stands a good head and shoulders above most of the competition.

And although the band — Gary Barden (vocals), Simon Phillips (drums), Mo Foster (bass) and Don Airey (keyboards) — make all the right noises with seasoned aplomb it's really Schenker's magic fingers that provide most of the fireworks. In the course of the album he runs the whole gamut of guitar histrionics from the complex acoustic / electric interplay of 'Tales Of Mystery' and 'Bijou Pleasurette' to the lambasting frontal assault of 'Feels Like A Good Thing' and 'Victim Of Illusion'. And, whatever the mood, his playing is always exemplary and always musical so that even the more aurally destructive numbers are well rounded and melodic rather than mere bludgeoning, blundering attempts to stimulate the aspirin market.

Indeed, the closest Schenker / Barden come to penning an out-and-out HM stonper is the album closer 'Lost Horizons', a highly

combustible riff laden workout that will surely be the highlight of their live set. I can see it all now. A thousand arms raised in two-fingered salute as dry ice floods the stage and Schenker wrings the last note of feedback from his flying V whilst the walls, unable to stand the strain, crumble around his ears bringing... well let's just say that it's pretty damn good as indeed is the whole album. You will buy and you will enjoy. ++++

9 BELOW ZERO: 'Live At The Marquee' (A & M AMLE 68515).

By Philip Hall

9 BELOW Zero seem to have resigned themselves to the fact that they will remain one of the proverbial good time club bands. Their debut album clearly illustrates the band's lack of forward-thinking potential.

For starters it's recorded live, and though the Marquee's sweaty atmosphere is almost captured on vinyl, the messy arrangements of the songs means that they come across as sounding consistently samey. The songs are the album's major problem.

Does anyone really want to hear a whole series of R&B covers again? Bands like The Inmates add a modern finesse to the covers they tackle whereas 9 Below Zero's live approach brings the songs down to their lowest level. The band throw in a couple of their own songs, and these are almost indistinguishable from the covers they turn out.

If you want an accurate record of 9 Below Zero's live appearances then this album will not disappoint. But by releasing a live debut album 9 Below Zero have clearly shown that they are gonna have a hard time separating their rather cliched live sound from their vinyl ventures. +++

ERIC CARMEN: 'Tonight You're Mine' (Arista SPART 1134).

By Phang

REMEMBER 'All By Myself'? Well, Eric Carmen's back with ballads to sit back and listen to, surprisingly heavy rock numbers to keep you on

your toes, and an overall impression that this album definitely wants to be taken notice of.

The album opens with two rock numbers and very impressively too. Then a ballad which is a bit Tom Jonesy, very pleasant, but hardly a chart-buster. After listening to this, the last thing I expected was a raunchy rock 'n' roll number, so 'Lost In The Shuffle' really shook me. Totally unexpected!

'Sleep With Me' is one of those songs that's lovely if you're feeling sentimental, but 'Yeuchy' if you want something to get you going — which leads us to 'The Inside Story' — a great track, but it sounds too much like the Stones' 'Dance Little Sister' to bring across enough 'feel' of its own.

Finally, the album closes with 'You Need Some Lovin'', a heavy one... talk about diverse! Eric seems to be able to play almost any type of music he likes — what can't he do? +++

THE REVILLOS: 'Rev Up!' (Snatzo DIDX 3)

By Daniela Soave

ONCE UPON a time there was a fun group called the Revillos. They were very popular at art college dances when I was a student many moons ago, and everybody had a jolly good time because the Revillos were different and played reved up versions of old favourites. Then success called and the Revillos signed up to a big record company after their independent single sold lots and lots of copies. And suddenly everything wasn't fun anymore. Although the Revillos released a fine debut album they found they didn't like each other anymore, they hated the record company and they hated touring even more. So they all went their separate ways and vowed they wouldn't fall into such a trap again.

A few months passed and before you could say reincarnation there was another group called the Revillos which was formed by the nucleus of another group, yes, the Revillos. They wore just as wacky costumes and wanted to write just as wacky songs, but vowed they wouldn't get caught up in the same old music business traps now they knew better. They would only release singles and only play the odd gig and NEVER EVER be forced into recording an album. No sir, no way.

They should have stuck to their word. Their gigs are a verbal assault on the audience — who, after all, have paid to see this group and should be treated with a little more respect by Ms File. Their debut album is a classic example of

something being thrown together just for the sake of releasing an LP. And the songs — if you could call them that — resemble childish taunts (along the yah yah yah line). You could save yourself a fiver by listening to your kid sister instead. This album is so diabolically bad I don't intend to waste any more time on it, and I'd advise you to do likewise.

Pity, because I used to like Fay Fife and Co. +++

ELVIS PRESLEY: Film Soundtrack (RCA INTS 5032-5041)

By Paul Sexton

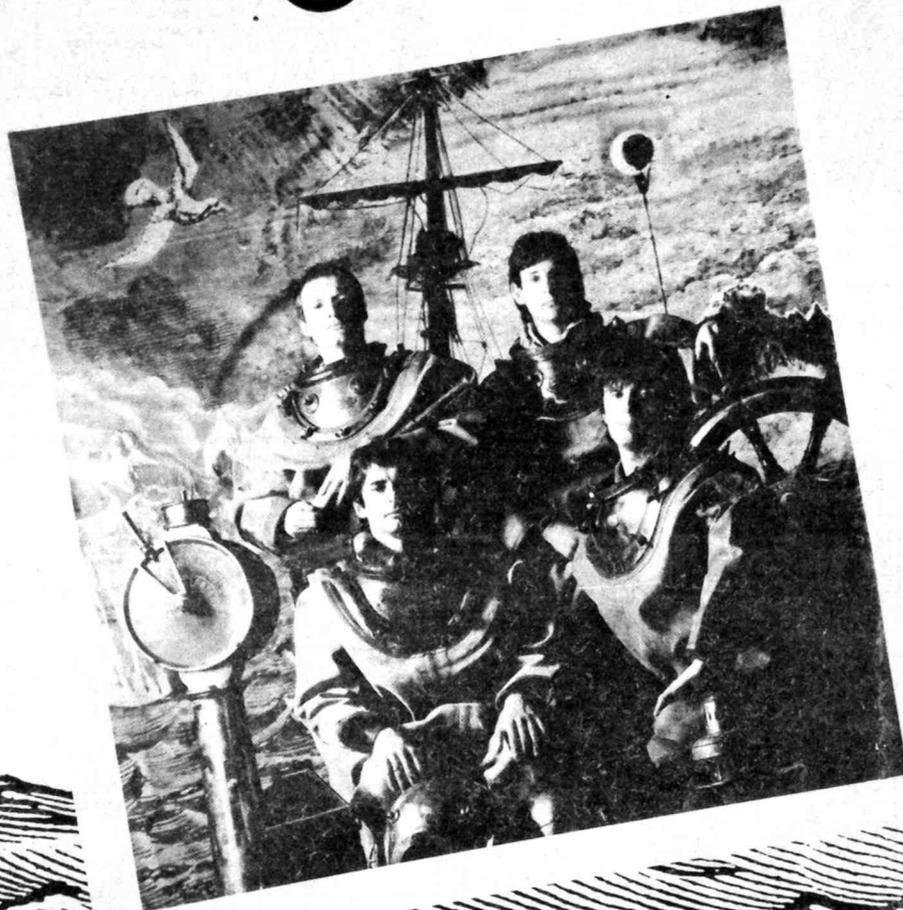
A LITTLE downmarket from the boxed set, RCA realise that not every Presleyophile, however staunch, has a stash of £35. Thus they've re-released these 10 albums, comprising nine soundtracks and one "other", for £29.99 each. Painless on the pocket (some would say painful on the ear) and aimed squarely at the collector, for whom the price is well pitched.

What you must remember is that these soundtrack albums were Elvis's only recording outlet apart from the hit singles, which continued in up and down fashion throughout the decade. So in most cases it's half a dozen flimsy tunes from the film of the fortnight (it really was almost that fast in some cases) plus a handful of "bonus" songs, specially recorded for the album, which are markedly better. 'Clambake' for instance, has 'Guitar Man' and 'You Don't Know Me', the 'Double Trouble' LP includes 'Blue River' (but also 'Old MacDonald' and even fans will have to laugh at that).

The pretty ballad 'All That I Am' is featured in the 'California Holiday' film and album, which was called 'Spinout' during the short run here; 'Paradise Hawaiian Style' has El' twanging away to little effect and no hits. 'Frankie And Johnny' includes the title track and 'Please Don't Stop Loving Me'; and 'Speedway' offers the 1968 hit 'Your Time Hasn't Come Yet Baby'.

But Presley/tes take heart in 'A Date With Elvis', a curious inclusion because it's not a soundtrack, but still a welcome one. Released in 1960 when the Pel was just out of the army, it has some of his best early material — 'Blue Moon Of Kentucky', 'Baby Let's Play House', 'I Baby I Don't Care' and 'I Forgot To Remember To Forget'. Play it and hear a happy man singing great songs, play the others and hear an unhappy man of constantly massive charisma wasting his life away. But because it's Elvis, + + + 1/2 for the series just the same.

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SIMPLE MINDS: come of age.

ALL IN THE MIND

SIMPLE MINDS: 'Empires And Dance' (Arista SPART 1140)

By Simon Ludgate

SIMPLE MINDS were caught in the middle of the Arista / Arista merger and the resulting confusion and muddle set their career back a year. Things have now been smoothed out and the Minds have come up with one of the few classic albums of 1980.

Blowing like a refreshing, cool breeze, Simple Minds music revitalises the tattered and invigorates the heart of any synthesiser sycophant.

'I Travel', the opening track provides the first surprise: Simple Minds turn disco. That's not as bad as it sounds, because singer / songwriter Jim Kerr and the remaining quartet have always hinted at their ability to transform a soulless machine like the synthesiser into a powerful emotive force.

Their first album, 'Real To Real' was a tentative, confused experiment with moments that worked and those that didn't. It had 'Changeling' with the distinctive, beefy synthesiser intro but it also had moments like the rambling jungle track, 'Veldt' which was plain

boring. At the time, the band were in awe of the electronic industrial age but now their directions are very much more certain and there is a new determination in their music.

The cover deserves a mention for its tastefulness. The bust looks like Air Marshall Trenchard and the background looks to me like Athens at dusk. A neon sign in the far distance offers a tiny splash of colour.

Unfortunately I was not able to lay my hands on a lyric sheet, but you can take it from me that Kerr's lyrics stand up as poetry on their own merit.

So, lacking in lyric sheet, I am unable to bring you a translation of Jim Kerr's girlfriend talking dirty in French on 'Twist / Run / Repulsion'. Still on side two 'Kant Kino' is about a club in Berlin of the same name. 'Thirty Frames A Second' employs the use of a fretless base by Derek Forbes, which gives the music that distinctive fat bass sound.

Apparently, without frets, the notes are usually hit after arriving either slightly above or below the right place.

Simple Minds' roots are still in the jungle — you can pair this album with 'Apocalypse Now' because of its sometimes malevolent undercurrents + + + +

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DARYL HALL & JOHN OATES:

Voices (RCA PL13646)

By John Tobler

HALL AND OATES are the kind of act which makes it big in America, but rarely scratches the edge of the chart here, and being realistic, it's unlikely that this, their 12th LP, will really change anything.

The first two tracks are among the best on show — 'How Does It Feel To Be Back' (the current hit single in the States) is packed with clanging 12 strings very reminiscent of the Byrds at their best, while 'Big Kids' drops the anaemic white funk which these boys used to favour, replacing it with staccato rhythms more suited to here and now (that's England, 1980). The rather ordinary 'United State' follows, but the purple patch continues with a trio of tracks which hold the attention.

'Hard To Be In Love With You' sounds a little like Roxy Music, with its tinkling piano and counterpointed vocals (very stylish), and could be a hit if released as a single, then there's the gentle 'Kiss On My List', and the first side ends with 'Gotta Lotta Nerve', which starts off like Manhattan Transfer with a blood transfusion, and jerks interestingly towards the shiny bit in the middle.

Side two isn't quite so good. Why anyone would try to cover 'You've Lost That Lovin' Feeling' without really changing it from the classic version is beyond me, and to release it as the first 45 from the album in this country compounds the felony. However, after the average 'You Make My Dreams', we're treated to a minor masterpiece, Daryl Hall's 'Everytime You Go Away', which comes on like 'When A Man Loves A Woman' — similar organ sound, same tempo. 'Africa' has a certain kitsch quality, a Bo Diddley beat and a peculiar (initially) sax solo, and finally 'Diddy Doo Wop', as its title suggests, is an affectionate look at music from the past. + + + +

QUARTZ: 'Stand Up And Fight' (MCA MCF3080)

By Malcolm Dome

IF EVER an album title summed up a band's philosophy, then this must be it. During the past few years, no one had taken more knocks than Quartz, but every time, this quality quartet has just rocked on. However, many people had concluded that here was

an outfit doomed to come up against perpetual red light signals in their search for a route into the big-time and consequently a number of eyebrows were raised when MCA steamed in and picked 'em up recently. But, the wisdom of this bold move has now been totally underlined by the appearance of an absolutely scorching first album for the label.

Now, these mighty midlands metal masters have always been capable of penning excellent hard rock material and 'Stand Up And Fight' proves to be no exception with the title track. 'Rock 'N' Roll Child' and their latest single 'Stoking Up The Fires Of Hell' in particular overloaded with bruising riffs couched in muscular melodies, perfectly encapsulating the best of both old-style and 'new wave' metal values.

For once, however the compositions are all developed to their full potential as Taff Taylor, Mick Hopkins, Malcolm Cope and Derek Arnold gell into a band of hope and glory, giving their all like never before. + + + +

IRON CITY HOUSEROCKERS: 'Have A Good Time But... Get Out Alive!' (MCA MCF 5111).

By Malcolm Dome

ONE THING that's always been true about successful US rockers is they rarely inject real anger into their recorded work. Which may or may not be a reason why Iron City Houserockers are stuck playing bars in their local Pittsburgh area 'cos they sure spit out a mean line in musical vitriol.

Despite the mayhem promise of their monicker ICHR are more into grease-stained R&B than out and out muscular metal; indeed at times one could be forgiven for believing them to be a Stateside equivalent to Graham Parker and his Rumour. Whatever... 'Get Out Alive!' is their second MCA effort and a bitchin', angry revelation it is, too. Taking compass direction from Springsteen, Flamin' Groovies and J Gels.

This is a passionate album made all the more powerful by the undoubted talents of the six participants and the production/arrangement involvement of 'The Grimmer Twins', Mick Ronson and Ian Hunter, 'bull shit?' + + + +

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A FRESH START

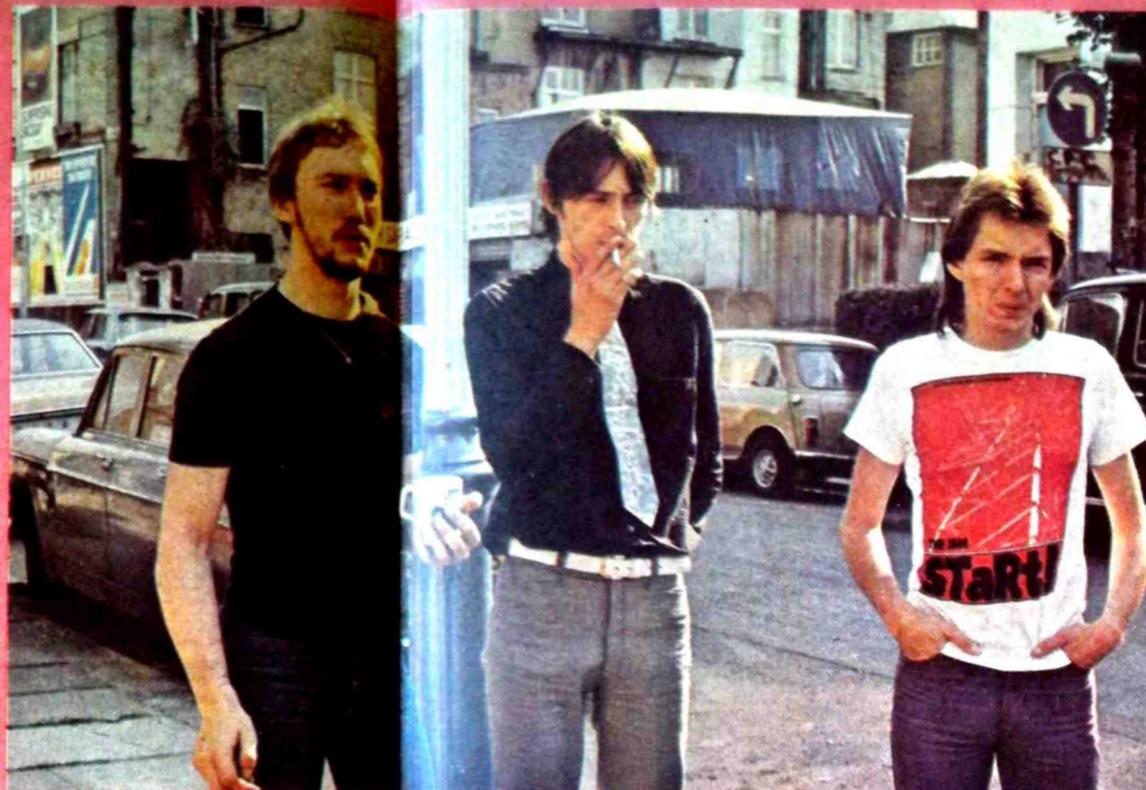
TIME PASSES quickly in rock 'n' roll. It's hard to imagine the musical landscape without the vibrant attack of The Jam. It's hard to remember that their first foray into the charts happened just over three years ago. It's even harder to recall a period when they weren't basking in both critical and commercial success.

Two years ago I had my first meeting with The Jam. They were busy putting the finishing touches to 'All Mod Cons' and Paul Weller was more than apprehensive about its reception in the pens of critics and the cash and hearts of his audience.

Weller was also still smarting from the critical hammering given to the 'Modern World' album and the relative failure of the singles following the explosive 'In The City'. His confidence had sunk to the extent that he went through a writing block and actually scrapped a whole album's worth of ideas.

"We were at the demo stage. Only 'Billy Hunt' and 'A-Bomb' were reshaped and used and we just took the best parts of the other stuff, a few riffs and bits and pieces," he says.

"It was a course of events I went through at the time. I bought singles every week (his usual source of inspiration) of



more when I go back now. I used to really detest it but I can see the good parts now.

"I thought 'Going Underground' was a peak and we were getting a little safe with that sound and that's why we've done 'Start'. There's another song that's going to be on 'Sound Affects', the new album due for release in early November, it's called 'Pretty Green' which would make a really good single in that it has our archetypal sound that we've built up, but we just wanted to throw something a little bit different in instead so that people don't think we're easing up."

So far Paul has laid down nine tracks for the, hopefully, 14 track 'Sound Affects' set, but so far there hasn't been a contribution from bassist Bruce Foxton whose rare outings as a composer have, to say the least, not been a disgrace to the songwriting tradition established by Paul.

"I've done a few tunes but I really get hung up about the lyrics. 'Smithers-Jones' was easy to write. The story's nothing out of the ordinary anyway, it's just a fact of life," claims Foxton dismissively putting down his ability as a tunesmith.

A lot of critics have made mention to the fact that 'Start' bears a hookline from the Beatles 'Taxman' from 'Revolver' album and have seen this as the beginnings of a psychedelic influence on the band and their new material.

"That's a load of shit. They're talking about 'Start' and that's

the only track that sounds remotely like 'Revolver'. The actual song doesn't sound anything like 'Taxman'. We purposely nicked the riff and we don't deny it. It's just eight bars of music.

"They've only made a fuss because of our sixties connections. We were always nicking stuff whether we think about it or not. It just happens. But there are many more influences coming from what's happening today, with so much good music about, you can't help being influenced. I've always been into singles and, with the rising costs of LP's, singles are going to be the future of records anyway."

After the completion of the album, the Jam embark on a lengthy tour of Britain and Europe, and there's promise of some more London dates around Christmas. The heavy schedule prevents the band from embarking on other projects and restricts involvement in their present outside interests such as Paul's publishing company and Bruce's managerial stake in The Vapors.

A book will be released under the Riot Stores banner called 'Mixed Up Shook Up' which is a compilation of poems and short stories sent in to Paul and it should be available in the next four weeks.

But whether they find the time or not, the fact remains that 'Sound Affects' will represent a new departure for the Jam, a new start.

WORDS BY MIKE GARDNER PICS BY ANDY PHILLIPS



different groups and nothing really interested me. I thought the whole thing was dying a bit.

"It wasn't the other band's fault but me, closing myself off from it. Generally I closed myself off from a lot of things. I moved out of Woking and started living in London and I didn't hang around with anyone. Me and Jill (his girlfriend) became a little bit reclusive."

I remarked on how nervous he seemed when he played me a few tracks from 'All Mod Cons' in 1978.

"We all thought 'All Mod Cons' was a good album, but after 'Modern World' we had become a bit apprehensive about everything, so we had reservations about it. Although we still all believed in it because we thought it was so different we felt people wouldn't give us a chance, but they did."

"It was a turning point for us in all ways, lyrically, musically and creatively. It showed we weren't just limited to a 1-2-3-4 thrashing thing and that we could get away with doing other stuff."

The success of the album marked the beginning of a winning streak of class compositions that emphasised the sophistication of Weller's ability to articulate the divides of class and generation.

"After the album I began to take myself a bit more seriously. I started to be a bit more open minded about music."

Though works like 'When You're Young' and 'Strange Town' confirmed the talent of The Jam collectively, their music hasn't made the transition across the Atlantic, a state of affairs that has left the band feeling somewhat jaundiced with America.

"I've lost interest in America. I've got a bit of a negative attitude towards it but I can't help it," says Paul.

Bruce Foxton supports him. "We all have really in terms of the amount of times we've been

there and the amount of records we've released and yet we've had no response from them. Gigwise it's been great and 90 per cent of the reviews couldn't be better."

"It's attitudes," continues Paul. "I think we've banging our heads against a brick wall because whatever we do, although we get good reviews, they never totally understand us. It's always like 'just as Pete

doubt over the reaction in their home country. Even if their success here has bought them the mixed blessing of a heavy schedule."

The lack of time has contributed to a more spontaneous approach to their composing and recording.

"Start' was done in one morning and I think it has quite a good live sound and feeling to it. It was rehearsed and recorded in

'Eton Rifles'. We started doing it that way on 'All Mod Cons', most of the singles have been done like that. With 'Strange Town' and 'When You're Young' we had nothing at all and yet we were supposed to go into the studio to do a single, so we just worked out some ideas two days before hand. They came out OK but 'When You're Young' sounds much better live now that we've played it a few times."

The Jam have attempted to broaden their base by the use of strings on the 'Setting Sons' version of Bruce Foxton's excellent 'Smithers-Jones' and also by the use of Merton Parka, Mick Talbot playing keyboards at a few live appearances this year. However these experiments into new territory have been shelved for the time being as The Jam feel that they need a fresh change in direction after creating the perfect summation of their career to date with the 'Setting Sons' album and the singles 'Eton Rifles' and 'Going Underground'.

"We want to simplify the sound again. I think we were getting a bit too complex with 'Setting Sons', it worked well with that album but if we progressed one stage further in that direction then we'd be getting away from what we originally wanted to do which was to make simple music."

"We want to progress, we don't want to go back to 'In The City' but at the same time we don't want to get too complex."

Moving up to London has given me a different perspective. It's so much faster, days just piss by and you don't even notice it. I don't think I'd have written half the stuff if I had stayed in Woking. I try and remain objective about it but it's sometimes a bit difficult as you get caught up in the pace of it. It's a challenge if you come from a place like Woking which is a real sleepy town. But at the same time I also enjoy Woking a lot

PAUL WELLER
"I thought 'Going Underground' was a peak and we were getting a little safe with that sound, that's why we've done 'Start'."

Townshend did in his 67 period' all the time, more so than the English press. They need to keep referring back to some starting point like Ray Davies or Pete Townshend."

"All of a sudden I was the new Ray Davies with 'Setting Sons', prior to that I was the new Pete Townshend. It's just a load of shit. They can't seem to accept that we are a new band and whatever influences we've got don't really matter because we've established our own sound."

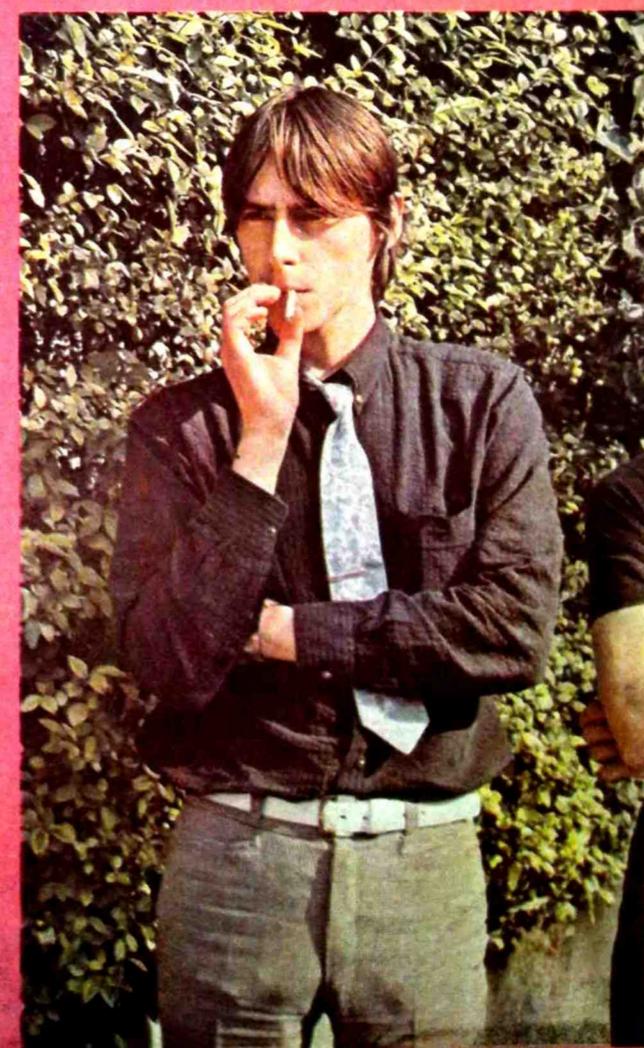
But the band can be in no

one day and it just happened that the words I had fitted it," says Paul.

Though he sometimes feels that the shortage of time might not allow the song to be stretched he feels the benefits of this method outweigh the disadvantages.

"Setting Sons' wasn't even rehearsed. I'd lay down a guitar and vocal track and Rick would rehearse overnight and get his drum part and we just sort of did it the next day."

"We never actually rehearsed any of those songs apart from



WITLOW

Write to Mailman, 40 Long Acre, London WC2E 9JT.

EXPOSED!



MAILMAN

AS A senior shop steward, speaking on behalf of all readers of your paper, I would like to request the following:

1. Expose Mailman / woman for who she / he is.
 2. Let us readers see the RM journalists. How about photos of Susanne Garrett, Linda Diver, Rosalind Russell (preferably in bikinis or less) and a few photos of attractive fellas like Malcolm Dome for the ladies.
- If you recruit me for the RM staff as Union Man I will organise the above and make the paper as big as the Japanese car industry.

I remain, sir, yours truly,
The Wit of Trent, Trent, England.

•First, if you were a decent shop steward you'd be in Brighton, where the beach offers sights a great deal more lovely than the RM office (even on a hot day). Second, your request has been granted. Dotted about this page are a series of caricatures by John Connolly of New Barnet, a man who has never met any of us. And above, as a special treat, we print — for the first time! — a picture of the one 'n' only Rosalind Russell seated comfortably atop the genial Alf Martin. (Well it's Hazel O'Connor actually, but who'd recognise her with her clothes on?) — Mailman.



ALF 'N' HAZEL

NUMAN 'QUITS' SPECIAL 1

SO GARY Numan doesn't tour any more. Who the hell cares? If he thinks he can make all his faithful fans — who buy all his albums, T-shirts, posters and badges — cry into their (Gary Numan) pillow cases once they hear the dreadful news he's got another think coming. I think the bloke's got such a big head that he wouldn't dare to give up playing really. After all, he's not much to look at when he isn't on stage — is he?

Lesley Harter, Milton Keynes, Bucks.

• You mean you haven't heard the Gary Numan To Make Comeback story yet? Which brings us to



up on Max Factor mascara and Topex you, is it hip for Gary Numan never to smile, or would he crack his facepack? What Numan does is nothing more than a rip-off. Denise Hodson (A Skin Girl), Cheltenham, Gloucester.

• If this letter doesn't make the young millionaire smile, I don't know what will — Mailman.

A BOLT FROM THE BLUE

I THINK that I, and the rest of the world, have suffered in silence long enough. Therefore this is the last desperate message from somebody who is irate, angered, desperate and frustrated. Here it is: 'I WISH MILES COPELAND WOULD GO AND THROW HIMSELF OFF A VERY HIGH CLIFF.'

A Squeeze Fan, somewhere in darkest Herefordshire (name and address supplied).

• Well look, I've talked to Miles, OK? Yeah, like, well Miles says yeah, that's cool, that OK, he doesn't see why not, it sounds like a good one, Cool? He'll be ringing you later to tie up the ends, and splash some ink as he calls it, but he was just wondering who you were thinking of for the pics; and if it wasn't gonna be the cover, man, there's no way. Dig? Anyway it should be sweet, right? Oh, and Miles asked me to ask you what were the chances of getting Jools Holland in on support? — Mailman.

A PLEA (PART 1)

IF I told you that it's four years and four months since RECORD MIRROR printed an Abba poster, and when they did the paper was called RECORD MIRROR AND DISC and there was an Eric Carmen poster on the back, would I get an LP token? Glen-Michael Bryan, Selsdon, Surrey.

• As Nicholas Parsons would say, sorry Tony (I mean Glen). What you forgot to mention is that it has been one year and six months since John Shearlaw went skiing with Agnetha Faltskog in Switzerland, and a mere four days since we last played Abba's 'Greatest Hits In Spanish' in the office. Anyway, that issue is worth more than a record token now anyway — Mailman.

A PLEA (PART 2)

WHY ARE all the music papers so obsessed with the Stray Cats? How can anyone be turned on by an outfit who sound just like any other mediocre New York punk band masquerading under the rockabilly umbrella?

Rockin' Johnny, Carshalton, Surrey.

• Probably because there is only one mediocre New York punk band masquerading under the rockabilly umbrella actually playing in jaded Britain right now. The fact that they're called the Stray Cats might well be helping their case — Mailman.

BIG DEAL

I'D LIKE to write to you on your behalf. Nearly every week you print letters slugging your paper and its harmless little contributors. What's everybody getting so steamed up about? RECORD MIRROR is an innocuous teenzine that just wants to sell lots of copies and make lots of money — just like everyone else. Big deal! Loyal RM readers of the world unite.

The Natural Blonde's Chief Of Staff (name and address not supplied).

• You alone know what to write (if that musical reference isn't too obscure for your obviously over-taxed brain) — Mailman.

GENUINE DREAMS

IT'S ABOUT time you started printing genuine letters (Ring the lawyers, will you Alf? — Mailman). I have sent in no less than 10 without any results, yet I see that this fool called The Wit Of New Barnet gets stuff printed every week. I can't help but feel that this person has been dreamed by you and your staff. Print this and prove me wrong, or I'll have no option than to send the boys round.

Dave (A Quo and Arsenal fan), Peckham, London.

• What, and risk them all bumping into John Connolly (The Wit Of New Barnet) delivering his weekly sack of mail? Yes, sad to report, TWONB is real, just as real as the blisters we get from opening his 200 letters a week. A self-portrait is enclosed for your edification — Mailman.

A (VERY) BLEAK END

TO ALL you jerks out there who think you've got a really beautiful girlfriend (yes, even someone like Paula) ... just imagine her on the bog in the morning with a hangover. God, I'm not jealous. I hate the world.

Anon, Salford, Manchester.

• Well, sunshine. We did imagine it. And come to think of it, it wasn't that bad. Try jolting yourself out of this bad patch you seem to be going through ... trying her any way you instead.



ALF MARTIN



CHRIS WESTWOOD



DANIELA SOAVE



ROBIN SMITH



RONNIE GURR



ROSALIND RUSSELL



MIKE NICHOLLS

IN MY opinion (which after all is the only one that counts) Gary Numan has done sweet Fanny Adams for music and the media; except to maybe boost the sales of synthesisers to aspiring young hopefuls who have already stocked

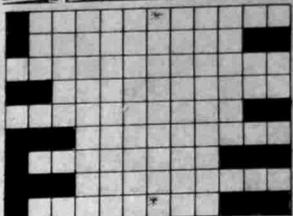
WIN AN LP

Remember, you have to complete both the Popagram and the Xword to be eligible for the prize of an LP token. First correct entry out of the hat wins

NAME _____

ADDRESS _____

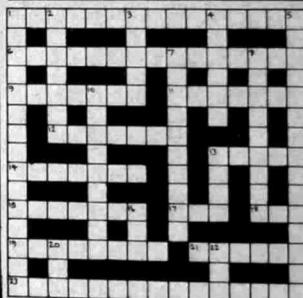
POP-A-GRAM



Solve the nine cryptic clues and write the answers across the puzzle so that the started down column spells out the name of a band of lonely people who imitated Neil Armstrong. Remember, the clues aren't in the order of the puzzle. You have to decide what the correct order is.

- He's been there and back with many a band (4.4)
Watch lolly jibe and break up glass houses (5.4)
A Dickensian pile renowned for humility and H.M. (5.4)
Look! See those Anna! Now change and you too could become. See those Anna! Now change and you too could become a very modern girl (6.6)
A cross-eyed main gaze could produce a contract for a sweet heart (8)
If pal Putty was shaken up it would become a bad-mannered hit (3.2.5)
One's GCE jar could change your private life (5.5)
Yes! B.O. Bach could transform into good vibrators (5.4)
A rank sticker so easily becomes a bandsman from the park (4.7)

X-WORD



CLUES

- ACROSS**
- 1 One of the boys in blue (7.8)
 - 6 1973, Alice Cooper hit (2,4,2,4,3)
 - 9 Do it Yourself fan (3,4)
 - 11 Surfaris summer hit of 1963 (4,3)
 - 12 Everyday was painful for them (3,4)
 - 13 A Bee Gee (5)
 - 17 He had 1970 No 1 with Voodoo Chile (7)
 - 15 Boney M reflecting on the troubles in Northern Ireland (7)
 - 17 Smoke label (3)
 - 18 Mr Cooke (3)
 - 19 Bob Marley LP (8)
 - 21 Was the eighth Moody Blues LP (6)
 - 23 1978 Abba hit (6,5,4)
- DOWN**
- 1 Rockpile hit (7,3,5)
 - 2 Multi coloured DJ (7)
 - 3 Most famous rock opera (5)
 - 4 Rupert Holmes hit (6)
 - 5 1978 Rod Stewart No 1 (2,2,5,2,4)
 - 7 Group that taught the world to sing (3,7)
 - 8 Followers of Secret Affair (5,4)
 - 10 John Foxx hit (9)
 - 13 Mr Wakeman (4)
 - 16 The Small Faces soldier (3)
 - 20 Paul McCartney LP (3)
 - 22 Feline singer (3)
- Last week's solution to X-word.**
ACROSS: 1 Phil Manzanera, 6 Mac. 7 Union City Blue, 11 Eddie 12 Spyro Gyra, 13 UFO, 15 Rumours, 17 Too Hot, 18 Bride, 19 Sir Duke, 21 Rossi, 22 Ron, 23 Peaches, 24 Crying.
DOWN: 1 Paul Weller, 2 If I Had You, 3 Manifesto, 4 America, 5 A Curious Feeling, 8 Isley Brothers, 9 Lucky Number, 10 Slow Motion, 14 Floyd, 16 Skids, 20 RCA.
- Last week's solution to Popagram (in order of puzzle):** Tom Browne, Crusaders, Bob Dylan, Closer, Whispers, Mike Berry, Leo Sayer, Down Odyssey.
- LAST WEEK'S WINNER:** John Gray, 13 Park Lane, Featherstone, West Yorks.

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SECRET AFFAIR



September

- 11 **Guildford** Civic Hall
- 13 **Bristol** Colston Hall
- 14 **Hemel Hempstead** Pavilion
- 15 **Bradford** St. George's Hall
- 16 **Manchester** Apollo
- 17 **Preston** Guildhall
- 18 **Glasgow** Apollo
- 19 **Edinburgh** Odeon
- 21 **Cardiff** Top Rank
- 22 **Leicester** De Montfort Hall
- 23 **Margate** Winter Gardens
- 24 **Brighton** Top Rank
- 26 **Stoke** Victoria Hall
- 27 **Swindon** Oasis
- 28 **Poole** Arts Centre
- 29 **Birmingham** Odeon
- 30 **Newcastle** City Hall

October

- 1 **Leeds** Polytechnic
- 2 **Sheffield** City Hall
- 4 **London** Rainbow

WHAT WOULD ALIENS THINK?

I NEED some feedback on three things which are worrying me. About two years ago, I went to see my doctor about a pain in my testicles.

He said it was inflammation, gave me a prescription for some pills and the problem cleared up. But, three weeks ago, the pain came back, and always happens when I least expect it, sometimes when I'm sitting down or at work, lifting heavy objects. I'm not swollen and wonder what it can be. Also, my penis is slightly bent when erect. Is this normal?

I've never yet had sex with a girl and feel any relationship should be something private, between two people. But up here, all they seem to talk about is sex, booze and football. The everyday conversations I hear seem to cheapen it all somehow. I know that when I get married and settle down I won't act like the people I work with, as (I hope) I'd have a bit more respect for my wife. Most people of my age I know in this area appear to be married and frustrated. And, strangely enough, the view seems to be that if you're not married or attached at the speed of light, you're "abnormal".

The crap media, the daily national that is, sometimes make me feel I'm the only person of my age (19) left who believes in the idea of sex before marriage, but would rather save it for the girl I'll be marrying. Am I? I don't like football; I don't drink unless it's a special occasion; I don't smoke and always try to keep on good terms with everyone; I'm not a vandal either. So it seems I don't get on in life. My interests are radio, driving, motorcycling and music, and I'm planning to buy and decorate my

own house. Society seems to be pressuring me into conforming by going out, picking up a girl, having it off and leaving her in the gutter, and all the other things I don't want to do. Am I wrong? Patrick, Cheshire.

The testicles are an extremely sensitive area of the body, and, as such, highly vulnerable, as anyone who has ever been booted in the bollards or inadvertently hit will know. A degree of pain can be caused by the quite natural build-up of sexual arousal and accompanying tension over a length of time, and masturbation will help relieve the pressure. But, if regular pain persists, see your doctor. He has your case history and it may be that the old problem is returning.

Just as people come in a variety of shapes and sizes, so does the penis. Some are long, some are shorter, some are fat, some are thin, and some are slightly curved. No-one, including you, is built to android-like factory-line proportions. You have no reason to worry.

Back in android territory, it's true that an alien visitor from the outer reaches of Galaxy X might leave Planet Earth with a strong impression that the major interests of the British public are beer and telly, or the two interchangeable,

sport and sex, after a glance at the more sensationalist outlets of the mass media.

Relax — you're not the last outpost. You live here; you're an individual who thinks for yourself, and you know better. As far as personal ideas and opinions go, it's still very much a free country. Stick by your beliefs, but have the broadness of outlook to realise that other people are equally entitled to the codes of existence which work for them. Try to avoid becoming disillusioned and embittered.

Ultimately, we're all equal participants, victors and victims of the society we live in, subjected to a great many pressures from every angle. You're lucky, you know where you stand and that's a strong foundation for survival, personal development and success on your own terms.

GETTING THE RIGHT ONES

AS I was bothered by an uncomfortable ache in my eyes a while ago, I had my eyesight tested. The optician said my sight was fine but advised me to buy a pair of shaded

glasses to wear whenever I feel discomfort. He recommended photochrome glass for the lenses to counteract the effect of bright sunlight and fluorescent lighting, rather than ordinary sunglasses, as the quality of lenses often isn't too great. Ever since, I've been looking for a frame I like, with no luck.

My taste isn't outrageous, but I certainly want a pair of stylish spex. Know of anyone who specialises in out-of-the-ordinary or distinctive frames? Is it possible to have frames made to specification? Or practical? Phil, Coventry

If you have a specific design in mind already, simply ask your optician to contact one or more of the existing build-em-as-you-like manufacturers, including London Williamson or Grafton Optical, for quotes. Prices on frames made to specification are high, depending on both the design and material you go for, but individually tailored plastic is the cheapest bet. Also ask to look thru' the most up-to-date range of catalogues in the shop; a frame which isn't in stock may take your fancy. Or, if you can find a pair of fairly heavy sunglasses which you like, take the frames in and see if photochrome glass lenses could be fitted. Remember photochrome is glass and not plastic so the support has to be relatively strong. No results? If your optician isn't particularly co-operative see another, or a selection of others. If you're determined you'll get what you want in the end — at a price.

FEEDBACK



ATHLETICO SPIZZ

WITH SO many requests for information on ATHLETICO SPIZZ, this week's Feedback is given over to that very band.

Spizz started off solo at Barbarella's Punk Festival in 1977, he and Pete Petrol formed SPIZZ '77, after the Vortex's promoter, Dave Woods, became their manager.

1978 — SPIZZ OIL was coined. The duo played odd gigs, ending at the Roundhouse in July, playing with Siouxsie And The Banshees. Consequently, they were invited to do a session for John Peel, and a spot on Siouxsie's tour that autumn.

October — '6000 Crazy' released by Rough Trade. This and the EP 'Cold City 4' appeared in the alternative charts.

Early 1979, SPIZZ OIL split. SPIZZ ENERGI was formed, the line-up now including three ex-members of 'Ha Ha Gerns', Pete Hyde, guitarist, left, and Pete Petrol returned for 'Rough Trade tour (with The Raincoats and Kleenex), and the recording of their debut single 'Soldier Soldier / Virginia Plain'. September — Pete replaced by Dave Scott, and first permanent drummer, Hero Shima, joined. Meanwhile, 'Soldier Soldier' high in alternative charts. November — performed second John Peel session. December — released second single 'Where's Captain Kirk / Amnesia'. Early 1980 — C. P. Snare replaced Hero Shima. Band now ATHLETICO SPIZZ '80. 'Where's Captain Kirk?' reached no. 57 in charts, topped alternative charts for seven weeks. March 1980 — Two-week tour with Mo-Dettes in Europe. Returned home, achieved three sold-out nights at Marquee. Third single 'No Room / Spock's Missing' straight into national charts. June — signed to A & M and set to work on next single 'Hot Deserts'. Debut album 'Do A Runner' recorded and mixed in just four days.

CROWNING GLORY

ARE THERE any dentists in the Midlands specialising in crowning teeth? I'd like all mine done, as I think they look so nice on film stars, pop stars, football players and so on. Roughly how much would it cost? Does it hurt? How long does a crown last? Chris, Loughborough

Any dentist is able to crown teeth, but for subsidised National Health Service treatment there would need to be a strong clinical reason for this work. On a purely cosmetic basis, you would be treated as a private patient and would have to pay, and costs would vary according to the amount of work done and the price-scale of the dentist you visit. A list of dental practitioners in your area is available from the local Post Office, or you can consult 'The Dentists' Register' (General Dental Council), for a full run-down, including private dentists, at most libraries. Check-out prices.

The process for crowning, bonding either a porcelain or gold-based extra onto your existing tooth, has a similar discomfort level to an ordinary filling. According to the British Dental Association, most crowns will last "for several years, but durability depends on wear and tear. Crowning on teeth you regularly use for chopping food has a lower survival rate.

ASK WHAT YOU LIKE

DON'T FORGET, you can write to Feedback about almost anything — fan clubs (from The Police to Lena Martell), record queries ('is my record a rarity?' / 'where can I find...?', etc...), band queries ('what label is... on?' / 'when will they be touring, and where?' / 'how long has the band been together?' etc...), discographies, as well as more obscure questions like one received 'what did Tad Nugent have on behind his guitar?'. If you have any consumer inquiries, send these into Feedback too. Unfortunately, we can't send out personal replies to everybody, but we'll answer as many as possible in our column every week. So don't despair, write in, and we'll do our best to help. Address your letters to: Feedback, Record Mirror, 40 Long Acree, London WC2E 9JT.

Problems? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acree, London WC2E 9JT. Please enclose a stamped addressed envelope to ensure a personal reply. Or, if it's desperate, ring us, Monday to Friday, 9.30 - 6.00, on 01-836 1147.

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| 224 | DAVID BOWIE | Be my wife |
| 2901 | CHIC | I want your love |
| 2244 | DARTS | Duke of Earl |
| 2248 | DOLLAR | Love's gotta hold on me |
| 536 | EAGLES | Life in the fast lane |
| 2408 | DAVE EDMONDS | Crawling from the wreckage |
| 2096 | FIDDLER'S DRAM | Day trip to Bangor |
| 2771 | LEIF GARRETT | I was made for dancin' |
| 846 | THELMA HOUSTON | Don't leave me this way |
| 952 | KC & SUNSHINE BAND | Boogie shoes |
| 2200 | NICK LOWE | Cruel to be kind (hit version) |
| 1137 | MECO | Star Wars |
| 1136 | MOTORS | Forget about you |
| 2474 | GARY NUMAN | Complex |
| 1287 | KEELEE PATTERSON | If it don't fit don't force it |
| 1547 | ROSE ROYCE | Love don't live here any more |
| 1567 | SAMANTHA GANG | Emotion |
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GIGS

SANTA CLAWS

KISS/GIRL
Wembley Arena, London
By Dante Bonutto

IS IT true? Can this really be Gene Simmons, Paul Stanley, Ace Frehley and Eric Carr? After four long years have premier US overkill merchants Kiss finally brought their platform-booted, eyebrow-singeing rock 'n' roll spectacle to these humble shores? Well, thankfully, the answer is yes and all I can say is about time too.

In a way, though, you can't really blame the Gods Of Thunder for not gigging here regularly as, with one or two notable exceptions, they've been received with unprecedented vitriol by our own rock literati and not exactly given extensive coverage by the media in general. But then, as the band are fond of pointing out, some people don't like Christmas either.

Thankfully, though, most of those gathered at Wembley did believe in Father Christmas. Sure there were a few with cotton-wool in their ears who'd only come for the show but overall the place was chock-full (well almost, anyway) of rabid, greasepaint-in-the-blood Kiss Army veterans, some sporting make-up and costumes as close to the real thing as their mother's dexterity would allow, others just proclaiming their loyalty with badges, buckles and T-shirts. And with such a partisan crowd the prospects for Girl looked daunting to say the least but,

helped by a sound surprisingly meaty for a support they played a really excellent set, finishing their hour long stint with the old Kiss classic 'Do You Love Me?' Not surprisingly, the latter went down rather well, earning them the send off they deserved and setting the scene nicely for the million dollar headliners.

And, happily there were no disappointments tonight. Memories of the previous tour were cast aside and trampled under a platform-booted foot as the band took to the stage and proceeded to push their own unique brand of rock 'n' roll overkill to its quite spectacular limits.

"You wanted the best and you've got the best, the hottest band in the world, KISS!" went the intro and killer versions of 'Detroit Rock City', 'Cold Gin' and 'Strutter' proved the point immediately. If it's visually spectacular high energy rock 'n' roll that you're after then these four native New Yorkers deliver like no one else.

Gene spits forth gouts of blood and flies across the stage during 'God Of Thunder', Ace concludes '2000 Man' with a jaw dropping rocket firing guitar scenario, Paul leaps and pirouettes constantly with amazing stack-heelled sureness and Eric never puts a stick out of place even when, at the end of their third and final encore 'Black Diamond', his drum riser starts to live up to its name.



KISS: unique rock 'n' roll overkill.

ECHO AND THE BUNNYMEN/U2/DELTA 5/AU PAIRS. Lyceum, London

By Mike Gardner

YET ANOTHER value-for-money Straight Music bash and the inevitable queue stretches from the Lyceum, round the corner and down London's Strand. A hot summer evening outside means a sweatbox inside, the lengthening queue means that a good shoe-horning of punters has assured

maximum discomfort as bodies sprawl around inside, anticipating the creeping fatigue, trying to pace themselves for the marathon.

By the time I get in The Books have finished and a characteristically swift stage turnover sees The Au Pairs exuding plenty of confidence.

Delta 5 had the unusual line-up of two bass players set amongst two guitars and a drummer and obviously there was a heavy emphasis on rhythm. The bassists too often duplicated each others runs for their early work to transcend stagnancy but the male guitarist kept interest from flagging with his fractured flurries of chords.

However they finally explored the possibilities posed by their line-up on 'Journey' which had both basses independently propelling both the rhythms and the gloomy atmospheric while being overlaid with tasteful feedback.

From then on they won me with the passion of 'Mind Your Own Business' and the infectious 'You' which got the crowd actively bobbing, as opposed to merely swaying and the caustic guitar solo was a bonus.

U2 kicked off with '11 O'Clock Tick Tock' and immediately justified the buzz about their work with the shimmering guitar work of The Edge, the pure majestic power conjured up by bassist Adam Clayton and drummer Larry Mullen and the compelling persona of lead singer Bono.

For the first time that night a band used air and space in the music and its effect was devastating. The essence of U2 is contained in the sprinkling of harmonics and ringing tones from the intelligently and elegantly manipulated guitar.

'A Day Without Me' was superb, despite Bono's shot voice, and the quality of the other material more than whet the appetite for their forthcoming album.

Echo and The Bunnymen have already had their 'Crocodiles' album deservedly well received by the critics but this wasn't really their night. They lacked the fizz that has characterised their recorded work and whatever dynamism they possessed seemed to get lost in the hall.

Excellent material like 'Going Up', 'Rescue', 'Pride' and 'Pictures On The Wall' seemed lacklustre in execution and demanded the ferocity and bite they forgot to invest into this disappointing set.

DEDRINGER
Marquee, London
By Dante Bonutto

TUESDAY NIGHT, and for the first time I got a good look at the Marquee. Normally the place is so wall-to-wall that it's impossible to see where you are. At last week's Stray Cats gig I'd have given an arm and a leg for a whiff of genuinely fresh air but this time around a bit more company wouldn't have gone amiss.

So was this going to be one of those gigs? Would Dedringer live up to the first half of their name? Well, when I glimpsed a roadie rigging two flashbombs at the front of the

stage I knew the answer would be no. In my book any band with the good sense to back up their music with the odd explosion must have something to offer and in Dedringer's case that proved quite a lot. The opening may have been pure cliché-dim lights, illuminated drumkit and dramatic intro tape — but the music was a different matter: a torrid harmony edged rock-a-boogie onslaught that you'd have to have concrete eardrums not to enjoy.

The old Montrose neck-loosener 'I've Got The Fire' got things under way but the band's own songs were in no way overshadowed by such a celebrated cover. Indeed, 'Direct Line' and the intensely catchy 'Sunday Drivers' (their first single on the DinDisc label) were equally enjoyable and the slightly less rapid fire of 'First Class Tonight' showed their ability to drop a gear without losing any power or attack.

Less riveting, though, was a rather longwinded blues/instrumental jam that was well executed but went precisely nowhere and a brutal rendition of 'Lazy Sunday Afternoon' that merely killed most of the song's basic charm but at the moment the band's biggest problem is their image. Quite simply they're a shambles and being a five piece (two guitars/bass/drums/vocals) it's important to have a concrete identity for people to latch onto.

Still, hopefully, that'll all come with time and, visual drawbacks aside, there's no denying that their first London gig was a riotous success. Even a 10 minute attack of the gremlins didn't spoil the show although the same cannot be said for a certain roadie. Just after the band had completed their encore he ambled up to the mike and went into an extremely crass "You've seen the band now get the merchandise" spiel. Personally, though, I didn't want a sweatshirt for £3, a teshirt for £3 or a HM badge for 60p. I just wanted more of the real thing.

BARCLAY JAMES HARVEST
Berlin

By Margot Sonnendecker

MORE THAN 100,000 people assembled last Saturday in front of the Reichstag, the former German Parliament, to witness one of the greatest free rock shows in Europe to date. Barclay James Harvest were paying a special tribute to the people of Berlin as they had been forced to leave out a performance there during their last European tour earlier this year.

The open air spectacular began at four in the afternoon, although many ardent music lovers had started camping out as from dawn. Support acts Ideal, Wednesday, Ginger and Busby Berkeley, created a happy atmosphere in the blazing sunshine but it was Barclay James Harvest the crowd were really waiting for. At precisely 9.15 pm the entered the enormous stage which had been erected right in front of the notoriously famous historical building. Hundreds of cheap lighters flickered up in the crowd to greet the boys from Lancashire. Guitarist John Lees greeted the audience in perfect German and thanked them for their tremendous support over the past years. The group then proceeded to play an amazing cross section of their material from the past 10 years, including a couple of songs that they will record in the near future. Session musicians Kevin McAlea and Colin Browne augmented the sound perfectly and one hardly noticed the departure of the former original member Woolly Woolford.

The marathon performance lasted well over two hours, only interrupted by constant shouts for an encore whenever the group stopped for a few minutes. When the show finally came to an end after two hours and 15 minutes, the crowd still shouted for more and only reluctantly dispensed when an announcer explained that the group were really totally exhausted.

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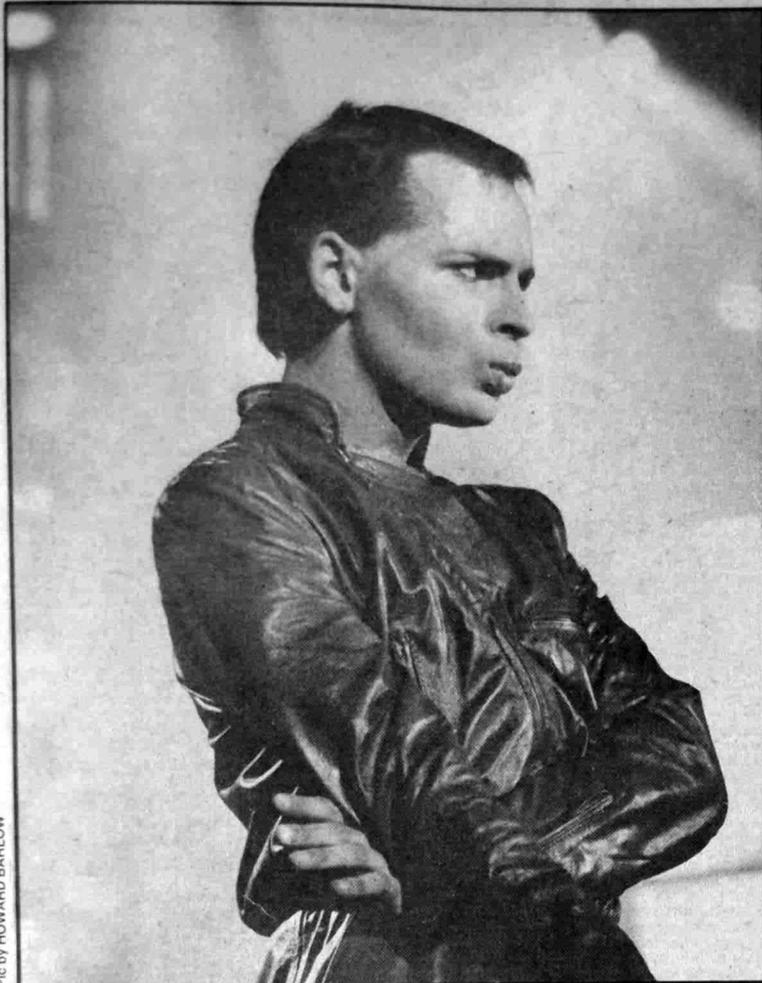
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Pic by HOWARD BARLOW

GARY NUMAN: So Sad To Be Alive.

COME UP AND SEE ME — MAKE ME SMILE

GARY NUMAN Manchester Apollo

By Mike Nicholls

I CAN'T believe that Gary Numan ever dreamed of being this successful, so why another ostentatiously extravagant stage show? Self-gratification and a realisation of his own inability to project without it? Or his conscience calling to the extent that hundreds of thousands of pounds of profits ought to be recycled for the benefit of almost as many investors?

That he does have a conscience as opposed to just being a manipulating opportunist is borne out in the single-mindedness of his songs, especially on the new album where his obsession with pessimism, paranoia, guilt and self-hate plumbs fresh depths. If he's really so sad to be alive ("all I find is a reason to die") why bother performing at all?

Well, obviously he enjoys close contact with subscribers — signing an autograph book here, training a spot on them there — who like lemmings seem to identify with his ambition to be erased (sic). Hence the opening 'This Wreckage' where Numan's every move is greeted with near hysteria while Gaslight Lighting Systems unveil an exhibition of multi-tiered flashing block fluorescence even more unruly than last year's Venetian Blind model.

The punchier 'Remind Me To Smile' shows further meticulous assimilation of contemporary influences, though it should be stressed that for all the synth-bashing, Numan's band rarely matches the sporadic intensity of the Human League, the purposefulness

of the original Ultravox or the movements of you-know-who.

In fact when it comes to shape-throwing, young Gary looks remarkably ill-at-ease and apart from a couple of paltry efforts on the unprecedentedly dreary 'Remember I Was Vapour', confines his steps to numerous macho struts that set off the hard-eyed pose.

Here, as when he straps on a guitar and jokes that it isn't real, he slips into self-parody, prematurely at that, since he's hardly got the standing of a Jagger or Ferry.

Still, that doesn't worry the hordes of lookalikes who don't give a flying micro-chip about alienation but just love the show. Particularly the part where he appears eight yards high above the drum rise in his second (or was it third?) change of luminous boiler suit singing 'M.E.'

Like 'Cars' and 'Complex', this granted welcome relief from the tedious 'Telekon' stuff, though paradoxically it was a slothful number which was one of the best all night: 'Stories' is an, er, futuristic ballad which Gary's brother, filming the event a couple of feet away, informed us hadn't managed to make the album.

During this, the seated guru was visited by a pair of Perspex friends, undoubtedly electric since it was this very hit that followed. Taken at the more trundling pace it always should have been, 'Are "Friends" Electric?' was the only real knee-trembler all night, though from a visual viewpoint 'Down In The Park' proved to be the real climax, smiler arriving in an invalid carriage and the infernal synthesiser thrash at last giving way to the more textural role of earlier days.

In fact, there's case for stating that there's been a steady deterioration in Numan's music

which even live is barely concealed by the proliferation of props. With the exception of the comparatively conceptually strong 'I Dream Of Wires', he's going nowhere, though that won't stop him woo-ing ever-growing audiences on the shabby grounds of image and spectacle. For Numan's success has begat undeserved success. How depressingly apt.

THE AU-PAIRS/ THE ASSOCIATES/ THE PASSIONS

London ICA

By Clive Farrell

THE RESULT of the first concert of the ICA Rock Week was that The Au Pairs were the most enjoyable band, The Associates the most interesting and The Passions the most depressing.

The Au Pairs continue to get better. Still performing witty, sometimes bitter descriptions about sex and relationships they've progressed from the sparse raw performances of six months ago to a set of surprising authority. The band's technical abilities, particularly Paul Foad and Lesley Wood's guitar work, are finally catching up with their ideas, lending far greater power even on old numbers such as 'You'.

It's the newer songs that hold the interest, developing from the earlier Bo Diddley riff to incorporate overtones of funk ('Finished Business') and subtle cross rhythms ('It's obvious' — the new single with its interplay of harsh staccato guitars and slower undulating rhythms). Group of the week at the moment

must be The Associates, following good reviews of the new album and mentions of Billy McKenzie's Bowie-like vocals. Indeed connections seem to exist with Bowie's continental influences: lines that include Brecht, Brel, as well as the more modernistic DAF.

A performance bleaker and more tense than the LP due to the absence of keyboards and perhaps the occasion, the words — because of the PA became increasingly blurred as the set progressed. From the subdued, meandering, glassy feel of 'No' to a soulful interpretation of Billy Holliday's 'Gloomy Sunday', the intricate guitar work formed a fine mesh over which the vocals popped, squeaked, and soared.

An impressive set which should improve when they learn to relax a little.

Lastly, The Passions. I left the gig disliking them more than any band of the last few months.

The music was listenable, bland even. In fact they seemed to have evolved a new style for themselves: middle of the road new wave. Guitar riffs and leads started off interestingly enough but ended up as meaningless runs that never built, inconsequential journeys going nowhere. Barbara Gogan's thin voice became increasingly irritating and if it hadn't have been for some dynamic basswork by David Agar the whole thing would have disintegrated into so much candy floss.

However it must be stressed that the crowd apparently loved it, but coming after the power and commitment of the first two bands it all seemed false, precious. Particularly as Gogan seemed to assume it was all so meaningful.

TOYAH / INVISIBLE SEX / BLOOD DONOR

London ICA

By Philip Hall

AFTER A hard day at the mill a gig at the ICA was the last thing I wanted to go to.

The bands played in one of those sweaty, black brick workshops, and I had to stand up among a depressing collection of Hampstead Heath nouveau punks.

Blood Donor got the evening off to a conservative start. They play blinkered electronic music which is stuck firmly in a jazzed up Greg Lake rut. Even the presence of an athletic black girl singer didn't liven up the band's predictably experimental set.

Invisible Sex made the journey worthwhile. They are such a contrived bunch of overkill artists that it was impossible not to be entertained. This nine piece band, which included three backing vocalists cum tasteless dancers, wallowed their way through a theatrical hard rock set. Everyone on stage wore white boiler suits and silver masks, which fitted in perfectly with their ridiculous pseudo-intellectual send ups. The set ended on a ludicrous high with one of the backing vocalists blowing out fire into the smug audience.

But it didn't take long for Toyah to dampen my spirits again. Her first few numbers were lively enough, and Toyah certainly injects a helluva lot of energy as she charges around the stage. But as the set wore on the songs became more and more samey, and Toyah soon started to tire out.

Her music really is uninspiring as it makes use of a whole series of post-punk clichés. Toyah has a versatile voice, and plenty of character, but no amount of personality can lift her music out its limited ramblings.

LOCAL HEROES SW19/ THOMPSON TWINS/ MARGO RANDOM & THE SPACE VIRGINS

London ICA

By Clive Farrell

FRIDAY night was Charlie Gillett night. Two of the bands appearing either were on or involved with, his Oval label, which has yet to have a consistently successful band.

The hall was relatively deserted (compared with earlier in the week), for Local Heroes. A three piece, they naturally brought to mind The Police, and by the end of the set had come out of the comparison remarkably well. They've

incorporated basic elements of heavy dub into a rock format — hard, scratchy guitar, heavy off beat drumming, rumbling bass, lots of echo, but without becoming reggae clones. The distinction is emphasised even more by guitarist Kevin Armstrong's clear, slightly nasal voice that at times sounds uncannily like Jack Bruce, particularly on 'Competition' with Lenny Meade's convoluted bass runs. Highlight was 'Stabbed In The Heart Again' in which all the jazz, rock and dub influences intermingled.

Given the now packed hall, The Thompson Twins (a four piece) were the group most people had come to see. Presumably on the basis of their single 'Squares And Triangles' which surprisingly was one of the least inventive numbers.

The band made heavy use of dramatic light changes and echo. A long improvised number with swirling guitars and rumbling echo brought to mind early Pink Floyd before they became lumbering dinosaurs. 'Perfect Game' with its atmospheric vocals sounded like something from Peter Gabriel. 'When I See You' was a storming rocker with the lead singer spitting out the lyrics in a frantic race with his bass, the whole number ending in a series of crashing echoes.

At present the set seems a confused mixture of uninspiring rock numbers, multi-instrumental improvisational explorations and baroque production pieces.

Margo and The Space Virgins, despite the ludicrous name basically exist in the world of sixties Americana. Dressed in a tacky fifties green dress, Margo sings about dates, boy meets girl hang ups. The boundaries of simple pop. It's pleasant fun music that's unlikely to change anything.

PRETENDERS New York

By Ira Mayer

THE PRETENDERS' show was an event in more than one sense.

Their's was the closing concert of a 15 year old outdoor music festival (the skating rink where the concerts were held is about to be renovated, with most of the work scheduled for next summer).

And as the closers, they were capping a week that had seen outstanding shows already from the B52's and Talking Heads — as strong a line up as one could want to indicate the vitality of latter day rock.

The show sold out so quickly — 6600 seats, with thousands more overlooking the rink from rocks surrounding it — that the promoter immediately added a September date at the Palladium. When that too went clean, the city's newest most stylish rock dance club (accommodating 2500 legally, and then some) — also scheduled them.

The Pretenders, shall we say, are hot. With nary a current hit single and a new album about to be released.

There's no doubt about their popularity. No doubt either that since their last stop in New York they've gained much in the way of an ensemble sound. Chrissie Hynde is still obviously the leader, but she doesn't quite overtake the rest of the band as she did.

For all that, the Pretenders just don't hold the fascination of this writer so overwhelmingly as they do others. Nor do I think I'm straining for support in reporting that watching faces in the audience, it did not look as though too many really fathomed what it was they were supposed to be reacting to with such wild abandon.

Case in point: After much from their debut album, and an occasional high powered new turn they threw in one relatively down tempo number. The audience, which had been standing on their seats for three quarters of an hour by then, immediately sat down as one. Without the momentum of the high energy, high volume input, there was nothing left.

The performance itself wasn't lacking, but it also didn't leave you with anything, indeed, taken in the context of the excitement that surrounded it, the concert was almost anticlimactic.

**MORE GIG REVIEWS
PAGE 35**

THE TOURISTS

Compiled by SUSANNE GARRETT and PHILIPPA LANG

The information here is correct at time of going to press but may be subject to change. Please check with the venue concerned.

THURSDAY

SEPTEMBER 11

BIRMINGHAM, Golden Eagle (021 643 5403), Helpless Huw And The Hesitations
BLACKPOOL, Jenks Bar (293203), Private Sector
BLETCHLEY, Compass Club (Milton Keynes 70003), Disco Students
BRADFORD, Princeville (578845), White Spirit
BRIGHTON, Concorde Club (687336), Midnight And The Lemon Boys
BRISTOL, Hippodrome (299444), Daryl Hall And John Oates
BURTON-ON-TRENT, 76 Club (61037), The Circles
CAMBRIDGE, Great Northern (60340), Moonstone
CANTERBURY, Cloisters, Splodgenessabounds / Piss Flaps / La aethelric
CARLYN BAY, Pier Pavilion (2594), Vardis
DUDLEY, JB's (53597), The Step
FALKIRK, Magpie (20809), H20
GLASGOW, Doune Castle (041 649 2745), The Rockits
GLENROTHES, Rothies Arms (753701), The Sound
GRAVESEND, Red Lion (66127), Loaded Dice
GRIMSBY, Central Hall (55796), Stray
HIGH WYCOMBE, Nags Head (21758), Arrogant
HORNCHURCH, Bull Inn (42125), Salems Witness
HORSHAM, Forest School (61086), Eclipse
ILFORD, Cranbrook (01 554 8659), Rye And The Quarterboys
KINGSTON, Waves, Three Tuns (01 549 8601), The Kicks
LEEDS, Fan Club, Brannigans (663252), Discharge
LETHBRIDGE, Leys Youth Club, Scarlet O'Hara
LETHBRIDGE, Wilbury Hotel, Dancing Counterparts
LINCOLN, Cornhill Vaults (35113), Time Out
LIVERPOOL, Brady's (051 236 7881), Systems / Nice Men
LIVERPOOL, Star And Garter, Nerve Centre
LONDON, ACE Cinema, Upton Park, Gregory Isaacs
LONDON, The Beckett, Old Kent Road (01 703 1544), The Wrecks
LONDON, Brecknock, Camden Road (01 485 3073), Sad Among Strangers
LONDON, Clarendon Hotel, Hammersmith (01 748 1454), Au Pairs / The Chels
LONDON, Cock Tavern, Fulham (01 385 6021), Bob Kerr's Jas Friends
LONDON, Dingwalls, Camden Lock (01 267 4967), The Usset
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Peter Barden's Mole / The Fruit Eating Bears
LONDON, Half Moon, Herne Hill (01 274 2735), Modern Jazz
LONDON, Hope And Anchor, Islington (01 359 4510), Viva
LONDON, 101 Club, Oxford Street (01 636 0933), Pressure Shocks / Exodus
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), VIPs
LONDON, John Bull, Chiswick High Road (01 994 0062), Telemacque (Free)
LONDON, Marquee, Wardour Street (01 437 6603), Grand Prix

LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Reluctant Stereotypes / Producers
LONDON, New Golden Lion, Fulham Road (01 385 3942), Ailbi
LONDON, Rainbow, Finsbury Park (01 263 3140), The Allman Brothers
LONDON, Rock Garden, Covent Garden (01 240 3961), Bin And Fuglemen
LONDON, Royalty, Southgate (01 886 4112), Freddy Fingers Lee
LONDON, Ruskin Arms, East Ham (01 472 0377), Minas Tirth
LONDON, Torrington, North Finchley (01 445 4710), Juice on the Loose
LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), Disco Night
LONDON, White Lion, Putney (01 788 1540), Sam Mitchell
LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), White Noise
LYE, Bulls Head, Switch 7
MANCHESTER, Band On The Wall (061 832 6625), Loose Change
MANCHESTER, Ratlers (061 236 9788), Pink Military
MIDDLETON, Civic Hall (061 643 2470), Quartz / Kraken
MORECAMBE, The Hall, Mistress
NOTTINGHAM, Ad Lib Club (753225), Wah! Heat / Small Print
PIERSHILL (Edinburgh), Abercorn Inn (031 861 2593), Sharps
POOLE, Brewers Arms (4930), David Marx And The Mix
RICHMOND, Brolleys, The Castle (01 948 4244), Classix Nouveaux
SHEFFIELD, Limit Club (730940), Moondogs
SHIFAL (Salop), Star Hotel (Telford 461517), Spider
SOUTHAMPTON, Gaumont (29772), Gary Numan / James Freud
SOUTH SHIELDS, The Commando (555151), Genocide Exit
STALYBRIDGE, Buckton Castle Hotel (Mossley 2060), Night Visitors
STIRLING, Sword Hotel, Young Marble Giants / Heros / Thompson Twins
WEYMOUTH, Cellar Vino (786868), Talon

FRIDAY

SEPTEMBER 12

ASHTON-UNDER-LYME, Spread Eagle (061 330 5732), Spider
BIRKENHEAD, Gallery Club, Mistress
BIRMINGHAM, Mercat Cross (021 622 3231), Dirty Works
BIRMINGHAM, Railway (021 359 3491), The Accelerators
BIRMINGHAM, Selly Oak, Bournbrook Hotel (021 472 0416), Brian Brain / The Civilians
BISHOPS STORTFORD, Triad (56333), Acid Queen
BLACKPOOL, Norbreck Castle (52341), The Circles
BOGNOR, The Sussex (865426), The Techniques
BOLTON, Bulls Head (27810), Side Effect
BRADFORD, Palm Cove Club (499895), Gregory Isaacs
BRISTOL, Hippodrome (299444), Gary Numan / James Freud
BURTON-ON-TRENT, 76 Club (61037), Dredinger
COLCHESTER, Guisnes Court, Tolleshunt D'Arcey / VHF
CROYDON, Crawdaddy (01 684 1360), TV Personalities
DERBY, Assembly Rooms (31111), Rory Gallagher / Rage
DUNFERMLINE, Glen Pavilion, Young Marble Giants
EVESHAM, Town Hall (45035), Alternative Harvest Festival (Part 1), The Dancing DId

DR FEELGOOD are really jumping in at the deep end with a forthcoming single, album and world tour. They start their British dates this week at Hemel Hempstead Pavilion (Friday), Birmingham Cedar Ballroom (Saturday), Redcar Coatham Bowl (Sunday), Edinburgh Tiffanys (Monday), Liverpool Rotters (Tuesday) and Brighton Top Rank (Wednesday).

DARYL HALL AND JOHN OATES surprise everybody by returning to the UK for a full-scale tour, kicking off this week at Bristol Hippodrome (Thursday), Southampton Gaumont (Friday), Coventry Theatre (Sunday), Manchester Apollo (Monday) and Southport Theatre (Tuesday). The dates coincide with the release of the new album 'Voices'. There's always a Heavy Metal merchant crashing around somewhere every week, and sure enough **THE TYGERS OF PAN TANG**, to name but one, begin their dates this week. Their first one's at their home town - Newcastle Mayfair (Friday), then they continue with Northampton Paddock (Saturday) and Hull Wellington (Monday).

That Irish minstrel, **RORY GALLAGHER** continues with Derby Assembly Rooms (Friday), Newcastle City Hall (Saturday), Middlesbrough Town Hall (Sunday) and Preston Guildhall (Monday).

THE ALLMAN BROTHERS BAND do their last gig at London's Rainbow on Thursday.

THE LEEDS FUTURAMA TWO Festival at the Queens Hall takes place on Saturday and Sunday. Acts include **SIOUXSIE AND THE BANSHEES**, **UZ**, **WASTED YOUTH**, **CLOCK DVA** on Saturday and **ATHLETIC SPIZZ '80**, **PSYCHEDELIC FURS**, **HAZEL O'CONNOR** on Sunday to name a few. But don't forget (cliche), more 'edabanging with **WHITE SPIRIT**, **QUARTZ**, **VARDIS**, and for the rest of ya, **GARY NUMAN** continues, plus **DON McLEAN**, **YOUNG MARBLE GIANTS**, **GREGORY ISAACS**, **THE DS**, **MYSTERIOUS FOOTSTEPS**, **RICK WAKEMAN**, **SPLODGENESSABOUTS**, **THE SOUND**, and of course (at last) **OZZY OSBOURNE**.

EXETER, St George's Hall, Au Pairs
GLASGOW, Apollo (041 332 9221), Ozzy Osbourne's Blizzard of Oz
GRIMSBY, Central Hall (55796), Patrik Fitzgerald / Shrinking Spines
HEMEL HEMPSTEAD, Pavilion (64451), Dr Feelgood
HOLMES CHAPEL, Leisure Centre, Small Change
HORSHAM, Forest School (61086), Eclipse
HUDERSFIELD, Cleopatras (24510), The Fall
IPSWICH, Manor Ballroom, Tenpole Tudor / The Addicts
KETERING, North Park Working Men's Club (3564), Blackjack
KIBWORTH, Kibworth Lodge (2442), Hard Sell / Skeleton Crew
KINGHORN, Guinzie Nulik (830247), The Sound
KINGSTON, Waves, Three Tuns (01 549 8601), VIPs
KNARESBOROUGH, Borough Bailiff (Harrogate 862170), Hot Vultures
LAUNCESTON, White Horse (2084), SUX
LEICESTER, Fosseway Hotel (61129), Close Rivals
LIVERPOOL, Brady's (051 236 7881), Fingerpritz / Ellery Bot
LONDON, Africa Centre, Covent Garden (01 836 1973), Oshama / Hot Line Disco
LONDON, Cock Tavern, Fulham (01 385 6021), Jazz Sluts



DR FEELGOOD: start their tour at Hemel Hempstead Pavilion on Friday

LONDON, Crystal Palace Hotel (01 778 6342), Modern Jazz
LONDON, Dingwalls, Camden Lock (01 267 4967), Luther Allison / Hotshots Blues Band
LONDON, Duke of Lancaster, New Barnet (01 449 0465), Flatbackers
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Red Beans And Rice / Steve Hooker Band
LONDON, Half Moon, Herne Hill (01 274 2733), Margo Random And The Space Virgins
LONDON, Hope And Anchor, Islington (01 359 4510), Little Roosters
LONDON, 101 Club, Oxford Street (01 636 0933), Julian Bahula's Jazz Afrika / Terri Quaye
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), On The Air
LONDON, The Invitation, Clapham, The Fanatics
LONDON, John Bull, Chiswick High Road (01 994 0062), More / Rock Roadshow
LONDON, Marquee, Wardour Street (01 437 6603), Nine Below Zero
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Blurt / X-O-Dus / Boys Will Be Boys
LONDON, New Golden Lion, Fulham Road (01 385 3942), Dana Gillespie
LONDON, Old Queen's Head, Stockwell (01 274 3829), Doll By Doll / Kevin Huwick (No Nukes Benefit)
LONDON, Queens, Hackney, Avenue
LONDON, Rock Garden, Covent Garden (01 240 3961), The Dance Band / The Dave
LONDON, Royalty, Southgate (01 886 4112), Froggy / Sean French (DJs)
LONDON, Spurs, Tottenham (01 808 4773), Sons Of Cain
LONDON, Stapleton, Crouch End (01 272 2108), World Service
LONDON, Star And Garter, Putney (01 788 0345), Snatch 22
LONDON, Two Brewers, Clapham (01 822 3821), Sad Among Strangers
LONDON, Upstairs At Ronnies, Frith Street (01 439 0747), Groundation
LONDON, Venue, Victoria (01 834 5500), Stray Cats
LONDON, Walmer Castle, Peckham (01 703 4639), Shadowfax
LONDON, White Lion, Putney High Street (01 788 1540), Reluctant Stereotypes
LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), Coconut Dogs

LONDON, Windsor Castle, Harrow Road (01 286 3403), The Kicks
LUTON, Blowins, C-Salm
MAIDENHEAD, Riviera Club (25425), Morrissey-Mullen Band
MANCHESTER, Millstone (061 832 5006), Naughty Boys
MANCHESTER, UMIST (061 236 9114), The Things / Messagana / Dislocation Dance
MIDDLESBROUGH, Rock Garden (241995), Stray
NEW BRIGHTON, Empress, Asylum
NEW BRIGHTON, Riverside Hotel, Export
NEWCASTLE, Mayfair (23109), Tygers Of Pan Tang
NEWCASTLE, William IV, Natio
NORTHWICH, Memorial Hall, Cheaters
NOTTINGHAM, Castle Combe Youth Club, Acid Drop
OXFORD, Oranges and Lemons (42660), Disco Students
PERTH, Riverside Inn (23800), Young Marble Giants / Heros / Thompson Twins
POOLE, Wessex Concert Hall (65222), Rick Wakeman
RAYLEIGH, Crocs (77003), White Spirit / Stealer
REDFORD, Porterhouse (704981), Moondogs
ROCHESTER, Abbey, Splodgenessabounds / Piss Flaps / La Pathologic
SCARBOROUGH, Taboo Club, U2
SHEPPEY, Island Night Club, Ben E King
SHIFAL (Salop), Star Hotel (Telford 461517), The Buzz
SOUTHAMPTON, Gaumont (29772), Daryl Hall and John Oates
STOKE NEWINGTON, Pegasus, Juice On The Loose
TOTES, Civic Hall (864499), 96 Tears
WINCHESTER, Hospital Social Club, Overkill
WOLVERHAMPTON, Lafayette (26285), The Step

SATURDAY

SEPTEMBER 13

COYLTON (Nr Ayr), Indian Summer
Festival, Outpatients / Penetrations / Liberty Bodice / One-Takes / Zips
BIRMINGHAM, Bogarts, (021-643 0763), Withered Man.
BIRMINGHAM, Golden Eagle, (021-643 5403), Au Pairs.
BIRMINGHAM, Two Brewers, Warley, The Sussed.
BIRKENHEAD, Norbreck Castle, (52341), Dredinger.
BOGNOR, The Sussex, (865426), The Techniques.
BRISTOL, Hippodrome, (299444), Gary Numan/James Freud.
CAMBRIDGE, St Ives Centre, White Spirit, CORLEY, Joiners Arms, (70611), Mistress.
COVENTRY, General Wolfe, (86462), The Cheaters.
CROYDON, Cartoon, The Star, London Road, (01-684 1360), Seven-Year Itch.
DARTFORD, Y M C A, (20521), Dumbie / Scimitar.
DUNFERMLINE, Caird Hall, (28121), Ozzy Osbourne's Blizzard Of Ozz.
DUNFERMLINE, Belleville Hotel, (21076), The Sound.
EVESHAM, Town Hall, (45035), (Alternative Harvest Festival), Blurt.
GRIMSBY, Mariners Club, (56348), Woolly Trunks.
HERTFORD, Castle Hall, Classix Nouveaux.
HERTFORD, Civic Hall, Newtown Newsagents.
HORSHAM, Forest School, Eclipse.
KIDDERMINSTER, Town Hall, The Circles.
LEEDS, Chery Tree Hotel, (453383), The Odds.
LEEDS, Florde Grene Hotel, (499084), Chevy.
LEEDS, Haddon Hall, (751115), Agony Column.
LEEDS, Queens Hall (31961), Futurama Two Festival, Echo And The Bunnymen/Modern English/Siouxsie And The Banshees/U2/League Of Gentlemen.
LEEDS, Royal Park Hotel, (785076), Spines.
LINCOLN, Cornhill Vaults, (35113), Ethel The Frog.
LIVERPOOL, Brady's, (051-236 7881), Snatch.
LONDON, Bridge House, Canning Town, (01-478 2888), Jackie Lynton Band.
LONDON, Cock Tavern, Fulham, (01-385 6021), Darryl Way Band.
LONDON, Crystal Palace Hotel, Crystal Palace, (01-778 6342), The Books.
LONDON, Dingwalls, Camden Lock, (01-267 4967), Straight Eight/Accelerators.
LONDON, The Bedford, Baltham (01-673 1756), Crispian St Peters And Wheel.
LONDON, The Cellar, Camden Town, Martin Carthy.
LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Ram Jam Band/The Zoots.
LONDON, Half Moon, Herne Hill, (01-274 2733), Motion Pictures/Paul Goodman.
LONDON, Hope And Anchor, Islington, (01-359 4510), The Lemons.
LONDON, 101 Club, St John's Hill, Clapham, (01-223 8309), The Gas/Canis Major.
LONDON, John Bull, Chiswick High Road, (01-994 0062), Flatbackers.
LONDON, Marquee, Wardour Street (01-437 6603), Nine Below Zero.

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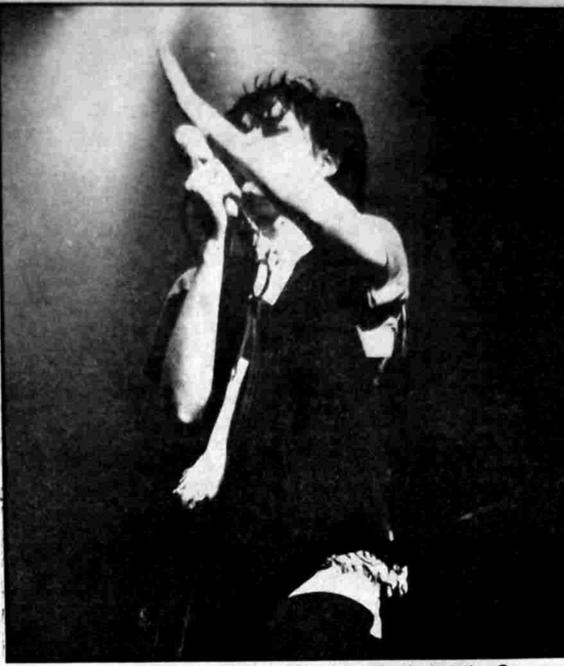
LONDON Moonlight Club, Railway Hotel, West Hampstead, (01-624 7611), Dumb Blondes/Images.
LONDON Music Machine, Camden, (01-387 0426), Black Slate/Spiders.
LONDON New Golden Lion, Fulham Road, (01-385 3942), Dance Band.
LONDON Pymmes Park, Edmonton, Clientele.
LONDON Rock Garden, Covent Garden, (01-240 3961), Reluctant Stereotypes/Exodus.
LONDON Star And Garter, Deptford, (01-552 5694), Von Trap Family.
LONDON Star And Garter, Putney Pier, (01-788 0345), Trimmer And Jenkins.
LONDON Upstairs At Ronnie's, Frith Street, (01-439 0747), Groundation.
LONDON Venue, Victoria, (01-834 5500), Stray Cats.
LONDON White Swan, Blackheath Road, Greenwich, (01-691 8331), Spanish Castle.
MAIDSTONE Park Hall, Spidogenessabounds / Pliss Flaps / La Pathétique.
MAIDSTONE Queens Head Ballroom, (061-236 8414), Zanathus.
MIDDLESBROUGH Rock Garden, (241995), Moondogs.
MILTON KEYNES Woughton Campus, Dancing Counterparts/The Fictitious/Young Parisiennes.
NEWCASTLE City Hall, (20007), Rory Gallagher/Rage.
NOTTINGHAM Paddock, (51307), Tygers Of Pan Tang.
NOTTINGHAM Boat Club, Trentside, (869032), Stray.
OXFORD New Theatre, (44544), Showaddywaddy.
PORTSMOUTH Guildhall, (24355), Rick Wakeman.
ST ALBANS City Hall, (66100), Q Tips.
ST IVES St Ivo Centre (64601), White Spirit/Caroline Roadshow.
SHEFFIELD Leadhill, The Fall.
SHIFNAL (Salop), Star Hotel, Telford, (0952-461517), The Lazars.
SHOREHAM Community Centre, Blue Cat Rio/Breathless.
SOUTHEND Top Alex, Alexandra Hotel, VHF.
SOUTH OCKENDON Boxing Hall, Salems Witness.
STALYBRIDGE Commercial Hotel, (061-536 6021), Dwight Fry.
STOKE-ON-TRENT Rose And Crown, Etruria, Small Change.
TREORCHY Bagnal, Nerve Centre.
WALSALL Watering Trough, Dirty Works.
WEST RUNTON Pavilion (293), Bodycatchers.
WOLVERHAMPTON Crauford Arms, Junction 13.
WORTHING Montague Arms, Disco Students.

LONDON Greyhound, Fulham Palace Road (01 385 0526), The Books / White Light.
LONDON Half Moon, Herne Hill (01 274 2733), Expressos.
LONDON Hope And Anchor, Islington (01 359 4510), Knit.
LONDON John Bull, Chiswick High Road (01 994 0062), John Shepherd's Golden Oldies.
LONDON Kings Head, Acton (01 992 0282), Directions / Riff Raff.
LONDON Marquee, Wardour Street (01 437 8603), Live Wire.
LONDON Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Chuck Farley.
LONDON New Golden Lion, Fulham (01 385 3942), Pete Barden's Moles.
LONDON Newlands Tavern, Peckham (01 839 8201), Blah.
LONDON Pembury Tavern, Dalston, Avenue.
LONDON Rainbow, Finsbury Park (01 263 3140), Gregory Isaacs.
LONDON Rock Garden, Covent Garden (01 240 3961), The Phones / Montels / Jackal.
LONDON Royal Exchange, Camden (01 485 1547), Ron Kavans And Geraint Watkins.
LONDON Torrington, North Finchley (01 445 4710), Red Beans 'N' Rice.
LONDON White Lion, Putney High Street (01 788 1540), The Rent.
LONDON White Swan, Blackheath Road, Greenwich (01 691 8331), TF Much Disco.
MACCLESFIELD, Bears Head (21597), Spider.
MANCHESTER, Bulls Head, Walkden, The Critics.
MANCHESTER, The Squat, Devas Street, Belladonna / Diagram Brothers / The Mekon.
MIDDLESBROUGH, Town Hall (245432), Rory Gallagher / Rage.
NOTTINGHAM, Trentbridge Inn (869831), Jagged Edge.
PETERBOROUGH, ABC (43504), Showaddywaddy.
PIERSHILL, Abercorn Inn, (031 661 2599), Exploited (Afternoon - Under-18s, and Evening).
REDHILL, Lakers Hotel (61043), Zorkie Twins.
RICHMOND, Brollys (01 948 4244), Bum Deal.
SOUTHAMPTON, Gaumont (29772), Rick Wakeman.
SOUTHEND, Southend United Football Ground, Hotshots Blues Band.
T O N B R I D G E - R o c k C l u b / Spidogenessabounds / Pliss Flaps / La Pathétique.
TONYPANDY, Star Hotel, Nerve Centre.
WOLVERHAMPTON, Lafayette (26285), The Circles.

MONDAY

SEPTEMBER 15

BIRMINGHAM, Romeo And Juliet's (021 843 8698), Qurtz.
BLACKBURN, The Castle Dadringer.
BRADFORD, Princeville (578845), Stormtrooper.
BRIGHTON, Dome (682127), Rick Wakeman.
BRISTOL, Stonehouse, Behind Buckenham Gates, Red Alert/Punk Band.
BURTON-IN-KENDAL, Longlands Hotel, Mistress.
BURY, Nailers Green, Side Effect.
CAMBRIDGE, Racehorse, Dolly Mixture.
CAMBRIDGE, Raffles (69833), Stingrays.
CASTLEFORD, Sandmartin, Tarot.
CHELLENHAM, Eves (41192), Ojah.
DOUGLAS (Isle of Man), Summerland, Screaming Lord Sutch / Heinz / Rhythm Hawks / Househakers.
EDINBURGH, Odeon (031 667 3805), Ozzy Osbourne's Blizzard Of Ozz.
EWELL, Grapevine (3938522), Avenue.
GRANGEMOUTH, International, Hotel, The Sound.
GRAVESEND, Woodville Halls (4244), Vardis.
HULL, Wellington Club (23262), Tygers Of Pan Tang.
LINDISFARNE, Catholic Club, Witness.
LONDON, Albany Empire, Deptford (01 691 4562), Searchers / Realists.
LONDON, Apollo, Victoria, Shirley Bassey.
LONDON, Cock Tavern, Fulham (01 385 6021), Recoil.
LONDON, Dingwalls, Camden Lock (01 267 0967), Great British Hope / Wow / The Untouchables.
LONDON, Dublin Castle, Parkway, Camden (01 485 1773), Juice On The Loose.
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Jane Kennaway / The Locators.
LONDON, Hammersmith Odeon (01 748 4081), Gary Numan / James Freud.
LONDON, Hope And Anchor, Islington (01 359 4510), Brian Brain.



SIUXSIE: plays the Leeds Futurama Two Festival at the Queens Hall on Saturday

LONDON, 100 Club, Oxford Street (01 636 0933), Away / Chris Hunter Band.
LONDON, Marquee, Wardour Street (01 437 6603), U2.
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), The Associates / Modern Jazz.
LONDON, Music Machine, Camden (01 387 0428), The Wall / The Dark / UK Decay.
LONDON, New Golden Lion, Fulham (01 385 3942), Bob Kerr's Whoopie Band.
LONDON, Rock Garden, Covent Garden (01 240 3961), Androids Of Mu / Real Insect.
LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), The Shout.
LONDON, Two Brewers, Clapham (01 622 3621), Flatbackers.
LONDON, York And Albany, Camden Town, Von Trap Family.
MANCHESTER, Apollo, Ardwick 061 273 1112), Daryl Hall And John Oates.
MANCHESTER, Band On The Wall (061 832 6625), Night Visitors.
MANCHESTER, Free Trade Hall (061 834 0943), Don McLean.
NEUNEATON, 77 Club (386323), Religious Overdose / Service.
PRESTON, Guildhall (21721), Rory Gallagher / Rage.
REDCAR, Old Kent Road, Spider.
RICHMOND, Snoopys, The Castle (01 948 4244), Crazy About Love.
SOUTHEND, Zero Six (546347), The DS.
WATFORD, Baileys (39848), Liquid Gold.
WATFORD, Verulam Arms, Disco Students.

FLEET (Hants) Fox And Hounds, Holly Tanen And Pete Cooper.
GRAVESEND, Red Lion (66127), Zorkie Twins.
HELENSBORO, Trident Club, Geno Washington.
HEYWOOD, White Lion, Tora Tora.
LEAMINGTON, Crown, The Human Cabages.
LITTLE SUTTON, Bulls Head, Export.
LIVERPOOL, Brady's (051 236 7881), Atomic Rooster featuring Ginger Baker.
LIVERPOOL, Rotters (051 709 0771), Dr Feelgood / Split Rivit.
LONDON, Apollo, Victoria, Shirley Bassey.
LONDON, Cock Tavern, Fulham (01 385 6021), Artists.
LONDON, Dingwalls, Camden Lock (01 267 4967), Expressos.
LONDON, Greyhound, Fulham Palace Road (01 385 0526), The Planets / The Shout.
LONDON, Hammersmith Odeon (01 748 4081), Gary Numan / James Freud.
LONDON, Hope And Anchor, Islington (01 359 4510), Stray Cats.
LONDON, Marquee, Wardour Street (01 437 8603), Marlian Dance.
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), City Limits / Beats Working / Vinyl Solution.
LONDON, New Golden Lion, Fulham Road (01 385 3942), Academy.
LONDON, Prince Rupert, Plumstead (01 854 0678), The Soul Band.
LONDON, Rock Garden, Covent Garden (01 240 3961), Seventeen / Durth Col-umn.
LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), The Feel.
LONDON, White Lion, Putney (01 788 1540), The Soul Band.
LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), Marauders.
LUTON, Kingsway Tavern (52347), Disco Students.
MALVERN, Nags Head (4373), Au Pairs.
MANCHESTER, Fagins, Oxford Street (061 236 0255), The Foundations.
NOTTINGHAM, Boat Club, Trentside (869032), Young Marble Giants.
NOTTINGHAM, Imperial Hotel (42884), Hollow City Rhythm Circus.
OXFORD, Scamps (45136), KGB.
PRESTON, Moonraker, Side Effect.
SOUTHPORT, New Theatre (40404), Daryl Hall And John Oates.
SWINDON, Brunel Rooms (31384), League Of Gentlemen.
TIPTON, Congrege Youth Club, The Circles.
WATFORD, Baileys (39848), Liquid Gold.

TUESDAY

SEPTEMBER 16

BIRKENHEAD, Gallery, Stun The Guards.
BOLTON, The Railway, Bromley Cross, Night Visitors.
BOURNEMOUTH, Stateside Centre (28636), Skavengers.
BURTON-IN-KENDAL, Longlands Hotel, Mistress.
DERBY, Assembly Hall (31111X2255), Rick Wakeman.
DONCASTER, Rotters (27448), Madness.
DOUGLAS (Isle Of Man), Summerland, Jess Conrad / Tommy Bruce And The Brulzers / Rusty And The Renegades / Househakers.

WEDNESDAY

SEPTEMBER 17

ALDENHAM, Red Lion, Toad The Wet Sprocket.
BIRMINGHAM, Bogarts (021 643 0763), White Spirit.
BIRMINGHAM, Golden Eagle (021 558 6576), U2.
BLETCHLEY, White Hart, Disco Students.
BRENTFORD, Red Lion, Juice On The Loose.
BRISTOL, Granary (28272), Jaguar.
BURTON-IN-KENDAL, Longlands Hotel, Mistress.
CAMBRIDGE, Great Northern (60340), VHF.
COVENTRY, Zodiacs (20178), Menticide.
CROYDON, The Star, London Road (01 684 1360), Locators.
DOUGLAS (Isle of Man), Summerland, Ricky Valance / Vintage / Flying Saucers / Househakers.
DUNDEE, Technical College (27725), Moondogs.
EDINBURGH, Playhouse (031 665 2064), Daryl Hall And John Oates.
EWELL, Grapevine (3938522), Avenue.
HALIFAX, Polish Club, Mysterious Footsteps.
HARROW WEALD, Jules, Middlesex And Herts Country Club (01 954 3647), Ben E King.
HULL, City Hall (20123), Rick Wakeman.
INVERNESS, Caledonian Hotel (35181), The Revillos.
KINGSTON, Waves, Three Tuns (01 549 8601), Chris Hunt's Cable Car.
LIVERPOOL, Gatsby's (051 236 1118), Sledgehammer.
LONDON, Action Space Theatre, Chenies Street (01 837 7864), The Associates / Josef K / Submission.
LONDON, Apollo, Victoria Shirley Bassey.
LONDON, Bridge House, Canning Town (01 478 2889), The Planets / Zorkie Twins.
LONDON, Grove Tavern, Fulham (01 385 6021), Keith Bates Cosmic Cycle Clip Ensemble (Free).
LONDON, Dingwalls, Camden Lock (01 267 4967), Doll By Doll / Sad Among Strangers.
LONDON, Greyhound, Fulham Palace Road (01 385 0526), The Invaders / Modern Jazz.
LONDON, Hammersmith Odeon (01 748 4081), Gary Numan / James Freud.
LONDON, Hope And Anchor, Islington (01 359 4510), Nine Below Zero.
LONDON, Kings Head, Acton (01 992 0282), Brian Brain / The Civilians.
LONDON, Marquee, Wardour Street (01 437 8603), Salford Jets.
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Invisible Sex / Leopards / Imports.
LONDON, Music Machine, Camden High Street (01 387 0428), White Light.
LONDON, New Golden Lion, Fulham Road (01 385 3942), Europeans.
LONDON, North East London Polytechnic, The Star.
LONDON, Rock Garden, Covent Garden (01 240 3961), Young Marble Giants.
LONDON, Spotlight, Above Moonlight, Railway Hotel, West Hampstead (01 624 7611), The Stars.
LONDON, Star And Garter, Deptford (01 558 5694), Talk Over.
LONDON, Torrington, North Finchley (01 445 4710), Ram Jam Band.
LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), Time Files.
LONDON, Venue, Victoria, (01 834 5500), Midnight Express / Nitewatch.
LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), T F Much / Disco.
MANCHESTER, Fagins, Oxford Street (061 236 0255), The Foundations.
NEWCASTLE, City Hall (20007), Ozzy Osbourne's Blizzard Of Ozz.
PAISLEY, Bungalow (041 889 6667), The Circles.
RAMSGATE, Sands Wine Bar, David Frost And The Flaminger.
RICHMOND, Snoopys, The Castle (01 948 4244), Tel Aviv Quartet / The Body.
ROSYTH, Lion Club, Geno Washington.
RUNCORN, Cherry Tree (74171), Export.
SOUTHAMPTON, Gaumont (29772), Don McLean.
STANMORE, Country Club, Ben E King.
WATFORD, Baileys (39848), Liquid Gold.

SUNDAY

SEPTEMBER 14

BIRMINGHAM, Digbeth Barrel Organ (021 622 1353), Playthings.
BIRMINGHAM, Nite Out (021 622 2233), Three Degrees.
BRADFORD, Bradford College, Vaults Bar (392712), The Vye.
BRADFORD, Panache, The Wall.
BRADFORD, Princeville (578845), Spider (Lunchtime).
BRIGHTON, Jenkinsons (25897), Piranhas / The Chiefs.
BURNWOOD, Troubadour (2141), Dirty Works.
CHIGWELL, New Epping Forest Country Club (01 501 0011), Reaction.
COVENTRY, New Theatre (23141), Daryl Hall and John Oates.
CROYDON, Crawdaddy, The Star, London Road (01 684 1360), Skavengers.
DAVENTRY, The Dun Cow, Hot Vultures.
DERBY, Assembly Rooms 31111 X2255), Don McLean.
DONCASTER, White Hart Hotel, Thorne, Moondogs.
DOUGLAS, Summerland, Ricky Valance / Househakers.
EDINBURGH, Harvey's (031 229 1925), The Sound.
HATFIELD, Stonehouse, Effigy / Powerhouse Heavy Metal Roadshow.
HUDERSFIELD, Lindley WMC, Rockabilly Rebels.
LEEDS, Queens Hall (31961), Futurama Two Festival, Artery / Young Marble Giants / Soft Boys / Naked Lunch / Tribesman.
LIVERPOOL, Star And Garter, Export.
LONDON, Cock Tavern, Fulham (01 385 6021), The Works.
LONDON, Dingwalls, Camden Lock (01 267 4967), Rough Stuff.

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WOULD YOU please welcome Dobbin, Garry and Norris; the Glibb Brothers. Or the Hee Gee

Bee Gees, as they are better known. You might have heard their smash hit 'Meaningless Songs' on the radio over the last few days

You may also have done a double take at the song's familiar style and if you suspected a shady musical connection with another trio of brothers who are renowned for tight trousers, blow waves and high harmonies, then you would be totally wrong, honest.

'Meaningless songs' is an artful parody of course of the Gibb Brothers, and if you're stupid enough to miss the point on hearing the record, the single's sleeve presents the "brothers" in a classic Bee Gees pose, including hand-held hairdryers to complete the effect.

In reality, whatever that is when it's at home, they are Phil Pope, Angus Deayton and Mike Stevens. I tracked Mike down at the "group's" lair in trendy north Islington, N5. Three door buzzers presented themselves with equally illegible names scrawled across their tops, so I pressed the lot. Two irate neighbours and Mike/Norris came to the door.

Without the satin jacket, shampoo and hairdryer, not forgetting the ludicrous Mancunian accent, Mike looked for all the world like an Oxford Poly graduate on the dole.

Strange that I should have this flash of intuitive genius, because that's exactly what this part time HGBG is. The other two-thirds of the brothers were in Edinburgh, taking part in a revue.

While I set up my sophisticated sound recording system, this newcomer to the exciting world of international stardom made me a cup of rather revolting coffee. We settled down to the suspense-ridden task at hand at a table adorned with

Pic by Howard Grey



THE GLIBB BROTHERS: Phil Pope, Angus Deayton and Mike Stevens, in stream-of-hot-air pose.

THE FALSETTO BROTHERS

By Simon Ludgate

a half-finished game of patience and assorted half-read plays. Eager to display my literary knowledge I mentioned that I had once been on holiday in Scarborough the same week as Alan Sillitoe.

Norrimike lapsed into that droil nasal accent familiar to Gibb lovers the world over: "When we're doing one of our many radio and TV interviews we talk in this soft accent and agree with each other all the time. We say 'don't you think so?' and try to display absolutely no dynamism at all... amazing."

"Anyway, we were born in Macclesfield at different times and we lived there until we were nine or so and then we moved to New Zealand. And we lived there through

our teens as brothers on a non-commercial basis. Then we went to New York where we met Robert Stigwig, who's our manager.

Actually he's more like an uncle to us, or should that be aunt? He taught us how to be brothers on a commercial basis and provided us with the clamps that give us our unique sound.

"Someone once asked me if the clamps interfere with our private lives and I replied with something to the effect that it was more like our private parts.

"We've actually had a series of smash hit albums abroad, but we haven't released anything in this country as yet. We've decided to break into the British market

gradually, so we've released the single more as a taster."

These are the promises, or should that be threats, of the loveable lads who brought you lines like "The world is very large and butter is better than marge."

"Our releases abroad have included albums like 'Children Of The Wirral', and then there was the soundtrack 'Friday Evening Disease'. Then we followed that up with our big smash 'Water Having Passed'.

"We've got another brother, Randy Cribb, who we don't talk about much."

Wait a minute, just a tic, I thought you were the Glibb Brothers? "Well, we were the Cribb

Brothers, but Don Luso, our manager, misheard the name when we were on the phone and he thought we said Glibb, not Cribb. Anyway, about Randy. We don't talk about him very much, we don't like to discuss his private life because, well, he hasn't got any... private life. He's a very bad talker, too."

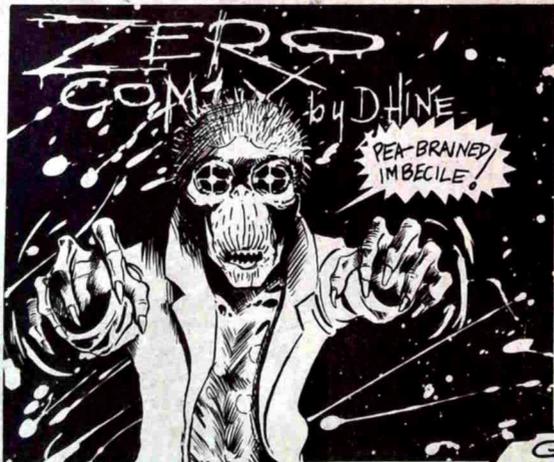
The boys met in Oxford when Phil and Angus were at the university and Mike was down the road at the Poly. "The others were auditioning likely candidates for the revue which they were taking to Edinburgh for the festival and I got the job. We've never looked back.

"It seems the only way you become a star, which is what we're really interested in, is to have good publicity. Now, this seems more important than anything else. We are planning a few publicity stunts along the lines of hanging around Heathrow in the bogs until someone famous enough arrived, which will attract the photographers, and then make our entry as if we had just come off the plane from New York. We'll wear all the gear, jackets, scarfs supported by coathangers to make them look like we're in a permanent stiff breeze, the lot. We could also rent a few girls to scream and shout.

Mike was feeling very bored when I happened upon his unpretentious bijou residence and had resorted to counting all the empty beer bottles in the vegetable rack, to see if they had accumulated the requisite number to launch an attack on passers-by from the window. Unfortunately they were still a few short of a reasonably sized onslaught, instead he was trying to make the two half-read plays last as long as possible.

"It's a real nuisance having to be here all the time so that people can ring me up. I daren't go out in case I miss an important call, I can't even take a trip to the zoo or anything like that."

I was going to offer to stay until opening time, but as I had deadlines to meet, planes to catch and women to make love to, I had to quit the joint before the natives became too restless.



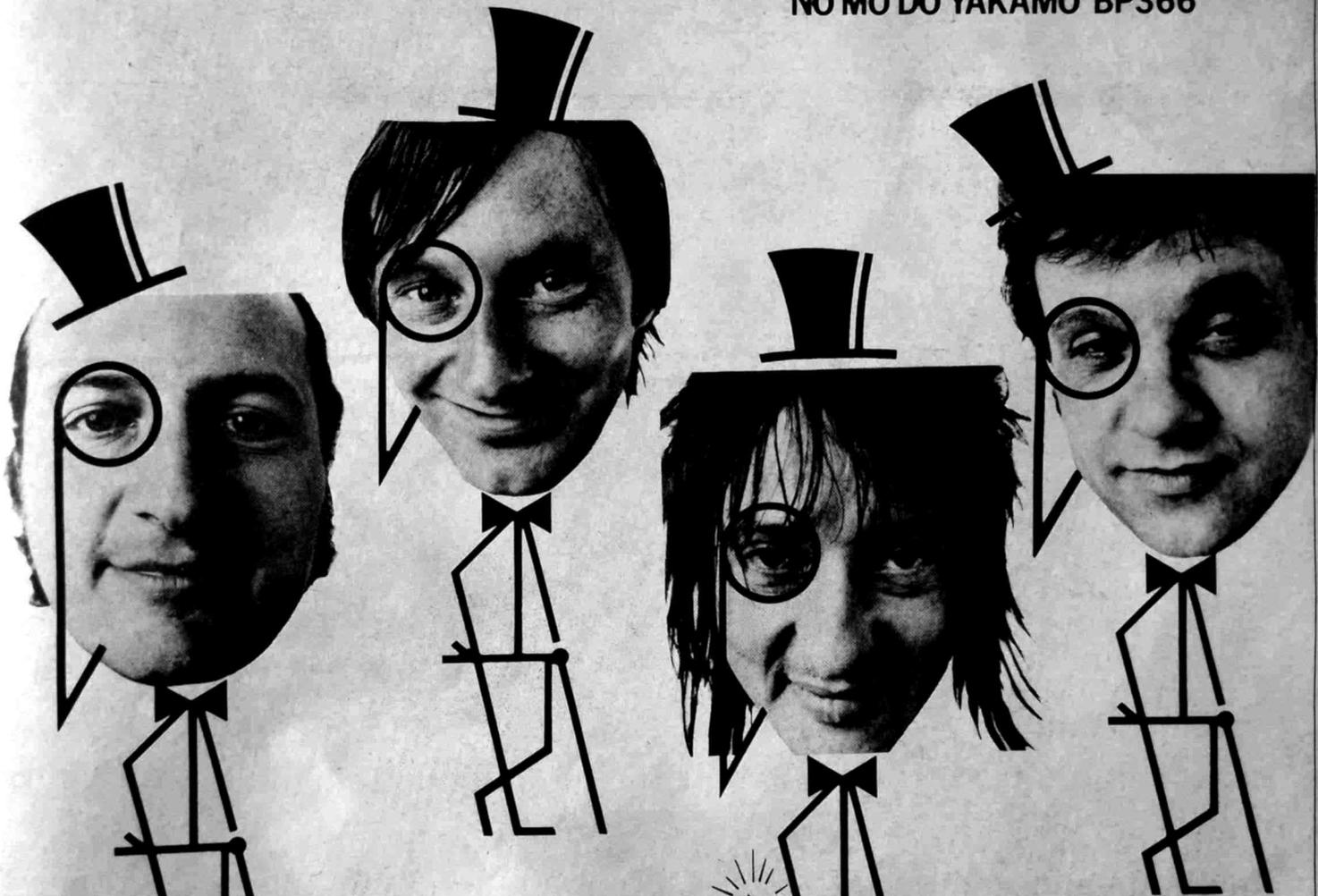
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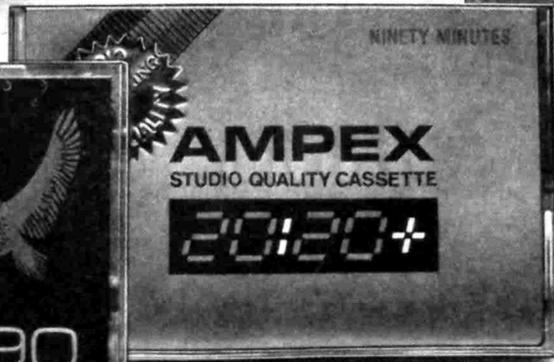
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FROM PAGE 27

STIFFS / ANY TROUBLE

London, Marquee
By Alan Jones

FIRST on were The Stiffs, Blackburn's most infectious export since the town's typhoid outbreak in 1964. With a maturity belying their average age of 18 and a stage presence rare in a band with so few live gigs behind them they opened to a half-empty Marquee and slowly but surely won round a slightly subdued audience. It was an uphill struggle but heavily laden with some of the finest, most aggressive music currently on offer.

By the time the inevitable 'Inside Out' — as a single criminally ignored by all but John Peel, Mike Read and 10,000 discerning punters — arrived, the Lancashire lads had got over their early nerves and were going full throttle. 'Magic Roundabout' penned by lead singer Phil Hendriks maintained the by now frenetic pace and the band closed with a practically unrecognisable but irresistible version of 'Mony Mony'. Genuinely surprised by the warmth

of their reception the quartet participated in a hurried conference before presenting 'Tell Him'.

The missing masses gradually gathered in time for Any Trouble. A more unfashionable band is hard to imagine. None of the clever-clever electronics of a Numan, or the desperately earnest working-class and -proud-of-it imagery of a Jimmy Pursey — just good music. Emphasising Any Trouble's ordinariness and dominating proceedings to an almost indecent extent is vocalist and composer Clive Gregson. Plump, balding and bespectacled Gregson is ideally suited to present the viewpoint of one of life's losers. And he does so magnificently. 'Second Choice', 'Nice Girls' and 'Get You Off' The Hook' all providing grist to his mill.

Either way success seems a matter of when rather than if for both bands.

JOAN ARMATRADING
San Francisco, Old Waldorf
By Mark Cooper

A DARKENED nightclub, smoke in the air and ice rattling in the

glasses. A group of white and professional session men arrive on stage and plug in. Most have gold chains round their necks and pedigrees in the world of well-known rock groups.

Joan Armatrading is a presence and a star, a private person who works in public and is much cherished by her fans. These fans are in their late twenties and early thirties, professional people trying to become or remain couples.

Being a private person Joan is accessible to her fans' sense of possession. She is their private heartbeat, unique to each. JA has ceased to be retiring however. Tonight she exudes charm, confidence and all the boldness a star could need. 'Me Myself I' on the crest of confidence. The confidence of being loved and of being 'herself'.

All boldness and command, Joan struts the stage while the band rips off perfect and sensitive solos. They sound like a fossilised Little Feat whose drummer, Ritchie Hayward, is the band's mainstay. They play white reggae and are musically and safe. Things only touch red when

Joan plays her guitar because she plays it hard and mean and funky and makes you watch out because this at least is snappy and sexy.

For much of the show, Joan doesn't touch that central privacy. Which leaves her nowhere but perfect, a professional singer. She has all the surface, the tricks, the charm, a pleasure to watch. But the central self is the magic, the presence, the magnet.

When Joan Armatrading leaves the stage, everyone stands and claps for a presence. The ice melts at the bottom of the cocktail glass. There's a late show to follow. We all hope she has a happy love life — but not too happy, just like ours in fact so she can sing about us.

ANGELWITCH
Leeds Forde Greene
By Lesley Stones

WHEN a band have had a fair amount of publicity and received complementary reviews, and on the concert night there's a queue before the venue opens, it's understandable to expect something special.

So after the tension-building taped intro, one feeble drum beat was quite honestly a bit of a joke. What happened to all the pyrotechnics, the dry ice and the demonic screams?

The overall sound was dull and over-heavy; a big molten metal mess. Drummer Dave Hogg hammered away like he was out to break some record for the most unsubtle percussion ever, whilst bassist Kevin Ridds dug up some unimaginative riffs to complement his partner in crime. The band's only saving grace was in the form of white-clad blond-haired Kevin Heybourne, the guitarist/singer who cuts an enigmatic figure on stage, but who's guitar, competent as it was, had a hard battle on to emerge unscathed from the percussional onslaught.

Watching them as they are now makes me wish I'd seen them earlier, when a rhythm guitarist was still part of their line up. Another guitar would surely have added a lighter tone to the set and dragged the band out of its bass-orientated depths.

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BOLAN FANS. Born To Boogie. Special tribute showing at the Essential Cinema, September 13th and 16th. Phone 01-437 7056 for details. Haze, Colm, Kim, Biffo.

GARY NUMAN. Good luck with the tour see you soon Siv.

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Fan Club. Send SAE for details to: Helen Taylor, 35, Upper Accommodation Road, Leeds 9, Yorkshire.

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CHARTS

UK SINGLES

1	3	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre
2	1	START, Jam	Polydor
3	2	ASHES TO ASHES, David Bowie	RCA
4	26	ONE DAY I'LL FLY AWAY, Randy Crawford	Warner Bros
5	5	EIGHTH DAY, Hazel O'Connor	AS&M
6	4	9 TO 5, Sheena Easton	EMI
7	17	IT'S ONLY LOVE/BEYOND THE REEF, Elvis Presley	RCA
8	10	DREAMIN', Cliff Richard	EMI
9	07	TOM HARK, Piranhas	Sire/Hansa
10	13	MODERN GIRL, Sheena Easton	EMI
11	9	SUNSHINE OF YOUR SMILE, Mike Berry	Polydor
12	6	DIE YOU DIE, Gary Numan	Beggars Banquet
13	12	BANK ROBBER, Clash	CBS
14	11	CAN'T STOP THE MUSIC, Village People	Mercury
15	20	IT'S STILL ROCK & ROLL TO ME, Billy Joel	CBS
16	8	WINNER TAKES IT ALL, Abba	Epic
17	24	PARANOID, Black Sabbath	Nems
18	54	ANOTHER ONE BITES THE DUST, Queen	EMI
19	15	OOPS UPSIDE YOUR HEAD, Gap Band	Mercury
20	22	A WALK IN THE PARK, Nick Straker Band	CBS
21	21	MARIE MARIE, Shakin' Stevens	Epic
22	27	BEST FRIEND - STAND DOWN MARGARET, The Beat	Go Feet
23	14	UPSIDE DOWN, Diana Ross	Motown
24	32	I LOVE YOU ONE, Shalamar	Solar
25	25	I WANT TO BE STRAIGHT, Ian Dury	CBS
26	31	UNITED, Judas Priest	CBS
27	35	IGOT YOU, Split Enz	AS&M
28	16	GIVE ME THE NIGHT, George Benson	Warner Bros
29	18	ALL OVER THE WORLD, Electric Light Orchestra	Jet
30	-	MASTERBLASTER (JAMMIN'), Stevie Wonder	Motown
31	23	FUNKIN' FOR JAMAICA, Tom Browne	Arista
32	33	CIRCUS GAMES, Skids	Virgin
33	19	OH YEAH, Roxy Music	Polydor
34	34	MAGIC, Olivia Newton-John	Jet
35	46	TASTE OF BITTER LOVE, Gladys Knight & The Pips	CBS
36	-	BAGGY TROUSERS, Madness	Stiff
37	29	YOU GOTTA BE A HUSTLER, Sue Wilkinson	Cheapskate
38	63	SEARCHING, Change	WEA
39	53	GENERALS - MAJORS - DON'T LOSE YOUR TEMPER, XTC	Virgin
40	26	TWO LITTLE BOYS/HORSE, Splogdenessabounds	Deram
41	80	PRIVATE LIFE, Grace Jones	Island
42	57	BIG TIME, Rick James	Motown
43	41	BACKSTROKIN', Fatback	Spring
44	36	THE WHISPER, Selector	Selector
45	-	YOU SHOOP ME ALL NIGHT LONG, AC/DC	Atlantic
46	67	BODY LANGUAGE, Dooleys	GTO
47	42	UNLOCK THE FUNK, Locksmith	Arista
48	37	SUMMER FUN, Barracudas	Zonophone
49	44	SARTORIAL ELOQUENCE, Elton John	Rocket
50	48	YEARS FROM NOW, Dr. Hook	Capitol
51	56	DON'T MAKE ME WAIT TOO LONG, Roberta Flack	Atlantic
52	43	WEST ONE (SHINE ON ME), The Ruts	Virgin
53	36	LIP UP FATTY, Bad Manners	Magnet
54	73	ALL THE WAY FROM AMERICA, Joan Armatrading	AS&M
55	30	SLEEP WALK, Ultravox	Chrysalis
56	-	IF YOU'RE LOOKIN' FOR A WAY OUT, Odyssey	RCA
57	51	DYNAMITE, Stacy Lattisaw	Atlantic
58	69	JOHNNY & MARY, Robert Palmer	Island
59	74	LATE IN THE EVENING, Paul Simon	Warner Bros
60	40	MORE THAN I CAN SAY, Leo Sayer	Warner Bros
61	66	ARE EVERYTHING, Buzzcocks	UA
62	72	THE QUARTER MOON, VIP's	Gem
63	45	SOUND OF CONFUSION, Secret Affair	ISpy
64	56	IF IT'S ALL RIGHT WITH YOU BABY, Korgis	Rialto
65	38	MARIANA, Gibson Brothers	Island
66	-	D.I.S.C.O., Ottawan	Carrere
67	49	ANOTHER DAY ANOTHER GIRL, Lambrettas	Rocket
68	71	PEACHES, Darts	Magnet
69	-	CRAZY TRAIN, Ozzy Osbourne's Blizzard of Oz	Jet
70	59	DANCIN' ON A WIRE, Surface Noise	Groove
71	-	ARMED & READY, Michael Schenker Group	Chrysalis
72	-	MISUNDERSTANDING, Genesis	Charisma
73	-	THREE LITTLE BIRDS, Bob Marley & The Wailers	Island
74	61	LOVE MEETING LOVE, Level 42	Polydor
75	-	GOTTA PULL MYSELF TOGETHER, Nolans	Epic

VIRGIN CHART

1	WILD PLANT	B52's
2	TELEKON	Gary Numan
3	SIGNING OFF	UB40
4	FLESH & BLOOD	Roxy Music
5	BACK IN BLACK	AC/DC
6	PETER GABRIEL	Peter Gabriel
7	DRAMA	Yes
8	ME MYSELF I	Joan Armatrading
9	KALEIDOSCOPE	Siouxsie and the Banshees
10	FAME SOUNDTRACK	Soundtrack
11	CLOSER	Joy Division
12	CLUES	Robert Palmer
13	THE MICHAEL SCHENKER GROUP	Michael Schenker
14	EMOTIONAL RESCUE	Rolling Stones
15	Q TIPS	Q Tips
16	ONE TRICK PONY	Paul Simon
17	WILD CAT	Tygers of Pan Tang
18	BREAKING GLASS	Hazel O'Connor
19	WARM LEATHERETTE	Grace Jones
20	GLORY ROAD	Ian Gillan

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UK ALBUMS

1	TELEKON, Gary Numan	Beggars Banquet
2	SIGNING OFF, UB40	Graduate
3	FLESH AND BLOOD, Roxy Music	Polydor
4	I'M NO HERO, Cliff Richard	EMI
5	MANILOW MAGIC, Barry Manilow	Arista
6	GIVE ME THE NIGHT, George Benson	Warner Brothers
7	DRAMA, Yes	Atlantic
8	MICHAEL SCHENKER GROUP, Michael Schenker Group	Chrysalis
9	BACK IN BLACK, AC/DC	Atlantic
10	I JUST CAN'T STOP IT, The Beat	GQ Feet
11	BREAKING GLASS, Hazel O'Connor	AS&M
12	ME MYSELF I, Joan Armatrading	AS&M
13	XANADU, Ost	Jet
14	OFF THE WALL, Michael Jackson	Epic
15	GLORY ROAD, Gillan	Virgin
16	CAN'T STOP THE MUSIC, Ost	Mercury
17	ONE TRICK PONY, Paul Simon	Warner Brothers
18	WILD PLANET, B52's	Island
19	DEEPEST PURPLE, Deep Purple	Harvest
20	I AM WOMAN, Various	Polystar
21	FAME, Ost	RSO
22	BAT OUT OF HELL, Meatloaf	Epic/Cleveland
23	DIANA, Diana Ross	Motown
24	GLASS HOUSES, Billy Joel	CBS
25	A. Jethro Tull	Chrysalis
26	NO 2, Sky	Ariola
27	SKY 2, Sky	Warner Brothers
28	HOW WE MAY BEGIN, Randy Crawford	Chrysalis
29	LIVING IN A FANTASY, Leo Sayer	Charisma
30	DUKE, Genesis	EMI
31	THE GAME, Queen	EMI
32	UPRISING, Bob Marley	EMI
33	KALEIDOSCOPE, Siouxsie and the Banshees	Polydor
34	WILD CAT, Tygers of Pan Tang	MCA
35	CHANGE OF ADDRESS, Shadows	Polydor
36	PETER GABRIEL, Peter Gabriel	Charisma
37	I BELIEVE IN YOU, Don Williams	MCA
38	SEARCHING FOR THE YOUNG SOUL REBELS, Dexy's Midnight Runners	Parlophone
39	REGATTA DE BLANG, Police	AS&M
40	IF YOU WANT BLOOD, AC/DC	Atlantic
41	GREATEST HITS VOL. 2, Abba	Epic
42	CLUES, Robert Palmer	Island
43	SOUNDS SENSATIONAL, Bert Kaempfert	Polydor
44	WHEELS OF STEEL, Saxon	Carrere
45	TRUARDS, Fleetwood Mac	Warner Brothers
46	THE RUMOURS, Fleetwood Mac	Warner Brothers
47	ROUSE COLOURS, Split Enz	AS&M
48	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
49	OUTLANDS D'AMOUR, Police	AS&M
50	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
51	ELVIS ARON PRESLEY, Elvis Presley	RCA
52	SOMETIMES YOU WIN, Dr Hook	Capitol
53	VIENNA, Ultravox	Chrysalis
54	GREATEST HITS, Rose Royce	Whitfield
55	ON THE RIVIERA, Gibson Brothers	Island
56	BLACK SABBATH LIVE AT LAST, Black Sabbath	Nema
57	MCCARTNEY II, Paul McCartney	Parlophone
58	21 AT 33, Elton John	Rocket
59	24 CARAT, Al Stewart	RCA
60	COUNTRY GENTLEMAN, Jim Reeves	K Tel
61	BRITISH STEEL, Judas Priest	CBS
62	FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys	Cherry
63	CLOSER, Joy Division	Factory
64	HIGHWAY TO HELL, AC/DC	Atlantic
65	LIVE 1978, Hawkwind	Bronze
66	SKY, Sky	Ariola
67	TWELVE GOLD BARS, Status Quo	Vertigo
68	PRETENDERS, Pretenders	Real
69	READY AND WILLING, Whitesnake	United Artists
70	DEMOLITION, Girlschool	Bronze
71	THE WALL, Pink Floyd	Harvest
72	ANOTHER, Roger Daltrey	Polydor
73	MYCRA, Roger Daltrey	Polydor
74	ANOTHER STRING OF HOT HITS, Shadows	EMI
75	ONE STEP BEYOND, Madness	Stiff
76	PARALLEL LINES, Blondie	Chrysalis
77	HEAVEN AND HELL, Black Sabbath	Vertigo
78	THE MAGIC OF BONEY M, Boney M	Atlantic/Hansa

US SINGLES

1	1	UPSIDE DOWN, Diana Ross	Motown
2	4	ALL OUT OF LOVE, Air Supply	Arista
3	3	EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
4	5	FAME, Irene Cara	RSO
5	2	SAILING, Christopher Cross	Warner Bros
6	7	GIVE ME THE NIGHT, George Benson	Quest/Warner Bros
7	9	LATE IN THE EVENING, Paul Simon	Warner Bros
8	10	LOOKIN' FOR LOVE, Johnny Lee	Asylum
9	23	ANOTHER ONE BITES THE DUST, Queen	Elektra
10	13	DRIVIN' MY LIFE AROUND, Eddie Rabbit	Elektra
11	11	INTO THE NIGHT, Benny Mardones	Polydor
12	27	I'M ALRIGHT, Kenny Loggins	Columbia
13	6	MAGIC, Olivia Newton-John	MCA
14	17	YOU'RE THE ONLY WOMAN, Ambrosia	Warner Bros
15	16	ONE IN A MILLION YOU, Larry Graham	Warner Bros
16	18	YOU'LL ACCOMP NY ME, Bob Seger & The Silver Bullet Band	Capitol
17	26	XANADU, Olivia Newton-John/Electric Light Orchestra	MCA
18	21	ALL OVER THE WORLD, Electric Light Orchestra	MCA
19	19	BOULEVARD, Jackson Browne	Asylum
20	22	HOT ROD HEARTS, Robbie Dupree	Elektra
21	24	DON'T ASK ME WHY, Billy Joel	Columbia
22	8	TAKE YOUR TIME, S O S Band	Tabu
23	25	SOMEONE THAT I USED TO LOVE, Natalie Cole	Capitol
24	12	LET MY LOVE OPEN THE DOOR, Pete Townshend	Atco
25	29	JESSE, Carly Simon	Warner Bros
26	30	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
27	33	HE'S SO SHY, Pointer Sisters	Planet
28	40	REAL LOVE, The Doobie Brothers	Warner Bros
29	39	LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs	Columbia
30	31	HOW DOES IT FEEL TO BE BACK, Darryl Hall & John Oates	RCA
31	32	HEY THERE LONELY GIRL, Robert John	EMI-Arista
32	38	NO NIGHT SO LONG, Donna Warwick	Arista
33	49	WOMAN IN LOVE, Barbara Streisand	Columbia
34	15	IT'S STILL ROCK AND ROLL TO ME, Billy Joel	Columbia
35	37	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME, Jermaine Jackson	Motown
36	14	MORE LOVE, Kim Carnes	EMI-Arista
37	20	OLD FASHION LOVE, Commodores	Motown
38	44	HOW DO I SURVIVE, Amy Holland	Capitol
39	41	FIRST TIME LOVE, Livingston Taylor	Epic
40	51	WHO'LL BE THE FOOL TONIGHT, Larsen-Feiten Band	Warner Bros
41	28	TAKE A LITTLE RHYTHM, Ali Thomson	AS&M
42	34	JO JO, Boz Scaggs	Columbia
43	36	MAKE A LITTLE MAGIC, The Dirt Band	United Artists
44	50	DON'T YOU WANNA PLAY THIS GAME NO MORE, Elton John	MCA
45	35	WHY NOT ME, Fred Knoblock	Scotti Bros
46	52	RED LIGHT, Linda Clifford	RSO
47	42	YOU BETTER RUN, Pat Benatar	Chrysalis
48	56	OUT HERE ON MY OWN, Irene Cara	RSO
49	43	SHINING STAR, Manhattan	Columbia
50	60	MIDNIGHT ROCKS, Al Stewart	Arista
51	58	THE LEGEND OF WOOLEY SWAMP, The Charlie Daniels Band	Epic
52	59	I'M ALMOST READY, Pure Prairie League	Casablanca
53	54	FOOL FOR YOUR LOVING, Whitesnake	Mirage
54	62	GAMES WITHOUT FRONTIERS, Peter Gabriel	Mercury
55	45	MISUNDERSTANDING, Genesis	Atlantic
56	63	LET ME BE YOUR ANGEL, Stacy Lattisaw	Cotillion
57	57	LATE AT NIGHT, England Dan Seals	Atlantic
58	61	I HEAR YOU NOW, Jon and Vangelis	Polydor
59	64	MY PRAYER, Ray, Goodman & Brown	Warner Bros
60	75	WHIP IT, Devo	Warner Bros
61	67	GOOD MORNING GIRL/STAY AWHILE, Journey	Columbia
62	68	THUNDER AND LIGHTNING, Chicago	Columbia
63	69	REBELS ARE WE, Chic	Atlantic
64	70	I GOT YOU, Split Enz	AS&M
65	72	SWITCHIN' TO GLIDE, The Kings	Elektra
66	74	CAN'T WE TRY, Teddy Pendergrass	P I R
67	46	LITTLE JEANNIE, Elton John	MCA
68	71	GIRL, DON'T LET IT GET YOU DOWN, O Jays	TSOP
69	-	ON THE ROAD AGAIN, Willie Nelson	Columbia
70	-	TOUCH AND GO, The Cars	Elektra
71	73	LEAVING L.A., Deliverance	Columbia
72	-	COULD I HAVE THIS DANCE, Anne Murray	Capitol
73	-	TURN IT ON AGAIN, Genesis	Atlantic
74	47	TULSA TIME/COCAINE, Eric Clapton	RSO
75	-	MY GUY/MY GIRL, Avril Stewart & Johnny Bristol	Handshake

AMERICAN RADIO SYNDICATE Drake-Chenault and Irish state radio station RTE have both conducted polls to determine listeners all-time favourite records recently. Drake-Chenault's poll was conducted through its splendid 'Weekly Top 30' show which is aired by several hundred radio stations throughout America, Canada, New Zealand and Australia.

For its regular show Drake-Chenault features a hybrid Top 30 culled from the combined charts of the four US trade magazines - *Variety*, *Cashbox*, *Record World* and *Billboard* - and includes more than a dozen short and snappy guest interviews, the whole being skillfully linked by veteran host **Mark Elliott**. Over 20,000 people selected their three favourite tracks and after computing the results Drake-Chenault put together a special edition of their show called 'The All Time Top 30'. Final rankings were as follows: 30 I Will Survive - **Gloria Gaynor**, 29 You Don't Bring Me Flowers - **Barbra & Neil**, 28 Da' Ya Think I'm Sexy? - **Rod Stewart**, 27 Reunited - **Peaches & Herb**, 26 I Honestly Love You - **Olivia Newton-John**, 25 Could It Be Magic - **Barry Manilow**, 24 On The Radio - **Donna Summer**, 23 (34) Night Fever - **Bee Gees**, 22 Colour My World - **Chicago**, 21 (133) Dreams - **Fleetwood Mac**, 20 (86) Evergreen - **Barbra Streisand**, 19 (256) If - **Bread**, 18 (23) American Pie - **Don McLean**, 17 Still - **Commodores**, 16 (447) Just The Way You Are - **Billy Joel**, 15 You Light Up My Life - **Debby Boone**, 14 I Write The Songs - **Barry Manilow**, 13 Hotel California - **Eagles**, 12 (27) Yesterday - **Beatles**, 11 (41) How Deep Is Your Love - **Bride Gosses**, (10) (88) Three Times A Lady - **Commodores**, 9 (2) Bridge Over Troubled Water - **Simon & Garfunkel**, 8 Babe - **Styx**, 7 (172) Stayin' Alive - **Bee Gees**, 6 (402) The Way We Were - **Barbra Streisand**, 5 Another Brick In The Wall - **Pink Floyd**, 4 (7) Hey Jude - **Beatles**, 3 Call Me - **Blondie**, 2 (253) Mandy - **Barry Manilow**, 1 (10) Stairway To Heaven - **Led Zepplin**. Figures in brackets refer to corresponding positions gained in London's 'Capital Radio Hall Of Fame Top 500' compiled on a similar basis two years ago. Meanwhile in the Emerald Isle RTE producer **Robbie Irwin** and presenter **Marty Whelan** were hard at work compiling Ireland's 50 favourite records from over 5,000 votes. Space restrictions permit me to list only the Top 30 but if you want the rest bring a sae in the post, 1 Bohemian Rhapsody - **Queen**, 2 Baker Street - **Gerry Rafferty**, 3 Nights In White Satin - **Moody Blues**, 4 A Whiter Shade Of Pale - **Procul Harum**, 5 Hotel California - **Eagles**, 6 I'm Not In Love - **10cc**, 7 Honey - **Bobby Goldsboro**, 8 Bridge - **Simon &**

Garfunkel, 9 I Don't Like Mondays - **Boomtown Rats**, 10 Satisfaction - **Rolling Stones**, 11 Two Out Of Three Ain't Bad - **Meat Loaf**, 12 The House Of The Rising Sun - **Animals**, 13 Rat Patrol - **Boomtown Rats**, 14 Lyin' Eyes - **Eagles**, 15 Mull Of Kintyre - **Wings**, 16 Stairway To Heaven - **Led Zepplin**, 17 Sailing - **Rod Stewart**, 18 Hey Jude - **Beatles**, 19 Bright Eyes - **Art Garfunkel**, 20 Bat Out Of Hell - **Meat Loaf**, 21 We Don't Talk Anymore - **Cliff Richard**, 22 American Pie - **Don McLean**, 23 If You Leave Me Now - **Chicago**, 24 Yesterday - **Beatles**, 25 Lyla - **Derek & The Dominos**, 26 Freebird - **Lynyrd Skynyrd**, 27 Where Do You Go To My Lovely - **Peter Sarstedt**, 28 At Seventeen - **Janis Ian**, 29 Without You - **Nilsen**, 30 Are You Lonesome Tonight - **Elvis Presley**. The most outstanding feat amongst the preceding mass of figures is the success of **Led Zepplin's** 'Stairway To Heaven' - No 1 in America, No 10 in the UK and No 16 in Ireland. Despite its rather limited airings on Top 30 radio it seems to have hooked vast quantities of listeners though never being issued as a single. Apart from a highly expensive Japanese EP the cut can only be obtained on the 'Led Zepplin IV' album released almost nine years ago (8 November 1971, actually). Crisis? What crisis. Another bumper crop of over 100 singles this week bringing the years total, give or take a few, to 3,569 with the most hectic period of the year still to come. In America 'Waterfalls', **Paul McCartney's** follow-up to his Number One hit 'Coming Up', has bombed out completely after only a week in the breakers. Meanwhile **Macca's** latest British single pairs 'Temporary Secretary' from the McCartney II album with a previously unreleased song called 'Secret Friend'. For the first time ever a McCartney single will be available on 12-inch only, reason being that 'Secret Friend' runs for 10 1/2 minutes. RRP on the disc is £1.99. 'Upside Down' is **Motown's** 46th US Number One. 'Another One Bites The Dust' is **Queen's** 16th British and 12th American hit in a chart career dating back to 1974. The full hit-log reads: Seven Seas Of Rhye (UK No 10), 'Killer Queen' (UK No 2, US No 12), 'Now I'm Here' (UK No 11), 'Bohemian Rhapsody' (UK No 1, US No 9), 'You're My Best Friend' (UK No 7, US No 18), 'Somebody To Love' (UK No 2, US No 13), 'Tie Your Mother Down' (UK No 31, US No 49), 'We Are The Champions / We Will Rock You' (UK No 2, US No 4), 'Spread Your Wings' (UK No 34), 'I'm Late' (US No 74), 'Bicycle Race / Fat Bottomed Girls' (UK No 11, US No 24), 'Don't Stop Me Now' (UK No 9, US No 66), 'Love Of My Life' (UK No 3), 'Crazy Little Thing Called Love' (UK No 2, US No 1), 'Play The Game' (UK No 14, US No 42). **ALAN JONES**

US ALBUMS

- | | | | |
|----|----|--|------------------|
| 1 | 2 | HOLD OUT, Jackson Browne | Asylum |
| 2 | 1 | EMOTIONAL RESCUE, The Rolling Stones | Rolling Stones |
| 3 | 3 | URBAN COWBOY, Soundtrack | Full Moon/Asylum |
| 4 | 4 | THE GAME, Queen | Elektra |
| 5 | 5 | DIANA, Diana Ross | Motown |
| 6 | 6 | CHRISTOPHER CROSS, Christopher Cross | Warner Bros. |
| 7 | 7 | FAME, Soundtrack | RSO |
| 8 | 8 | GIVE ME THE NIGHT, George Benson | Warner Bros. |
| 9 | 9 | GLASS HOUSES, Billy Joel | Columbia |
| 10 | 12 | XANADU, Soundtrack | MCA |
| 11 | 11 | FULL MOON, The Charlie Daniels Band | Epic |
| 12 | 17 | PANORAMA, The Cars | Elektra |
| 13 | 13 | BACK IN BLACK, AC/DC | Atlantic |
| 14 | 14 | ONE FOR THE ROAD, The Kinks | Arista |
| 15 | 15 | ANYTIME ANYPLACE ANYWHERE, Rosalind Collins Band | MCA |
| 16 | 16 | CRIMES OF PASSION, Pat Benatar | Chrysalis |
| 17 | 18 | TP, Teddy Pendergrass | P.I.R. |
| 18 | 10 | AGAINST THE WIND, Bob Seger & The Silver Bullet Band | Capitol |
| 19 | 19 | EMPTY GLASS, Pete Townshend | Atco |
| 20 | 58 | HONEYSUCKLE ROSE, Soundtrack | Columbia |
| 21 | 26 | ONE TRICK PONY, Paul Simon | Warner Bros. |
| 22 | 29 | MCVICAR, Soundtrack | Polydor |
| 23 | 21 | DUKE, Genesis | Atlantic |
| 24 | 28 | VOICES, Daryl Hall & John Oates | RCA |
| 25 | 27 | NO NIGHT SO LONG, Dionne Warwick | Arista |
| 26 | 39 | LOST IN LOVE, Air Supply | Mercury |
| 27 | 22 | PETER GABRIEL, Peter Gabriel | Tabu |
| 28 | 20 | THE S.O.S. BAND, S.O.S. | RCA |
| 29 | 31 | ELVIS ARON PRESLEY, Elvis Presley | Atlantic |
| 30 | 34 | THE BLUE BROTHERS, Soundtrack | Arista |
| 31 | 35 | REACH FOR THE SKY, The Allman Brothers Band | Motown |
| 32 | 33 | HEROES, Commodores | Warner Bros. |
| 33 | 33 | ONE IN A MILLION YOU, Larry Graham | RSO |
| 34 | 35 | JUST ONE NIGHT, Eric Clapton | Excelsior |
| 35 | 36 | CHIPMUNK PUNK, The Chipmunks | Capitol |
| 36 | 44 | JOY AND PAIN, Maze | Chocolate City |
| 37 | 37 | CAMEOSIS, Cameo | Warner Bros. |
| 38 | 31 | A MUSICAL AFFAIR, Ashford & Simpson | Atlantic |
| 39 | — | DRAMA, Yes | Columbia |
| 40 | 40 | PLAYING FOR KEEPS, Eddie Money | RSO |
| 41 | 32 | THE EMPIRE STRIKES BACK, Soundtrack | Arista |
| 42 | 49 | LOVE APPROACH, Tom Browne | Columbia |
| 43 | 34 | MIDDLE MAN, Boz Scaggs | Atlantic |
| 44 | 30 | REAL PEOPLE, Chic | TSOP |
| 45 | 55 | THE YEAR 2000, The O'Jays | MCA |
| 46 | 47 | UNDER THE GUN, Poco | Elektra |
| 47 | 53 | HORIZON, Eddie Rabbit | Warner Bros. |
| 48 | 54 | ONE EIGHTY, Ambrosia | Casablanca |
| 49 | 51 | NO RESPECT, Rodney Dangerfield | Island |
| 50 | 50 | UPRISING, Bob Marley & The Wailers | Epic |
| 51 | 38 | THERE AND BACK, Jeff Beck | Solar |
| 52 | 58 | ADVENTURES IN THE LAND OF MUSIC, Dynasty | Warner Bros. |
| 53 | 43 | THIS TIME, Al Jarreau | RSO |
| 54 | 42 | DAVE DAVIES, Dave Davies | Capitol |
| 55 | — | LOVE LIVES FOREVER, Minnie Riperton | Epic |
| 56 | — | OFF THE WALL, Michael Jackson | Collition |
| 57 | 66 | LET ME BE YOUR ANGEL, Stacy Lattisaw | Warner Bros. |
| 58 | 64 | FREEDOM OF CHOICE, Devo | Chrysalis |
| 59 | 62 | IN THE HEAT OF THE NIGHT, Pat Benatar | Columbia |
| 60 | 60 | CULTOSAURUS ERECTUS, Blue Oyster Cult | Motown |
| 61 | 61 | LET'S GET SERIOUS, Jermaine Jackson | Buddah |
| 62 | — | WIDE RECEIVER, Michael Henderson | A&M |
| 63 | — | SHINE ON, L.T.D. | Atco |
| 64 | 57 | FLESH AND BLOOD, Roxy Music | Polydor |
| 65 | 66 | THE BOYS FROM DORAVILLE, Atlanta Rhythm Section | 20th Century |
| 66 | 52 | SWEET SENSATION, Stephanie Mills | Polydor |
| 67 | 69 | NEVER RUN NEVER HIDE, Benny Mardones | Sire |
| 68 | 71 | PRETENDERS, Pretenders | A&M |
| 69 | — | TRUE COLOURS, Split Enz | United Artists |
| 70 | 73 | MAKE A LITTLE MAGIC, The Dirt Band | Columbia |
| 71 | — | CHICAGO XIV, Chicago | EMI-America |
| 72 | 72 | ROMANCE DANCE, Kim Carnes | Elektra |
| 73 | 74 | ROBBIE DUPREE, Robbie Dupree | Warner Bros. |
| 74 | 75 | WOMEN AND CHILDREN FIRST, Van Halen | Capitol |
| 75 | 65 | CAREFUL, The Motels | |

HEAVY METAL

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|----|----|-------------------------------------|----------|
| 1 | 2 | GIVEN THE DOG A BONE, AC/DC | Atlantic |
| 2 | 1 | RACE WITH THE DEVIL, Girlschool | Bronze |
| 3 | 3 | DIE YOUNG, Black Sabbath | Vertigo |
| 4 | 3 | NEON KNIGHTS, Black Sabbath | Vertigo |
| 5 | 7 | HELL'S BELLS, AC/DC | Atlantic |
| 6 | 4 | DON'T MAKE NO PROMISES, Scorpions | Harvest |
| 7 | 11 | PARANOID, Black Sabbath | Nems |
| 8 | 9 | NO EASY WAY, Gillan | Virgin |
| 9 | 6 | 747 STRANGERS IN THE NIGHT, Saxon | Carrere |
| 10 | 12 | SUZY SMILED, Tygers of Pan Tang | MCA |
| 11 | 8 | NOTHING TO LOSE, Girlschool | 13 |
| 12 | 13 | LADY OF MARS, Dark Star | Harvest |
| 13 | — | THE ZOO, Scorpions | Harvest |
| 14 | 10 | BLACK NIGHT, Deep Purple | Harvest |
| 15 | — | LIPS IN THE HILLS, Blue Oyster Cult | CBS |

Compiled by the Powerhouse Heavy Metal Roadshow Tel: 01-368 9852

US SOUL

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|----|----|---|---------------------|
| 1 | 2 | GIVE ME THE NIGHT, George Benson | Warner Bros./Q West |
| 2 | 1 | UPSIDE DOWN, Diana Ross | Motown |
| 3 | 3 | CAN I WE TRY, Teddy Pendergrass | P.I.R. |
| 4 | 5 | GIRL, DON'T LET IT GET YOU DOWN, O'Jays | TSOP |
| 5 | 4 | THE BREAKS, Kurtis Blow | Mercury |
| 6 | 15 | FUNKIN' FOR JAMAICA, Tom Browne | Arista/GRP |
| 7 | 12 | WIDE RECEIVER, Michael Henderson | Buddah |
| 8 | 9 | I'VE JUST BEGUN TO LOVE YOU, Dynasty | Solar |
| 9 | 10 | SHAKE YOUR PANTS | Chocolate City |
| 10 | 11 | SOUTHERN GIRL, Maze | Capitol |
| 11 | 6 | LOVE DON'T MAKE IT RIGHT, Ashford & Simpson | Warner Bros. |
| 12 | 7 | ONE IN A MILLION YOU, Larry Graham | Warner Bros. |
| 13 | 8 | REBELS ARE WE, Chic | Atlantic |
| 14 | 17 | LET ME BE YOUR ANGEL, Stacy Lattisaw | Collition |
| 15 | 19 | WHERE DID WE GO WRONG, L.T.D. | A&M |
| 16 | 16 | RESCUE ME, A Taste of Honey | Capitol |
| 17 | 18 | BIG TIME, Rick James | Gordy |
| 18 | 20 | MAGIC OF YOU, Cameron | Salsoul |
| 19 | — | NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills | 20th Century |
| 20 | — | HE'S SO SHY, Pointer Sisters | Planet |

US DISCO

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|----|----|--|---------------------------------|
| 1 | 1 | UPSIDE DOWN / I'M COMING OUT, Diana Ross | Motown |
| 2 | 2 | FAME / RED LIGHT / HOT LUNCH JAM (I fame Soundtrack) | Various Artists |
| 3 | 3 | GIVE ME THE NIGHT, George Benson | RSO |
| 4 | 4 | LOVE SENSATION, Loleita Holloway | Warner |
| 5 | 5 | I'VE JUST BEGUN TO LOVE YOU, Dynasty | Salsoul |
| 6 | 6 | ANOTHER ONE BITES THE DUST, Queen | Solar |
| 7 | 9 | CAN'T FAKE THE FEELING, Geraldine Hunt | Elektra |
| 8 | 8 | QUE SERA MI VIDA, Gibson Bros. | Prism |
| 9 | 7 | LOVE DON'T MAKE IT RIGHT, Ashford & Simpson | Mango |
| 10 | 12 | EMOTIONAL RESCUE, The Rolling Stones | Warner |
| 11 | 10 | S-BEAT, Gino Soccio | Rolling Stones Records/Atlantic |
| 12 | 11 | FEEL LIKE DANCING, France Joli | Warner/RFC |
| 13 | 13 | SHAKE IT UP, Rod | Prelude |
| 14 | 19 | WHIP IT / GATES OF STEEL, Devo | Prelude |
| 15 | 15 | PARTY ON, Pure Energy | Warner |
| 16 | 16 | I'M READY / HOLLY DOLLY, Kano | Prism |
| 17 | 17 | SEARCHIN', Change | Emergency |
| 18 | 18 | YOUR LOVE IS A LIFESAVER, Gayle Adams | Warner/RFC |
| 19 | — | FUNKIN' FOR JAMAICA (N.Y.), Tom Browne | Prelude |
| 20 | 14 | THE BREAKS, Kurtis Blow | Arista |

UK DISCO

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|----|----|--|---------------------------|
| 1 | 1 | GIVE ME THE NIGHT, George Benson | Warner Bros 12in |
| 2 | 5 | UNLOCK THE FUNK / BLACKJACK / FAR BEYOND, Locksmith | Arista 12in |
| 3 | 6 | BACKSTROKIN' / GOTTA GET MY HANDS ON SOME (MONEY), Fatback | Spring 12in |
| 4 | 2 | FUNKIN' FOR JAMAICA (N.Y.), Tom Browne | Arista GRP 12in |
| 5 | 3 | OOPS UP SIDE YOUR HEAD, Gap Band | Mercury 12in |
| 6 | 4 | UPSIDE DOWN, Diana Ross | Motown 12in |
| 7 | 22 | BIG TIME, Rick James | Motown 12in |
| 8 | 21 | SEARCHING / ANGEL IN MY POCKET, Change | WEA 12in |
| 9 | 16 | TASTE OF BITTER LOVE, Gladys Knight & The Pips | CBS 12in |
| 10 | 7 | USE IT UP AND WEAR IT OUT, Odyssey | RCA 12in |
| 11 | 27 | NIGHT CRUISER / LOVE MAGIC / UNCLE FUNK / GROOVATION, Eumir Deodato | Warner Bros LP |
| 12 | 15 | HUNT UP WIND / CAPTAIN CARIBE, Hiroshi Fukumura | US Inner City LP |
| 13 | 20 | DYNAMITE, Stacy Lattisaw | Atlantic 12in |
| 14 | 12 | LOVE X LOVE / OFF BROADWAY / MOODY'S MOOD / TURN OUT THE LAMPLIGHT / DINDRACH DINORAH / STAR OF A STORY (X), George Benson | Warner Bros LP |
| 15 | 23 | POP YOUR FINGERS, Rose Royce | Whitfield 12in |
| 16 | 14 | IN THE FOREST, Baby O | Calibre 12in |
| 17 | 13 | BRAZILIAN LOVE AFFAIR, George Duke | Epic 12in |
| 18 | 11 | BURNIN' HOT, Jermaine Jackson | Motown 12in |
| 19 | 10 | TAKE YOUR TIME / DO IT RIGHT!, The SOS Band | Tabu 12in |
| 20 | 49 | YOU'RE LYING LIX | Aves / Chrysalis 12in |
| 21 | 8 | JUMP TO THE BEAT, Stacy Lattisaw | Atlantic 12in |
| 22 | 24 | LET'S GET IT OFF, Cameron | Salsoul 12in |
| 23 | 33 | LOVE DON'T MAKE IT RIGHT, Ashford & Simpson | Warner Bros 12in |
| 24 | 29 | LIKE (WHAT YOU'RE DOING TO ME), Jelli Young & Company | US Brunswick 12in |
| 25 | 28 | BE THANKFUL FOR WHAT YOU'VE GOT, William DeVaughn | EMI 12in |
| 26 | 35 | AMIGO, Black Slate | Ensign 12in |
| 27 | 19 | FEELS LIKE I'M IN LOVE, Kelly Marie | Calibre 12in |
| 28 | 17 | A LOVER'S HOLIDAY / THE GLOW OF LOVE, Change | WEA 12in |
| 29 | 18 | MARIANA, Gibson Brothers | Island |
| 30 | 40 | CASANOVA / I WANNA BE WITH YOU / SLIP AND DIP, Coffee | US De-Lite LP |
| 31 | 30 | LOVE MEETING LOVE / INSTRUMENTAL LOVE, Level 42 | Polydor 12in |
| 32 | 31 | I'VE JUST BEGUN TO LOVE YOU, Dynasty | Solar 12in |
| 33 | 25 | STEPPIN' / KILLING TIME, Shakatak | Polydor 12in |
| 34 | 9 | COULD YOU BE LOVED, Bob Marley | Island 12in |
| 35 | 26 | YOU'VE BEEN GONE / FAR OUT, Crown Heights Affair | De-Lite 12in |
| 36 | 38 | COLORS IN SPACE / HIGH POINT / WHISPER ZONE / HELL ON WHEELS / CARIBBEAN BLUE / COME BACK JACK, Ramsey Lewis | CBS LP |
| 37 | 47 | DANCIN' ON A WIRE / LOVE GROOVE, Surface Noise | Groove Prod 12in |
| 38 | 71 | I NEEDED YOUR LOVIN' / CHAINS / FIRST CLASS LOVE, Teena Marie | US Gordy LP |
| 39 | 45 | ALL ABOUT THE PAPER! / TOUCHED A DREAM, Dells | 20th Century-Fox 12in |
| 40 | 39 | LOVE YOU ONE Shalamar | Solar 12in |
| 41 | 43 | WEAKNESS FOR YOUR SWEETNESS, Jimmy Senyah | Roket 12in |
| 42 | 41 | DO YOUR DANCE, Rhyze | Epic LP |
| 43 | 32 | ROLLER JUBILEE, AlDiMeola | CBS 12in |
| 44 | 63 | CAN'T FAKE THE FEELING, Geraldine Hunt | US Prism 12in |
| 45 | 62 | TO PROVE MY LOVE, Ned Doheny | Japanese CBS Sony LP |
| 46 | 37 | THIS FEELIN', Frank Hooker & Positive People | DJM 12in |
| 47 | 58 | I WANNA GET WITH YOU, Ritz | US Posse 12in |
| 48 | 57 | I HEARD IT IN A LOVE SONG, McFadden & Whitehead | US TSOP / LP 12 in promo |
| 49 | 38 | WAS THAT ALL IT WAS, Jean Carn | Phil Int 12in |
| 50 | 46 | IDON'T WANT NOBODY ELSE / I TO DANCE WITH YOU / YOU'RE SO GOOD, Narada Michael Walden | Atlantic 12in |
| 51 | 67 | WIDE RECEIVER, Michael Henderson | US Buddah LP 12in promo |
| 52 | 34 | GIVE UP THE FUNK / DOES IT FEEL GOOD / BT Express | Calibre 12in |
| 53 | 64 | DON'T MAKE ME WAIT / TOO LONG / GOD DON'T LIKE UGLY, Roberta Flack | Atlantic 12in |
| 54 | 55 | JOY AND PAIN / CHANGING TIMES / SOUTHERN GIRL / THE LOOK, IN YOUR EYES, Maze | US Capitol LP |
| 55 | 48 | YOU'RE A STAR, Starship Orchestra | CBS 12in |
| 56 | 68 | ANOTHER ONE BITES THE DUST, Queen | EMI US Elektra 12in promo |
| 57 | 82 | LADIES OF THE EVENING, 80's Ladies | US Uno Melodic 12in |
| 58 | 54 | SUGAR FROSTED LOVER, Flakes | Calibre 12in |
| 59 | 42 | PRIVATE LIFE, Grace Jones | Island 12in |
| 60 | 66 | CAN'T STOP THE MUSIC, Village People | Mercury LP 12in promo |
| 61 | 53 | RESCUE ME, A Taste of Honey | Capitol 12in |
| 62 | 79 | I'M YOUR RADIO, Chocolate Milk | RCA 12in |
| 63 | 86 | ONE DAY I'LL FLY AWAY / BLUE FLAME, Randy Crawford | Warner Bros 12in |
| 64 | 61 | A WALK IN THE PARK, Nick Straker Band | Pinnacle 12in/CBS |
| 65 | 51 | LOVE 'K O' / TAKE ME IN YOUR ARMS TONIGHT / CAN'T WE TRY, Teddy Pendergrass | Phil Int LP |
| 66 | 70 | I'M COMING OUT / MY OLD PIANO / TENDERNESS / GIVE UP, Diana Ross | Motown LP |
| 67 | 85 | HOUSE PARTY, Fred Wesley | US RSO |
| 68 | 77 | I JUST WANNA DANCE WITH YOU, Starpoint | Casablanca 12in |
| 69 | 73 | WHEN I COME HOME (REMIX), Aura | US Dream 12in |
| 70 | 85 | HOW DO YOU DO / WE ARE BRASS / DO YA WORKING HARDER EVERY DAY, Brass Construction | US UA LP |
| 71 | 60 | SOUL SHADOWS / PUT IT WHERE YOU WANT IT, Crusaders | MCA 12in |
| 72 | 72 | WE SUPPLY / TOGETHER AGAIN, Stanley Clarke | Epic 12in |
| 73 | 64 | SAMBA DO MARCOS, Sadao Watanabe | Japanese Flying Disk LP |
| 74 | 74 | NICE SHOT, Sadao Watanabe | Japanese Flying Disk LP |
| 75 | 75 | GET OUT YOUR HANDKERCHIEF / I AIN'T ASKING FOR YOUR LOVE, Ashford & Simpson | Warner Bros LP |
| 76 | 69 | SPACE RANGER / HOT SPOT / QUEST, Sun | Capitol 12in |
| 77 | — | TAKE IT TO THE LIMIT / BLACK COW, Norman Connors | Arista 12in |
| 78 | 90 | GIVE IT ON UP, Mtume | US Epic 12in |
| 79 | — | SPLIT DECISION / NOW THAT YOU'RE MINE AGAIN, Detroit Spinners | Atlantic 12in |
| 80 | 81 | FUNKDOWN, Cameron | Salsoul LP |
| 81 | — | KEEP SMILIN', Carrie Lucas | Solar 12in/US 12in remix |
| 82 | 76 | JUST HOW SWEET IS YOUR LOVE, Rhyze | Epic 12in |
| 83 | — | CAN'T HELP MYSELF, Kwick | US EMI-America 12in promo |
| 84 | — | FURTHER NOTICE / AZTEC LEGEND, Larsen-Felten Band | Warner Bros / US LP |
| 85 | — | SEND ME YOUR FEELINGS / SAMBA DE LA CRUZ, Terumasa Hino | Japanese Flying Disk LP |
| 86 | — | D.I.S.C.O. / YOU'RE OK, Ottawan | Carrera 12in |
| 87 | — | FIGURES CAN'T CALCULATE, William DeVaughn | US TEC LP |
| 88 | 80 | HARD WORK, John Handy | MCA 12in |
| 89 | — | MISBRINA TOQUANA (MY SISTER'S DAUGHTER), Ingram | US H&L LP |
| 90 | — | SHAKE IT UP / DO THE BOOGALOO, Rod | US Prelude 12in |

STAR CHOICE

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|----|---|
| 1 | LATE FOR THE SKY, Jackson Browne |
| 2 | WILLIN', Little Feat |
| 3 | ROCK 'N' ROLL DAMNATION, AC/DC |
| 4 | STAIRWAY TO HEAVEN, Led Zeppelin |
| 5 | RACING IN THE STREETS, Bruce Springsteen |
| 6 | HOLD ON, BB King |
| 7 | MEMORY MOTEL, Rolling Stones |
| 8 | I'M SO BORED WITH THE USA, Clash |
| 9 | LA WOMAN, The Doors |
| 10 | HAVE YOU EVER LOVED A WOMAN, Eric Clapton |



Jess Cox of Tygers of Pan Tang

YESTER YEAR

ONE YEAR AGO (September 8, 1979)

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|----|--|
| 1 | WE DON'T TALK ANYMORE, Cliff Richard |
| 2 | BANG BANG, B A Robertson |
| 3 | CARS, Gary Numan |
| 4 | ANGEL EYES, Roxy Music |
| 5 | MONEY, Flying Lizards |
| 6 | GANGSTERS, Specials |
| 7 | STREET LIFE, Crusaders |
| 8 | I DON'T LIKE MONDAYS, Boomtown Rats |
| 9 | JUST WHEN I NEEDED YOU MOST, Randy VanWarmer |
| 10 | AFTER THE LOVE HAS GONE, Earth Wind & Fire |

TEN YEARS AGO (September 12, 1970)

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|----|--|
| 1 | TEARS OF A CLOWN, Smokey Robinson and The Miracles |
| 2 | THE WONDER OF YOU, Elvis Presley |
| 3 | MAMA TOLD ME NOT TO COME, Three Dog Night |
| 4 | GIVE ME JUST A LITTLE MORE TIME, Chairmen of the Board |
| 5 | MAKE IT WITH YOU, Bread |
| 6 | BAND OF GOLD, Freda Payne |
| 7 | 25 OR TO 4, Chicago |
| 8 | WILD WORLD, Jimmy Cliff |
| 9 | RAINBOW, The Marmalade |
| 10 | LOVE IS LIFE, Hot Chocolate |

FIVE YEARS AGO (September 13, 1975)

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|----|---|
| 1 | SAILING, Rod Stewart |
| 2 | THE LAST FAREWELL, Roger Whittaker |
| 3 | CAN'T GIVE YOU ANYTHING (BUT MY LOVE), The Stylistics |
| 4 | MOONLIGHTING, Leo Sayer |
| 5 | THAT'S THE WAY (I LIKE IT), KC and The Sunshine Band |
| 6 | SUMMERTIME CITY, Mike Ball |
| 7 | A CHILD'S PRAYER, Hot Chocolate |
| 8 | FUNKY MOPED / MAGIC ROUNDABOUT, Jasper Carrott |
| 9 | BEST THING THAT EVER HAPPENED, Gladys Knight and The Pips |
| 10 | JULIE-ANN, Kenny |

FIFTEEN YEARS AGO (September 11, 1965)

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|----|---|
| 1 | SATISFACTION, The Rolling Stones |
| 2 | GOT YOU BABE, Sonny and Cher |
| 3 | MAKE IT EASY ON YOURSELF, The Walker Brothers |
| 4 | A WALK IN THE BLACK FOREST, Horst Jankowski |
| 5 | HELP, The Beatles |
| 6 | LIKE A ROLLING STONE, Bob Dylan |
| 7 | ALL I REALLY WANT TO DO, The Byrds |
| 8 | ZORBA'S DANCE, Marcello Mangelini |
| 9 | ALL I REALLY WANT TO DO, Cher |
| 10 | LAUGH AT ME, Sonny |