

POLICE•POLICE•POLICE•POLICE•POLICE•POLICE•POLICE

# RECORD MIRROR

# POLICE TAKEOVER BID



## STEWART COPELAND

Editor/Picture Researcher/Reviewer/Biker/Fag Nicker  
/Bossy Boots/Junior Reporter/Bloody American  
/Quite Famous

## STING

Assistant Editor/Photographer/Letter Opener/Teaboy  
/Regatta de Blond/Very Famous

## ANDY SUMMERS

Special Projects Editor/Reviewer/Gofer/Chauffeur/Tax  
Exile/Silly Leaps/A Bit Famous

POLICE•POLICE•POLICE•POLICE•POLICE•POLICE•POLICE

# NEWS

Edited by ROBIN SMITH

## POLICE MIRROR

TELEPHONE  
Daytime: 01-836 1522  
Evening: 01-836 1429

AS  
I  
OR  
CF  
O  
G  
AS  
E  
Mike Nicholson  
EDITORIAL  
Ronnie Gurr  
Robin Smith  
Daniela Soave  
Chris Westwood  
SERVICES DEPARTMENT  
Shirley Garrett  
ASSISTANT  
Phillipa Long  
CO  
S

IN AMERICA  
NEW YORK  
May  
LOS ANGELES  
Mark Coolidge  
JAPAN  
Yuko  
MA  
OR  
F  
AT  
R

AD  
PRODUCTION  
TELEPHONE SALES MANAGER  
Eddie Fitzgerald  
PUBLICITY/PROMOTIONS  
DIRECTOR  
Brian Batchelor  
PROMOTIONS EXECUTIVE  
Angela Fieldhouse  
TELEX  
299485  
Music G



EX-SQUEEZE keyboardist Jools Holland and hunky Police drummer Stewart Copeland are teaming up to make a single together. They're currently recording the epic which is described as 'Boggae' — the world's first combination of boogie woogie and reggae. The dynamic duo are seen jamming together at a festival in the south of France.

## ROD CONFIRMS

ROD STEWART will be playing a 14 date tour of Britain at the end of the year as exclusively revealed by Record Mirror two weeks ago.

The dates, which start in Ireland (the first time Stewart has played there) are part of a massive world tour which begins in Stockholm next month and finishes in Los Angeles next September. It features Rod's permanent touring band and a specially designed stage from America.

The dates are: Dublin Simmons Court Pavilion November 20, 21, Glasgow Apollo 24, 25, 26, Leicester Granby Hall 28, 29, London Wembley Arena December 1, 2, 3, Manchester Apollo 9, 10, 11, Birmingham International Arena 13.

Booking arrangements. Dublin:

tickets are available from Golden Discs and Switzers in Dublin, Harrisons in Belfast, from October 31, price: £8. Glasgow: from the Apollo box office from September 28. Price: £6, £7, £8. Leicester: from the Granby Hall box office from September 29. Price: £7. London: by postal application only from Cloud Music, PO Box 4LO, London W1A 4LO. Cheques and PO's to Cloud Music, please allow 21 days delivery and enclose an SAE, stating preference for arena or upper level seating. Price: £6, £7, £8. Manchester: from the box office from September 28. Price: £7, £8. Birmingham: as for Wembley above.

To coincide with this tour, Rod releases a new album, 'Foolish Behaviour' on November 7, his first studio album since 'Blondes Have More Fun' two years ago.

## AND STRAITS DATES

DIRE STRAITS swing back into action when they release their new album 'Making Movies' in October, followed by an extensive tour in December.

This will be the first time that Dire Straits have performed on home ground since December last year, and making their debut will be new members Alan Clark on keyboards and Hal Lindes on guitar. They were added to the line-up following the departure of Dave Knopfler.

There will be no support act on the tour which runs: Stoke on Trent Trentham Gardens, December 1, Manchester Apollo 2 and 3, Sheffield City Hall 4 and 5, Glasgow Apollo 6, Aberdeen Capitol 7, Edinburgh Playhouse 8, Newcastle City Hall 9 and 10, Lancaster University 12, Leeds University 13, Birmingham Odeon 14 and 15, Derby Assembly Rooms 16, Ipswich Gaumont 17, Southampton Gaumont 18,

London Rainbow 22 and 23, Dublin National Stadium 31, January 1, Cork City Hall 2, Galway Leisureland 3, Belfast Ulster Hall 5 and 6.

The dates are only part of a massive world tour which starts in October and runs to July 1981.

Dire Straits will be releasing their third album on October 24. The new album is produced by Mark Knopfler and Jimmy Iovine renowned for his work with Bruce Springsteen, John Lennon and Tom Petty. Springsteen's keyboard player Roy Bittan is also featured on the album which comprises seven tracks — side one: 'Tunnel of Love', 'Romeo and Juliet', 'Skate Away', Side two: 'Expresso Love', 'Hand in Hand', 'Solid Rock', 'Les Boys'.

A 55 minute documentary on the band is also being scheduled for screening later this year.

## ELVIS' FINAL

ELVIS COSTELLO will be making his final appearance of the year at the Birmingham Exhibition Centre on December 27.

This is the venue's first major rock show and also on the bill will be UB40 and Rockpile. Negotiations are underway for other acts and the gig will start at 6 pm.

Tickets priced £5.50 are currently available by post from Elvis Costello Box Office, National Exhibition Centre, Birmingham. Telephone 021 780 2516. Plans are underway for British Rail to lay on special train services to Birmingham for the show.

The Rockpile date at London's Hammersmith Palais has been changed from October 26 to November 2. Tickets priced £1.25 are available from the box office.

## ROS/COLLINS CANCEL

THE ROSSINGTON Collins band have been forced to cancel their forthcoming British tour due to the death of Alan Collins' wife.

The group has postponed the tour until January next year, when tickets already purchased for the cancelled dates will be valid. Refunds are available for those who want them.

Tragedy first struck the band, when, as Lynyrd Skynyrd, their plane crashed, killing several members. The survivors then went on to form the Rossington Collins band.

New dates will be announced shortly.

## SHORT SIOUXSIE

SIOUXSIE AND The Banshees who recently released their third album 'Kaleidoscope' begin a short series of British dates in October.

The band is currently on tour in Europe playing Germany, France and Holland and the British leg opens at Manchester Apollo on October 14, followed by Belfast Ulster Hall 16, Dublin Grand Cinema 17, Swansea Top Rank 19, Bristol Locarno 20, Cardiff Top Rank 21, Birmingham Top Rank 22, Aylesbury Friars 25.

After these dates Siouxsie and the Banshees will be touring the States before returning to play a major London venue around Christmas. The venue will be confirmed soon.

## STATUS CONFIRM

STATUS QUO have now confirmed that their new album 'Just Supposin'' will be released on October 17.

The album was produced by Status Quo in conjunction with John Eden and was recorded in London. It features nine new tracks including 'What You're Proposing' which is released as a single this week.

The B side of the single is 'A.B. Blues'.

## PROTESTS AND SHOOTINGS

FOLLOWING THE news that The Police were to produce this week's issue of Record Mirror, thousands of rock stars are reputed to have 'protested, committed suicide, and cried a lot.'

Record Mirror understands the reason for these drastic measures is jealousy, as exemplified by a letter received from Bob Dylan's lawyer: 'Robert,' reads the letter, 'is really upset about the whole thing. He's wanted to do an issue of your paper single-handed ever since 'Blonde On Blonde' came out, but now he's really furious you've let those poseurs The Police do it first. It's my duty to inform you that Mr Dylan has announced he's not even going to give a second thought to the interview he wasn't going to do with you anyway. He's asked me to inform you that God will punish you.'

Also infuriated by The Police's use of Record Mirror was Gene Simmons of Kiss, currently touring Europe. He phoned the office early in the week to protest: 'I'm more famous than Sting! I don't know how you could do this to me. I'm a bigger star than him and I got lots more money. I got bigger boots and a louder bass, so there. You've really put me off now, so don't you dare start crawling to me when you want someone else famous to edit your mag.'

Casualties include Gary Numan and Freddie Mercury, both of whom shot themselves in the head, plus Wendy O'Williams of The Plasmatics, who died to her death from New York's Empire State Building, landing on a specially designed bed of nails lined with sticks of dynamite.

Elvis Presley was not available comment.

## SKIDS SINGLE

THE SKIDS' next single will be 'Goodbye Civilian' — again lifted from their 'Absolute Game' album. The B side of this latest epic is a rousing instrumental trash titled 'Monkey McGuire Meets Specky Potter Behind Lochore Institute.'

Monkey McGuire is reputedly Dunfermline disc jockey who never quite made it into the big time while Specky Potter is another cult hero. Lochore Institute is one of the better working men's club around Dunfermline.

## POLICE CRAPPOLA

FIGURES JUST released show that The Police's 'Zenyatta Mondatta' album, released this week, has already gone quintuple platinum, and that the force of its sales should be sufficient to keep the album at Number One for at least six years.

Further, the next Police album ('Rockulpha da Pulpa') has garnered sufficient advance orders to go triple platinum, though it's not even been written yet. The album after that ('Crappola Fungyami') has cornered enough interest to make it a potential new entry, although it's unlikely to be recorded until 1983, while a single ('My Bath's Too Big Without You And My Plastic Donald Duck And My Torpedo Looza And My Collection Of Miniature Replica Second World War Submarines') has been scheduled for release next Christmas and is expected to be Number One next week.

"Our greatest ambition," said Sting, "is to be the first group ever to get 30 records in the Top 20."

AS HE WAS

THE SID VICIOUS FAMILY ALBUM  
OUT NOW!

£1.95

VIRGIN BOOKS LIMITED

ATF

AFTER THE FIRE

Distributed by Spotlight Magazine Distribution Ltd, 1 Benwell Road, London N7 7AX — 01-607 6471, 01380

Morgan Gramplan Ltd, Calderwood St, London SE18 6QH

Registered as a newspaper at the Post Office. Published by Spotlight Publications Ltd, 40 Lond. Ave., London, W2E 9UT and printed by South Eastern Newspapers Ltd, Linfield, Maidstone, Kent ME20 6SG

# QUEEN AT WEMBLEY

QUEEN will be playing a short series of British dates in December.

The band, who have just completed a major American tour, will be playing Birmingham International Arena at the National Exhibition Centre on December 5 and 6, followed by dates at London's Wembley Arena on December 8, 9 and 13.

Tickets for the Wembley Arena show cost £5, £3 and £1 and for the Birmingham International Arena they are priced £5.50 and £3.

Tickets for both venues are available now from Queen GP Productions, PO Box 47L, London W1A 4TL. Send postal orders only made payable to GP Productions and add 25 pence booking fee to the cost of each ticket. Also mark the back of the envelope with either 'Wembley' or 'Birmingham' and the date which you require tickets for. Don't forget to enclose a SAE and allow three weeks for delivery.

Tickets will also be available by personal application only at the

following venues from October 22. Wembley Arena Box Office, Wembley, Middlesex, tel: 01-902 1234. The Ticket Unit Virgin Megastore 12-14 Oxford Street, London W1, tel: 631 1234. Birmingham National Exhibition Centre Box Office, B40 INT tel: 021-780-2518. Cyclops Sounds 8 Piccadilly Arcade, Birmingham 2. Tel: 021-643 2196. Piccadilly Records, Piccadilly Plaza, 8 Parker Street, Manchester, tel: 061-236 2555. Booking fees will be charged at all outlets except at the Wembley Box Office and Birmingham box office.

Queen's concert on December 5 will be the first at the Birmingham International Arena which was specifically designed to cater for rock concerts. It is situated in the National Exhibition Centre right next to Birmingham International Railway Station. The building was only finished in September. It seats 11,000 people and the back of the arena area is raised to give a good view from all parts of the hall.

# MADNESS AT CHRISTMAS

MADNESS LOOK set for a short tour before Christmas.

Record Mirror understands that the tour is tentatively titled 'The Madness Twelve Days Of Christmas Tour' and the band will be playing 10 or 12 dates at special venues specifically aimed at under 16 year olds. Not only will Madness be appearing but they will be inviting a number of other artists along, possibly music hall type acts.

No details of venues or dates are available at the moment.

# JOE'S BEAT

THE JOE Jackson Band release their third album 'Beat Crazy' on October 10, produced by Joe himself at Island Records Basing Street Studios.

The full track listing is: side one: 'Beat Crazy', 'One To One', 'In Every Dream Home', 'A Nightmare', 'The Eye', 'Mad At You'. Side two: 'Crime Don't Pay', 'Someone Up There', 'Battleground', 'Biology', 'Pretty Boys', 'Flit'.

The band's new single will be 'Mad At You'.

# JON'S SONG

FORMER YES vocalist Jon Anderson, steps back into the limelight in October when he releases his new album 'Song Of Seven'.

The album will be released on October 17 preceded by a single 'Some Are Born' which is out this week.

Anderson is also setting up a world tour to run from November until April next year and his studio band is expected to form the nucleus of his touring band. British dates will be announced shortly.

# OZZY ADDS

OZZY OSBOURNE'S Blizzard of Oz have added a further 18 dates to their British tour.



RUMOURS circulating within the music business, to the effect that The Police had gone their separate ways, were confirmed when the three members — Sting, Stewart Copeland and Andy Summers — were involved in a slanging match at the RM office.

"I'm not working with that wimp Sting ever again," cried Copeland. "He pisses me off with his whiny voice and his sodding hair dyes."

A stunned office staff listened intently. "Well I'm sick of his stupid American accent," retorted Sting. "If he thinks I'm not good enough he can shove his drumsticks. And I don't have a whiny voice. And I'm a natural blond. Honest."

But it was Andy Summers who had the last word: "I'm fed up working with people who're taller than me," he moped. "I'm joining a band of midgets so people will notice me."

# TULL'S TWO

JETHRO TULL'S only British appearances this year will be at the Royal Albert Hall on November 20, 21.

The concerts will be the first at a major venue since 1972 and the first British dates to feature the new band members. Tickets for the shows will be available from the Royal Albert Hall's box office and from all usual agents from October 10. Prices are £6.75, £5.75, £2.75 and £1.75.

Tull will be leaving for an American tour this weekend. It includes two nights at Madison Square Garden and two nights at the Los Angeles Sports Arena. Whitesnake will be supporting, although there is no support band for the London shows.

Tull will be touring Europe in Spring 1981 and there is a possibility that some more British dates will be added.

# HAZEL TOUR

HAZEL O'CONNOR star of 'Breaking Glass' will be touring in November and is also lining up some dates for after Christmas.

Dates so far confirmed are: Belfast Grand Hall November 14, Dublin Usher Cinema 16, Cardiff Top Rank 18, Manchester Apollo 18, Sheffield University 21, Lancaster University 22, Bristol Colston Hall 23, Brighton Top Rank 26, Birmingham Odeon 27, Liverpool University Mountford Hall 28, Edinburgh Odeon 29, Newcastle City Hall December 1, Leicester De Montfort Hall 2, Leeds University 3, University of East Anglia 4.

After the dates Hazel will be touring America with the Skids.

# COOK 'N' JONES

THE PROFESSIONALS, featuring ex-Sex Pistols Paul Cook and Steve Jones, release their second single '1, 2, 3' on October 3. The single is taken from their debut album which is scheduled for release in November.

The band are currently rehearsing and will be touring soon. A second guitarist is to be added. Cook and Jones will also be starring in a film to be released at the end of the year.

# JOE NICKED

CLASH-SINGER Joe Strummer was arrested by Special Patrol Group officers at Kings Cross Station in London last night (Monday). Several substances were confiscated from him and are being kept for analysing. After questioning, Strummer was released on bail and it is expected that he will be making a court appearance shortly.

# ASH SPLIT?

MARTIN TURNER is rumoured to be leaving Wishbone Ash.

According to former Wishbone manager (and now Police manager) Miles Copeland, the band have disagreed over policy and founder member and bass player Turner is lining up some solo projects. At the time of going to press the rumours could not be confirmed and Wishbone's record company, MCA, said they knew nothing about it.

# LENNON BACK

JOHN LENNON and Yoko Ono will be releasing a single 'Starting Over' sometime this month and they're scheduled to release an album 'Double Fantasy' in November.

The album comprises seven songs written by Lennon and seven by his wife, but no details of backing musicians are as yet available.

# ROXY REGRETS

ROXY MUSIC are not looking for a new drummer, although Paul Thompson has left the band.

Their publicist, Simon Puxley, told Record Mirror: "Paul has not left the music business entirely, despite a report which appeared in another music paper last week."

The paper also claimed that auditions were soon to be held for Thompson's replacement, and issued a contact phone number. Said Chris Kettle, their tour manager: "We're not looking for a permanent drummer, and if we were we wouldn't have gone about it in that manner. We don't know who issued that statement, although we'd like to find out."

Meanwhile, Roxy Music release a new single on October 24. Entitled 'Same Old Scene', it's taken from their recent album 'Flesh And Blood' which has just gone platinum.

# JOHN BONHAM



JOHN BONHAM

"I heard the news before we appeared at Hammersmith and I went on to play the best show I could. He was always underrated but he was positively the best drummer in the world. The music business will be sad without him. He was Led Zeppelin in my book. I've known him for 14 years and few people really knew him. The fact he made it so big gave me the incentive to keep going. If you're up their John, I hope you're doing a good job." — Cozy Powell of the Michael Schenker Band.

"An absolute tragedy. The rock music field has lost an inspired musician." — Thunderstick of Samson.

"He was the best heavy metal drummer in the world. I knew both him and his family very well as we all came from Birmingham. Apart from the music business losing him his family will be inconsolable. He was truly a natural drummer. I am very sad." — Carl Palmer.

"He was an innovator in the school of hard rock drumming who inspired most, if not all of the new wave heavy metal band drummers. I've always listened to Led Zeppelin albums to hear Bonham's beats." — Brian Dick of the Tygers of Pan Tang.

"He was the only thing I liked about Led Zeppelin. I hope his young son is alright." — Stewart Copeland of the Police.

"He will either be a millionaire or a dustman." — Extract from one of Bonham's school reports.

HE PLAYED like a grizzly bear swatting a swarm of flies. He never admitted to being a fancy technician, but played from the bottom of his formidable soul. On vinyl and stage he gave everything. His finest and lasting testament will always be the opening thunder of 'Rock 'N' Roll'.

John Bonham was born in the Midlands on May 31, 1948. At the age of five he was battering on his mother's pots and pans and graduated to his first kit during his early teens. It was in a band called the Crawling King Snakes that he made some of his first appearances with Robert Plant and the duo were to forge a lasting friendship and respect from those early days.

It was in the Tim Rose band that Bonham began building up a fine reputation and he was later invited to join Led Zeppelin.

Ironically Bonham was dubious about joining the young upstarts, he was earning steady money and had a wife to support. Eventually, after

numerous telegrams from Peter Grant (Zeppelin's manager) he began to succumb and he later signed on the dotted line.

With Carl Palmer, Bonham was the pioneer of the typically British brash drum style. Performing 20 minute solos which included playing with his bare hands.

Off stage he was larger than life character as well. Stories of him riding around hotel lobbies on a motorbike have passed into rock folklore.

Yet, despite his swashbuckling attitude, there was a quieter, less ferocious side to Bonham — he openly admitted to a fear of flying.

John Bonham's last gig with Led Zeppelin was at Knowlton last year. He leaves a wife and two children and a world of grieving friends and fans. ROBIN SMITH

NO STATEMENT has been issued on the future of Led Zeppelin, following John Bonham's death on Thursday.

As RECORD MIRROR went to press, both Zeppelin's record company Swansong and their distribution company Atlantic, declined to comment on what the band's future plans will be.

Zeppelin have cancelled their forthcoming American tour, but it could be weeks before it's known whether they intend to split or carry on with a new drummer — like the Who after Keith Moon's death.

Bonham died at Jimmy Page's new home in Mill Lane, Windsor, his body was discovered in a bedroom by the band's bass player, John Paul Jones. Page had recently bought the house from film star Michael Caine and it is understood that Zeppelin were at the house rehearsing.

Police did not treat the death as suspicious and after an autopsy the following day at Windsor's Edward VII hospital the coroner said "at the moment we're regarding it as natural causes." The exact cause of death still isn't known but the results of further tests should be known shortly.

On Zeppelin's European tour earlier this year, Bonham collapsed in Nuremberg but later continued with the tour.

# RELEASES

IRON MAIDEN'S new single 'Women In Uniform' will be released during the week ending October 3. On their return from Europe with Kiss, they begin recording their new album.

HIGHLY ACCLAIMED American rock outfit Touch who made their debut appearance in Britain at Castle Donnington, release their new single 'Love Don't Fall Me Now' on October 24. The single is taken from their album 'Touch'. The band are also hoping to return to Britain before the end of this year. GRAND PRIX who recently signed to RCA release their first single 'Thinking Of You' this week. The single will be available in a picture disc.

THE NEXT single to be lifted from the 'Xanadu' soundtrack album will be 'Suddenly' released on October 10. The song features Olivia Newton John and Cliff Richard and was written and produced by John Farrar. The B side is the old classic 'You Made Me Love You'.

MONY MONY PYTHON release their new masterpiece 'The Contractual Obligation Album' on October 10. A single 'I Like Chinese' will also shortly be available.

BLACK EYE Records release Eddie Stanton's single 'Milton Keynes We Love You' next week. Eddie will also be playing Manchester Carousel October 2, Huddersfield Polytechnic 4.

CAPITOL RECORDS are to release an album by the late Minnie Riperton. 'Love Lives Forever' comprises seven previously unreleased tracks recorded in 1978. The backing tracks have been slightly re-cut. The album also features Stevie Wonder and George Benson.

THE SALFORD Jets, who are currently in the studios recording their new album, release their new single 'I Don't Believe You' on October 17.

JOHN COUGAR releases his new album 'Couples' on October 17. The album was produced by Steve Cropper.

JAPAN, who recently signed to Virgin,

release their first single for the label 'Gentlemen Take Polaroids', on October 10. The single is the title track of their new album out on October 24.

THE GB Band have just signed to Magnet Records and release their single 'When Will I Be Loved' on October 3. The song was originally recorded by the Everly Brothers.

DURUTTI COLUMN release their new single 'Lips That Would Kiss' on the Factory Benelux label this week.

ATTIC RECORDS have signed Michaela Jordana, described as "Canada's most exciting female new wave rock performer." Her single 'On Eighteen' will be released this month, followed by an album.

THE KRAZE, a six piece new wave rock band, will be releasing a single 'Say Hello To My Girl' on October 10. And an album 'Boys With Toys' is due for release about mid-December. The band can be seen every Thursday night at the Thomas A Beckett in the Old Kent Road.

THE EF BAND'S new single 'Devil's Eye' will now not be released until October 10. 'Pressing problems' have been described as the reason for the delay.

MOTOWN HAVE confirmed that Stevie Wonder's new album 'Hotter Than July' will be released on October 13. The album will contain 10 tracks including 'Did I Hear You Say You Love Me'. The gatefold sleeve includes a painting of Stevie, full lyrics and an inner bag dedicated to civil rights leader Martin Luther King.

GENERATION X release their single 'Dancing With Myself' on October 13. This is their first single for one and a half years and was written by Billy Idol and Tony James. The single will also be available as a 12in with a longer version of the A side and 'Loopy Dub/Ugly Dub' replacing 'Ugly Rash' as the B side. Former Clash drummer Terry Chivers has quit the band and a permanent guitarist will be announced shortly. The band are also working on their new album.

**DARTS**

**DARTS:** who embark on a UK tour this month have made some changes to their itinerary, which now reads as follows. Portsmouth Guild Hall October 6, London Hammersmith Odeon 7, Liverpool Empire 9, Ipswich Gaumont 10, Bristol Colston Hall 12, Southampton Gaumont 13, Derby Assembly Rooms 15, Coventry Theatre 16, Newcastle City Hall 17, Strathclyde University 18, Middlesbrough Town Hall 19, 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 George Hall 28, Edinburgh Playhouse November 3, Manchester University 7, Leeds University 8.

**THE DANCE BAND:**

**THE DANCE BAND:** have added some more dates to their tour. They are Derby Blue Note October 1, Newport Stowaway 15, Warwick University 24, London Music Machine 25, Keele University November 13.

**HEADHUNTER**

**HEADHUNTER:** who are in the process of releasing their first single on JSO records, 'Night Time Lady', have lined up some dates which start Hornsea Floral Hall October 2, Doncaster Greenfield 8, Hull Charleston Club 11, Goole Station Hotel 17, Lincoln Cornhill Vault 23, Hull Wellington Club 25, Cottingham Civic Hall 17, Hull Humberstone Theatre November 2, Shel-

field Penguin 6, Scarborough Tattoo Club 14, Hull Endyke MC 15, Bradford Princeville 16.

**WEAPON OF PEACE**

**WEAPON OF PEACE:** the seven piece Wolverhampton band have added some dates to their first UK tour. The new dates are at Wolverhampton Lafayette Club October 27, Kidderminster Town Hall 30, Birmingham Cedar Ballroom 31. In addition to this, the gig at Polytechnic of Wales has been switched from October 13 to October 22.

**CAUGHT IN THE ACT**

**CAUGHT IN THE ACT:** are about to do a series of dates before going into the studios to record their first single. They play Aston University October 2, West Midlands College 3, Leeds Trinity All Saints College 4. More dates will be added shortly.

**SPIDER**

**SPIDER:** play the following dates in October to coincide with the release of their new single 'College Luv'. Gravesend Red Lion October 3, Hornchurch Bull 4, Ilford Cranbrook 10, Southall Hanborough Tavern

**TOUR**



**DARTS: tour changes**

11, New Barnet Duke Of Lancaster 12, Sheffield Penguin 16, Hornchurch Bull 17, Bicester Red Lion 18, Ashton Under Lyne Spreadeagle 19, Blackburn Lodge Star 23, Middlesbrough Rock Garden 24, Coventry General Wife 25, Chorley Joiners Arms 26, London Music Machine 29, Neath Talk Of The Abbey 30, Canterbury University Of Kent 31.

**THE SCOOTERS**

**THE SCOOTERS:** from America will be playing three London shows at the beginning of October, at the Hope and Anchor October 2, Dingwalls 3, Half Moon Herne Hill 4. They are currently in Britain recording their second album.

**NIGHTDOCTOR**

**NIGHTDOCTOR:** the 10 piece reggae rockers fronted by ex-Bob Marley man Vin Gordon start their first UK tour on October 9 at the High Wycombe Nags Head, continuing London Dingwalls 22, Belfast Queens University November 6, Dublin Trinity College 7, Cork Downtown Campus 8, London Kings College 14, Wolverhampton Lafayette 16, Portsmouth Neros 18, Hull Wellington Club 20, York Alquin College 21, Dundee University 22, Edinburgh Nite Club 23. Their first single 'Music Like Dirt' is being rushed released on the independent Copasetic label.

**THE PASSIONS**

**THE PASSIONS:** recently signed to Polydor with a new single 'The Swimmer', play the following dates: Middlesex Polytechnic October 2, Braintree College of Education 3, Reading University 4, Wakefield Unity Hall 7, Manchester Ralters 9, Durham University 10, Lancaster Polytechnic 11. More dates are to be added.

**JENNY DARREN**

**JENNY DARREN:** will play the London Venue on October 10 to coincide with her new album 'Jenny Darren' which is released on the same day.

**RELUCTANT STEREOTYPES**

**RELUCTANT STEREOTYPES:** whose debut album 'The Label' will be released on October 5, will be supporting Q-Tips on all dates of their British tour.

**AN BRIT**

**TOYAH WILCOX** is featured in the cast of 'Sugar And Spice', a new play which opens at the London Royal Court Theatre on October 13. The play tells the story of a group of girls and the boy who comes to live with them.

**AUSTRALIAN BAND Angel City,** who release their new album 'Dark Room' on November 5 will be supporting Cheap Trick at the Hammersmith Odeon on November 7.

**LITTLE BROTHER** will be supporting Toots and the Maytals at Exeter University on October 3.

**ANOTHER PRETTY FACE, TV21 and FK9** will all be playing a benefit gig in aid of Students Against Nuclear Energy at Stirling University's Passfoot Lounge on October 8. Tickets for the gig, which starts at 8pm, are £1 on the door.

**THE EDINBURGH Astoria** is holding a special gig in aid of the Save the Children Fund on October 15. The Rude Boys the Producers and the Resinators will be playing and tickets priced £1.75 are available from Edinburgh record shops or on the night.

**JOSEPH K**

**JOSEPH K:** go into the studios next week to record their next single 'It's Kinda Funny'. It will be released towards the end of November with some London dates to follow. Meanwhile they are playing Glasgow Gigs October 5, Edinburgh Nite Club 10.

**THE METHOD ACTORS**

**THE METHOD ACTORS:** London Music Machine October 3, Nottingham Ad Lib 9, Wolverhampton Nags Head 10, London Rock Garden 17, Richmond Broilys 30, London West Moonlight 31, London Woolwich Trashed November 6, London Crystal Palace Hotel 7. Their single 'This Is It' will be released the second week of October.

**REAL TO REAL**

**REAL TO REAL:** continue playing dates through October. Middlesex Polytechnic 3, London Chiswick John Bull 4, Plumstead Prince Rupert 5, Kingston the Swan 10, London Hackney Sebright Arms 16, London The Kensington 27, Dartford Thames Polytechnic 30, London North East Polytechnic 31.

**THE FLATBACKERS**

**THE FLATBACKERS:** continue playing dates through October. London West Moonlight 1, Port Talbot Troubadour 2, London New Barnet Duke Of Lancaster 5, London Camden Brecknock 7, Gravesend Red Lion 24, Middlesbrough Rock Garden 25, Leeds Fan Club 26, London Acland Hall, Portobello Road 31.

**CHRIS DE BURGH**

**CHRIS DE BURGH:** plays nine dates, commencing Newcastle City Hall October 23, Bristol Apollo Hall November 11, London Victoria Apollo 12, Brighton Dome 13, Birmingham Odeon 14, Oxford New Theatre 15, Croydon Fairfield Hall 16, Liverpool Empire 17, Glasgow Apollo 19.

**STILETTO**

**STILETTO:** whose first single 'Someone Like You' has just been released, are on tour as part of the famous names Circus Tour 80. The October dates are: Lancaster University 1, Salford University 3, Middlesbrough Teeside Polytechnic 4, Plymouth Polytechnic 6, London the Venue 7, London 'School of Economics 8, Southampton University 10, Swindon Burnel Rooms 14, Middlesex and Herts Country Club 15, London Middlesex Polytechnic 16, London City University 17.

**ANOTHER PRETTY FACE**

**ANOTHER PRETTY FACE:** will be touring the country along with fellow Edinburgh group TV21 in October. Their third single 'Only Heroes Live Forever' will be released shortly. Dates are: Ayr Pavilion October 1, Langholm Buccleuch Hall 3, Cumbernauld Theatre 6, Stirling University 8, Fort William Milton Hall 9, Carlisle Mick's Club 10, Edinburgh Niteclub 11, Paisley Bungalow 12, London Fulham Greyhound 20, Hull Wellington Club 23, Leeds F Club 30.

**THE CITEZENS**

**THE CITEZENS:** who have just signed to Epic Records, have their debut single released on October 3. They will be on tour with the UK Subs throughout October and November. Their single will be titled 'Satisfy The Citizens'.

**BARBARA DICKSON**

**BARBARA DICKSON:** kicks off at Southport Theatre on October 28, and continues: Bradford St George's Hall 30, York University 31, Hull New Theatre November 1, Liverpool Philharmonic Hall 2, Preston Guildhall 3, Manchester Frise Trade Hall 4, Leicester De Montfort Hall 5, Sheffield City Hall 6, Glasgow Apollo 8, Aberdeen Capitol 9, Edinburgh Usher Hall 10, Middlesbrough Town Hall 11, Derby Assembly Rooms 12, Bristol Colston Hall 13, Birmingham Odeon 15, Hatfield Forum 16, Croydon Fairfield Halls 17, Southampton Gaumont 18, Bournemouth Winter Gardens 19, Brighton Dome 20, Oxford New Theatre 21, Newcastle City Hall 23, Belfast Grosvenor Hall 25, Dublin Stadium 26, St Austell New Cornish Riviera 29, Gloucester Leisure Theatre 30, Reading Hexagon December 1, Portsmouth Guildhall 2, London Albert Hall 3.

**THE PROFESSIONALS**

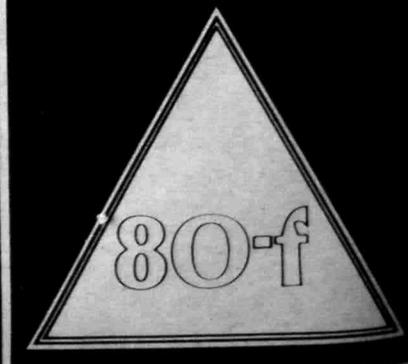
Steve Paul  
new single  
1-2-3  
+  
white light/white heat  
and  
baby I don't care



buy it quick - first few copies come with giant fold out colour Steve 'n' Paul poster



TOYAH



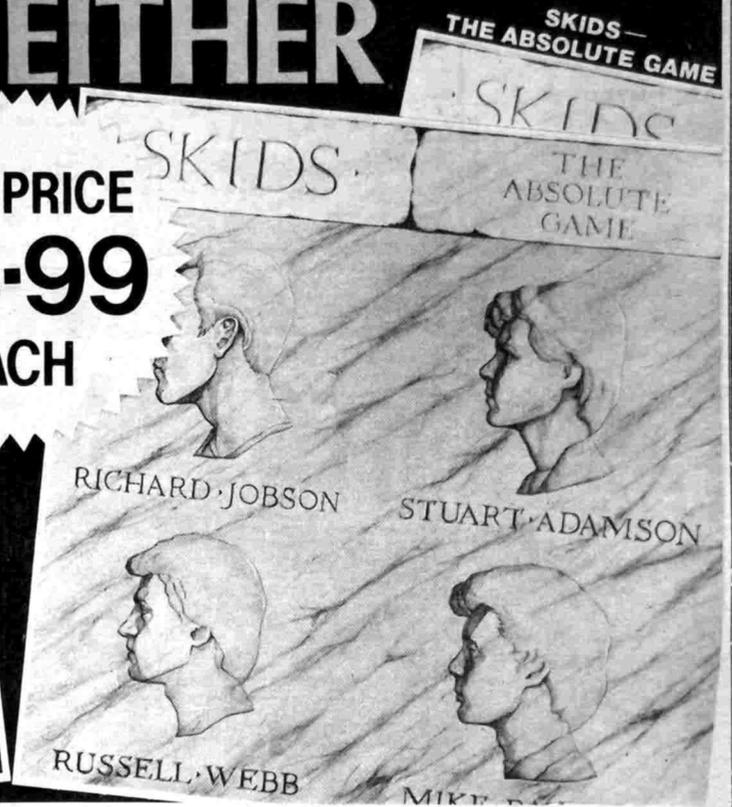
AFTER THE FIRE

OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS

# THE SKIDS ARE ALRIGHT AT OUR PRICE XTC DON'T COST ANY XTRA EITHER



OUR PRICE  
**£3.99**  
EACH



**OUR PRICE** *Chart Albums*  
FROM  
**£2.99**  
*Records*

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

THIS LAST WEEK	TITLE	OUR PRICE	THIS LAST WEEK	TITLE	OUR PRICE	THIS LAST WEEK	TITLE	OUR PRICE
1	POLICE ZENYATTA MONDATTI	3-49	21	B52's WILD PLANET	3-79	41	SPLIT ENZ TRUE COLOURS	3-79
2	DAVID BOWIE SCARY MONSTERS	3-99	22	CARLOS SANTANA THE SWING OF DELIGHT	4-39	42	FLEETWOOD MAC RUMOURS	2-99
3	KATE BUSH NEVER FORGIVEN	3-99	23	MICHAEL SCHENKER MICHAEL SCHENKER	3-79	43	QUARTZ STAND UP AND FIGHT	LIMITED OFFER 3-49
4	THE SPECIALS MORE SPECIALS	3-79	24	OZZY OSBOURNE BLIZZARD OF OZZ	3-79	44	INMATES A SHOT IN THE DARK	LIMITED OFFER 2-99
5	RANDY CRAWFORD NOW WE MAY BEGIN	2-99	25	MARTHA AND THE MUFFINS TRANCE AND DANCE	3-99	45	NINE BELOW ZERO LIVE AT THE MARQUEE	2-99
6	UB 40 SIGNING OFF	3-79	26	SIMPLE MINDS EMPIRES AND DANCE	LIMITED OFFER 2-99	46	POOCE REGATTA DE BLANC	3-49
7	GEORGE BENSON GIVE ME THE NIGHT	3-79	27	DON McLEAN THE VERY BEST OF	4-19	47	THE PIRANHAS THE PIRANHAS	3-79
8	GARY NUMAN TELEKON	3-79	28	CLIFF RICHARD I'M NO HERO	3-99	48	SECRET AFFAIRS BEHIND CLOSED DOORS	3-79
9	THE SKIDS THE ABSOLUTE GAME	3-99	29	JONI MITCHELL SHADOWS AND LIGHT	5-99	49	DIANA ROSS DIANA	3-99
10	U.K. SUBS LIVE - CRASH COURSE	3-99	30	PAUL SIMON ONE TRICK PONY	3-79	50	WHITE SPIRIT WHITE SPIRIT	LIMITED OFFER 3-49
11	ROBERT PALMER GLIDES	3-79	31	THE DEAD KENNEDIES FRESH FRUIT FOR ROTTING VEGETABLES	3-79	51	THE PRETENDERS THE PRETENDERS	2-99
12	STIFF LITTLE FINGERS HANK	2-99	32	JETHRO TULL A	3-99	52	THE CARS PANORAMA	3-79
13	ROXY MUSIC FLESH AND BLOOD	4-29	33	VARIOUS XANADU - O.S.T.	3-99	53	ROCKY UNDER THE GUN	3-79
14	HAZEL O'CONNOR BREAKING GLASS	3-79	34	PAT BENATAR CRIMES OF PASSION	2-99	54	GILLAN GLORY ROAD	3-99
15	THE BEAT I JUST CAN'T STOP IT	3-79	35	VAN MORRISON THE COMMON ONE	3-79	55	TYGERS OF PAN TANG WILD CAT	3-79
16	VARIOUS FAME - O.S.T.	3-99	36	BOB MARLEY LIFETIME	3-79	56	JOY DIVISION CLOSE	3-79
17	JOAN ARMATRADE ME MYSELF I	3-79	37	CHANGE THE GLOW OF LOVE	3-79	57	EDDIE MONEY PLAYING FOR KEEPS	3-79
18	XTC BLACK SEA	3-99	38	AC/DC BACK IN BLACK	3-79	58	Q-TIPS Q-TIPS	3-79
19	YES DRAMA	3-79	39	SHOXISE AND THE BANSHIES KALEIDOSCOPE	3-99	59	LEO SAYER LIVING IN A FANTASY	3-99
20	SUPERTRAMP PARIS	4-99	40	AL STEWART 24 CARROTS	3-99	60	THE RUMOUR RUMOUR OF ESSENCE	2-99

OUR PRICE EXTRA

**NOW OPEN  
OUR PRICE  
RECORDS**

14 Princess Way,  
Camberley,  
Surrey

64 Victoria Street,  
London SW1

421 High Street,  
Wembley,  
Middlesex

PHONE 01-200-0200  
FOR THE  
ADDRESS OF YOUR  
NEAREST OUR PRICE  
RECORD SHOP

**ALL 7" CHART SINGLES 89p**  
BE A PEST  
PRICE THE REST

TRA OUR PRICE EXTRA OUR PRICE EXTRA OUR PRICE EXTRA OUR PRICE EXTRA

OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS

# DOWN LOW NOW



## The Natural Blonde Column

**A**S THE nearest I've ever come to being athletic was the hours I spent at school thumbing through the British Medical Dictionary for a new disease to get me off hockey, it was with some trepidation that I set off for the Starlight Room Roller Disco in salubrious Hammersmith, accompanied by **Stewart Copeland**. Actually, not just **Stewart Copeland** because by the time we got to the place we were like a char-a-banc party down from Scunthorpe for the World Cup. This impression was added to by the sheer volume of **Mr Copeland's** voice and general demeanour. He has that rampaging boyish confidence shared by many Americans, especially when they're away from their native land. The kind of people who spot the House of Parliament and wonder if they could take one home for Mom.

We also made an effort to have at least one person looking a trifle disco-fied (how wrong we were), **Carol**, DJ **Chris Hill's** girlfriend, came with a piece of what looked like melted Durex spread across her body and white cowboy boots. Upon arrival we realised that our visions of puce ostrich feathers tripping the light fantastic around a myriad of flashing lights were a little off the

wall. In fact, it's a large barn with a wooden floor, around which circulate a few million black boys in track suits doing about 70 miles an hour. It all looks a bit like an outbreak from **Mandingo** meets **Rollerball**. I expected to see **Racquel Welch** skid in with spikes on her bazonga's at any moment. From the transfixed expression on **Stewart's** face so did he.

And this was before we even got our boots on, a task, which can take several years if you're not frightfully dexterous and, because they're horribly unflattering, I refused to wear any. Consequently I spent the rest of the evening being trampled on by great heffalumps rolling uncontrollably around the place. For beginners they have a sort of handrail along each wall for you to clutch, huffing and puffing and going beetroot red from the strain of walking like a rejected member of **Kiss**. **Bob Geldof** and **Stewart** heaved their way across the hall and then spent the rest of the evening clutching a wall near the bar... er limbering up. **Chris Hill**, who brought his own special customised roller skates (imported from LA with flashing balls on them), spent the whole evening propped at a precarious angle against a wall scoffing large portions of ice cream soda and looking at girls' bottoms fall out of their shorts. If nothing else there's a lot of that about. Naturally, I feel that **Bob**, **Chris** and **Stewart's** reticence is due to their modesty about their obvious inborn talent for disco dancing.

In the meantime I'd already fallen flat on my chops (and I wasn't even wearing skates) tripping over someone's foot. **Sonja Kristina** had whizzed around the floor several times and **Carol** was being dragged around, albeit gracefully, by some seven-foot-tall 16-year-old. One thing I noticed standing there like a gooseberry was that very little dancing goes on except by a few dedicated chaps (wearing skimpy shorts and light bulbs on their wheels) who stood in the middle of the floor flexing their thighs in time to the music. The rest of the punters whizz along in a sort of rumba, and occasionally a chain of about 20 of them will lie flat on their backs and roll at high velocity towards the crash barrier around the edge of the rink. It's a little like the **Grand National**, if you fall at the first fence, everyone jumps on your head.

As I've said, one doesn't go to the roller disco for a fashion parade. I spoke to the manager of the **Starlight Room** for a while and he said they'd had a fancy dress recently. I asked if they'd all dressed as **Sebastian Coe** which went down like a lead balloon. He did tell me that this particular place has proved so successful that there are now plans to open a new hall on two floors in another area of town. Apparently it would be a little like the **New York Rollerdom** where **Cher** had her party last year and wore leopard patterned roller skates.

By this time the whole meaning of life had been discussed by **Bob** and **Stewart**, and **Chris** was beginning to inflate from the excess of strawberry ice cream. I was feeling quite fed up and wishing there was somewhere I could go and watch the Professionals kicking people for an



**STEWART COPELAND** considers the problems of solo flight as he inspects his undercarriage. Note the altimeter strapped to his left wrist and fireproof suit of crash tender driver **BOB GELDOF**.

**CANADIAN AIRWAYS** twin engined model encounters turbulence.

hour on TV. For those of you who might be planning to go roller-skating in order to improve your physique I spoke to two young ladies who were togged up as **Minnie Ha Ha** and **Pocahontas**, and their friend whose bottom was attempting a **Colditz** like escape from her towelling knickers. According to them it's incredibly good exercise, does wonders for your figure as you burn up tons of goosebumpy flab with all the sweating. I mentioned that I'd been watching **John Curry** ice skating that afternoon and he had rather a large backside, but the only reply I got was a convulsed, "Well that's good,

if you fall on it, hoot, hoot." They all felt that girls needed to wear knee and elbow pads or else you could come out looking like you've been in a scrum with the **Welsh team**. **Bob** then floated past me on one wheel with his other leg in the air, whether this was accidental or not remains to be seen but it was frightfully impressive. **Stewart** said it was proving hard to keep his ankles straight and the boots became quite uncomfortable after a length of time unless you are moving all the time, which none of our little party was too keen on. Keen? What am I saying? **Chris**, **Stewart** and **Bob** had made their initial wild skate up the



UH, HULLO. I'm **Sting** and sing. Please don't adjust your **Record Mirror** because we're **The Police** and we're assuming temporary control, just like on 'Outer Limits' if you like that sort of thing. It should help us shift a few more units (hur hur hur) but I sure wouldn't give up my job of being famous and rich to work this goddamned newspaper every week. Like, the pay is awful and the coffee's even more awful. The only good thing about it is being able to write about nothing but **ME!** Which is much better than having someone else write about me, etcetera, etcetera day-ohhh, etcetera...

hallway to the bar and then stood there for about an hour like they had rigor mortis.

Then we all went home and watched **Diary Of A Mad Housewife**, **Stewart** said he identified with the husband. Then I went home and watched the Professionals kick people about on the video, which rounded off the evening on a cheerful note. So until next week, **Love Paula**.



**CONGESTED**. Runway approach, note aesthetic lines and advanced streamlining of this model.

**CARIBBEAN AIRWAYS** full reverse thrust on the perfect three-point landing.



**NO, HE'S** not in the dock again, but just barking his bit at **Westminster Abbey's Poetry Olympics**. **John Cooper Clarke** shocked the Dean and stole the show but there's no truth in the rumour that the next Olympics will be held in **Salford**.

# Vicious Album

AND NOW! FROM the company that brought you the film of the book, the newspaper of the record of the novel based on the single. AND the cheap souvenirs modelled on the screenplay which became a best seller, WE BRING YOU... the very first fully authorised nude photographs of the late Sid Vicious.

THRILL as the unabashed toddler bares all in his parents' garden! GASP at the tiny tot giggles in his mother's arms! WONDER at Sid's own art college self portraits! SOB as the all-seeing camera plots the last years of the man who became a legend at 21!

All this and more can be yours for only £1.95, when Virgin's 'The Sid Vicious Family album' finally hits the shops early next month. Charming and nauseating in equal parts; an ideal Christmas gift for any Sid fan (as they say).

JOHN SHEARLAW

# SCHOOL FOR THE SKIDS

Holland Park Comprehensive, London.  
By Ronnie Gurr

HAVEN'T HAD so much fun in years m' dears! Come 20 minutes to four and boys and girls come out to play, or rather, come out to hear the Skids play. In a concerted and laudable venture The Skids are taking the music back to the kids. Anyone with brat brothers and sisters will know just how tiresome it is that these minors can't get tickets to



RICHARD JOBSON takes school assembly

see bands at the local Tiffany's or wherever because of boorish licencing laws. On the Skids, latest trek around these sceptered isles, the band will

take in the usual Odeons, and play at local schools during the afternoons. Discerning pop kids can catch the band at a chosen educational institute in Doncaster

(October 1), Glasgow (2), Edinburgh (3), Sheffield (7), Brighton (15), and Dunstable (16). Authorities willing, there may be some more dates pipelined. For free one can hear a selection of The Skids' greatest hits and possibly, as was the case here, a few bars of Alice Cooper's 'School's Out' and the long-time punk pathetic standard 'TV Stars' which seems to have been dragged out of the closet for the juveniles.

The sound obviously wasn't up to concert hall standard but the little thugs in the crowd loved it just the same. The other high point was the development of Richard Jobson as a pantomime entertainer. This grand old man of the theatre really does have a rapport with the youngsters. Interesting to note too that the chameleon-like Jobson adopted the slick quiffed leather jacketed Elvis persona for the afternoon. We await further developments.

Catch the beat kids, it's free and there could be an autograph or four in it for you.



## COMPETITION

QUESTION: What has a hotel rooming list big enough for four football teams? Brings joy to thousands and plays with itself every night?  
ANSWER: A Stiff Tour!!

Answer the following (easy) questions and you too could join the privileged ranks of those in the Stiff halls of fame and spend a day with the Son of Stiff Tour.

- 1 Which Stiff artist? Who is 5ft 5in tall and comes from Brighton, has appeared on more than one Stiff Tour?
- 2 What was the name of Nick Lowe's band on the Hits Greatest Stiffs Tour?
- 3 Who comes from Essex and played drums for Wreckless Eric on the Hits Greatest Stiffs Tour?  
(Tiebreaker)
- 4 I would like to take a Record Mirror on the Son of Stiff Tour with me because.....

Two first prizes of an all expenses paid day with the Son Of Stiff Tour in your part of the country.

Two second prizes of a Son Of Stiff hamper.

Ten Third prizes of a Son Of Stiff Tour sampler.

My name is ..... My phone number is .....

My address is ..... My T-shirt size is ..... s/m/l

All entries must reach us by midday on October 8 to qualify. Send your entries to: Son Of Stiff Tour competition, PO Box 16, Harlow, Essex.

The competition applies to the following dates on the Son Of Stiff tour:

All dates feature Any Trouble, Joe 'King' Carrasco and The Crowns, Dirty Looks, The Equators And Ten Pole Tudor.

### OCTOBER

- 10 Sheffield Poly
- 11 Loughborough University
- 12 Liverpool Rotlers
- 15 Dublin Trinity College
- 16 Belfast Ulster Hall
- 17 Glasgow University
- 18 Newcastle University
- 19 Ayr Pavilion
- 20 Edinburgh Tiffany's
- 22 Keele University
- 23 Coventry Poly
- 24 Manchester University
- 25 Bradford University
- 27 Plymouth Fiesta
- 28 Exeter University
- 29 Southampton University
- 30 Guildford Civic
- 31 London City University

### NOVEMBER

- 1 Chelsea College London
- 3 Queen Elizabeth College London

## DINDISC

# MARTHA AND THE MUFFINS 'TRANCE AND DANCE'

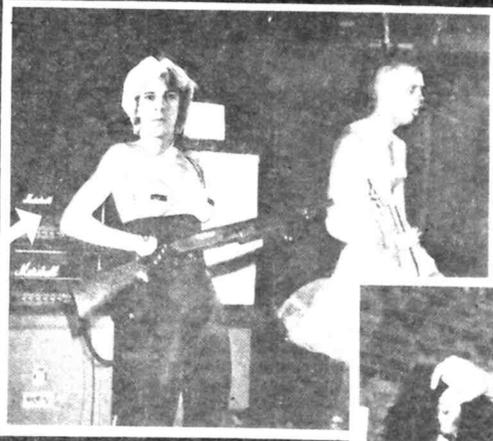
ALBUM AND CASSETTE  
INCLUDES SINGLE 'SUBURBAN DREAM'

# police's scrapbook

*Out on parole: a rare moment from the past, as a rude boy called Sting makes a guest appearance on Joe Strummer's head during one of The Clash's most intense photographs. Strummer escaped with bruises. Sting is still suffering, informed sources say, from a severely dented ego. And he gets to meet stars like Siouxsie after the gig.*



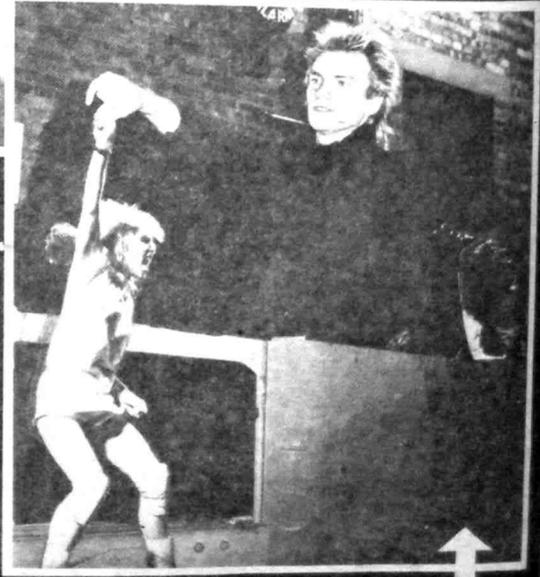
*Some of the credentials that Andy used on Stewart and Sting to bamboozle his way into the group.*



*One of the neat things about being a pop star is that you get to jam onstage with other pop stars.*



*The Lone Ranger and Silver.*



*A disappointed Debbie Harry being ejected from Police's private armoured personnel carrier.*

# THE POLICE

ZENYATTA MONDATTA



**THE NEW ALBUM**

Includes the No.1 Hit Single

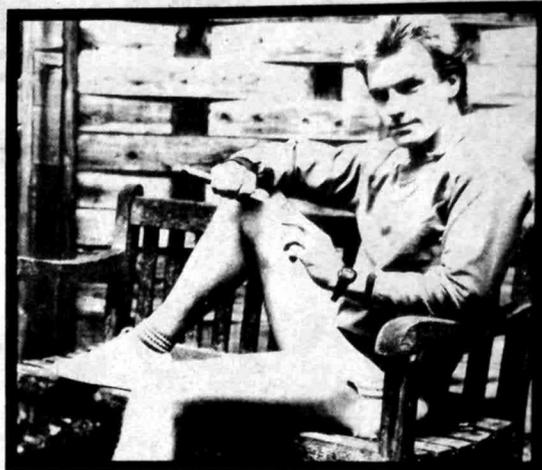
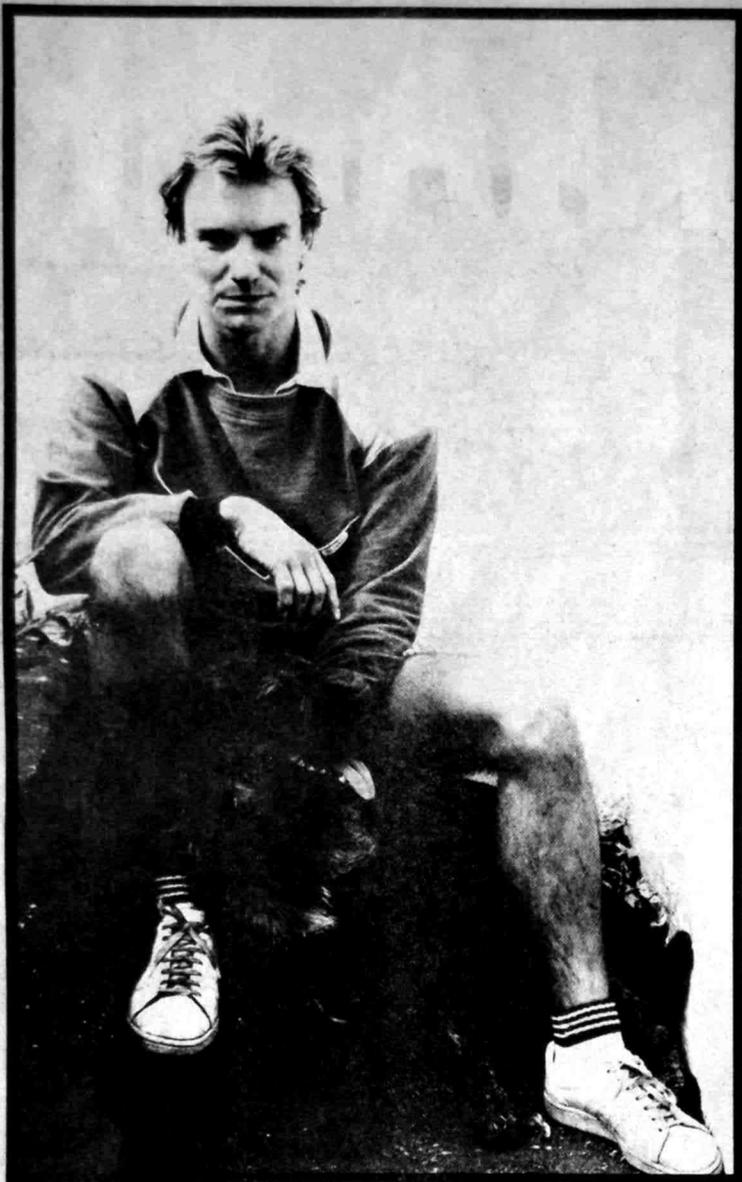
**"DON'T STAND SO CLOSE TO ME"**

Also available on cassette



© 1980 S.M. Records Ltd. All Rights Reserved

# HOW TO WIN FRIENDS AND INFLUENCE PEOPLE



Pictures by Andy Phillips

**Even if you have to use a flick-knife to do it. Sting gets the dagger out for ROSALIND RUSSELL**

**I**f I were a sexist sort of person, I'd start this by telling you about how handsome, tanned, wonderful, etc, Sting looks in a pair of shorts and a T-shirt. But as I'm not, you'll have to imagine all that on your own.

Instead I'll tell you how we got off to a bad start because (a) he asked me which part of Wales I come from (b) his dog Steerpike looked as if it might casually rip my leg off (c) Sting toyed with a wicked looking flick knife throughout, eventually using it to disembowel a number of your letters to Mailman, and (d) I told him that Northumberland used to belong to the Scots anyway.

Having got all the hostilities out of the way and having discovered that Steerpike is just a big softie I set about, on your behalf, trying to find out what kind of person Sting is. It wasn't easy. In common with his companions in the exclusive club of top level rock stars, Sting gives nothing of himself away. He fends off leading questions and stops short just when you're getting to interesting bits.

He is protective of his wife and son, his privacy, his own feelings and all of this hardens into a shell around him. He's supremely confident of his own abilities and is an amiable sort of chap — well, he was until he'd done Mailman. He is aware of the effect he has on his fans and reacts accordingly.

With his family, he is about to move house, but hopes that the fans won't find out too soon where he's

living. It's been a problem. "I get bothered a lot by fans and in a sense it's flattery. It's nice having someone come up to you in the street and ask for an autograph," he admitted. "But when a queue starts, well you can't turn round and say f—k off. It's a ritual really. They don't really want your autograph, they just want to be able to say they've met somebody famous. It's understandable, but it's hard to take sometimes. Especially when they come to the house."

Neither are you likely to spot Sting, or his wife Frances at any of the record business fests, or at gigs. "I'm not interested in the music business," he told me. "And I tend to stay out of the gossip columns." If he does ever do anything outrageous, we won't find out about it.

"I go wild sometimes. I get drunk occasionally, but not every week. I get boisterous, out of order, but I never let it affect my working situation. I don't take social drugs and my only vice is my motor bike."

If you think he sounds like a responsible husband and father, well that's exactly what he is. He and Frances have a small son, Joe. Frances is an actress. I asked Sting if he didn't sometimes feel that he and Frances were in competition as far as careers go. He smiled, having heard the question before.

"My wife is a real actress. I've had no experience beyond a couple of cameo roles in a couple of movies. I've never had to sustain a role through a whole film. I'd love to take it on. I've got the nerve and cheek to do almost anything. The ability to perform is almost

instinctive. "At the moment, I'm a personality I suppose; well capable of a starring role. But acting is peripheral to my life."

Since acting the part of the Ace Face in 'Quadrophenia', Sting has been offered many other parts. But so far, he hasn't agreed to do anything. The band is taking up too much of his time to allow for filming schedules. What about the much touted part in the next James Bond movie? What happens to that?

"I'm not doing it. It would have meant a loss of credibility as regards films. I just didn't want to be in the movie. Although I got some publicity out of it at the time." I was a bit thrown by the frank way in which he admitted using the publicity, but maybe I'm not used to such honesty. Or to be kinder to other rock stars, to such a lack of naivety.

"To have done that film would have been a mistake," said Sting. "It would have been fun — but has Oddjob worked again? I'd like to do something serious. I've been offered parts in films about music but I turned them all down, so they've stopped coming. I'd like to do something meaningful."

Being a pop star for the next 10 years isn't something Sting regards as "meaningful" — although he enjoys it now. I asked if he'd take advantage of the Inland Revenue's offer to retire rock stars at 40 if they keep working to that age.

"I couldn't do it that long. Absolutely not, it's silly. My ambition is to grow old gracefully." Being a rock star at any age is a dream for thousands & probably

more so in the area he comes from. Tyneside isn't exactly chockablock with employment and to school leavers there, it must seem as if Sting's cracked it. But the Inland Revenue in Newcastle may have a few memories of one of their ex-employees.

"I almost got the sack from there," recalled Sting. "I hated it. I felt total apathy, had four hour lunch breaks, left early, never studied for their silly exams. But the Civil Service is practically the only work in Newcastle. In many ways we (the Police) stand for escape from that situation."

Teaching was a job he enjoyed much more. Though, as his pupils were primary school age, he didn't experience the noble passion of the Police's new single 'Don't Stand So Close To Me'.

"That's an imaginary story, but it's a real situation," said Sting. "I taught briefly in a secondary school while I was training and some of those girls of 15 and 16 can be very attractive. The boys would want to beat shit out of you and the girls would want to f—k you. I hated my own teachers when I was at school. They were old bags."

The remark slipped out, unheeded of Sting's usual care in matters of public relations.

"Some of them might read Record Mirror," he said, catching himself.

So if he hated school so much, why did he become a teacher? "I saw a limited area where I could influence people for the better; create the environment of learning, opposite to the way I was taught — having tables hammered into me.

"I was caned a lot at school. We had a disciplinary master — Father Walsh — who was there just for discipline. Go to Father Walsh for six of the best. The cane is painful and humiliating. After four, you were crying. It's inhuman. We were caned for very trivial things — arguing, fighting, breaking a window."

But surely he was one of the fortunate ones; he went to college, passed exams, got a job as a teacher. It's more than a lot of kids end up with on Tyneside. I wouldn't say lucky, though, luck hasn't got much to do with Sting. What he has, he's obviously worked and planned for.

One thing he didn't plan for was being on the dole for a year, after giving up his teaching job. When it became obvious that music was taking over as a main interest, he decided to give up his job and concentrate on his band.

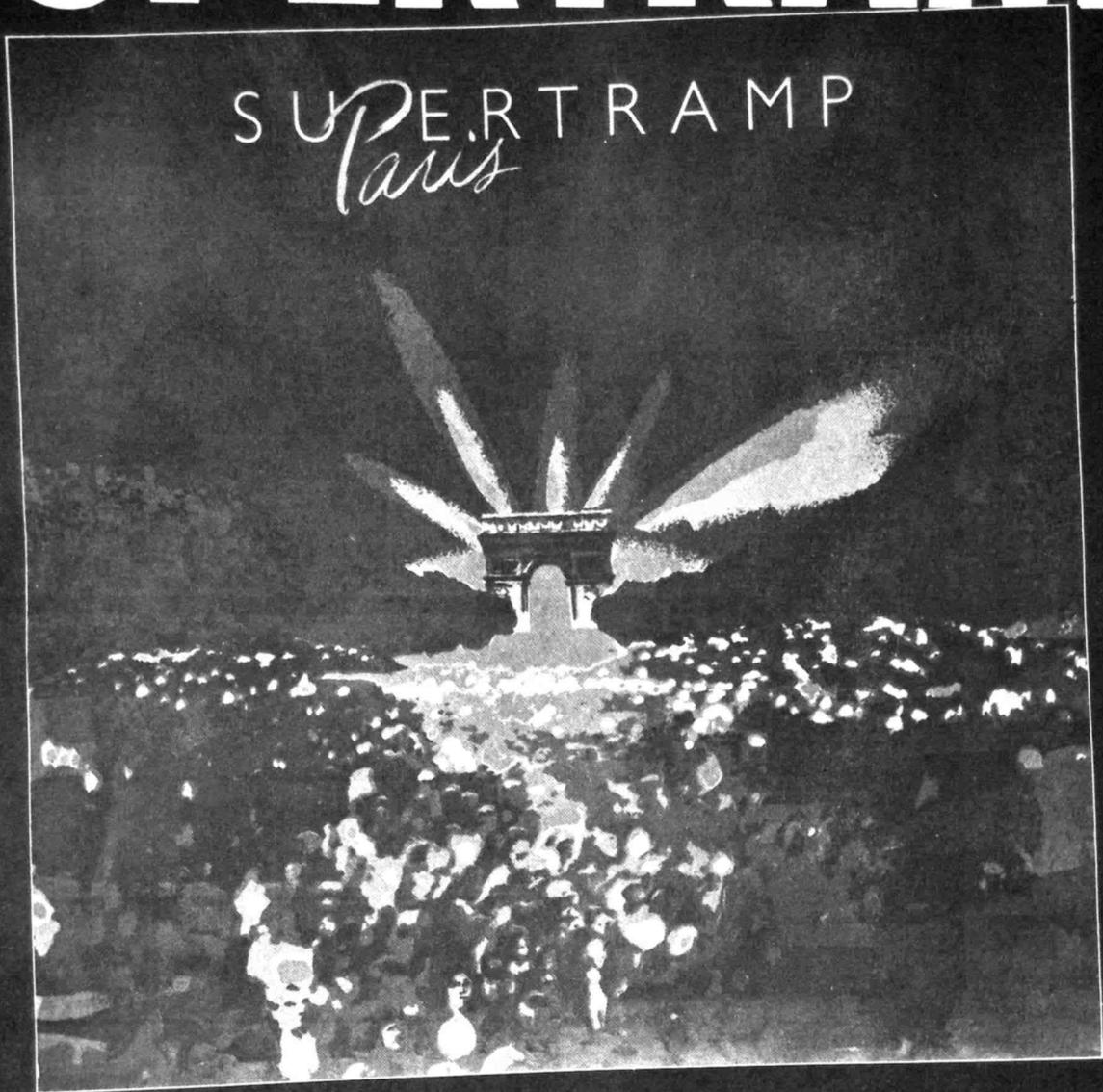
"I was unemployed for a year and it was frightening and humiliating. I turned up every week for my £16, with a wife and a kid to support. But I don't expect much of the welfare state. The country doesn't owe me a living."

Now, although he still has family in the North East — his dad owns a dairy in Newcastle, a sister works for an airline and a brother is "between jobs" — he doesn't like going back very often.

"It's too depressing," he said. "And my advice to my brother, would be to leave."

Job satisfaction and financial reward? This isn't an ad for the army — get your own rock band and get out of the dole queue. It can be done.

# SUPERTRAMP



## AT THEIR BEST — LIVE

### Specially priced Double Album

- |  |   |  |  |
|--|---|--|--|
| <p>1 SCHOOL<br/>AIN'T NOBODY BUT ME<br/>THE LOGICAL SONG<br/>BLOODY WELL RIGHT</p> | <p>2 BREAKFAST IN AMERICA<br/>YOU STARTED LAUGHING<br/>HIDE IN YOUR SHELL<br/>FROM NOW ON</p> | <p>3 DREAMER<br/>RUDY<br/>A SOAPBOX OPERA<br/>ASYLUM</p> | <p>4 TAKE THE LONG WAY HOME<br/>FOOL'S OVERTURE<br/>TWO OF US<br/>CRIME OF THE CENTURY</p> |
|--|---|--|--|

 **On A&M Records & Cassettes**

**A**N UPRAISED arm strikes the balmy Irish air in the vicinity of Cork Airport. The bleached barnet and diminutive body below confirm that it belongs to Andy Summers, who's about to demonstrate his skills as a chauffeur.

In the first of several bursts of hospitality the Police guitarist has greeted the journalist and photographer on time and is taking us to his new home in Kinsale. Unfamiliar with the place, I blandly enquire whether it is near the sea.

"Might buy it," he replies, searching for a way out of the car park. Actually, what he did say was "I'm right by it," but since the subject of money seems to have become inextricably linked with the band, it could have been a joke at his own expense. Indeed, our host proves refreshingly frank when talking about cash, having no qualms about admitting his status as a tax exile.

"Everyone knows we are," he declares, referring to himself and Sting. "It's a pain in the ass but the alternative is 60 per cent and anyone that did that would be stupid."

Advised that he should only spend 40 days a year in his native England, here is home for the rest of the time not spent touring. But pain is an unusual way of describing his latest lifestyle. Though only ensconced in their 18th century semi for three weeks, Andy and his American wife Kate have already made friends in the area.

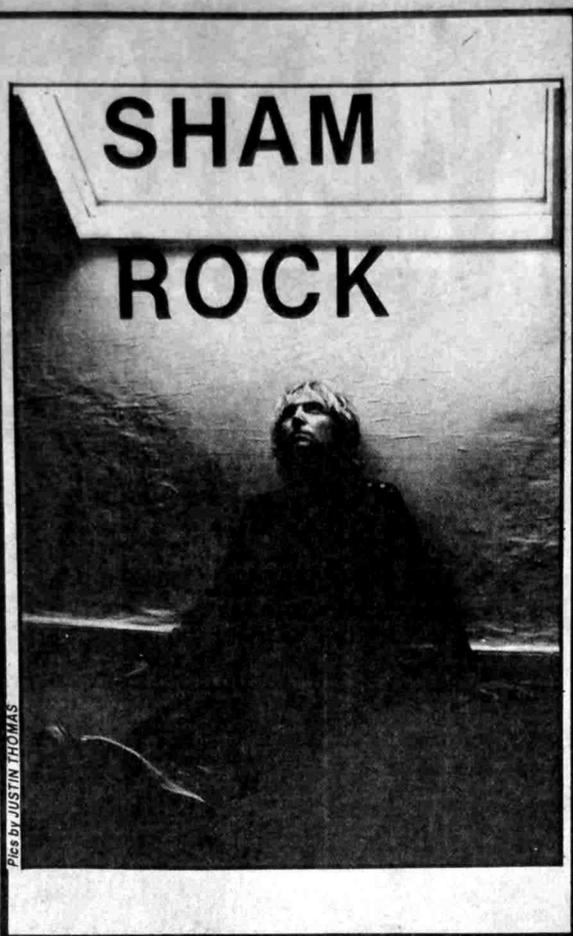
One of these is a wine exporter, some of whose wares wash down a wholesome vegetarian lunch during the interview. The latter takes place in what used to be quaintly called the morning room. Like most of the rooms in this impressive four storey building, it lends itself to chocolate box views of the harbour, whose historical significance predates even the Armada.

Nowadays only about 1500 people live in the village, this number perhaps doubling at the peak of the holiday season.

"This country is just waiting for someone to get it going," says Andy, showing a keen entrepreneurial mind. "I paid £40,000 for this, which in the context of London prices is obviously not a lot. At first I didn't think I'd keep it if the tax restrictions were lifted, but now we probably will. Apart from being an investment, we really like the place."

Earlier in the year they had been renting a house in the wilds of Galway on the west coast. Sting moved in nearby and still lives there but the Summers family couldn't stand the isolation.

"It was a half hour drive for the nearest pint of milk," he complains



Pic by JUSTIN THOMAS

## MIKE NICHOLLS pops the cork

good-humouredly, "so we soon got fed up with that!"

Having a two-year-old daughter couldn't have helped the situation, as we discover when Kate brings her into the room for daddy to feed. As a result of the constant travelling, Layla hasn't seen much of her father and until recently was quite suspicious of him.

Another problem with being a Police man has been not having the time to get on with his own material.

Summers' forte is instrumental music, 'Behind My Camel' on 'Zenyatta Mondatta' being only one example of the stockpile he has built up and hopes to record for a solo album. If he uses time booked

in a Dublin studio, he'll only have one day in England free of band commitments before globe-trotting begins again on October 12.

"I'm not giving you a soft story," he explains, "but our lives are so dense with events that we're always three paces behind ourselves, juggling time between making films, albums, going on the road and so on." Who dictates the heavy workload? Manager Miles Copeland, perhaps, or the record company? "Miles and A&M want us to do it, but so does the group itself. If you're trying to cover the whole planet (an ambition which is well on the way to being achieved) it takes most of the year to get round. The life we lead can't go on forever."

When a man has been in a band that has sold almost seven million albums in the last two years, it's difficult to sympathise. But Andy's situation could be different. Not only is Sting the acknowledged front-man, but along with Stewart he is credited with writing most of the songs. Since the drummer is also the manager's brother, I'd have reckoned Summers the odd man out. Yet the very thought startles him.

"Sting and Stewart don't write together," he remonstrates. "We all go into the studios with basic ideas and work them out between us. We're a group and work as one, you can hear that."

"But," he continues, at last allowing confidence to get the better of his wariness, "We're not just three bland people who go along in parallel harmony. We have differences on lots of things and the friction makes it dynamic. We're unified in our diversity — that's what makes it work."

That The Police are a trio he finds particularly useful. "One of us might feel strongly about how a part of a song should sound and be able to persuade the others. Conversely if one gets out of order, there are the other two, which is

Better than being up against three?

"And it means we can reach decisions a lot quicker!"

Andy's bargaining power in their decision-making process is rooted in his wealth of experience as a musician. Now 37, apart from having played with Ziggy, Money and The Animals in the late sixties, he also studied and taught classical guitar during a six year spell in the States.

His ability to strike a balance between realising his potential as a virtuoso and contributing to his band's commercial sound must be a tribute to his dexterity. But hasn't he had to do a lot of "unlearning"?

"What seems simple to pull off requires a lot of thought and feel. Like the spaces in the music which make it seductive and give it an ability to attract. My main idea when I joined the band was to make it stand on its own two feet musically because I felt uncomfortable playing a lot of the fast stuff Stewart had written."

It was this "stuff" which got the band tagged as having jumped on the punk bandwagon, even though they weren't chucking out the would-be political rhetoric of the time. In their efforts to draw a new wave audience, how come they didn't go the whole hog and start raging about anarchy and riots?

"I think we were old enough to realise that music hasn't the power to change the world — except perhaps where it makes people think for themselves."

He goes on to say that the band have been praised for doing that.

"Since we've been successful we've had letters from kids saying how we've changed their lives. That they've been inspired by the way we came up from nowhere. I guess it's the free enterprise idea of people building a picture of us glueing our record sleeves together. Being active rather than passive."

If this sounds like so much blowing of one's own trumpet, it should be pointed out that Andy is hardly the stereotype braggart axeman. Success hasn't gone to his head, even if he is understandably proud of its material fruits.

One of these is the polyphonic guitar synthesiser, a demonstration of which is given in his new music room. Like the Yamaha 250 on the lawn outside, it was a gift from the manufacturers. Endorsing products is just one of the fringe benefits of being a star. Another is having no trouble finding friends when you're a stranger in town.

After an amusing photo-session on the quay-side which included persuading a flock of nuns into posing with our hero, we went to visit some of these — a large, cheery family with seven kids spanning a 15 year age gap. Since Summers hasn't got round to buying a TV yet, it was a good opportunity for us to see the new video on Top Of The Pops.

Whilst basking in the glory of hearing Mike Read announce that 'Don't Stand So Close To Me' was only the seventh single since God-knows-when to go straight in at Number One, he was up against another sort of pressure — that of joining the older children and their friends at the new roller disco in Cork.

But such is the price of fame that a prior engagement with the singles page meant he managed to arrive just as the rink was closing down. Being a VIP, however, meant that within minutes the lights were switched back on for the party piece of the place's history.

His display was a good example of the competitive instinct which exists within The Police. As her husband glided round, nonchalantly mooning and hurling his cardigan into the crowd, Kate told us that he had never skated until seeing Stewart wheeling into the studio one day.

A similar situation surrounded the band's camel racing activities in Egypt. None of the group had even seen such beasts before, let alone try and ride them, but the very idea of one of them chickening out in front of the others caused all three to put rump to hump.

More comfortable was Andy's Audi which ferried us back from the disco. Having forgotten to check into the hotel A&M had booked for us, Andy and Kate offered to put us up for the night.

Fortunately for them, some hefty door banging soon roused the staff and temporary farewells were exchanged before Summers returned, having swapped his family for his "reviews".

The taxi-ride back to the airport the following morning was like an excerpt from a 'Carry On' film. Charminglly ripping me off to the tune of nine quid for a 20 minute ride, the driver described how it was only wealthy people that lived in Kinsale. Folks with boats and holiday homes where they left the central heating on all the year round.

"And I've know," he rambled on, like the tour guide he reckoned he was, "there's even a man in one of them pop groups that's moved in."

The photographer and I groaned, but it could have been worse — he might have claimed the price of a news story.



SITTING IN the dock of the bay



HE DOESN'T look like Otis Redding to me sister

Turn your next party into a Disco with the Disco light that dances to the music.

£39.95.

Now disco night can be every night of the week with your very own flashing disco light.

Just plug your disco light into the electric wall socket and the sound sensitive flashing red, blue and green lights will dance away to the music all night long.

Everyone is dancing. Now you can join in.

By offering your disco light direct to you, we can sell at only £39.95.

**Satisfaction or Your Money Back.**

Complete the coupon today, and you will receive your disco light within 28 days.

If you're not completely happy, just return the order within 14 days and we will immediately refund your money in full.

**Impulse**

12 Trent Street, Birmingham B5 5QG. Tel. 01-663-1800 Telex: 315323

A Division of Johnsons Electrical Service Limited.

Please send my disco light to:

NAME: \_\_\_\_\_ (Block letters please)

ADDRESS: \_\_\_\_\_

SIGNATURE: \_\_\_\_\_  
I enclose cheque/PO for £ \_\_\_\_\_ payable to \_\_\_\_\_  
or debit my Access/B Barclaycard/ \_\_\_\_\_  
Diners Club Account No. \_\_\_\_\_

Expect delivery within 28 days. Post to: \_\_\_\_\_

Impulse 12 Trent Street, Birmingham B5 5QG. Registered No. 980372. PMA/110

DISC

# BLONDIE RECORD THEIR HITS ON AMPEX TAPE.



When groups like Blondie record their hits, the probability is they will be recording on Ampex professional tape.

In major record producing countries the vast majority of recording studios use Ampex mastering tape to record the music of the stars.

You've heard the results.

Now Ampex produces a full range of consumer cassettes which bring this professionalism into your home.

There's Plus Series, a high output cassette for all types of recording. 20/20 + normal bias, for upgrade portables and music centres.

Grand Master (high and normal bias), the high performers for ultra-high response.

**Win a Californian Dream Holiday for Two**  
 Worth over £1000 in the Ampex "Sound of the Stars" Competition  
**FREE BLONDIE POSTER** for first 1000 entrants  
 CLOSING DATE 31st December 1980  
 SEE YOUR AMPEX DEALER FOR DETAILS

*Grand Master II*  
**AMPEX 90**  
 PROFESSIONAL STUDIO QUALITY High Bias 70 & 90

NINETY MINUTES  
**AMPEX**  
 STUDIO QUALITY CASSETTE  
**20/20+**

Superior Quality Cassette Extra Low Noise/High Output  
**PLUS SERIES**  
**90**  
**AMPEX**

AMPEX GREAT BRITAIN LIMITED  
 ACRE ROAD, READING  
 Telephone: 0734-85200

## THE TAPE OF THE STARS

# JOE JACKSON BAND

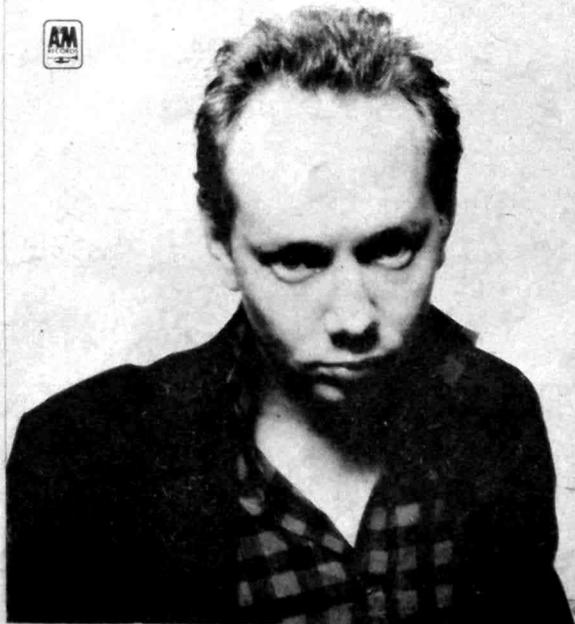
## MAD AT YOU The New Single

From the forthcoming album **BEAT CRAZY**

b w **"ENOUGH IS NOT ENOUGH"**  
Left off the forthcoming album **BEAT CRAZY**

### BEAT CRAZY TOUR

<b>CARDIFF</b> Top Rank	<b>October</b>	<b>Sun</b>	<b>5</b>
<b>LLANELLI</b> Glen Ballroom		<b>Mon</b>	<b>6</b>
<b>BRISTOL</b> Colston Hall		<b>Tue</b>	<b>7</b>
<b>EDINBURGH</b> Playhouse		<b>Fri</b>	<b>10</b>
<b>SHEFFIELD</b> City Hall		<b>Sat</b>	<b>11</b>
<b>WOLVERHAMPTON</b> Civic Hall		<b>Sun</b>	<b>12</b>
<b>MANCHESTER</b> Apollo		<b>Wed</b>	<b>15</b>
<b>GLASGOW</b> Tiffany's		<b>Thur</b>	<b>16</b>
<b>CARLISLE</b> Market Hall		<b>Fri</b>	<b>17</b>
<b>BELFAST</b> Usher Hall		<b>Mon</b>	<b>20</b>
<b>DUBLIN</b> Stadium		<b>Tue</b>	<b>21</b>
<b>GALWAY</b> Leisure Centre		<b>Thur</b>	<b>23</b>
<b>BOURNEMOUTH</b> Winter Gardens		<b>Sun</b>	<b>26</b>
<b>LONDON</b> Hammersmith Palais		<b>Mon</b>	<b>27</b>
<b>LONDON</b> Hammersmith Palais		<b>Tue</b>	<b>28</b>
<b>LONDON</b> Music Machine		<b>Thur</b>	<b>30</b>
	<b>November</b>		
<b>BRADFORD</b> St. George's Hall		<b>Sun</b>	<b>2</b>
<b>BIRMINGHAM</b> Odeon		<b>Mon</b>	<b>3</b>
<b>BLACKBURN</b> King George's Hall		<b>Tue</b>	<b>4</b>



# SINGLES

## BY THE SHORT ONE That's me



**CHAOS** IS persuading an overseas rock star to have a crack at the Singles page. It increases when such a person forgets to mention he's without record player (!) and the first one he arranges to borrow won't work. Further problems arise when he's promised to make a prestige appearance at an Irish roller rink and has so little journalistic experience that he aspires towards conscientiousness. So much so that he's still scribbling away 'neath the decreasingly watchful eye of your trusty reviews editor at 3.30 in the morning.

Oh, and there's also the small matter of early deadlines which this novel procedure involves. So if you're after info about the latest 45s from fave raves like Status Quo, Supertamp and The Passions, you'll see us next week. **MIKE NICHOLLS**

**THE SOFT BOYS: 'I Wanna Destroy You' (Armageddon).** I like the ending. The preceding song has a certain ramshackle charm but lacks the killer feel that was probably intended. Nevertheless.

**POLY STYRENE: 'Talk In Toy Town' (UA).** Poly hath charms that do beguile. You can't help but like her whatever. Unfortunately I find this record "quite pleasant" but a bit normal and nicely produced for someone like Ms Styrene. Get back to the more dangerous ground Pol.

**THIN LIZZY: 'Killer On The Loose' (Vertigo).** HARDLY — I'm sure Phil has recorded this before — could I be wrong? A not essential buy even for devoted Thin Lizzy fans — Phil can do better than this. Still, it's product innit!

**SKIDS: 'Goodbye Civilian' (Virgin).** Isn't this just a trifle limp-wristed. Sounds like fairies dancing in the dell, goodness — maybe I'm not really with it — oh dear! I'm afraid it just doesn't move me — like the Beach Boys sans surf.

**MODERN ROMANCE: 'Modern Romance' (WEA).** Jesus! More fairies dancing in the f—ing dell — only with size nine boots this time, maybe they have a really terrific sense of humour — unfortunately it didn't appear on this record — Actually so awful it's wonderful — Are you serious, Nigel? (I gather he's referring to their mutual producer — Ed).

**LINCOLN THOMPSON: 'Spaceship' (UA).** This has all the qualities of a good laxative — so next time you're feeling a little constipated.

**MONTY PYTHON: 'I Like Chinese' (Charisma).** George Formby could have done this — a good group — we need them.

**SUZI QUATRO: 'Rock Hard' (Dreamland).** Sounds like TOTP four years ago — still it definitely rocks along — thank God — the only one so far — I like it — trivial but rocky "Triv rock," yea that's it. Hey Suzi.

**ORCHESTRAL MANOEUVRES: 'Enola Gay' (DinDisc).** Note the tricky aural wallpaper effect in the middle — followed by an outstanding percussion break — building to a soaring anti-climax and then — oops, the records finished, oh dear — such misanthropy should be punished.

**THE DAMNED: 'History Of The World' (Chiswick).** Oh Dear — what happened, acid in the beer? The Damned (one of my fave groups) have gone all psychedelic on this one — it doesn't really suit them — hints of early Floyd etc. Nevertheless I think we can allow them this one peccadillo. They remain a force to be reckoned with. Buy.

**THE THINGS: 'Pieces Of You' (Imperial).** Don't know much about this group but this isn't a bad start — a bit undistinguished maybe — but should pay more attention in the classroom.

**JOHN COUGAR: 'This Time' (Riva).** Well, it sort of lopes along doesn't it — like someone with one leg shorter than the other — corny guitar phrasing — disappointing as the producer is Steve Cropper — still, maybe if one were hunkering down over a cup of coffee in a Tennessee truck stop.

**MATCHBOX: 'When You Ask About Love' (Magnet).** Oh yes, pukeably — uninspired, backward looking and unoriginal — surely we've got past this by now. If you want this sort of "music" — go back and listen to Buddy Holly, at least he had some conviction.

**QUARTZ: 'Stoking Up The Fires Of Hell' (MCA).** Spare me.

**ROLLING STONES: 'She's So Cold' (Rolling Stones).** Finally, here's a record that manages to rock along and be itself without attempting to be ultra-heavy or fashionable — but it is enjoyable and danceable in its own right and yet once again humorously explores the age old juxtaposition of male and female — Terrific — who are these guys?

**SNIFF 'N THE TEARS: 'Poison Pen Mail' (Chiswick).** Interesting to hear a snare drum played with brushes —



one point for brushes — not bad in terms of overall atmosphere — a sort of JJ Cale B side — if only one were hunkering down over a cup of coffee somewhere in Tennessee

**MUSIC FOR PLEASURE: 'The Human Factor' (Rage).** Hmmm — sort of Orchestral Manoeuvres with balls — yep, this one has promise, keep going. What have you done Robert Moog?

**ROCKY SHARPE: 'You're The One' (Chiswick).** Must be Bobby Vee on psylocybin — surely? Nauseatingly sincere and jolly — music for farting horses.

**GLAXO BABIES: 'Ltd Entertainment' (Cherry Red).** I get your point — thanks.

**THE PROFESSIONALS: 'One Two Three' (Virgin).** You can see (hear) why the Sex Pistols were so good, this record blows everything else away. Steve Jones gets a great guitar sound and to me was the real heart of the Sex Pistols — well done boys — more.

**CYCLONES: 'Having Such A Good Time' (Samea).** Daft but charming.

**THE FANS: 'You Don't Live Here Anymore' (Fried Egg).** Yes, lovely, everything in just the right amounts, good bits all the way — through a melody that plays on the heart strings — good harmonies — I wouldn't mind playing this a lot — cor.

**DATA: 'Fall Out' (Bellaphon).** Goodness, I thought it was Dr Who — wrong — it's one of the bokes from sailor with his new lot. A strong and compulsive record — with enough media exposure this product could be meaningful chartwise — shift a lot of units — and change the course of civilisation as we know it — probably. PS: good title for a song.

**DAVE KELLY: 'Making Whoopee' (Bellaphon).** The introduction was interesting if only they'd done it all the way through — instead what do we get — 15 seconds of interest — and then three minutes of a totally predictable "modern" performance — will they ever learn?

**WARRIOR: 'Don't Let It Show' (Rambert).** Dear oh dear oh dear — my budgie can write better lyrics than this — an incredibly draggy rhythm section accompanied by pointless guitar — these sort of demonstrations should be confined to the toilet.

**KILLING JOKE: 'Change Requiem' (Malicious Damage).** No thanks.

*John Peel*

# BROADEN YOUR HORIZONS

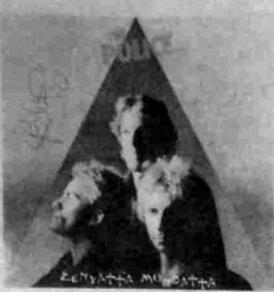
**THE POLICE: 'Zenyatta Mondatta' (A&M AMLH 64831).  
Reviewed by Risborough**

WHAT DO YOU do when you've hit the top and still got powerful momentum and there's no place left to go? I mean, what's next for you when Prince Charles has asked for your autograph, the New York Times tell you you're the "greatest thing since the Beatles," only to draw hundreds of letters of protest at the word "since," including a letter to the editor from Leonard Bernstein insisting that "These boys are much, much greater than the Beatles;" when the five most prestigious musical "insider" polls in America vote you No 1, and refuse to name No 2 and 3 because they want to make the point that you're without peers or even runners-up, when the largest, most expensive warehouse in San Francisco declares "The Night of the Police," and offers you your choice of some hundred odd beauties of all races, religions, colours, shapes and sizes, imported for the occasion from 36 of the 50 American states, and 14 countries, when you're offered free air transportation to any country in the world, plus accommodations in the best hotels and all expenses paid, if you'll only agree to autograph your latest record for the granddaughter of the airline and hotel chain's board chairman?

That sort of thing. The Police have truly hit it big, and they've begun to suffer the pains of disorientation. "The Beatles," says *Newsweek* magazine's Jay Cocks, "reached for the sky, the Rolling Stones for the crotch, and the Who for the throat." And The Police? The Police, it seems, are making the most of their multi-directional impulses, and are charging off in several directions at the same time.

Or so we are to infer from their latest album, 'Zenyatta Mondatta'. They're "exploiting the multiverse," as Stewart Copeland puts it. While they persist in the sound beat and simplicity which has brought them quick fame and fortune (Sting, I am told, insists on it), they also (like the Beatles) reach for the transcendental — a conclusion which seems to have been missed by all critics except myself, and which came to me only after researches worthy of a medical team seeking the origin of the dreaded "legionnaires disease".

I should make it clear that I've never like the Police. I find Stewart Copeland too smartass, Andy Summers too pikeish, and Sting, for all his gentle good



looks, just too much of the neighbourhood nice guy. ("At least," said ex-President Richard Nixon when I last interviewed him on his preferences among British and American pop groups, "he's not a cherub like Cliff Richardson.") I find the combination one that makes for high popularity in an era of low tastes, but lacking in excitement for an old trooper who's lived with them all from Presley to the Kinks. But this new album! I heard it once, started to put it back on the shelf and then it hit me: *multiversity!* Copeland's word. Just what was that bit of jabberwocky in the first cut on side two? "De do do do, de da da da": Is this not the identical cadence and thrust of "di-ree-ree-ree di-ra-ra-ra" chanted by Xhosan witchdoctors to voice their frustrations at the inadequacies of spoken language?

I ran back to my phonogram and replayed the record, and there they were: The DE DO DO DO number's structure is precisely the same as that of an ancient Xhosan nursery rhyme, with a philosophical twist stolen from Gertrude Stein ("A rose is a rose") or perhaps Dylan Thomas or Allen Ginsberg. "Don't Stand So Close To Me" is a Hudibrastic paraphrase of a North American Indian folk-song in which a chief feels his ability to make lucid decisions is impaired by the presence of a beautiful niece who stands behind him during tribal councils gently stroking the back of his neck.

"When The World Is Running Down" is pure Rossini Manluanus (via Karl Orff), with metre altered to fit the characteristic Police beat. "Driven To Tears is the Latin poem by Ausonius ("*Cum glaucus opaco / respondet colli fluvius, frondere videntur / flumini latice et palmito consitus amnis*"). And so on. Although the translations might be called "loose" (what steals from ancient lyrical works are not?), the basic cadences were there as well as the import, if not the meaning. And who expects "meaning" in such stuff anyway?

As hot on the trail as any archeologist thinking he has found the bones of St Peter, I called Miles Copeland, Stewart's older brother and manager of the Police, and extracted from him a reluctant

admission that the numbers on the new album, 'Zenyatta Mondatta', were "derivative" and that, moreover, the two instrumentals, one by Andy Summers ('Behind My Camel') and the other by Stewart Copeland ('The Other Way Of Stopping'), originally carried words to be sung falsetto in a bastard mixture of Hebrew and Aramaic, but that Sting had put his foot down with the objection, "This time, Copeland, you've gone much too mystical."

With this much of a lead, I hide myself in a little town in Scotland where Sting, Summers and Copeland and their families had leased "a modest little castle," as Andy Summers called it, consisting of 26 bedrooms, as many baths, two saunas, a banquet hall, a gymnasium, a vast library, numerous sitting rooms, an Olympic sized swimming pool, two tennis courts, and an air-conditioned, soundproofed recording studio which, while the Police were on their holiday, was used exclusively by the wives, children and roadies. I was received first by Miles Copeland, then, after a whispered conference in a hallway outside the reception room where the interview was to take place, by the three great men themselves.

I found Stewart Copeland even more smartassed than I had imagined. Never before having seen him in the flesh (except on stage), my opinion of him resulted from two of his television appearances, one of them a debate with Kenneth Tynan on an American talk show, the other an appearance before a panel of university professors who were vainly trying to interview him on a month or so he had spent with African tribes of particular anthropological interest.

With Mr Tynan he made a long, complex and supposedly scholarly statement alleging "the deterioration of morality in the modern theatre," and



**Come on Stewart who is this Risborough geezer you've made up and what is he talking about?**

By Andy Phillips

when Tynan tried to question him on parts of it he pretended he didn't remember what he had just said. In the other, he caused the professors to throw up their hands in consternation by replying to their questions in what were supposedly the dialects of the various tribes he had visited.

It was Copeland who was the first to speak as we settled down before a huge fireplace for what, judging by the fidgeting of the three respondents, was to be the shortest interview in my long career of dealing with celebrities. Knowing of my reputation for reviewing albums I hadn't heard, Copeland tried to catch me out by asking, "What did you think of my number, 'Someone Shat in the Shatt el-Arab'?"

"I must have missed it," I replied. "Smart fellow," he shrugged, and strode out of the room.

I turned to Sting, who was the only one of the three whom I found to be a Real Person, or a reasonable approximation of one. He was non-committal about the sources of his material, saying that he's mainly pre-occupied with titles, that they give him a "hook," and that once he's got the "hook" he "writes backwards" — that is, he asked himself what the hook is all about, then explains it. "I start at the summit," he says, "then go back and work up to it."

So what is all this metaphysical stuff, and why was it that so many of his songs, even the most down-to-earth colloquial, had their origin in mediaeval lay songs, African chants, and the religious music of American Indians? "That," he said, "comes from the subconscious." He went on to say, "I don't believe in such stuff myself," and then explain that his familiarity with various kinds of ancient writings, without having knowingly read any of them, had once so started the headmaster of a school he was attending that "the poor chap actually believed I was reincarnating in some way." This is all I could get out of him on the subject. He insisted that there was "nothing phoney" about either his lyrics or his melodies, and that they had genuinely, "with no crap about it, come from deep down inside."

Andy was similarly uncommunicative — on the subject of historical and supernatural antecedents, anyhow. He did, however, give me some insights on what some critics, including myself, have seen as too much monotony and repetition in Police music. "Do you know about tension?" he asked. "Tension is what happens in a theatrical drama that makes you want to know what comes next. It is a mystery, an unresolved problem, a will - he - or - won't - he? kind of situation, or a what - if - he - does - then - what? kind of thing. In music, it can be chords — a diminished, a G-seventh, a passing tone — or it can be momentum, as in much African music. We get it both ways. We have chords which are interesting and provocative, but mainly

we create suspense the same way the Xhosas, the Zulus and the tribes of West Africa do. That may be the reason that those lyrics out of Sting's sub-conscious fit so well."

It was here that Stewart Copeland rejoined the conversation. Immediately upon re-entering the room he pounced on me for an article on Amerin dialects I had written years ago for a scholarly magazine called *Philosophy and Language*. Lord knows how he had come across such an obscure publication, but he understood the article well enough to criticise my knowledge of the verbs and adverbs of the Dakota Indians. He insisted that the feminine ending, "ny," was used by the Dakotas only for feminine things, not feminine people, and that anyhow, my whole article pre-supposed a relationship between classical Dakota and colloquial that did not exist.

Determined that the little turd shouldn't get the better of me, I recited a poem in Hebrew which, in rough translation, suggests the possibility that artists, especially musicians, sometimes have plenty of intellect but no brains. He thereupon rattled off a verse in Mediaeval Yiddish which was too colloquial for me to follow, but which ended with the words "Gay in drerd," meaning "Go f---k yourself!" For me, the mystery was solved as to where, besides Sting and Andy as "naturals," the Police mystique had come from.

Which brings me to my conclusions about 'Zenyatta Mondatta'. The visit to the Police's Scottish hangout added nothing, one way or the other, to my feelings about these three young geniuses as persons, but I do feel that I have an understanding of their music which, possibly for the next 50 years, might be called unique. By way of subjective analysis, I would say that, among all records in the charts today, it's the only one that's truly possessive of what Allen Tate and other exponents of the New Criticism call "tension" — tension not as Andy Summers defined it, but in the sense that the words and melodies of their music, 'Zenyatta Mondatta' in particular, have literal meanings (extension) and metaphorical ones (intension), the simultaneity of which gives them a thrust to be felt consciously by those of us who are keenly sensitive and subconsciously by everybody else.

In short, painful though it is for me to admit, this new album is not only great, it is of enormous cultural significance. 50 years from now, critics may regard it, along with one or two Beatles creations, of historical cultural significance. As a reviewer, I have received a free copy. But were it not for the fact that Stewart Copeland gets 15p for every copy passing through the record shops, I would buy a dozen or so for my special friends — Malcolm Muggeridge, Allen Ginsberg, Jeremy Thorpe, Maggie Thatcher, etc. — as my contribution to the broadening of their horizons.

# JAPAN

THE BREATH TAKING NEW SINGLE

GENTLEMEN TAKE POLAROIDS

and THE EXPERIENCE OF SWIMMING

Initial quantities in DOUBLE PACK with

WIDTH OF A ROOM and BURNING BRIDGES



U-2: straight to the heart

# ESSENCE OF IRELAND

## U-2: 'Boy' (Island ILPS 9646) By Chris Westwood

IF MUSIC has any real justification (other than its own spurious self-definitions; as "alternative" entertainment, as Art, etcetera) then that justification lies in its ability to introduce us to truths about ourselves, to become a vision instead of a diversion; something more than glib necessity. There's good among the bad; all we have to do is look for it.

Things like love, optimism, goodness, have been scorned by a postpunk rock and roll that's become (justifiably) mistrustful of self-interested politicians and media figures who flirt with "trust" and "unity" as a means to an authoritative end, as a stepping stone to prominence.

Rock rebelled against the bad things, but its rebellion became an end in itself - too many greedy opportunists searching for fame and fortune; too many hollow mongers pretending punk still means something other than reactionary rebel - posturing and sloganeering; too many prisoners of disguise.

What we need is rebellion against rebellion! What we need is U-2. More than you could imagine.

A world full of boxes, and U-2 are slipping arrogantly through the centre, straight to the heart; they're growing up and it's thrilling; they're growing out, and it's numbing.

'Boy' is a textured, unexpected early move with Steve Lillywhite (not Martin Hannett!) That would've been Box Number One! producing and U-2 pushing their airy, demanding music towards new openings, into fresh light.

It's everything I didn't expect and everything I needed - a record to place a bit of faith in; a record to lean on and learn from. Next to Echo & the Bunnymen's

'Crocodiles' it's one of the year's most significant releases: a restrained masterpiece.

A child's face stares out from the sleeve, mirroring the innocence, purity and curious vigour on the inside: 'Boy' is for, by and about young people, a clear-headed song of experience; it's like a book.

The music flares big and bold from a layered, proud mix, not so much epic as emphatic, and 'I Will Follow' glistens from end to end with urgent confidence and warmth. The sound is remarkable - mere basics like guitar, voice, bass lifted by a natural sense of purpose towards something joyful, something almost overpowering: it's

important! You can feel it. Such power, such tenderness in one stroke.

If 'I Will Follow' is a statement of intent, of solution, then what occurs next ('Twilight') and next ('An Cat Dubh') and next ('Into The Heart Of A Child') is essentially consolidation and extension. U-2 are making gorgeous open-pop and turning it every way that suits, already achieving what Penetration and Buzzcocks and (earlier) Skids almost achieved: euphoria.

The music just won't lie still! It jumps and dances all over the place; guitars chime and melt; drums are enormous; Bono's vocals reach out like arms; 'Boy' draws me right inside and it feels great.

U-2 are calling you, too. The graceful sway of 'Into The Heart Of A Child' is paralleled on side two's short, delicate 'Ocean' and the closing 'Shadows And Tall Trees', an acoustic-based snapshot of unchanging street life: "I know, I know" say the good people who don't really know.

There: 'Boy' closes with contentment, with character... and before 'Shadows' three further moments of stretched, climatic pop in 'A Day Without Me' and 'Another Time Another Place' and a perhaps over-produced 'Electric Co', the only track here that could conceivably be "improved" upon.

'Boy' has its faults (or, more accurately, blemishes that could be juggled with) and is proud of them: the production, for one thing, is so ambitious I didn't know what to think at first. But that soon passed, because there's loving care here, there's warmth and soul, things that can't be obscured or distorted.

And there are boxes in the way: a schizophrenic Gumbie at *Sounds* silos U-2 as just "another" rockpop group on an old circuit, as nothing more than a potential hit single group. U-2 should (and will) be in the charts, but they shouldn't be limited to "just" that. This is open-pop and the way ahead should be left open. They shouldn't be boxed.

Ambiguously but optimistically Island's godfather Chris Blackwell has dubbed U-2 his most "important" signing since King Crimson.

So there's good among the bad, and it's worth searching for. With U-2, we're staring Good in the face and some of us don't even know it. Peel come out of the close!

'Boy' is music for the end; it's beautiful. It's just what we need. More than you could imagine. . .

+++++

## ZOOT MONEY: 'Mr Money' (Magic Moon Luner).

By Andy Summers

WELL I am overjoyed to see Zoot back on record and after hearing his new album it's obviously well overdue. It's hard for me to be really objective about this record as I know Zoot so well, he is a truly human human and more fun than just about anyone I know - I learned a lot from him musically and he has always been great to play with - I think he has succeeded in putting a lot of his qualities into this record.

Stylistically the record is soulful and funky which is the style Zoot has always been best at and the old standards he has chosen to record here are well served. His choice of musicians was particularly apt and there are some lovely instrumental movements, including some stunning guitar breaks from Jim Mullen. Zoot has four of his own songs on the records - one called 'Ain't Nothin' Shakin' But the Bacon' which has a great bluesy funky feel to it and a good rocker, 'Can I Get Closer To You' on side two. On side one my favourite track was 'Accentuate The Positive', an old standard that he has dressed up in very funky manner and made it work to great advantage. - Also, 'Your Feet's Too Big', the album opener, is nice 'n' sweaty - to coin a phrase. The other songs are a couple of ballads by Zoot which he signs affectingly, a torchy version of 'Sentimental Journey' and an offbeat version of 'Ghost Riders In

The Sky' which is also in the film 'Heavy Metal' which Zoot acts in. All in all a great return and one which I believe is already getting airplay.

Nice to see you back Zoot - I don't think you ever went away. + + + +

## SHANDI: 'Shandi' (Dreamland Super 2394 267). By Gill Pringle

DREAMLAND is probably an apt name for this new American record company fathered by Mike Chapman and Nicky Chinn.

In Shandi, they have an excellent female vocalist whose banshee searing vocals could win many hearts. Her only problems are, a decided penchant for writing "street-tough" songs, and a producer who doesn't realise the disastrous implications of this.

"Fight the lonely hours with a midnight ride Dodge the rats on the highway". See what I mean? It's late 1980 now, and it simply doesn't wash, which is a shame because her singing is effectively dramatic and sexy. Plastering it over with bland rock 'n' roll melodies doesn't help matters either. Someone ought to wake up from their little dream before a promising career is grounded.

The cover of this debut album shows Shandi with rainbow-coloured hair, looking very unlike the archetypal female rock artist. I'm sure her potential could be stretched to encompass much more than standard LA rock 'n' roll. + + 1/2

# QUARTZ

THE NEW ALBUM  
**STAND UP AND FIGHT**  
includes the single  
**"Stoking up the fires of hell"**

ON TOUR WITH  
*Quartz*

September	12th COVENTRY, Theatre
29th BRADFORD, St. George's Hall	13th HEMEL HEMPSTEAD, Pavilion
October	14th LONDON, Hammersmith Odeon
1st NEWCASTLE, Mayfair	16th BRISTOL, Colston Hall
2nd SUNDERLAND, Mayfair	17th SOUTHAMPTON, Gaumont
3rd MIDDLESBROUGH, Town Hall	18th BRACKNELL, Sports Centre
4th PRESTON, Guild Hall	19th CARDIFF, Top Rank
5th LIVERPOOL, Empire	21st IPSWICH, Gaumont
6th SHEFFIELD, City Hall	23rd EDINBURGH, Odeon
7th MANCHESTER, Apollo	24th GLASGOW, Apollo
8th HANLEY, Victoria Hall	25th DUNDEE, Caird Hall
10th BIRMINGHAM, Odeon	26th CARLISLE, Market Hall
11th DERBY, Assembly Hall	27th HULL, City Hall

MICA RECORDS



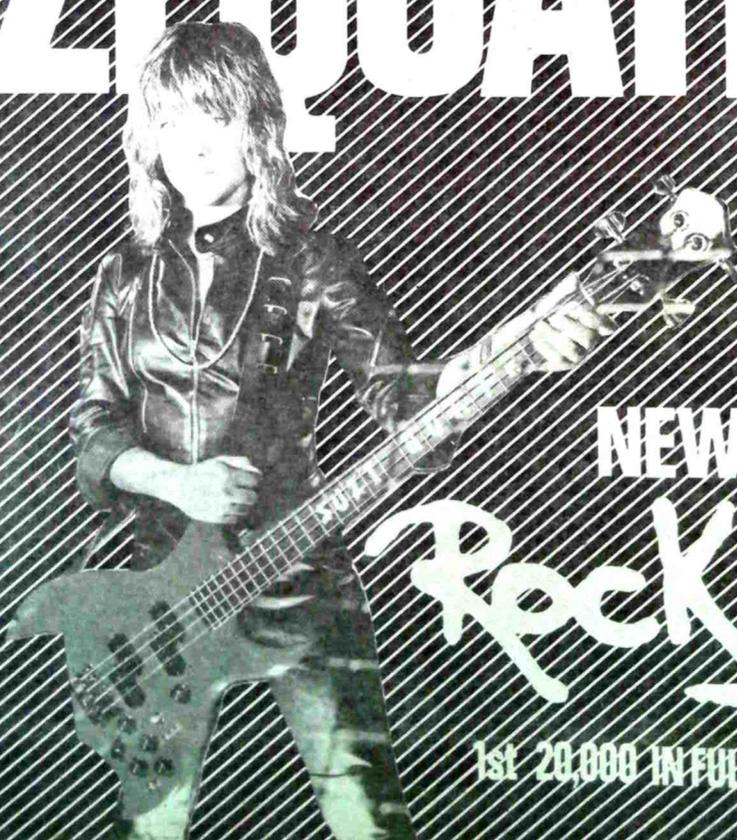
We're mad.  
Record Mirror is giving  
away something you'll all want  
to get hold of.

# FREE

Will it be a free T-shirt? A free album? Or both?  
Don't miss next week's Record Mirror for more details  
and see how crazy we are!

## RECORD MIRROR

# SUZI QUATRO'S



NEW SINGLE

# Rock Hard



1st 20,000 IN FULL COLOUR PICTURE BAG

# TURNING TABLES

Cub reporter STEWART COPELAND grills RONNIE (the star) GURR



"Listen Gurr, if you don't answer my next question I'll smack you in the mouth"

**WOULD** much rather have interviewed Garry Bushell or Nick Kent, one of the more detested (among musos) of the music journalists; but like any cub reporter I have to start on the small fry.

There's not really a lot you can describe about a journalist reviewing a gig.

I watched Ronnie Gurr watching The Associates at the Hope and Anchor for about half an hour and he didn't do anything remarkable. He didn't take notes, clap or tap his feet beyond a few involuntary twitches. Most journalists clap ostentatiously but this one kept his eyes on the stage and only took his jacket off when it got REAL hot. He wasn't expecting to have to review the gig but I told him I would quiz him after the show.

As soon as we got out of the gig, out it came. This good. That bad. Pretty much my own opinions as it happened but very factual. Professional ears.

A 21-year-old professional journalist. He makes enough money to get by; as do most of the hacks I know, and it's a job with some kind of meaning. Not bad actually, trips around the world to BE THERE and write about it, all the gigs your ears can take and, on top of all that, you get to meet the stars. That last part is not all it's cracked up to be but overall I'd say journalism is a pretty good racket. This guy lives in a Knightsbridge penthouse with shag carpets and a sauna in the bathroom. It actually belongs to a Bay City Roller, but I saw no one else there. It's amazing what you can score if you know people.

I asked Ronnie Gurr and I hope that doesn't sound too condescending. He responded affably enough to my badgering and seemed eager to put his case.

I've never read any of his reviews so all my questions were directed at "a journalist". His main line of defence, which he emphasised several times, was his faith in your intelligence. You know he shouldn't be taken SERIOUSLY. You know it's only the opinion of one guy. This is all a pretty reasonable argument but it doesn't change the fact that this is mass media that he would never say socially in person. Threats to his health are why. Anyway, I can't believe that he doesn't want to be believed.

**R**ONNIE: So you're gonna give me a hard time?  
**STEWART**: No, no I'm not gonna give you a hard time. S. Is Ronnie Gurr your real name?

**R**. Yes.  
**S**. I'll give you all my favourite questions that I usually get. How long have you been a journalist.....

**R**. I've been a full-time journalist for two years, before that I did a year's freelance in Edinburgh and before that I had a fanzine.

**S**. Why do you suppose you were selected by Alf to be the journalist for this interview?

**R**. Probably because I get more hate mail than the others. That's probably to do with the fact I'd sooner go out and see The Osmonds than go and see... well, The Associates have been in town the last couple of weeks. I'd sooner go and

see Leo Sayer or The Osmonds. Basically because in this job you get a chance to do these things. If it was up to me and I had to buy tickets I wouldn't dream of...

**S**. What do you suppose is the purpose of going out there and reviewing the bands. You don't really like the bands. Well, you must like some of them. Most of it I guess from what you're saying is not all that enjoyable.

**R**. Oh, it's very enjoyable. It's probably the biggest con I've ever pulled. Because if I wasn't paid to do this I would buy records anyway and I'd pay to see bands anyway. So I'm actually getting paid for doing something I like.

**S**. There'll be one that'll be really good, that'll make up for all the dull bands you went to see... What do you suppose the rate of success ratio is when you go out. How many nights a week do you go out to see groups.

**R**. Some weeks six. I would say on average maybe four.

**S**. What's the ratio on the bands you would like, or bands you wouldn't bother with.

**R**. It's difficult. London especially because you're sheltered. More exciting things are happening in the regions. For example the Associates are Scottish.

**S**. Well, the amount of times you enjoy yourself and say great. What was the last band you really enjoyed?

**R**. Simple Minds I think and Peter Gabriel. I saw Simple Minds in Germany.

**S**. I suppose not only do you dislike groups that you see, which is excusable I don't like all the groups I see by any means. I think they're a waste of your time. But obviously the hate mail you inspire comes from more than disliking the groups. You must really stick it to them.

**R**. I think that's more from albums.

**S**. That's when you're reviewing favourite groups.

**R**. When I review singles, you get independents and everything, you're talking about 200 singles a week.

**S**. Are you the singles reviewer?  
**R**. Well yeh, it comes round, and the past two times I've had them it's been getting on for 200 singles. You look at the charts, there's probably half a dozen new entries a week. So the odds you're talking about are small. I mean there's good and bad in everything. The independents can be great, you go in and make your own record but majors are really throwing shit against the wall.

**S**. Is there any difference in your mind when you review a brand new group or when you review a group that's already huge?

**R**. Obviously, yeh, you've got preconceptions.

**S**. Not preconceptions, just the way you feel about sticking it to them.

**R**. You don't sit there and think well, this is a new Police album. I don't do that.

**S**. That's not what I'm interested in. As far as I'm concerned the big groups, Polices and Peter Gabriels it doesn't really matter if you like them or not. It's just a kind of comment. All the kids know if they like the group or not and they're just comparing your opinion to the

opinion they already have. Whereas with the Associates the review you write of them is a lot more important. It might make them go see a gig or buy a record, whereas as some adverse thing might turn them off.

**R**. I would hope that readers are intelligent enough not to be dictated too. S. But they are as it happens. What I'm curious about is the motive. I wonder how does you feel to the bands that you're reviewing. I suppose you can't feel any responsibility to the group because then you wouldn't be able to give any honest appraisal. But do you ever feel any remorse for throwing dirt on bands that maybe can't take it. I'm assuming that you do.

**R**. If I go and see a band and I think my God, give up or something...  
**S**. Do you really think they should give up, that all the hopeless musicians who are terrible, should pack up?

**R**. No, OK, say I go along and think, Jesus that was terrible. But I wouldn't give up if I was in that band's position.

**S**. Who have you reviewed. Give me some of your pet peeves?

**R**. A lot of the bands that are coming up now... The industrial bands that don't smile, wear black clothes. But if you take it to the other extreme like the Showaddywaddys of this world...

**S**. I'm talking about bands that you've reviewed that you didn't like.

**R**. I saw Gary Numan last week.

**S**. What didn't you like about him?  
**R**. I just thought he was like an arthritic David Bowie.

**S**. I saw him the other week and I thought he was awful as well.

**R**. I'd really like to see him standing up with no light show and doing the same thing. I couldn't believe a guy could have three synthesizers on stage and sound so weak. That surprised me.

**S**. You must be aware that the readers of your magazine are real fans. Record Mirror more than say MM or NME. Do you know what it is that his fans like about him and do you feel capable about reviewing what they like about him, the Gary Numan that they love.

**R**. They probably don't have any knowledge of the Bowie of five years ago. It's just a cycle turning.

**S**. One thing that I suppose a review is for is that if you miss the gig you can read the review and if it's reviewed by somebody who doesn't really understand then they don't really get it reviewed for them.

**R**. You can review a gig that doesn't mention any song titles, doesn't say anything about the stage but I think it would be a vital part of your job.

Obviously there's a high number of fans in your readership—they want to know what they played, what the new show's like. But ultimately what else can you do but express an opinion. I really hope readers are intelligent enough to remember that it's just an opinion.

**S**. So you don't think you deserve all the hate mail you get. Do you ever answer it?

**R**. No.  
**S**. Does it upset you?

**R**. Not really. I think it's quite touching

that you can actually incense someone enough to pick up a pen and actually write that they would like to smash your head with a mallet or something.

**S**. Really? Has it ever gone beyond that, have you ever been threatened?

**R**. Not by readers. I've been kidnapped by a certain band.

**S**. Kidnapped? Well this is copy! Tell me about it.

**R**. I reviewed a Jean Jacques Burnel's solo tour in Glasgow and I think the remark he objected to was: "It was the kind of experimental rubbish that only an established rock star could get away with," in inverted commas, and he took offence. Afterwards an interview was arranged so I turned up and he wanted to discuss some of the points or, alright, punch me in the mouth or something, fair enough.

**S**. It turned out he wanted to punch you in the mouth?

**R**. He didn't actually, he had some of his road crew throw me into a bus and take me to Hemel Hempstead to watch another one of the shows.

**S**. Forcibly?

**R**. Yes.

**S**. Did you actually resist physically?

**R**. Yeh, I got pushed through a bus window and I was told if there was no trouble everything would be alright but I caused any trouble they would break my legs.

**S**. Did you believe them.

**R**. Yeh. Do you know the Finchley boys?  
**S**. No.

**R**. Well, they were a following.

**S**. So, what appeared in print?

**R**. There was nothing about it afterwards.

**S**. Didn't you feel that you had something to say about that little event?

**R**. Alf refused. In fact, Alf said that we should never mention his name in print again, and that's the only reason I didn't say anything. The whole idea was to tie me stark bollock naked above the stage.

**S**. What a great idea, if you don't mind me saying so.

**R**. I made my escape and was chased through Hemel Hempstead and managed to get to the police station in time. So nothing actually happened.

**S**. So you actually have a romantic and daring time.

**R**. Well, it was quite frightening.

**S**. God, I thought you journalists were just boring, colourless individuals.

**R**. There are occasional events. I think the best thing for me was by the end of the tour he was cancelling dates, he couldn't play the Hammersmith Odeon because the tickets weren't selling well and the album didn't sell. I think that was one of the points I made in my review. So ultimately that probably hammered it home to him more than anything I could write.

**S**. Well that was an artist responding himself—which makes more sense than kids writing. I suppose the idea was to string you up naked and mend your ways. It didn't mend your ways did it?

**R**. Not really, no. I said to him, I don't want to go to Hemel Hempstead. Listen,

if you punch me in the mouth it'll be a lot more effective than wasting my time and your time. I probably would have respected him more because I probably would have punched him back.

**S**. Well, I've been asking you about the bad stuff, what about your favourite groups?

**R**. I couldn't list them. I like everything from reggae to Thin Lizzy, all kinds of things. When you are in this job a lot of people have got that attitude.

**S**. If you can't pick out any favourites how about the current charts?

**R**. Teardrop Explodes, Skids. I saw U2 on Monday. The healthiest thing is when a writer stops reading the music papers, (what a terrible thing to say) but you feel a lot fresher as you don't know what to expect and nothing's prejudiced.

**S**. It seems to me reviews are an industry thing for the press and public to read?

**R**. I think that's terrible. You hope that readers have got enough intelligence to (the third time he has hoped that) read about a band and then listen to them if you rave about them. There are some bands that I wouldn't recommend.

**S**. You'd rather warn people off so they don't waste their money.

**R**. Yeh, then again it's also for promoters and A & R men. It's ludicrous, if they were doing their job properly, they wouldn't need reviews or if they used their own eyes and ears. You should stand by what you think. It will win through in the end. If a band believes they're good and continue working, like the Bats and yourselves, doing 200 gigs a year and basically taking it to people, that will always win through.

**S**. How many places have you been sent to.

**R**. I've been to America five times in two years, Germany, France.

**S**. The record company pays for you to go over and you sit in hotels and talk to the band for an hour and that's it and go to a gig? How did you get onto this gravy train?

**R**. I was in Amsterdam and I heard a Scottish voice and it was Sheila Prophet, then Features Editor on Record Mirror, I got talking to her and she said I've just flown over today, staying in the best hotel, having a meal at the best restaurant. Jesus, I had worked for nine months so I could live on baked beans on toast, and was staying in youth hostels. She asked me if I could write and I'd just started a fanzine so I said "Yeah, sure I can write and I could be the man to save your paper," or something because I thought this was a good lark. So I started doing live reviews from Edinburgh and at the same time did a couple of things for NME. Then came the staff job about a year after that.

**S**. I only been on the paper a couple of months and Polydor gave me a return ticket to Atlanta, Georgia and expenses for hotels, patted me on the head and said off you go to interview Alicia Bridges. I thought, Christ this is the biggest con I've ever pulled off in my life.



MICHAEL SCHENKER

pic by BRIAN ARIS

# THE WUNDERBAR KID

**I**T WAS quiet, too quiet. As I walked into the hotel lobby I instinctively knew that something was wrong. Sure, everything looked OK but I knew different . . . I knew I was being watched. "Room 352, sweetheart," I called to the well-stacked broad behind the desk and she gave me my key with a blowzy smile and a whiff of cheap perfume. I didn't trust her.

A stooping grey-haired waiter shuffled across the hall behind me. I didn't trust him either. It was all too normal, too routine. And then I saw it, a dark shape crouched behind an adjacent door and a pair of piercing blue eyes looking straight at me, through me, like I was a piece of tissue paper. This was it. I reached for my heater and in two strides I was across the hall and round the door. "OK, blue eyes," I snarled, my finger tightening on the trigger. "Talk!"

The eyes turned towards me then back to the hotel entrance. The voice was no more than a furtive whisper. "Haf you seen ze chicks?" The question took me by surprise, I was momentarily speechless. "Haf you seen ze chicks?" It came again but now my brain was beginning to tick. I eyed the figure up and down: tall, male, caucasian, about 150 pounds, wearing black spandex trousers and a boyish lopsided grin. It was all beginning to fit . . . "I'm hiding here so zat if zere ugly I can run away quick," he grinned, taking a long hard shot from a litre bottle of mineral water. Finally, it clicked. The blonde, neatly chopped hair, the faint German accent . . . I lowered the barrel slowly and smiled. "So your Michael Schenker, huh?"

If the mere mention of that name doesn't bring a gleam to your eye and a glow to your ears I can only conclude that your taste in music lies a long, long way from the heavy duty end of the rock'n'roll spectrum because this

enigmatic man in black (teutonic variety, no hair weave) is simply one of the most accomplished heavy rock, no let's just make that rock, guitarists currently putting plectrum to string.

Formerly chief shape thrower with both the Scorpions and UFO he's now formed his own band, the aptly titled Michael

on-stage lest we forget, on vocals Gary Barden ex-London based pub/club band Fraser Nash, on mammoth drumkit the evergreen Cozy Powell formerly of course with Rainbow and currently plotting a drum solo to put his previous 1812 Overture extravaganza to shame and on two-tone Flying V the wunderbar kid himself.

alcohol, the taste/need for which he developed at a remarkably early age. By 11 he was already in a band, having learnt to play simply by working out riffs for his elder brother Rudy (currently rhythm guitarist with the Scorpions), and by 13 he was on the nightclub circuit taking full advantage of the free "hospitality."

good or bad, and slowly of course I came to see what sort of a character Phil Mogg is. After that things became a bit more uncomfortable and drinking helped to keep me calm."

Gradually, though, pressures within the band built up to such an extent that even alcohol couldn't help and soon after the completion of the 'Lights Out' album he left without a word, fully intending to renounce his fretboard antics for good. Strangely enough, at 16 he'd had a feeling that he wouldn't play again after 23 and now that premonition seemed to have come true.

Depressed and disillusioned, he sold all his worldly goods and then along with his girlfriend (later to become his wife though they're now separated) took off for Marseilles, Barcelona and finally Munich. His sudden departure though had obviously left quite a few loose ends and so after a week he phoned UFO's manager Wilf Wright to help tie some of them up.

The result of the call, however, was an invitation to rejoin the band and as he'd been away for a while and forgotten most of the reasons why he quit in the first place he considered and finally accepted the offer.

It was a mistake. His relationship with Mogg continued to deteriorate, he began taking tablets to help him cope mentally and within 15 months he'd left and rejoined the Scorpions. This liaison, however, proved no more fruitful than the last for although he let rip on the band's 'Love Drive' album and went out on two tours with them he found no real satisfaction in playing someone else's lead breaks and eventually decided to leave and start writing his own songs again.

During his stint with the Scorpions, however, he'd met Peter Mensch (his current manager) and when he finally quit the group the two of them came to Britain in search of musicians for a new band. The first two to

"turn over page

## MICHAEL SCHENKER refreshes the parts other guitarists can't reach DANTE BONUTTO gets to the bottom of him.

Schenker Group, and with his much publicised drink/drugs problem finally trounced is presently belying his meagre 25 years with a remarkable display of mature musicianship.

The MSG debut album, for instance, which severely worried the upper reaches of the chart in its first week of release, is a real dizbuster, a musically muscular blitzkrieg carrying on where UFO's 'Obsession' left off and I've no hesitation in saying that, despite a five minute power failure slap bang in the middle of 'Doctor, Doctor', the band's gig at Sheffield's City Hall was one of the most enjoyable I've seen all year. Even a local bobby who'd come to investigate some rather over-enthusiastic behaviour on the part of the bouncers was forced to admit that it "Worn't nearly as bad as I thought it would be." But then this is quite some band.

On rhythm guitar/keyboards we have ex-UFO affiliate Paul Raymond, on bass Chris Glenn formerly with SAHB and sporting a coppiece

Favouring neither the manic walkabout approach of Angus Young or the quasi-religious (knees bent, eyes raised to the heavens) style of Gary Moore, he just gets on with the job, hunched over his six-string like an artist putting the final touch to some particularly treasured work.

Simply, he's a perfectionist and it's a quality that pervades all aspects of his life. His publicity shots, for instance, come in for almost microscopic scrutiny and if there's the slightest blemish (a spot on the chin, a hair out of place) you can bet your life he'll notice it. Not that he's cranky or neurotic mind, he just sets very high standards for himself and for others. Hence his vigilant pose in the hotel lobby, a precaution to check that the eager beavers collected by his tour manager are actually up to stringent Schenker standard.

At one point, however, it seemed as though his dextrous abilities would fall permanent victim to a toxic blend of drugs and

"Oh yeah, I was always into that kind of thing," he admits, "And eventually, of course, it just becomes a habit. You drink because you know you'll feel better after."

It didn't take him long to move on from the clubs, however, and after a brief fling with a couple of local bands he finally threw in his lot with the Scorpions, joining their ranks at the same time as current diminutive vocalist Klaus Meine. He remained with them for some 18 months until the band landed the opening slot on UFO's '73 German tour and the headliners were so completely bowled over by his rampant playing that they whisked him smartly back to blighty as a UFO member. At first there were few problems.

"Obviously the language was a bit tricky," he recalls, "but it was all new and exciting and to begin with anyway I was too busy practising to worry about anything else. After six months or so, though, I started to understand a bit more. I began to think, what do they mean, I wonder if it's something

# SCHENKER

\*continued from previous page

come up to scratch were drummer Denny Carmassi and bassist Bill Church, the rhythm section that pounded to such good purpose on Montrose's first LP, and along with Schenker they recorded a demo tape and rented The Roxy for rehearsals. But the Arian axeman was nearing, if you'll pardon the pun, rock bottom.

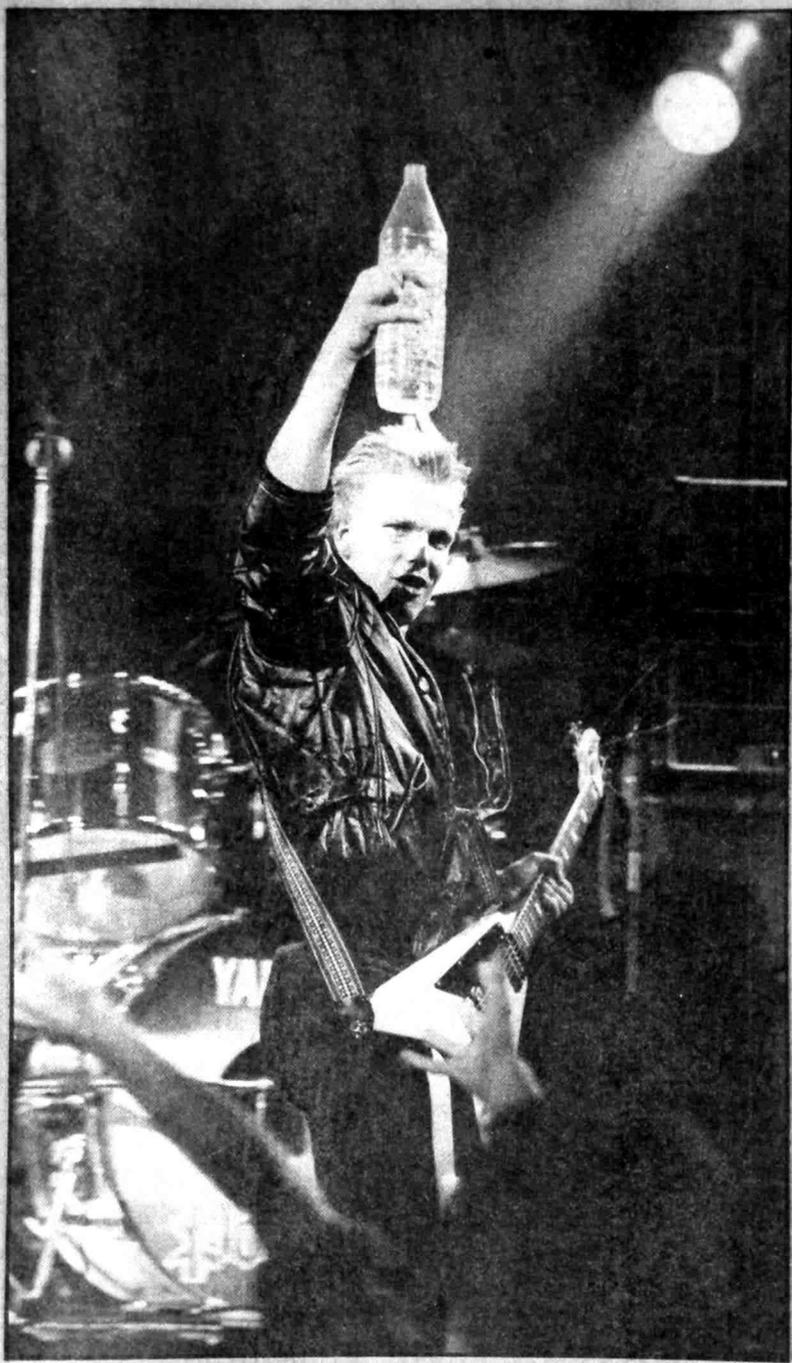
"For one and a half months I started doing a lot of cocaine on top of all the alcohol, tablets and downers and that was it. A few days after my birthday I cracked up-cut my hair, smashed my guitar and the room and left for Germany about five o'clock the same morning. My wife took me to Dover and from there I went with the train."

And as soon as he got home Schenker checked into a hospital, determined to straighten himself out once and for all.

"I learnt quite a lot there actually," he recalls. "They tried to find out the reason for my drinking and they made it clear that the only way to deal with problems is to face them and not run away like I was doing. Because problems don't really exist, y'see, you make them yourself. If you've got a clear mind and know exactly what you want then there shouldn't be any trouble. Especially if you try not to think too much about the past and the future and concentrate on today."

Good advice, I'd say and it obviously works for Schenker. He hasn't touched the demon brew for a full eight months now and he's confident that he's kicked the habit for good.

"Actually, I don't really know how I've come to stop drinking," he says. "Maybe it's willpower or maybe it's just being



MICHAEL SCHENKER he swears it's water

Pic by ROBERT ELLIS

afraid of what could happen to me because what I went through in the hospital was like the worst thing you could get more or less.

"Whatever the reason, though, I'm finding it really easy to live without alcohol now. I don't even touch a drop anymore because I'm an extreme person and a little bit wouldn't do me any good but I don't think I could have gone through the whole thing with UFO without it. I was very young in those days but now I'm much stronger mentally and there's just no way I'll start drinking again."

Indeed, today, Schenker's only contact with alcohol is a small bottle of brandy that he keeps in his room for "Entertaining ze chicks" but that doesn't mean he regrets or bemoans any of his past excesses.

"I think that nothing I've done in the past was a mistake because if you've learnt that something's no good you'll never do it again. It was important to go through those experiences and, anyway, it's not in my character to say, oh I wish I hadn't done that because whatever's done is done and that's it."

... the steely blue eyes were still fixed on the door but there was no sign of the broads. My instincts told me that they'd blown us out and I guess he felt the same.

"All ze chicks in zis country just like pop or disco, none of them like rock," he sighed. "But it will be better in America." I put my .45 back in its holster and walked across the hall. The girl at the desk fluttered her eyes and the waiter wished me goodnight. I still didn't trust them but Michael Schenker ... yeah, the kid was definitely alright.

**ATHLETICO SPIZZA** **80**

**CENTRAL PK.**

**A New Single**

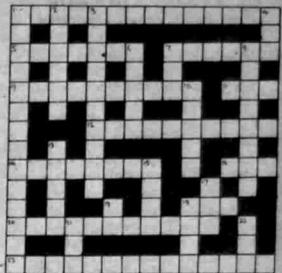
AMS7566

**WIN-A-W-L-P**

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.

NAMES: .....  
 ADDRESS: .....

**X-WORD**

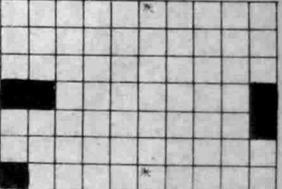


**CLUES**

- ACROSS**
- Judas Priest hit (8,3,3)
  - Group who had hit with 17 (7)
  - Ian Page's Affair (6)
  - & 8 Down. Tubeway Army hit (3,7,8)
  - Fox had a single one (3)
  - Gerry Rafferty LP (4,2,4)
  - Look Sharp follow up (2,3,3)
  - Capaldi or Morrison (3)
  - The former Creme of 10cc (3)
  - Beatles classic (3,5,3)
  - Hot Chocolate hit (2,5,5,2)

- DOWN**
- She had 1980 hit with January February (7,7)
  - Group who made a Long Run (6)
  - Generation X hit (4,6)
  - Did Barbra Streisand record her latest LP in the rain (3)
  - Group that had a Fox On The Run (5)
  - He did it his way (3)
  - See 9 Across
  - Brothers Johnson hit (5)
  - Live David Bowie LP (5)
  - What Queen gave us at ten (4)
  - He's growing up in public (3)
  - Flying Lizards tribute to the cathode ray tube (1,1)
  - Tourists former label (4)
  - Mr Sayer (3)
  - Kate Bush label (1,1,1)

**POP-A-GRAM**



Solve the seven cryptic clues and write the answers across the puzzle so that the started down column spells out the name of a group of ticket riders who wrote paperbacks. Remember, the clues aren't in the correct order. You have to decide what the right order is.

- A famous fish shaver with a No. 9 dream (4,6)  
 Do moon walkers stay in that crazy Hotel Pace? (3,5)  
 O' slum pain Transform this trick pony! (4,5)  
 We bid a void to change for Major Tom (5,5)  
 Jack Eggrim needs to change his ways to achieve emotional rescue (4,6)  
 Just ten owes could be a place for Ruts (4,3)  
 In translated French "Le puré walli" could become a jammy dodger (4,6)

**SOLUTION TO LAST WEEK'S XWORD**

**ACROSS:** 1 Pete Townshend, 6 Emotional Rescue, 9 Tourists, 10 Biko, 13 I'm Alive, 14 MCA, 15 Cars, 16 Jailbreak, 19 Simon, 20 In The 22 Tusk, 23 Sarah, 25 Isley, 26 Steve, 27 Denis

**DOWN:** 1 Pretty Vacant, 2 Too Much Pressure, 3 This Is It, 4 Doctor My Eyes, 5 Peel, 7 Nathan Jones, 8 Exile, 11 Hi Hi Hi, 12 Back, 17 Bitch is, 18 Smokie, 21 City, 24 Ape

**LAST WEEK'S SOLUTION TO POPAGRAM:** (in order of puzzle): Joe Strummer, Buddy Holly, Selector, Johnny Boys, Horace Wimp, Specials I Got You. **DOWN:** THE BEAT.

**MAILMAN**

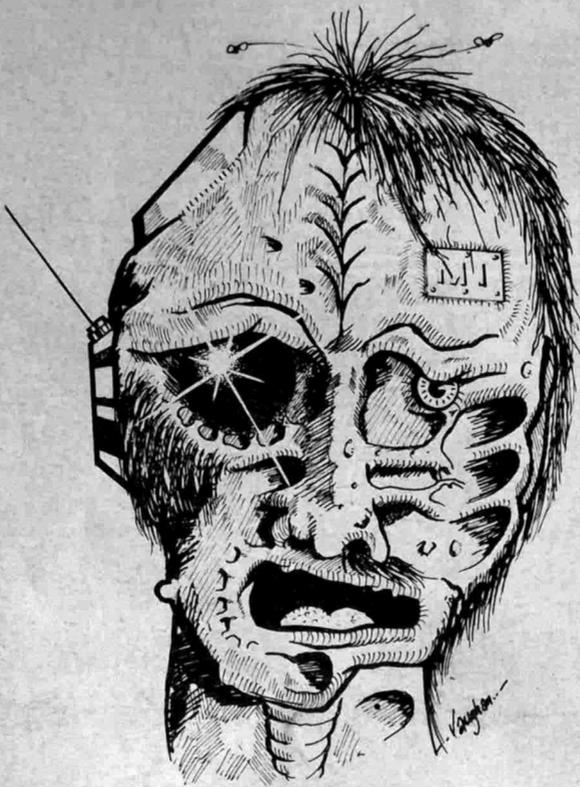
**YOU'VE BEEN STUNG!**

**DON'T SAY** you weren't warned. How many times have I told you to write some decent letters to this page? Come on now, how many? This week, I handed over the letters to Sting, who was not thrilled to take over as Mailman. After he'd corrected my typing, he started on your letters. And the ones that were too horrible to be printed were ripped apart with his flick knife . . .

Over to you Sting . . .

MANY SINGLES nowadays are badly pressed and are often seriously scratched during transit. Take the long running saga of a single I bought two years ago. Even then, one single cost me slightly more than one week's pocket money and so not many singles came my way. I bought this single, and when I got it home it jumped in at least eight places. I took it back the next week and explained that it was badly scratched. The shop assistant played it on the shop's expensive hi fi equipment, and although it didn't jump, it didn't sound too healthy. When I asked for a replacement, she said it must be the stylus on our record player, and made such a fuss. I left the shop feeling a fool and have never gone back since. Since then, we got a new stereo and a new stylus — and the record still jumps. In my opinion, it's easier, cheaper and safer to tape the sounds from the tranny and I would certainly do that against the law than waste money on faulty records. I've noticed that it's usually the bigger record companies that produce the faulty goods. Small companies seem to take more care and pride when handling records. Also, where I buy my records, those on their own label (Good Vibrations) are only 90p as opposed to £1.10 elsewhere. All their albums are at least 30p cheaper than Boots. It's little wonder that record companies are losing money when they're charging astronomical prices.

A Swindled consumer, Derry



**Mailman**

*AFTER CAREFULLY scrutinising your acidic replies to compassionate correspondence, I felt moved to prepare this beautiful illustration of your good self.*

Vaughan Slade, Oxford.

•You've obviously seen me without make-up.

**VAN'S THE MAN**

IT WAS worth the extortionate sum to buy your last publication just to witness the truly ignorant comments of one Mr Nicholls concerning Mr Van Morrison's recent work 'Common One'. To quote: "Take a bow Messrs Wordsworth, Coleridge, Blake and Elliot on 'Summertime in England' where we discover that 'Common One' is not the stretch of greenery on the front, but the bird he's going with." Fool. Little wonder he despises you all. One of several "getting it together with my true love in the country numbers?" You Philistine. 'Common One' is faith in Christianity — and the song has class written all over it, a truly remarkable work. Van Morrison has, yet again, produced an important piece of contemporary Art that will stand in decades to come and be as relevant then as it is now, just as the statements of "Messrs Wordsworth, Coleridge, Blake and Elliot" are relevant now. You really ought to be taken en masse, and given a crash course in Art History, before you are allowed to write anything public again.

Bob Kennedy, Kings Heath, Birmingham.

• Van Morrison would agree with you

**WE'RE SORRY**

TO ALL who were at the Specials' concert at Newcastle Mayfair on Thursday, September 18. We would like to comment on the behaviour of the minority of sheep who thought it clever to follow suit, throwing full beer glasses and spitting first at the Swinging Cats, then continued doing so when the Specials came onstage. We hope they are proud of their performance which would have been better suited to the Leazes end of Newcastle United football ground, since they insisted on chanting "United" and other worse football ditties. Those people were obviously not there to see the Specials and Swinging Cats, but to cause as much aggro as possible. Both groups tried hard to fight a battle that was so obviously lost from the moment the support group stepped onto the stage. We are sorry and ashamed to be ranked alongside the hooligans who have surely persuaded the Specials and the Swinging Cats to cut out Newcastle from their next tours. Unfortunately though it may be for the people like us who DID go to enjoy the music, we personally could not blame either of those two excellent groups if they do so.

Sue and Dave, Coxhoe, County Durham.

• In any large group of people you'll find a couple of arseholes. Why don't they just stay at home with their mummies?

• always find that a 50p piece Sellotaped to the end of the stylus prevents any jumping on the record. If you don't want to waste 50p hold the stylus firmly to the record during the play until the record is well and truly scored.

**MESSAGE IN A BOTTLE?**

COULD SOMEBODY please tell me why singers / groups insist on writing cryptic messages on the shiny bit of the record, between the end of the song and the beginning of the label? Most of the records in my collection have the word "strawberry" written in this place and "Glory Road" by Gillan has the following three messages engraved on it: "What you are looking for", "Waiting for number three" and "A Brxy prime cut". The Pretenders' "Bass in Pocket" says "Mange l'escargot mmm" and "This is all very nice isn't it?". BA Robertson's "Knocked It Off" asks "Who is Johnny Fruin anyway?" It's all very puzzling isn't it? I hope somebody can explain.

Sandra

• I can't, except it might be keeping somebody in a job. Johnny Fruin is my third cousin.

**DOG'S LIFE**

I AM out of a job. I hope this does not repulse you but I am a prostitute at 16 years of age. I've always had a crush on the editor of this page and would love to meet you. I'd love to meet you on Alpert Station at 5pm on 10/10/80.

Jane the Rave.

• I have fed this letter to my dog 'Steerpike' and he has rejected it, so I have sent it on to Winalot with the guarantee. You should not worry about this problem as it causes acne and Legionnaires disease. My advice is not to stay in cheap Spanish hotels and take a course of Bob Martin's — why didn't I get albums to review? I am going to get you for this Stewart. I know where you live!

**JUNK FUNK**

COULD YOU please print the address where I can complain to Beggars Banquet records? I am fed up buying their crappy records. I got 'Replicas' by Tubeway Army as a present and it jumped and crackled. I took it back and got another one and it was just the same. Also, I bought 'Telekon' by Gary Numan and it jumped so I took it back and got another one and would you

believe it — it crackles like mad. I am so bloody well fed up of going back and forth with these records — and they aren't cheap either. I just don't understand why they charge so much money for a record and then the quality is just junk.

• Numan fan, London.

• All complaints should be sent direct to Van Morrison.

**WHO'S WHO**

I CAN now reveal two of the untold MYSTERIES of our time. Klark Kent is really Miles Copeland and Samson's hooded drummer is Stix McCoy, brother of John, of Gillan. I now claim an LP token.

Rob Gregg, Romford

• Arthur C Clarke is really behind all this and if he isn't he should be.

• But who is Miles Copeland? — Stewart

**KISSED OFF**

I THINK Gene Simmons has given Diana Ross a lot of money to say she is going out with him, so he'll sell more records — that's my theory. Remember me.

Biddies Boyfriend, nr Water Tower

• I think they should kiss and make up.

**YOU'RE SORRY**

I AM writing to let you know that I am utterly disgusted with the half witted pea brain who reviewed Gary Numan's 'Telekon' album. If it wasn't for the likes of him, you lot would be out of a job. I am not a bad tempered person normally, but when creeps like Mike Gardner give disastrous reviews it makes me sick. The least you could do is give Gary an apology.

Marie Brennan, Belfast

• Dear Gary

from the bottom of my heart, I sincerely . . . . .

**REVOLVER**

COULD YOU be a revolving Mailman? If this is so, who are you this week?

Anon

• I'm Van Morrison, who are you?

# HELLO

Edited by SUSANNE GARRETT

I'M A keen amateur photographer, and also a regular concert goer, but find it difficult to take photos of some concerts because of so-called "copyright" or contract clauses" (must have something to do with Miles Copeland - Ed) of artists. In contrast, photographers attached to music papers have no problem in taking shots.

There seems to be a contradiction in the attitudes of different venues too. Some, (such as Southampton Gaumont), are prepared to throw you out if you have a camera, while, in my experience, others, (like Hammersmith Odeon), will let you photograph freely, although they ask you to stay in your seat. Is there any way I can get a photographic pass for concerts? I'm not trying to go in for free, but just want a pass to allow me to carry out my hobby. Photos of Pink Floyd and Gary

## CAN I GET A PASS (Is this for Police?)

Numan I'rinstance would have been a great reminder. Chris, Camberley.

● Contrary to popular superstition, music press photographers, freelancers on the whole, don't have a magic pass which admits them to each and every major gig. No such golden passport exists. Their advantage over the amateur snapper is that their names are known, their work has been published, and they do have, for better or for worse, a

number of music business and record company contacts built up over months or sometimes years. They often have to hassle record companies and concert promoters for permission too, even when it's fairly certain the pics will be used in print.

Technically, anyone who wants to shoot at a major concert without fear of having the camera confiscated until the end of the performance, (and all managements reserve the right to impound your

camera), should have permission from a) the promoter of the gig, b) the band's management and c) the venue. If you're an unknown who simply wants to stock-up your private collection of pics, your chances of getting permission are slim, even though you approach all the censoring powers. Record companies do have a limited number of press passes for individual gigs, but these are usually allocated way in advance to the professional or semi-professional freelancers. The promoter, the band and the record company still reserves the right to pick and choose, often because they want to see only the most flattering photos of the group in circulation.

Following the official route to those hot shots is likely to be paved with problems and red tape. So the amateur is left with the option of snapping away regardless, hoping the worst won't happen. One top photographer who started from scratch suggests buying a front row seat and working from there if you're really keen. Pub and club gigs don't present the same problems, fortunately. It's some consolation to know that while the management can remove the film if they wish, they are obliged to return your camera at the end of the performance. Meanwhile, any amateur can develop the hobby at the expense of local bands. If the pictures are good, the music papers, always short on photographs of new bands may use them. As long as your name and address is clearly marked on the back, you'll be paid and credited as and when a shot is used, and then you're on your way.

### WORK WITH HANDICAPPED

I'M 15 and thinking of working for the mentally handicapped when I leave school. How can I do this? What kind of qualifications will I need?

Darren, Reading

● The three main areas involving work with the mentally handicapped are nursing, teaching and instructing and the social services. All involve an interest in people and basic training on a practical and academic level.

Nursing: To start a course as a state-registered or state-enrolled nurse, you'll need to be 18, with a minimum of two 'O' levels, the more the better (state-registered), or have a good general education, including some CSE's or 'O' levels, (state-enrolled). Grade one CSE's count as 'O' levels, and at least one science subject, including biology, helps. Training in nursery nursing, involving work with the under-fives, can start when you're 16, and is a good background. More information from The Nursing and Hospital Careers Information Service 121/3 Edgware Road, London W2. (Tel: 01 402 5295).

Teaching: You need at least two 'A' levels and 'O' levels, or equivalent, English and maths to find a place at training college. A teaching certificate can lead to practical work or further qualifications. Liverpool Polytechnic runs a joint course in state-registered nursing and teaching the severely mentally handicapped. People who're qualified craftsmen, in building or metalworking I'rinstance can also find jobs as instructors in centres for the handicapped.

Social Services: You can study for a certificate of qualification with five good 'O' levels, or apply later, with a degree. For full fax, write to The Central Council For Education And Training in Social Work, Information Service, Derbyshire House, London WC1 8AE. (Tel: 01 278 2455). Or, you can work, in your spare time, on a voluntary basis.

Talk it over with your careers teacher at school, and assess your possibilities. To decide whether this

Problems? Write, in confidence, to 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply.

is the area for you, there's no reason why you can't try out working as a volunteer now. For details of where you could fit in locally, write to MIND, (National Association For Mental Health), 22 Harley Street, London W1. (Tel: 01 637 0741). The more experience you have, the easier it will be to find a job in the future.

### MECHANIC

I'M INTERESTED in working as a garage mechanic, but the garages I've tried say they don't have any jobs. Also, as far as I can see, you can't Take the City and Guilds exam in motor vehicle maintenance unless you have a job. This is what I'd really like to do to get qualified. John, North London.

● The unemployment statistics are bleak, but keep on trying. There may be another garage in your area which is willing to take on an apprentice.

What else? There is one Government-backed motor vehicle workshop in North London, based in Camden, offering a year long training scheme to a limited number of applicants. The North London Motor Vehicle Workshop, run as a commercial garage, has 35 places annually for trainees who do practical work four days a week and spend the other on day release studying for the first part of the City and Guilds examination. Most of the people who successfully undertaken this scheme, which pays a standard Government rate of £23.50 a week, eventually find jobs. The workshop is run as a commercial garage and the work you do is equivalent to the first stage of your apprenticeship, leading to another two years of study before taking the final examination.

But the waiting list is long. Ask your Careers Service to put you on the list. Both girls and boys can apply, but you'll need to be aged between 16 and 18, and registered as unemployed for at least 6 weeks before qualifying for an interview.



NEW ALBUM

# 'WHITE SPIRIT'

FEATURES THE SINGLE  
**MIDNIGHT CHASER**

PRODUCED BY JOHN MCCOY

ON TOUR WITH



September  
29th BRADFORD, St. George's Hall

October  
1st NEWCASTLE, Mayfair  
2nd SUNDERLAND, Mayfair  
3rd MIDDLESBROUGH, Town Hall  
4th PRESTON, Guild Hall  
5th LIVERPOOL, Empire  
6th SHEFFIELD, City Hall  
7th MANCHESTER, Apollo  
8th HANLEY, Victoria Hall  
10th BIRMINGHAM, Odeon  
11th DERBY, Assembly Hall

12th COVENTRY, Theatre  
13th HEMEL HEMPSTEAD, Pavilion  
14th LONDON, Hammersmith Odeon  
16th BRISTOL, Colston Hall  
17th SOUTHAMPTON, Gaumont  
18th BRACKNELL, Sports Centre  
19th CARDIFF, Top Rank  
21st IPSWICH, Gaumont  
23rd EDINBURGH, Odeon  
24th GLASGOW, Apollo  
25th DUNDEE, Caird Hall  
26th CARLISLE, Market Hall  
27th HULL, City Hall



MCA RECORDS

1 Great Portland Street, London W1 3JW

### FEEDBACK LICENCE

AMONGST OTHERS, Kevin Bennett of Walsall wrote enquiring about how to obtain a licence for home-taping. As most of you may or may not know, it is in fact illegal to tape any material from the radio or records.

The Mechanical Copyright Protection Society (MCPS) used to provide licences, but these were stopped in August this year. So only home-tapers whose licences have not yet expired actually hold them.

Because buying a licence was only voluntary, the MCPS discovered that there was such a ridiculously small number of people applying for them, that it was not really worth their while. The revenue they were receiving was not covering the cost of printing and sending licences out.

The British Phonographic Industry (BPI) which represents all the record companies are now trying to put a tax on all blank cassettes and tape recorders. If they succeed, this would mean that although it would still be possible to do home-taping, it would prove to be a lot more expensive! So, remember, although it is possible to home-tape, under the copyright act, it is definitely illegal.

**LOU REED**  
"Am I the only Lou Reed fan in Britain?" cried Joe Hardie of Stroud in Gloucestershire. Highly unlikely. Lou is signed to the Arista label in Britain, and has definitely not disappeared for ever. In fact, he's releasing a new album on November 7, the title of which hasn't been decided.

To find out more about this ex-Velvet Underground guitarist, you can contact The Press Office, Arista/Ariola, 48 Maddox Street, London W1.

**FAN CLUBS**  
FAN CLUB bit for this week. Seeing as JOURNEY played The Rainbow last week, there'll be plenty of you wanting to know more about the five-piece American rock band. Their fan club address in America is JOURNEY FAN CLUB, PO Box 404, San Francisco, California 94101, USA.



CONTAINS  
EXTENDED VERSION  
OF 'STEREOTYPE'  
A FREE POSTER  
AND A  
FREE SINGLE

# MORE SPECIALS



# SONG WORDS

## POLICE Don't Stand So Close To Me

Young Teacher, the subject  
Of schoolgirl fantasies  
She wants him so badly  
Knows what she wants to be  
Inside her there's longing  
This girl's an open page  
Book marking she's so close  
now  
This girl is half his age

**CHORUS**

Don't stand  
Don't stand so  
Don't stand so close to me

Don't stand  
Don't stand so  
Don't stand so close to me

Her friends are so jealous  
You know how bad girls get  
Sometimes it's not so easy  
To be the teacher's pet  
Temptation Frustration  
So bad it makes them cry  
Well bus stop, she's waiting  
His car is warm and dry

**CHORUS**

Loose talk in the classroom  
To hurt they try and try  
Strong words in the staffroom

The accusations fly  
No use  
He sees her  
He starts to shake his cough  
Just like the old man in  
That book by HAWKINS

**CHORUS X 4**

Words and music by Sting  
c. 1980 Virgin Music  
(Publishers) Ltd.

Police Official Fan Club,  
41B Blenheim Crescent,  
London W11 2EP



Some people they call me Jack  
Some people they call me insane  
I'm looking for somebody  
And I don't even know her name  
I might be looking for you  
Wherever you may be  
For there is something I've got to do  
to you honey  
And it's between you and me

Now you might think it's funny  
Or maybe it's a joke  
But you've got plenty of reason to  
worry honey  
Cause you wouldn't stand a hope

**CHORUS**

There's a killer on the loose again  
A killer on the loose  
There's a killer on the loose again  
A ladykiller on the loose

Now I'm not trying to be nasty  
Or I'm not trying to make you scared  
But there's a killer on the loose  
Or haven't you heard  
He'll be walking around this town  
Just about midnight  
Yes, that's Chinatown  
That's right  
That's right

Now you might think I'm messing  
Or he don't exist  
But honey I'm confessing  
I'm a mad sexual rapist

**Repeat Chorus**

I'll be standing in the shadows of love  
Waiting for you  
Don't unzip your zipper  
Cause you know I'm Jack the Ripper  
Now don't wail, don't...

There's a killer on the loose again  
Standing in the shadows  
A killer on the loose  
There's a killer on the loose again  
Coming to get you  
A ladykiller on the loose  
There's a killer on the loose again  
A killer  
Standing in the shadows of love  
A killer on the loose  
There's a killer on the loose again  
That's right Jack  
A ladykiller on the loose  
There's a killer on the loose again  
Standing in the shadows  
A killer on the loose, of love

There's a killer on the loose again  
Oooh  
You better watch out  
A killer on the loose  
Play that back  
Check it back

Words and music: Phil Lynott

Copyright: Pippin the Friendly  
Ranger Music Co. Ltd.

## HEAVY METAL FOR PUNKS - HERE'S THE NEW ELECTRIC WARRIORS



## THIN LIZZY Killer On The Loose



Album  
featuring

- Turbo
- Buffalo
- Streetfighter
- Stormtrooper
- Tarot
- Bastille
- Oxym
- Dawnwatcher

- Vardis
- Silverwing
- Rhabstalion
- Colossus
- Jedediah Strut
- Warrior
- Kosh
- Race Against Time

ONLY  
**3.99**  
RRP



# WANTED

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

## THURSDAY

**OCTOBER 2**

**BIRMINGHAM**, Mercat Cross, (021-622 3281), Briton

**BIRMINGHAM**, Aston University, (021-359 6531), Caught In The Act

**BIRMINGHAM**, Golden Eagle, (021-643 5403), The Sussed/Zorkie Kings

**BLACKBURN**, King George's Hall, (58424), Alvin Lee/Cher

**BLACKPOOL**, Norbreck Castle, (52341), Angel Witch

**BOOMIN**, Jail Club, Metro Gilder

**BOLTON**, Aquarius Club, Rockin' Horse

**BRADFORD**, The Princeville, (578845), Dredinger

**BRADFORD**, St George's Hall, (32513), Specials/Swinging Cats

**BRIGHTON**, Hungry Years, (692268), Traitor

**BRIGHTON**, Northern Hotel, (692519), Mean Street

**BRISTOL**, Polytechnic, Faculty of Arts, Ashley Down, The Piranhas

**BURNLEY**, Cats Whiskers, (26531), The Photos

**CARDIFF**, University, (396421), The Innates

**CHATHAM**, Central Hall, (48584), Wanda Jackson And The Nashville Cavalcade

**CLEETHORPES**, Winter Gardens, (62925), Any Trouble/Joe 'King' Carrasco And The Crown/Dirty Looker/The Equators/Tenpole Tudor (Son of Stiff)

**COVENTRY**, Don And Trumpet, (21678), UXB

**COVENTRY**, Lanchester Polytechnic (24166), The Bodynatchers

**DERBY**, Assembly Rooms, (31111 x 2255), UFO/Flat

**DUBLIN**, Stadium, (753371), Judy Collins

**EDINBURGH**, Abercorn Inn, Flashing Amber

**EDINBURGH**, Nite Club Playhouse, (031-225 656517), Raven

**ETON**, Christopher Hotel, (Windsor 52359), The Zite

**GLASGOW**, Apollo, (041-332 9221), The Skids

**GLASGOW**, University, (041-339 8697), John Cooper Clarke/Pauline Murray And The Invaluable Girls

**GRANGEMOUTH**, International Hotel, Soft Boys/Photographic Memories

**GRIMSBY**, Central Hall, Diamond Head

**GUILDFORD**, Civic Hall, (67314), Rick Wakeman

**HAILSHAM**, The Crown, Phil Christian

**HIGH WYCOMBE**, Nags Head, (21758), Johnny G HULL, Wellington Club, (23262), The Upset

**KINGSTON**, Waves, Three Tuns, (01-549 8601), Chris Hunt's Cable Car

**KIRKCALDY**, Dutch Mill, (67512), X-O-Dus

**LECONFOLD**, Normandy Barracks, Circles

**LEEDS**, Fan Club, Brannigans, (663252), UZ

**LEICESTER**, Fosseyway Hotel, (61129), C-Salm

**LONDON**, Action Space, Chenies Street, (01-637 5270), Inner City Unit/Nilk Turner/Thompson Twins/Local Heroes SWB

**LONDON**, Clarendon Hotel, Hammersmith Broadway, (01-748 1454), Normal Hawaiians/Disco Zombies/Occult Chemistry/Sherry Flips

**LONDON**, Dingwalls, Camden Lock, (01-267 4967), Fingerpritz

**LONDON**, Duke Of Lancaster, New Barnet, (01-449 0465), Sons of Cain

**LONDON**, Eating Town Hall, Gun Control

**LONDON**, Film Co-op, Primrose Hill, (01-586 4006), The Beards/Missing Presumed Dead

**LONDON**, Greyhound, Fulham Palace Road, (01-385 0526), VIP w/Chinatown

**LONDON**, Half Moon, Herne Hill, (01-274 2733), Brainiac 5

**LONDON**, Hammersmith Odeon, (01-748 4081), Ramones/Spectra

**LONDON**, 101 Club, St Johns Hill, Clapham, (01-223 6557), Modern Man

**LONDON**, Hope And Anchor, Islington, (01-359 4510), The Scooters

**LONDON**, Moonlight Club, Railway Hotel, West Hampstead, (01-824 7611), Chefs/Louder Animal Group/Ammonites

**LONDON**, Margue, Wardour Street, (01-437 6603), Tom Robinson's Sector Z

**LONDON**, Middlesex Polytechnic, Trent Park, Cockfosters, The Passions

**LONDON**, New Golden Lion, Fulham, (01-385 9422), Dirty Tricks

**LONDON**, New Marlins Cave, Margery Street, Kings Cross, (01-637 2957), The Russians

**LONDON**, Pied Bull, Islington, (01-837 3218), Spiders/Timebox

**LONDON**, Rock Garden, Covent Garden, (01-240 3901), Nash/The Flash/The Method

**LONDON**, Starlight Club, Moonlight, Railway Hotel, West Hampstead, (01-824 7611), Salfita

**LONDON**, Torrington, North Finchley, (01-445 4710), Mortuary Mullen Band

**LONDON**, Trashed, Woolwich, (01-855 3371), Nine Below Zero/Idiot Dancers

**LONDON**, The Venue, Victoria, (01-834 5500), The Yacht

**LONDON**, White Lion, Putney High Street, (01-788 1540), Red Beans And Rice

**LONDON**, White Swan, Blackheath Road, Greenwich, (01-691 8321), Fascinations

**LUTON**, Roman Way, Dunstable, (601522), Acme Attractions

**MALTY**, Yorkshire Dragon, Carl Green And The Beatles

**MANCHESTER**, Carousel Club, (061-273 4400), John O'Hara And Will Willy Barrett

**MANCHESTER**, Grey Horse, Romiley, The Images

**MANCHESTER**, Mayflower, (061-223 1013), Proposition 31

**MANCHESTER**, Owens College, Salford Jets

**MANCHESTER**, UMIST, (061-236 9114), Gary Giltner

**MILTON KEYNES**, Compass, Clack, Blitchley, (70003), Backing Track

**NEWCASTLE-UPON-TYNE**, City Hall, (20007), Michael Schenker/Dredinger

**NEWCASTLE-UPON-TYNE**, Coopers, (28286), 45's

**NORTHAMPTON**, MFM Club, Vibrators

**NORWICH**, Tudor Hall, Race Of Lam Bando

**NORWICH**, University Of East Anglia, (56161), Fischer-Z

**NOTTINGHAM**, Hucknall Welfare, (630313), Atomic Rooster/Flax

**OXFORD**, Cape Of Good Hope, (42570), Rio And The Robots

**OXFORD**, Corn Dolly, (44761), Moonstone

**PAISLEY**, Bungalow Bar, (041-889 6667), Dream Boys

**PEACEHAVEN**, Central Club, Hot Vultures

**PEACEHAVEN**, Demers, (475), Bad Manners

**PORT TALBOT**, Troubadour, (77968), Echo And The Bunnymen

**RICHMOND**, Broly's, The Castle, (01-948 4244), Manufactured Romance/Pestz

**ST AUUSTELL**, New Cornish Riviera, (4261), Tourists/Barracudas

**TRAFALGAR**, St Ivo Centre, (64601), Samuri

**SHEFFIELD**, George IV, (34922), City Limits

**SHEFFIELD**, Hallamshire Hotel, The Chant

**SHEFFIELD**, Limit Club, (730940), Revillos

**SHIFNAL**, (Salop), Star Hotel (Telford 461517), The News

**SOUTHAMPTON**, Gaumont, (29772), Ozzy Osbourne's Bizzaz Of Ozz/Budgie

**SOUTHEND**, Cliffs Pavilion, (351135), Billy Connolly

**STOCKPORT**, Poco A Poco, (061-442 9909), Geno Washington

**TODMORDEN**, Golden Lion, (3532), Elements

**TREFOREST**, Polytechnic Of Wales, (Pontypridd 40533), Dance Band

**WATFORD**, College Of Teachers, (041-867 1241), Drifters

**LONDON**, Central London Polytechnic, (01-636 6271), Hot Vultures

**LONDON**, Clarendon Hotel, Hammersmith Broadway, (01-748 1454), This Heat / The Work / Furious Pig / TV Personalities

**LONDON**, Dingwalls, Camden Lock, (01-267 4967), The Photos / The Passions

**LONDON**, The Greyhound, Fulham Palace Road, (01-385 0526), Red Beans And Rice / The Cannibals

**LONDON**, Half Moon, Herne Hill, (01-274 2733), Talk/Paul Goodman

**LONDON**, Hope And Anchor, Islington, (01-359 4510), Fingerpritz

**LONDON**, Kings College, The Strand, (01-838 7132), VIPS

**LONDON**, Marquee, Wardour Street, (01-437 6603), Samsom

**LONDON**, Moonlight Club, Railway Hotel, West Hampstead, (01-824 7611), Ski Patrol / Line / Attendants

**LONDON**, New Golden Lion, Fulham, (01-385 9422), New Jerry

**LONDON**, North London Polytechnic, Holloway Road, (01-809 1212), Young Marble Giants / Lilliput / Essential Logic

**LONDON**, Old Queen's Head, Stockwell, (01-274 3829), Blast Furnace's Revenge / The Real London, Oval House, Kennington, (01-582 7680), Dabada

**LONDON**, Pegasus, Stoke Newington, (01-226 5930), The Soul Band

**LONDON**, Queen Elizabeth College, Kensington, (01-834 5500), The Venue, Victoria, (01-834 5500), The Lambretta

**LONDON**, Queen's Hackney, Avenue

**LONDON**, Rock Garden, Covent Garden, (01-240 3961), The Trogs

**LONDON**, Rock Garden, Covent Garden, (01-240 3961), Significant Zeros

**LONDON**, School Of Oriental And African Studies, Male Street, (01-637 2386), Aawaw

**LONDON**, Spurs, Tottenham, (01-808 4773), Clientelle

**LONDON**, Star And Garter, Putney Pier, (01-788 0345), Snatch Z

**LONDON**, Starlight Club, above Moonlight, Railway Hotel, West Hampstead, (01-824 7611), The Breakfast Band

**LONDON**, The Venue, Victoria, (01-834 5500), Lincoln Thompson And The Rassas

**LONDON**, White Lion, Putney, (01-788 1540), Juice On The Loose / Jo-Ann Kelly's Second Line

**LONDON**, White Swan, Blackheath Road, Greenwich, (01-691 8331), Mooltier

**LOUGHBOROUGH**, University, (63171), Q-Tips

**MANCHESTER**, Apollo, (061-273 3533), Rory Secor Z/Race

**MANCHESTER**, Technical College, Students Union, Freshies / X-O-Dus

**MIDDLESBROUGH**, Town Hall, (245432), Gillan / Quartz / White Spirit

**MIDURTH**, Egmont Hotel, All That's Fiction

**NEWCASTLE UPON TYNE**, University, (28402), The Lambretta

**NEWPORT**, Harper Adams College, (811280), Splognessabounds

**NEWTON ABBOTT**, Seale Hayne College, (2323), Dead Aids

**NORWICH**, University Of East Anglia, (56161), Any Trouble / Joe 'King' Carrasco And The Crews / Dirty Looks / The Equators / Tenpole Tudor (Son Of Stiff)

**NORWICH**, Whites, (25539), Thumpa

**OXFORD**, Polytechnic, (68788), Tom Robinson's Sector Z

**PAISLEY**, Bungalow Bar, (041-889 6667), Red Ella

**PAISLEY**, College Of Teachers, (041-867 1241), H20

**PASSFIELD**, Royal Oak, The DS

**POOLE**, Brewers Arms, (4930), The Marlian Schoolgirls

**PORTSMOUTH**, Centre Hotel, (27651), Judy Collins

**POWYS**, Llanfair Caeirin, Norzla / Magenta / Saracen / Cromwell / Beehive Cats / Chaos

**PRESTON**, Polytechnic, (58382), Fischer-Z

**REDFORD**, Porterhouse, (704861), UZ

**SALFORD**, University, (061-736 7811), Famous Names

**SCARBOROUGH**, Penthouse, (63204), Moondogs

**SCARBOROUGH**, Taboo Rock Club, Still Earth

**SHEFFIELD**, Lead Mill, Dead Kennedys

**SHEFFIELD**, Polytechnic, (738934), Supercharge / Nine Below Zero

**SHIFNAL**, Star Hotel, (Telford 461517), Tall Story

**SOUTHEND**, Cliffs Pavilion, (351135), Billy Connolly

**STAFFORD**, North Staffs Polytechnic, (52331), Dance Band

**STOKE-ON-TRENT**, North Staffs Polytechnic, (41216), Weapon Of Peace

**TUNBRIDGE**, Punchbowl And Ladie, Metro Gilder

**WALSALL**, West Midlands College, (29141), Caught In The Act

**WATFORD**, Baillys, (39848), Drifters

**WELL**, Globe Inn, Billesley, Art College, Sallie Benny

**WEST RUNTON**, Pavilion (203), Tygers Of Pan Tang / Toros

**WORTHING**, Assembly Hall, (202221), Gary Glitter

Compiled by SUSANNE GARRETT and PHILIPPA LANG

# The Dance Band

GREAT NEW ALBUM

## FANCY FOOTWORK

**TOUR DATES:**

- Thurs. 2nd Oct. POLYTECHNIC OF WALES, 801 G. AMERICAN
- Fri. 3rd Oct. NORTH STAFFS POLYTECHNIC, STAFFORD
- Sat. 4th Oct. COLLEGE OF HIGHER EDUCATION, BATH
- Sun. 5th Oct. FORDS GREEN HOTEL, LEEDS
- Mon. 6th Oct. ROMED & JULIETS, DONCASTER
- Thurs. 9th Oct. KINGS COLLEGE, THE STRAND
- Fri. 10th Oct. SUSSEX UNIVERSITY, BRIGHTON
- Sat. 11th Oct. UNIVERSITY COLLEGE, LONDON
- Tue. 14th Oct. ST THOMAS HOSPITAL, LONDON
- Wed. 15th Oct. STOWAWAY, NEWPORT
- Fri. 17th Oct. THE DOVE, BRIGHTON
- Thurs. 23rd Oct. OROUWELLS, NORWICH
- Thurs. 30th Oct. TROUBADOUR, PORT TALBOT
- Fri. 31st Oct. TRINITY COLLEGE, CARMARTHEN
- Sun. 2nd Nov. LA ZINETTE, WOLVERHAMPTON

**E 3.99 (RRP) LIMITED EDITION**

**FEATURING THE SINGLE**

**THREE STRINGS (Picture Bag)**

**B/W 1 GOT YOU BARE FOOTIN'**

(Not included on album)

DDLP1 WKLG Management

## FRIDAY

### OCTOBER 3

**BIRMINGHAM**, University (63228), Bad Manners

**BIRMINGHAM**, Aston University, (021-359 6531), Bodynatchers

**BIRMINGHAM**, Cedar Ballroom, (021-236 2454), Echo And The Bunnymen

**BIRMINGHAM**, Fighting Cocks, Moseley, (021-449 2554), UXB/Close Rivals

**BIRMINGHAM**, Odeon, (021-643 6101/2), Tourists/Barracudas

**BIRMINGHAM**, Station Inn, Selly Oak, Briton

**BIRTLEY**, William IV, Nabo

**BLACKBURN**, King George's Hall, (58424), Specials/Swinging Cats

**BLACKPOOL**, Norbreck Castle, (52341), Geno Washington

**BOURNEMOUTH**, Dorset Institute, Skavengers

**BRADFORD**, Rain Low, Diamond Head

**BRAINTREE**, College Of Further Education, The Passions

**BURTON ON TRENT**, 76 Club, (61037), Angel Witch

**CLACTON**, Golf Green Hall, Frenzid Meleons

**COLCHESTER**, University Of Essex, (863211), Blues Band

**CROYDON**, Carlton, The Star, London Road, (01-888 4500), Seven Year Itch

**DERBY**, Assembly Rooms, (31111/2255), The Ramones

**DUBLIN**, Trinity College, (772941), 4Be2

**DUDLEY**, JB's, (53597), The Odds

**DROYLSDEN**, White Hart, (061-370 3737), Dairght Fry

**DUMFRIES**, Shore Inn, Rar Deal/Nina's Pups

**DUNDEE**, University, (23181), John Cooper Clarke/Pauline Murray And The Invaluable Girls

**EDINBURGH**, Odeon, (031-667 3805), The Skids

**EDINBURGH**, Nite Club Playhouse, (031-225 65677), Positive Noise/Those French Girls

**ETON**, Christopher Hotel, (Windsor 52359), Juke Jump

**EXETER**, University, (77811), Atomic Rooster/Ram Jam Band

**FAKENHAM**, Community Centre, (2795), The Auditions

**FORT WILLIAM**, Milton Hotel, (2331), Photographic Memories

**GLASGOW**, University Of Strathclyde, (041-552 4400), The Photos

**GLENROTHES**, Rothas Arms, (753701), Soft Boys

**GLOUCESTER**, Leisure Centre, (36488), Wanda Jackson And The Nashville Cavalcade

**GRAVESEND**, Red Lion, (86127), Spolder

**HAILSHAM**, The Crown, Diddy Yum Yum

**HARROGATE**, Adelphi Hotel, City Limits

**HASTINGS**, The Crypt, Legendary Bouncing Dentrists / Slast / Faggots (Association of Single Parents benefit)

**HIGH WYCOMBE**, South Bucks College Of High Education (44803), GBH

**HULL**, City Hall, (01212), Alvin Lee/Cher

**ILFORD**, Cranbrook, (01-554 9659), Stealer

**KINGSTON**, Swan, The Locators

**KINGSTON**, Waves, Three Tuns, (01-549 8601), Cewley

**KIRKLEINGTON**, Country Club, (Eaglescliffe 780093), The Upset

**LANCASTER**, White Horse, (2064), Grand Hotel

**LEICESTER**, De Montfort Hall, (27832), UFO/Flat

**LIVERPOOL**, Bradys, (01-526 3959), Zorkie Twins

**LONDON**, Action Space, Chenies Street, (01-637 5270), Essential Logic / Mistakes / Lucy's

**LONDON**, Bridge House, Canning Town, (01-476 2689), Jackie Lynton Band

## SATURDAY

### OCTOBER 4

**BANGOR**, University College of North Wales, (2875), Tom Robinson's Sector Z

**BATH**, College of High Education, (20277), The Dance Band

**BATH**, Moles Club, The Marlian Schoolgirls

**BIRMINGHAM**, Red Lion, Tead The Wet Sprocket

**BIRMINGHAM**, Bogart, (021 643 0763), Arc

**BIRMINGHAM**, Fighting Cocks, Mossy, (021 449 2554), Still Earth / Mick Swinson

**BIRMINGHAM**, Golden Eagles, (021 643 5403), Dangerous Girls / The Evereadies (second birthday bash)

**BIRMINGHAM**, Odeon, (021 643 6101/2), Tourists / Ramones

**BIRMINGHAM**, University, (021 472 1841), Gary Glitter

**BLACKPOOL**, Norbreck Castle, (52341), Flash System

**BRACKNELL**, Sports Centre, (54203), UFO / Flat

**BRADFORD**, University, (33486), Bad Manners

**BRIGHTON**, Alhambra, (27574), Disco Students

**BRIGHTON**, Polytechnic, Art College, Sallie Benny Hall, (681286), Midnight And The Lemon Sons / Techniques / Daddy Yum Yum / Reward

**BRIGHTON**, University, (021 472 1841), Gary Glitter

**BRIGHTON**, University, (021 472 1841), Gary Glitter

**BRISTOL**, Granary, (28272), Angel Witch

**BRISTOL**, University, (39365), The Innates

**BURNLEY**, Progressive Working Men's Club, Lym

**CARDIFF**, University, (396421), Basil's Balls - Up Band

**CARLISLE**, Market Hall, (23411), Alvin Lee

**CASTLEFORD**, T And L Club, Express

**CHELSFORD**, Odeon, (33677), Wanda Jackson And The Nashville Cavalcade

**CHELSFORD**, Saracens Head, (35494), Thumpa

**CHELTENHAM**, Art College, (37451), Essential Pictures

CHRISTCHURCH, Jumpers Tavern, (5219), Thesus Like Us
CLACKTON, Westfield (2474), The Smarties
CORK, University, (26771), 4-2-82
COVENTRY, University Of Warwick, (27406), Weapon Of Peace
DERBY, College of Further Education, (47181), O-Tp
DUNDEE, JB's (53597), Moonjods
EDINBURGH, Nite Club Playhouse, (031 225 5567), The Soft Boys
ETW, Christopher Hotel, Windsor, (52359), Telemaque
GLASGOW, University Of Strathclyde, (041 552 450), Nine Below Zero
GREENSAND, Red Lion, (66127), Die Laughing
HATFIELD, Polytechnic, (88343), The Bodysnatchers
HITCHIN, Church, The Bull, (42125), Spider
LEEDS, Motor Cycle Rally, Croywood, Dextrings
LEEDS, Trinity All Saints College, (Horsforth) 55241, Caught In The Act
LEEDS, University, (39071), Rory Gallagher / Rage
LINCOLN, Cornhill Vaults, (55113), The Sound
LITTLEHAMPTON, Spotted Cow, All That's Fiction
LIVERPOOL, Brady's, (051 236 3959), Fischer - Z
LONDON, Action Stage Theatre, Chelsea Street, (01 637 8270), Doll By Doll / Significant Zero / The Papers (No Nukes benefit)
LONDON, Dingwalls, Camden Lock (01 267 4967), Fumble
LONDON, City University, Northampton Street, (01 253 4299), Aline Kulture / Six Minute Warfire (unemployed)
LONDON, The Greyhound, Fulham Palace Road, (01 385 0526), No Dice / Nuthin' Fancy
LONDON, Half Moon, Herne Hill, (01 274 2733), The Scorpions / Zlch
LONDON, Hope And Anchor, Islington (01 359 4519), New Guitars
LONDON, John Bull, Chiswick High Road, (01 994 0052), Real To Real
LONDON, London School Of Economics, Houghton Street, (01 405 1977), U2
LONDON, Moonlight Club, Railway Hotel, West Hampstead, (01 624 7611), Tennis Shoes / Guy Jackson / Havana Lets Go
LONDON, New Golden Lion, Fulham (01 385 3942), 81's Soul And The Rhythms
LONDON, New Merlins Cave, Margery Street, Kings Cross, (01 837 2097), Julian Bahula's Jazz Africa
LONDON, Oval House, Kennington, (01 582 7850), Disband
LONDON, Rainbow, Finsbury Park, (01 263 3140), Secret Affair / The Step
LONDON, Rock Garden, Covent Garden, (01 240 3961), The Scene / Cheats
LONDON, St George's Medical School, (01 235 9535), The Associates
LONDON, Scope Community Centre, Ponders End, Nasty Habbits
LONDON, Southall Station, Oxy And The Morons / Amazing Directors / Fire On The Streets (12 noon)
LONDON, Seven Dials, Shelton Street, Covent Garden, Juice On The Loose
LONDON, Stapleton, Crouch Hill (01 272 2108), Sons Of Cain
LONDON, Star And Garter, Putney Pier, The Putney Regulars
LONDON, Starlight Club, Above Moonlight, Railway Hotel, West Hampstead, (01 624 7611), 81's Soul Disco
LONDON, West London Institute of Higher Education, Conzales
LONDON, White Lion, Putney High Street, (01 788 1540), Sam Mitchell's Blues Band
LONDON, White Swan, Blackheath Road, Greenwich (01 891 8331), T.F. Much Disco
LOUGHBOROUGH, University, (63171), Blues Band
LONDON, Blownys, Civic Centre, Rank Amateurs / Any Dukes
MANCHESTER, Apollo, (061 273 1112), The Ramones / Spectres
MANCHESTER, Lamplight Club, Chorlton, Night Visions
MANCHESTER, Millstone, (061 832 5066), The Enigma
MANCHESTER, Polytechnic, (061 273 1162), Dead Kennedys
MANCHESTER, University, (061 273 5111), Echo And The Bunnymen
MIDDLESBROUGH, Rock Garden, (241995), The Middlebroough, Teesside, Polytechnic, (245289), Famous Names
NEWCASTLE - UPON - TYNE, City Hall, (20007), John Cooper Clarke / Pauline Murray And The Invisible Girls
NORTHAMPTON, Road Mender, Killing Joke / Invisibles Girls
NORTHAMPTON, Road Mender, Killing Joke / Invisibles Girls
NORWICH, Keswick College, (52120), The Auditions
NORWICH, Whites, (25239), Speedy Bears
NOTTINGHAM, Boat Club, Trentside, (869032), The Frogs
NOTTINGHAM, University, (51311), Any Trouble / Joe King Carrasco And The Crowns / Dirty Looks / The Equators / Tenpole Tudor (Son Of Siff)
OLDHAM, Lancashire Vaults, Gypsy
OXFORD, Crown Dolly, (44761), Nicky Barclay's
PAISLEY, Bungalow Bar, Frenchwys (041 889 6667), lunchtime.
PAISLEY, Bungalow Bar, (041 889 6667), Pallas
PRESTON, Guildhall, (21221), Gillian / Quartz / White Spirit
PRESTON, Moonraker, Zanathus
READING, University, (82522), The Passions
ROCHDALE, Technical College, (40421), X-O-Dus

WHAT'S NEW? Faces who may take or break it this week include the little known 'Son Of Stiff' package, heavily plugging the latest stuff from the stable, including Any Trouble, Joe King Carrasco And The Crowns, Dirty Looks and The Equators, at Norwich University Of East Anglia (Friday), Nottingham University (Saturday), Brighton Jenkinsons (Sunday), Bournemouth Stateside (Monday), Birmingham Romeo And Julietts (Wednesday); and Echo And The Bunnymen rabbiting thru' their first-ever British tour at Birmingham Cedar Ballroom (Friday), Manchester University (Saturday), Leeds Fan Club (Sunday), Derby Ajanta (Monday), Essex University (Tuesday), and University Of East Anglia (Wednesday).

From the States, new-ish wave veterans The Ramones check-in for their second UK visit this year, opening a 9-date Autumn leg at London Hammersmith Odeon (Thursday), the trek, which coincides with the release of a new live nostalgia EP, 'Ramones Melt Down', continues this week at Derby Assemblies Rooms (Friday), Manchester Apollo (Saturday), Edinburg Playhouse (Sunday), Liverpool Rotters (Monday), and Dublin Grand Cinema (Wednesday). Meanwhile, their controversial compatriots, The Dead Kennedys continue their debut British concerts too, covering Sheffield Leam (Friday), Manchester Polytechnic (Saturday), Blackburn King George's Hall (Sunday), and London Music Machine (Wednesday).

And following the release of latest album 'Beat Crazy', Joe Jackson plays it again, kicking-off an extensive club and concert tour at Cardiff Top Rank (Sunday). Much more from Joe and his new material at Llanelli Glen Ballroom (Monday), and Bristol Colston Hall (Tuesday).

Fresh from the land of reggae roots, Lincoln Thompson And The Rasses return for a string of dates, featuring Bagga Walker, (bass), Ansel Collins and Pablo Black, (keyboards), and Mickey Boo, (drums), opening their string of dates at London's Venue, Victoria, (Friday), moving to Edinburg Tiffany's (Monday), before joining the 'Heat Crazy' package at London Hammersmith and Manchester Apollo later in the month. And salsa specialist Mongo Santamaria hits the bongos at London's Dominion Theatre (Sunday).

The Skids, UFO, and The Tourists are still burning up the long winding road... Tygers Of Pan Tang, Darts and The Crusaders move in for the kill, but it's goodbye to one-time UFO lead guitarist Michael Schenker who concludes his multi-date marathon at Newcastle City Hall (Thursday). Check em out before you go, and see the listings for the full fax.

ST ALBANS, City Hall, (64511), Tygers Of Pan Tang / Toros
SPINAL (Salop), Star Hotel, (Telford 461517), Azors
SOUTHAMPTON, University, (556291), Revillos
SOUTHPORT, New Theatre, (40404), Judy Collins
STRATHFORD - UPON - AVON, Green Dragon, And Also The Trees
STROUD, Hope And Anchor, Sillonehouse, Flirt
SWINDON, Oasis, (33404), Billy Connolly
TORQUAY, 400 Club, (28103), Ram Jam Band
WALLASEY, The Dale, (051 639 9847), Rockin' Hens
WARRINGTON, Lion Hotel, Diamond Head
WATFORD, Baily's, (39848), Drifters
WOODFORD BRIDGE, White Hart, Von Trap Family
YORK, Ripon and York St John College, (Ripon 2691), The Kicks

SUNDAY

OCTOBER 5

BLACKBURN, King George's Hall (58424), Dead Kennedys
BRADFORD, St George's (32513), Tourists / Barcadudas
BRIGHTON, Jenkinsons (25897), Any Trouble / Joe King Carrasco And The Crowns / Dirty Looks / The Equators / Tenpole Tudor (Son Of Siff)
CARDIFF, Top Rank (26538), Joe Jackson
CROYDON, Crawdad, The Star, London Road
EDINBURGH, Playhouse (031 665 2064), Creation Rebel
EDINBURGH, Usher Hall (031 228 1155), Judy Collins
ETON, Christopher Hotel (Windsor 52359), Gatsby Five (12 noon)
ETON, Christopher Hotel (Windsor 52359), Singalong - a - Nancy evening
GLASGOW, Gips, West George's Street, Orange Juice / Josef K
GLASGOW, Tiffanys (041 332 0992), Alvin Lee / Chevy Chase
HALLSHAM, The Crown, Bert Jansch / Martin Bradley
HATFIELD, Stonehouse, Toad The Wet Sprocket
JACKSDALE, Grey Topper (Leabrooks 3232), Race Against Time / Medusa
KIBWORTH, Kibworth Lodge (2442), Manlitu
KIRKCALDY, Dutch Mill (67512), Soft Boys
KIRKLEIGH, Country Club (Eaglescliffe 760039), Fischer-Z
LANCASTER, University (39071), Blues Band
LEEDS, Florde Grane Hotel (490984), Dance Band
LEEDS, Warehouse, World Service (lunchtime and evening)
LEICESTER, Bath Hotel, Shearings, Speedy Bears
LIVERPOOL, Empire (051 709 555), Gillian / Quartz / White Spirit

MONDAY

OCTOBER 6

BARNSTAPLE, Tempo (73383), The Inmates
BATH, The Ball, Talor
BATH, Rockspot, Emotion Pictures
BIRMINGHAM, Barrel Organ, Dipbeth (021 622 1533), Brifon / Mayday
BIRMINGHAM, Odeon (021 643 6101), Crusaders / Randy Rauloff
BIRMINGHAM, Romeo And Julietts (021 643 6996), Cryer
BLACKBURN, Castle Hotel, Zorkie Twins

LIVERPOOL, Rotters, (051 709 0771), The Skids / Special Guests
LIVERPOOL, Star and Garter, Export
LONDON, Bridge House, Canning Town (01 476 2889), UFO
LONDON, Broly's, The Castle, Richmond (01 948 4244), Sledgehammer
LONDON, Dominion Theatre, Tottenham Court Road (01 589 9562), Mongo Santamaria
LONDON, The Entreprie, Hampstead, Hot Vultures
LONDON, The Greyhound, Fulham Palace Road (01 385 0526), Nash The Slash / PM And The London, Half Moon, Herne Hill (01 274 2733), U2
LONDON, Hope And Anchor, Islington (01 359 4519), Valentines
LONDON, King's Head, Acton (01 992 0282), Transmitters / Art Objects
LONDON, Lyceum, The Strand (01 836 3715), Lilliput
LONDON, Millitary / Killing Joke / Wah Heat
LONDON, Marquee, Wardour Street (01 437 6603), Tygers Of Pan Tang / Toros
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Top Rank And GB Blues Company / Karl Wallinger Band
LONDON, New Golden Lion, Fulham (01 385 3942), The Skids
LONDON, Newlands Tavern, Peckham (01 639 8201), The Combination
LONDON, Old Queen's Head, Stockwell (01 274 3629), Rezz / The Locators
LONDON, Oval House, Kennington (01 582 7860), Disband
LONDON, Pembury Tavern, Dalston, Avenue
LONDON, Prince Rupert, Plumstead, Real To Real
LONDON, Rock Garden, Covent Garden (01 240 3961), Alghan Rebels / Treatment / Changing Train
LONDON, Star And Garter, Deptford (01 858 5694), The Chefs
LONDON, Torrington, North Finchley (01 445 4710), Johnny Mars' Seventh Son
LONDON, The Venue, Victoria (01 834 5500), The A's
LONDON, White Lion, Putney High Street (01 788 1540), Chicken Shack / High Jinx / Guinness
MANCHESTER, Apollo (061 273 1112), John Cooper Clarke / Pauline Murray And The Invisible Girls
NORWICH, Theatre Royal (28205), Wanda Jackson And The Nashville Cavalcade
OXFORD, New Theatre (44544), Rory Gallagher / Rags
PAISLEY, Bungalow Bar (041 889 6667), Betty Bob Suite
POOLE, Arts Centre (70521), Specials / Swinging Cats
READING, Cherry's Wine Bar (585686), Rhythm Squad
REDCAR, Coatham Boat Yard (474420), Nine Below Zero
ZEDHILL, Laters Hotel (61043), Zorkie Twins
SOUTHAMPTON, Gaumont (29722), UFO / Flat SEAFORD, Great Dane, Circle
SOUTHEND, Shrimpers (351403), No Idea
TELFORD, Town Hall (613131), Bad Manners
WEST BRIDFORD, Coach House, Circles
WOLLASTON, Nags Head (664204), Disco Students
WOLVERHAMPTON, Lafayette (26285), The Upeat

TUESDAY

OCTOBER 7

ABERDEEN, Ruffies (29092), Creation Rebel
BRISTOL, The Birch, The Images
BRIGHTON, Basement (681286), Lilliput / Furious Rags
BRISTOL, Colston Hall (291788), Joe Jackson
BRISTOL, CHELSEA Gardens (20181), UFO / Flat
BRISTOL, CHELSEA, Town Hall (23690), Bodynatchers
COLCHESTER, Essex University (863211), Echo And The Bunnymen
CROYDON, Fairfield Halls (01 688 9291), Judy Collins
DONCASTER, Rotters (27448) XTC
EDINBURGH, Calton Studio, Orange Juice
GRAVESEND, Red Lion (66127), Rio And The New Generation
GREAT YARMOUTH, Tiffanys (57018), Bad Manners
LEEDS, Apollo, John Cooper Clarke / Pauline Murray And The Invisible Girls
LEICESTER, De Montfort Hall (54444), Tourists / Barcadudas
LEICESTER, The Luca Centre, Rutland Street, Wow / The Wild Boys
LIVERPOOL, Brady's (051 236 3959), Tygers Of Pan Tang / Toros
LONDON, Bridge House, Canning Town (01 476 2889), Jo-Ann Kelly's Second Line
LONDON, Cock Tavern, Fulham (01 385 6021), Seventies
LONDON, Dingwalls, Camden Lock (01 267 4967), The Pirates
LONDON, Green Man, Stratford High Street, (01 534 1637), Jazz Bus
LONDON, The Greyhound, Fulham Palace Road, Little Roosters / Idiots Dancers
LONDON, Hope And Anchor, Islington, (01 359 4519), Small Brothers
LONDON, Kenington, Russell Gardens, (01 803 3245), The Combination
LONDON, King's Head, Acton, (01 992 0282), Nugs
LONDON, Marquee, Wardour Street, (01 437 6603), Angel Witch
LONDON, Moonlight Club, Railway Hotel, West Hampstead, (01 624 7611), DAF Band / Birthday Party
LONDON, Music Machine, Camden, (01 387 0428), Dead Kennedys / UK Deafening
LONDON, Rock Garden, Covent Garden, (01 240 3961), Lilliput
LONDON, New Golden Lion, Fulham, (01 385 3942), The Scene
MAIDSTONE, Technical College, Diamond Head
NEWCASTLE - UPON - TYNE, Cooperage, (28286), Capelle's Treatment Room
NEWPORT, Stoway Club (50978), Revillos
NORWICH, East Anglia University, (56161), Echo And The Bunnymen
NORWICH, Whites, (25239), Stingsrays
PAISLEY, Bungalow Bar, (041 889 6667), End Games
SHEFFIELD, Centre, (70521), UFO / Flat
PORTSMOUTH, Polytechnic, (819141), Soft Boys
RAMSGATE, Sands Wine Bar, David Frost And The Flamings
SOUTHAMPTON, University, (556291), G-Tips
STOKE NEWINGTON, Victoria Hall, (24641), Gillian / Quartz / White Spirit
STOKE OT TRUNK, Jolees, (32161), Martin Si James / Champagne
SWINTON, Towpath Inn, 5th Earth
UXBRIDGE, Romeo And Julietts, Any Trouble / Joe King Carrasco And The Crowns / Dirty Looks / The Equators / Tenpole Tudor (Son Of Siff)
WORTHING, Balmoral, (36222), All That's Fiction
YORK, University, (412228), The Skids

BLACKBURN, King George's Hall (58424), Ozzy Osbourne's Blizzard Of Ozz/Budgie
BRADFORD, University (33466), Weapon Of Peace
BRISTOL, Colston Hall (291788), UFO / Flat
BURY, Derby Hall (061 761 7107), Night Visitors
CAERPHILLY, Diamond Theatre, Geno Washington
CARDIFF, University (396421), Slade / Joan Jett
CARLISLE, Hicks, Nine Below Zero
DERBY, Romeo's Club (363151), Echo And The Bunnymen / The Sound
DONCASTER, Romeo And Julietts (27858), Dance Band
EDINBURGH, Calton Studios (031 556 7068), The Marks
EDINBURGH, Playhouse (031 665 2064), Buzzcocks
EDINBURGH, Tiffanys (031 556 5292), Lincoln Thompson And The Rasses
ETON, Christopher Hotel (Windsor 52359), The Hot Five
EWELL, Grapevine (01 393 8522), Avenue
EXETER, St George's Hall (77888), Bodynatchers
FAREHAM, Prices College, Revillos
GREENOCK, Victorian Carriage (25456), Rockits Hill / City Hall (20123), The Skids
IPSWICH, Alex Club, The Auditions
LEICESTER, De Montfort Hall (27632), Rory Gallagher / Rage
LEICESTER, Fosseway Hotel (61129), Syndicates IV
LIVERPOOL, Rotters (051 709 0771), Ramones / Spectres
LONDON, Glen Ballroom (4494), Joe Jackson
LONDON, Bridge House, Canning Town (01 476 2889), Industrial Muzik / Soul Boys
LONDON, Cock Tavern, Fulham (01 385 6021), Seventies
LONDON, Dublin Castle, Parkway, Camden (01 485 1773), Juice On The Loose
LONDON, Green Man, Stratford High Street (01 534 1637), Soul Bands
LONDON, Hammermith Palais (01 748 2812), The Specials / Swinging Cats
LONDON, Hope And Anchor, Islington (01 359 4519), John Kenneyway And Strange Behaviour
LONDON, 101 Club, St John's Hill, Clapham (01 223 589 511), Blues Band
LONDON, Imperial College Union, Great Hall (01 639 5111), Blues Band
LONDON, Marquee, Wardour Street (01 437 6603), Tygers Of Pan Tang / Toros
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), VIP's / The Kicks
LONDON, Music Machine, Camden (01 387 0428), More
LONDON, New Golden Lion, Fulham (01 385 3942), Bad Kerr's Whoopee Band
LONDON, North East London Polytechnic, Liverpool, Glen Ballroom (01 555 8447), Martin Bradley And Warwick Downes
LONDON, Old Queen's Head, Stockwell (01 274 3629), Suttel Approach
LONDON, Rock Garden, Covent Garden (01 240 3961), Valentines
LONDON, Starlight Club, above Moonlight, Railway Hotel, West Hampstead (01 624 7611), Fruit Eating Bears
MANCHESTER, Apollo (061 273 1112/3), Tourists / Barcadudas
MARGATE, Winter Gardens (21348), Billy Connolly
MIDDLESBROUGH, Town Hall (245432), Alvin Lee
MUNSTON, Cherry Tree (382786), Speedy Bears
PAISLEY, Bungalow Bar (041 889 6667), Interstate
PEAK, Quich Mill Hotel, One - Takes
PLYMOUTH, Polytechnic (21312), Famous Names
PORTSMOUTH, Guildhall (24355), Dartons
PORTSMOUTH, Guildhall, (01 348 4244), Thompson Twins / Local Heroes SW9
SHEFFIELD, City Hall (22885), Gillian / Quartz / White Spirit
STOCKPORT, Club Fiesta (553046), Carl Green And The Scene
UXBRIDGE, Brunel University (39125), Moonjods
WELSH COLLEGE, National College Of Food Technology (42120), Arizona Smoke Rave
YORK, Jaspers Rock Club, Paul Slack Band / Checkmates

WEDNESDAY

OCTOBER 8

ASTON - UNDER - LYME, The Birch, Rockin' Horse
BIRMINGHAM, Cedar Club, Constitution Hill, (021 23462), The Scene
AYR, Pavilion, (85489), Tygers Of Pan Tang / Toros
BIRMINGHAM, Odeon (021 643 6101), John Cooper Clarke / Pauline Murray And The Invisible Girls
BIRMINGHAM, Railway Inn, (021 359 3491), Hand- some Beasts
BIRMINGHAM, Romeo And Julietts, (021 643 6996), Rags
BIRMINGHAM, Whites, (25239), Joe King Carrasco And The Crowns / Dirty Looks / The Equators / Tenpole Tudor (Son Of Siff)
BOURNEMOUTH, Winter Gardens, (28446), Atomic Rooster / Flex
BRADFORD, University, (33466), The Photos
BRIDLINGTON, Spa Royal Hall, (78258), Tourists / Barcadudas
BRISTOL, Berkeley, Tom Robinson's Secret 7
BRISTOL, Hippodrome, (29944), Crusaders / Capelle's Treatment Room
CAMBRIDGE, Ruffies, (69933), Rank Amateurs
CARDIFF, University, (396421), Nine Below Zero / The Step
CARDIFF, Star, London Road, (01 684 1360), The Locators / Posers
ETON, Christopher Hotel, (Windsor 52359), Sparaculo
EWELL, Grapevine, (0319522), Avenue
GREENOCK, Victorian Carriage, (2546), The Freeze
HULL, Weald, Jules, Middlessex And Herts Country Club, (01 954 7577), Young Jerry
HULL, University, (42431), Bad Manners
LEICESTER, University, (26681), Speedy Bears
LICHFIELD, Guildhall, (54021), Denizans / V - Sor, L / Colour 4D
LIVERPOOL, Lincolns Inn, (051 236 0563), Jack Cooper
LONDON, Dingwalls, Camden Lock, (01 267 4967), Eddy Clearwater And Cary Ball
LONDON, Green Man, Stratford High Street, (01 534 1637), Jazz Bus
LONDON, Greyhound, Fulham Palace Road, Little Roosters / Idiots Dancers
LONDON, Hope And Anchor, Islington, (01 359 4519), Small Brothers
LONDON, Kenington, Russell Gardens, (01 803 3245), The Combination
LONDON, King's Head, Acton, (01 992 0282), Nugs
LONDON, Marquee, Wardour Street, (01 437 6603), Angel Witch
LONDON, Moonlight Club, Railway Hotel, West Hampstead, (01 624 7611), DAF Band / Birthday Party
LONDON, Music Machine, Camden, (01 387 0428), Dead Kennedys / UK Deafening
LONDON, Rock Garden, Covent Garden, (01 240 3961), Lilliput
LONDON, New Golden Lion, Fulham, (01 385 3942), The Scene
MAIDSTONE, Technical College, Diamond Head
NEWCASTLE - UPON - TYNE, Cooperage, (28286), Capelle's Treatment Room
NEWPORT, Stoway Club (50978), Revillos
NORWICH, East Anglia University, (56161), Echo And The Bunnymen
NORWICH, Whites, (25239), Stingsrays
PAISLEY, Bungalow Bar, (041 889 6667), End Games
SHEFFIELD, Centre, (70521), UFO / Flat
PORTSMOUTH, Polytechnic, (819141), Soft Boys
RAMSGATE, Sands Wine Bar, David Frost And The Flamings
SOUTHAMPTON, University, (556291), G-Tips
STOKE NEWINGTON, Victoria Hall, (24641), Gillian / Quartz / White Spirit
STOKE OT TRUNK, Jolees, (32161), Martin Si James / Champagne
SWINTON, Towpath Inn, 5th Earth
UXBRIDGE, Romeo And Julietts, Any Trouble / Joe King Carrasco And The Crowns / Dirty Looks / The Equators / Tenpole Tudor (Son Of Siff)
WORTHING, Balmoral, (36222), All That's Fiction
YORK, University, (412228), The Skids

GARRARD COMPETITION RESULTS

- 1. What well known group was drummer Stewart Copeland in before forming Police?
A. Curved Air
2. What was Madness' Two-Tone hit?
A. The Prince
3. Where did Genesis' lamb lie down?
A. On Broadway
The two first prizes of a Garrard GA200 Music Centre went to John Zahorodnyj of Heywood in Lancs and Adam Hammond of Horsham, West Sussex.
The third prize, a GT35 Turntable, went to Mark White of South Harrow, Middlesex.
The fourth prize, a SP25 Mk VI Turntable, went to E. M. Wilson of Arlesey, Beds.
We also sent out albums to 100 lucky runners-up from Judas Priest, Genesis, Police, Gerry Rafferty and Madness.

KENNEDY STREET ENTERTAINMENTS LTD Presents From Japan - the sensational YELLOW JACK ORCHESTRA COMSAT ANGELS
The Theme from the Invaders plus special guests
OCTOBER 11 £3.00 £2.50
OCTOBER 12 £3.00 £2.50 £2.00
OCTOBER 13 £3.00 £2.50 £2.00
OCTOBER 16 £3.75 £3.25 £2.75 £2.25
OCTOBER 18 £3.00 £2.50 £2.00
OXFORD Theatre
BIRMINGHAM Odeon
MANCHESTER Apollo
HAMMERSMITH Odeon
SOUTHAMPTON Gaumont
Hammersmith Odeon
OUTLAW PRESENTS
TUESDAY 7th OCTOBER 7.30pm
Tickets £4.00, £3.50, £3.00.
FROM BOX OFFICE (LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE AND USUAL AGENTS. (SUBJECT TO BOOKING FEES!)



**TUESDAY NIGHT, London Dingwalls, Music Machine Blitz**  
 By Stewart (I'll see everything if you want me to) Copeland.

I WENT out on the town last Tuesday with a gang of chums with the best intentions. I was going to see some bands I had never heard of before and write nothing but good stuff about them. Big bands can take duff reviews but fledgling groups need all the help they can get. It really hurts when you spend a day scabbling with equipment and trucks, sound checking, getting nervous, and slogging through an hour of creative self abuse in return for some reluctant applause, £50 and one beer per member of the group, only to be slagged off by the press where all your friends can see it.

So I was going to seek out everything positive about these efforts by my fellow Musos and write something good for a change.

I shouldn't have got my hopes up like that, going for pot luck on a Tuesday. I won't mention any names but I saw two groups and they were both terrible. Awful.

At Dingwalls, the band was a common or garden four piece, bass / drums / guitar / singer and when I arrived the singer was screaming "KILL, KILL, KILL KILL KILL" with (hopefully) fake enthusiasm into the PA.

"Witty lyrics," remarked Jools Holland, in whose 1952 Buick I had arrived. The singer must have had some kind of rapport with the crowd

# THE ONE THAT GOT AWAY

who were respectably numerous and punkably attired, because at that moment they were pogging in the classic strangle - thy - neighbour style.

Sonja Kristina, known not only for her great beauty but also for her good taste in musos, (having discovered me), was able to maintain her comradly supportive positivity for about two and half numbers, which must have been about 20 minutes, before her lovely, almond shaped eyes glazed over.

The band were sporting the Old Etonian / Hitler youth look and had song titles like 'The Black Cat', 'Crashing and Smashing' and 'Dresden'. I think the song titles were important because some of them, like 'Rising From The Dead', were announced twice at the beginning of the song for ominous effect; shouted repetitively during the song with very little supportive verbal detail in between; and intoned again at the end in case you had lost his thread.

I was able to stand it for about 40 minutes before giving up and heading for the bar. I was in a mental struggle, still trying to rationalise something, anything, positive about this group of idiots, when I ran into brother Miles, who



**SCHENKER: "You mean you missed me"**

seemed to be prepared to face reality.

"This group IS terrible." Miles had a pair of floozies in tow and they both said, in unison, "Loud".

The Music Machine was empty, about 20 people or so and from the street it at least sounded musical. But as soon as we got in the bass player, who had a handle bar mustache, tight blue jeans, cowboy



**STEVE JONES: "I was in the bar"**

boots and who picks his guitar with his fingers, launched into a bass solo. He went "Twanka Twanka Blurta Blurta".

Sonja looked at me, I looked at Miles, he looked at Jools who had been eyeing up the two floozies and we all made a spontaneous and unanimous lurch for the door.

It was approaching one o'clock and one thing that Tuesday nights in London are known for is the closet hip Blitz Club. So cool it's a secret, or at least was until it made its media debut in Time Magazine.

The rumours about this place mentioned outlandish threads and Studio 54 style outdoor queue selection. When I arrived, no one was culling the herd outside, in fact, there was no herd. We breezed straight in without problem and were able to get a table near the dance floor. In most London clubs the audience is more interesting than the band, but this place has dispensed with bands all together. The Blitz crew really IS wierd.

Very little consistency of style except for a general ambience of Bowie (who bores me rigid). The pose of the place is to NOT fit in; to DIVERGE form the crowd. And this is a pretty divergent crowd.

Sitting nearby was an outlandishly dressed gentleman of the oriental persuasion and I was convinced that it was a member of the Yellow Magic Orchestra. I was knocked out. This was a place where rock stars hang out, just like regular guys!

Miles mustered up the courage to ask the guy if it was indeed he and I was just overcoming my disappointment about the reply when a floor show sprang out of nowhere. It was a troupe of pantomime artists called SHOCK.

It started with two very sexy female androids, dancing under electronic instructions from an offstage computer via large ill - concealed antennas attached to their necks. After an intense few moments of their suggestive electronic jerking, Dracula (or at least someone heavily influenced by him) leaped on to the floor to sing

(well, mime) a quick song with a Marilyn Monroe lookalike. I think it was about having a REAL good time.

By this time there was so much fake smoke around that it was hard to follow the plot but it turned out that the androids, with the help of a few more uglies, had strapped Dracula to an operating table where some kind of metamorphosis began to take place. After an agony of lurching and bumping under the medical swathings, Dracula leaped off the table, diabolically transformed into a talented mime artist without Dracula make - up. A lot of other stuff happened too, much of it involving two more dancers; a girl with purple hair and a bloke with red and black hair. They were both great.

I'm a muso and music is supposed to be my thing but some nights it can't be found, even in London.

At least on Tuesdays, (and on Thursdays and Saturdays at HELL) when the band - on - stage - at - a - club experience has been too boring; at least there is a place to go and recover.

**MICHAEL SCHENKER GROUP**  
 Odeon, Hammersmith  
 CHANGACHANGA  
 CHUNKAHUMPA  
 GOTTAKAYAHUNKA  
 YOMLUVYABONKA  
 ZONKABAP  
 HUH!  
 HUH?  
 BRAAAAAAAAAAAGHHNNNG!  
 BROOOOOOOOINGGGK!  
 "RAT NAT BAP DONK  
 RACKANT  
 RRRRRROOOWWWWWWLWLLL!"  
 "QUAAAAAAAAAAAAAAAAAARGH!"

These were the final noises of the gig, throbbing through the stage door and they were drowning my pleas to the uniformed gentleman to let me in. As soon as the music died down and I whispered the code words, I was hustled down a side corridor so that the panting band could flash past back to their dressing room. I caught a glimpse of Cozy Powell (I think) and some sweaty, glittering T-shirts and they were gone.

Shit! I had missed the gig. I'd been looking forward to seeing Cozy, who I had last seen drumming with his own group, Cozy Powell's Hammer, before I ever joined a group. He always had a thumpy kind of charm and maybe tonight he would have some licks for me to steal.

I headed for the bar where I met Lemmy of Motorhead. Lemmy and I always bump into each other at gigs and we always shout "HEYWHADYATHINKGREATYEAHS EYEAH!" as we brush past heading for different vantage points. This time he tells me that Schenker was great, Cozy was great and the bass good. The general gossip in the bar was favourable.

Steve Jones' girlfriend said "Crap." Steve Jones said "I dunno, I was up here." He also said he is in a band with Paul Cook called the Professionals and I hope that's not old news.

I overheard some one being very enthusiastic about the new Motorhead LP which is as valid a review as any.

Well, there you go, I missed the gig but you got to read what Steve Jones had to say. If Jeff Beck was there, I missed him.

## THE DISTRACTIONS THEIR NEW SINGLE

WIP6650

S	↗	M	↗	N
1	2	3	4	5
L	O	L	T	G
6	7	8	9	10
F	→	T	H	E
11	12	13	14	15
W	E	↘	E	N
16	17	18	19	20
		K	↖	D
21	22	23	24	25

1 → 6    7 → 7    8 → 10    11 → 16  
 SOMETHING    FOR    THE    WEEKEND

PRODUCED BY JOHN ACOCK MIXED BY THE DISTRACTIONS AND BRANDON LEON



"I've just about had enough Copeland, the door's that way. If you want a piss, it's on the left."



# POSTERS



CB SNOOPY - I THINK I'M ALLERGIC TO MORNING complete with 1981 calendar  
18" x 30" 95p



504 SUPPOSE THEY GAVE A WAR  
20" x 30" 85p



1249 KATE BUSH  
29" x 39" £1.35



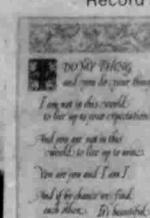
8132 YES LOGO (by Roger Dean)  
33" x 23" £1.40



277 O LORD  
30" x 20" 75p



F78 WAITING FOR PEACE  
23" x 33" 95p



609 I DO MY THING  
15" x 20" 60p



620 THE BEATLES (London Palladium)  
20" x 30" £1.25



8302 GARY NUMAN  
23" x 33" £1.30



GA19 CLOSE TO THE EDGE (by Roger Dean)  
40" x 20" £1.95



P24 OLIVIA NEWTON-JOHN  
25" x 38" £1.40



1902 JUPITER  
39" x 22" £1.60



F87 BEACH BEAUTY  
23" x 33" 95p



GA122 NO MEAN CITY (by Rodney Matthews)  
40" x 20" £1.95



276 'PILL'  
24" x 25" 75p



276 'PILL'  
24" x 25" 75p



190 CREAM FREEDOM  
20" x 30" 65p



P3275 ELVIS  
25" x 38" £1.40



F301 OPTIC  
23" x 33" 95p



P3250 KATE BUSH  
25" x 38" £1.40



1233 BLONDIE  
39" x 39" £1.35



8328 ROB HALFORD (JUDAS PRIEST)  
23" x 33" £1.30



905 LOVELIGHT (dayglo colour)  
19" x 27" 85p



P14 BLONDIE  
25" x 38" £1.40



230 'LET US PREY'  
20" x 30" 95p



1263 QUEEN  
39" x 29" £1.35



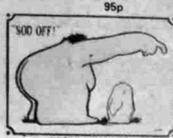
GA120 THE SUNDIAL (by Rodney Matthews)  
20" x 40" £1.95



1251 BLONDIE (LIFE SIZE)  
24" x 60" £1.40



6412 HYDROGEN BOMB  
39" x 26" £1.85



227 'SOD OFF!'  
20" x 15" 60p



P3067 LOVE  
38" x 25" £1.40



GA30 THE LAST ARMADA (by R. Matthews)  
40" x 20" £1.95



505 TOMORROW  
30" x 20" 75p



1263 QUEEN  
39" x 29" £1.35



GA120 THE SUNDIAL (by Rodney Matthews)  
20" x 40" £1.95



1244 RAINBOW  
39" x 29" £1.35



P3206 AC/DC  
38" x 25" £1.40



B285 THE STRANGLERS  
33" x 23" £1.30



F11 RED DEVIL  
33" x 23" 95p



P3236 KISS  
38" x 25" £1.40



P3287 BLONDIE  
25" x 38" £1.40



1259 STING (POLICE)  
29" x 39" £1.35



P3280 SIOUXSIE  
25" x 38" £1.40



554 'VALLEY'  
118" x 23" 60p



B231 ELECTRIC LIGHT ORCHESTRA  
33" x 23" £1.30



B328 POLICE  
23" x 33" £1.30



P3287 BLONDIE  
25" x 38" £1.40



1259 STING (POLICE)  
29" x 39" £1.35



P3296 GENESIS  
38" x 25" £1.40



546 CLINT EASTWOOD  
30" x 20" 95p



1630 CAT NAP  
38" x 25" £1.75



P3263 STRANGLERS  
38" x 25" £1.40



P3243 SID VICIOUS  
38" x 25" £1.40



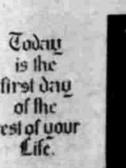
B139 STATUS QUO  
33" x 23" £1.30



B298 SEX PISTOLS  
33" x 23" £1.30



815 ELVIS COLLECTION  
23" x 34" £1.60



562 'TODAY'  
15" x 20" 60p



F289 JOIN THE ARMY  
23" x 33" 95p



P3189 ABBA  
25" x 38" £1.40



F287 THE REAPER  
23" x 33" 95p



GA52 THE ICE SCHOONER (by Rodney Matthews)  
40" x 27" £1.95



P3247 GARRY NUMAN  
25" x 38" £1.40



555 'TOO MUCH SEX'  
18" x 24" 80p



GP11 AFTERMATH  
23" x 33" 95p



569 IF IT FEELS GOOD  
15" x 20" 60p



P3184 KATE BUSH  
25" x 38" £1.40



1234 DAVID BOWIE  
39" x 29" £1.35



B291 LED ZEPPELIN (Knebworth)  
33" x 23" £1.30



B296 POLICE  
33" x 23" £1.30



P3217 THE JAM  
38" x 25" £1.40



P3226 SEX PISTOLS  
38" x 25" £1.40



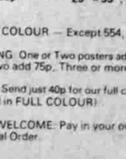
P3226 SEX PISTOLS  
38" x 25" £1.40



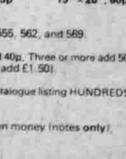
P3226 SEX PISTOLS  
38" x 25" £1.40



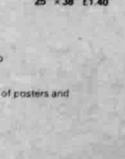
P3226 SEX PISTOLS  
38" x 25" £1.40



P3226 SEX PISTOLS  
38" x 25" £1.40



P3226 SEX PISTOLS  
38" x 25" £1.40



P3226 SEX PISTOLS  
38" x 25" £1.40

**NEW** Real full colour PHOTOGRAPHS (not printed reproductions)  
FOTO-ROCK size 4 1/4" x 3 1/2" inches approx.

Over 150 different photographs are currently available. We are unable to print the full list in this small space, hence we are offering a SAMPLE PHOTOGRAPH; PLUS A FULL LIST of all titles available for JUST 50p! Choose your sample from the following:

ABBA, AC/DC, BLONDIE, BOB MARLEY, BOB GELFORD, BLACK SABBATH, BUZZCOCKS, CLASH, BOWIE, CLIFF RICHARD, CHEAP TRICK, DEEP PURPLE, Dr. HOOK, GARY NUMAN, GENESIS, HENDRIX, JACKSONS, JAM, JUDAS PRIEST, JUDIE TZUKE, KATE BUSH, KISS, LED ZEPPELIN, MARC BOLAN, MADNESS, MOTORHEAD, PINK FLOYD, POLICE, PRESLEY, PRETENDERS, QUEEN, RITCHIE BLACKMORE, RUSH, RUTS, SELECTER, SEX PISTOLS, SHAM 69, SID VICIOUS, SIOUXSIE, SLITS, SPECIALS, STATUS QUO, U.F.O., UK SUBS, VAN HALEN, WHITESNAKE, WHO, YES.

For SAMPLE photograph of your choice, send just 50p. (No additional charge for P&P)

ALL POSTERS ARE IN COLOUR — Except 554, 555, 562, and 569.  
POSTAGE AND PACKING One or Two posters add 40p. Three or more add 50p (OVERSEAS: One or two add 75p. Three or more add £1.50)  
POSTER CATALOGUE Send just 40p for our full catalogue listing HUNDREDS of posters and prints, (many illustrated in FULL COLOUR)  
OVERSEAS ORDERS WELCOME. Pay in your own money (notes only), or by International Postal Order.

**CAULDRON PROMOTIONS (Dept RM)**  
47 LANDSEER ROAD, LONDON, N19 4JG

To: Cauldron Promotions (Dept RM) 47 Landseer Road, London N19 4JG

NAME \_\_\_\_\_ BLOCK \_\_\_\_\_  
ADDRESS \_\_\_\_\_ CAPITALS \_\_\_\_\_  
PLEASE \_\_\_\_\_

Please rush Poster (No.) \_\_\_\_\_  
and/or Poster Catalogue(s) at 40p each \_\_\_\_\_  
and/or FOTO-ROCK sample \_\_\_\_\_ at 50p each \_\_\_\_\_  
I enclose £ \_\_\_\_\_ (including postage and packing, as priced above)

- 33" x 23" £1.30 each
- 8157 IAN ANDERSON
  - 8160 THE EAGLES
  - 8161 BOB DYLAN
  - 8164 CARLOS SANTANA
  - 8169 ERIC CLAPTON
  - 8170 PINK FLOYD
  - 8171 JIMMY PAGE
  - 8179 PETER DINKlage
  - 8180 LED ZEPPELIN
  - 8186 STATUS QUO
  - 8187 FLEETWOOD MAC
  - 8189 BLACK SABBATH
  - 8191 THIN LIZZY
  - 8193 LINDA RONSTADT
  - 8196 PINK FLOYD
  - 8201 GENESIS
  - 8205 FREDDIE MERCURY
  - 8209 RORY GALLAGHER
  - 8216 BOBSON
  - 8217 QUEEN
  - 8218 KISS
  - 8219 PATTI SMITH
  - 8220 IAN DURY
  - 8221 BLONDIE
- 33" x 23" £1.30 each
- 8223 ELVIS COSTELLO
  - 8224 JOHNNY ROTTEN
  - 8225 THE CLASH
  - 8227 THE STRANGLERS
  - 8228 THE JAM
  - 8230 BILLY IDOL
  - 8233 DAVID BOWIE
  - 8234 RITCHIE BLACKMORE
  - 8236 TED NUGENT
  - 8241 MIKE SCHENKER
  - 8243 RUSH
  - 8247 YES
  - 8248 JIMMY PAGE
  - 8250 BLONDIE
  - 8252 SIOUXSIE
  - 8254 BEE GEES
  - 8256 BUZZCOCKS
  - 8258 STATUS QUO
  - 8259 PAULINE (Penetration)
  - 8260 JUDAS PRIEST
  - 8263 DEVO
  - 8269 SUPERTRAMP
  - 8270 LOU REED
  - 8271 BRUCE SPRINGSTEIN
- 33" x 23" £1.30 each
- 8276 BLONDIE
  - 8278 RACHEL SWEET
  - 8281 BOB GELFORD
  - 8282 LENE LOVICH
  - 8284 THE CLASH
  - 8287 DIKE STRAITS
  - 8288 CHEAP TRICK
  - 8292 FRANK ZAPPA
  - 8293 THE WHO
  - 8299 BLONDIE
  - 8301 SEX PISTOLS
  - 8303 STING (POLICE)
  - 8308 ANNE LENNOX (Tourists)
  - 8304 SELECTER
  - 8306 JOHN LYDON
  - 8307 BLONDIE
  - 8308 ANNE LENNOX (Tourists)
  - 8306 PRETENDERS
  - 8310 BLUE OYSTER CULT
  - 8314 U.F.O.
  - 8322 DEF LEPPARD
  - 8323 MOTORHEAD
  - 8326 SAXON
  - 8327 IGGY POP
  - 8330 IRON MAIDEN
- 38" x 25" £1.40 each
- P2 THE STRANGLERS
  - P4 GENESIS
  - P13 LED ZEPPELIN
  - P17 ELVIS (G.I. BLUES)
  - P18 MARILYN MONROE
  - P21 DONNA SUMMER
  - P34 QUEEN
  - P37 THE BEATLES
  - P84 RAINBOW
  - P9013 SUZI QUATRO
  - P9031 DAVID BOWIE
  - P9040 JIMI HENDRIX
  - P9084 BOB MARLEY
  - P9114 ABBA
  - P9187 BOONTOWN RATS
  - P9193 OLIVIA N. JOHN
  - P9196 THE CLASH
  - P9196 RUSH
  - P9207 SHAM 69
  - P9207 STATUS QUO
  - P9208 PINK FLOYD
  - P9210 U.F.O.
  - P9222 KATE BUSH
  - P9224 IRON MUSIC
- 38" x 25" £1.40 each
- P3232 MOTORHEAD
  - P3243 POLICE
  - P3244 JUDIE TZUKE
  - P3245 BRYAN FERRY
  - P3249 CLIFF RICHARD
  - P3252 UNDERONES
  - P3254 WHITESNAKE
  - P3255 JUDAS PRIEST
  - P3259 THE SPECIALS
  - P3270 ABBA (Girls)
  - P3272 PRETENDERS
  - P3273 MADNESS
  - P3274 WINGS
  - P3279 SELECTER
  - P3280 MIKE HAILWOOD
  - P3283 DEEP PURPLE
  - P3284 IRON MAIDEN
  - P3285 BLACK SABBATH
  - P3286 KEVIN KEEGAN
  - P3288 LARRY HAGMAN
  - P3289 CLINT EASTWOOD
  - P3297 STIFF LITTLE FINGERS

# ELVIS BELLS

## ELVIS COSTELLO / STRAY CATS

Rainbow, London  
By Mike Nicholls

A CUTE double - hander, a match made somewhere over the Rainbow, you might say. On one level both acts are hip, the Stray Cats ersatz rockabilly dove - tailing neatly with Costello's continued cut - and - paste approach.

Whereas the Cats limit themselves to resurrecting a bygone age, Elvis dissects his influences and subtly re-assembles according to what he's into at the time. With a third of the set comprising new material, there are two possible directions for his next vinyl assault:

A side - step into classic sixties pop - 'You Never Be A Man' was a dead ringer for Cilla Black's 'Anyone Who Had A Heart' - or the heavy drum sound most recently defined by such habitués of New York's Power Station studios as Bowie, Springsteen and Roxy.

After the unusual intro of Elvis strumming over some solemn Steve Nave keyboard figures, some of the old numbers were despatched with almost indecent haste. 'The Beat' and 'Temptation' maintained the

tunatic pace set by 'Luxembourg', the ferocious tightness of the band and Costello's good humour evidently a tribute to their recent lay off.

But it was with 'Big Tears' that he at last showed he's the committed performer his records have always hinted at and from that point the show took off with a vengeance generally reserved for the victims of his songs.

The new 'From A Whisper To A Scream' was an object lesson in optimism, full of zest and very punchy, whilst 'Watching The Detectives', as ever, was a complete pulveriser, the sharp guitar and keyboard interplay cutting to the quick.

As if all this wasn't enough, he whacked out four encores which embraced swipes at Dexy's and The Jags! Altogether a fine 50th anniversary bash. The Stray Cats played with confidence and looked great but made everything sound the same. The Attractions have never gelled better and even those in two minds about 'Get Happy' will have agreed he practiced as he preached.

The boy looked happy, the band played happy and the show was enough to restore anyone's faith in that tired old beast called rock 'n' roll. Amen.

## GILLAN/QUARTZ/ WHITE SPIRIT

De Montfort Hall, Leicester  
By Malcolm Dome

FOUR DATES into Gillan's '80 package tour and already it seems as if the real stars of the circus are set to be not the high-flying main act, but rather one of the supportive sentinels. White Spirit is the band in question and judging by their Leicester performance they look ready to be appointed as THE British keyboard - orientated - hard - rock gurus for the coming decade.

Certainly the quintet's 30-minute set (adhering strictly to the guidelines of their overwhelming MCA debut album) made it difficult for those who dared follow 'em. Not so much for Quartz, who once again impressively dropped their bat-tlescarred HM anchor somewhere close to the belligerent bay of glorious bludgeon, but Gillan never rose to the occasion.

Gillan's voice had little of the strident power of yore and almost every song was taken as a cue for self-indulgent soloing from guitarist Bernie Torme (all style and little technique), keyboardman Colin Towns (of whom the opposite was true) or bassist John McCoy (the only instrumentalist to strike a sensible balance). But, in their favour, they did at times overcome the general lack of atmosphere and almost justified their genuinely warm reception.

The Methusala-like tones of 'Mr Universe', 'Secret Of The Dance' and 'Smoke On The Water' still turned the hell on and burned with all the intensity of a blazing Iranian oil-field. But for the most part, Gillan, it must be said, lacked the gonzo snake-bite charm of truly great metal.

## DANCE BAND/THE UPSET THE Venue

By Mike Nicholls

R&B, 1980 - the choice is yours. Catching only the late stages of The Upset's set, their sax-dominated rawness appears to put them at the punky end of the spectrum.

In contrast, The Dance Band go for the more conventional sixties soul approach, regardless of the fact that they're all white. Their type of music makes more sense live and for most of the show they sounded better than they do in the 'Fancy Footwork' album. But visually they left a lot to be desired with only harp-blowing Peter Hope-Evans looking like he meant it.

So could covers like 'Runaway' and 'You're The Only One I Ever Needed', both of which displayed effortless musicianship all round. In the light of their fairly illustrious backgrounds, this was quite understandable.

'Irish' Earl has played with The Rumour and The Rats, ditto trumpeter Dick Hanson who pranced



COSTELLO: committed performer

about like a star but patently is not. The drummer looks like Hughie Flint but the connection there is with vocalist Lou Stonebridge who used to play in McGuinness-Flint. The drummer actually used to be in Family.

'Happy Hour', 'Adultery' and 'Beat Of The Street' each sounded as tired and contrived as their Stax of tracks song which is merely a pastiche of old soul titles. They sounded all the more forced alongside dynamite covers like 'Harlem Shuffle' and 'Da Doo Ron Ron' which is probably because they've been playing them so long they can perform them backwards.

Then again maybe it was the audience that knew them, which is why folks got up to dance to 'em and allowed them to live up to their name.

## JOURNEY Rainbow, London By Phang

JOURNEY are a sophisticated American rock band - and they know they're sophisticated. With women screaming hysterically if one of them so much as moved a muscle, it must do the ego a lot of good.

The lighting was perfect, the music was played to precision, but there was something too perfect, too precise that made me feel I was watching a play that had been over-rehearsed.

Only Neal Schon, lead guitarist, seemed to make it human, and that was only because he looked almost embarrassed (and surprised) when the spotlight focused itself on him.

Vocalist Steve Perry has an excellent voice - he had the audience in the palm of his hand. Amongst rather too many mediocre numbers, Journey ran through a few of the tracks from 'Evolution', their album, including 'Lovin' Touchin' Squeezin' which became a Top 40 hit and 'Too Late' - perfect harmonising on both.

My favourite number was 'Any Way You Want It', Journey's new single, which got the crowd screaming, chanting, swaying. Their sole encore opened with a Klaus Meine-type 'Do you like rock 'n' roll' from Perry, and ended with a bang.

## THE FALL Leadmill Arts Workshop, Sheffield By Jack Bower

THE FALL are living proof of the power of the Press. More myth than substance, they are a journalist's

band. Some of the Fall's music lives up to the adulation heaped on them, but most of it doesn't. 'Pop Stop' is a sparkling piece of demented beat music in which vocalist Mark Smith actually attempts to sing. 'How I Wrote Plastic Man' is witty, infectious and provided me with the only memorable song of the night. However, the rest of the set comprised of Smith tediously waiting on about record companies, the state of the world etc, over the band's turgid modern punk thrashings. During 'Face In Hell' Smith spent the last minute of the song tooting a single note on a Kazoo.

Predictably the young culture vultures and new hippies in the audience lapped up Smith's every word. It's ironic that for a man who is so self consciously anti-fashion (dressed as he is like Mr Average football fan 1980) Smith commands such inquestioning loyalty from his fans.

The rest of the band, with the exception of the drummer, played and looked like they had just swallowed a bottle of Mogadon. They were inept and unimaginative. The ecstatic reception they received left me dumbfounded.

## JOE 'KING' CARRASCO/DIRTY LOOKS The Marquee, London By Gill Pringle

BORROW a few tricks from today's most accessible band's, Police, Costello etc, add a touch of your own New York slickness and what have you got? Dirty Looks. A three-piece possible huge money-making enterprise. Vastly entertaining too.

Along with reggae band The Equators, Tenpole Tudor, the overrated Any Trouble, and Joe 'King' Carrasco, Dirty Looks form part of the Son of Sliff tour, currently gathering forces to invade Britain.

Vying with one another to pull the funniest face of the evening, Dirty Looks specialised in some hard-hitting rock 'n' roll woven into catchy pop riffs. With frequent guitar breaks, there was a distinct sixties feel, although what the strong stretch of patchouli oil had to do with it, I don't know.

Their set of own-compositions proved quite exhilarating, strong on backing harmonies and plenty of beat. James Dean-styled rebel of the band, Patrick Barnes used various sound effects through semi-acoustic guitar transforming each song into a musical extravaganza.

A certain immediacy, a certain caring, seldom seen among the stranger Stiff counterparts, made it work for these all-American boys. They put everything into their set, ensuring a good time for everyone.

A complete change of scene came the following evening with Joe 'King' Carrasco and The Crowns. Carrasco's stageprop crown and cape made him look like a sorry puppet.

Every song featured the little-girly punk vocals and toytown organ sounds of Kris Cummings. After the first few numbers the organ began to grate on my nerves.

Although playing Texas-Mexican tunes (Tex-Mex to the groovy) and doling out tequila, the funny thing was... none of them were Mexican. That they were Texan was obvious enough.

It's all a matter of hype. So skin-deep, I hate it.

# BEGINNING



RARELY A dull moment

# OF THE ENZ

## SPLIT ENZ Hammersmith Odeon, London By Dante Bonutto

THE FACT that Split Enz's current chart album bears the handle 'True Colours' is not so much a case of pin-sticking as an indication that, musically, this Antipodean sextet operate on a visual as well as an aural level. Their deft idiosyncratic pop melodies are more multi-tone than two-tone, conjuring up vivid visual patterns and spraying the listener with huge sweeps of colour, sometimes stark and bold, sometimes gentler in tone, but always well handled and always inventive.

On this occasion, though, it took them a while to come to the boil. But once the Frenz of the Enz got themselves up and living to those

insidious pop rhythms the men from down under instantly grew in confidence and were able to give full vent to their considerable musical talents.

Pommy rhythm section Nigel Griggs (bass) and Malcolm Green (drums) provide a firm foundation, percussionist Noel Crombie adds a whole array of miscellaneous noises, the Finn brothers Tim and Neil excel on vocals and guitar respectively and keyboard maestro Edward Rayner lets his fingers do some very tasty talking.

And now that the Enz have ousted the greaspaint and silly haircuts in favour of more subdued semi-luminous attire it's the music that's left to carry the show but with old faves like 'My Mistake' and 'I See Red' standing shoulder to shoulder with the more concise pop appeal of 'Shark Attack' and 'I Got You' there's rarely a dull moment. This is the (new) beginning of the Enz.

**Debbie Harry**  
Blondie  
calendar offer

**'Picture This'**  
1981 OFFICIAL DEBBIE HARRY CALENDAR  
12 of the most stunning original poster size (16 1/2" x 11 1/2") colour pictures of Debbie Harry ever seen in the U.K! Put together in this fantastic new calendar offer! A definite must for all her fans at just £2.99

Complete the coupon and send **£2.99** (inc. p&p & VAT) Add 50p for Southern Ireland to: Department Blondie, Danilo Printing Ltd., 41-43 Bath Street, London EC1

1981 Calendar  
Delivery within 28 days

Name \_\_\_\_\_

Address \_\_\_\_\_

Quantity \_\_\_\_\_

BLOCK CAPITALS PLEASE  
Department Blondie, Danilo Printing Ltd., 41-43 Bath Street, London EC1

By JAMES HAMILTON

# ODDS 'N' BODS

CAISTER WILL NOT now be filmed, but the following Friday (17) at Southgate Royalty a "Back from Caister" party will be, for showing by LWT on January 4th. Urban Cowboy's bucking bull will be at Caister, for which most minute cancellations mean that about 50 tickets are still available — quick! Kool & The Gang Celebration LP & 12in (with Colfee backing) are due here next week, as are Roy Ayers LP & 12in. Frankie Smith 'Double Dutch' will be on UK 12in in a fortnight with instrumental flip. BT Express's imminent LP features remixes of their early hits plus four newies. Morgan Khan and City Sounds will have a few promo-only 4-track 12in remixes of Judy Roberts 'Never Was Love' / 'Fantasy' / 'The Other World' / 'Last Tango In Paris'. Sadao Watanabe 'Nice Shot' LP and Terumasa Hino will be on cheaper Inner City US label via City Sounds soon. Ronnie Scott 'Roller coaster' LP doing jazz versions of Stevie Wonder hits will be on Pye, in case you were looking. GQ 'Disco Nights' remix will be on an Arista 4-track 12in soon. Pointer Sisters 'Save This Night For Love' will be on UK 12in, as will Zapp and Ernie Watts, with Minnie Riperton gets a 3-tracker with 'Istand In The Sun' / 'Light My Fire' / 'Lover And Friend'. Roger Squire's shops are doing Christmas party packs full of silly novelties and complete Santa Claus outfits (minus the sack though), both at £9.99. David Lee 'How To Be A Disc Jockey' (Hamlyn, £2.99) is priced, designed and packaged in glossy hardback for the Christmas present market ('oooh, that'll do for little Johnny!'), and although containing straightforward information seems like so many publications at down-market prices while at the same time encouraging them to invest in the expensive 'Disco Beats' US BPM directory instead of recommending the more relevant and cheaper Record Mirror. I had a great gig in Norfolk on Saturday (one of my upper class weddings where DJ talk is taboo), mixing until 6.30 in the morning everything from heavy rock to polkas and understand sound effects, didn't play a single jazz-funk record and probably made more than any other DJ that night apart from Chris Hill. East Anglian DJ Assn has a marathon 25 hour disco with 24 mobile mobiles playing in rotation at Peterborough Writtle from 9pm Friday (3) to 10pm Saturday, in aid of Cambridge Hospital's cancer scanner. Funktion makes it 'Pink Monday' at the Embassy when the moveable jazz-funk club opens there with a wear-something-pink party this Monday (6), another possible future

venue now being Stringfellows, while Alex Anders had settled in at Penthouse on Fridays and Tony Jenkins does Bennett on Sundays. Mayfair Gullivers has had mirror mosaic put on all the walls but nobody noticed for a good two hours! Steve Walsh of eyeliner fame has had a perm. Mark Clark now has a 'Black Track' soul show Saturdays 6-7pm on Radio 210 Thames Valley, carrying the soul/jazz theme into the 9pm-1am late show too, and recommends a listen to AFN (870KHz) between 1-3 am week nights for funk. Richard Witcombe (Shepton Mallett YC) adds that 'Spiderman' by Peter Griffin (his spelling) was on French Discodis and popular in the spring, the German label quoted last week being of course EMI. Liz Bailey of 17 Redhouse Road, Glen Parva, Leicester, needs another copy of the closed-down theme, St Andrews Chorale 'Cloud 99' (Decca). Trevor Fung, jazzing Covent Garden Rumours wire bar every Saturday, has a Benny Golson 'Killer Joe' 7in for the highest bidder on 01-640 6966. Chris Klopfer (Tunbridge Wells) sez Charing Cross Road's Surplus Records is selling Ramsey Lewis cut-outs at jazz-froggy, following some 12in-knocking comments by Dougal DJ, worriedly wonders how much the 12in and LP mean to other DJs — quite a lot I should think, considering nothing ever really moves until a long version comes out. 'Shame & Scandal', all those Pye remixes like El Coco, BT Express, Cameo, turn out to have been done in London by Morgan Khan with overdund assistance from Alan 'Windsurfer' Jewell. Chris Palmer has been asked if he'd produce Morrissey / young Jeff, it's Young of Young & Co ain't Scott Austin, of Hospital Radio Stonehouse / Radio Law, when at Belfhill YMCA near Glasgow gets the kids writing Steve Overt-style with their fingers on the air the title of Ottawa 'D.I.S.C.O.'. Paul Stewart (Belfast Glenmichael) pulls punters on the strength of the music as nowhere else in Northern Ireland is jazz-funk exposed. Steve Allen says Peterborough has been into S.O.U.P. for years as the soul scene there has always been underground (if not literally) in small venues, Covent Garden's ever-busier Rock Garden last weekend saw afro-gig gorgers Tom Holland, Jeanneane Cesvette, Tony Jenkins, Dean Hume, Mark Woods, Alan Jewel, Morgan Khan, myself and a crowd from Hell. Miss Bluenote's new reggae biggie is Delroy Wilson 'What's Going On' (J&L 12in). George Benson at number one still drops jocks but nothing yet overtakes it — boring! Scottish jocks significantly support Queen, Shalamar, Gladys Knight, Dynasty, Otawana, Nick Straker, Taste Of Honey, Diana Ross 'I'm Coming Out' and — er — Kelly Marie. KEEP IT GOOD!

**BARBARA THOMPSON**, long known as a home-grown jazz and jazz-rock-fusion saxist, is now getting jazz-funk acceptance for her 12in of 'Sunset' on MCA. Honking on soprano, tenor and baritone sax, she also studied clarinet, flute, piano and composition at the Royal College of Music before joining in 1965 Neil Ardley's New Jazz Orchestra, whose drummer Jon Hiseman she subsequently married and played with in Colosseum and Paraphernalia, a series of small groups she's led since 1973. No doubt she'd be more famous by now had she been a singer!



**POLLY BROWN**  
**'Bewitched'**  
POL 1-7" & 12"  
Available Now  
A Pinnacle Distributed Release.



TO  
ADVERTISE  
ON THIS PAGE  
PHONE  
01-836 1522

# IMPORTS

**DAVID MATTHEWS & THE ELECTRIC BIRDS:** 'Cosmic City' LP (Japanese Electric Bird SKS 8016). Dynamite steadily smacking haunting 'Rise' type (but jaunting) 105bpm jazz instrumental title - track jogger with great David Sanborn sax and Mike Manieri vibes cooking up a groove reminiscent in Chris Hill's mind of Maceo Parker's 'Soul Power 74', worth however many yen it'll cost you!

**PEACHES & HERB:** 'Funtime' LP 'Worth The Wait' US Polydor PD-1-62598. Quite good densely textured romping solid 120bpm smacker on a well produced if not terribly funky disco set, 'All - Night Celebration' being an equally steady smacking little perky 118bpm swayer. 'Lovey - Dovey (Girl & Guy)' a more stolid sparse jolting 118bpm smacker, 'Hearsay' a fast 124bpm bouncer with dated Philly feel, and 'The Love Stealers' a building string 124bpm almost 'Searching'-like production number.

**EVELYN CHAMPAGNE KING:** 'Let's Get Funky Tonight!' (US RCA PD-10290). Happily romping zippy little 120-123 (break)-120-123 (outro) bpm pop - orientated zinger now on longer 12in with useful long break.

**LIPPIES, INC.:** 'Tight Hair' LP 'Pucker Up' US Catalina NBLP 7242. Yewling rock guitar - backed 126bpm soul-walker suddenly switches halfway into a surprisingly good instrumental groove with twirling synth, much stronger than the single (and promo 12in) - issued empty smacking 120bpm dedication of Ace's old 'How Low', which lacks 'Funktown's' banal calchiness.

**JACKSONS:** 'Lovely One' (US Epic 9-59338). Jittery rushing 122bpm 7in smacker in 'Shake Your Body' style without being as strong a song, and likely to be replaced on single in the UK by a Village People-type alternative song.

**CHARLES VEAL:** 'If You Ever Need Somebody' (LP 'Only The Best' US Capitol ST-1295). Out a while and generally ignored, this female - sounding tensely pent - up jittery little 108 - 109bpm jolter actually goes well with Teena Marie and could work with Gladys Knight, Idris Muhammad etc.

**SHOTGUN:** 'Party Right Here' (LP 'Kingdom Come' US/MCA MCA-5317). Appropriate party noises and specialist chants spike this solid simple brassy 118bpm smacker, 'Bad Babe' being a leaping 120 bpm lurcher with yowling synth.

**MTUME:** 'So You Wanna Be A Star' (LP 'In Search Of The Rainbow Seekers' US Epic JY 38017). Languidly swinging 115bpm thumper with little treat and generally near end, but nothing on Mtume & Lucas's LP betters the included 'Give It On Up'.

**SADAO WATANABE:** 'Orange Bypass' (LP 'Autumn Blow' US Inner City IC 6064). Now on cheaper US label through City Sounds maybe, but beware as apart from this less than compulsive 120-124-125-128 (piano) 128-126bpm 12in instrumental swayer builds tension with chix - sung choruses through pretty guitar, honking sax, pounding piano, snappy bass and searing sax solos to become a powerful jazz party, the good snappy 124-126-128bpm 'Hot Footing II' flip being even jazzier.

**EARTH WIND & FIRE:** 'Let Me Talk' (CBS 8982). Ultra-jittery staccato segmented 105 (intro)-110-111-112-113bpm 7in brassy blaster with a less strident longer B-side version, there possibly being a 12in soon.

**IDRIS MUHAMMAD:** 'For Your Love' (Fantasy FTCT 191). Sombre steadily thudding atmospheric jiggy but sedate 109-110bpm 12in vocal jogger (with an eye - cued solo prelude) synchs sensationally between Teena Marie and William DeVaughn where it sounds stronger than it just played on its own.

**JIMMY T. AND RICKY D.:** 'Closer' (Laser LAS 33). Acappella - introed catchily crafted pop - slanted semi - solo duetted little 115-36bpm 7in swayer.

**ROLLING STONES:** 'She's So Cold' (EMI RSR 106). Great full - tilt 141bpm 7in rock strutter is interestingly the same BPM as Police.

# UK NEWIES

**DEODATO:** 'Night Cruiser' (Warner Bros K 176967). Terrific thumping and jumping lush 114bpm jazz instrumental driver with several chop - start points stronger than the gradually building intro, now on 12in with the similar but more circuitously melodic 114bpm 'Love Magic' as double - value flip.

**TOM BROWNE:** 'Thighs High To The Sky' (Arista ARIST 12367). Guffaw-introed heavy funk loosely structured clapping 119-118 (chick)-120bpm 12in roller goes into a quieter chick - sung break and could be not as cohesively catchy for mass pop appeal as 'Jamaica', though the real funk fans are digging it already off the few promo acetates so far in circulation.

**DAVID BOWIE:** 'Fashion' (LP 'Scary Monsters' RCA BOW LP 71). Not quite pure funk, this heavily thudding smash due on 12in is 110bpm just like Queen — which it chops and synchs in and out of sensationally (but beware the quieter intro is on the half-beat).

**BARBARA THOMPSON:** 'Sunset' (MCA MCAT 621). UK - based jazz saxist's skipping 119(intro)-123-120-122-123bpm 12in instrumental smacker is by turns romping and repetitively jolting (the 120bpm bit), and rather strong.

**MICHAEL HENDERSON:** 'Wide Receiver' (Buddah BDSL 494). On 3-track 12in, this great catchy US smash 125bpm P/funk bouncer smacks along getting stronger all the time and possibly chop - starts best where he goes "hit me hit me" — in any case 'One Nation Under A Groove' - variety synchs - mind hoggingly well out of it — the flip housing his old 123bpm 'Happy' instrumental snapper and 124bpm 'I Can't Help It' vocal.

**LEO'S SUNSHIPP:** 'Give Me The Sunshine' (Grapevine REDC 3). Lowell - like throatily walling atmospheric soulful steady 92(intro)95-93-97bpm jogger and the

Al Johnson - covered 101-100-101-100-102bpm 'I'm Back For More' are suddenly on good value 12in ages after the 1978 - recorded LP was much sought on import.

**FREEZE:** 'Stay' (Pink Rhythm 12 PINKY 2). Bass - jolting jittery rocking polyrhythmic 113 (intro)-122-124-125-128 (piano) 128-126bpm 12in instrumental swayer builds tension with chix - sung choruses through pretty guitar, honking sax, pounding piano, snappy bass and searing sax solos to become a powerful jazz party, the good snappy 124-126-128bpm 'Hot Footing II' flip being even jazzier.

**EARTH WIND & FIRE:** 'Let Me Talk' (CBS 8982). Ultra-jittery staccato segmented 105 (intro)-110-111-112-113bpm 7in brassy blaster with a less strident longer B-side version, there possibly being a 12in soon.

**IDRIS MUHAMMAD:** 'For Your Love' (Fantasy FTCT 191). Sombre steadily thudding atmospheric jiggy but sedate 109-110bpm 12in vocal jogger (with an eye - cued solo prelude) synchs sensationally between Teena Marie and William DeVaughn where it sounds stronger than it just played on its own.

**JIMMY T. AND RICKY D.:** 'Closer' (Laser LAS 33). Acappella - introed catchily crafted pop - slanted semi - solo duetted little 115-36bpm 7in swayer.

**ROLLING STONES:** 'She's So Cold' (EMI RSR 106). Great full - tilt 141bpm 7in rock strutter is interestingly the same BPM as Police.

**HIT NUMBERS:** Beats Per Minute for last week's pop chart entries on 7in are Police 0-35-141/70, Thin Lizzy 176/1, Bad Manners 133-168-135c, Matchbox 133/67, Gary N's O'Sullivan 55/110-9r, Showaddywaddy 93-96/192, Tear Drop Explodes 130/1, Gap Band 120-119-118r, Donna Summer 138r, Sad Cafe 49/98-50/101, Coffee 124-127-128-130r, Air Supply 27/55-0r.

# DISCO DATES

**THURSDAY (2)** Radio Medway's Dave Brown with guests Colin Hudd & Lina starts funking Chadwell Heath Regency Suite weekly. Tony Reeve & Roger Johnson jazz Berkhamsed Kings Club weekly. Sean French with John Douglas, Gary Soul & Charles J jazz-funk Norwich St Andrews Hall; FRIDAY (3) Chris Hill with King Earl & Barry Lee Martin jazz-funk Woolwich Thames Polytechnic. Jeff Young has Caister choir practice at Convey Goldmine. Chris Brown & Chris D Smith jazz-funk Didcot Rio. Trevor Fung jazz-funks Wallington Aladdins weekly as well as on Mondays. Steve Jason funks Northampton Swan & Helmet weekly. Paul Milligan pops Carrievale Community Centre in aid of cystic fibrosis; SATURDAY (4) Chris Hill & Jeff Young jazz-funk a 'Libra' zodiac party at Convey Goldmine. Tom Holland with Bob Jones, Chris Tyler & Kev Hill warm up for Caister at Chelmsford Chancellor Hall. Froggy & Mick Clark funk Southgate Royalty. Jeff Young & Tony Monson jazz-funk a Thames riverboat allnight (details 01-352 6861/351 1433). Steve CB' Dee does Hazlemere Community Centre; MONDAY (5) Tony Jenkins & Alex Anders start Funktion at Bond Street's Embassy weekly; WEDNESDAY (8) Nicky Flavell jazz-funks Manchester Legend in Princes Street weekly.

# BREAKERS

**BUBBLING UNDER** the UK Disco 90 (page 39) with increased support are LTD 'Shine On' (A&M 12in), Kanu Sukalagorn 'Stand Up Please' in 'The Sheath' / 'Shall' (Japanese Flying Dick LP), Aurra 'When I Come Home' (Salsoul 12in), Linda Clifford 'Red Light' (RSO 12in), Red Band 'Fallon' (DJM 12in), Tom Browne 'Thighs High To The Sky' (Arista GRP acetate promo), Laya Jackson 'You Feel The Funk' / 'Are You Ready' (US Polydor LP), Osibisa 'Moving On' / 'Celebration' (Calibre 12in), JR Funk & The Love Machine 'Feel Good Party Time' (US Brass 12in), Windy City 'I Still Love You' (US Kelli-Arts), Yellow Magic Orchestra 'Behind The Mask' / 'Tong Poo' (US RCA 12in), Osibisa 'A Life Saver' (Epic 12in) (US remix), Incognito 'Parisienne Girl' (Ensign white label 12in), Daybreak 'Everybody Get Off' (US Prelude 12in), Maynard Ferguson 'It's My Time' / 'Star' (Red Creek' (US Columbia LP), Mtume 'Give It On Up' (US Epic 12in), France Joli 'Feel Like Dancing' (Arista Dreyfus 12in), Gonzalez 'Digital Love' (EMI 12in), Nile Watch 'Get Down' ('Cause I Love Your Body' (Channel), Bunny Brown 'Strawberry Letter 23' (Groove Prod 12in), 'Star' (Red Creek' King 'Let's Get Funky Tonight' (US RCA 12in), Kano 'I'm Ready' (US Emergency 12in), Barbara Thompson 'Sunset' (MCA 12in), Instant Funk 'Everybody' (US Salsoul LP), Tyrone Davis 'How Sweet It Is' (US Columbia LP).

# DORC

**DORC** (Dance Orientated Rock Chart): (1) Sheena Easton 'To Be A Star' (2) Sheena Easton 'Modern Girl' (3) Billy Joel (4) Piranhas (5) Cliff Richard (6) 101 Odyssey (7) David Bowie (8) Madness (9) Paul Simon (10) Abba (11) 101 Marley (12) 111 James (13) — Police (14) Hazel O'Connor (15) — Rolling Stones 'She's So Cold'.

## RECORD SHACK

OF LONDON TOWN

12, BERWICK ST. LONDON W.1

TEL: 01-437 3655

INCORPORATING THE FAMOUS SHACKS AT THE BACK

### RECORD SHACK

- 1 Jimmy Senyon
- 2 B.B.R.A.
- 3 Evelyn Champagne King
- 4 Light of the World
- 5 Glenn Adams
- 6 Soul Shack
- 7 M. Tumi
- 8 Maynard Ferguson
- 9 Ritz
- 10 Coffee
- 11 Ernie Watts
- 12 Vernon Burch
- 13 Parlet
- 14 Frankie Smith
- 15 Tom Browne

### MAIL ORDER SERVICE

We offer a free service. No postage, no package. In fact, however, pays the lot. Cheques etc. to H. G. Records Ltd, or order over the Funk phone by Access or Barclaycard.

**'Too tired'**

\*\*\*\*\*  
**REALITY BAND**  
 \* (Step Into My Life B/W Airright) \*  
 (Record Shack 12" £2.50)  
 \*\*\*\*\*

Compiled by Tony Higgins, Steve Walsh, Chris Brown and Andy Rogers

\*\*\*\*\*  
**HOME OF THE F.U.N.K.**  
 \*\*\*\*\*

**Adrians**  
THE RECORD SPECIALIST  
36 HIGH STREET, WICKFORD, ESSEX  
Open Monday to Saturday 9 am-6 pm

# DISCO SCENE

## West Yorkshire Association of Disc Jockeys



AFFILIATED TO THE DISC JOCKEY FEDERATION GB  
THE NEXT MEETING OF W.Y.A.D.J.

is at  
MANINGHAM WARD LABOUR CLUB OCTOBER 5th

Starting 12.00 noon. Plus exhibition from Hind Entertainments.  
All D.J.s (especially from Bradford area) are welcome to attend

## HARROW DISCO CENTRE (THE DISCOUNT PEOPLE)

OUR NEW CATALOGUE  
AVAILABLE NOW!!  
Please Send Large S.A.E.

350 RAYNERS LANE, PINNER, MIDDY  
01-868 8637/6454

SHOWROOM OPEN 6 DAYS 9-7 pm  
Mailford, HP. Access Barclaycard

## HIRE FROM HELP

COMPLETE DISCO FOR HIRE  
FROM £12.52 VAT Extra  
WE ALSO HIRE AMPS, STROBES DRY ICE,  
BUBBLE MACHINES, PROJECTORS, ROPELIGHTS  
HELP DISCO CENTRE

197 Watford Road (A412), Croxley Green,  
Rickmansworth, Herts  
Tel: Watford 44822 Send for price list

BUY FROM HELP  
Open Mon/Sat 10 am-6 pm Wed till 8 pm

## ADAM HALL (RM) SUPPLIES

Mail order service for lightweight and cabinet fittings including  
fretcloth and coverings, handles, castors and specialised  
hardware, speaker fitting kits, jacks and sockets, Cannons and  
Bulgins, also Emilar compression drivers, AKG mics, Celebration  
speakers and ASS horns. Send 30p Postal Order for illustrated  
catalogues to:

ADAM HALL R.M. SUPPLIES  
Unit H, Carlton Court, Grainger Road  
Southend-on-Sea, Essex SS2 5B7

## DISCO BARN

20 THORNEY LANE SOUTH, IVER  
BUCKS — Tel. (0753) 653171

Full range of Disco and Lighting Equipment

WE PAY THE VAT

FROM NOW TILL THE END OF THE YEAR WE UNDERTAKE TO  
PAY THE VAT ON ANY PURCHASES FROM DISCO BARN, WHICH  
MEANS TO YOU, THAT AT MINIMUM YOU HAVE AT LEAST 15%  
DISCOUNT AND WITH OTHER DISCOUNTS ON SELECTED ITEMS  
YOU COULD BE SAVING AS MUCH AS 30%.

Interested? Phone for some interesting price quotes.  
Stockists of Citronic, TK Discosound, ICE, FAL, Haze, Op-  
tikinetics, Cloud, SW, Audiotech, Simms, Pulsar, Soundout,  
Satyrus, Meteor, Rank Strand, Orange, Electro-Voice.  
HP. MAIL ORDER, ACCESS, HIRE, REPAIR OPEN MON-SAT 10 am-6 pm

## Disco, Disco, Disco LIGHTING

### OPTIKINETICS OPTIKINETICS

British Manufactured Disco Lighting Effects

No stamp required for free brochure, 'Light Entertainment'.  
Freepost (R). Optikinetics Limited, Luton LU2 1BR. Tel: (0582) 411413.

## SPECIAL SALE UNBELIEVABLY LOW PRICES

We have obtained a roomful of secondhand and  
new bankrupt stock

Examples:

Bullet Spots — RRP £43.70

Going at **£15.00**

3 & 4 Channel Controllers — RRP £112.70

Going at **£35.00**

Many many more at ridiculous prices:

### PATCHES SOUND

71 Sutton Common Road

Sutton, Surrey

Telephone 01-641 4482

## WANT A CAREER IN BROADCASTING?

We Can Help  
Give Us A Call On  
01-485 8087  
MSP Cherub

## DISCOTHEQUE MANAGER DO YOU HAVE

- \* Proven Success Record
- \* Knowledge of Present Music Trends
- \* Ability to communicate with the '18/25's'

### ARE YOU

- \* Prepared to work a 6 day week
- \* Able to control a staff of 20
- \* Looking for a new challenge with substantial rewards

### THEN

Ring Lorraine between  
9.00 am & 5.00 pm on  
MIDDLESBROUGH 2226 11  
for an application form

TO  
ADVERTISE  
HERE  
RING  
01-836 1522

# Roger Squire's AUTUMN SPECIALS

SAVE £££'s ON LATEST LIGHT & SOUND

STAY COOL  
All branches  
now Air  
Conditioned



### GAMMA BEAM UV GENERATOR

Our best seller of the year — have  
you got one?

Power boosting reflector, smart holder  
with eyelets for easy mounting.

£13.50  
List Price £27.00

HALF PRICE

### Pulsar ZERO 3000

The biggest selling 3  
channel lighting  
controller featuring  
sound to life, sequence  
dim, manual, auto and  
individual channel  
operation. 1kw per  
channel.  
List Price £102.35

SQUIRE'S DISCOUNT PRICE **£74.99**



SAVE  
£27

SQUIRE  
D100  
BRITAIN'S  
BEST SELLING  
DISCO SPEAKER  
OCTOBER  
SPECIAL OFFER



ONE  
MONTH  
ONLY  
£40 OFF  
per pair.

The Squire  
D100 features  
unique flap  
parting,  
integral flared  
horn and  
x over  
Frequency  
response 40Hz  
-16kHz, 8 ohms,  
100W RMS. An  
incredible  
sound at an  
even MORE  
affordable  
price.  
List Price  
£195.00

£155  
per pair  
Price includes  
covers.



### Citronic Popular STEREO

Britain's best value in stereo discos — now brought to  
you at an EVEN LOWER PRICE! Facilities include Garrard Belt  
Drive decks, Stanton carts, 6 channel professional mixer with 2 mic, 2 disc,  
tape and aux inputs. VU meter as standard and detachable lid.

HALF PRICE SCOOP!



SQUIRE MINI-LITE BOXES  
3 channel —  
matching  
pair.  
The boxes  
latch  
together  
for transit. 2  
Bulgins  
sockets on  
the back of  
each box.  
List Price  
£66 pair  
ONLY **£33** PER  
PAIR

### POLICE FUZZLIGHT



Rotating Police  
Beacon with  
sweeping light  
beam.  
Available in  
Blue, Red,  
Green and  
Amber. Lowest  
ever price.  
List Price £29.50  
SQUIRE'S PRICE  
**£19.99**

THE INCREDIBLE  
PAR 36 LAMP 30W 6V like beam  
SQUIRE'S DISCOUNT PRICE **£2.99**



LONDON (East) 415 Ilford Lane, Ilford, Essex.  
Tel: 01-478 1153  
LONDON (Central) 176 Junction Road, N19 5QQ.  
Tel: 01-272 7474  
BRISTOL 125 Church Road,  
St. George BS5 9JR.  
Tel: 0272 550550/550701  
MANCHESTER 251 Deansgate, M3 4EN  
Tel: 061-831 7676  
GLASGOW 1 Queen  
Margaret Road (Off Queen  
Margaret Drive), Kelvinside G2  
6DP. Tel: 041-946 3303  
BIRMINGHAM  
New branch opening soon



### Citronic P100 + 100

100W RMS into 4 ohms.  
The best 100/100  
in the market —  
need we say  
more!

List Price £175.95  
Squire's  
Special Price  
**£139**  
while stocks last!



### CHEETAH STEREO

A huge saving on a great stereo console.  
Belt drive turntables, remote starts, 5 way monitoring,  
twin VU meters, mic auto fade.  
List Price £352.00  
Last 20 consoles must be sold!! **£199**

### REGULAR DISCOUNT BAGAINS

Roger Squire's for the lowest prices  
EVERY TIME — Look at these REGULAR DISCOUNT ITEMS!!!

LIST PRICE	DISCOUNT PRICE
Par 38 Spots	£5.90
Standard Spots BC or ES	£2.25
All spots available Red, Blue, Green, Mauve, Amber	£1.10
Solar 250 Projectors	£118.50
Pinspots (PAR 36)	£19.99
Pinspots (PAR 46)	£37.50
Multicolour Roperlights (4ch)	£24.50
Lightmaster 300	£49.50
Fantasy Infinity Screens	£104.65
Soundout Pantner Disco Console	£155.00
Power Version 130-130	£135.00
Whizzers (1 way or 10 way)	£48.00
Squire Pro 120 Amp	£32.00
300W Lanterns	£120.00
300W Lanterns	£44.70
Soundout Leopard	£317.00
Rainbow Screens 3ch	£199.00
SC4000 controller	£35.20
Rotabeams	£39.00
	£33.00
	£78.00



### FUNNY FOAM

Squirts out a  
continuous  
stream of  
frothy white  
foam. Lasts  
absolutely  
ages! Ideal  
for slapstick  
comedy  
custard pies,  
new hair  
styles, the  
beards,  
snowballs, and  
decorating  
cars, etc.  
ONLY **99p**

### SILLY STRING

Makes over  
200ft of  
coloured  
streamers.  
Available in  
red, yellow,  
orange and  
green. U.V.  
active. The  
craze of the  
80's — simply  
press the  
button and  
a seemingly  
endless  
streamer  
shoots  
across the  
room!  
List Price £2.00  
PRICE ONLY **99p**



ALL BUBBLES LIGHT UP IN  
RESPONSE TO ULTRA VIOLET LIGHT  
HALF LITRE Concentrate  
bottle. Last price £6.99 **£4.99**  
Also available Bubble Machines £39  
UV Effects £13.50



EASY TERMS OF LOW  
INTEREST RATES  
Only 10% interest instead of the  
usual 20% charged on  
12 month agreements.

LATE SHOPPING  
EVERY WEEK NIGHT  
All shops open 10am-7pm Mon  
Fri. 10am-6pm Saturdays.  
MAIL ORDER SERVICE  
Add P&P as follows:  
Goods up to £25 ..... P&P £1.00  
£25-£50 ..... P&P £2.00  
£50-£100 ..... P&P £3.00  
Over £100 ..... P&P £5.00  
Send To: Roger Squire's Mail Order  
FREEPOST, Barnet, Herts EN5 5YB  
Mail Order Hot Line: 01-441 5666



Personal

100% FANATIC: Sincere male, 23, very shy, living in Forest Gate area. Non-drinker, but not tight. Into 100% records, cinema, writing etc. Would like to meet any young ladies between 21-23ish. Photo appreciated. - Box No 26183.

WORLDWIDE PENFRIENDS Service, SAE details, WPCR, 39A Hatherleigh Road, Ruistip Manor, Middlesex.

NEW FRIENDS from photographs. Send stamp for free brochure. - Dovelinc, A16 PO Box 100, Haywards Heath, Sussex.

ARE YOU seeking contacts in occult, witchcraft, communes, etc. Penfriends in all areas and throughout the USA, Canada, etc. Stamp please. - Worldwide Baraka, The Golden Wheel, Liverpool L15 3HT.

JANE SCOTT, genuine introductions opposite sex, with sincerity and thoughtfulness. - Details free, SAE to Jane Scott, RM, 3, North Street, Quadrant, Brighton, Sussex TN1 3GS.

USA / CANADA. Live, work, travel, seasonal employment, working holidays, penfriends, etc. Sent 75p PO for detailed magazine of opportunities to - North America Club, 477, Cheetham Hill Road, Manchester M8 7LR.

ONCE UPON A TIME... Dateline introduced a new concept into the lives of millions of single men and women. Thousands year on are more in demand than ever and are happy that we have helped thousands of people, not just through love and marriage, though our success rate is high, but simply through bringing people together and expanding their social lives. Please us or send for the full remarkable story to Dateline International, Dept. (RM) 1, 100, Victoria Road, London, W8 9J. 01-4381011

UFOS EXIST! - SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

GENUINE FRIENDSHIP can be yours! Write to Destiny Introductions (RM), 12 Richardson Street, Trebanos, Swansea.

AMERICAN AND Canadian penfriends urgently need friends in UK for airmail details write: Letterstream, Box 2535, Brooklyn, NY 11202, USA.

INDIAN GUY (20) Birmingham born, good looking, but shy Boat owner, seeks intelligent female company for cruising, fun and laughs. Birmingham area - Box No. 26663.

SMALL BLONDE English girl seeks Oriental guy for relationship London anywhere/anywhere - Box No. 26664.

BOLANITES WANTED for friendship and penfriends for lonely Baby Strange, 9 Elmer Close, Enfield, Middlesex.

LONDON LOONIE seeks energetic females anything silly considered write/meet. Smile/sneer - Box No. 26665.

BOY 19, loving, warm-hearted with sense of humour seeks girl 16-19 to write/meet, Middx area - Box No. 26666.

SHY MALE 18 seeks similar female Birmingham/Walsall area - Box No. 26667.

GRAHAM AGED 23, fit 3ins, blonde, curly haired genius, slightly ugly. Billy Joel fan, seeks rich young lady between 18 and 35 to support and love me forever - Box No. 26668.

BOY 18 seeks new friends in and around London. Everything answered - Box No. 26669.

EALING GUY 22 fair, average looks, into soul music, cinema, seeks girlfriend 18-25, for friendship, looks unimportant. Ealing/Wembley area, James Shelley, 31 Fraser Road, Perivale Greenford, Middlesex.

BORED ADVENTUROUS Midlander, 20, needs lively and exciting friends for exchange of letters and visits? So is there anyone out there who would like to know this fun loving guy? If so write - Box No. 2670.

LONELY GUY loads of interests needs girl to help with loneliness willing to meet. Glasgow/Paisley area, age 20 - Box No. 2671.

CHRIS 22 needs caring, very sexy, female penfriend. All letters answered, 25 Keymer Close, Eastbourne, Sussex.

FOR FREE list of pen pals send stamped addressed envelope to Worldwide Friendship Club, 46 Cemetery Road, Denton, Manchester (State age).

LONELY MALE, 20 non smoker, not tight, seeks quiet, lonely girl for genuine friendship and outings - Box No. 2673.

LONELY 18 year old, seeks affectionate and soulful female for caring relationship. North London, South Herts area. Dave, 3 Barkston Path, Boreham Wood, Herts.

GIRL, 20, seeks tall attractive guy, Glasgow area, photo please - Box 2648.

22 YEAR Old Foreign guy seeks female friend Scotland, West - Box No. 26671.

PENFRIENDS WORLDWIDE all ages welcome, SAE to: 60 Ellesmere Road, Benwell, Newcastle on Tyne NE4 8TS.

FINNISH AND Swedish Penfriends. Write for free details. Pen Friend Service, PL27, SF-20801 Turku 80, Finland.

FELLA 22, into Clash, Parker, seeks girl for gigs, friendship, Greater Manchester area, photo appreciated - Box No. 2674.

POLICE PENFRIENDS fans of other artistes also available. SAE: Music Fans Club, 10 Charlton Road, Tetbury, Gloucester.

LINDA M - Always thinking of you, perhaps you may write how you are, Yours Kevin.

QUIET MALE, varied interests, seeks natural attractive girl, 18-25, non-smoker, North East, Cleveland area only. Genuine replies - Box No. 2675.

LONDON MALE, 19, seeks female for friendship, any age, colour, looks unimportant, ALA - Box No. 2677.

BLONDE BEAUTIFUL girl, seeks oriental, Chinese, Japanese, etc, guy for relationship, London or anywhere - Box No. 2676.

CLOSE FRIEND wanted, I'm young(ish), good looking, I've been in movies (Quadruphenia) and play Bass guitar in a mega group. Serious replies only please. C/O Margaret Thatcher, 10 Downing Street.

RAINBOW, PRIEST, Scorpions (Donnington), Floyd, Kiss, Numan, Police. New superb colour concert photographs. Also Abbey, AC/DC, Sabbath, Genesis, Gillan, Hackett, Jam, J. G. P. L. N., Motorhead, Olivia, Queen, Roxy, Rush, UFO, Stranglers, Lizzy, UFO, Whitesnake, WHO, etc. 45p each, £4 for 10. Send stamped SAE for catalogue or with order to: Alan Perry, PO Box 4, Upton, Wirral, Merseyside L49 6LE.

RAR'S GREATEST HITS only £2.99 RAR(R) Box M, 27, Clerkenwell Close, London EC1.

ELVIS LEGACY. Sullivan shows live experience on tour and more. Membership package £2 to: C. Maclean, Cuduhel Post Office, Green Drive, Inverness.

NOTICE TO SKINHEADS "A1" "Skin-ewer", Crombies, Harrington, Sta-Pras, Red-Aigs, Cult, "Skin" T-Shirts, Doctor "X", Loafers, "X", Braces, Original Buns, etc. Skins welcome, call at "The Last Resort", 43 Goulston Street, Petticoat Lane, London EC1. Nearest tube stations Liverpool Street and Aldgate East, open Monday to Friday and all day Saturdays!! (P.S. fast mail order service on 001-247 4147)

"PATRONIZE THE SHOP THAT PATRONIZES YOU!!"

COMICS by post. Fandom is a free 36 page comic magazine with the latest Marvel DC new plus huge selection of American comics, Underground, Howard the Duck, Freak Brothers etc. Fandom Publications, PO Box 53, London, SW19 1PR.

CROMBEY TYPE COATS £17.99 BLACK & NAVY State colour and size Send cheque etc. + P&P for £1.25 to: SPOTRICE 22 HIGH STREET, GRAVESEND, KENT

SLADE 1980 - LATEST COLOUR CONCERT PHOTOGRAPHS. Slade pictured live on stage - Reading Festival, August 1980. Exclusive pack of 10 different full-colour prints - size 5" x 3 1/2". For £2.99, plus p&p: per pack UK/15p Overseas / 25p. For these top-quality photos, by professional photographer, send remittance now to: GIGPIX COLLECTOR (R116), PO Box 22, 15 Marks Road, Wokingham, Berkshire RG11 1NW.

FOREIGN ABBA magazines send SAE David Gray, 260, Carseview, Tullibody, Clacks FK10-2SU.

IN CONCERT ROCKPIX only £3.50 for ten superb 5" x 3 1/2" photos in full colour. NEW SHOWADY-WADDY, NEW HAZEL O'CONNOR, GENESIS '80, GABRIEL '80, MIKE OLDFIELD '80, DAVID ESSEX '80, LIZZY '80, SKY '80, PRIEST '80, GARY NUMAN '79, BOOMTOWN RATS '79, DURY '79, DARTS '79, cheques / PO to: Mike Thompson, 81 Crawford Road, Sheffield S8 9BT.

COLOUR CONCERT PHOTOGRAPHS - ONLY £2.99, per pack of 10 prints (ex p&p). TOP BANDS & ARTISTS pictured live on stage - This weeks selection from the Gigpix collection includes AC/DC, Bad Company, Barclay James Harvest '80, Blondie, Boomtown Rats, John Cale & Band, Can, Elvis Costello, Darts, Dr Feelgood, Eddie & Hotrods, David Essex, Peter Gabriel & Band '79, Rory Gallagher '80, Generation X, Ian Gillan Band '78, Girlschool, Heve Hackett & Band, Hawlords, Hawkwind / Reading Festival '77, Steve Hillage & Band '75, Iron Maiden, The Jam Rainbow Theatre London '79, Judas Priest '80, Lindisfarne, John Miles & Band, Bill Nelson's Red Noise, Osibisa, Graham Parker & Rumour, The Police / Brighton '79, Suzi Quatro '78, Queen, Rezzillos, Runaways, Sad Cafe, Siouxsie & Banhees, Slits '78, Split Enz, Status Quo, Stranglers '77, 10CC '78, Thin Lizzy '76, Thin Lizzy '79, Tourists, Tubes, UFO, '79, Undertones, Van Der Graaf Generator / Marquee '76, Whitesnake '79, Wishbone Ash '76. Exclusive pack contains 10 different full-colour prints - size 5" x 3 1/2" of same band (at one venue & date). All top-quality photos by professional photographers. PRICE PER PACK: £2.99, including p&p: per pack UK/15p Overseas / 25p. Buy now - Send remittance to: GIGPIX COLLECTOR (R117), PO Box 22, 15 Marks Road, Wokingham, Berkshire RG11 1NW. (Or send largish SAE for catalogue detailing Britain's leading range of colour concert photographs).

HARD-CORE PUNKS ONLY "Human Sledge", Heavy Duty Zip and Bandage Trousers, Nappies, Extra Heavy Jumpers, Heavy Strapped Belts and Waistbands, Calf T-Shirts, Bandage Shirts, Painted Crops, Crazy Hat Collarings, Hard Core Punks Welcome, Call at "THE LAST RESORT", 43 Goulston Street, Petticoat Lane, London E1. Nearest tube stations Liverpool Street and Aldgate East, Open Monday to Friday and all day Saturdays!!

(P.S. FAST MAIL ORDER SERVICE ON 01-247 4147)

GIRLSCHOOL - T-shirts send SAE to Girlschool, c/o Holy T-shirts, 15 Great Western Road, London W9.

RUSH - OFFICIAL Tour Souvenirs send SAE to Rush, c/o Holy T-shirts, 15 Great Western Road, London W9.

WHIRLWIND - T-shirts, send SAE to Whirlwind, c/o Holy T-shirts, 15 Great Western Road, London W9.

BLACK SABBATH - Official Tour Souvenirs send SAE to Black Sabbath, c/o Holy T-shirts, 15 Great Western Road, London W9.

WHOLESALE BADGES, patches, enamels, posters, photos, books, magazines, high profit margin items, suitable for shops, market traders. Discos, clubs etc. Send 50p for list and samples to: Harlequin, Wholesale, 68, St Petersburg, Stockport, SK1.

JAM TICKETS Rainbow November 15th two only ring - 223-0937 (6-8pm).

ABBA - MOVIE cinema posters / booklet Russian flexi (pic) SAE H. T., 50 Bedford Road, Aberdeen.

X-RAY SPECS. Amazing illusion to see right through everything, bones in your hand, yolk in an egg, girl's clothes etc, only £1 post free from - Matchrite, School Road, Frampton, Cotterell, Bristol, BS17 2BX.

FREE GIFT & Free bumper catalogue with over 200 super jokes just send SAE to Jokers Corner, Dept. R3, 167 Winchester Road, Bristol BS4 3NJ.

DESTROY TEE SHIRTS with cross and swastika as worn by J. Rotten esq. T-shirts, £3.50. S-shirts £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

COCKNEY REJECTS E16 T-shirts, £3.50. S-shirts £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

ULTRAVOX T-SHIRTS, £3.50. S-shirts £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

ADAM - THE Ants - Whip in my Valise T-shirts, £3.50. S-shirts £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

STRANGLERS T-SHIRTS, £3.50. S-shirts £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

ANGELIC UPSTARTS - Who Killed Liddle T-shirts, £3.50. S-shirts £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

TALKING HEADS Fear of Music, T-shirts, £3.50. S-shirts £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

THE JAM - Tube Station T-shirts, £3.50. S-shirts £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

PINK FLOYD - The Wall T-shirts, £3.50. S-shirts £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

JOY DIVISION - Unknown Pleasures T-shirts, £3.50. S-shirts £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

ATHLETICO SPIZZ '80 T-shirts, £3.50. S-shirts £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

THE FALL T-shirts, £3.50. S-shirts £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

SIOUXSIE & THE Banhees multi pic T-shirts, £3.50. S-shirts £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

SWASTIKA RINGS £2.50. REBEL PATCHES 6" x 5" £1.50. SWASTIKA ARMBANDS £1.95. NAZI IRON CROSS £3.50. Rebel Flags 20" x 11" £4.95. Hand Grenades (replica) £3.95. Sword Co. 92B High Street, Uckfield, Sussex.

ELVIS PRESLEY genuine dollar bills and other momentos. SAE for details. D Charker, 20 Elmvale Drive, Hutton, Weston-Super-Mare, Avon.

S/PRESS TROUSERS £7.99 - 50p p&p. Sky blue, black, tan, white. State waist - Cheque / PO to: J. Cosgrove, 10 Gurton Road, Coggeshall, Essex.

PENETRATION - Up for Air & In the Open T-shirts, £3.50. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

PIL HUGE logo on black and white T-shirts, £3.50. S-shirts, £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

SPRINGSTEEN BORN to run Has the One T-shirts, £3.50. S-shirts, £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

STIFF LITTLE Fingers Inflammable Material or Two finger design T-shirts, £3.50. S-shirts, £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

PISTOLS STUFF - Sex Pistols (group pic), Never Mind the... Rock 'n' Roll Swindle, large pic Sid and Nancy, Sod Save the Queen T-shirts, £3.50. S-shirts £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

YOU TELL IT - we print it. Your slogan on a tee-shirt, or sweat - shirt, £3.50, or £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

F-K TEESHIRTS & S-shirts as in Ford design & worn by Hugh Cornall esq. T-shirts, £3.50. S-shirts £6.95. S.M.L. - T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

TITS - NOW have bondage trousers and tees at - 12, Blenheim Street, Newcastle on Tyne 6.

MOTORHEAD - OFFICIAL Tour Souvenirs send SAE to Motorhead, c/o Holy T-shirts, 15 Great Western Road, London W9.

SWASTIKA RINGS £2.50. REBEL PATCHES 6" x 5" £1.50. SWASTIKA ARMBANDS £1.95. NAZI IRON CROSS £3.50. Rebel Flags 20" x 11" £4.95. Hand Grenades (replica) £3.95. Sword Co. 92B High Street, Uckfield, Sussex.

ELVIS PRESLEY genuine dollar bills and other momentos. SAE for details. D Charker, 20 Elmvale Drive, Hutton, Weston-Super-Mare, Avon.

Pete Still Photography

EXCLUSIVE TOP-QUALITY 'IN-CONCERT' COLOUR PHOTOS ARE NOW AVAILABLE AT THE FOLLOWING:

Note: These photos are NOT available elsewhere! PINK FLOYD at EARLS COURT; RAINBOW at DONNINGTON PARK; GARY NUMAN at HAMMERSMITH; ROXY MUSIC at WEMBLEY; BEACH BOYS at KNEWORTH; FLEETWOOD MAC at WEMBLEY; RORY GALLAGHER, WHITESNAKE, UFO at READING. Also Hazel O'Connor at Dingwalls, Claid, Prefenders at Hammersmith; Judas Priest, Scorpions, April Wine, Savon at Donnington Park; Pat Travers, Gillan, Slade, Ian Maiden, Krokus, De LaParr, Fischer '2, Samagh, Magnum, Budgie, Girl, Tigers of Pantang at Reading; Mike Oldfield, Santana, Eddie Brock, Lindisfarne at Knebworth; Styx, G-force, Eric Clapton, Suzi Quatro, Robin Trower, Sammy Hagar, UFO, Whitesnake at Hammersmith; Bob Marley, Joe Jackson at Crystal Palace; Genesis at Manchester; Hot Gossip at The Venue. Also - 1978 & 1979 photo-packs on Yes, Rush, Police, Stranglers, AC/DC, Todd Rundgren, Led Zeppelin, Ted Nugent, Abba, Wings, Judie Tausk, Siouxsie, Patti Smith, Kinks, Sabbath, Bowie, Dylan, Cheap Trick, Status Quo, Dewo, Ian Dury, ELO, Peter Gabriel, Roy Harper, Emmylou Harris, Rickie Lee Jones, Jethro Tull, Nils Lofgren, Tom Petty, Lena Lovitch, Who, Motorhead, Robert Palmer, Queen, Van Halen, Van Morrison, Tubes, Zappa, Molly Hatchett, Lynyrd Skynyrd - 1977, Thin Lizzy, Wild Horses.

Also - Britain's best photos of BLONDIE and KAT BUSH! Choose from the following dates & venues: (Blondie) Roundhouse March 1978, Hammersmith Sept 1978, Hammersmith Jan 1980, (Kate Bush) Hammersmith May 1979, or with Peter Gabriel & Steve Harley Hammersmith May 1979. (Kate features in every photo).

£4.95 (incl. postage) for 10 top quality prints... £3.99 a pack of 10... £7.95 (incl. postage) for 20 top quality prints... £6.99 a pack of 20... £13.95 (incl. postage) for 40 top quality prints... £12.99 a pack of 40... Or send largish SAE for new catalogue detailing photographs, only over 150 top bands and featuring proofs of colour 10" x 8" blow-ups available!

**ECHO & THE BUNNY MEN** T-shirts, £2.50. S-shirts, £5.95. S.M.L. T.I.T.S., 12, Blenheim Street, Newcastle on Tyne 6.

**Records For Sale**

**GREAT OFFER** Current chart singles 60p ex-chart singles 30p. Send for free list. Gold Star Records, 3, Conifer House, Brockley, London SE4.

**T.REX IMPORT** - Light of Love LP 'Slider' iron - on transfers, Zinc Alloy LP (Italian) Offers?? - 60 Ayr Road, Prestwick.

**FREE OLDIES** catalogue of 1,500 to choose from, all new. Send 9 1/2" x 6 1/2" SAE to: Christopher Foss Records (R), 34A Paddington Street, London W1.

**"HITS-U-MISSED"** Collectors singles '60-'80, SAE 60a Leslie Park Road, Croydon.

**DIRECTOR FROM JAPAN / USA!!! - ULTRARARE COLLECTORS LPS / PICTURES SINGLES - DELETED UK PRESSINGS!! BOWIE + KISS + QUEEN + GENESIS + COSTELLO + QUO + ZEPPELIN + JAM + BLONDIE + ALICE COOPER + BLACK SABBATH + WHITESNAKE + AC/DC + WHO + T.REX + STONES + PRESLEY + BEATLES + SLADE + TOMITA + HENDRIX + STRANGLERS + SCORPIONS + POLICE + WHO + YES + ABBA TO ZAP!!! - LIMITED OFFER - PLUS A FANTASTIC SELECTION OF ROCK BANDS. ROCK PHOTOGRAPHS PLUS MUCH MUCH MORE!!! - SAE + BLANK 50p PO FOR ILLUSTRATED CATALOGUES. (DEPT RM) RS PROMOTIONS, IVY HOUSE, NORTH STREET, MILVERTON, SOMERSET.**

**DISCOUNT OLDIES** Thousands of titles many at £1 each 1950-80 send SAE (31c) for free catalogue to: Discount Oldies, Box 64R, Bryn Mawr, Penna, 19010, USA. **GILLAN PROMO LP** one-sided! Offers?? 60 Ayr Road, Prestwick.

**T. REX COLLECTION** 23 singles, 7 LPs, £45 - D Edwards, 11 Long Copse, Chorley.

**CLASH GATES** of the West promo £5, Foxx Burning Car picdisc, £2.50 Jam Underground with extra EP £2.50. Cars Needed (blue) picdisc £2.50. Squeeze Cool pink £2.50. Police star badge £10. Police original badge £15. Scorpions Lovedrive 12" red £2.50. ELO Sweet talkin' 12" purple £2.50. Who Substitute 12" £2.50. Television Foxhote 12" red £2.50. Stones Miss You pink 12" £4. Roxy 12" £4. Strand £2.50. Send cheques / POs to - S-D, 401, High Street, Stratford E15. 01 519 0144, 0279 724694.

**ABBA WINNER** Takes All different sleeve, Vogue label £6. Beat Mirror in Bathroom picture sleeve Arista label, not Go-Feet £6 - Phone Hornchurch 71046.

**ELVIS, CLIFF, Fats Domino, Little Richard** originals. - Phone Ryde 66770.

**COLOURED VINYLs**, picdiscs for sale or swap. Including Abba, ELO and Cars send SAE: John Hedger, 71, Kirkwood Road, Luton, Beds.

**"THE ALIENS** Stalk the Wrecked Planet" a sci-fi instrumental by Robert John 50p POs only - Brian Cooper, 73 Norman Crescent, Pinner, Middlesex.

**OVER 2,000** different unplayed Golden Oldies always in stock plus hundreds of LPs and recent hit singles at very low prices. Send 15p stamp for huge list. Gemini Records, 123 George Street, Mablethorpe, Lincs.

**ELVIS THE KING** lives through LPs, singles & EPs from Australia, Japan, America, Canada, Europe. Excellent prices send large SAE to Peter, 48 Serpente House, 10 Rectory Road, Beckenham, Kent. 01-658 0202.

**TRIUMPH (HEAVY Canadian Band)** silver plated album, autographs scratched in vinyl, still wrapped. £15. - Brentwood 229043.

**MOLÉ RECORDS** new list includes rock, pop, HM, Psych, blues rarities from '60s / 70s. Items by Quo, Floyd, Who and hundreds more. Send SAE Dept A, 5 Sheraton Drive, Kidderminster, Worcs.

**DO YOU** collect records? My latest catalogue lists hundreds of top hits from the '50s, '60s and '70s. All brand new! SAE to - Tim Heath, 112 Stonedale, Sutton Hill, Telford, Shropshire.

**CANADIAN TRIBUTE LP** by Elvis Presley in gold coloured vinyl, very rare, only £5 - Mark Hawkins, Dept RM, Waverton Road, PO Box 114, Stoke-on-trent, S72 0VR.

**'60s-'70s**, Pop, Beat, Soul, Rarities, Deletions, CW, Rockabilly. Visit LK Records, Winchester Road, Edmonton, London N9. Wed-Friday 6.15 pm-8.30 pm, Saturdays 10 am-6.15 pm.

**BARGAIN OLDIES**, 1957-80. Large SAE records also bought - 21 O'Connell Road, Eastleigh, Hampshire.

**RECORD FINDING** Service. Those you want and can't find. Thousands in stock - will get if not. Any artists, any records. Just jot down those you need and send with SAE - Don Discs, 6/7 Edwards Walk, Arcade, Maldon, Essex.

**LPs From 30p**, 45s from 10p. SAE - Pat, 24 Beaufort Avenue, Blackpool.

**PAST BLASTERS:** Golden oldies available, '56-'78, a must for collectors, a God-send for DJs. SAE - Vafco, 24 Southwalk, Middleton, Sussex.

**FREE OLDIES** catalogue. Over 1,500 to choose from, all new. Send 9 1/2" x 6 1/2" SAE to - Christopher Foss Records (R), 34a Paddington Street, London, W1.

**MOLDLESS OLDIES!** 1,000s available, 1955/79. Imports, deletions, collectors original UK labels. Singles, EPs, LPs. SAE - Diskery, 86/87 Western Road, Hove, Sussex. Callers welcome.

**HUNDREDS** of hits, all under 50p. Must be cheapest around. SAE - 63 Jervoise Drive, Northfield, Birmingham.

**BEATLES SGT.** Pepper album (Green), £10. Costello Pic Disc (1,500 only) £10. - Brentwood 229043.

**SLADE COLLECTION** for sale. SAE for list - Tony Tabram, 90 Bridgwater Road, Harold Hill, Romford, Essex.

**Records Wanted**

**PAT CAMPBELL** album - "Just a Quiet Conversation" Ray Heard, 22 Polden Walk, Woolaway, Ington, Bridgwater, Somerset.

**£10 PAID FOR SINGLE 'WE LOVE THE PIRATES'** Ballinger, 7 Lower Alma Street, Trowbridge, Wilts.

**TURN OLD** into Gold - Your unwanted good condition records brought for cash or part exchanged, for ANY brand new items of YOUR OWN CHOICE. Send list to us with SAE for official order. Also ALL new records and tapes supplied at discount. Thousands of second hand records. Send 15p SAE for FREE 25p page catalogue. COB RECORDS (RM 10), Porthmadog, Gwynedd, Wales.

**Wanted**

**MAGS** and papers containing Quo interviews, concert and album reviews plus tour programmes - Paul Donegan, 7 Mica Drive, Belfast BT12 7NL, N.I.

**URGENTLY** in vpc. Denis Denue 'Randy & The Rainbows. Phillips label 6146-706 phone Hall - 041-423 1001 after 5.30 pm.

**TWO BARRY** Manilow concert tickets, any date - Hoddesdon 68729.

**DAVID ESSEX** pre-Rock On rarities, imports, cuttings - Mike, 30 South Tower, Little Hall Road, Birmingham 7 4QL.

**PERMANENT REHEARSAL** room wanted for professional rock group, no trouble. Preston/Lancs area - Preston 791220.

**ROD STEWART** cuttings 1970-1975 wanted. Also any foreign cuttings, 1970-1980 - John, 57 Downside Road, Sutton, Surrey.

**TWO TICKETS** for Barry Manilow concert wanted, good price paid. Please ring - 0793 484296.

**Fan Clubs**

**SAXON MILITIA** Guard. SAE to - 33 Osbert Drive, Thurcroft, S. Yorks. S66 9AF.

**OFFICIAL PIRANHAS** fan club SAE - Sue Horne, 24 Dyke Road, Brighton.

**KISS ARMY** fan club for details send SAE to - PO Box 63, London W2 3BZ.

**CLIFF RICHARD** fans join Grapevine for up to date information- SAE - PO Box 55, Colchester CO4 3XJ.

**THE WHO** official fan club. Send SAE for details to - The Who Club, PO Box 107A, London N6 5RU.

**SAMSON FAN** club, SAE for details - Box 82, Guildford, Surrey GU2 6PF.

**OFFICIAL UK Subs** fan club. SAE to - PO Box 12, Guildford, Surrey.

**GENESIS OFFICIAL** fan club. Send SAE for details to - Genesis Information, PO Box 107, London N6 5RU.

**THE SHADOWS**, At last "New Gandy Dancer" magazine, all Shadows special issue at only 80p, including postage (£1.25 overseas) - Davy Peckett, 7 Corsair, Fellside Park, Wickham, Newcastle NE16 5YA.

**SLADE FAN** club. SAE for details - 24 Ingham Road, London NW6.

**MIKE BERRY** fan club, send SAE to - 92 Players Crescent, Totton, Southampton.

**RAINBOW FANZINE** coloured 50p members, 70p non members 10 x 8 coloured photo Ritchie same price as Fanzine plus FREE Ritchie poster. Send large SAE to - Rainbow Fan Club, PO Box 7, Prescot, Merseyside.

**Situations Vacant**

**HOME EMPLOYMENT** Agency 3 Tanyard, Swannington, Leicestershire. (SAE for details).

**DJs WANTED AMATEUR** for mobile discos Redhill / Surrey area. Mick Redhill 64212.

**LYRIC WRITERS** required by recording company. Details (SAE) - Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire.

**ALTERNATIVE EMPLOYMENT** opportunities with record companies, radio stations, music magazines, etc, full-time, part-time. Experience unnecessary. "Music Industry Employment Guide", £1.

"British Music Index" (includes 450+ record company addresses), £1. All three £2.40. - Dept 12, Hamilton House Productions, Staverton, Totnes, Devon.

**WORK EUROPE.** Jobs immediately available in all countries. Send for comprehensive list of current jobs, opportunities, working holidays, etc. Price £1 from - Work Europe, 477 Cleetham Hill Road, Manchester M8 7LR.

**IMPORT RECORD** Company based in London W.C.1 requires Telephone sales person office Junior to train for the telephone sales. Also Van sales. Representative selling and product Knowledge preferable. Ring 01-580-9896.

**Situations Wanted**

**GIRL DJ** seeks Jazz / Funk residency in London phone - Karen 7610593 after 4pm.

**HARLEQUIN**

(Dept RM)  
68 St. Peter's Gate  
Stockport SK1  
BOOKS

- (Postage in Brackets)  
Xanadu (Marvel Special) £1.95 (25)  
Marc Bolan Biography £2.50 (60)  
David Bowie Biography £3.25 (20)  
David Bowie In His Own Words £2.95 (70)  
David Bowie Floorshow Programme £2.95 (20)  
Police Tour of Japan £5.95 (Japanese) (80)  
Queen Tour of Japan £5.95 (Japanese) (80)  
Great Rock 'n' Roll Swindle '75-'76 (20)  
Bowie His Private Life Japanese £6.95 (65)  
Stones on Tour £4.95 (95)  
The Beatles Forever £1.95 (30)  
Japan in Japan (Japanese) £5.95 (80)  
Japan A Musical Life Special (Japanese) £5.95 (80)  
Katie Bush Biography 35p (65)  
Blondie Illust (Lester Bangs) £3.95 (65)  
Blondie Anthology £5.25 (65)  
Genesis - I know what I like £7.95 (85)  
Genesis - Illust Lyrics by Kim Fowley £5.50 (65)  
Pink Floyd Visual Documentary £5.95 (85)  
Rush Words & Pics Vol II £2.50 (60)  
The Who in Their Own Words £2.95 (65)  
Wings Over USA £3.25 (65)  
Sex Pistols File £2.50 (60)  
Siouxsie & Banshees Song Book £2.25 (60)  
Kiss - A Japanese Music Life Special £8.95 (70)  
Kiss - Japanese Encyclopedia £5.95 (70)  
Kiss - Meets the Phantom £3.95 (60)  
Kiss paperback 95p (25)  
Kiss - Saxy Kiss of Death £1.25 (35)  
Guinness Hits of the 70s £4.95 (85)  
John Lennon One Day At Time £3.95 (65)  
The Police Released £3.95 (65)  
A Collection of Works - Phil Lynot £1.50 (60)  
The Rock Primer £1.95 (40)  
Elvis We Love You Tender £8.95 (95)  
T-SHIRTS - ALL BLACK, ALL MEDIUM £3.50 EACH  
Motorhead (England), Motorhead (Bomber), Rainbow (Rising), Led Zepplin (Swanson), Sabbath (Devil), Floyd (Wall), Pistols (Swidie), AC/DC (Angus), UFO, Status Quo, Iron Maiden, Scorpions, Genesis, Thin Lizzy, Queen (Logo), Kiss (Love Gun), Def Leppard, Whitesnake (Logo), Judas Priest (British Steel), Saxon, Rush, Roxy, Gillan, Clash, Subs, Crass, S.F., Adam & Ants, Sammy Hagar, Joy Division, Bob Marley.

**Special Notice**

**MARC, MISSING** you more each day, love you eternally - Debbie xxx.

**MARC BOLAN**, high in your fields above earth, boogie on Love Anne, Newcastle.

**SLADE FANS** - Send requests for "Slade Alive at Reading" EP to Peter Powell (Radio One) Now!

**MARC BOLAN**. Three years have passed since you said goodbye, but time can't stem the tears I cry. Wait for me in the Ballrooms of Mars, Barry, a child of Rarn forever.

**MARC - WORDS** are few, thoughts are deep, solid gold memories of you I keep. Love always - Mary.

**ALVIN STARDUST**. Happy birthday - What about an EP Magnet? - Stefan, Manchester.

**KATE BUSH** - Thanks for the brilliant Never For Ever album - Love Delius.

**NEW POSTER GUIDE**

- NEW SIOUXIE £1.40  
NEW MARILYN No. 8 £1.40  
KEKE £1.30  
NEW GENESIS £1.40  
NEW GIANT MARILYN No. 2 £2.95  
ALSO NEW GIANT JOHN WAYNE £2.95  
DOLLY PARTON £1.35  
MARILYN (STOCKINGS) £1.95  
SETS of 3 S/W GLOSTY  
10 x Phatos £4.30 including P/P  
1000S OF BANSHEES, BOWIE  
Set of 10 latest Kiss Concert Cat Photos 5 x 3 size - £5 incl P&P (also sets 2 and 3)  
REAL LIFE SIZE MARILYN 8 1/2 x 11 1/2

**CARDS & POSTERS**

22 MOOR STREET  
BIRMINGHAM  
ADD 45p post/packing for 1/2 Posters, 5p each extra one

**FREE!** 48 Page Illustrated Catalogue of Music Books

Jam-packed with pictures. Everything from ABBA to LED ZEPPELIN. Stops on the way for SEX PISTOLS, JAM, CLASH, TOYAH, BOWIE, POLICE, BLONDIE. Loads more. Plus PINK FLOYD, GENESIS, FLEETWOOD MAC. Too many to list here. Do-it-yourself GUITAR books. Accessories from Jumbo Guitar Bags to Penny Whistles. 20p and coupon gets you a copy by first class post. Plus colour supplement full of gift ideas. Mail Order Music, Camden House, 71 High Street, Newmarket, Suffolk.



Name \_\_\_\_\_  
Address \_\_\_\_\_  
  
(PRINT CLEARLY PLEASE)  
Mail Order Music, Camden House, 71 High Street, Newmarket, Suffolk.  
RM1080

**SMALLS - order form**

**Rates & Conditions Effective from October 1979**

Under the Headings: FAN CLUBS, PEN FRIENDS, SITUATIONS VACANT, RECORDS FOR SALE, RECORDS WANTED, INSTRUMENTS FOR SALE, TUITION, SPECIAL NOTICE, RECORDS WANTED, SITUATIONS WANTED, and any other private trade announcements 10p per word. After first two, all words in BOLD type 5p per word extra.

**BOX NUMBERS** Allow two words plus 50p service fee.

**SEMI-DISPLAY** advertising £8 12 per single column inch £2.25 per single column centimetre.

**SERIES DISCOUNTS** 5% for 6 insertions, 7% for 13 insertions, 10% for 26 insertions, 12% for 52 insertions.

Send completed form with Cheque/Postal Order to Small Ads Dept, Record Mirror, 40 Long Ace, London WC2E 5JT.

PLEASE PUBLISH my advertisement under the heading \_\_\_\_\_ for \_\_\_\_\_ insertion(s) commencing issue dated \_\_\_\_\_.

I enclose a cheque/postal order for \_\_\_\_\_ to cover the cost made payable to RECORD MIRROR.

**ALL SMALL ADS MUST BE STRICTLY PRE-PAID BY CHEQUE OR POSTAL ORDER. CASH WILL NOT BE ACCEPTED**

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Name and address when included in advert must be paid for \_\_\_\_\_

# CHARTS

Doctored by  
Stewart  
Copeland

## UK SINGLES

### THAT'S US

1	1	DON'T STAND SO CLOSE TO ME, Police	A&M
2	3	MASTERBLASTER (JAMMIN'), Stevie Wonder	Motown
3	8	DISCO, Ottawan	Carrere
4	5	BAGGY TROUSERS, Madness	Stiff
5	2	ONE DAY I'LL FLY AWAY, Randy Crawford	Warner Brothers
6	13	MY OLD PIANO, Diana Ross	Motown
7	4	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre
8	7	ANOTHER ONE BITES THE DUST, Queen	EMI
9	6	IT'S ONLY LOVE, Elvis Presley	RCA
10	35	AMIGO, Blackslate	Ensign
11	24	SEARCHING, Change	WEA
12	22	IGOT YOU, Split Enz	A&M
13	16	IOWE YOU ONE, Shalamar	Solar
14	10	EIGHTH DAY, Hazel O'Connor	A&M
15	9	MODERN GIRL, Sheena Easton	EMI
16	14	IT'S STILL ROCK & ROLL TO ME, Billy Joel	CBS
17	25	THREE LITTLE BIRDS, Bob Marley & The Wailers	Island
18	37	KILLER ON THE LOOSE, Thin Lizzy	Vertigo
19	19	PARANOID, Black Sabbath	Nems
20	29	IF YOU'RE LOOKIN' FOR A WAY OUT, Odyssey	RCA
21	12	DREAMIN', Cliff Richard	EMI
22	—	TROUBLE, Gillan	Virgin
23	43	YOU'RE LYING, Linx	Chrysalis
24	20	A WALK IN THE PARK, Nick Straker Band	CBS
25	31	STEREOTYPES/INTERNATIONAL JET SET, Specials	2-Tone
26	21	MARIE MARIE, Shakin' Stevens	Epic
27	27	TWO LITTLE BOYS/HORSE, Spodgenessabounds	Deram
28	40	GOTTA PULL MYSELF TOGETHER, Nolans	Epic
29	74	CASANOVA, Coffee	Mercury
30	18	SUNSHINE OF YOUR SMILE, Mike Berry	Polydor
31	17	9 TO 5, Sheena Easton	EMI
32	11	START, Jam	Polydor
33	32	TOM HARK, Piranhas	Sire/Hansa
34	30	BEST FRIEND STAND DOWN MARGARET, The Beat	Go Feet
35	28	I WANT TO BE STRAIGHT, Ian Dury	Stiff
36	15	ASHES TO ASHES, David Bowie	RCA
37	33	GENERALS-MAJORS-DON'T LOSE YOUR TEMPER, XTC	Virgin
38	60	WHEN YOU ASK ABOUT LOVE, Matchbox	Magnat
39	23	CAN'T STOP THE MUSIC, Village People	Mercury
40	41	WHAT'S IN A KISS, Gilbert O'Sullivan	CBS
41	58	SPECIAL BREW, Bad Manners	Magnat
42	66	PARTY LIGHTS, Gap Band	Mercury
43	75	ALL OUT OF LOVE, Air Supply	Arista
44	46	BE THANKFUL FOR WHAT YOU'VE GOT, William DeVaughn	EMI
45	—	LOVE X LOVE, George Benson	Warner Brothers
46	44	JOHNNY & MARY, Robert Palmer	Island
47	62	WHY DO LOVERS BREAK EACH OTHER'S HEARTS, Showaddywaddy	Arista
48	—	WOMAN IN LOVE, Barbra Streisand	CBS
49	36	OOPS UPSIDE DOWN YOUR HEAD, Gap Band	Mercury
50	26	BANK ROBBER, Clash	CBS
51	—	AND THE BIRDS WERE SINGING, Sweet People	Polydor
52	65	WHEN I DREAM, Teardrop Explodes	Mercury
53	38	YOU SHOOK ME ALL NIGHT LONG, AC/DC	Atlantic
54	68	THE WANDERER, Donna Summer	Warner Brothers/Geffen
55	42	MISUNDERSTANDING, Genesis	Charisma
56	39	UNITED, Judas Priest	CBS
57	—	ARMY DREAMERS, Kate Bush	EMI
58	34	IDIE YOU DIE, Gary Numan	Beggars Banquet
59	—	ENOLA GAY, orchestral Manoeuvres In The Dark	Dindisc
60	50	DON'T MAKE ME WAIT TOO LONG, Roberta Flack	Atlantic
61	63	YOUR EARS SHOULD BE BURNING NOW, Marti Webb	Polydor
62	—	SHE'S SO COLD, Rolling Stones	Rolling Stones
63	57	I'M THE LEADER OF THE GANG (EP), Gary Glitter	GTO
64	—	THE SIT SONG, Barron Knights	Epic
65	55	YOU'VE LOST THAT LOVIN' FEELIN', Hall & Oates	RCA
66	49	CRAZY TRAIN, Ozzy Osbourne's Blizzard Of Ozz	Jet
67	48	BIG TIME, Rick James	Motown
68	—	HISTORY OF THE WORLD (PART 2), The Damned	Chiswick
69	72	LET'S GO, Vardis	Logo
70	65	BACKSTROKIN', Falckback	Spring
71	47	UPSIDE DOWN, Diana Ross	Motown
72	73	LA DI DA, Sad Cafe	RCA
73	51	MAGIC, Olivia Newton John	Jel
74	41	WINNER TAKES IT ALL, Abba	Epic
75	45	TASTE OF BITTER LOVE, Gladys Knight & The Pips	CBS

## UK ALBUMS

ZENYATTA MONDATTI			
1	1	SCARY MONSTERS & SUPER CREEPS, David Bowie	RCA
2	4	MOUNTING EXCITEMENT, Various	K-Tel
3	2	NEVER FOREVER, Kate Bush	EMI
4	7	THE VERY BEST OF DON McLEAN, Don McLean	United Artists
5	3	SIGNING OFF, UB40	Graduate
6	—	MORE SPECIALS, Specials	Chrysalis
7	—	ABSOLUTELY, Madness	Stiff
8	24	BREAKING GLASS, Hazel O'Connor	A&M
9	6	MANILOW MAGIC, Barry Manilow	Arista
10	—	PARIS, Supertramp	A&M
11	9	THE ABSOLUTE GAME, Skids	Virgin
12	5	TELEKON, Gary Numan	Beggars Banquet
13	14	NOW WE MAY BEGIN, Randy Crawford	Warner Brothers
14	11	FLESH & BLOOD, Roxy Music	Polydor
15	8	CRASH COURSE, UK Subs	Gem
16	17	GIVE ME THE NIGHT, George Benson	Warner Brothers
17	15	SKY 2, Sky	Arista
18	10	I'M NO HERO, Cliff Richard	EMI
19	13	OZZY OSBOURNE'S BLIZZARD OF OZZ, Ozzy Osbourne's Blizzard Of Ozz	Jet
20	21	THE GAME, Queen	EMI
21	16	I AM WOMAN, Various	Polystar
22	12	HANX, Stiff Little Fingers	Chrysalis
23	37	REGGATA DE BLANC, Police	A&M
24	18	I JUST CAN'T STOP IT, The Beat	Go Feet
25	25	DIANA, Diana Ross	Motown
26	23	BACK IN BLACK, AC/DC	Atlantic
27	26	MICHAEL SCHENKER GROUP, Michael Schenker Group	Chrysalis
28	20	GOLD, Three Degrees	Arista
29	22	DRAMA, Yes	Atlantic
30	27	ME MYSELF I, Joan Armatrading	A&M
31	19	BLACK SEA, XTC	Virgin
32	31	CLUES, Robert Palmer	Island
33	36	GLASS HOUSES, Billy Joel	CBS
34	61	OUTLANDOS D'AMOUR, Police	A&M
35	28	XANADU, Soundtrack	Jet
36	29	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
37	30	CHANGE OF ADDRESS, Shadows	Polydor
38	42	TRUE COLOURS, Split Enz	A&M
39	33	FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys	Cherry Red
40	50	UPSIDING, Bob Marley & The Wailers	EMI
41	40	McVICAR, Roger Daltrey	Polydor
42	32	OFF THE WALL, Michael Jackson	Epic
43	35	ONE-TRICK PONY, Paul Simon	Warner Brothers
44	34	DUKE, Genesis	Charisma
45	39	GLORY ROAD, Gillan	Virgin
46	57	EMOTIONAL RESCUE, Rolling Stones	Rolling Stone
47	38	DEEPEST PURPLE, Deep Purple	Harvest
48	43	GREATEST HITS VOL. 2, Abba	Epic
49	46	WHEELS OF STEEL, Saxon	Carrere
50	56	IF YOU WANT BLOODY YOU'VE GOT IT, AC/DC	Atlantic
51	75	BLACK SABBATH LIVE AT LAST, Black Sabbath	Nems
52	41	EMPIRES & DANCE, Simple Minds	Arista
53	44	FAME, Soundtrack	BSO
54	58	PARANOID, Black Sabbath	Nems
55	67	TWELVE GOLD BARS, Status Quo	Vertigo
56	58	A, Jethro Tull	Chrysalis
57	65	I BELIEVE IN YOU, Don Williams	MCA
58	52	ONE STEP BEYOND, Madness	Stiff
59	—	A TOUCH OF LOVE, Gladys Knight & The Pips	K-Tel
60	47	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
61	51	ROMOURS, Fleetwood Mac	Warner Brothers
62	45	GREATEST HITS, Rose Royce	Whitfield
63	—	24 CARAT, Ai Stewart	RCA
64	64	LIVING IN A FANTASY, Leo Sayer	Chrysalis
65	—	SWING OF DELIGHT, Carlos Santana	CBS
66	48	BEHIND CLOSED DOORS, Secret Affair	1 Spy
67	65	THE MAGIC OF BONEY M, Boney M	Atlantic/Hansa
68	53	THE COMMON ONE, Van Morrison	Mercury
69	60	PETER GABRIEL, Peter Gabriel	Charisma
70	53	CAN'T STOP THE MUSIC, Soundtrack	Mercury
71	69	PIRANHAS, Piranhas	Sire
72	—	HEAVEN & HELL, Black Sabbath	Vertigo
73	73	HIGHWAY TO HELL, AC/DC	Atlantic
74	59	WILD PLANET, B52's	Island
75	—	SHADOWS & LIGHT, Joni Mitchell	Elektra

## US SINGLES

ZENYATTA MONDATTI			
1	3	ANOTHER ONE BITES THE DUST, Queen	Elektra
2	2	ALL OUT OF LOVE, Air Supply	Arista
3	1	UPSIDE DOWN, Diana Ross	Warner Bros
4	4	GIVE ME THE NIGHT, George Benson	Quest/Intros
5	7	DRIVIN' MY LIFE AWAY, Eddie Rabbit	Elektra
6	6	LATE IN THE EVENING, Paul Simon	Warner Bros
7	12	WOMAN IN LOVE, Barbra Streisand	Columbia
8	10	I'M ALRIGHT, Kenny Loggins	Columbia
9	5	LOOKIN' FOR LOVE, Johnny Lee	Asylum
10	11	XANADU, Olivia Newton-John/Electric Light Orchestra	MCA
11	16	REAL LOVE, The Doobie Brothers	Warner Bros
12	8	FAME, Irene Cara	RSO
13	15	ALL OVER THE WORLD, Electric Light Orchestra	MCA
14	14	YOU'LL ACCOMPANY ME, Bob Seger & The Silver Bullet Band	Capitol
15	18	HE'S SO SHY, Pointer Sisters	Elektra
16	17	HOT ROD HEARTS, Robbie Dupree	Elektra
17	20	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	RCA
18	22	JESSE, Carly Simon	Warner Bros
19	19	DON'T ASK ME WHY, Billy Joel	Columbia
20	23	LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs	Columbia
21	30	THE WANDERER, Donna Summer	Warner Bros
22	9	ONE IN A MILLION YOU, Larry Graham	Warner Bros
23	25	NO NIGHT SO LONG, Dionne Warwick	Arista
24	28	HOW DO I SURVIVE, Amy Holland	Capitol
25	13	YOU'RE THE ONLY WOMAN, Ambrosia	Warner Bros
26	32	DREAMING, Cliff Richard	EMI-America
27	31	MIDNIGHT ROCKS, Ai Stewart	Arista
28	21	SOMEONE THAT I USED TO LOVE, Natalie Cole	Capitol
29	24	EMOTIONAL RESCUE, The Rolling Stones	Atlantic
30	35	ON THE ROAD AGAIN, Willie Nelson	Columbia
31	33	WHO'LL BE THE FOOL TONIGHT, Larsen-Feiten Band	Warner Bros
32	63	MASTER BLASTER, Stevie Wonder	Motown
33	46	DREAMER, Supertramp	A&M
34	44	I'M COMING OUT, Diana Ross	Motown
35	38	THE LEGEND OF WOOLEY SWAMP, The Charlie Daniels Band	Epic
36	40	OUT HERE ON MY OWN, Irene Cara	RSO
37	43	WHIP IT, Devo	Warner Bros
38	42	I'M ALMOST READY, Pure Prairie League	Casablanca
39	—	LADY, Kenny Rogers	Liberty
40	45	LET ME BE YOUR ANGEL, Stacy Lattisaw	Atlantic
41	68	YOU'VE LOST THAT LOVIN' FEELING, Daryl Hall and Oates	RCA
42	49	WALK AWAY, Donna Summer	Casablanca
43	50	TOUCH AND GO, The Cars	Elektra
44	53	COULD I HAVE THIS DANCE, Anne Murray	Capitol
45	71	LOVELY ONE, The Jacksons	Epic
46	39	DON'T YOU WANNA PLAY THIS GAME NO MORE, Elton John	MCA
47	47	MY PRAYER, Ray Goodman & Brown	Polydor
48	72	SHE'S SO COLD, The Rolling Stones	Atlantic
49	67	THAT GIRL COULD SING, Jackson Browne	Asylum
50	64	LET ME TALK, Earth Wind & Fire	Columbia
51	61	YOU SHOOK ME ALL NIGHT LONG, AC/DC	Atlantic
52	52	CAN'T WE TRY, Teddy Pendergrass	CBS
53	54	IGOT YOU, Split Enz	A&M
54	59	WITHOUT YOUR LOVE, Roger Daltrey	Polydor
55	57	GIRL, DON'T LET IT GET YOU DOWN, O'Jays	CBS
56	58	SWITCHIN' TO GLIDE, The Kings	Elektra
57	65	LIVE EVERY MINUTE, Ali Thompson	A&M
58	60	TURN IT ON AGAIN, Genesis	Atlantic
59	66	ANGELINE, The Allman Brothers Band	Arista
60	—	MORE THAN I CAN SAY, Leo Sayer	Warner Bros
61	48	GAMES WITHOUT FRONTIERS, Peter Gabriel	Mercury
62	62	SAILING, Christopher Cross	Warner Bros
63	63	MY GUY/ MY GIRL, Ami Stewart & Johnny Bristol	CBS
64	74	HEROES, Commodores	Motown
65	27	MAGIC, Olivia Newton-John	MCA
66	29	INTO THE NIGHT, Benny Mardones	Polydor
67	—	THEME FROM THE DUKES OF HAZZARD, Waylon Jennings	RCA
68	—	HOLD ON, Kansas	Kirshner
69	70	IF YOU SHOULD SAIL, Nielsen/Pearson	Capitol
70	51	LET MY LOVE OPEN THE DOOR, Pete Townshend	Atlantic
71	34	TAKE YOUR TIME, SOS Band	CBS
72	—	CRY LIKE A BABY, Kim Carnes	EMI-America
73	—	HIT ME WITH YOUR BEST SHOT, Pat Benatar	Chrysalis
74	—	THIS TIME, John Cougar	Mercury
75	36	BOULEVARD, Jackson Browne	Elektra

## VIRGIN CHART

ZENYATTA MONDATTI		
1	SCARY MONSTERS & SUPER CREEPS	David Bowie
2	MORE SPECIALS	Specials
3	PARIS	Supertramp
4	NEVER FOREVER	Kate Bush
5	SIGNING OFF	UB40
6	ABSOLUTELY	Madness
7	TELEKON	Gary Numan
8	THE VERY BEST OF DON McLEAN	Don McLean
9	FLESH AND BLOOD	Roxy Music
10	BLACK SEA	XTC
11	THE ABSOLUTE GAME	Skids
12	FRESH FRUIT FOR ROTTING VEGETABLES	Dead Kennedys
13	WILD PLANET	B52's
14	TRANCE AND DANCE	Martha and the Muffins
15	SHADOWS AND LIGHT	Joni Mitchell
16	OZZY OSBOURNE'S BLIZZARD OF OZZ	Ozzy Osbourne
17	COMMON ONE	Van Morrison
18	ONE TRICK PONY	Paul Simon
19	HANX	Stiff Little Fingers
20	WAITING FOR A MIRACLE	Comsat Angels

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

## CHARTS

ON APRIL 14, 1978 A&M launched 'Roxanne' the first release from its new signings. The Police. The band had previously cut a single for Illegal which had sold 10,000 copies, but initial reaction to 'Roxanne' was rather subdued and did little to indicate that the track would later become the catalyst to spark UK sales of over 3,000,000 singles and 1.8 million albums -- to date. Five months after 'Roxanne' topped 'Can't Stand Losing You' was released and managed to gain a tenuous toe-hold on the neither regions of the chart, peaking at No 42. The following month saw the release of 'Outlandos D'Amour', containing both 'Roxanne' and 'Can't Stand Losing You' plus 'So Lonely' which was soon extracted and issued as a 45, with a conspicuous lack of success.

At the beginning of 1979 'Roxanne' was released in America and steadily built into a moderate hit, finally reaching No 32 and spending three months in the chart. As a result of its Stateside triumph it was reactivated here exactly a year after its first release. This time it clicked, reaching No 12. From now on it was plain sailing for Messrs Summers, Copeland and Sting; 'Outlandos D'Amour' belatedly soared into the Top 20 and 'Can't Stand Losing You' was re-activated and would have topped the chart but for 'I Don't Like Mondays'. Since then the hits have come thick and fast. Even the illegal single 'Fall Out', with the line-up of Sting, Stewart Copeland and Henry Padovani sold 75,000 second time around and appeared fleetingly in the chart.

**FULL POLICE DISCOGRAPHY AND CHART LOG:**  
**FALL OUT** (Illegal IL001) Released May 77. Re-issued Nov 79. Entered chart 17 Nov 79 (No 47, 4 wks), **ROXANNE** (AMS 7248) Released 14 Apr 78. Re-issued 12 Apr 79. Entered chart 28 Apr 79 (No 12, 9 wks), **CAN'T STAND LOSING YOU** (AMS 7281) Released 1 Sep 78. Entered chart 7 Jul 79 (No 42, 5wks). Re-issued 26 Jun 79. Entered chart 7 Jul 79 (No 2, 11wks), **SO LONELY** (AMS 7402) Released 17 Nov 78. Re-issued 8 Feb 80. Entered chart 18 Feb 1980 (No 6, 10wks), **MESSAGE IN A BOTTLE** (AMS 7474) Released 14 Sep 79. Entered chart 22 Sep 79 (No 1, 11 wks), **WALKING ON THE MOON** (AMS 7494) Released 23 Nov 79. Entered chart 1 Dec

79 (No 1 10 wks), **SIX PACK** (AMPP 6001 -- containing the group's five previous A&M singles plus 'The Bed's Too Big Without You/Truth Hits Everybody') Released 30 May 80. Entered chart 14 Jun 80 (No 17, 4 wks) **DON'T STAND SO CLOSE TO ME** (AMS 7504) Released 19 Sep 80. Entered chart 27 Sep 80 (No 1).

**ALBUMS:** 'Outlandos D'Amour (AMLP 88502) Tracks: Next To You, So Lonely, Roxanne, Hole In My Life, Pleasure, Can't Stand Losing You, Truth Hits Everybody, Born In The 50's, Be My Girl -- Sally, Masoko Tanga. Released 17 Oct 78. Entered chart 7 Apr 79. (No 6, 79 weeks), 'Roxanne De Blanc' (AMLP 84782) Tracks: Message In A Bottle, Regatta De Blanc, It's Alright For You, Bring On The Night, Deathwish, Walking On The Moon, On Any Other Day, The Bed's Too Big Without You, Contact, Does Everyone Start, No Time This Time. Released 5 Oct 79. Entered chart 13 Oct 79 (No 1 51 wks), 'Zenyatta Mondatta' (AMLP 84831) Tracks: Don't Stand So Close To Me, Driven To Tears, When The World Is Running Down, You Make The Best Of What's Still Around, Canary In A Coalmine, Voices Inside My Head, Bom! -- Away, De Do Do De Da Da Da, Behind My Camel, Man In A Suitcase, Shadows In The Rain, The Other Way Of Stepping. Scheduled for release October 3.

Kate Bush's recent one week reign atop the album chart was especially significant for two reasons. Not only is Kate the first woman to top the chart since Barbra Streisand haunched her 'Greatest Hits Volume 2' collection to Number one 18 months ago, but she's the first ever British girl soloist to reach the summit in the history of the chart.

The art of scoring first-week No 1 albums has reached a frenzied peak recently with successive chart-topping debuts from Gary Numan, Kate Bush and David Bowie adding to those achieved earlier this year by the Pretenders, Genesis, Paul McCartney, Rolling Stones and AC/DC. With the Police's 'Zenyatta Mondatta' ready to be unleashed this week and several other biggies in prospect before the end of the year what was once a rare feat is becoming increasingly normal for major acts. The first album ever to come straight into the chart at No 1 was Elvis Presley's 'G.I. Blues' in 1961.

# US ALBUMS

## ZENYATTA MONDATTA

- |    |                                 |                                    |                  |
|----|---------------------------------|------------------------------------|------------------|
| 1  | THE GAME                        | Queen                              | Elektra          |
| 2  | DIANA                           | Diana Ross                         | Motown           |
| 3  | GIVE ME THE NIGHT               | George Benson                      | Warner Bros      |
| 4  | XANADU                          | Soundtrack                         | MCA              |
| 5  | PANORAMA                        | The Cars                           | Elektra          |
| 6  | EMOTIONAL RESCUE                | The Rolling Stones                 | Rolling Stones   |
| 7  | URBAN COWBOY                    | Soundtrack                         | Full Moon/Asylum |
| 8  | CRIMES OF PASSION               | Pat Benatar                        | Chrysalis        |
| 9  | HOLD OUT                        | Jackson Browne                     | Asylum           |
| 10 | BACK IN BLACK                   | AC/DC                              | Atlantic         |
| 11 | HONEYSUCKLE ROSE                | Soundtrack                         | Warner Bros      |
| 12 | CHRISTOPHER CROSS               | Christopher Cross                  | Warner Bros      |
| 13 | ANYTIME ANYPLACE ANYWHERE       | Rossington Collins Band            | MCA              |
| 14 | TP                              | Teddy Pendergrass                  | PIR              |
| 15 | ONE TRICK PONY                  | Paul Simon                         | Warner Bros      |
| 16 | FAME                            | Soundtrack                         | RSO              |
| 17 | GRASS HOUSES                    | Billy Joel                         | Columbia         |
| 18 | DRAMA                           | Yes                                | Atlantic         |
| 19 | FULL MOON                       | The Charlie Daniels                | Epic             |
| 20 | AGAINST THE WIND                | Bob Seger & The Silver Bullet Band | Capitol          |
| 21 | LOVE APPROACH                   | Tom Browne                         | Arista           |
| 22 | LOST IN LOVE                    | Air Supply                         | Arista           |
| 23 | ONE FOR THE ROAD                | The Kinks                          | Arista           |
| 24 | WILD PLANET                     | B-52's                             | Warner Bros      |
| 25 | PETER GABRIEL                   | Peter Gabriel                      | Mercury          |
| 26 | VOICES                          | Daryl Hall & John Oates            | RCA              |
| 27 | REACH FOR THE SKY               | The Allman Brothers Band           | Arista           |
| 28 | BEATIN' THE ODDS                | Molly Hatchet                      | Epic             |
| 29 | NO NIGHT SO LONG                | Dionne Warwick                     | Arista           |
| 30 | ZAPP                            | Zapp                               | Warner Bros      |
| 31 | JOY AND PAIN                    | Maze                               | Capitol          |
| 32 | HEROES                          | Commodores                         | Motown           |
| 33 | A                               | Jethro Tull                        | Chrysalis        |
| 34 | SHINE ON                        | Ltd                                | A&M              |
| 35 | PLAYING FOR KEEPS               | Eddie Money                        | Columbia         |
| 36 | THE YEAR 2000                   | The O'Jays                         | TSOP             |
| 37 | HORIZON                         | Eddie Rabbitt                      | Elektra          |
| 38 | LOVE LIVES FOREVER              | Minnie Riperton                    | Capitol          |
| 39 | 24 CARROTS                      | Al Stewart And Shot In The Dark    | Arista           |
| 40 | MVICAR                          | Soundtrack                         | Polydor          |
| 41 | FREEDOM OF CHOICE               | Devo                               | Warner Bros      |
| 42 | WIDE RECEIVER                   | Michael Henderson                  | Buddah           |
| 43 | ADVENTURES IN THE LAND OF MUSIC | Dynasty                            | Solar            |
| 44 | SWEET SENSATION                 | Stephanie Mills                    | 20th Century     |
| 45 | UPRISING                        | Bob Marley & The Wailers           | Island           |
| 46 | LET ME BE YOUR ANGEL            | Stacy Lattisaw                     | Cotillion        |
| 47 | TRUE COLOURS                    | Spit Enz                           | A&M              |
| 48 | ELVIS ARON PRESLEY              | Elvis Presley                      | RCA              |
| 49 | ONE IN A MILLION YOU            | Larry Graham                       | Warner Bros      |
| 50 | EMPTY GLASS                     | Pete Townshend                     | Atco             |
| 51 | CHIPMUNK PUNK                   | The Chipmunks                      | Excelsior        |
| 52 | DUKE                            | Genesis                            | Atlantic         |
| 53 | MIDDLE MAN                      | Boz Scaggs                         | Columbia         |
| 54 | ONE EIGHTY                      | Ambrosia                           | Warner Bros      |
| 55 | THIS TIME                       | At Jarrau                          | Warner Bros      |
| 56 | NO RESPECT                      | Rodney Dangerfield                 | Casablanca       |
| 57 | AUDIO VISIONS                   | Kansas                             | Kirshner         |
| 58 | CAMEOSIS                        | Cameo                              | Chocolate City   |
| 59 | THE EMPIRE STRIKES BACK         | Soundtrack                         | RSO              |
| 60 | SPECIAL THINGS                  | Pointer Sisters                    | Planet           |
| 61 | ALIVE                           | Kenny Loggins                      | Columbia         |
| 62 | A MUSICAL AFFAIR                | Ashford & Simpson                  | Warner Bros      |
| 63 | IN THE HEAT OF THE NIGHT        | Pat Benatar                        | Chrysalis        |
| 64 | DAVE DAVIES                     | Dave Davies                        | RCA              |
| 65 | THE SWING OF DELIGHT            | Devadip Carlos Santana             | Columbia         |
| 66 | ROBBIE DUPREE                   | Robbie Dupree                      | Elektra          |
| 67 | CAMERON                         | Cameron                            | Salsoul          |
| 68 | JUST ONE NIGHT                  | Eric Clapton                       | RSO              |
| 69 | IRONS IN THE FIRE               | Teena Marie                        | Motown           |
| 70 | THERE AND BACK                  | Jeff Beck                          | Epic             |
| 71 | OFF THE WALL                    | Michael Jackson                    | Epic             |
| 72 | PRETENDERS                      | Pretenders                         | Sire             |
| 73 | COME UPSTAIRS                   | Carly Simon                        | Warner Bros      |
| 74 | SHADOWS AND LIGHT               | Jon Mitchell                       | Asylum           |
| 75 | FOR THE WORKING GIRL            | Melissa Manchester                 | Arista           |

# HEAVY METAL

- |    |                              |                        |
|----|------------------------------|------------------------|
| 1  | SLEEPING ON THE JOB          | Gillan                 |
| 2  | WARRIOR                      | Riot                   |
| 3  | DEVILS ANSWER                | Atomic Rooster         |
| 4  | HEAVY METAL MANIA            | Holocaust              |
| 5  | PLANETS ON FIRE              | Sammy Hagar            |
| 6  | LET'S GO! 100 MPH            | Vardis                 |
| 7  | THE ZOO                      | Scorpions              |
| 8  | DRIVIN'                      | L.A. Hooker            |
| 9  | ALL ALONG THE WATCHTOWER     | Jimmi Hendrix          |
| 10 | MIDNIGHT CHASER              | White Spirit           |
| 11 | 747 (STRANGERS IN THE NIGHT) | Saxon                  |
| 12 | SHOT DOWN IN THE NIGHT       | Steve Swindells        |
| 13 | THE SNAKE                    | Pink Faries            |
| 14 | STONE DEAD FOREVER           | Motorhead              |
| 15 | INTO THE ARENA               | Michael Schenker Group |
| 16 | STILL COMING HOME            | Storm Trooper          |
| 17 | NARITA                       | Riot                   |
| 18 | SATAN'S SEVENADE             | Quartz                 |
| 19 | LIGHTNING TO THE NATIONS     | Diamond Head           |
| 20 | PANZOR DEVIATION DESTROYED   | Budgie                 |
- Compiled by: DJ Alan Goff, Broilys, HM Club, The Castle, Richmond.

# US SOUL

## ZENYATTA MONDATTA

- |    |    |                                  |                             |                      |
|----|----|----------------------------------|-----------------------------|----------------------|
| 1  | 2  | FUNKIN' FOR JAMAICA              | Tom Browne                  | Arista/GRP           |
| 2  | 6  | ANOTHER ONE BITES THE DUST       | Queen                       | Elektra              |
| 3  | 1  | GIVE ME THE NIGHT                | George Benson               | Warner Bros / O West |
| 4  | 5  | WIDE RECEIVER                    | Michael Henderson           | Buddah               |
| 5  | 12 | MO BOUNCE TO THE OUNCE           | Zapp                        | Warner Bros.         |
| 6  | 7  | I'VE JUST BEGUN TO LOVE YOU      | Dynasty                     | Solar                |
| 7  | 3  | GIRL, DON'T LET IT GET YOU DOWN  | O'Jays                      | TSOP                 |
| 8  | 10 | WHERE DID WE GO WRONG            | L.T.D.                      | A&M                  |
| 9  | 9  | SOUTHERN GIRL                    | Maze                        | Capitol              |
| 10 | 11 | LET ME BE YOUR ANGEL             | Stacy Lattisaw              | Cotillion            |
| 11 | 11 | MASTER BLASTER                   | Stevie Wonder               | Tamla                |
| 12 | 11 | NEVER KNEW LOVE LIKE THIS BEFORE | Stephanie Mills             | 20th Century         |
| 13 | 15 | HE'S SO SHY                      | Pointer Sisters             | Planet               |
| 14 | 14 | HERE WE GO                       | Minnie Riperton             | Capitol              |
| 15 | 15 | I'M COMING OUT                   | Diana Ross                  | Motown               |
| 16 | 16 | MAGIC OF YOU                     | Cameron                     | Salsoul              |
| 17 | 17 | LET ME TALK                      | Earth, Wind and Fire        | ARC/Columbia         |
| 18 | 4  | UPSIDE DOWN                      | Diana Ross                  | Motown               |
| 19 | 1  | I TOUCHED A DREAM                | The Dells                   | 20th Century         |
| 20 | 20 | POP IT                           | One Way Featuring Al Hudson | MCA                  |

# US DISCO

- |    |    |   |                         |                                |
|----|----|---|-------------------------|--------------------------------|
| 1  | 1  | CAN'T FAKE THE FEELING                                | Geraldine Hunt          | Prism                          |
| 2  | 3  | ANOTHER ONE BITES THE DUST                            | Queen                   | Elektra                        |
| 3  | 4  | LOVE SENSATION  | Loleatta Hoolwa         | Salsoul                        |
| 4  | 2  | GIVE ME THE NIGHT                                     | George Benson           | Quest/Warner                   |
| 5  | 5  | UPSIDE DOWN/I'M COMING OUT                            | Diana Ross              | Motown                         |
| 6  | 6  | FAME/RED LIGHT/HOT LUNCH JAM                          | (Fame, Soundtrack)      | Various Artists                |
| 7  | 7  | I'VE JUST BEGUN TO LOVE YOU                           | Dynasty                 | Solar                          |
| 8  | 8  | QUE SERA MI VIDA                                      | Gibson Bros             | Mango                          |
| 9  | 10 | WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE              | Devo                    | Warner                         |
| 10 | 13 | PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN | B-52's                  | Warner                         |
| 11 | 11 | FUNKIN' FOR JAMAICA                                   | (NY), Tom Browne        | Arista                         |
| 12 | 12 | BREAKAWAY   | Watson Beasley          | Warner                         |
| 13 | 9  | EMOTIONAL RESCUE/DANCE/SHE'S SO COLD                  | The Rolling Stones      | Rolling Stone Records/Atlantic |
| 14 | 19 | IF YOU COULD READ MY MIND                             | Viola Wills             | Ariola                         |
| 15 | 11 | I NEED YOUR LOVIN'/CHAINS                             | Teena Marie             | Gordy                          |
| 16 | 11 | I NEED YOU/SELL MY SOUL/FEVER                         | Sylvester               | Fantasy                        |
| 17 | 20 | SATURDAY NIGHT/STARS IN YOUR EYES                     | Herbie Hancock          | Columbia                       |
| 18 | 18 | LADY OF THE NIGHT                                     | Ray Martinez & Friends  | Importe                        |
| 19 | 1  | THE ONE TONIGHT/DREAMS & DESIRES                      | Fever                   | Fantasy                        |
| 20 | 15 | S-BEAT  | — all cuts, Gino Soccio | Warner/RFC                     |

# UK DISCO

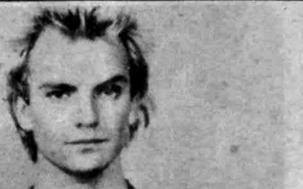
## ZENYATTA MONDATTA

- |    |    |   |                          |                           |
|----|----|---|--------------------------|---------------------------|
| 1  | 1  | GIVE ME THE NIGHT   | George Benson            | Warner Bros 12in          |
| 2  | 2  | BIG TIME  | Rick James               | Motown 12in               |
| 3  | 5  | YOU'RE LYING  | Linx                     | Aves/Chrysalis 12in       |
| 4  | 3  | BACKSTROKIN'  | Fatback                  | Spring 12in               |
| 5  | 9  | SEARCHING/ANGEL IN MY POCKET  | Change                   | WEA 12in                  |
| 6  | 4  | OOPS UP SIDE YOUR HEAD  | Gap Band                 | Mercury 12in              |
| 7  | 23 | CASANOVA  | Coffee                   | De-Lite 12in              |
| 8  | 7  | FUNKIN' FOR JAMAICA   | (NY), Tom Browne         | Arista GRP 12in           |
| 9  | 6  | UNLOCK THE FUNK/BLACKJACK/FAR BEYOND  | Locksmith                | Arista 12in               |
| 10 | 8  | NIGHT CRUISER/LOVE MAGIC  | Deodato                  | Warner Bros 12in          |
| 11 | 21 | I NEED YOUR LOVIN' /BEHIND THE GROOVE (REMIX)   | Teena Marie              | Motown 12in               |
| 12 | 14 | I LOVE YOU ONE  | Shalamar                 | Solar 12in                |
| 13 | 13 | AMIGO   | Black Slate              | Ensign 12in               |
| 14 | 29 | MASTERBLASTER (JAMMIN')   | Stevie Wonder            | Motown 12in               |
| 15 | 11 | TASTE OF BITTER LOVE  | Gladys Knight & The Pips | CBS 12in                  |
| 16 | 20 | ANOTHER ONE BITES THE DUST  | Queen                    | EMI/US Elektra 12in promo |
| 17 | 19 | CAN'T FAKE THE FEELING  | Geraldine Hunt           | US Prism 12in             |
| 18 | 10 | BE THANKFUL FOR WHAT YOU'VE GOT   | William DeVaughn         | EMI 12in                  |
| 19 | 22 | LOVE X LOVE/OFF BROADWAY/ON BROADWAY  | George Benson            | Warner Bros 12in          |
| 20 | 15 | POP YOUR FINGERS  | Rose Royce               | Whitfield 12in            |
| 21 | 12 | UPSIDE DOWN   | Diana Ross               | Motown 12in               |
| 22 | 24 | I LIKE (WHAT YOU'RE DOING TO ME)  | Young & Company          | US Brunswick 12in         |
| 23 | 17 | LOVE DON'T MAKE IT RIGHT  | Ashford & Simpson        | Warner Bros 12in          |
| 24 | 18 | FEELS LIKE I'M IN LOVE  | Kelly Marie              | Calibre Plus 12in         |
| 25 | 27 | ONE DAY I'LL FLY AWAY   | Randy Crawford           | Warner Bros 12in          |
| 26 | 16 | HUNT UP WIND  | Hiroshi Kikumura         | US Inner City LP          |
| 27 | 43 | LONDON TOWN/PETE'S CRUSADE  | Light Of The World       | Ensign 12in               |
| 28 | 26 | LET'S GET IT OFF  | Cameron                  | Salsoul 12in              |
| 29 | 35 | WEAKNESS FOR YOUR SWEETNESS   | Jimmy Somiyah            | Rokel 12in                |
| 30 | 63 | D.I.S.C.O./YOU'RE OK  | Stacy Lattisaw           | Carrete 12in              |
| 31 | 31 | TO PROVE MY LOVE  | Ned Doherty              | Japanese CBS Sony LP      |
| 32 | 25 | DYNAMITE  | Stacy Lattisaw           | Atlantic 12in             |
| 33 | 30 | I'VE JUST BEGUN TO LOVE YOU   | Dynasty                  | Solar 12in                |
| 34 | 45 | MY OLD PIANO  | Diana Ross               | Motown 12in               |
| 35 | 79 | PARTY LIGHTS  | Gap Band                 | Mercury 12in              |
| 36 | 60 | SUMMER GROOVES  | Mirage                   | Flamingo 12in             |
| 37 | 32 | USE IT UP AND WEAR IT OUT   | Odissey                  | RCA 12in                  |
| 38 | 28 | ALL ABOUT THE PAPER/TOUCHED A DREAM   | Dells                    | 20th Century-Fox 12in     |
| 39 | 44 | JUST HOLDIN' ON   | Ernie Watts              | US Elektra LP             |
| 40 | 8  | GROOVATION/UNCLUE FUNK  | Eumir Deodato            | Warner Bros LP            |
| 41 | 33 | DANCIN' ON A WIRE   | Surface Noise            | Groove Prod 12in          |
| 42 | 40 | TAKE YOUR TIME (DO IT RIGHT)  | The SOS Band             | Tabu 12in                 |
| 43 | 34 | LOVE MEETING LOVE   | Level 42                 | Polydor 12in              |
| 44 | 42 | LADIES OF THE EIGHTIES  | 80's Ladies              | US Uno Melodic 12in       |
| 45 | 52 | I HEARD IT IN A LOVE SONG   | McFadden & Whitehead     | TSOP 12in                 |
| 46 | 37 | STEPPIN'  | Shakatak                 | Polydor 12in              |
| 47 | 38 | CAN'T STOP THE MUSIC/MAGIC NIGHT  | Village People           | Mercury 12in              |
| 48 | 50 | I'M YOUR RADIO  | Chocolate Milk           | RCA 12in                  |
| 49 | 41 | JUMP TO THE BEAT  | Stacy Lattisaw           | Atlantic 12in             |
| 50 | 49 | ROLLER JUBILEE  | Al DiMeola               | CBS 12in                  |
| 51 | 51 | DON'T MAKE ME WAIT TOO LONG   | Roberta Flack            | Atlantic 12in             |
| 52 | 46 | A WALK IN THE PARK  | Nick Straker Band        | Pinnacle 12in/CBS         |
| 53 | 55 | HOUSE PARTY   | Fred Wesley              | US RSO                    |
| 54 | 75 | JOY/NANAVA/CIRCULAR ROAD  | Michal Urbaniak          | US Motown LP              |
| 55 | 70 | MOODY'S MOOD/DINORAH DINORAH /TURN OUT THE LAMP LIGHT                                 | George Benson            | Warner Bros LP            |
| 56 | 39 | COLORS IN SPACE/COME BACK JACK/HIGH POINT/ CARIBBEAN BLUE/HELL ON WHEELS/WHISPER ZONE | Ramsey Lewis             | CBS LP                    |
| 57 | 1  | IS IT IN  | Jimmy 'Bo' Horne         | US Sunshine Sound 12in    |
| 58 | 11 | THE BREAKS/INSTRUMENTAL   | Kurtis Blow              | Mercury 12in              |
| 59 | 61 | JUST WANNA DANCE WITH YOU/GET READY GET DOWN  | Starpout                 | Casablanca 12in           |
| 60 | 53 | YOU'VE BEEN GOOD/FAR OUT  | Crown Heights Affair     | De-Lite 12in              |
| 61 | 65 | I'M COMING OUT/TENDERNESS   | Diana Ross               | Motown LP /US 7in         |
| 62 | 84 | MO BOUNCE TO THE OUNCE  | Zapp                     | US Warner Bros LP         |
| 63 | 57 | I WANNA BE WITH YOU   | Coffee                   | US De-Lite LP             |
| 64 | 87 | GROOVE ON   | Willie 'Beaver' Hale     | US Cal LP                 |
| 65 | 68 | NO PROBLEM/NICE SHOT (LIVE)/UP COUNTRY  | Sadao Watanabe           | US Columbia LP            |
| 66 | 71 | RESCUE ME/BOOGIE OOGIE  | A Taste Of Honey         | Capitol 12in              |
| 67 | 66 | HOW DO YOU DO   | Brass Construction       | US UA LP                  |
| 68 | 11 | DOUBLE DUTCH  | Frankie Smith            | US WMOT 12in              |
| 69 | 62 | SPLIT DECISION/NOW THAT YOU'RE MINE AGAIN   | Detroit Spinners         | Atlantic 12in             |
| 70 | 58 | SUGAR FROSTED LOVER   | Flakes                   | Calibre 12in              |
| 71 | 76 | CAN'T HELP MYSELF   | Kwicks                   | EMI America 12in          |
| 72 | 54 | WIDE RECEIVER   | Michael Henderson        | Buddah 12in               |
| 73 | 73 | FURTHER NOTICE  | Larsen-Feiten Band       | Warner Bros/US LP         |
| 74 | 67 | JOY AND PAIN/CHANGING TIMES/THE LOOK IN YOUR EYES                                     | Maze                     | US Capitol LP             |
| 75 | 80 | DO YOUR DANCE   | Rhyze                    | Epic LP                   |
| 76 | 90 | CHAINS/YOU MAKE LOVE LIKE SPRINGTIME  | First Class Love         | US Gordy LP               |
| 77 | 64 | TAKE IT TO THE LIMIT/BLACK COW  | Norman Connors           | Arista 12in               |
| 78 | 59 | I WANNA GET WITH YOU  | Ritz                     | US Poase 12in             |
| 79 | 1  | LET MET TALK  | Earth Wind & Fire        | CBS                       |
| 80 | 1  | ASTRO MARCH/FANTASY/SINDRAN'S DREAM   | Dave Valentin            | US GRP LP                 |
| 81 | 56 | TAKE ME IN YOUR ARMS TONIGHT/LOVE T.K.O. /CAN'T WE TRY                                | Teddy Pendergrass        | Phil Int LP               |
| 82 | 1  | FUCHI (FREE SPIRIT)   | Jazz Suits               | Epic 12in                 |
| 83 | 83 | ASAYAKE/I LOVE NEW YORK   | Casiopea                 | Japanese Alfa LP          |
| 84 | 1  | GROOVE CONTROL/DO ME RIGHT/DAY AND NIGHT/ICE BREAKER                                  | Dynasty                  | US Solar LP               |
| 85 | 1  | FAME/HOT LUNCH JAM  | Irene Cara               | RSD 12in                  |
| 86 | 1  | FUNKDOWN/LET'S GET IT OFF (REMIX)   | Cameron                  | US Salsoul 12in           |
| 87 | 89 | ULTIMATE MASTERPIECE  | RJ's Latest Arrival      | US VR 12in                |
| 88 | 81 | KEEP SMILIN'  | Carrie Lucas             | Solar 12in                |
| 89 | 1  | TMJ/GROOVE TOWN/CINNAMON  | Locksmith                | Arista LP                 |
| 90 | 86 | COSMIC CITY   | David Matthews           | Japanese Electric Bird LP |

# STAR CHOICE

## ZENYATTA MONDATTA

- |    |                                 |                       |
|----|---------------------------------|-----------------------|
| 1  | DOPE OF THE BAY                 | Otis Redding          |
| 2  | NIGHT TRAIN                     | James Brown           |
| 3  | BURNING THE MIDNIGHT OIL        | Jimmi Hendrix         |
| 4  | GREEN ONIONS                    | Booker T and the MG's |
| 5  | JOHNNY & MARY                   | Robert Palmer         |
| 6  | DAY TRIPPER                     | Bealies               |
| 7  | WHEN A MAN LOVES A WOMAN        | Percy Sledge          |
| 8  | YOU'VE LOST THAT LOVING FEELING | Righteous Brothers    |
| 9  | ITCHYCOO PARK                   | Small Faces           |
| 10 | SOUL MAN                        | Sam & Dave            |



# YESTERYEAR

## ONE YEAR AGO (SEPTEMBER 29, 1979)

- |    |                               |                          |
|----|-------------------------------|--------------------------|
| 1  | MESSAGE IN A BOTTLE           | Police                   |
| 2  | CARS                          | Gary Numan               |
| 3  | IF I SAID YOU HAD A BEAUTIFUL | Bellamy Brothers         |
| 4  | LOVE'S GOTTA HOLD ON ME       | Dollar                   |
| 5  | DON'T BRING ME DOWN           | Electric Light Orchestra |
| 6  | WE DON'T TALK ANYMORE         | Cill Richard             |
| 7  | DREAMING                      | Blondie                  |
| 8  | SAIL ON                       | Commodores               |
| 9  | STREET LIFE                   | Crusaders                |
| 10 | STRUT YOUR FUNKY STUFF        | Frantique                |

## FIVE YEARS AGO (OCTOBER 4, 1975)

- |    |                              |                |
|----|------------------------------|----------------|
| 1  | HOLD ME CLOSE                | David Essex    |
| 2  | SAILING                      | Rod Stewart    |
| 3  | THERE GOES MY FIRST LOVE     | The Drifters   |
| 4  | I ONLY HAVE EYES FOR YOU     | Art Garfunkel  |
| 5  | MOONLIGHTING                 | Les Sayer      |
| 6  | FUNKY MOPED/MAGIC ROUNDABOUT | Jasper Carrott |
| 7  | HEARTBEAT                    | Snowaddywaddy  |
| 8  | I'M ON FIRE                  | 5000 Volts     |
| 9  | FATTIE BUM BUM               | Carl Malcolm   |
| 10 | UNA PALOMA BLANCA            | Jonathan King  |

## TEN YEARS AGO (OCTOBER 3, 1970)

- |    |                                      |                                  |
|----|--------------------------------------|----------------------------------|
| 1  | BAND OF GOLD                         | Freda Payne                      |
| 2  | YOU CAN GET IT IF YOU REALLY WANT IT | Desmond Dekker                   |
| 3  | MOTOGO BAY                           | Bobby Bloom                      |
| 4  | TEARS OF A CLOWN                     | Smokey Robinson and The Miracles |
| 5  | BLACK NIGHT                          | Deep Purple                      |
| 6  | GIVE ME JUST A LITTLE MORE TIME      | Chairmen of the Board            |
| 7  | WHICH WAY YOU GOIN' BILLY?           | The Poppy Family                 |
| 8  | PARANOID                             | Black Sabbath                    |
| 9  | THE WONDER OF YOU                    | Elvis Presley                    |
| 10 | LOVE IS LIFE                         | Hot Chocolate                    |

## FIFTEEN YEARS AGO (OCTOBER 2, 1965)

- |    |                            |                     |
|----|----------------------------|---------------------|
| 1  | TEARS                      | Ken Dodd            |
| 2  | MAKE IT EASY ON YOURSELF   | The Walker Brothers |
| 3  | SAISFACTION                | Rolling Stones      |
| 4  | LOOK THROUGH ANY WINDOW    | The Hollies         |
| 5  | IF YOU GOTTA GO, GO NOW    | Mantel Mann         |
| 6  | EVE OF DESTRUCTION         | Barry McGuire       |
| 7  | I GOT YOU BABE             | Sonny and Cher      |
| 8  | LIKE A ROLLING STONE       | Bob Dylan           |
| 9  | A WALK IN THE BLACK FOREST | Horst Jankowski     |
| 10 | IL SILENZIO                | Nini Rosso          |

**K  
E  
E  
P**



**NEW 12" SINGLE  
AVAILABLE IN A  
PICTURE BAG**

# **DANCING WITH MYSELF**

B/W 'LOOPY DUB' & 'UGLY DUB'.  
7" VERSION IS 'DANCING WITH MYSELF' (EDIT)  
B/W 'UGLY RASH'

**Chrysalis**