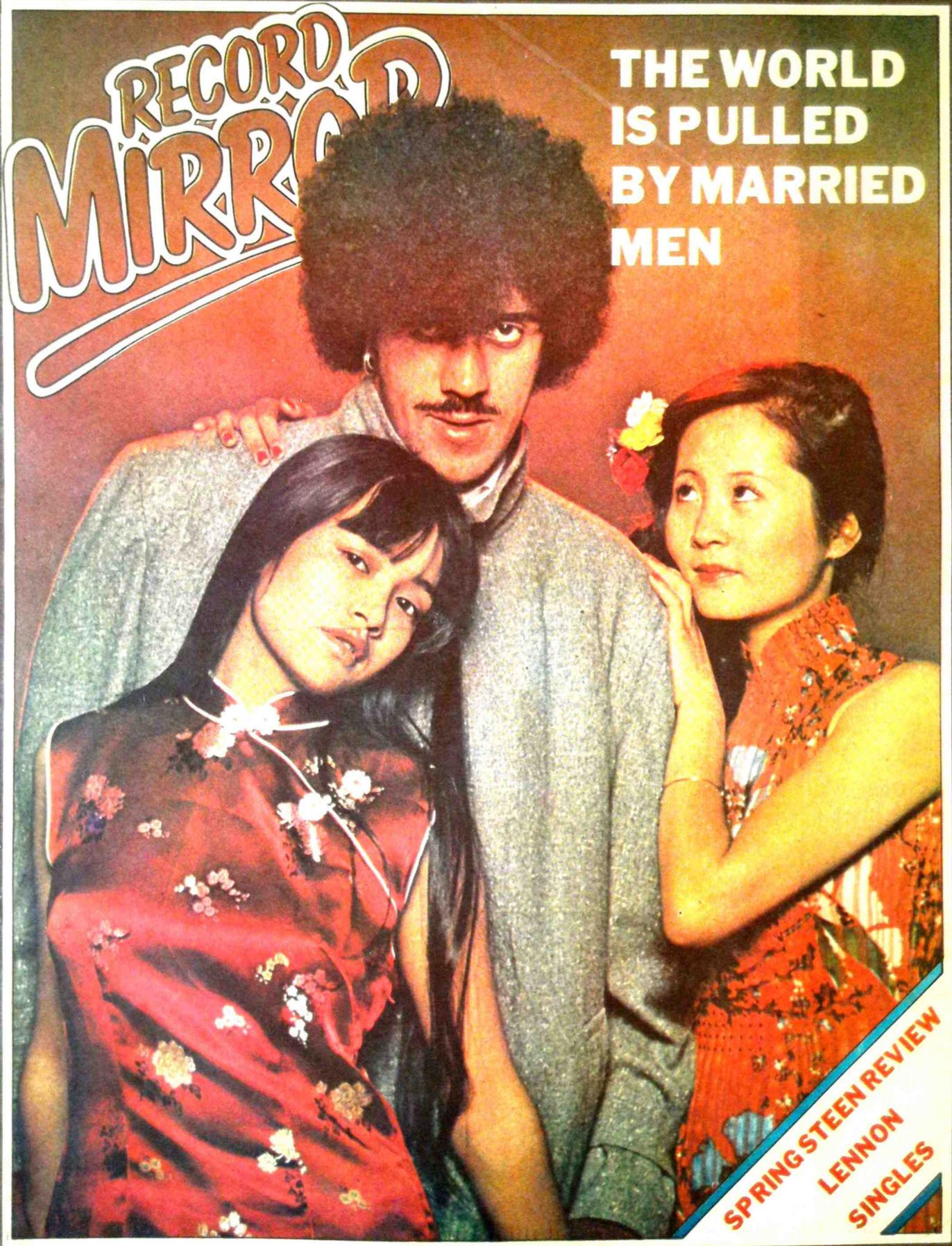


# FREE T-SHIRTS

SEE INSIDE FOR DETAILS

# RECORD MIRROR

## THE WORLD IS PULLED BY MARRIED MEN



**SPRINGSTEEN REVIEW**  
**LENNON**  
**SINGLES**

**SCORPIONS • RELUCTANT STEREOTYPES • QUO**

# NEWS

News Editor JOHN SHEARLAW

## RECORD MIRROR

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

EDITOR  
ALF MARTIN

ASSISTANT EDITOR  
Rosalind Russell

NEWS EDITOR  
John Shearlaw

CHIEF SUB EDITOR  
Simon Ludgate

ARTIST/SUB  
Graham Stevens

REVIEWS EDITOR  
Mike Nicholls

EDITORIAL  
Mike Gardner  
Ronnie Gurr  
Robin Smith  
Daniela Soave  
Chris Westwood

SERVICES DEPT EDITOR  
Susanne Garrett

ASSISTANT  
Phillipa Lang

CONTRIBUTORS  
Barry Cain  
Malcolm Dome  
Phillip Hall  
James Hamilton  
Alan Jones  
Tim Lott  
Gill Pringle  
Paul Sexton  
Billy Sloan  
Paula Yates

PHOTOGRAPHERS  
Paul Cox  
Simon Fowler  
Andy Phillips

### IN AMERICA

#### NEW YORK

Ira Mayer  
LOS ANGELES  
Mark Cooper

#### JAPAN

Yuko Kano  
Young Staff Co

MANAGING DIRECTOR  
Jack Hutton

PUBLISHING DIRECTOR  
Mike Sharman

ADVERTISEMENT MANAGER  
Carole Read

ADVERTISEMENT REPRESENTATIVES  
Geoff Todd  
Steve Nash

ADVERTISEMENT PRODUCTION  
Ian Wood

TELEPHONE SALES MANAGER  
Eddie Fitzgerald

PUBLICITY/PROMOTIONS DIRECTOR  
Brian Batchelor

PROMOTIONS EXECUTIVE  
Angela Fieldhouse

TELEX  
299485  
Music G

Distributed by Spotlight Magazine Distribution Ltd, 1 Benwell Road, London N7 7AX — 01-607 6411, C1980

ME

Morgan Grampian Ltd,  
Caldenwood St,  
London SE18 6SH

Registered as a newspaper at the Post Office  
Published by Spotlight Publications Ltd, 46  
Long Acre, London, WCE 2 1JF and printed by  
South Eastern Newspapers Ltd, Lerkfield,  
Maidstone, Kent, ME20 8SG.

## Oldfield Christmas Album

MIKE OLDFIELD'S Christmas album for 1980 will be released at the end of this month... and there are plans for a London concert in December.

The album is 'QE2', so named according to Oldfield "because I might get a free trip to America on it!" and musicians featured with Oldfield include Phil Collins and Maggie Riley. Among the tracks on the album is a cover of the Shadows' 'Wonderful Land'.

Oldfield, who recently completed a European tour, is currently considering the feasibility of a London pre-Christmas concert — with the most likely venue being the revamped London Apollo Victoria.

## Seeger adds one

BOB SEGER will be playing more than one concert in Britain this year... after tickets for his show at the Wembley Arena next month sold out within hours.

A second date has now been added for November 21, with ticket arrangements the same as for the first concert. £5.50 and £5 seats are available from Mac Promotions, PO Box 282, London, W1A 2B2. A 25p booking fee per ticket and an SAE should be enclosed.

## Undertones to tour

THE UNDERTONES will be back on the road for a full British tour in December.

Although the full dates won't be available until next week at the earliest it's already been confirmed that they will be playing two dates at the London Hammersmith Palais on December 15 and 16, all tickets priced at £3.

The band have been writing, rehearsing and recording since they returned from the States in the summer, and there's a chance that a new single will be released in time for the tour.

## Two old virgins

VIRGIN RECORDS are to release two old-fashioned sampler albums at the end of the month; featuring a selection of past, present and un-released material.

'Cash Cows' has tracks from the likes of Mike Oldfield, XTC, The Skids, Gillan and Captain Beefheart among others, and will sell for the special low price of £1.15.

While 'Machines', also released on October 31 and selling for £3.99, is a collection of electronic rock, which features the previously unreleased Public Image Limited track 'Pied Piper'. Other artists featured include Tubeway Army, Dalek I, Fad Gadget, John Foxx, The Human League and OMITD.

## Tenpole's Album

TENPOLE TUDOR, currently starring on the 'Son Of Stiff' tour, releases a new album on October 31.

'Eddie, Old Bob, Dick And Gary' contains 11 new tracks, as well as the current single 'Three Bells In A Row'. The first 10,000 copies will sell at the special low price of £3.99.

So what price now for Tenpole Tudor or Joe King Carrasco to take the crown for the biggest new star on Stiff's third tour?



BODYSNATCHERS: Ready to split in two.

## Rock 'n' Roll Shuffle

Selecter, Bodysnatchers, Tygers add and subtract

•THE SELECTER have made two permanent additions to their line-up to replace Charlie Anderson and Desmond Brown, who both left the band in September.

James Mackie, keyboards, and Adam Williams, bass, had both been playing with The Pharos until recently but have now moved into the studio to finish work on Selecter's second album 'Celebrate The Bullet', which is scheduled for January release.

Although the Selecter hadn't originally planned on full-time replacements they changed their minds, said their spokesman "after they came down to rehearse with us. They fitted in so well it seemed like the best thing to do."

The group will only be playing two British dates now before Christmas. The first is at Birmingham Polytechnic on November 6, and due to be broadcast live on Radio 1's Mike Read Show. The second is at the London Hope And Anchor, and is already sold out. The band, along with many others, will be giving their services free for the pub's 'Blanket Coverage' charity rock fortnight (see separate story).

•SINGER JESS Cox has quit the Tygers Of Pan Tang at the end of a British headlining tour.

The group, whose debut album 'Wild Cat' has just been released, have returned to Newcastle to rehearse — and to look for a new singer.

But the reasons for Cox's abrupt departure, seemingly at a crucial point in the group's career, haven't yet been revealed, apart from the standard statement about "musical differences". Instead the Tygers have made a public appeal for a new singer of "outstanding quality". Any prospective applicants should contact 0632 521372.

•THE BODYSNATCHERS will play their final gig at the London Music Machine on October 31... after which the band will split into two and the name will cease to exist!

The bizarre decision, which will lead to two separate new band projects — both of which are being kept firmly under wraps — has been blamed on personal and musical differences within the group.

Founder member Nikki Summers will in future be working with lead singer Rhoda Dakar. While Sella Barker, Penny Leyton, Miranda Joyce and Sarah Jane Owen will continue to work together in another group.

## Warm and Wonderful

THE SPECIALS, Madness, the Skids and Ian Dury and the Blockheads are among the 14 top bands who are to offer their services free for a unique series of concerts at the London Hope And Anchor over the next three weeks.

The idea of the gigs is to provide money for heating bills and bed clothing for the old people of the London Borough of Islington; many of whom could be facing the alarming problem of hypothermia in the winter months ahead. The series of concerts will go under the name 'Blanket Coverage'.

Organised by John Eichler, landlord of the Hope, and the Albion Agency, the proceeds of the concerts will go directly to those in need — with the full co-operation of the Home Helps organisation in the borough.

But don't rush to the box office. All the £3 tickets for all the nights — which were necessarily limited — have sold out... and the money is already being put to use to buy duvets and bedclothes for the needy.

No tickets will be available on the night for any of the concerts, and the organisers have requested that people not already holding tickets shouldn't go to the Hope And Anchor for the shows, as the confusion and crowding could jeopardise the scheme.

The full list of bands who will be helping with the 'Blanket Coverage' scheme is as follows: The Specials, The Skids, The Only Ones, John Cooper Clarke and Pauline Murray And The Invisible Girls, The Damned, Madness, Bad Manners, The Revillos, The Rumour, The Selecter, Ian Dury And The Blockheads.

## BPI make a promise

THE RESULTS of the probe, which trade paper 'Music Week' had originally demanded be "as far reaching and thorough as possible" fall far short confirming all the allegations made by Granada — as is pointed out in the full report. And by resolving only to write to companies "reminding them of their obligations" with the threat of sanctions only in the case of future transgressions it could be argued that the BPI has allowed a breathing space for record companies to prevent any future "hyping".

As one employee at WEA Records, one of the companies featured in 'World In Action' put it: "There wasn't a lot that could be done. It was obviously going to be a case of each company putting their own house in order after the allegations had been made, just like it happens every two or three years or so. That's already happened."

The Committee's summary indicated that, as a result of recession, great pressure had been placed on salesmen and that "there is a very thin dividing line between what is known as aggressive marketing and 'hyping'." However, they revealed, certain companies had allowed their staff to sail "too close to the wind," thereby allowing infringement of the Code and a consequent tarnishing of the Code and a consequent tarnishing of the industry's image.

THE COMMITTEE of Enquiry convened to investigate serious allegations of chart 'hyping' by major companies — made on Granada's 'World In Action' in August has concluded that there has been "widespread infringement of the Code Of Conduct" and "damage to the industry's public image."

But the British Phonographic Industry, who heard the results of the six-week probe at a special Council meeting only last week, have decided to take no action against any companies investigated — either by 'World In Action' or the Committee Of Enquiry — other than to write to them to remind them of their obligations under the Code of Conduct.

The BPI will, however, take steps to improve the Code Of Conduct — signed by all the major companies — and to press for a stricter control over the retail panel used to compile the charts from the beginning of next year. They are also expected to provide a Freephone facility for both the public and trade members to report "unethical practices."

Yet, despite their massive volume of evidence the Committee of Enquiry stated: "It is not possible to say firmly that it has been a firm corporate policy of some companies to manipulate the charts, and it is therefore difficult to recommend that any one company should be expelled from the BPI."

The four recommendations of the Committee were: To publicise the Code; to do more to ensure that it was adhered to by employees; to increase control of product available to salesmen; and to end the system of bonus payments for chart placings.

The BPI, after considering the recommendations, have decided to act directly on none of them.

## Budgie headline

BUDGIE, who are currently supporting Ozzy Osbourne, play a headlining tour to coincide with the release of their new LP 'Power Supply' out on October 24. Their own dates are: Bristol Granary November 6, Nottingham Boat Club 8, Worthington 12, Scarborough Penthouse Club 14, Manchester Thameside Theatre 16, Helensburgh Trident Club 17, Rosyth Lion's Club 18, Northampton Cricket Club 29. Further dates will be announced shortly.

## SPECIALS OUT

THE SPECIALS will not now be appearing at the Campaign For Nuclear Disarmament rally London's Trafalgar Square this Sunday (October 26). A series of decisions have left the band "confused and upset".

The Department of the Environment have ruled that the event is a rally and not a pop concert, and have ruled out the possibility of the Specials using the PA they had originally intended to use. When the CND were given this information they informed the band that their appearance would have to be officially regarded as cancelled.

However, the announcement has caused some concern in the Specials' camp, and they've felt it necessary to issue a statement to clarify the new ruling.

In it they point out that they had offered to pay for a bigger PA than the

organisers had intended to use, but when the sound level was restricted by the DoE the band were given no opportunity to say whether they would play under those circumstances. Instead they were informed that if they wished to turn up they would be welcome, but their appearance would have to be officially regarded as cancelled.

The Specials' spokesman told RECORD MIRROR: "The band understand the organisers' reluctance to make waves as the rally is more important than the concert, but they still feel there is more to the DoE's ruling than is immediately apparent."

Assembly point for the rally will be at Hyde Park Corner at 11am, for a march to Trafalgar Square.



SPANDAU BALLET: Chrysalis do the deal.

## Spandau Sign On

SPANDAU BALLET, tipped for success by RECORD MIRROR right at the beginning of 1980, have clinched a worldwide deal with Chrysalis.

Describing the group as "One of the most original and innovative to have emerged from the UK in the past five years," the label's joint chairman Chris Wright called the signing: "One of the most significant we have undertaken."

The band will record under their own logo, Reformation, starting with the debut single 'Cut A Long Story Short' on October 31. The single will be available in 12in and 7in versions.

There's no news of live performances just yet, as the band will be recording an album over the next few months, scheduled for release early next year.

## Damned do the double

THE DAMNED are to launch their new "two for the price of one" album next month with a London charity gig as part of the Hope And Anchor "Blanket Coverage" concert series (see separate story).

And the band have promised that the set they'll be playing at the Hope And Anchor on November 5 will be exactly the same as their set there

three years ago; the day after 'New Rose' entered the charts and the day after the group were thrown off the Sex Pistols' 'Anarchy In The UK Tour'!

The album, simply entitled 'The Black Album', will be released two days earlier on November 3, with a full tour beginning in December or January.

Meanwhile a minor dispute has

broken out over the price of the Damned's new single 'History Of The World', with the 12in version retailing for £1.99. "We're not happy about the price at all," said Rat Scabies this week, "and it's a bad blow after trying to push a value-for-money policy. So, if anyone has bought it at that price the least they can do is bring it along to a gig and we'll autograph it for them!"



PROFESSIONALS: Made some changes.

## Prof's make a change

STEVE JONES and Paul Cook's new band the Professionals have changed — and finalised — their new line-up, and there's a chance that they'll be making their debut appearance before the end of next month.

Paul Myers (ex-Subway Sect) and Ray McVeigh join Cook and Jones, and a new Professionals' single 'Join The Professionals' recorded only two weeks ago, will be rush-released on November 20.

But the new single and the new line-up have resulted in a delay for the debut album, 'The Professionals'. It won't now be released until the New Year, backed with a full tour starting at the end of January.

There will however be gigs before then, with a concert lined up for Belfast in mid-November and a London concert set for the Music Machine at the end of November. Full details should be available next week.

## PAULINE MURRAY AND THE INVISIBLE GIRLS

YOU'RE UNDER THE SPOTLIGHT ALL EYES ARE ON YOU



THE ALBUM FEATURING NEW SINGLE Mr X WITH PREVIOUSLY UNRELEASED TRACK TWO SHOTS

# RELEASES

**LINTON KWESI Johnson** has a new album 'LKJ In Dub' ready for release on November 10. The album features dub mixes taken from his two island albums 'Forces Of Victory' and 'Bass Culture'.

**NEW MUSIK** are currently in the studio completing work on their new LP which will be released in November. A new single from the band will be out at the end of October.

**GARY GLITTER** who is currently playing dates around the country releases his 'Golden Greats' in a new package now titled 'The Leader'. It will be sold initially for £3.99 and will include a free single.

**POLY STYRENE** brings out her first solo album, 'Translucence', on November 10.

**PRIME SUSPECT** have signed to Mungo Jerry's frontman Ray Dorset's label Satellite, and will release a single 'Catastrophe Today' on October 31.

**ORCHESTRAL MANOEUVRES In The Dark** who are shortly to tour the UK, release their second LP 'Organisation' on October 24, and will include a free limited edition EP featuring some early work.

**BASEMENT 5** have a new drummer in the shape of Richard Dudanski who was formerly with PL, the 101ers and the Raincoats. A new LP 'Basement 5 In Dub' is released October 20 and will cost £2.50.

**JOE EGAN**, one time partner with Gerry Rafferty in Stealers Wheel, releases a new single 'Survivor' this week, which is taken from his forthcoming album 'Map', released at the end of October.

**THE BOOKS** release their third single 'Expertise' this week, being the title track of their forthcoming album, out on November 4. At present they are touring the UK as supports to the Skids.

**BRIAN BRAIN** who recently completed a British tour, releases a four track single 'The Fun People EP' in mid November. Brian will be playing a series of concerts in America shortly.

**NEAT RECORDS** signing, Axis, release their single 'Lady' this week. The band are a six piece from Teeside.

**CHERRY RED RECORDS** release the Runaways' 'Flaming Schoolgirls' album this week.

**GINGER** release their new single 'Something Wasn't Quite Right' on October 31. The first 10,000 copies of the single will be available in full colour picture bags.

**101 RECORDS** release their second album 'Live At The 101 Warts 'n' All' this week. The album was recorded at the Clapham 101 Club and features two tracks from six different bands who appeared at the club.

**NEWCASTLE** rock band White Heat release their second 'Finished With Fashion' this week. The single was produced by ex Advertising member Simon Boswell.

# IN BRIEF

**SECTOR 27** have had to cancel the remaining dates of their autumn tour because Tom Robinson has fallen ill with hepatitis.

**KROKUS** WILL now not be playing any further London dates this year. Their 'rumoured' gig at the London Hammersmith odeon will be re-scheduled for January.

**MARK CAULFIELD** and **Dave Scott** have left Athletic Spizz 80 and the band have brought in Lu formerly of the Edge and the Dammed. The band will be recording a new album in December.

**GUITARIST NEIL Carter** who left Wild Horses has been replaced by John Locton formerly with Wildfire. He was introduced to Jimmy Bain at Reading Festival by Def Leppard's Joe Elliott.

**CLIFF RICHARD** will be giving a free concert to patients at the Blackburn Brockhall Mental Hospital early next year. The concert will take place on January 14 and Cliff will be slotting it in as part of his tour.

**THE LONDON PLANETARIUM** will be featuring Laserock 2 from October 30. It's a spectacular light show using lasers with a background of music from Led Zeppelin, the Police and many others.

**TOP REGGAE** artists Aswad and Dennis Bovell are all featured on the 'Babylon' album released by Chrysalis this week. The album is the soundtrack to a film of the same name, which opens in London and the provinces early next month.

# TOUR

## THE BUZZCOCKS

THE BUZZCOCKS have added an extra date to their six date 'Tour By Installments' at Woolwich Thames Polytechnic on November 1. They have just released Part II in their series of related singles, entitled 'Strange Thing' / 'Airwaves Dream'. The Buzzcocks leave for a two week tour of the US East Coast on November 12.

## THE BARRACUDAS

THE BARRACUDAS, just finished supporting the Tourists, have lined up some dates of their own: Southampton South Stoneham House November 1, London Dingwalls 4, Blackpool Norbreck Castle Hotel 7, Leeds Florde Green Hotel 8, London Hope and Anchor 17, London Rock Garden 18, Huddersfield Polytechnic 19, Sheffield Limit Club 20, Scarborough Penthouse 21, London Herne Hill Half Moon 23, Port Talbot Troubadour 27, London City of London Polytechnic 28, Dudley JB's 29, Sussex The Crown 30, Glamorgan Students' Union December 3, Fareham Prices College 9, Bristol Berkely 17.

## JOHN McLAUGHLIN

JOHN McLAUGHLIN will be playing an acoustic guitar festival at the London Royal Albert Hall on November 17.

## THE STRAY CATS

THE STRAY CATS, who release their first single on October 31 — as yet untitled — have added the following dates to their first UK tour: London Dingwalls October 28, Hull University November 13, Newcastle Mayfair 15, Edinburgh Nile Club 15, Norwich East Anglia University 20, Manchester University 22, Exeter University 24, Bristol Berkelys 25, Sheffield Polytechnic 28, Nottingham University 29, Bradford University December 3, Leeds Warehouse 4, Huddersfield Polytechnic 6.

## THE CHORDS

THE CHORDS, whose single 'In My Street' has just been released, will be playing the following dates: Leamington Spa Royal Spa Centre October 23, Dunstable Queensway Hall 24, Leicester University 25, Gloucester Roundabout Club 29, Canterbury Kent University 30, Hull College of Higher Education 31, Liverpool Brady's November 1. The gig at Bristol Berkely Club on October 28 has been cancelled.

## SAD CAFE

SAD CAFE, whose UK tour begins on November 7, have added five dates: Manchester Apollo November 24, Cardiff Sophia Gardens 27, Bradford St George's Hall 28, Glasgow Apollo 29, Aberdeen Capitol 30. Their new album 'Sad Cafe' is released on October 17.

## KOOL AND THE GANG

KOOL AND THE GANG play two dates at the London Rainbow on November 8 and 9.



## SIMPLE MINDS

SIMPLE MINDS who are currently touring the UK, release a new single 'Travel'. Remaining dates are: Sheffield Polytechnic October 22, Rickmansworth Watermeet Civic Centre 23, Birmingham Cedar Ballroom 24, London Lyceum 26, Liverpool Rotters 27, Manchester Rotters 28, Keele University 29, Edinburgh Odeon 31, Bradford University November 1, Wakefield Unity Hall 2, Glasgow City Hall 5. They will be supported by Music For Pleasure throughout the tour.

## CHEAP TRICK

CHEAP TRICK have added an extra date to their visit to the UK next month. They will now be playing Birmingham Odeon on November 4. On October 31, they release their new LP 'All Shook Up'.

## ARETHA FRANKLIN

ARETHA FRANKLIN returns to Britain after six years to play six dates at the London Apollo Victoria, on November 18, 19, 20, 21, 22, 23. Her new album, 'Aretha' was released on October 10.

## THE STIFFS

THE STIFFS have confirmed the following dates. Oswald Twissle Town Hall October 29, London Half Moon Herne Hill 30, London Fulham Greyhound 31, Kingston Three Tons November 3, London Fulham Golden Lion 4, London 101 Club 5, London Herne Hill Half Moon 6, London Rock Garden 7, London Dingwalls 10, Preston Warehouse 13, Manchester Millstone 15.

## CLASSIX NOUVEAUX

CLASSIX NOUVEAUX, who have just signed to Liberty United Records, play Brighton University October 24, Hull Colleges 31, Huddersfield Polytechnic November 7, Manchester University 21, Glasgow Strathclyde University 29.

## KNOX

KNOX: Ipswich Manor October 24, Brighton Top Rank 27, Preston Warehouse 30, Liverpool Brady's 31, Paisley Bungalow November 1, Glasgow Tiffany's 2, York Jasper's 3, Woolwich Tramshed 6, London Crystal Palace Hotel 7, Northampton 8, Hemel Pavilion 12, London Imperial College 28.

## THE NOLANS

THE NOLANS commence a nationwide tour in November, starting at Lewisham Concert Hall November 15 and continuing Cardiff New Theatre

16, Portsmouth Guildhall 17, Reading Hexagon Theatre 18, Bristol Hippodrome 21, Paignton Festival Theatre 21, St Austell Leisure Centre 22, Gloucester Leisure Hall 25, Poole Wessex Hall 27, Brighton Dome Theatre 28, Wembley Conference Centre 30, Birmingham Odeon December 1, Swansea Brangwyn Halls 2, Blackburn King George's Hall 3, Sunderland Empire 5, Edinburgh Playhouse 6, Glasgow Kings Theatre 7.

## THE TOYS

THE TOYS play the following London gigs: Dingwalls October 27, 101 Club 29, Rock Garden 30, Hope and Anchor November 18.

## H20

H20, from Glasgow, who are currently recording their first single play Shotts Calderhead High School October 29, Balloch Ben Lomond Hotel 31, Paisley Bungalow November 2, Greenock Victorian Carriage 5, Glasgow Strathclyde University 7, Du-noon Tor-ma-dee Hotel 15, Greenock Victorian Carriage 20, Glasgow Doune Castle 30.

## THE ENID

THE ENID play London Drury Lane Theatre on December 12, not the 7th as previously announced.

## THE PLANETS

THE PLANETS are to play two dates in their own right after touring the country with the Climax Blues Band. They are London North East London Polytechnic October 24, Bucks Newlans College 25.

## THE FIX

THE FIX, who have been supporting the Comsat Angels, headline their own London gigs at Half Moon Herne Hill October 24, 101 Club 28, Half Moon Herne Hill November 8, Rock Garden 11, 101 Club 2, West Hampstead Moonlight Club 3.

## ENDGAMES

ENDGAMES, from Scotland, play three London dates at the beginning of November. They are: Rock Garden 1, 101 Club 2, West Hampstead Moonlight Club 3.

## VICTIMS OF PLEASURE

VICTIMS OF PLEASURE play the following London dates: Blitz October 27, Kingston Waves 2, 101 Club 3, Thomas A Beckett 4, Maunkberry's 5, North East London Polytechnic 6, University College 7, West Hampstead Starlight Club 8, Bridgehouse 10, Fulham Golden Lion 11.

## THE RADIATORS

THE RADIATORS' Irish tour runs as follows: Kilmallock Bulgadden Castle Lounge October 23, Drogheda Penny Farthing 24, Limerick Old Crescent 25, Cork Savoy 26, Waterford Showboat 29, Belfast Queens University Halls 'en Ball 31, Dublin Project Arts Centre, November 1, Nenagh Town Hall 2, Sligo Blue Lagoon 3, Letterkenny Trinity College 4, Dublin Trinity College 5, Kilkenny Village Inn 6, Galway Seapoint 7, Dublin Crofton Airport Hotel 8.

## THE KRAZE

THE KRAZE, who released their debut single 'Say Hello To My Girl' at the beginning of October, play two dates at London Crystal Palace Hotel on October 24 and 31.

## THE HITMEN

HITMEN play the new London Rock Store venue (69 Dean Street), on November 1.

## DOLL BY DOLL

DOLL BY DOLL play a single London date at the Central London Polytechnic on October 24 before going into the studio to record their debut album for Magnet Records.

## OZZY OSBOURNE BLIZZARD OF OZZ

BLIZZARD OF OZZ have replaced cancelled gigs at the Brighton Dome for October 31, and Canterbury Odeon for November 1. The band also have a new live single 'Mr Crowley', released on November 7.



MUSIC FOR PLEASURE 'THE HUMAN FACTOR' NEW SINGLE

## SPECIAL GUESTS ON SIMPLE MINDS TOUR

- OCT. 22nd SHEFFIELD/ Polytechnic
- 23rd RICKMANSWORTH Watermeet Civic Centre
- 24th BIRMINGHAM/ Cedar Ballroom
- 26th LONDON/ Lyceum
- 27th LIVERPOOL/ Rotters
- 28th MANCHESTER/ Rotters
- 29th KEELE/ University
- 31st EDINBURGH/ Odeon
- NOV. 1st BRADFORD/ University
- 2nd WAKEFIELD/ University
- 5th GLASGOW/ City Hall



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

# AT OUR PRICE IT'S WORTH GETTING INTO A RUT



INCLUDES: 'IN A RUT'  
'STARING AT THE RUDE BOYS'  
'BABYLON'S BURNING'  
(LIVE VERSION)

PLUS ASSORTED  
OLDIES & NEWIES

OUR PRICE  
**£2.99**  
LIMITED OFFER



## OUR PRICE Chart Albums FROM £2.99 Records

OUR PRICE EXTRA NOW OPEN

Our Price Records,  
9/10 George Street,  
Richmond,  
Surrey.

Our Price Records,  
206 Uxbridge Road,  
Shepherds Bush,  
London, W.12.

Our Price Records,  
64 Victoria Street,  
London, S.W.1.

OUR PRICE EXTRA OUR PRICE EXTRA OUR PRICE EXTRA

RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE 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 MONDATT	3-79	21	15 ROXY MUSIC FLESH AND BLOOD	4-29	41	31 CARLOS SANTANA THE SWING OF DELIGHT	4-39
2	BRUCE SPRINGSTEEN THE RIVER	4-49	22	28 THE RUTS GRIN AND BEAR IT LIMITED OFFER	2-99	42	32 GEORGE THOROGOOD MORE	3-79
3	THE SPECIALS MORE SPECIALS	3-79	23	23 ALAN PARSONS THE TURN OF A FRIENDLY CARD	3-99	43	43 THE PLASMATIC NEW HOPE FOR THE WRETCHED	2-99
4	MADNESS ABSOLUTELY	3-79	24	33 RY COODER BORDERLINE	3-79	44	46 VARDIS 100 MPH	2-99
5	THIN LIZZY CHINATOWN	3-99	25	17 ROBERT PALMER CLUES	3-79	45	56 THE BLUES BAND READY	3-79
6	KATE BUSH NEVER FOR EVER	3-99	26	20 THE DOOBIE BROTHERS ONE STEP CLOSER	3-79	46	56 CHAS JANKEL CHAS JANKEL	3-79
7	BARBRA STREISAND GUILTY	3-99	27	23 XTC BLACK SEA	3-99	47	32 STIFF LITTLE FINGERS HANK	2-99
8	STATUS QUO JUST SUPPOSING	3-99	28	37 MONTY PYTHON CONTRACTUAL OBLIGATION ALBUM	3-79	48	38 BOB MARLEY UPRISING	3-79
9	THE JACKSONS TRIUMPH	3-99	29	27 JOAN ARMATRADING ME, MYSELF, I	3-79	49	34 U.K. SUBS LIVE - CRASH COURSE	3-99
10	SUPERTRAMP PARIS	4-99	30	19 THE SKIDS THE ABSOLUTE GAME	3-99	50	41 YES DRAMA	3-79
11	DAVID BOWIE SCARY MONSTERS	4-29	31	29 DON McLEAN THE VERY BEST OF	4-19	51	50 FLEETWOOD MAC RUMOURS	2-99
12	RANDY CRAWFORD NOW WE MAY BEGIN	2-99	32	39 VARIOUS I AM WOMAN	3-99	52	55 L.T.D. SHINE ON	3-79
13	THE JOE JACKSON BAND BEAT CRAZY	3-79	33	26 MARTHA & THE MUFFINS TRANCE AND DANCE	3-99	53	54 THE POLICE REGATTA DE BLANC	3-79
14	ROCKPILE SECONDS OF PLEASURE	3-79	34	24 THE BEAT JUST CAN'T STOP IT	3-79	54	54 PAULINE MURRAY & THE INVISIBLE GIRLS	3-49
15	GEORGE BENSON GIVE ME THE NIGHT	3-79	35	35 CLIFF RICHARD I'M NO HERO	3-99	55	55 THE INMATES A SHOT IN THE DARK	3-99
16	UB40 SIGNING OFF	3-79	36	22 GARY NUMAN TELEKON	3-79	56	56 WILTON FELDER INHERIT THE WIND	3-79
17	DIRE STRAITS MAKING MOVIES	3-99	37	36 PAUL SIMON ONE TRICK PONY	3-79	57	45 CHANGE THE GLOW OF LOVE	3-79
18	HAZEL O'CONNOR BREAKING GLASS	3-79	38	38 STEVE FORBERT LITTLE STEVIE ORBIT	3-79	58	60 THE PRETENDERS THE PRETENDERS	2-99
19	SAD CAFE SAD CAFE	3-99	39	30 VARIOUS FAME - O.S.T.	3-99	59	52 QUARTZ STAND UP AND FIGHT LIMITED OFFER	3-49
20	JONI MITCHELL SHADOWS AND LIGHT	5-99	40	42 DIANA ROSS DIANA	3-99	60	53 WHITE SPIRIT WHITE SPIRIT EAOE LIMITED OFFER	3-49

REMEMBER AT OUR PRICE YOU SAVE £££'s ON CASSETTES

WE HAVE SHOPS ALL OVER LONDON AND THE HOME COUNTIES FOR THE ADDRESS OF YOUR NEAREST OUR PRICE RECORD SHOP PHONE TELEDATA 01-200-0200

# DON'T LOOK NOW

## ELEPHANTMAN

### BOOK

By ROBIN SMITH

HE WAS a lonely creature, an object of derision and despair. His skin was covered in brown cauliflower growths and his head was badly deformed. Everywhere he went he had to wear an outlandish mask and cape

John Merrick, the Elephant Man, was the victim of neurofibromatosis which caused hideous skin tumours and warped his body. One in 3,000 people have the disease and Merrick's is one of the worst recorded cases.

Born in the 19th Century, when watching freakshows was an acceptable national pastime, Merrick was exhibited in a hovel down London's Mile End Road.

Fascinated by a gaudy poster outside, Doctor Frederick Treves paid a shilling to see the monster, and was perplexed by Merrick's great deformities. Later Treves was to study the Elephant Man in detail and arrange seminars in front of his friends. Merrick meanwhile returned to the freakshow before being sold to an impresario on the Continent. He was later to make his way back to London where he was chased by gaping crowds at Liverpool Street Station. When the police arrived they found that he still had Treves' card and he was thus re-united with the doctor.

Hammer House of Horror couldn't have invented a better character than the Elephant Man — except that there was nothing evil about him. As Treves came to know Merrick better he realised that he wasn't only a grossly deformed shuffling creature. He could read and had a sensitive nature — once bursting into tears when a visitor treated him normally.

Treves was determined that Merrick should live in peace and comfort, and a letter to *The Times* written by a senior colleague brought in enough cash to set up a home for him. Merrick quickly became a national celebrity. Edward VII visited him and Queen Alexandra sent him Christmas cards. Merrick also became a skilled craftsman managing with his one good hand to make intricate cardboard models.

But all the comfort and friendship in the world couldn't make up for his great disabilities. One of his greatest wishes was to sleep like other people but the great weight of his head had made this impossible so he slept upright with his head resting on his knees. One night though he stretched himself out and the following morning was found suffocated after dislocating his neck during the night.

### The Elephant Man

The Book of the Film



Treves was greatly upset by Merrick's death and wrote "As a specimen of humanity Merrick was ignoble and repulsive, but the spirit of Merrick, if it could be seen in the form of the living, would assume the figure of an upstanding and heroic man, smooth browed and clean of limb that flash unadorned courage".

Virgin waded into this unlikely cult hero market with *'The Elephant Man: The Book Of The Film'* (£3.95). There's a potted history of the Elephant Man — including a photo of his birth certificate and a photo of Doctor Treves followed by pieces on the production crew and actors. The book finishes with a step by step photo strip, showing how John Hurt who plays the Elephant Man was made up.

It apparently took an entire day to apply the awesome make-up, starting at five in the morning and finishing in the evening. The stuff was so uncomfortable to wear that Hurt had days off between filming to recover. Renowned make-up man Chris Tucker, who worked on *'Star Wars'* and *'Dracula'*, was brought in to design the make-up. Tucker visited the London Hospital where he worked directly from the cast of John Merrick's body which had been made after his death.

This book is interesting as a general guide to Merrick and the technical detail revealed behind the making of the film is fascinating. A worthwhile investment for Elephant Man aficionados everywhere.

### FILM

#### THE ELEPHANT MAN

John Hurt, Anthony Hopkins, Anne Bancroft

Director David Lynch (EMI)

By CHRIS WESTWOOD

THE TRIBULATIONS of John Merrick are up for sale in 1980. "The film of the year", claims the paperback of the movie in an attempt to sell itself, and suddenly, the Elephant Man can be perceived hiding round every corner — at least four or five softbacks, a theatre production, a film.

These countless sources of information are all telling us the same story of grief — it's hard to accept the current Elephant Man boom as anything other than a cheap holiday in John Merrick's misery; a voyeuristic recollection. Likewise, it's hard for someone like David Lynch to present his *'Elephant Man'* as anything other than a sad and sentimental account (which it is; which is still better than the shock-horror account it might've been).

Lynch, however, has the devices of the cinema to play with — worlds of mystery and imagination — and he successfully weaves these into *'The Elephant Man'*.



JOHN HURT (less face - pack) and director DAVID LYNCH watch in awe as the make-up department comes to town...

casting a black and white (naturally!) dream world around the suffering John Merrick (John Hurt), the struggling surgeon Frederick Treves (Anthony Hopkins) and the suffocating freak-keeper Byte (Freddie Jones). It is between these three that the film wrestles — exploitation, greed, sympathy, remorse, good, bad, etcetera.

Merrick's pathetically disfigured torso is first seen in the aftermath of Byte's freak show; he clings to the shadows for comfort, hiding from the eye of the camera, from the eye of the curious Frederick Treves (who's here to help him!).

What follows is fact, history, imagination, from his admission to the London Hospital through Treves, to his macabre death three - and - a - half years later. Lynch pots these, final years into the whole film with only the odd dream sequence / flashback serving to reflect Merrick's past. There's also a recurring image of his mother, a perfect white face, a photograph, which Merrick keeps with him, and cries over. The Elephant Man never forgets...

There are no profundities to be drawn from this *'Elephant Man'*; Lynch avoids the temptation of using Merrick as some sort of springboard for moral statements, instead choosing to let events speak for themselves.

Hurt's performance is perfect — a tear trickles down his bloated, distorted face; his eyes are the eyes of a man who still has a soul, and suffers for it; his love of God and of his mother is what keeps him alive. It's man - against - mob, a real story born in Hollywood, realised a hundred years on. People still like a good tear - jarker: they still pay money to see other people suffer.

If *'The Elephant Man'* ever had to reach celluloid (and I suppose it had to) then it could well have fared far worse than this. David Lynch's *'The Elephant Man'* is a flawed nightmare interpretation that almost avoids the patronisation that faced Merrick in his final years — the shift from gutter freak to social curio.

It chills and gushes by turns. See what it does for you.



TREVES (Anthony Hopkins) assists Monsieur Elephante back to the dressing room.

# private highs



**T**HE MOST obvious daunting and upsetting story this week is that of **Jess Cox**, he is of the **Tygers Of Pan Tang** — or ex of Tygers Of Pan Tang, which is the truly daunting and upsetting thing. For Jess is leaving the realms of the northern gross ones to pursue his life-long ambition, working as a kitchen maid for someone wealthy in Switzerland. Either that or his other lifelong ambition — to leave the Tygers Of Pan Tang.

They tell us his departure is the result of musical differences, but they can't possibly expect us to believe that. The remaining 27 members are now searching for a lead singer: those silly enough should call **Tom** or **Grahame** on (0632) 521372.

**ANOTHER** pioneer of the New Wave of British Bozo Poseurs, one **Bruce Bruce** of **Samson**, celebrated Jess Cox's departure before he'd even heard about it by attending **Ian Gillan's** London gig on Tuesday. He was also spotted at a chip shop near Piccadilly, at several points along Oxford Street, and at literally thousands of locations around London during

the week. Never before has anyone done so little to deserve so much unwarranted press.

**AND WHILST** on the subject: **Banshee Steve Severin** is currently producing Island Records — financed demos for Glaswegians **Altered Images**. Two tracks are expected to emerge — somewhere, sometime — namely 'A Day's Wait' and 'Midnight'. The Images, we're told, are currently refusing record company offers right, left and elsewhere since their cute performance at the Leeds Futurama Armageddon.

**AND IF** that's not enough to rock you (sic) on your heels, who saw goggle-eyed veteran **Elvis Costello** praising **Joe Loss** on 'This Is Your Life'? We didn't, since the pubs were open, but informed sources (ie, people who did see us) tell us that El said it was watching the Joe Loss Band (with his pa, **Ross McManus**, singing) that brought him fully in touch with the glory of rock and roll and such. From thereon, he never looked back, of course.

\*Continued over page

# THE PLANETS

# Spot

## DYLAN DALYING

### CONCLUSIONS ON THE WALL: NEW ESSAYS ON BOB DYLAN

Edited by Elizabeth M  
Thompson (Thin Man £3.35  
PP 108)

By MIKE NICHOLLS

COMPLIMENTS OF the instigators of that dubious racket, the annual Dylan convention, this overprice slice of Dylanology is a pale imitation of its predecessors.

True, one of its 13 contributors boldly probes the 'Tarantula' web and another (the candid Mike Porco) fondly recalls giving Bob his first break at Gerde's Folk City, but there's also a lot of rot from bluffing academics and others who should know better.

For example, is Michael Gray, responsible for the well-meaning if pretentious 'Song And Dance Man', incapable of nothing more than a self-indulgent retrospective of his years devoted to the Minnesota minstrel? Then take Robert Shelton who wrote the rave review responsible for getting the boy his record deal. Understandably, he must be saving his best for next year's definitive biography, but there's not much in his essay that the average Dylan freak won't already know. We should already know the whole of Zim's career has shown a preference for living life and risking getting hurt by it rather than being "an emotional paraplegic on the side-lines". And you only have to follow the cosy 'Nashville Skyline' with 'Blood On The Tracks' to realise that his best work has been generated out of turbulence rather than tranquillity.

Still, to his credit, Shelton shows a dignified appreciation of Dylan's changes, leading him to suggest that his "Born Again Christianity" could be just another phase. In contrast, rock theologian Steve

Turner biblically details why it is logical for Bob to be now celebrating rather than seeking salvation.

He also provides such handy background gossip as the singer never missing one of his five month course of gospel lessons, though unless it is true that one fifth of all Americans are "Born Again Christians", Suzanne Macrae's emphasis on religion as a key aspect of Dylan's cultural importance is overdone.

Elsewhere she makes some good points about the development of both his albums and his finger-pointing but drops a fair old clanger in claiming Dylan influenced the Beatles and Stones in going electric rather than vice versa.

Mind you, that's nothing compared to the arrogance of Paul Cable who, as one of the most distinguished of the contributors, reckons he can afford to be the most opinionated. He insists that "Eleanor Rigby" couldn't have been written without 'Desolation Row' and also that the poet-writer that such power as a song-writer that the confusion caused by John Wesley Harding's change of direction was enough to split Cream, The Jimi Hendrix Experience and even the Fab Four!

Though impossible to argue about the importance of his lyrics, I like Elizabeth Thompson's emphasis on Dylan's musical skills in reaching a wide audience. You don't need to be a composer yourself to accept that the attraction of, say 'Like A Rolling Stone' is based on its cumulative power, but the eminent Professor Wilfrid Mellers with his plagal subdominants and mixolydian modes, goes into too much detail, to say the least.

Another writer concentrates on side issues like the importance of wit in his words, illustrated with suitably wacky surreal paintings that are preferable to the generally uninspired photos.

Not without its moments, this is essentially an unsatisfying series of essays most of which are too pseudo-intellectual, too unoriginal, or too facile. 'Conclusions On The Wall' does nothing to enhance the cause of "serious" rock criticism, a shame considering the subject potential.

**THE PLANETS "SPOT"**  
**A RIALTO RECORD**  
**AVAILABLE NOW**  
**ALBUM ALTO 102**  
**CASSETTE ZCALT 102**



THE PLANETS 2ND ALBUM *Spot* INCLUDES THE SINGLE

"DON'T LOOK DOWN"



**BEFORE-AND-AFTER** pics of Sean Martin (of *Tango Brigade*) who ruined his visage while falling over his own dog. "Poor" Sean waved goodbye to a tooth and woke up in hospital to find that doctors had made an incision above his temple, so they could insert a hook to relocate the cheek bone. The dog is currently pursuing a law suit for assault, battery and being bled upon in a public place.



*continued from previous page*

AT THE losing end of a black Shirgold Marathon bass and a Hagstrom Sute lead guitar are **Athletico Spizz 80** who had the instruments stolen from their van left parked in Oval Road, NW1 last Monday evening.

Any information leading to their recovery will of course, be treated in strictest confidence and should be forwarded to manager **Dave Wood** who can be talked into offering a reward at 01 251 4250 or 253 2276.

His band had evidently got over their bereavement by Thursday since on that night they were part of the all-star audience watching **Yellow Magic Orchestra**. Also employing their X-ray vision from the Hammersmith Odeon's backstage bar were all the boys in Japan, the **Modettes**, **Ellen Foley**, **Dee Harrington**, **Tony James**, **Les McKeown**, a couple of **Boombtown Rats** and most popular pin-ups of all **Throbbing Gristle**.

Amongst those not endeared by the quaint Nipponese hospitality were **The Vapors** whose chances of turning Japanese were knocked on the head once and for all when the YMO men disappeared into the Rising Sun before they could be photographed together.

**SALEM'S WITNESS**, fetchingly named after some horrendous eighteenth century American scandal, would like to apologise about their non-appearance at Cubies Club, Dalston Junction on the very same night. Apparently, it wasn't their fault but that of the headlining band who blew out at the eleventh hour causing the whole show to be cancelled. And who were the bill-toppers? Why, none other than RM favourites, the equally tasteful **Pagan Altar**.

**IN CARDIFF**, **The Tourists**, who we believe were totally sober, were waiting at a traffic light when four scallywags on their way home

from a drive-in movie jumped out of the next car and shattered the luckless popsters' vehicle with chains and things.

"When I catch 'em," seethed a dismayed Annie. "I'm gonna sing at 'em until they drop."

**AND IN** London's Fun City **Toyah** drove away down Park Lane after her 'Sugar And Spice' performance and got cut-up by a party in a Jaguar: a slinging match ensued which carried itself all the way to the traffic lights (the traffic lights get everywhere). It was then - gasp! - that she recognised a figure in the other car: none other than **Chris Jagger**, with whom she worked on 'Shoestring'. **Toyah** sank into her seat.

The play, incidentally, has been attracting everyone from feminist pacts to dirty raincoat brigades

**AT THE** Abbey Road auction, some sucker paid £85 for a roll of toilet paper **The Beatles** rejected; some other sucker paid £130 for a brass ashtray used by **Ringo Starr**; and - even worse - £210 for a book autographed by the four Fab Ones.

The sale 'Of The Century' bluffed all the suckers for a total exceeding £100,000.

**FOLLOWING** in the foot steps of the highly-acclaimed **Comedy Store**, just off Wardour Street, comes the **Rock Store**. Nestling in the bosom of a highly-respectable strip club, the **Nell Gwynne**, the **Rock Store** is a new Saturday night rock venue which opened its doors for the first time last Saturday. Present for the opening debacle were **Johnny Cooper Clarke**, **Hazel O'Connor** and the odd **Squeeze** member, notably bassist **John Bentley** who hopped up on stage and joined in with **Blood Donor** to give the 250 assembled souls laidly. If you fancy a night in sinful Soho at a joint where you can enjoy live music in comfort and style, the doors open at seven and it'll cost you two



**JUST WHAT** was that **Charlie Dore** pic last week on *Private Highs* all about? And what was that puzzling prose underneath all about? *Confused? Well you should be!* This revealing picture of our songbird was knobbled at the printers after the photographer, **Chris Lurca**, had succumbed in a very unprofessional manner to pressure from up above, and I don't mean divine intervention. Whether it was finance or other favours is not known but it certainly wasn't conscience. So we now unveil the truth and **MS Dore's** unfortunate choice of clothing.

quid. The usual **Comedy Store** will be operating downstairs, so you can wander down and for another two quid you might catch **Pamela Stephenson** from *Not The Nine O'clock News* or **Robin Williams** of *Mork And Mindy* fame.

◀ STEAK ▶

THE  
**HITMEN**

**THE HIT MEN**

*Ben Watkins:* Lead vocal, Guitar  
*Pete Glenister:* Guitar, Backing vocal  
*Stan Shaw:* Keyboards  
*Mike Gaffey:* Drums, Backing vocal  
*Neil Brockbank:* Bass

**ON TOUR WITH THE BLUES BAND**

Oct 22 Swansea, Top Rank  
Oct 23 London, Lyceum  
Oct 24 Guildford, Surrey University  
Oct 27 Bristol, Locarno  
Oct 29 Sheffield, Top Rank  
Oct 30 Glasgow University  
Oct 31 Edinburgh University  
Nov 1 Aberdeen University  
Nov 5 Royal Holloway College

**AIM FOR THE FEET**

Side 1. O.K., PRIVATE EYE  
SHE'S ALL MINE  
KID'S STUFF, GUESS WHO Side 2.  
I STILL REMEMBER IT  
SLAY ME WITH YOUR 45  
EYES OPEN, BAD TIMING  
HOLD ON TO HER

*The Hitmen aim for the feet.*  
Produced by Bill House for Hummingbird Productions.

Includes the new single 'Hold On To Her' (Pronto 4)

GREAT FIRST ALBUM

**AIM FOR THE FEET**

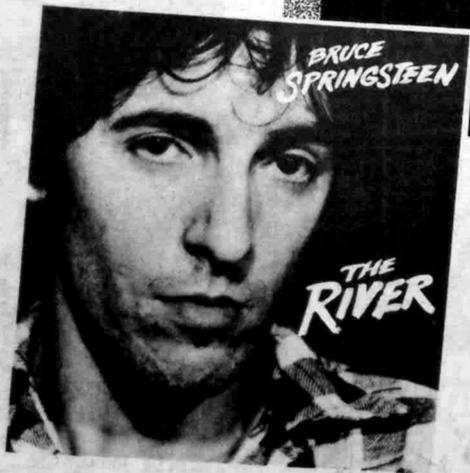
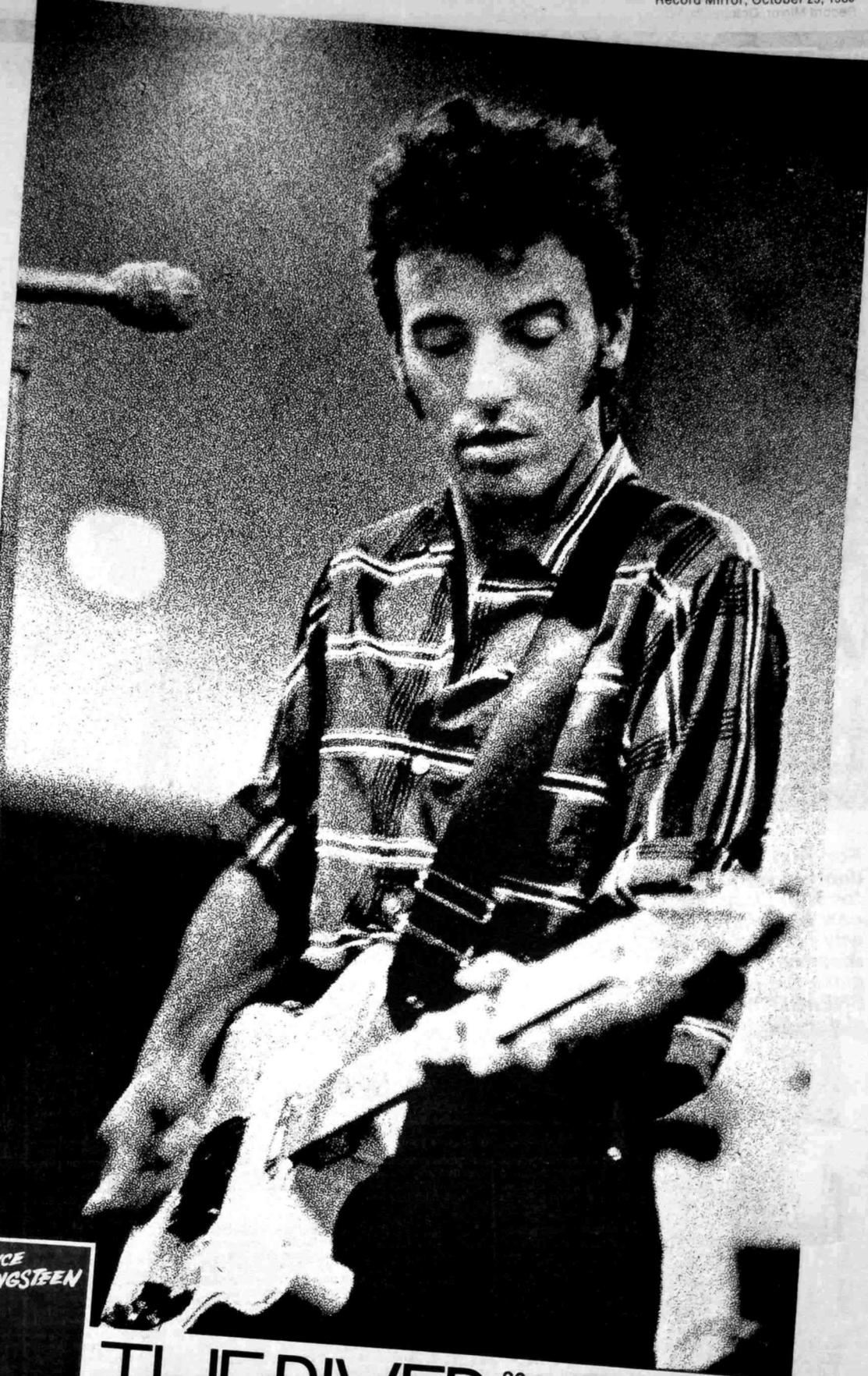
Only **£2.99** at all branches of



An **URGENT** release available through CBS.



# SPRINGSTEEN



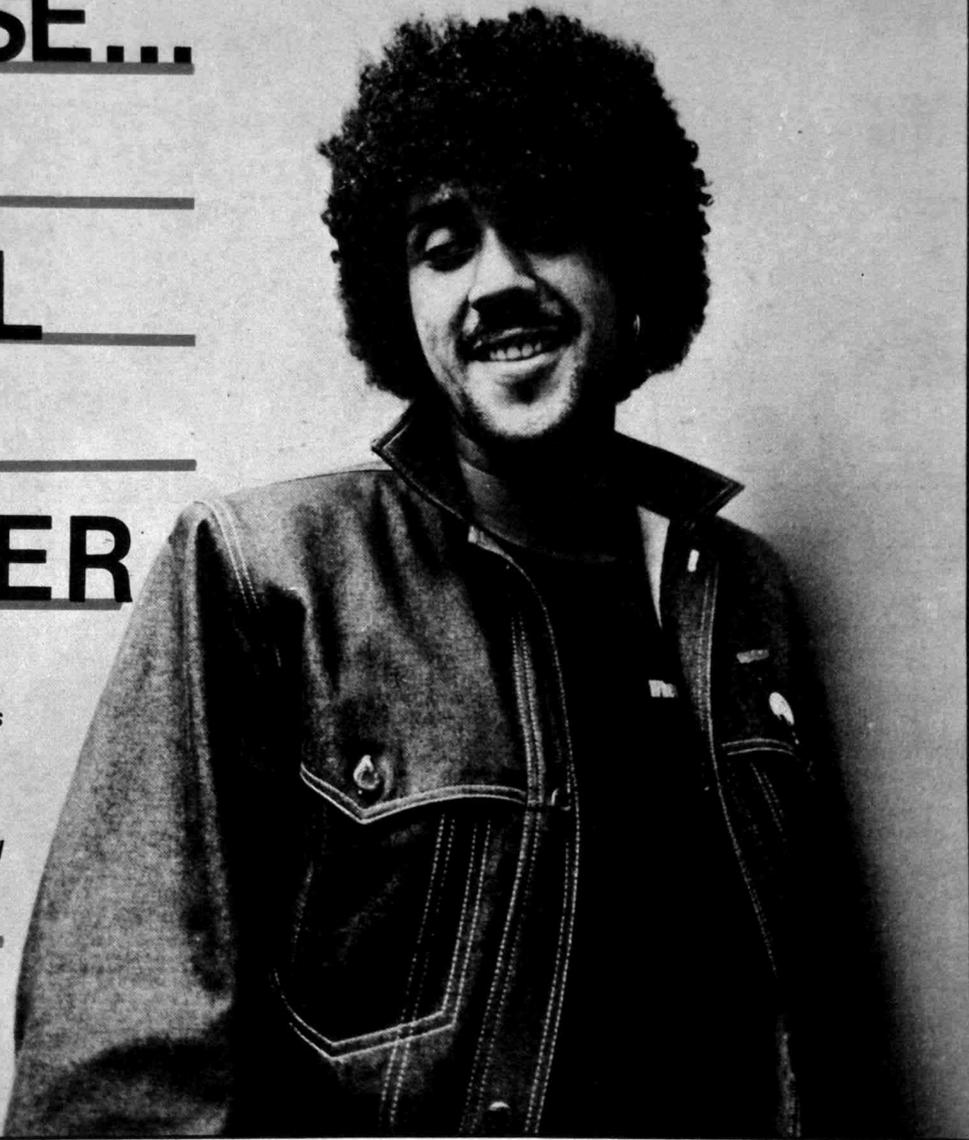
## THE RIVER

20 new songs on four sides. Get it. Bruce Springsteen 'The River' CBS 88510 (includes the forthcoming single 'Hungry Heart') also available on cassette 40/88510 Produced by Bruce Springsteen, Jon Landau, Steve Van Zandt.



# NOT SO LOOSE... BUT STILL A KILLER

*For Phil Lynott it's another world tour, for Thin Lizzy it's a new beginning. The wily fox is older and wiser but he can still make the kill. JOHN SHEARLAW catches him in Australia.*



**L**ET'S HEAR it for Thin Lizzy! Let's hear it for the triumphant return of those top-notch, hard rockin' survivors, the best of British, Irish and American! Bouncing back to Sydney, Australia after two years with their best album for ages!

Leddies and gennulmen, fair dinkum blokes and alright sheilas, let's hear it for 'Chinatown'! Let's hear it for... THIN LIZZY!! So far, so good. Thin Lizzy have indeed bounced back to Australia — scene of their 125,000 crowd free concert outside the Opera House two years ago. Fresh from the sell-outs in Britain and Japan. Happily en route to a self-enforced testing ground of heavy duty headlining in the U-nited States. Half way through a world tour, and they're ready... But this is Australia, the land where the men wear the shorts and the blokes all have pot bellies. And this is the Sydney Capitol Theatre, the place where the management's

'special effects' team are doing their best to blow the band as far as Easter Island with a smoke bomb that's still got the lid on.

It happens about 20 minutes into the set, the crowd already on their feet, the warm-ups already flying thick and fast. Something equivalent to lighting the blue touch paper and not retiring.

**BANG!** goes nearly every piece of equipment on stage. POP! go most of Lizzy's remaining sets of eardrums. OUT! go half the lights and half the back line.

The Aussies can hardly believe their luck — that the gig's still taking place. The band can hardly believe theirs — they're still in one piece, there's still some sound getting through.

Miraculously the Lizzy crew rescue the rest almost as quickly as the effects men are dumped on the pavement outside. Lynott takes charge of the crowd, of the gig. They end up on top, the audience baying for more, a solitary Aussie (in shorts, holding pot belly) clambering on stage to join Lynott on a word imperfect 'Whisky In The

Jar'. And close.

Backstage, after the show, the dressing room floods on cue with the people who flood dressing rooms after shows the world over, and *always* on cue. "Amazing," she smiles. "What a showman, did you see that crowd?" he gushes. "This tour's going to be something else!" I could go on. They do.

Thin Lizzy sit about, care-worn rather than uncaring, allowing the effect of the near-disaster to sink in. To Phil Lynott it's been frightening — "they could've f—ing well killed us" — (irritating, expensive, unnecessary and, as he snorts through clenched teeth the next day (a day when the road crew had combed the entire stage looking for replacement gear): "Wait till tonight, I'm ready to *kill* tonight!" They ignore the tributes for the platitudes they are. You think what you like, says the silence, just you wait till you see what we can *really* do. Tomorrow.

It's the things that never change about rock 'n' roll that you end up liking so much.

**Y** THE same token, yet not quite, go Thin Lizzy. Back firing on four (five?) cylinders. Confident enough in the quality of 'Chinatown' to take it to the world and win, leaving Britain with a trail of hit singles and a hit album after a tour that fully demonstrated that those outwardly depressing months 'twixt Moore and White ("when the three of us realised we were a band, and a bloody good band at that," Lynott almost snarls) were the gestation of a very good thing indeed.

"Jesus, you know a hit single when you write one, that's why we recorded the 'Killer On The Loose' video before we went away, at the same time as 'Chinatown,'" Lynott explains with relish.

While 'Lizzy Killers', the compilation album due out before Christmas, along with a free live album as a bonus, will, Lynott maintains, be a welcome tide mark rather than an unwanted (and untimely) beach head for a Lizzy (and especially a Lynott) relishing a future and not — as he's been so often accused — of retreading a

past. Relieved to play, just for a change, the part of the rock-star-being-interviewed-about-the-tour, Lynott is genuinely happy, enthusiastic. What he, and many others, describe as "up". Openly so.

Lizzy had left Japan in a blaze of glory, look like making a considerable impact on imported rock-starved Australia and New Zealand, and are set to "see just where we stand in America."

"It's ready to go a storm, and I'm ready to go beserko," Lynott maintains. "I constantly get the feeling, and it's the right feeling to have, that Thin Lizzy are only scraping the surface of what we're truly capable of. We're going from strength to strength all the way, a permanent line-up and everything to play for... Jesus, you can feel the freshness!"

He laughs, but he's not joking. He

**CONTINUED  
ON PAGE 12**

# EARTH, WIND AND FIRE.

## EARTH WIND & FIRE

## 11 FACES.



INCLUDES  
THE SINGLE  
"LET ME TALK"

DOUBLE L.P. 5.49.

AT THE  
HMV SHOP  
EVERY WEEK.  
TOP ALBUMS  
AND TAPES  
FROM £2.99  
TOP SINGLES  
ONLY 99p

MORE ROCK

THAN

GIBRALTAR.



All offers subject to availability. Valid until 22nd November.

363 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL: 629 1240. BEDFORD: SILVER ST. TEL: 211354. BIRMINGHAM: NEW ST. TEL: 643 7029. BRADFORD: CHEAPSIDE TEL: 2882. BRIGHTON: CHURCHILL SQUARE TEL: 29060. BRISTOL: BROADHEAD TEL: 397467. COVENTRY: HERTFORD ST. TEL: 21001. DERBY: ST. PETERS ST. TEL: 384730. EDINBURGH: ST. JAMES CENTRE TEL: 556 1234. ENFIELD: CHURCH ST. TEL: 369 0184. EXETER: GUILDHALL SHOPPING CENTRE TEL: 35804. GLASGOW: UNION ST. TEL: 221 1850. GLOUCESTER: KINGS WALK TEL: 32331. GRAVESEND: QUEENS ST. TEL: 62226. HOLLOWAY: HOLLOWAY RD. TEL: 607 1822. HULL: WHITEHARTGATE TEL: 226160. LEEDS: TRINITY ST. TEL: 33558. LEICESTER: KIMBLE SQUARE TEL: 537332. LEWISHAM: RIVERDALE TEL: 852 3449. LIVERPOOL: LORD ST. TEL: 708 8855. LUTON: ARNDALE CENTRE TEL: 35290. MANCHESTER: MARKET ST. TEL: 834 9920. NEWCASTLE: NORTHUMBERLAND ST. TEL: 27470. NORWICH: HAYMARKET TEL: 23490. NOTTINGHAM: BROADMARSH CENTRE TEL: 52884. NOTTING HILL GATE: NOTTING HILL GATE TEL: 229 1476. PLYMOUTH: NEW GEORGE ST. TEL: 20067. PORTSMOUTH: COMMERCIAL RD. TEL: 29678. SOUTHAMPTON: BARGATE TEL: 12654. STRATFORD: BROADWAY TEL: 555 0172. STOCKTON: HIGH ST. TEL: 66174. SUNDERLAND: HIGH STREET WEST TEL: 41267. SUTTON: HIGH ST. TEL: 642084. SWANSEA: THE QUADRANT CENTRE TEL: 462094. WOLVERHAMPTON: THE GALLERY, BRANDER SQUARE TEL: 29978.

# LIZZY

## FROM PAGE 10

constantly refers to Snowy White's 'youthfulness,' the enthusiasm for playing he's pumped into the band, and the consequent tightening up of what was internally felt to be becoming a straggling, even predictable set.

"You can see it," he says. "Snowy's thinking 'wow, I haven't done this before' and it's helping all of us along. He's pushed us into a bluesier direction, brought Scott along incredibly, and we're going out ready to kill again."

New keyboards recruit Darren Wharton (discovered, incidentally, by Phil's mum and an automatic inclusion on first hearing) is also a major contributor to the atmosphere of ground level attack that the old core of Downey, Gorham and Lynott are currently relishing.

**N**OT that Lynott, now 31 with 10 years on the road and Jesus - knows - how - many - stupid - interviews behind him is likely to fall for the 'bored with touring' dodge. He's adept enough in underlining his greed for work, can even — jokingly — point to its necessity if need be. (Count how many times he's made jokes about paying off the mortgage in the last six months, if you have to).

But for someone, by his own admission, a lot older, wiser and wiser — especially when the press and his private life are concerned — the very presence of Darren Wharton on the tour is both a significant reminder of his past self, as well as a booster to the present state of mind of the Lizzy collective.

"You forget, truly forget, the genuine enthusiasm and excitement about touring and doing gigs. Then Darren comes along, and, Jesus, he's hardly been in London in his life, never mind being up on stage in Tokyo or Sydney. He even talked about us as if we were in a different band or something, as if he wasn't up there and part of it!"

"I could look over my shoulder and see that was as excited as I used to get, then I realised: 'here we are! This is Thin Lizzy taking on the world tour again and we're a new band! It's all working, we've cleared the decks and away we go.'"

"It's taken a while to get it there, but it's happened. A while since I was getting depressed and going 'oh Christ I've got to teach someone 'The Boys Are Back In Town' again'. I was very tired at the thought of it, even more depressed at thinking about being stuck in the situation of being the same old Lizzy."

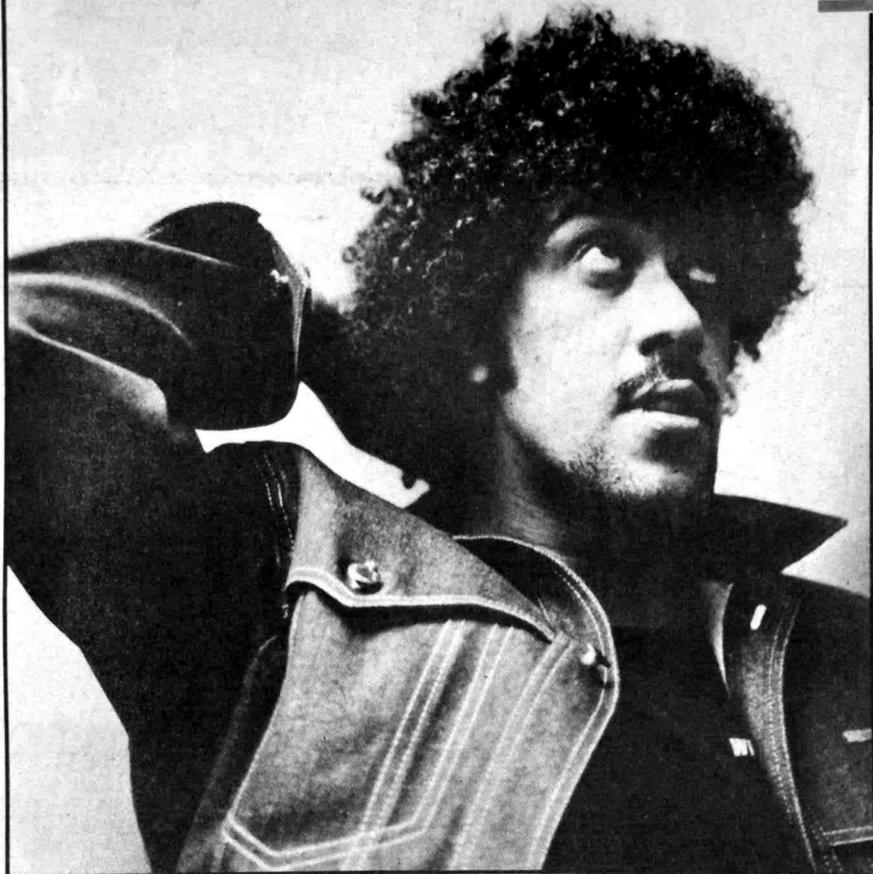
He pauses, ready to clarify a mis-interpretation. "And that was me that said that, not the crap from the papers. We're the ones that are reviewing ourselves all the time, not writers that can't be bothered to think about things properly. I think I've been too open in the past, too much of the guy that editors sent their journalists out to get some practice on — 'go on, do Phil Lynott, get some crap out of him, that'll give you some experience.'"

"That six months sorted it out; it's just the band and the fans that matter."

Beyond stoutly maintaining that the band currently out on show to the world — "and there's no jinxes or any of that crap," says Lynott — is a "lasting Lizzy," a permanent line-up that will continue well into the eighties as a sleek vehicle for Lynott's re-discovered aggression, Scott Gorham's increased confidence and Snowy White's injection of new blues blood and enthusiasm, there's also a new determination evident around Thin Lizzy. The sort of relaxed vigour of a group that has been out on its own, been caught up, and now sees itself back out on their own again.

After America Phil Lynott goes back to his home, wife and kids in Dublin. Scott Gorham, however, will stay in the States to start recording an album with his brother in law, Supertramp's Bob C Benberg in Los Angeles, a project that's been under review for some time. "I came over in 1973 for two weeks and stayed for seven years," says Gorham, "so I'm doing the album by myself just to get some good reviews!"

But there's now no doubts that the post - 'Chinatown' Thin Lizzy will



**'I refuse to become a Rod Stewart, and parade the kids around. It's a thing I've talked about at home, and come to terms with . . . or at least I'm starting to come to grips with'**

be remustering for action as usual next year . . . sorted out and with one of their most important world tours behind them.

"I know after six months I'll get hungry again," says Lynott. "And anyway it's still a case of sticking with what I do best, while I've still got it in me!"

The Fox, or whatever it was, is a bit older and wiser now. On the one hand there's a whole new frame of mind about the band. It's adaptable, it's a big band that can come to terms with nearly everything, which is a change from a few years back when I sometimes felt we were simply too big to adapt, to change anything. The attitude is better.

"And there's my attitude as well. I've got a solo album out of my system and I'm back playing aggressive rock 'n' roll, as well as getting myself sorted out!"

**T**HAT very sorting out, also, has led to the withdrawal of Phil Lynott, the private person — to be replaced by the group leader. Ready to talk about Thin Lizzy and nothing else.

"I refuse to become a Rod Stewart, and parade the kids around," he says. "It's a thing I've talked about at home, and come to terms with . . . or at least I'm starting to come to grips with."

"In Ireland, with the wife, I don't need to go out raving. I'm content, there's no need. I'd even see a stage of not working as intensely, winding down. But I'm not going to become a recluse and just live in Dublin."

"I love that side of it, and I miss the kids when I'm not there. By the same token we've discussed it, and there is the side of my character that needs to work. We've decided that's what we should do for the next two years or so, and I'll be touring on my own. We're a happy family, and it's a private decision."

So, not just a new look band, but a new look personality, and one who seems determined to stand by his principles. Although Lynott admits he's used his image in the past, he now wants to put that experience (and the consequences it had) to a more "mature" use.

"Of course it suited me then. Now I'm just older and more responsible . . . and I'm married. I'll clamp down on that side as much as I can, what can I do but repeat that? Phil Lynott? No way is he a hammer man, right? And if I can avoid it I'm not going to be a press scapegoat either."

**S**YDNEY'S SECOND night passes off with only the intended explosions — the music. So successfully — in fact that a third gig is slotted in for the end of the Antipodean haul.

Phil Lynott clears his 'phone calls and heads out to a club to check out a new Australian band. He smiles as he leaves. "I'll be into whatever's happening anyway," he says.

"Going to a club, jamming, whatever. I love it, and I can't stop it; and it's better than staying in a hotel room. Part of me character!"

"But remember that's one side of it now, right? I'm not even going out as the wild hammer man, just a musician who's in town. Back in Dublin it's different, and, if it's at all possible . . . that's as much as you're going to hear about it!"

# SAD CAFÉ.



# ONLY 3.99.

LIMITED EDITION.  
THE NEW  
BOLLOCKS BROTHERS  
12" SINGLE  
"THE BUNKER/  
THE BOOTLEG  
MAN"  
PRODUCED BY  
J. LYDON.  
ONLY £1.75  
AT HMV.

## MORE TAPES

## THAN

## WATERGATE.



All offers subject to availability. Valid until 8th November.

363 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL. 629 1240. BEDFORD: SILVER ST. TEL. 211354. BIRMINGHAM: NEW ST. TEL. 643 7029. BRADFORD: CHEAPSIDE TEL. 28882. BRIGHTON: CHURCHILL SQUARE TEL. 29060. BRISTOL: BROADMEAD TEL. 297467. COVENTRY: HERTFORD ST. TEL. 25001. DERBY: ST. PETERS ST. TEL. 364700. EDINBURGH: ST. JAMES CENTRE TEL. 336 1236. ENFIELD: CHURCH ST. TEL. 363 0184. EXETER: GUILDHALL SHOPPING CENTRE TEL. 25804. GLASGOW: UNION ST. TEL. 221 1850. GLOUCESTER: KINGS WALK TEL. 32225. GRAVESEND: QUEENS ST. TEL. 62224. HOLLOWAY: HOLLOWAY RD. TEL. 607 1822. HULL: WHITEFRIARGATE TEL. 326160. LEEDS: TRINITY ST. TEL. 35598. LEICESTER: KEMBLE SQUARE TEL. 53732. LEWISHAM: RIVERDALE TEL. 852 3449. LIVERPOOL: LORD ST. TEL. 708 8855. LUTON: ARNDALE CENTRE TEL. 39290. MANCHESTER: MARKET ST. TEL. 834 9920. NEWCASTLE: NORTHUMBERLAND ST. TEL. 27470. NORWICH: HAYMARKET TEL. 25490. NOTTINGHAM: BROADMARSH CENTRE TEL. 52841. NOTTING HILL GATE: NOTTING HILL GATE TEL. 229 1478. PLYMOUTH: NEW GEORGE ST. TEL. 20069. PORTSMOUTH: COMMERCIAL RD. TEL. 29678. SOUTHAMPTON: BARGATE TEL. 32654. STRATFORD: BROADWAY TEL. 559 0332. STOCKTON: HIGH ST. TEL. 86174. SUNDERLAND: HIGH STREET WEST TEL. 41267. SUTTON: HIGH ST. TEL. 6420084. SWANSEA: THE QUADRANT CENTRE TEL. 462094. WOLVERHAMPTON: THE GALLERY, YANDER SQUARE TEL. 29978.



**MATTHIAS JABS:** showing the way to the ultimate experience.

# MORTAL TERROR

**T**HE SCORPIONS back in the UK for their first full tour of the eighties, hit Newcastle City Hall during the very first week of action.

So at 8.50 pm on Wednesday 8th, a thousand watches counted down to Armageddon. "Scorpions, Scorpions," three thousand people burst their lungs in an effort to tilt the City Hall roof several degrees away from the horizontal. "Scorpions, Scorpions," three thousand peace - signs flashed through the air, a metaphorical fly-past that would have done the RAF proud. The house - lights dimmed as the mixing desk disgorged a previously inserted tape, vomiting up an electric storm and simultaneously dry ice plus full-scale lighting rig excesses produce a retinal inferno.

Through the mists came the unmistakable opening chords of 'Animal Magnetism' and then it was Nagasaki time as the band loom into sight, launching into the thundering, juddering 'Lovedrive.' For the next 100 minutes, motorised City Hall madness reigned as the Scorpions tore through a searing selection from their gross-out, mega-lick menagerie, missing neither trick nor treat along the way.

Perhaps the song that best encapsulated the Scorpions' style was 'We'll Burn The Sky'. This more perfectly underlined the band's remarkable sense of timing and, furthermore, it was here that the Buchholz / Rarebell axis emphasised that it lays down the heaviest beat this side of Garry Dallaway's dainty footsteps, while Rudolph Schenker and Jabs excoriated the poltergeist presence of Michael Schenker and Ule Roth (who?) for eternity and a day. Klaus Meine? Despite suffering a larynx - devastating cold, the man produced a vocal tour de force that convinced me of his right to stand almost alone in the HR galaxy.

For the members of the North - Eastern coven of metal supremacy, the Scorpions in Newcastle wasn't just perfect music, it was arguably THE ultimate experience, a gig that overwhelmed, overpowered and unlocked pent-up emotions.

Back at the hotel the grimacing, contorted features of five steel 'n' chrome idols had relaxed into those of pleasant mortals.

It seems as if the German hard-rock scene is a lot healthier these days, why do you think that things have suddenly improved?

"I'm not so sure they really have," replied Jabs between sips of lager. "To my mind there are quite a number of fairly good young bands around in Germany but they're a long way off making it big on the international circuit. Much of the trouble stems from the fact that the German music business always seems to be working against the musicians, for instance you're not allowed to have a manager officially and although people have been trying to change things over the past three years or so, life is still very hard for new outfits.

"The difference between us and other German groups is that we want outside of our home country to make an impact," added Meine. "We built up our reputation step by step, playing anywhere we could. So when we first came to England in 1975, it was on a 30 date tour of very small venues, including even one pub gig in Accrington without a stage. Once the Scorpions became an internationally recognised band the German public then began to accept us."

Do you see any prospects for an improved situation in Germany, then?

"Well, let me say that it's early days yet for many bands around at the moment," answered Schenker. "But give them about two years or so to develop their own musical direction and find their feet and

then some will break through, I'm quite sure."

Talking of musical development, it seemed to my oft - assaulted ears that 'Animal Magnetism' is an album with a little more sophistication and, dare I say it, progressive rock feel than 'Lovedrive'. Are you consciously moving into a more technical era?

"Not at all," retorted Meine. "You see 'Lovedrive' was our first really successful album and certainly when we came to record 'Animal Magnetism' there was an attempt on our part to steer clear of copying it, but in no way are we going to change our style. Part of the reason for your thinking of a more technical edge on 'AM' might lie in the fact that 'Lovedrive' was more HM-oriented than anything we'd previously recorded, because Matthias (Jabs) appeared for the first time. Before then, when Ule (Rock) was with us, we'd tend to push out in two directions at once. Rudolph and me would go for the straight - ahead hard - rock approach whereas Ule preferred the more technical, Hendrix style. So with 'LD' we were I suppose moving more obviously in one direction."

'Lovedrive' and 'Animal Magnetism' have received a lot of criticism for their cover concepts. How much say did you have in the final art work for both of 'em?

"The way it worked was that Hippogonis came up with a number of ideas and then we sifted through them and decided on the most appropriate design," explained Jabs. "Everyone loved the 'LD' cover because it's both funny in one way and yet makes a serious point in another."

You must have been aware of the "sexist pig" cries that these illustrations have elicited?

"To us sex and rock 'n' roll are linked together," came the Meine reply. "You should view these illustrations with a smile and not regard them as blatant sexism."

"There is so much hypocritical crap going down, though, on this score," Jabs angrily pointed out. "For instance, in the States they've refused to release 'Virgin Killer' in its original 'porno' sleeve. Yet over there, hard and soft porn hits you on virtually every street - corner, it's really crazy."

How did you enjoy playing Donnington?

Meine: "It wasn't the greatest of gigs for us. I don't know why but for some reason we're not very lucky when it comes to playing festivals in England. We had problems at Reading last year, for example. But Donnington was a bad experience. Much of the blame can be put down to us being given a very bad sound which had not nearly enough power. You know, we went on stage ready to give our all for 40,000 people and suddenly found everything sounded feeble, so we couldn't deliver in the way we wanted to."

Jabs: "What got up our noses, also, was that the dressing rooms were half a mile from the arena and the transport organisation was so bad that we made it to the stage only two minutes before we were due on."

Your former UK company RCA, released a rather lacky 'Best Of Scorpions' effort earlier this year, what was your reaction to this?

"We hated it," retorted Meine. "No one asked us what songs should have been on it and the whole thing seems so weak to us. We were never happy with RCA, though, and only signed up with 'em over here in the first place because being an American - owned operation we thought they'd get the band into the States very quickly. EMI, however, have been great and are right behind everything we do."

What are your plans once this tour finishes?

"First we take a break," continued Meine. "We've been on the go non-stop for two years either recording or touring and we need a holiday."

**MALCOLM DOME**



**THE WHO 'MY GENERATION'**  
**DEBUT ALBUM FROM PROMISING NEW GROUP OUT NOW!**

RELEASED 1965, DELETED 1967, OUT AGAIN AFTER 13 YEARS!  
 THE WHO TOUR: NOV 1 GOLDHAWK SOCIAL CLUB, SHEPHERDS BUSH  
 NOV 2 RAILWAY HOTEL, WILLESDEN NOV 3 MARKEE, WARDOUR STREET  
 NOV 4 LEYTON BATHS NOV 5 RICKY TICK, WINDSOR  
 NOV 6 EEL PIE ISLAND, TWICKENHAM



**MY GENERATION**

# U2.

# BOY.



# ONLY 3.99.

**AT THE  
HMV SHOP  
EVERY WEEK.**

**TOP ALBUMS  
AND TAPES  
FROM £2.99  
TOP SINGLES  
ONLY 99p**

**MORE RECORDS,**

**MORE TAPES,**

**MORE DISCOUNTS.**



All offers subject to availability. Valid until 8th November.

363 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL. 629 1240. REDFORD: SILVER ST. TEL. 211354. BIRMINGHAM: NEW ST. TEL. 643 7029. BRADFORD: CHEAPSIDE TEL. 2882. BRIGHTON: CHURCHILL SQUARE TEL. 29060. BRISTOL: BROADMEAD TEL. 297467. COVENTRY: HERTFORD ST. TEL. 21001. DERBY: ST PETERS ST. TEL. 364700. EDINBURGH: ST JAMES CENTRE TEL. 556 7236. ENFIELD: CHURCH ST. TEL. 363 0184. EXETER: GUILDHALL SHOPPING CENTRE TEL. 35804. GLASGOW: UNION ST. TEL. 221 1850. GLOUCESTER: KINGS WALK. TEL. 52731. GRAVESEND: QUEENS ST. TEL. 62226. HOLLOWAY: HOLLOWAY RD. TEL. 407 1822. HULL: WHITEFRIARGATE. TEL. 226160. LEEDS: TRINITY ST. TEL. 35598. LEICESTER: KEMBLE SQUARE TEL. 527232. LEWISHAM: RIVERDALE TEL. 852 3449. LIVERPOOL: LORD ST. TEL. 708 8855. LUTON: ARNDALE CENTRE TEL. 35290. MANCHESTER: MARKET ST. TEL. 834 9920. NEWCASTLE: NORTHUMBERLAND ST. TEL. 27470. NORWICH: HAYMARKET TEL. 25490. NOTTINGHAM: BROADMARSH CENTRE TEL. 52841. NOTTING HILL GATE: NOTTING HILL GATE TEL. 229 1476. PLYMOUTH: NEW GEORGE ST. TEL. 20067. PORTSMOUTH: COMMERCIAL RD. TEL. 29678. SOUTHAMPTON: BARGATE TEL. 32654. STRATFORD: BROADWAY TEL. 555 0112. STOCKTON: HIGH ST. TEL. 66174. SUNDERLAND: HIGH STREET WEST TEL. 47267. SUTTON: HIGH ST. TEL. 642084. SWANSEA: THE QUADRANT CENTRE TEL. 462094. WOLVERHAMPTON: THE GALLERY MANDER SQUARE TEL. 29978.

# STINGLES

Reviewed by MIKE NICHOLLS

## Yes John, it is like starting over again

**THE PIRANHAS: 'I Don't Want My Body' (Sire).** Anyone who's convinced he's an electric toaster has got more than his fair share of problems and Boring Bob Glover, lead singer of the Piranhas and writer of this, is frighteningly frank about his. A genuinely funny song whose likely hit status should make him change his mind.

**THE CHEATERS: 'Nothin' Ever Happens On Saturday' (Parlophone).** The sound of the (northern) suburbs that marries wry social life commentary with some uptempo horns and guitars to produce a classic pop toon.

**BUZZCOCKS: 'Strange Thing' (UA).** With obscenely sharp timing this arrives the moment a fan makes an anxious enquiry about its release date. Earthy (partition) wall of sound which has the 'Cocks sashaying back towards Pete Shelley's more experimental style, exploration of which has never been less than rewarding.

**UB 40: 'The Earth Dies Screaming'/'Dream A Line' (Graduate).** More of those relaxed reggae rhythms 'neath a tentative guilt complex which should keep the band on their chart-bound course. The Great British compromise, eh?

**BARRY ANDREWS: 'Rosmore Road' (Virgin).** Talking of unemployment forms, what's an ex-XTC-er doing singing about the centre of London's largest DHSS establishment? Surely he's never been obliged to enter the premises when able to make material of this quality? Fine rolling melody with the keyboard player aided and abetted by stov gentlemen Robert Fripp and Steve New, not to mention The Divine Miss Palladin. Hopefully a taster of what's more to come from the most fascinating amalgam since the Cate/Nico/Eno/Ayres axis.

**THE INVADERS: 'Back Street Romeo' (Polydor).** Drives along with a certain amount of verve, but this is invasion of privacy, rather than planets, airwaves or anything else for that matter. Blondie vocals, Foreigner backing track...you've heard it all before.



**THE RAT AND THE WHALE: 'Wheels On Fire' (Rewind).** Rat as in Scabies having a whale of a time producing the Dylan jewel whose title is changed to fit the sleeve layout. No idea who The Whale is but there's no modesty lost with that damned drummer, innocently referring to himself as the King of Reverb.

**THE B52's: 'Strobe Light' (Island).** Still living in their own private Idahos, these calculating Yanks certainly know what side their bagels are buttered on. Risque send-ups like this are guaranteed to keep them in the public as well as critical eye for some time to come.

**SECTOR 27: 'Invitation' (Panic).** Never one to grin when complaining will do, the words aren't actually as pessimistic as the tone of voice and mournful guitars suggest. There's a certain vigorous charm and a crafty word change lurking in the background but when is all this soap-boxing going to end?

**JOHN LENNON: 'Just Like Starting Over' / YOKO ONO: 'Kiss Kiss Kiss' (Geffen).** So John Lennon. You are back. Your last album was inspired by the trial separation from your second wife, Yoko. You soon got back together and have done nothing since. Apart from baby-sitting and selling the odd cow.

Well, while you've been involved in matters agricultural, your new home town has become extra industrial. In a manner of speaking, of course. All these young English bands going down a storm in New York. The next British invasion, they say. You'll remember the first one, no doubt. You were 25 per cent responsible for it. More. In fact you were important for a lot of things. I mean, the David Frost Show on the last night of the sixties reckoned you as the most important person of that decade.

You obviously remember the sixties, John. You've just made (another) classic sixties pop song. But are you about to have another break-up with Yoko? 'It's time to spread our wings and fly'? Is that why you're making records again for the first time in six years after saying you'd done your bit for mankind?

Hell, no! You've just reached second wind. You want another

honey-moon!! Don't let another day go by, it'll be just like Starting Over. Superb double entendre and how very symmetrical — just like the song.

Four chimes and it's off to a quiet, strumming start, angels an' all. Pause and whoosh, straight into a deeper register, drums thumping and that voice sweeter and more melodic than ever. But the words mushier than ever. Almost pre-Beatles. Not the modern romance — or maybe it is.

And then just like any pop song worth its Parlophone label, there's another pause before ending like it starts. History repeats itself? I can see the vacant expressions of a Juke Box Jury panel right now.

The B-side belongs to the missus. His and hers. Uptempo and as ballsy as anything she sang on 'Some Time In New York City'. Maybe she always was the stronger character, after all. Here she's taking the initiative, the Male Chauvinist Pig succumbing to the oodles of orgasmic groans. This song is the sensual successor to 'Don't Worry Kyoko'. That avant garde woman was influencing people even then. Always was ahead of her time. Maybe even more so than him.

But together their love has grown. It has groa-oan. Groan. It ain't 'all great to have 'em back, though!



**THE SWEAT: 'I Must Be Crazy' (Double D).** Not the most pleasant of names for the former comrade of Dozy, Beaky, Mick and Tick to have connected with his label, but an earthy little tune which has a 50/50 chance of courting public appeal. The gritty vocals put it a cut above the US-style powerpop it owes its allegiance to, but since when has that been difficult?

**SCREAMING JAY HAWKINS: 'I Put A Spell On You' (Polydor).** A new version of what is generally reckoned to have been the original Voodoo gem, its update doesn't do it a lot of favours, making Arthur Brown's 'Fire' sound as soothing as a mid-night serenade. Then again some folks thrive on fear.

**HOYT AXTON: 'Wild Bull Rider' (Youngblood).** Aloha ha! Aloha hey! A real countryman straight from the hills of New Mexico or wherever it is that cowboys ride across The Rockies from to get to Rodeos. Strictly for C&W lovers in case you hadn't guessed.

**PSYCHEDELIC FURS: 'Mr Jones' (CBS).** Seemingly part of the bottomless supply of British Export Award winners, the Americans confuse this with protest music. Having liked their earlier stuff, this leaves me cold.

**PAULINE MURRAY AND THE INVISIBLE GIRLS: 'Mr X' (Illusive).** Though an inspired marriage, the words are lost to the extent that Pauline's voice becomes just another instrument in the grandiose production.

**THIS HEAT: 'Health And Efficiency' (Piano).** They've speeded and volumed up a bit since their album days but evidently retain a fond affection for playing tapes backwards and banging on their drums. This Heat might be one of the few outfits who've kept their promise about doing something different but that doesn't give them an automatic right to be totally unlistenable.

**TOOTS AND THE MAYTALS: 'Monkey Man' (Island).** If the title reminds you of a Specials song, you're not far off. Part of their self-inflicted album in 24 hours ordeal, it's one for late nighters squeezing the last drop out of their week-ends, but no one else.

**SIMPLE MINDS: 'I Travel' (Arista).** A band that take some living with, but long journeys wear me out and by a third of the way through, this has done its bit for mankind. They might more usefully have prised 'Celebrate' from 'Empires And Dance' but it was considerable to slip a flexi-disc into the package. This shows more of a Skids than a Magazine influence. Odd how the canny Skids have supported both.

**JIMMY PURSEY: 'Lucky Man' (Polydor).** Responsible for the continuation of mindless street cheer-leading, he might have moved on a bit but still sounds as confused and self-pitying than ever.



**RAVENSHEAD: 'Che Guevara' (Big Bear).** At last, a surprise. Matching the touching, if grisly, tribute on the sleeve, a certain Joan Mills waxes poignant about the erstwhile freedom fighter whose ashes were scattered over the jungle so that his grave wouldn't become a shrine. It would be easy to scoff at this sort of thing if the vocals weren't so heartfelt and the backing didn't conjure up fond memories of Greek eating houses.

**THE BOOKS: 'Expertise' (Logo).** Can't quite get to grips with this discordant combo but if stimulation is the name of the game, this will sell a few. On second thoughts, the small print says "Produced By Colin Thurston" and since he's been involved in more than the odd cock-up, this could be another.

**KNOX: 'Gigolo Aunt' (Armageddon).** Like lable-mates the wonderful Soft Boys, the former Vibrator seems to have a Syd Barrett fixation, this being one of the said gent's giddy compositions. A bit on the repetitive side, but his heart's in the right place, even if that does mean next to his aunty's.



PIRANHAS: Long faces for unwanted bodies.

**DIRTY LOOKS:** 'Tellin' You' (Stiff). Whoops. After a great debut album, they look short on steam, too. Just trying to catch us out, eh, fellas?

**WHITE HEAT:** 'Finished With The Fashions' (Vallium). True. Not so much heavy metal or even hard rock as thundering powerchords and gruff vocals steaming away into infinity.

**FIST:** 'Forever Amber' (MCA). It had to come. No week's complete without a NWOBHM single and though less moronic than others in its league, this crackles with rather less excitement than last year's bonfire.

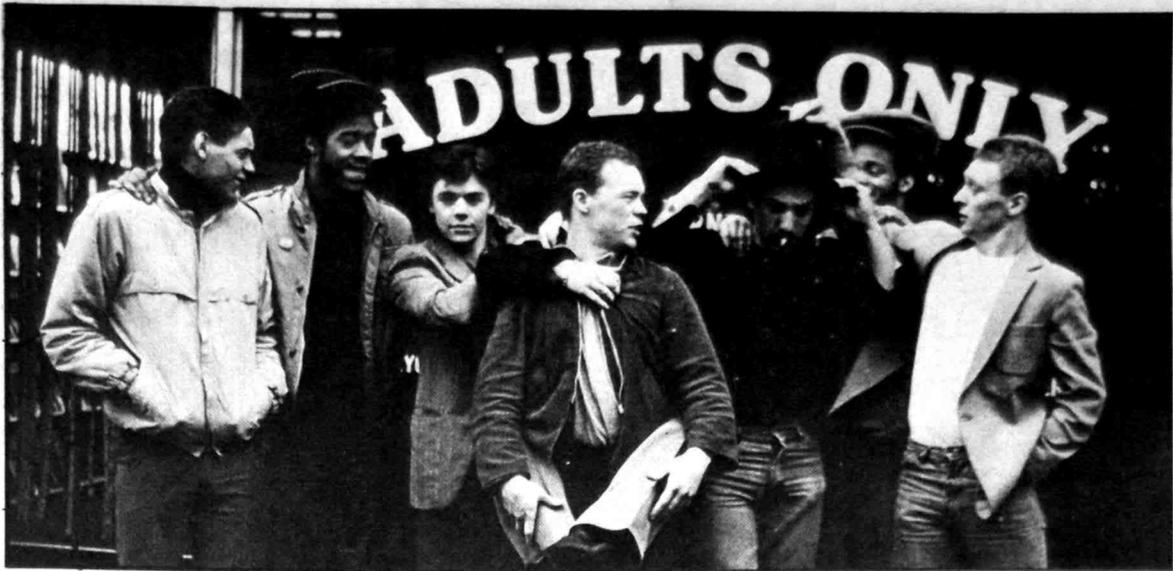
**RED BEAT:** 'Machines In Motion' (Malicious Damage). From the same manor as cults about town Killing Joke, this is another bitter PIL to swallow, thrusting all the instruments high in the mix to ensure maximum distress. Definitely a contender for the Music Machine playlist.

**THE JUMP:** 'Tomorrow's Mine' (Re-wind). Not the fascist propaganda you'd expect from the title, but a thought-provoking piece about the perils of finding identity in a fad-conscious metropolis. Its absence of a tune might prevent it finding a wide audience.

**FK9:** 'Stranger At The Heart'/'Complete Surveillance' (A Bigger Splash). Similar sentiments from another new band exorcising their loneliness and paranoia through an unusually expressive voice and an understated backing track guaranteed to attract Young Marble Giants fans.

**COCKNEY REJECTS:** 'The Firm' (Cockney Rejects). The East End terrace chanters' Judas Priest, this is infinitely dumber than 'United' and shouldn't even appeal to the converted.

**PRETTY THINGS:** 'Falling Again' (WEA). One of the original hairy bands to have prompted parental remarks like "they should be locked up," their history has included being locked up in hotels and more personnel changes than Deep Purple reformation rumours. Dull metal pop that'll bring you down.



UB40: Showing what good boys they are.

**ELKIE BROOKS:** 'Dance Away' (A&M). A sweet ballad likely to appeal to the over forties who dig Cliff but don't feel hip enough to go to a Sad Cafe gig.

**HAZEL O'CONNOR:** 'Give Me An Inch' (A&M). Still not happy about that derivative phrasing but it's instant enough to garner the airplay her reputation now assures her of anyway.

**THE DEAF AIDS:** 'Heroes' / 'Bored Christine' (Conspiracy). Currently doing the rounds with The Inmates, they seem caught between their peer's R&B, a Velvets drone and something more modern on the side. A combination that works, as it happens, maybe because they sound as if they mean it, man. In fact, the best new band record featured here and those quick enough to catch the 12" cop for another couple of tracks.

**NEW ALBUM**  
**100 M.P.H.**

1st 20,000 Albums include Free Poster

Features the live version of the single

# LET'S GO

ON TOUR WITH HAWKWIND



OCTOBER

Fri 24 LEICESTER De Montfort Hall

Sat 25 ST. AUSTELL New Cornish Riviera Lido

Sun 26 POOLE Arts Centre

Mon 27 READING Top Rank

Tues 28 PORTSMOUTH Guildhall

Wed 29 GLASTONBURY Worth Farm

Thur 30 BRISTOL Colston Hall

Fri 31 GUILDFORD Surrey University

NOVEMBER

Sat 1 NORWICH University

Sun 2 LONDON Hammersmith Odeon

Mon 3 LONDON Hammersmith Odeon

Wed 5 ST. ALBANS City Hall

Thur 6 HARLOW Odeon

Fri 7 PETERBOROUGH Werrina Stadium

Sat 8 CARDIFF South Wales Polytechnic

Sun 9 HULL City Hall

Mon 10 DONCASTER Rotters

Tues 11 GRIMSBY Central Halls

Thur 13 BELFAST Ulster Hall

Fri 14 DUBLIN Grand Cinema

Sat 15 CORK University - Downtown Campus

Don't pay more than  
**£3.99**

Also available on cassette



**JETHRO TULL:** 'Fyling Dale Flyer' (Chrysalis). At the other extreme, old Ian is still pulling hoary chestnuts like this from out of his rural sensibility and they don't get any better. Gawd, at this rate Steeleye Span will soon be back in fashion.

**ADAM AND THE ANTS:** 'Dog Eat Dog' (CBS). Haven't a clue what this is about but the combination of an enticing hook, gutsy playing and careful production make for quite a surprise from the most neglected artist of our time (sic).

**THE CHORDS:** 'In My Street' (Polydor). They've had their ups and downs and though competent enough to have outlasted the mod debacle, all but the hardiest fans will find this too run of the mill.

**URGÉ:** 'Revolving Boy' (Consumer Discs). Catchy stuff from Coventry and it isn't ska! Instrumentally mesmerising, it builds on a central synthesiser figure whilst coasting along on quiet drums and unusually in-tune vocals. Should be in with a chance of charting.

**UFO:** 'Hot 'n' Ready' (Chrysalis). Old material with a new line-up can only mean one thing — another band biting the dust by leeching from a Reading '80 performance that was below par anyhow. A stop-gap mistake but they are touring at the moment, aren't they?

**00.3:** 'Automatic Kids' (Rocket). This is so blatantly Numanesque it makes smiler sound original. Signings like this could turn even Elton into a tax exile.

**BIM:** 'Delicious Gone Wrong' (Swerve). Many "celebrities" turned up to see this lot recently. If they were treated to superficial guff like this, I bet they wondered why.

**ALAN CLARKE:** 'The Only Ones' (Aura). Aha — the old Hollie is back, but to little avail, bashing out some vaguely distinguishable escapist rubbish delivered with all the sincerity of a race-course tipster.

**THE ALVIN LEE BAND:** 'I Don't Wanna Stop It' (Aviator). He should.

**TEN POLE TUDOR:** '3 Bells In A Row' (Stiff). On this hearing Ten Pole's not the star he looks when seen live, but it's early days yet.



TEN POLE TUDOR: Better live.

# THE TOURISTS

NEW ALBUM

## LUMINOUS BASEMENT



INCLUDES FREE SINGLE  
IN LUMINOUS VINYL

**RCA**

# ALBUMS

+++++Unbearable +++++Buy It +++++Give it a spin ++ Give it a miss +Unbearable

## EARTH, WIND AND FIRE: 'Faces' (CBS 88498) By Paul Sexton

THE TENTH Earth Wind and Fire album for CBS will be their most eagerly awaited so far in Britain, following '79's 'I Am', the one that really confirmed their strength in depth — five hit singles and the LP itself sold a copy or two as well.

The single 'Let Me Talk' gets off to a rather reluctant start. But it's pulled through as a typical piece of EW&F soul gadgetry, spitting along with that jerky rhythm that somehow manages to remain danceable, and with Maurice in one of his normal-pitch punk-funk vocal moods.

His songs do seem to come in two forms; there's that sort, all low down the scale and funky, with horns jumping out unexpectedly all the time, as on 'Getaway' and 'Jupiter' in the past; and then there's the blander, higher-pitched, more pop-inclined tunes, both fast and slow, which form the majority here and which, in bulk, three times over a weekend, sound disappointingly much of a muchness.

In the first box you can deposit the single, plus 'Pride', with the big-band horn intro and a strutting style rather like the Isley Brothers song of the same name, and the slower 'In Time'. In the second box come most of the rest: two 'After The Love Is Gone' clones called 'You' and 'You Went Away', and several in the soaring, carefree style of previous items like 'Can't Let Go', such as 'Sparkle', 'Song In My Heart' and 'Win Or Lose'. There doesn't seem to be a 'Boogie Wonderland' here, but the nearest thing is probably the pacy, Emotions-sounding 'Share Your Love'.

The exceptions? In most cases, they're the best, like 'Back On The Road', the most rock oriented of the bunch, featuring a rock guitar intro; 'Turn It Into Something Good' which maybe is in the ballad category, but sounds more original than many of its colleagues; and the title track, an eight-minute jazz instrumental, something I suspect White wishes he could do more often.

So, too much wind and not enough fire? Well, not really, they're burning hot enough, but maybe the wind's all blowing in the same old direction. + + +

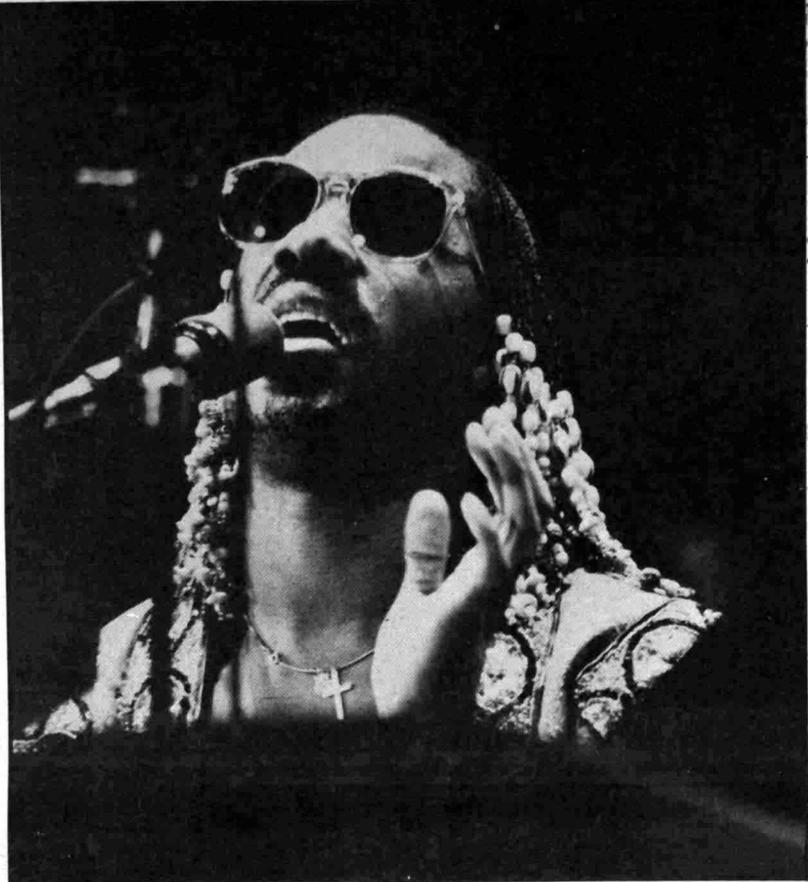
## STATUS QUO: 'Just Supposin' (Vertigo 6302 057) By Robin Smith

GASP AS Quo become the Abba of heavy metal. (He's at it again — Ed.) A British institution nearly as wonderful as Crossroads, Quo have churned out their most compromising and acceptable album to date. Fun for all the family especially at Christmas. Yesiree more heads down to non-nonsense boogie that's been building up gold in the coffers and shows no sign of exhausting itself. Recommended dosage is twice a week especially on Sundays.

Alright, all aboard. Granted I find the opening track and current single a bit tame — but from there it's a first class ticket on the mighty roller coaster. Down down down with 'Run To Mummy' before the only break of side one with 'Don't Drive My Car' performed in near slow motion compared with the rest of the tracks. 'Lies' is the best example of traditional Quo. A song about too many drinks in too many bars aided and abetted by a snap of piano bouncing till midnight.

'Over The Edge' should be the next choice for the single. A song that gets right under your toenails but is surprisingly expansive. 'The Wild Ones' is the second storm and 'Over The Edge' is unbelievably taken two speeds higher. Still the best goes on with 'Name Of The Game' which is deliciously gross. Harmonies a go go for 'Coming And Going' before the final epic of 'Rock In' Roll'. Snorting back the tears, Quo fully explore their more subtle side telling of the trials and tribulations of the past years and looking to the future.

Alright, I'll shut up now. + + + +



STEVIE WONDER: back in the mainstream

# INDIAN SUMMER

## STEVIE WONDER: 'Hotter Than July' (Motown STMA 8035) By Paul Sexton

LAST YEAR'S 'Secret Life Of Plants' album proved that the public didn't have quite as much patience with Stevie Wonder as we might have thought. The album enjoyed an extremely transient chart run, and none of its three singles — all of which, I still think, were potential monsters — reached the 50. For everyone who didn't buy 'Plants', Stevie's back in the mainstream and the album matches its title.

Here are 10 songs with all the usual Wonder calling cards of melody, variety and inventiveness, all brought right up to 1980 style and even beyond. They start out with 'Did I Hear You Say You Love Me', previewed at Wembley last month and here, as there, full of action, brass, horns and uptempo soul. There's an abrupt chopmix into 'All I Do', a slower number with Stevie improvising on a chorus laid down by such as Michael Jackson, Betty Wright and some O'Jays.

'Rocket Love' is perhaps the least instantly memorable song, one of memories tinged with regret; but Stevie hardens up for 'I Ain't Gonna Stand For It', a tune and lyric of subtle intelligence, and an unusual, almost acoustic chorus with the man's voice unfamiliar, deep and hard-edged. 'As If You Read My Mind' has an easy mellifluous style

that recalls 'Another Star'. You'll already know the side two opener, 'Masterblaster' came as close as he ever has to a number one here, and it's still one of the freshest and most original pieces of reggae this year. 'Do Like You' tells the story of a would-be dancer, showing Wonder's ability as a raconteur when he has the mind. 'Cash In Your Face' is one of those social gripes we got to know on early — seventies albums. In songs like 'Big Brother' and 'Jesus Children Of America'. This time it's "Our first child is due here any day / That's why we're desperate for a place to stay."

Then comes the album's real master (blaster) stroke: a ballad of shimmering, shivering beauty called 'Lately', with Stevie, on his own with piano and bass synthesiser, creating a mood of truly compelling sadness. If it's a single, it could well become that elusive number one; if it isn't it'll remain an enduring memory. The album finishes with a campaign, the follow — through of Wonder's Wembley announcement of his plans to make January 15, 1981 — the birthday of Martin Luther King — a national holiday. The song 'Happy Birthday' puts that wish into a joyful celebration of the great peacemaker.

That's a profound conclusion to a profound album. If you'd thought about writing this man off, forget it. And if you wanted him to come back from the "concept" tangent, buy it. + + + +

## THE BLUES BAND: 'Ready' (Arista BB2) By Philip Hall

THE OLD ONES are always the best. 'Ready' thumps along without any hint of the excesses found in today's modern music.

It consists of a whole series of well-rehearsed, bluesy R&B songs. I must admit that after reading so much about The Blues Band I expected a lot more excitement on this album. What's let them down is the choice, and the general dull standard, of the songs on show here.

Too many of the tunes are easily enjoyable on the first listen but they are instantly forgotten once the album has been locked away. The album is split fairly equally between covers and Blues Band originals, though it's hard to make out any difference.

When they tackle a great song, such as Ray Charles' 'Hallelujah I Love Her So' The Blues Band swing along with the best of them. Only a couple of the band's own songs, 'Hey Hey Little Girl' and 'Noah Lewis Blues', manage to inject a bit of life into the consistently flat proceedings.

The Blues Band are made up of in-demand session musicians who obviously made this album just for the sheer fun of it. It just seems strange that some of that casual spirit can't be heard on this rather worn-out album. + + 1/2

## SPIDER: 'Spider' (Dreamland Super 2394 260) By Malcolm Dome

IMAGE SEEMS to be central to the Aucoin Management empire (see Kiss for reference point) and image certainly seems to be at the heart of Spider's raison d'etre, judging by the album cover. Five young Americans (three guys and two dolls) preening, posing and pouting

in lascivious leather on pictures broken up by shards of tastefully gross green, mauve, red and blue aimless shapes; definitely a dodgy start. But what delights in yonder vinyl stir? For musically, Spider surge forward like dynamite on 10 legs, fizzing, exploding and always possessing an undeniably metal / pop charm.

I could go on to tell you that vocalist Amanda Blue has a sure-throated frontal power reminiscent of Toronto's Holly Woods, that as 'New Romance' gives way to the likes of 'Shady Lady', 'Crossfire', 'Brotherly Love' and 'Zero', Spider cross-fertilise Storm, Pat Benatar, Laurie And The Sighs, Ellen Foley and The Orchids, yet come up smelling sweetly of red-blooded rock roses almost every time. But why shouldn't I spoil all the fun, right? So this is where the review ends and the pleasure begins, just get on your marks, get steady and ROCK! + + + +

## VARIOUS: 'Backstage Pass' (SUP LP 2001) By Bev Perry

A SPIDER skims past as I sit in the attic, trying to review this record. No, the stereo's not up here — it's two floors down, at a distance where it won't shatter my eardrums. Yes, it's loud — and there's certainly some of the worst of the most puerile post-punk music here — but also some of the better stuff; to name a few, Cockney Rejects, UK Subs, Angelic Upstarts, Anti Pasti and Exploited make their appearances — so grade them as you will.

Two tracks by Stiff Little Fingers ('Barbed Wire' being the most inspired of the two) add a touch of taste and grace. And there's the semblance of a melody — something pretty scarce here — in the offerings by a band called Manufactured Romance. But for cringing value, there's a few things to make you suffer; sample the abysmal 'Fireball' by Cyanide; a truly horrendous piece of riffing makes this the pits.

'Where Have All The Boot Boys Gone?' is Slaughter And The Dogs untimely lament. Gone to graveyards every one? Nah (hopes the record co) every good rude boy worth his ilk is down the frog and toad, queuing up to buy this 'ere album. So, for rude boys, boot boys, and those who'd get it regardless of inane reviews, it must get an over-generous + + + +. It gets ++ for anyone else.

## SAGA: 'Silent Knight' (Polydor 2374 166) By Malcolm Dome

HEY, ANYONE out there ever read Ray Bradbury's classic short story 'Forever And The Earth'? Well, for the uninitiated, this 1950 tome thematically describes how a massive writing talent successfully wrestles with the challenge of capturing the contours and textures of space civilisation three centuries hence. Saga, it seems, are executing a significant opus of similar gargantuan proportions. In modern musical terms, this goes further than anything else ever committed to vinyl in encapsulating the loneliness, vastness and sheer adventure to be found in futuristic colonies.

Furthermore on this, the third episode in an on-going epic, the band convincingly underline their strong atmospheric connections with the magazine sci-fi hacks of the thirties and forties and continue to manufacture a new genre within the sphere of heavy rock-pulp pomp.

Musically, the replacement of Greg Chadd by Jim Gilmour on keyboards / vocals has made little intrinsic difference and Saga still skip the enlightened fantastic between Yes, Genesis, Rush and Supertramp.

Perhaps, as yet, the UK scene isn't ready for Saga's conceptual style of rock, but then, maybe we can learn a lesson or two in this respect from Puerto Rico! + + + +

# A FREE RECORD MIRROR T-SHIRT FOR YOU

Record Mirror makes your dreams come true – we know you can see yourselves wearing the exclusive Record Mirror T-Shirt, as modelled so exquisitely and professionally by Police's Stewart Copeland so we're giving away these special Record Mirror T-Shirts (unfortunately without Stewart Copeland in them) to Record Mirror readers, on a first come, first served basis. Take advantage of this magnanimous offer while you can because these T-Shirts are a limited edition – that means we're only going to produce a set amount and once we've produced them we throw away the pattern and destroy the sewing machines!

**ALL YOU HAVE TO DO** to look as chic as Stewart Copeland and get your hands on one of these T-shirts is collect FOUR different coupons which will appear in Record Mirror each week. The T-shirt is free but we have to ask you for the postage and packaging, that will be 60p. Don't despair if you missed coupon no. 1 last week, you can still go in for our offer if your start collecting your coupons TODAY – because there will be special bonus coupons to make sure you get a complete set. We'll give you all the details of how to send for your T-shirt in due course but right now CUT OUT COUPON NO. 2 AND KEEP SAFE.

**NB** If you want to cut down on the p&p cost get together with a friend and send off your coupons together, the p&p cost on two T-shirts will be 80p or better still get together with two friends because the p&p cost on three T-shirts will only be £1.00.

**LOOK OUT FOR COUPON NO. 3  
IN RECORD MIRROR NEXT WEEK**



#### RULES AND REGULATIONS

The offer is exclusive to readers of Record Mirror and is not open to employees of Spotlight Publications Ltd and any subsidiary or associated company.

The complete set of four coupons, numbered 1-4, will be published in Record Mirror only, followed by two bonus coupons, and will allow the bearer to receive one Record Mirror T-shirt, on a first come first served basis.

The offer is open to all readers of Record Mirror in the UK and BFPO districts. The T-shirts are a limited edition and readers who do not receive one will be recompensed.

Postal requests to be accompanied by 60p together with one set of coupons, 80p together with two sets of coupons or £1.00 with three sets of coupons.

The publishers of Record Mirror cannot be held responsible for the non-receipt of entries or the non-delivery of T-shirts after posting. Despatching details will be included in Record Mirror, issue dated 8th November.



# OMITD GET ORGANISED

**ORCHESTRAL MANOEUVRES IN THE DARK: 'Organisation' (InDisc D106).**  
By Daniela Soave.

ORCHESTRAL MANOEUVRES IN THE DARK, are happy, sad, warm, cold, funny, sombre, fast and slow, and, most important, a joy to your ears. 'Organisation' is their second effort, coming less than a year after the heels of their first very successful album. 'Organisation' is not so 'clever' as its predecessor; the arrangement is much sparser and consequently the opportunity for more colour and warmth to shine through is more abundant. Full of drama and numerous layers, it conjures up many images, so much so that it could almost be a film soundtrack.

Side one commences with the current single, 'Enola Gay', infinitely danceable, joyous and jumpy. Yet, when you consider the words are about the plane which dropped the atom bomb, it's a strange combination. '2nd Thought' follows, the synthesiser resembling a choir. Andy McCluskey's voice has matured, and the little vibrato which creeps in from time to time is endearing. Then comes 'VCL XI', more like what you'd expect from a synthesiser group with the standard bass and percussion arrangement. It's almost oriental in the linking xylophone instrumental, which (just) saves it from being another run of the mill song.

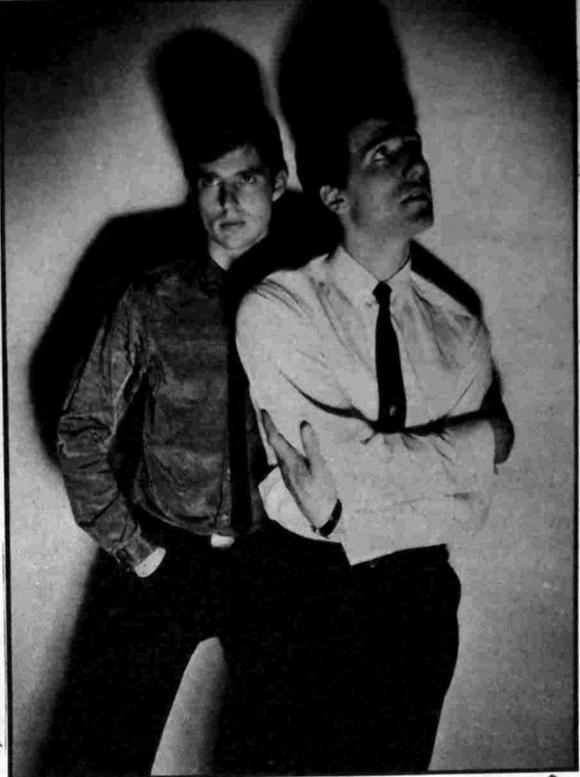
'Motion And Heart' begins like one of those demonstrations on a Yamaha do-it-all organ. It's a riddle of a song, very continental, especially with a french piano break and lots of finger snapping. A very

cheeky feel to this song. And side one finishes with 'Statues', probably the moodiest on this side. It begins with a variation on 'Chopsticks' and develops into something very romantic, as soothing as a lullaby without being twee.

On to side two. You're not led so easily into this side and you might find it more difficult to get into, but with a couple of spins it has more to offer than side one. It's the dark side, more atmospheric, more a touch of the old film soundtrack. 'The Misunderstanding' is a peculiar combination of keyboards, resembling the Gordon's gin ad, and anger. It's a very dramatic song, my favourite on the album. The words probably make more sense than McCluskey's usual lyrics. A cover version of 'The More I See You' takes some getting used to because you have to unlearn the Chris Montez arrangement, and this version is probably the barest song on the album. Enjoyable nonetheless. 'Promises' is a bit too on the ordinary for my liking, and sadly, we reach the end of this album with 'Stanlow'.

'Stanlow' is more indicative of the sparse random synthesiser music Paul and Andy told me they are now getting into. It's not bare and cold as you would imagine. Instead, it has an ethereal quality, almost like a hymn in its purity. Very moving, and emotional, a perfect close to the album. 'Organisation' is a fine effort, far surpassing the debut album. For something which has been conceived and recorded in nine months, it's even more outstanding. It'll be on my turntable until number three appears, which isn't soon enough.

There is life after Gary Numan, alter all! + + + +



Orch Man: Magic.

daunting and infuriating, the grind must go on, and this grind is anything but a killing joke. At worst, they fall between stools, one for the punks (they're loud, angry, relentless), one for the arts-closet cliques (they have synthesizers and German radio voicings). At best, this is an impatient, impetuous noise that throws all its devices into a beautifully unified maelstrom of sound — as on the opening 'Requiem' or the closing 'Primitive'. It's sort of next in line from Sex Pistols, Banshees, Joy Division, Cabaret Voltaire... and sounds a little like some of them most of the time, with the singer sounding not

unlike Malcolm Owen part of the time, and a more-arrogant JJ Burnel part of the time, and... We critics and our comparisons! I don't know what Killing Joke intended: they've certainly got their impact, but where does it go? Words are trapped in the frenzy, distant and garbled, like dub-sounds; guitars, drums and synths crash purposefully on like Can with less patience, like the three R's repetition, repetition, repetition. 'Tomorrow's World' is an overdrawn peak, the nearest 'Killing Joke' comes to overthrowing its limited horizons. The drums slide carelessly against jiggling keyboard

bleeps and perfectly understated buzzsaw guitar. At last! A bit of space, a little air.

On 'Wardance', though, Killing Joke are brash Ruts soundalikes, angry and overbearing; on 'Bloodsport' indulgent, if entralling, on 'Complication' and 'Requiem' proud, darkly thrilling rock noise.

Still, all this anger, all this closed nastiness: whatever Killing Joke are fighting (they never make it very clear) they're fighting it with sticks and stones, and I don't trust that.

And whatever the intentions behind the sleeve "concept", a black and white vision of crucifixion / resurrection set against Apocalyptic street scenes, it's ambiguous and offensive, and I don't trust that.

Killing Joke are misunderstood martyrs; or false prophets; or shock-tactic rebels. Remember all their problems, and the fact this music can be full of fascination and excitement and is blurred by all these things, and this joke becomes all the more disappointing. + + + 1/2

## Laurie and The Sighs: 'Laurie & The sighs' (Atlantic SD-19268 Import)

By Malcolm Dome

THE WAY things are going, this could be a decade dominated by female-fronted US / Canadian hard rock outfits—not that you'll hear many complaints of this art to emerge as New York quintet Laurie & The Sighs who, despite the decidedly dodgy monicker, deliver a rather impressive set of metal / pop falling somewhere between the out and out cartoon excesses of the magnificent Storm and the more sophisticated tempo of the classy Toronto.

In actual fact, Laurie and her Sighs take over from where the much-lamented 1994 sadly left off on 'Please Stand By' and let's hope they have better luck than Karen Lawrence and her erstwhile cohorts.

Critically speaking, the best numbers here are 'Midnight Love', 'Stop Telling Me No' and 'Burning Up' which all boast a razzle-dazzle combination of snap, crackle rhythms and inslamatic melodies about as catchy as a raging forest fire, topped off by the rich, resonant tones of vocalist Laurie Beechman.

Now that this style of music has made it's mark on the HM scene, all we need are UK tours from the like of L&TS and the First Wave of British Metal Pop (FWOBMP) should start motoring. + + + +

## KILLING JOKE: 'Killing Joke' (Malicious Damage EGM2 5-45)

By Chris Westwood

"This is music to march to/Do the wardance"

And similar such songs of good cheer! Killing Joke's irony rests on their name alone: the emphasis on Killing, the emphasis on noise, aggression, fiery fatulence. The LP, their first, is an obsessive, metallic thrashing of guitar and keyboard noise — by turns thrilling and

# RECORD & TAPE MART

**MISSED THAT HIT SOUND WHILE IT WAS AROUND, GET IT FROM THE DEALER, WITH ALL THE CLASSICS.**  
All the singles listed below are but a small selection from over 2,000 singles, and 1,000 LP's listed at incredible prices.  
SEND SAE FOR LIST

ALL THE RECORDS LISTED BELOW ARE 40p EACH, 4 FOR £1.50, 10 FOR £3.50, 20 FOR £6 (+35p P&P) MANY OTHERS ON LIST

- 84 BADFINGER Day after day
- 74 J. J. BARRIE No charge
- 2718 BRUCKER BROTHERS East river
- 313 CERRONE Supernature
- 2418 CHIC My forbidden lover
- 2250 IAN DURY Reasons to be cheerful
- 962 ELECTRIC LIGHT ORCHESTRA Turn to stone
- 900 EXILE Kisses you all over
- 707 MARVIN GAYE Got to give it up
- 2927 G. Q. Disco nights
- 878 MICK JACKSON Blame it on the boogie
- 953 K.C. & SUNSHINE BAND It's the same old song
- 2943 BONEY M I'm born again
- 2865 BARRY MANILOW Could it be magic
- 2819 OLIVIA NEWTON-JOHN A little more love
- 2888 DONNY OSMOND Puppy love
- 1332 PRATT & McCLAIN Happy days
- 2213 TOM ROBINSON BAND Power in the darkness/Up against the wall
- 2391 SECRET AFFAIR Time for action
- 3144 SHOWADDYWADDY Remember then
- 1680 DAVID SOUL Let's have a quiet night in
- 1750 AL STEWART Year of the cat
- 2861 ROD STEWART Do you think I'm sexy?
- 1882 TIMMY THOMAS Why can't we live together
- 2025 WINGS I've had enough
- 2078 KAREN YOUNG Hot shot

**ALSO A GREAT BARGAIN**

- 100 HIT SINGLES £18 (+ £4 if overseas)
- 100 SOUL SINGLES £10 (+ £4 if overseas)
- 100 REGGAE SINGLES £10 (+ £4 if overseas)

**OLDIES UNLIMITED**  
DEPARTMENT (R),  
TELFORD, SHROPSHIRE TF2 9NQ.

**DISCOUNT OLDIES**  
THOUSANDS OF OLDIES  
**\$1.00 EA**  
Send SAE for (31c)  
**FREE CATALOG**  
Discount Oldies Dept R  
Box 64, Bryn Mawr  
PA 1401C

**CASSETTE HIRE**  
Why pay around £5 for new cassettes when you can hire any of our 4,500 library cassettes for just 36p.  
For full details of membership ask for our free brochure.

**STEREO CASSETTE LENDING LIBRARY**  
Room 6, Sherwood House,  
Canterbury CT1 3RL

**HIRE CASSETTES**  
★ JOIN Our fast-growing library - life membership is now available for only £2.  
★ CHOOSE From our superb catalogue including most top 75 chart entries plus 1000's of oldies.  
★ LISTEN To your choice of tapes from just 25p per day.  
Free brochure from  
**THE MUSICSCAPE LIBRARY (Dept RM)**  
PO Box 147, Watford WD2 4FE, Herts.

**QUALITY CASSETTES, REELS & VIDEO**

<b>CASSETTES</b>	<b>C60</b>	<b>C90</b>	<b>C120</b>	<b>REELS</b>	<b>£2.15</b>
ALFA Hercules	£0.89	£0.89	£0.89	ALFA LN 5" x 900'	£2.15
ALFA Superferret	£0.96	£1.28	£1.50	ALFA LN 5 1/2" x 1200'	£2.49
ALFA Stereochrom	£1.00	£1.29	£1.59	ALFA LN 7" x 1800'	£2.57
ALFA Carrot (FeC)	£1.10	£1.45	£1.75	ALFA LN 5" x 1200'	£2.57
ALFA LN	£0.54	£0.75	£1.20	ALFA LN 5 1/2" x 1800'	£3.43
ALFA Ferro Super	£0.90	£1.22	£1.40	ALFA LN 7" x 2400'	£4.43
ALFA Ferro Super LH102.97	£1.29	£1.59	£1.89	ALFA LN 7" x 3600'	£5.57
ALFA Chroma	£1.19	£1.51	£1.81	ALFA LN 7" x 1800' (Metal)	£4.28
ALFA Super Chroma	£1.25	£1.75	£2.15	ALFA PERMAG 1015" x 1800' Cms	£9.70
ALFA Ferro Super LH102.97	£1.29	£1.59	£1.89	ALFA PERMAG 1015" x 3600'	£11.70
ALFA Chroma	£1.19	£1.51	£1.81	NAB	£11.70
ALFA Super Chroma	£1.25	£1.75	£2.15	ALFA LN 7" x 1800'	£4.45
HITACHI Low Noise	£0.56	£0.78	£1.15	ALFA LN 7" x 2400'	£5.40
HITACHI UD	£0.91	£1.13	£1.52	ALFA LN 7" x 3600'	£6.80
HITACHI UDEX (X1)	£1.24	£1.54	£1.94	ALFA (VHS)	£9.75
HITACHI UDEX (X2)	£1.24	£1.54	£1.94	ALFA (VHS)	£12.95
MEMOREX Normal	£0.75	£0.79	£0.79	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£0.97	£0.99	£0.99	ALFA (VHS)	£13.05
MEMOREX Chroma 2	£0.99	£1.11	£1.23	ALFA (VHS)	£13.05
MEMOREX High Bias	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29	£1.45	ALFA (VHS)	£13.05
MEMOREX Low Noise	£0.61	£0.74	£0.87	ALFA (VHS)	£13.05
MEMOREX Super Chroma	£1.25	£1.40	£1.55	ALFA (VHS)	£13.05
MEMOREX Hi-Fi	£1.13	£1.29			

**THE RUTS: 'Grin And Bear It' (Virgin V2188).**  
By Philip Hall

I'VE BEEN playing this album over and over again during the last week. Though it's only a compilation album, which means many of the songs are familiar, it has such a strong feel about it that I've become a rather belated Ruts fan.

Up till now I've always liked the Ruts singles, but I just assumed that they were one-off hits from a rather limited post-punk band. In fact The Ruts' songwriting ability has quietly matured since their debut single, 'In A Rut' / 'H-Eyes' (both included on 'Grin And Bear It').

The album opens with a five and half minute long, atmospheric version of 'West One' ('Shine On Me') which is probably the band's most accomplished musical offering to date. The Ruts show here that they were versatile enough to explore different musical areas without losing any of their rough-edged identity.

There are no weak links on this retrospective Ruts album. All the songs are bursting with energy and intelligent hooks. This is committed modern music from a band with the talent to carry on and develop their wide-awake musical ideas. Farewell Ruts welcome Ruts DC. + + + +

**COCKNEY REJECTS: 'Greatest Hits Volume II' (Zonophone 102)**  
By Philip Hall

THE COCKNEY Rejects are dangerous. They are four East End tough nuts who are obsessed with violence. This, their second album, is full of heavy-duty punk songs which stick to a frighteningly narrow-minded formula. The Clash could never have sounded like this. The Rejects take punk to its violent extreme.

Songs like 'War On The Terraces' illustrate the band's infatuation with football violence, and as if to press home the point they state on the back of the album: "From Scotland down to Cornwall, We dun the lot. We took 'em all!"

As far as the music's concerned you always know what to expect from the Rejects. At times their music is powerfully appealing and some choruses like 'Oi Oi Oi' and 'Sitting In A Cell With You' have certainly stayed with me for a long time after I turned this album off.

I enjoy The Rejects rowdy music in small doses and see it as a welcome relief in these days of countless po-faced, psychedelic musicians. All that worries me is that a band with the power of The Cockney Rejects are thoughtlessly encouraging hooligan violence in a lot of impressionable young kids. + + 1/2

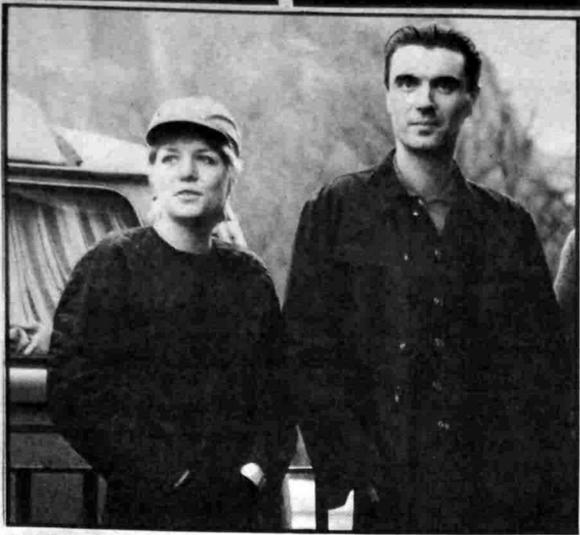
**MISTY IN ROOTS: 'Live At The Counter Eurovision '79' (People Unite PU 003)**  
By Peter Coyne

SOUTHALL'S 11-piece reggae band Misty In Roots are obviously heavily committed to the songs they play and sing, but the major mistake they have made on 'Live At The Counter Eurovision '79' is in committing themselves to playing EXACTLY the same backing track behind every song present here.

Recording at the Cirque Royal in Brussels on March 31st and April 1st 1979, Misty's decision to release an album of live tracks from over a year and a half ago (quite possibly a convenient attempt to make public the backlog of material they must have amassed during their six years together) has not been a wise one.

Misty's sound is accurately defined on 'Mankind' — rolling organ, powerful vocal punch provided by four singers, Duxie, Pucky, Antoinette and Bertie, a heavy bass than most bass/drums axis and an understated exchange between the two guitars — and thereafter exploited mercilessly during the remainder of the album. Only 'Judas Iscariot' gives indication of Misty's genuine ability, that led Mikey Dread to be quoted in the press release as saying "Misty are the only British reggae band with a Jamaican sound."

'Live At The Counter Eurovision '79' (like the majority of live reggae albums) is an easily forgettable release, sorely lacking the motion and emotion that I've seen Misty occasionally attain in live performance. + +



TALKING HEADS: Whooping and hollering.

**STILL A NECK AHEAD**

**TALKING HEADS: 'Remain In Light' (Sire SRK 6095)**  
By Ronnie Gurr

FUNK, THE grand Afro-American dance tradition and existentialism should be uneasy bedmates and probably are. Talking Heads glide over the problem this way...

'Remain In Light' is Talking Heads' fourth album. The band arose at a time when the only contemporary countrymen in touch with the modern dance were Tom Verlaine and his Television. These two units, strangely, considering America's lack of pioneering visionaries, moved to the front of the class. Verlaine is currently out in the playground, ready to return, and Talking Heads are still there.

Jim Kerr of Simple Minds informed me recently that he had heard a track off 'Remain In Light' on a French radio show. He described the track as true excellence and expressed the opinion that it made him want to give up there and then. I'd presume the track came from the first side of the album. Three tracks grace that side and the angle is Eno adulterated funk and a big band sound. Immediately I see Kerr's point. With the Minds' latest they explore bass and drum repetition in a pure dance medium; white neo-disco. The Heads become the lead white hopes on funk.

'Born Under Punches (The Heat Goes On)' opens to much whooping and hollering before Byrne scat sings his way all over the choruses. Eno's involvement in the actual composition of the songs is apparent throughout, the signs being the Eno / Bowie / Sinatra romantically inflexed vocal lines that Byrne cuts through with on occasion. The groove winds into a haywire middle section that hurtles off in all directions over the still solid rhythm and percussive backbeat. Then comes a masterful hook, a flowing repetition of the line "Goes on and the heat goes on", while Byrne scat sings his way out. It's amongst the best of things you'll hear all year (what's left of it).

Second cut 'Cross Eyed And Painless' again pushes the boiling bass of Tina "let's go disco" Weymouth to the fore. Once more the groove rolls out with Byrne gibbering on about hospitals and related subjects. Again towards the end a new melody creeps in and the crew croon "Still waiting" over and over again. Third and most frantic with seven percussionists is 'The Great Curve', a number which tends toward salsa. Bongos a go-go with an alarming severity and effect. Once more the best seems to be of the utmost importance, leaving the gist of the lyrics largely incomprehensible. When the counter-melodies mesh it makes things damn near impossible, in fact

one feels sure that on this track the vocals are not English and are being employed as an extra instrument which conveys sound rather than any message or relevances.

Side two I'm less certain about. 'Once In A Lifetime' has Byrne delivering lyrics in asserted singspeak, questioning honest to goodness, American values (car, house, wife etc). The abstract pomposity of the delivery is utter drive though the chorus which is Eno circa 'Warm Jets' is a compensation. 'Houses In Motion' is rilly deep stuff. "For a long time I felt without style nor grace, wearing shoes with no socks in cold weather," slurs Byrne with Dean / Brando / Kerouac young soul rebel sensibility. He continues: "I knew my heart was in the right place, I knew I'd be able to do these things. As we watch him digging his own grave, it was important to know that was where he's at. Can't afford to stop, that is what he believes. He'll keep on digging for a thousand years."

What all that is about, I know not: He is, apparently, "walking along, visiting houses in motion." And if that wasn't enough, 'Seen And Not Seen' whose handclaps are so weak they should've known better, is Byrne lecture. Pure twaddle, spoken not sung, it deals in the Kafka, or is it Sartre - esque trials of a man who wills his face into the ideals he sees in mags and the movies. He ends, of course, by eternally questioning his decision. The groove seems to have been written to accommodate the short story and is the weaker because of it. 'Listening Wind' by comparison is beautiful. The story, as far as I can ascertain, of American expansion, it tells the story of Mojeet(?) who watches the Americans, whom he serves from the hills. The chorus instills feelings of the Red Indian tribal unity with it's talk of the wind; friend guide and the power that will drive them away. Masterful, and it sets the mood for 'The Overload' a fat moody overtly Eno number that utilises one not sustained to the full and sounds like it employs the Bowie cut up lyric writing method.

'Gentle collapsing of every surface travel on the quiet road... the overload.' All too abstract for this meat and two veg man, I'm afraid. Despite initial reservations this shows that Talking Heads when Eno lays back a bit are still a neck ahead. Nice to see that The Associates and The Simple Minds are the boys snapping at their heels though. Side One I suspect is more Byrne and band and side two is more Eno. Side one is great music, side two is for the most part, good music. The choice is their's and they've made it. Meanwhile I can only fantasise about a Talking Heads album produced by Rodgers and Edwards (Chic) or George Clinton. Till then, though, Heads, they win. + + + + +

**KANSAS: 'Audio Visions' (Kirshener KIR 84500)**  
By Peter Coyne

"SOUND IS a way of daydreaming — an escape into the wild blue. A bad recording interferes with that escape, forcing the listener's imagination to strain against the natural elements" — Emory Cook. Now this is what I'd call a bad recording.

Groups like Kansas continue to expose their musical and lyrical ignorance and impotence with each successive release. Their music (which they themselves have described as "pomp rock") is totally alien to me, in much the same way as I suppose the Cockney Rejects would be to Jimmy Carter.

All time low lines like "Your hair was long and so was mine" from the disgraceful shambles they call 'Loner' and 'It's no fun hanging around, winter seems so numbing / Getting fat where I sit down, do you suppose it's old age coming' from the embarrassingly unoriginal 'Got To Rock On' mean absolutely nothing to me and probably very little to you as well.

The sound of Kansas is a typically American obscene blend of unvaried, early seventies, dated rock'n'raw played with less heart, soul, conviction and balls than practically anything else I've heard all year. Yet, regardless of what I may think or write, 'Audio Visions' is quickly ascending the American album charts. Have a look at it now and wonder why. +

**RAF: 'RAF (A&M AMLH 64816)**

By Malcolm Dome

WHAT WOULD you say if I told you that such a being as pomp-punk existed in the swamps of UK rock

'n' roir? Well, forgive my impertinent intimations but this is the only handle I can come up with to satisfactorily describe the RAF sound.

My dilemma is compounded by the juxtaposition of the most unlikely bunch of 'ideologies' since Churchill and Roosevelt joined forces with Stalin. On the one hand we have Styx-style spine-tingling vocal harmonies on almost every track plus a constant use of keyboards and guitars to form intertwining Saga-inspired moods and textures; yet weighed against this is a general rhythmic sympathy with Adverts-esque speed and energy.

Throw in the fact that all 10 cuts prove more insistently catchy than the West Indian slip fielding (a direct result of the band's songsmith David Valentine, an ex-professional spring capper, who was once involved with the production of radio jingles) and the result is the sort of album White Spirit would have recorded if their influences had been Roxy and XTC rather than Purple and co or, alternatively, RAF can be construed as New England with a UK new wave affectation. Indeed, this is precisely the direction that Canis Major, Brooklyn and Screen Idols have been searching for — a perfect marriage of hard-rock and new wave.

You want examples of just how incredibly tight this Scots-based quartet can be? Stay tuned to your trannies for brief encounters of the close kind with such tunefully bouncy tomes as 'Blues', 'She Used To Be Mine', 'Sweet Melinda' and 'Give Me A Little Time'. 'cos have no doubts, this is the most commercial sound to have emerged from the whole new wave scene. Police / Jam included. Pomp-punk lives, so come out of the swamp and live it up! + + + + +



DIRE STRAITS: this is the big one.

**DIRE STRAITS: 'Makin' Movies' (Vertigo 635 9034)**  
By Robin Smith

MORE SCINTILLATING than 'Star Wars' More action than in 'Apocalypse Now!'. Part three of 'Deptford Against The World' — starring Mark Knopfler and his trusty sidekicks Big John and Pick. Special guest appearance by Roy Bittan.

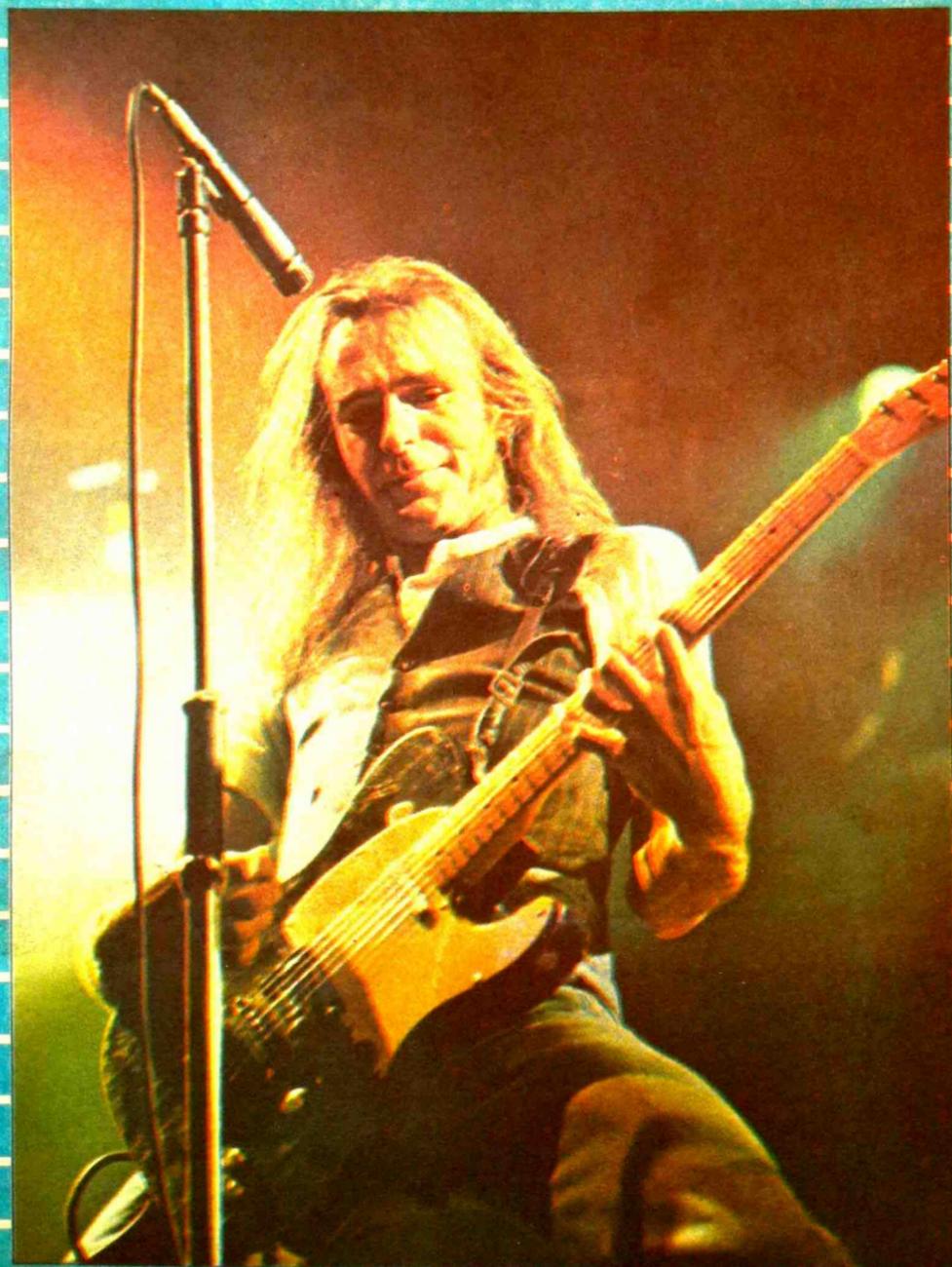
John Wayne would have loved Dire Straits. Keen as an arrow, they made it on their own terms. Knocked down by the press who feted them and then kicked them in the teeth, they shrugged their shoulders but never buried their heads. Yes, it was easy to sling mud as they churned out yet another version of 'Sultans Of Swing'. I hated the second album recorded in the sleepiness of Nassau. At that time Straits seemed to be trading on their past success. But let the lights go up and the trumpets blast. This is the big one.

The title is very apt as Straits' songs have always sounded like film scripts — the bloke off on his motorbike or the band struggling to make headway. Deptford's answer to Springsteen have also enlisted the man's keyboard player and went off

with a book full of ideas. Preceded by a grainy old movie theme, we're at last led in the stuttering backbeat of the first song 'Tunnel Of Love'. At first glance it's pretty standard Straits, until Bittan is let off the leash for the first time, nudging into the song with a mini-instrumental that stands out on its own 'Romeo And Juliet' echoes like a busker down in a tube tunnel. A bleak track that disappears quickly in a mass of semi distorted guitar.

'Skateaway' is presumably the tale of a girls fantasy while skittering around on roller skates and plugged in to the headphones. It seems to be the track that Knopfler enjoys the most, swinging in at six o'clock with your senses firmly in his sights. Bittan again sweetens the honky tonk of 'Expresso' while Knopfler plays more vocal games appearing least when expected. 'Hand In Hand' and 'Solid Rock' wallow a little, but 'Solid Rock' whiplashes back — initially sounding more Stones than the Stones before heaped guitar breaks kicking and biting. I saw Straits debut the final track 'Les Boys' at the Rainbow last year. It was a theatrical piece and mighty piss take, that has lost nothing in the recording studio. Cue + + + +

# STATUS QUO



**W**HEN YOU think of the great musical partnerships in rock, Parfitt and Rossi don't immediately spring to mind. Maybe it's because they didn't appeal to Lennon and McCartney's mass market. Neither did they have the fake working class accents

of Jagger and Richards. But Lennon and McCartney split, and Jagger and Richards joined the glittering jet set and can now only parody the wasted youth that was so admired. There's nothing flash about Parfitt and Rossi, and Status Quo rocks on, heading for their 20th anniversary. They have had 10 consecutive Top Five albums, and the new one,

'Just Supposin' looks like it'll add to the score. They also have the distinction of having had a Top 20 hit every year since 'Paper Plane', back in 1973. You can knock their 12 bar boogie all you like, but you can't ignore their success with the formula. Rick Parfitt doesn't look that much different, except he can't get into his denims just now because he's put on weight. As soon as he loses the flab, he'll be

back into them. After all, you can't let down the legions of Quo fans who have spent hours of loving care over their embroidered denim jackets. Francis Rossi is still slim, but his long hair looks a little slimmer. It's more than 10 years since I last interviewed them, and I don't think any of us expected to be still around. Working in any company for 20 years sounds like a jail sentence, but despite

occasional fights, none of Quo feel like breaking out. "We've always had a faith and belief in ourselves that we were good," said Rick Parfitt. "We just stuck to it. 1969/70 was dreadful for us, when underground and hard rock came in. We'd never set out to be a hard rock band. All the ballrooms we'd been playing were closing down, so we had to go to the underground clubs too. But we've never been

stuck for musical direction, the Quo sound came quite naturally. The only difficulties we had were personality clashes within the band. "When you're 25 or 26 and doing pretty well, egotistical things begin to creep in. We used to roast each other, argue about silly things. But we eventually got through it." Even if they did have a

CONT OVER



## FROM PEPSI THE GREATEST EVER ROCK 'N' ROLL LP OFFER

16 Mindblowin' original tracks  
by some of the greatest ever artists

- |                       |                       |                    |                             |
|-----------------------|-----------------------|--------------------|-----------------------------|
| Summertime Blues      | ..... Eddie Cochran   | That'll Be the Day | ..... Buddy Holly           |
| Whole Lotta Shakin'   | ..... Jerry Lee Lewis | I Love You Baby    | ..... and The Crickets      |
| Goin' On              | ..... Shangri-Las     | Sealed with a Kiss | ..... Brian Hyland          |
| Leader of the Pack    | ..... Dixie Cups      | Chantilly Lace     | ..... The Big Bopper        |
| Chapel of Love        | ..... Carl Perkins    | Maybelline         | ..... Chuck Berry           |
| Blue Suede Shoes      | ..... Little Richard  | Running Bear       | ..... Johnny Preston        |
| Tutti Frutti          | ..... Poni-Tails      | At the Hop         | ..... Danny and the Juniors |
| Born too Late         | ..... Bill Haley      | Only You           | ..... The Flatters          |
| Rock Around the Clock | .....                 |                    |                             |

Only 50,000 copies! Neat eh?  
A limited edition for all you rock fans and collectors.  
Hurry! Get your copy now.

**HOW TO GET THE LP** Send cheque/PO payable to "Pepsi LP Offer", stating your name and address, for £2.99, to—Rock 'n' Roll LP Offer, 35 Boldmere Road, Sutton Coldfield, W. Midlands B75 5UX. Enclose Pepsi ring pull/cap for each record. Allow 28 days delivery. Please package your ring pulls/bottle caps securely and carefully. UK, Channel Islands and UK Forces overseas only. Offer closes 31.5.81.

## The Great Pepsi Song Titles Competition

4, 1st prizes of the latest **AVANT** Hi-fi and Video equipment

PRO604 SYSTEM  
CX635D, V89700EK & VC30

25, 2nd prizes of **AVANT** Radio

Cassette Recorders  
AJ500FL

1,500, 3rd prizes of LP Vouchers



**HOW TO ENTER** A word has been replaced by PEPSI in each of the six questions below. What's the word?

- Marty Wilde said that he was a 'PEPSI in Love'
- Bill Haley told us that he would 'See You Later, PEPSI'
- The Everley Brothers reached no. 1 in 1958 with, 'All I have to do is PEPSI'
- Little Richard once suggested that his fans might like to 'PEPSI it up'
- The first Elvis record to make the British Top Ten was 'PEPSI Hotel'
- Chuck Berry was the first to perform the rock classic 'PEPSI B. Goode'

Write the answer in BLOCK CAPITALS on the corresponding line of the Entry Form then complete the following sentence in no more than 10 of your own words: Lipsmackin' Pepsi helps me Rock 'n' Roll at parties because Prizes will be awarded to entrants that answer all the questions correctly and complete the tie breaker sentence in the most apt and original way Send one Pepsi ring pull or bottle cap for one entry, two for three entries, and three for five entries.

The ring pulls or bottle caps you send in can be from any specially flashed can or bottle of Pepsi Cola. Now complete the rest of the Entry Form and send it, with the appropriate number of ring pulls/bottle caps, to The Great Pepsi Song Titles Competition, Eros Mall, Central Way, River Gardens Industrial Estate, Feltham, Middlesex TW14 0TG Please package your ring pulls/bottle caps securely and carefully. Competition closes May 31st 1981.

For a full rules and conditions of this competition, please send an S.A.E. to the competition address.

Titles	1st try	2nd try	3rd try	4th try	5th try
A					
B					
C					
D					
E					
F					

Lipsmackin' Pepsi helps me Rock 'n' Roll at parties because (10 words max)

Name \_\_\_\_\_

Address \_\_\_\_\_

I agree to abide by all the rules and conditions and that the judges' decision is final. I enclose the correct number of Pepsi ring pulls/caps.

Signed \_\_\_\_\_  
Parent/Guardian's signature (if entrant is under 18)



## FROM PAGE 25

but up now, they'd have to hang together to prove they could make it through to their 20th year.

"We've agreed at least that we'll be around until 1982," said Francis Rossi. "That's some kind of achievement, 20 years." But they couldn't have all been great.

"It would be bullshit to say it had been great every night. Sometimes I feel that it's not right to do a tour. If I did it when I didn't feel like it, it would be conning the audiences. But we're ready now for the next tour."

**Q** YOU start their next world tour in March, rockin' all over the world yet one more time.

"We haven't worked for 18 months," said Rick, "so we're all happy. It helps having a hit record though. I can't remember the number of times I've said, in all seriousness, 'that's it, I've had enough, I'm leaving'. But the next morning, it's all forgotten. We're able to fall out and make up again. I'd be lost without the band, it's my whole life. Not only the band, but the audiences as well. At some stage, I suppose it must come to an end, but it doesn't feel like it yet. Our relationship in the band has never been so good."

Quo recorded the new album out in Dublin, partly because they liked it there and partly because the taxman can't grab as much

# QUO

of your money when the product comes from abroad.

Rick and Francis are among the elite group of Brit musicians that live here and pay up.

"The tax is a bit crippling," said Rick, "but I can't think of anywhere else I would like to live and Francis feels the same. Alan (Lancaster) still lives in Australia, but it's too far away for me. And Spud lives on the Isle of Man. No, I'll stay here and go for my OBE. The tax isn't a big problem."

Rick Parfitt, OBE? Well, the idea isn't that far fetched, although Rick meant it as a joke. He must have paid enough tax to part finance a cruise missile. Never mind, you can't win them all. With the money he had left, he indulged in a few childhood dreams, but discovered the reality wasn't as much fun as the fantasy. With my fantasy currently being a washing machine (and not having to go to the launderette — bliss) the reality would be more of a relief than a dream.

Rick's fantasies were more elaborate. If I had the chance to make a fortune, I suppose mine would be too, but this isn't jealousy talking. I'd have nowhere to park a soft top

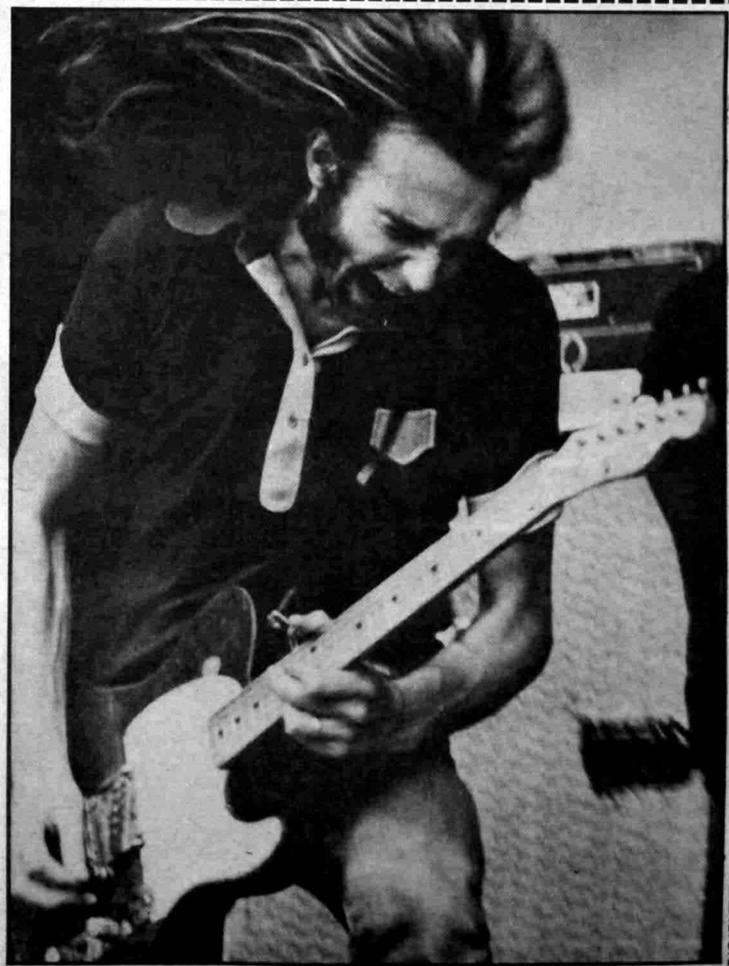
Morgan even if I had one, and anyway, the kids round my area would destroy it in minutes.

"I suppose I've bought everything I wanted — and sold it again," said Rick. "You dream about things, but they don't live up to expectations. Except my house, I was pleased to get that. And being a car freak, I was able to indulge in that. Over the years I've had five Porsches. I've got a turbo just now."

"I bought myself a plane and a boat and sold them both. I learned to fly two and a half years ago, but then I developed a fear of flying with one engine. I thought I'd kill myself. I'm just not cut out to be a flier, though I'd love to fly a helicopter. After I learned how to fly, I went away for six weeks, and when I came back, I'd developed this fear. I'm not afraid of flying though. When the band goes anywhere, I like to sit beside the window and look out, or go up front. We use light aircraft all the time. If your time's up, that's it."

His boat turned out to be a disappointment too.

"It was a 25 footer, I kept it down on the Solent. But it costs about £1000 a year just to run it and moor it. And you need good weather, which you don't get much of in this country. So that went out the window too. It's back to basics. You go through all the turmoil, of wanting to buy everything you see. I had to stop myself. If you spend like that, you



Pic by Michael Pulland



pic by Barry Blumber

soon lose your money. I'm skint now."

**Y**OU wouldn't think there was much left to dream about, but Rick would still like to do a solo album.

"I think it's something everyone in the band thinks about," he said. "I've just put a 24 track studio into my house, so everything's on hand if I'm sitting about in the lounge and think of an idea for a song. That way you can do what you want without someone saying they don't like it. The studio used to be a billiard room. I'd wanted a house with a billiard room since I was about 12, but that was another thing where the dream didn't match reality. I knocked it down and built the studio.

"The songs I write are ballads. They could be used by Quo, but maybe not in the same way. I tend to write a lot of slow songs. I like Gerry Rafferty and Barbara Dickson."

Maybe underneath all that 12 bar, there's a romantic struggling to get out.

"You said it, not me," he said. "The first song I ever wrote, when I was about 15, was called 'Thinking Of You', all about a boy that loses his girl and all that stuff. I don't think I'm romantic. I was frightened to kiss

girls. I used to stand at the gate for an hour trying to get up the bottle to kiss her. Then I'd go home all pleased when I had. It was terrible getting the courage to put your arm round a girl in the cinema."

Fortunately, Rick grew out of his embarrassment. After all, he's been married for eight years.

"I was drunk when I met Marietta. Rossi and I were in a disco in Germany and I saw this chick and I really fancied her. So I just went up and said 'hello', without thinking if she'd even understand. But it turned out she spoke perfect English, she was a student. So a year later we ran off and got married."

Rick is now the only member of the band that's married, but he only takes her on tour if they're going somewhere exotic.

"It doesn't work having wives on the road. Marietta is used to me being away either."

Broken marriages are a hazard in rock bands. It's just one of the pressures.

"One of the worst pressures is trying to follow up your last record," said Francis. "You look at bands like Fleetwood, when they spend so long making an epic album, the pressure to follow it must be greater."

And after the album, there's the review. Surely

after all those years Quo wouldn't worry about reviews.

"I don't worry," said Francis. "I don't take it to heart, but obviously some of it creeps in. You feel you can't believe the good ones unless you believe the bad ones too. But most of the roastings have done us good."

"I remember when we were starting out, we were doing a gig and I went to look round the curtain to see if the hall was filling up," said Francis. "I think it was too early on in the tour to be trying to get the girls at it. Anyway, there were about half a dozen girls out there and they started screaming. The manager of the place came up to me and said 'if I catch you doing that again sonny, you'll never work in another theatre again'. And we took all that stuff. I'm surprised we're still around. We were the most unlikely band to break, and the most unlikely band to hold on."

With the 20th anniversary coming up, there will be celebrations. "I'll leave all that to Rick. I don't even like my own birthdays. He'll drink all the champagne for me. 'Will we see you in another 10 years?' said Francis. "I'll be 40 and you'll be 27."

Not unless we start going backwards...



### THE MUSIC THAT TIME FORGOT 15 CLASSIC SINGLES

- Cut 101: The Allison's **Are You Sure** Paul & Paula **Hey Paula**
- Cut 102: Susan Maughan **Bobby's Girl** Lesley Gore **It's My Party**
- Cut 103: Roger Miller **King Of The Road**, England Swings, Little Green Apples
- Cut 104: The Walker Bros. **Make It Easy On Yourself**, The Sun Ain't Gonna Shine Anymore, My Ship Is Coming In
- Cut 105: Dave Dee, Dozy, Beaky, Mick & Tich **Hold Tight**, Zabadak, Legend Of Xanadu, Bend It
- Cut 106: Julie Rogers **The Wedding** Sarah Vaughan & Billy Eckstine **Passing Strangers**
- Cut 107: Ester & Abi Ofarim **Cinderella Rockerfella** · Horst Jankowski **Walk In The Black Forest** · Four Pennies **Juliet**
- Cut 108: Beggars Opera **Classical Gas** Kraftwerk **Autobahn**
- Cut 109: Bachman Turner Overdrive **You Ain't Seen Nothing Yet**, Roll On Down The Highway
- Cut 110: Limmie & Family **Cookin' You Can Do Magic**, Walking Miracle
- Cut 111: Dusty Springfield **I Only Want To Be With You**, You Don't Have To Say You Love Me, Little By Little, In The Middle Of Nowhere
- Cut 112: The Shangri-Las **Leader Of The Pack**, Remember (Walking In The Sand), Give Him A Great Big Kiss, Past, Present And Future
- Cut 113: Dion & The Belmonts **The Wanderer**, Runaround Sue, I Wonder Why
- Cut 114: The Flamingos **The Boogaloo Party** · Mitch Ryder **Jenny Take A Ride**
- Cut 115: The Chiffons **He's So Fine**, One Fine Day, Sailor Boy, Sweet Talkin' Guy



pic by Michael Pollard

# RELUCTANT BUT READY

By MIKE GARDNER



RELUCTANT STEREOTYPES: Left to right Tony Wall, Paul Sampson, Paul King, Steve Edgson

HERE can be no argument that Jerry Dammers and the Specials have done as much for Coventry as Jimmy Hill and Gordon Milne at the football club or even Talbot and British Leyland for the unemployment population of that fair city.

Dammers and his 2-Tone organisation turned the spotlight onto the Midlands in a way that equals the Manchester (Buzzcocks, Magazine, Joy Division), Liverpool (Teardrop Explodes, Echo and the Bunnymen, Pink Military) and other regional explosions of talent. And reminds those with long memories of the way Liverpool and the surrounding areas were ransacked by those who followed in the wake of the Beatles success in the early sixties.

Amongst the Selector, Dexy's Midnight Runners, Swinging Cats and The Beat the thorough scouring of the outlying areas has brought forth some remarkable talent, not least of which has been the Reluctant Stereotypes.

The Stereotypes have not been content to rely on the simple device of merely flogging the almost dead formula to death to squeeze the last trickles of cash before they disappear to their old jobs, the unemployment queue or merely hang around for the next burst of energy to drag them back.

The Reluctant Stereotypes are Paul Sampson, guitar, Steve Edgson, clarinet, Paul King (AKA Winston Smith), vocals, Tony Wall, bass and Colin Heanes on drums.

Steve Edgson is more than aware of the help they've had from the 2-Tone organisation. "The Selector and the Specials have done a great deal for Coventry, although we don't feel part of the 2-Tone scene. The city received a lot of attention and it certainly helped us on our way initially.

"I'm sure there are a lot of bands around the country who are as good

and possibly better than most from Coventry but they haven't had the same exposure. I don't deny the fact that we have probably been able to get this step up because we are from Coventry but I don't think it's a sham or that we are relying on that fact. The talent was always there anyway and we were fortunate to have other bands bring the limelight here and enable us to show what we've got to offer aside from them. "People get a stereotyped image of what the band should sound like. We didn't jump on the bandwagon, we just sort of hitched a ride for a few miles and jumped off when we realised that the petrol was going to run out."

The current line-up had its roots in a jazz-rock outfit called Ens who were given the trendy sneers of art school, smart ass, jazzy clever clever clogs musicians when the cult of the inarticulate was at its peak. The idea of a band playing 'serious music' to tongue-in-cheek visuals in the live context didn't

quite work. But when another line-up, featuring Paul Sampson and Steve Edgson, managed to release a fractured oddity on Charlie Gillett's Oval label called 'The Lull' under the name of the Reluctant Stereotypes and broke up, the two wanted to take some of the commercial aspects of their work into a new outfit.

"We thought why not do something that we liked and have a chance for commercial success instead of playing to a cliquey following and working at Talbot, which gives you an obvious clue as to our motivations," claims Steve.

"I feel that now we are a pop band that want to be commercially successful but my ideology is that people should try and be individuals if they can and not be influenced by the masses, your mates and what the gang may think."

A difficult proposition when all around you is trying to turn you into the perfect fodder to process raw materials into manufactured goods

like everybody else in the sprawling black country.

"It's like our song 'Factory Wit', the opening track on our new album 'The Label', which is an observation on the so-called characters, the wits, the people who use catch phrases that they've heard on TV. You know, Good old Dave, he's a good laugh, rock on Tommy and shut that door! It's cringing to hear those people rely on what other people say because they can't think of their own comments. It's not condescension. We've all been through it. Tony Wall and Colin Heanes were both carpenters, Paul Sampson was a tool fitter and Paul worked at Rolls-Royce.

"I was considered a standing joke at work because I didn't conform to the role of a Parts Control Analyst. I used to wear off-beat clothes and I was a weirdo who didn't have his head screwed on according to them but I used to feel the same about them."

The Reluctant Stereotypes use

both their jazz influences and the West Indian rhythms that have been adopted as the sound of the city, though they prefer to exploit the more expensive reggae rhythm while retaining the essential danceability.

The band, like some of those residing in the area, were offered a one-off deal with 2-Tone, that being Jerry Dammers' usual ploy to give confidence to worthwhile bands while allowing them the opportunity for perusal by the larger record companies, but they refused.

"We didn't want to be part of 2-Tone because we thought that its life was going to be limited but they've proved us wrong with the excellent 'More Specials' album. But we always had the confidence in ourselves, and while they were a breath of fresh air, we felt we wouldn't need their organisation to get off the ground."

So while the Coventry sound was a "breath of fresh air" the Stereotypes are doing their best to keep the air that much fresher.

# Buy two W.H.Smith blank cassettes and keep your head clean for 160 hours.

That's how long you can expect good reproduction from your cassette player when it's pampered by a W.H.Smith Cleaning Cassette. Normally 55p, it's yours for nothing when you buy one of these special packs.

Two C90 Ferro Cassettes plus free cleaning cassette - £2.10. Two C90 Super Ferro Cassettes plus free cleaning cassette - £2.50.

# WHSMITH




# WHO DOES THIS LOOK LIKE?



WOULD YOU penalise this girl for looking like You Know Who?

## ROSALIND RUSSELL Checks It Out on Tyneside

**I**F YOU watch TV and think the programme presenters get money for old rope, you probably also think you could do it better. You might be right, but after making my TV debut on Tyne Tees' Check It Out show, I have revised all my opinions of Sally James (thought I still wouldn't lose a night's sleep if you dropped Peter Powell in the North Sea). The smell of the greasepaint, the roar of the studio manager . . . it was all quite terrifying.

Check It Out is in its fourth series, going out in the Tyne Tees area (from Scotland to north Yorkshire) every Sunday afternoon, catering mainly for the 14 to 20 year age group.

The show is presented by Martin Softly, Chris Coney and Lyn Spencer — all from the North East, which proves you don't have to have a BBC accent to get on TV. The programme covers just about everything. They've done shows on sexual stereotyping, advice on how to leave home, career information, kids' attitude towards the police, politics, motorbiking training schemes — and had the longest bleep in television history when Johnny Rotten came out with a mouthful as he got up to walk out of the studio.

Viewers write in with ideas for the show, and one group were allowed to make their own film. Check It Out also makes a point of encouraging local bands. When they ran a band special, they were sent 250 tapes. Toni Halliday was the featured local talent on the show I was on.

I wish I had half the confidence Toni had. She was cool and composed, I felt like running away, except my legs wouldn't have got me past the door.

Up in the control room, the director and producer were working out the best camera angles; in the make up room, the make up artist was trying to make my face look as though it had some angles. Beside me were Paul Conroy of Stiff Records and Alison Short of Arista. We were all to give our views on how the record business was going, my particular brief being home taping.

By the time we were to do our bit, I felt as if I had an apple lodged in my throat and didn't know where to put my hands, and how do presenters manage to read the auto cue and watch the studio manager at the same time?

It all passed in a blur. I thought it was all over in about 30 seconds, but they tell me it was six minutes. I'm not likely to be the next Anna Ford, but Toni Halliday will (I predict) get more chances to appear on TV.

Toni Halliday is 16 years old and she takes no crap from anybody. Try to put one over on her she'd probably do more than spit in your eye. She also happens to look like Debbie Harry, though she denies it, but is almost 20 years younger than Debbie.

When Alison Short said there was no call for a Debbie Harry clone, the only thing that stopped Toni going for Alison's throat was the abrupt end of the television interview.

I think there's always room for another Debbie Harry — after all, Debs isn't going to keep singing for ever. Toni has everything on her side: she can sing, she's young and she's got bone structure that a lot

of people would sell their grannies for.

She's been singing for three years, playing in youth clubs, having convinced them she was 18. She's also done modelling, but decided to knock that on the head. How come she started so early?

"The place I live is terrible — Washington (the one in the North East, not the US) — so I want to make a lot of money and get out quick. I did some modelling for a hairdresser's — they insured my hair for a quarter of a million pounds. But I had a bit of a tiff with them. I wouldn't sign the contract they offered me, I told them to get lost and picked up on my singing again. I did the modelling for money, but I do the singing because I enjoy it."

Toni's been doing some demos at Neat Records in Wallsend. When she went to them first, she ditched her previous band — a punk outfit — and has been working with another band called Hot Snax, though that isn't a permanent arrangement. A single is in the pipeline, but it's early days yet.

But what about this Blondie lookalike business? Did Toni think it was going to be a drawback?

"Well, I like Debbie Harry and Chrissie Hynde, I think they're great, but they're a lot older than I am and that's to my advantage. People will always want singers that are young and fresh. I can take the knocks and I know there's room for other Blondies. She's the ultimate girl. But I'd rather be like Annie Lennox, I love her, she overrides the American thing. I'd love to meet her and speak to her."

The only big problem about being 16 is that it usually takes a while for song writing to develop, and at the moment, Toni is still struggling a bit with her songs.

"I can't sing what I don't feel," she said. "I put everything that I feel into the songs."

The one song that I saw her sing gives her even more of a resemblance to DH, but I don't think it will do her any harm at all. And when she gets her hit single, or stops the traffic at a record stage, don't forget where you heard about her first (or second, if you're in the Tyneside region — can't take all the credit from Check It Out!). Toni Halliday has what it takes.

## £3 OFF EMI CASSETTES

See this month's HiFi for Pleasure for our money-saving offer on EMI C90 Superchrome II cassettes.

## BUYER'S GUIDE

An at-a-glance guide to major hifi gear, complete with prices.

## VIDEO

On review video cassette recorders from Panasonic and Philips.

## BLANK CASSETTE SURVEY

Our annual, mammoth report on all the major blank tape types — a must for all cassette deck owners.

PLUS reviews from leading brands like Akai, JVC, Pioneer, Rotel, the latest hifi news and pages of record reviews

IT'S ALL IN THE NOVEMBER ISSUE OF HIFI FOR PLEASURE ON SALE NOW

**hifi**  
for pleasure



Edited by SUSANNE GARRETT

# I WANT TO BE A MAN INSTEAD

EVER SINCE I was 14 years old I have wanted to be male. Now I'm 21 years old and am still the same, so I know it's not just a phase I'm going through. People take me for a boy; I look like one, and I also have feelings for females. I have even been hit by a man as he took me for another bloke.

When I was 14 I went out with a boy for two weeks, but it just didn't work. I can't explain. I've never been out with a boy since. I want a sex change.

My mum and dad don't know about it yet, but I genuinely want to save up the money for this operation. Where do I start?  
L. Humberstone

• It's a fact of life that some people, usually from a very early age, do identify with the opposite sex to such an extent that they genuinely feel they are trapped in the wrong body. Transsexuals, people who, like it or not, have this kind of identification, usually do not feel whole and complete until they've undergone a sex-change operation. Try to analyse where you stand.

Are you a woman who is gay who likes certain activities, and feels comfortable dressing in a certain way which is male gender oriented, and behaves as males are traditionally and narrowly expected to behave? Or are you trapped?

A sex-change is a long process of commitment, involving hormone treatment and a series of operations, as well as an ongoing re-adjustment from you and from the people around you. A female to male transsexual would have the internal reproductive organs removed, another operation to remove the breasts followed by a penis graft. The penis is not a functional one.

If this is what you want, you can find out more by writing with fullest possible details, in complete confidence to the Albany Trust, 16-20 Strutton Ground, London SW1 (Tel: 01-222 0701). The Albany Trust will offer constructive help, advice and information, from sorting out your own thoughts and feelings to opening-up possibilities for the operation itself.

It might also be useful to contact Lesbian Line, Box 1514, London

WC1 V6XX (Tel: 01-837 8602) — Monday and Friday, 2.00pm-10.00pm and Thursday 7.00pm-10.00pm) and talk things over in complete confidence.

## I'M ANXIOUS

TEN YEARS ago I was in love with a girl who married someone else. It really upset me and I cut myself off from other people. After shutting myself away for two years, I eventually went to see a psychiatrist who told me I was schizophrenic, someone with a split personality. But I don't think this is true.

Now I've been going to a day hospital having treatment for well over a month, and am getting more and more anxious each day. I've told the doctor I want to be discharged but he won't do this and says he'll put me in a mental hospital if I don't attend every day, as otherwise I'd just stay at home taking tablets and not even sharing a cup of tea with anyone. But I feel so anxious. What should I do?  
Rob, Liverpool

• Stick with it. While you're perfectly entitled as a free and thinking human being, to disagree with any label that's been attached to you in the past, there is no point in walking out midway on a course of treatment or therapy which could eventually help you get back on your feet again. In theory, even by going to hospital day by day you're at least starting to make contact with other people again and are rebuilding basic social skills, the tools of survival.

Try talking to your doctor about the points you raise in your letter again. If you still don't feel much more rapport or communication and want to see another doctor you do have a right to ask your GP to refer you elsewhere for a second opinion. If you are a voluntary patient at

this hospital, you are free to discharge yourself at any time, with no comeback. If not, you can't. Without full information we can't outline your rights in more detail. For the full fax on where you stand and the possibilities ahead, write to Advisory Service, MIND (National Association For Mental Health), 22 Harley Street, London W1. Or ring them on 01-637 0741. Your approach will be treated in confidence.

## LEFT OUT

I'M HAVING problems learning to play the guitar as I'm left-handed! Where can I buy a guitar I can work with?

Dave, Stafford

• If you want to invest in a super-deluxe prestige model, talk to your

local Fender or Gibson dealer. Both offer a variety of models for left handed people. For a less expensive Japanese copy, drop a line to Clearstone, 7 Dorset Road, Milton Keynes. Or a secondhand instrument retailer might watch out for a good buy.

• Problems? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply, as only a small number of the letters which arrive each week can be published because of space. Or ring 01-836 1147, office hours, Monday to Friday.

## FEEDBACK

THAT gentleman with the amazing hooter, Jim Skafish, has caused quite a stir judging by the number of letters Feedback's received. So for Gary Kennon of Sprowston in Norwich, here's a brief blog on the man:

Jim Skafish was born on August 29, 1956 in Indiana, East Chicago. While at school he started a rock band, and in January 1976 formed the first line-up of Skafish which included present drummer Larry Mysliwiec. November 1976, Skafish played their first public performance. This caught the eye of Billboard magazine who described Jim a "20-year-old singer who seems to be in transit between man and woman".

February 1978, he cut a demo-tape entitled 'No Liberation', for Mercury in America. The demo was subsequently sent to England, but received no response at all. In

March 1979, Skafish signed with Miles Copeland's Illegal Records. As a result, his first and only album so far, 'Skafish' was released in the UK July 4 1980 (No ILP007). This coincided with a European tour supporting The Police, and a headlining UK tour.

Two singles were released — 'Disgracing The Family Name' (Illegal, ILS0018), November 23 1979 and 'Obsessions Of You' (Illegal, ILS0020 June 20 1980).

For more info you can write to: Faulty Products, 41 Blenheim Crescent, London W11 2EF.

And a quickie for DJ Henderson of South Shields who wanted to know the name of the song Roger Taylor of Queen sang on Marc Bolan's TV show 'The Best Of Marc'. The show was screened about three years ago, the number was the only one Roger's done on his own, called 'I Wanna Testify'.

# DAVID ESSEX. NEW SINGLE 'ON MY BIKE'. TAKE IT OUT FOR A SPIN.

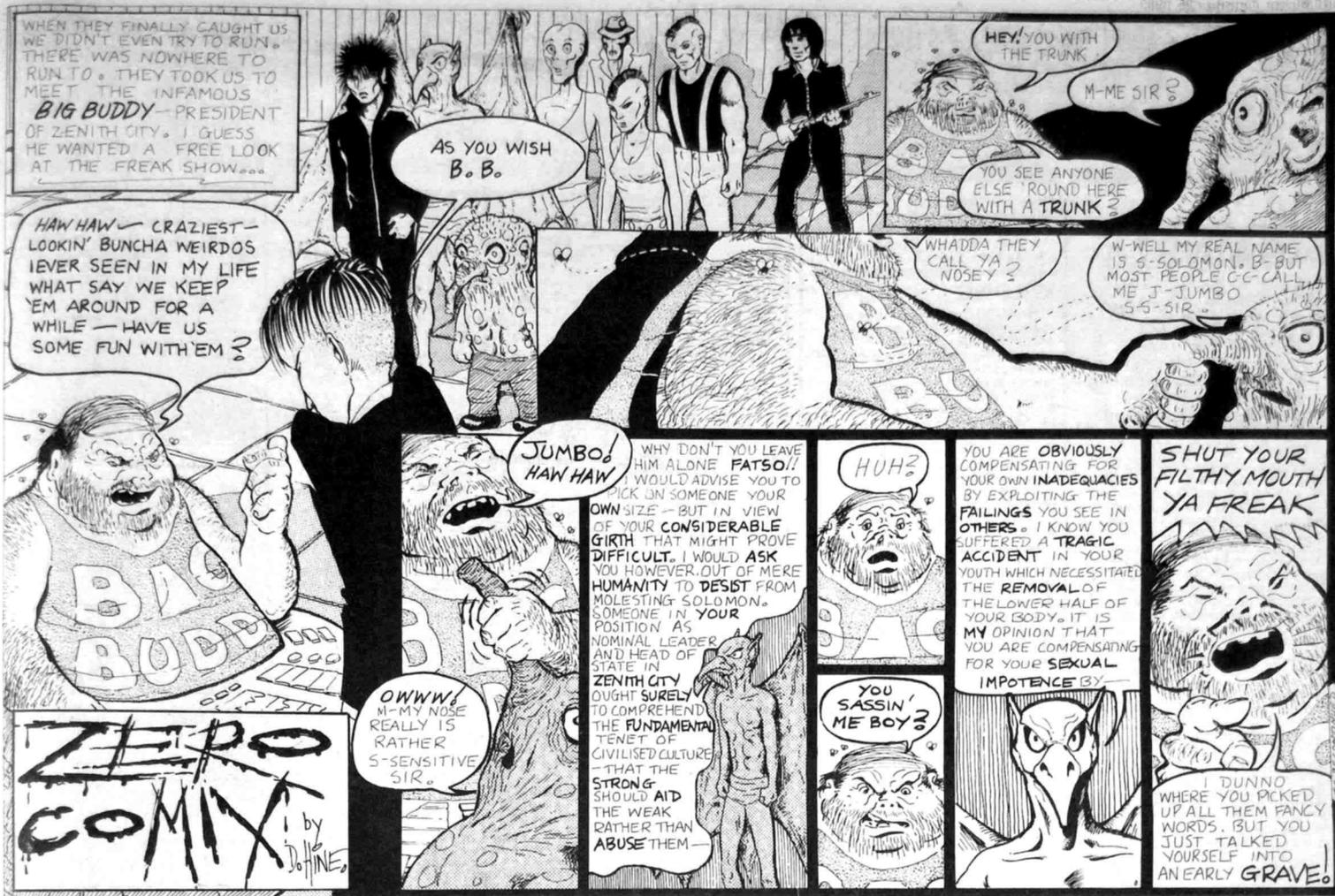
The new single from David Essex 'ON MY BIKE' is taken from his popular 'HOT LOVE' album. Burn on down to your record shop and take it for a spin. Initial copies in picture bag.

CAT NO. MER 47



mercury

Printed by Phonogram



# TEENA MARIE

NEW ALBUM

"TRONS IN THE FIRE"

STML 12143

AVAILABLE ON CASSETTE



INCLUDES  
HER LATEST SINGLE

"I NEED YOUR LOVIN"

TMG 1203 AND 12 TMG 1203



TEENA MARIE • IRONS IN THE FIRE •

# WALL-TO-WALL

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

## UP AGAINST A WALL

HAVING JUST left school with no prospects of employment, despite academic qualifications, we decided to put the time on our hands to some constructive use.

Both being creatively minded, we began songwriting with the ambition of forming a group. Our first reaction was hide within these four walls expressing our ideas among friends yet never daring to venture into the big world outside. Several months later, ready for action and armed with song sheets we opened the door, to come up against a wall of self righteous criticism from the people whose help we needed. We've been pushed down because of financial difficulties and inexperience. We are the victims of a vicious circle — unemployed, no money, no expensive equipment, no experience, no prospects. Where do we go from here? Does anybody know, or is interested in, the future of music? If there is anybody who can advise us or who has similar ambitions, please contact us. It's help we need, not criticism.

The Terrace Tarts, 7 Tennyson Avenue, Boney Hay, Nr Walsall.  
 • You'll need criticism too — but you've got to sort out the useful stuff from the destructive knocks. Do you play? Cassettes are more use to gig managers/record companies than song sheets. Beg or borrow the equipment, and keep at it. But it's not for the faint hearted.

## SCRIBBLER

WHILST READING RM on October 4, I noticed on your page that someone wanted to know why rock stars added cryptic messages on the bit between the song and the beginning of the label, to which supercult hero Sting said he couldn't explain it. What I would like to know, who is the phantom scribbler who writes

"tone" on 'Regatta De Blanc' and 'Outlandos D'Amour'? If it is Sting, could he tell us how much he makes and does the Inland Revenue know? KW, Barking, Essex.

## WRONG

HOW ABOUT getting some new reviewers for the gigs, or get your present ones to get their facts right. I'm referring to Simon Ludgate's review of the Ramones at Hamersmith Odeon. Who's Tommy? Tommy left the group before 'Road To Ruin', which, incidentally doesn't contain 'Chinese Rock', which comes from 'End Of The Century'. The guitarist is Johnny. The next time you send someone to a Ramones' gig, send someone who's still alive!

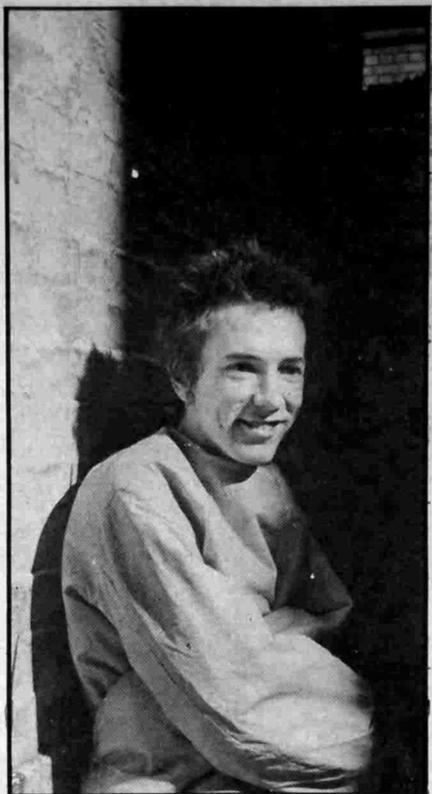
Ramones Fan.  
 • At the beginning or the end of the gig?

## PREJUDICE

RONNIE GURR you really disgust me with your absolute blind prejudice towards Quo. They are a good, worthwhile bunch of guys. It seems that if you're not drugged up to the eyeballs, or a sick trash group, or a live sex show transvestite or a gob spitting freak, you're not in touch with the likes of YOU! Jealousy gets you nowhere Gurr. So just stop sucking up to the latest artsy fartsy creeps. Quo are the best and always will be.  
 A Die hard Quo fan.

## EXCRETIA

MALCOLM DOME'S attempt at a review of the Gillan gig at the De Montfort Hall is a load of excreta. Although I was not there, I was present at the Liverpool Empire, so I feel qualified to pass judgement. I thought Ian Gillan excelled himself. Bernie Torme was great, with no "excessive soloing." Quartz were good, but after a lot of thought I came to the conclusion that I would not urinate on White Spirit if they were on fire. All the riffs were nicked and the PA wasn't up to much either. The only good thing about the set was the end. Please convey this message with kind regards. Philip Watson, Tarporley, Cheshire.  
 • If you're so smart, why didn't YOU send in a review?



JOHN LYDON: victim.

I THINK it's terrible that a superstar such as Johnny Rotten should find himself sentenced to three months in the slammer for some minor offence which may not even have been his fault. If he hadn't been who he is he would probably have suffered little more than a fine and a warning.

However, the courts seem to have a thing against rock musicians. What about the injunctions against the Boomtown Rats in County Mayo earlier this year?

Do the courts feel good rock music is bad, like shoplifting or vandalism? Michael O'Connor, Killarney, Co Kerry.

• He could always do a remake of 'Jailhouse Rock,' or write a book about his experiences. 'Mein Kampf' would be a good title...

## FAIR DINKUM

AS A dinkum, short term expatriot Aussie, I cannot allow an assertion by your Dante Bonutto (October 11) to pass unchallenged. He/she claims that New Zealand group Split Enz are the first Australasian band "to break through both at home and abroad" ignoring the international impact of Melbourne's folk pop group the Seekers and a Number One hit 'Friday On My Mind' by the Easybeats during the sixties, the statement still remains damned. More recent success belongs to Melbourne's Little River Band who boast four US Top 10 singles in the last two years. In the very same issue of RM, Chartfile informs us the "classy Aussie soft rockers Air Supply" have had a US Number two and a Number Three so far this year. The second of these 'All Out Of Love' is Number 31 in your UK singles chart. Sherbet had a hit in 1976 with 'Howzat' and AC/DC meets with approval on both sides of the Atlantic. Jo Jo Zep and the... Doug Ackerly, London SW7.  
 • OK, OK, I give in. Dante (a big chap with thick curly hair and even thicker muscles) will eat his typewriter.

## DEAF PAPER

YOUR PAPER must be deaf (Eh? — Mailman). How can you accuse a master such as the one and only Phil Lynott of being repetitive in his brilliant single 'Killer On The Loose', which is one of his best ever. Phil could show you a thing or two about music, especially if you call Ten Pole Tudor a musician. It's not what I would call him. Either get a hearing aid or new staff.  
 D Ferris, Chester.

## NO SECRET

LAST SATURDAY I paid £3.25 to see the Step and Secret Affair because I enjoy the Step and was interested to see how Secret Affair had progressed since I saw them last year. The atmosphere generated by the Step was that of a party, the audience was left happy and receptive. Secret Affair changed all that. More and more people got irritated by the group's condescending attitude

(notably that of Ian Page) since they didn't even pretend to take an interest in their performance. I am writing this because the only way Mr Page has progressed is in his waistline, and because he may be under the misapprehension that he is a cult figure. The majority of the audience wouldn't have bothered to go if it wasn't for the support band. It doesn't matter that no one likes Secret Affair as people. Ian Page likes himself enough for the whole group.  
 Lynne Humphreys, Herts.

## POP-A-GRAM

Solve the nine cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of a late great. Remember, the clues aren't in the right order, you have to decide what the correct order is.  
 Seeing double for Shakin' Stevens (5,5)  
 Ring model R, ... you may discover Sheena (6,4)  
 The late Seb transformed these ticket riders (7)  
 This crazy foal team chased a hellish bat (4,4)  
 Sip laces into stereotypes (8)  
 It's a mixed up sad show for these instrumental kings (7)  
 Watch Mick Jares change into a real big timer (4,5)  
 A classic! Sleepy Silver, all shook up! (5,7)  
 A very, very bad WI video could show up Major Tom (5,5)

## SOLUTION TO LAST WEEK'S XWORD

Across: 1 Against The Wind, 2 A Night On The Town, 3 Fo The Limit, 4 Ike, 5 Detroit Spinners, 7 Emotional, 9 UFO, 12 Ten, 13 Sweet, 16 Davy, 17 Creme, 18 Joni.  
 Down: 1 All Over The World, 2 A Night On The Town, 3 Fo The Limit, 4 Ike, 5 Detroit Spinners, 7 Emotional, 9 UFO, 12 Ten, 13 Sweet, 16 Davy, 17 Creme, 18 Joni.  
 SOLUTION TO LAST WEEK'S POPAGRAM (in order of puzzle)  
 United Shalamar, Gary Numan, My Old Piano, The Dust Scorpions, Billy Paul, DOWN COL-UMN Ian Dury.

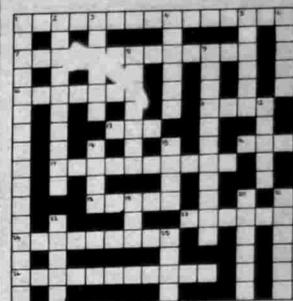
## WALL-TO-WALL

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

NAME: .....

ADDRESS: .....

## X-WORD

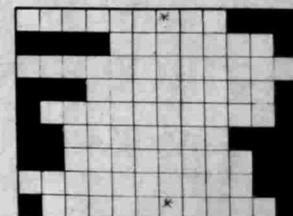


## CLUES

- ACROSS  
 1 Recent Bob Marley hit (5,3,2,5)  
 7 The problem with Peter (2,4,7)  
 10 Group who had Misplaced Ideals (3,4)  
 11 Never Forever singer (4)  
 13 Bee Gees label (1,1,1)  
 16 Black Sea group (1,1,1)  
 17 Ian Dury reflecting on his life (4,1,5)  
 18 The king of rock n roll, who couldn't play ska (5)  
 23 Group that used to feature guitarist Henry Padovani (6)  
 24 Group who celebrated The Magician's Birthday (5,4)  
 25 Jon and Vangelis hit (1,4,3,3)

## DOWN

- 1 Not the box office of 1980 (4,4,3,5)  
 2 Whats Diana Ross doing on her head? (6,4)  
 3 This group should be coining it in, in the US (6)  
 4 Has had recent hit with Give Me The Night (6)  
 5 Lou Reed's Underground (6)  
 6 The Jam's Mr Watts (5)  
 8 One of the earliest punk groups, this one featured Gene October (7)  
 9 Michael Jackson hit (4,3,3)  
 12 He's 21 at 33 (5)  
 14 Part of ELP (4)  
 15 They had your number written on the backs of their hands (4)  
 19 Bobby, the early sixties pin up (3)  
 20 Ultravox LP (6)  
 21 Mind Games player (6)  
 22 Roky singing on the rocks (5)  
 25 Fairies or Poodles (4)



LAST WEEK'S WINNER: Stan Sweeney, 56 Chichele Rd, Cricklewood, London NW2.



THE CLASH  
 BEFORE & AFTER  
 PHOTOGRAPHS  
 BY PENNIE SMITH

Photographs by Pennie Smith with passing comments by Joe Strummer, Mick Jones, Paul Simonon and Topper Headon.

"Being on the road with The Clash is like a commando raid performed by The Bash Street Kids. I hope this book gives you a bit of that feeling."  
 Pennie Smith

160 pages, 180 photographs, \$4.50 ISBN 0 906008 23 9

Available from all good book and record shops, or in case of difficulty from the Magic Bus Bookshop, 10 King Street, Richmond, Surrey, for \$4.50 (+ 75p p&p).

Please send me \_\_\_\_\_ copies of **The Clash Before & After** at \$5.25 (inc. p&p). I enclose cheque/PO.  
 My Access: Barclaycard/Dimers Club No. is \_\_\_\_\_

Name \_\_\_\_\_  
 Address \_\_\_\_\_





HUANG CHUNG demonstrating their curious magnetism

**STUMBL**ED across Huang Chung quite by chance when I saw them supporting the deplorable Wasted Youth at the Greyhound. Now here was something. A three piece group — these guys had really got to grips with playing muscular, tuneful, rhythmically ingenious, contemporary rock music without resorting to either reggae or heavy rock modes. They owe a small debt to the Police; the line up is the same, and they have a similar regard to pace and dynamics within a three-piece framework. Crucially, they are also very aware of the value of space in their songs. There the similarities end. They don't use reggae or squeaky voices, and the inclusion in some numbers of mystery personality Hogg Robinson on sax sets the seal on a highly individual sound.

Three nights after the Wasted Youth debacle I saw them playing in their own right at the 101 Club in Clapham. On stage they exert a curious magnetism. Despite drummer Darwin's vigorous assertions to the contrary, they are not as pretty as the Police, but nevertheless the charisma quotient is high. Lead singer and guitarist Jack Hues looks like a greasy Ray Davies (his first endorsement deal when they get big is certain to be with Brylcreem). He conveys a strange impression of wail-like warmth mixed with rocker-boy aggression. Nick De Spig, upside down (left handed) fretless bass, plays all spindley and twitchy as if he was plugged into the bass rather than (as is more conventional) vice-versa. Charles Darwin on drums looks like something straight out of those Marvel Comics — a big mean looking platoon commander from 'Sergeant Fury' or Ben Johnson from the 'Fantastic Four' (before he changes into the Thing). He sometimes wears rubber gloves while playing, which don't look like they're for hands that do dishes.

The name Huang Chung is an onomatopoeic representation of Jack's guitar sound. This sound (not to be confused with the Kerr Whanggg of Ted

Nugent or the Croioioiung Squawk of Wasted Nuts) can be heard to good effect on their first single 'Isn't It About Time We Were On TV?' A somewhat presumptuous title in that when it was released last April the band hadn't even played a gig. Nevertheless, a masterful debut which picked up a surprising amount of airplay for an unknown band on an unknown label (Rewind Records).

Prior to Huang Chung, Jack and Nick played in little known combo The Intelektuals, and subsequently Darwin joined them in the almost as unremembered 57 men. In both groups they played a lot of gigs to little acclaim and felt that with Huang Chung they'd do it the other way round — recording and riches beyond belief first, gigs later. Accordingly, to date they've only played four gigs. This policy is not surprisingly reflected in a slight lack of stagecraft. Whilst they play the numbers with considerable attack and élan, they come across as slightly gauche and unsteady in actually presenting their music; nothing that sustained gigging won't iron out.

In the recording studio though, they seem to have mastered their art. Their new single, 'Stand Still', a powerful live song though I haven't heard the record, was released last month and additionally, they have a track called 'Baby I'm Human' included on the 101 Club compilation album due for release September 5th. This song is a standout live number — a surging rock/disco rhythm powered along by one of the most arresting bass lines I've heard all year, punctuated by staccato bursts of sax and huanging guitar. The production on the record does it full justice.

So far, the songs have all been written by Jack and Nick, but Darwin is threatening to stick his oar in soon and start contributing himself. Nick cites Bowie as an influence, Jack admired Jeff Beck, while Darwin grudgingly respects the work of one Stewart Copeland, but gives fair warning that once he's worked out which way round to hold the sticks, he's going to challenge Copeland to a drum battle at 10 paces after which Copeland will need a secret identity if he's ever going to play again.

At present there are no plans to do an album. Their contract with Rewind Records is for the two singles only. Hopefully 'Stand Still' and the track will raise enough interest to carry them over the next hurdle, but I hope they get down to some serious gigging in the meantime. Chung Ho Silver ... away.

DAVID SINCLAIR

# UB40

## THE EARTH DIES SCREAMING

# HUANG WHO?



+  
DREAM A LIE

NEW 12" AND 7" SINGLE ON GRADUATE RECORDS  
12GRAD 10 GRAD 10



C & P

1980 GRADUATE RECORDS.

1 UNION STREET, DUDLEY, WEST MIDLANDS.

# EARTH WIND & FIRE

## Let Me Talk

Fifty million voices mumbling from the street  
Talking about the 80's and who it will mistreat  
Now, Joseph Worken Hardy, checkin' out the jive  
Glancing at his pocketbook, inflation is alive

I stand tall, let me talk: I stand tall, let me talk

Miss Sophisticated, your nose up in the air  
Trying to find excitement in labels that you wear  
Now, I may disappoint you, with the things I say  
But deep inside, a message burns within me everyday

I stand tall, let me talk: I stand tall, let me talk

We're all the same, with different names  
Will you play your role, just as you've been told

Won't you come on down, put your feet on the ground  
Get in touch with you, let your love come thru

thru  
Won't you come on down, put your feet on the ground  
Get in touch with you, let your love come thru.

Partnerships on nuclear, trying to make a deal  
World automotives chase the Arab wheel  
Where does it all lead to  
I'm sure the question flows thru  
Many minds around the world  
I'm sure nobody knows

I stand tall, let me talk: I stand tall, let me talk  
I stand tall, let me talk: I stand tall, let me talk

Words and music by: M White, V White, L Dunn, A McKay, P Bailey and R Johnson

Copyright: Rondor Music (London) Limited,  
Earth Wind & Fire Fan Club,  
c/o D. Hollywood,  
70 Charlotte Road,  
Wallasey,  
Merseyside.

# BAD MANNERS

## Special Brew

I love you yes I do 'cos I know that you love-a me too  
Everyday when I say that I'm not gonna take anymore,  
I love you yes, I do gonna spend all my money on you  
It's okay don't go a-way I feel bad when you're closing the door  
I love you

Need some more to restore all the feelings that I get from you  
I want more give me more all I want is a barrel of you  
I love you yes I do 'cos I know that you love-a me too  
I love you yes I do gonna spend all my money on you  
Oh, oh, oh, oh

I don't care when they stare at the way that I'm always with you

We're a pair it's not fair when they say we're a special brew  
Oh, oh, oh, oh,  
I love you

Every day when I say that I'm not gonna take anymore  
It's okay don't go a-way I feel bad when you're closing the door  
Need some more to restore all the feelings that I get from you  
I want more give me more all I want is a barrel of you  
Oh, oh, oh, oh

I love you yes I do 'cos I know that you love-a me too

Words and music by: Bad Manners  
Copyright: Magnet Music Ltd.



# HEAVY-DUTY

ALBUM FEATURES  
**WHITESNAKE**  
 "FOOL FOR YOUR LOVING"  
**IRON MAIDEN**  
 "SANCTUARY"  
**SCORPIONS**  
 "ANIMAL MAGNETISM"  
**APRIL WINE**  
 "I LIKE TO ROCK"  
 ALSO INCLUDES TRACKS FROM  
**DEEP PURPLE**  
**ATOMIC ROOSTER**  
**WILD HORSES**  
**RIOT**



ORDINARY PRICE ONLY  
**£3.99**  
 ALSO ON CASSETTE

**IRON MAIDEN TOUR**  
 NOVEMBER  
 21st - BRUNEL UNIVERSITY UBRIDGE  
 22nd - LEADS UNIVERSITY  
 23rd - COLFAX BOW, REDCAR  
 24th - CITY HALL, LIVER  
 25th - CITY HALL, NEWCASTLE  
 26th - DODEN, BIRMINGHAM  
 27th - ASSEMBLY ROOMS BIRMINGHAM  
 28th - VICTORIA HALL WATLEY  
 29th - UNIVERSITY OF SHEFFIELD  
 30th - APOLLO MANCHESTER

**SCORPIONS TOUR**  
 OCTOBER  
 23rd - GUILDHALL, WOBURN  
 24th - DODEN, BIRMINGHAM  
 25th - DODEN, BIRMINGHAM  
 27th - HAMMERSMITH, LONDON  
 28th - HAMMERSMITH, LONDON

# THE MAN



**M**ILWAUKEE IS up by the Great Lakes in the industrial badlands. Concrete freeways, steel chimneys, cloudy skies and breweries. The kind of place "where Mister when you're young/They bring you up to do like your Daddy done."

Kids here don't dress. The girls copy movie hairstyles and wear light jeans and the guys stick to work shirts. This is the Midwest, the industrial heartland and sophistication here is an overlong word that raises eyebrows.

Tonight's the first night of the baseball World Series, the biggest TV draw of the year. It also marks the return of Bruce Springsteen and the E Street Band, the last American rocker, a legend in his own time etc. When Springsteen's not around, there's only Tom Petty, Mink De Ville and Bob Seger who play American rock 'n' roll and none of them play four hour gigs or make such claims to greatness as the Boss. Plus none of them get Clarence Clemons on sax.

Most of the year, kids in Milwaukee survive on a diet of heavy metal, wrongly called rock 'n' roll and originating in style from Britain. Each time Bruce comes back, it's like the rebirth of rock 'n' roll.

Who else speaks for rock 'n' roll and the working man? Paul Simon's too bourgeois and Randy Newman too dry, and neither of them rock. Springsteen found his subject on his last album and comes close to doing it to death in 'The River'.

The man's in focus and this is one of the first dates of his world tour. Four days ago in this hall, someone threw a bottle and gave one of Black Sabbath three stitches. There was a riot and the gig was cancelled after 10,000 dollars' worth of damage had been done. There's electricity in the air.

The roar that greets Bruce as he hits the stage around eight (no support act) is deafening. After that the crowd settle down to dancing in their seats and chanting "Bruce, Bruce." In a low keening that resembles a boo and a howl. It's a sign of unrestrained affection

Bruce sings the lead and Clarence comes on up behind him to end a verse in a bass voice straight out of 'Summertime Blues', which causes them both to freeze right there in a mock shock. It takes them a good minute to unwind from there in slow emotion, a drawn out double take that is pure cool acting and has the crowd on its feet.

Bruce learnt a lot from 'West Side Story', he never strays from melodrama. There's more than a sprinkling of torch operas in the

into a tradition through sheer love of it. His joy onstage is contagious and far removed from arrogance.

The sheer generosity of this show was extraordinary, three and a half hours of ballads and street rockers. The E Street Band played their asses off as per normal.

If the subject that Springsteen's made his own seems limited — independence, the darkness, the

economy, marriage or whatever — then so's American rock. Limited in a way that's hard for foreigners to understand. The American dream is a single dream and conservative to the core. Rock 'n' roll is only its latest shape.

Bruce's strength is that he understands it so well. And he can prove it all night. The Boss is back, all diamonds and rust.

# THE MYTH



# THE MAGIC

Yes, that's Bruce Springsteen we're talking about. MARK COOPER catches his tour in Milwaukee

Springsteen onstage is all American rock, tight black jeans, T shirt and cowboy boots, fifties hair short of a quiff, same hairdresser as James Dean. American rock 'n' rollers become the myths they cherish — look at Tom Waits or Mink De Ville. Springsteen is possessed by an American rock tradition firmly rooted in the fifties — he is its torch bearer and its proud representative. He's the one who turned it into self conscious poetry, mixing Elvis with Dylan.

The new songs from 'The River' make up half of the first half of the show and much of the second. They centre on cars (over 75 references), women (mostly referred to as 'little girl') and working, in that order. They circle obsessively around teenage dreams and adult heartbreaks. His melancholy is the dominant mood of country and western and it's shared by Seger and Simon and all the others. There's nothing sadder than dreams, as every American son knows.

The added subject on 'The River' is marriage, with men and women somewhere between true love and a marriage on a prison as often as not in 'The River', dreamers are always disappointed.

Onstage, Bruce's every gesture is timed to perfection, sometimes humorous (knees falling under him as he rockabilis across the stage), sometimes sexy, but always on cue and always rock 'n' roll. So rock 'n' roll, that it would seem like play acting if he wasn't possessed, if he didn't convince you that he lived inside the myth that every gesture can be a cool one.

Anyway, Bruce onstage is not alone, he's got a foil — the Big Man, his black brother Clarence Clemons, solid as a rock on the saxophone. They're a classic American double act, Tonto and the Lone Ranger. The best moments of the show come from the interaction of these two.

Together they turn 'I Wanna Marry You' into Mink De Ville meets Sam and Dave. They appear on either side of the stage, belting it out in 'Jungland', then meeting in the middle. Their triumph is their slyly humorous reading of 'Fire' which they turn into a joke torch song.

show and Bruce wrings every drop of emotion from his long narratives, framed in a city roof spotlight. When he flicks a finger in 'Fire' a light pops into his hand. Such is his command that what might appear calculated and precious, posturing and precision, seems like pure myth. Like all the best rock he comes over as absolutely spontaneous.

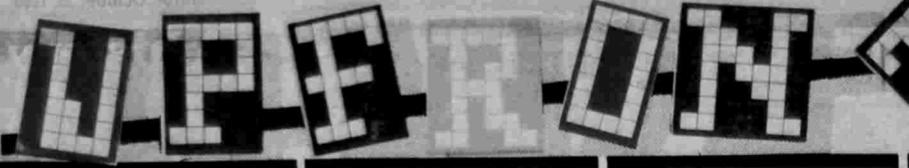
It's the height of pride to claim the role of redeemer and prophet, to claim succession in the rock 'n' roll tradition. Sometimes Bruce succumbs to the sheer weight of that tradition, rock lures like 'Sherry Darling' or 'Two Hearts' that come over as exercises in outworn genres. Sometimes he gets too weighty and poetic for his own good, or for basis rock. Bruce's claim is that rock is everlasting, a permanent vocabulary which he just happens to have made poetic.

This is his strength and his weakness. Strength, because he's so firmly rooted that there's nothing personal about him at all, he's pure myth.

Weakness, because of the limitations of that myth. Every teenager ages and becomes "just another part of it." 'The River' is the show's standout, early in the first set, because it asks the question that might destroy Bruce's obsession if answered: "Is a dream a lie if it don't come true/Or is it something worse that sends me/Down to the river/though I know the river is dry."

Springsteen's emotional core is close to country, and like country, he reveals a soul that is maudlin. His triumph as a performer is his ability to grab and hold a crowd through tearjerkers like 'Wreck On The Highway'. All American songwriters are sentimental philosophers (the popular ones at least), his power is he turns clichés





Compiled by SUSANNE GARRETT and PHILIPPA LANG

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

**THURSDAY  
OCTOBER 23**

AYLESBURY, Friars, (88948), Motorhead/Weapon  
BASINGSTOKE, Sinatras, David Marx And The Mix  
BICESTER, King's Head, Junction 13  
BELFAST, Ulster Hall (21341), Skids/The Books  
BIRMINGHAM, Cedar Club (021 236 2694), UK Subs/Citizens  
BIRMINGHAM, College Of Food (021 235 2774), Andy Lloyd And The Wedge  
BIRMINGHAM, Odeon (021 643 6101), AC/DC  
BLACKBURN, Lode Star (Ribchester 400), Spider  
BLACKPOOL, Gaiety Bar (29205), The Odds  
BOSTON, Spa Youth Club, Shake Appeal  
BRADFORD, Palmcoke Club, Agony Column  
BRIGHTON, Hungry Years (604409), Loaded Dice  
BRIGHTON, Northern (602519), Meanstreak  
BRIGHTON, Resources Centre (607141), Androids Of Mu/012  
CARDIFF, University, (396421), Andy Pandemonium  
COLCHESTER, Essex University (863211), Dangerous Girls  
COVENTRY, Polytechnic (24166), Any Trouble/ Joe King Carrasco And The Crews/Dirty Looks/The Equators/Tenpole Tudor (Son Of Sill)  
COVENTRY, New Theatre (23141), Pretenders/Moondogs  
CROYDON, Fairfield Halls (01 688 9291), Showaddywaddy  
DERBY, Ajanta (32906), Bauhaus/Tuxedo Moon  
EDINBURGH, Odeon (031 667 3805), Gillan/Quartz/White Spirit  
EDINBURGH, Playhouse Nite Club (031 225 6566/7), Cadiz  
ETON, Christopher Hotel (Windsor 52359), Spoilers  
FELTHAM, The Airman, Black Market

**THE JAM** start making tracks across the country this week at Coventry Top Rank (Sunday), Newcastle City Hall (Monday and Tuesday) and Edinburgh Playhouse (Wednesday).

A monstrous regimen of women - two ladies set out on the road this week, one being **ELKIE BROOKS** who plays Sunderland Empire (Tuesday) and Newcastle City Hall (Wednesday). The other is **BARBARA DICKSON** who makes a start at Southport Theatre on Tuesday.

Embarking on a lengthy tour is **BA ROBERTSON** who kicks off at Elstree and Borehamwood Civic Hall (Monday) and Gravessend Woodfield Hall (Wednesday). **CHEAP TRICK'S** sole British date is not on Friday, but will take place at the beginning of November. News later...

Having released their new album 'Love Zombies', **THE MONOCHROME SET** are playing a series of gigs, the first being at Coventry Warwick University (Monday), Oxford Scamps (Tuesday) and Bristol Berkeley (Wednesday). **THE BUZZCOCKS** introduce 'Phase One' of their 'Tour By Instalments' - their dates start this week at Sheffield City Hall (Wednesday).

**HAWKWIND**, now with Ginger Baker (who's just left Atomic Rooster, after a brief stint), have added more dates to their calendar, one being at Taunton Odeon on Wednesday.

And still stampeding across the country, after starting their tour last week are **MOTORHEAD**, at Aylesbury Friars (Thursday), Stoke Hanley Victoria Hall (Friday), Bradford St. Georges Hall (Sunday), Manchester Apollo (Monday and Tuesday) and Newcastle Mayfair (Wednesday).

Continuing this week: **UK SUBS**, **AFTER THE FIRE**, **JOHN MARTYN**, **SIOUXIE AND THE BANSHEES**, **JOE JACKSON**, **THE ENID**, plus a host of others...

GLASGOW, Doune Castle (041 649 2745), New Apartment  
GALWAY, Leisure Centre (7687), Joe Jackson  
GUILDFORD, Civic Hall (67314), Rockpile/The Polectics  
HULL, Wellington Club (23262), Another Pretty Face/TW  
IPSWICH, Gaumont (53641), Ozzy Osbourne's Blizzard Of Ozz/Budgie  
KILMARNOCK, Sandrienne, Rockits  
KINGSTON, Waves, Three Tuns, London Road (01 549 8601), The Works  
KIRKCALDY, Dutch Mill (67512), Cheaters  
LEAMINGTON, Spa Centre (34418), The Chords  
LEEDS, Fan Club, Brannigan's (663252), Wahl Heat/Frantic Elevators  
LEEDS, Polytechnic, (30171), UB40  
LINCEN, Cornhill Vaults (35113), Head Hunter  
LIVERPOOL, Brady's (051 236 3959), Cockney Rejects  
LIVERPOOL, Mona Hotel (051 236 1650), The Room  
LONDON, Victoria Apollo (01 828 6491), Ry Cooder

LONDON, Blitz Club, Covent Garden (01 405 6598), Private Lives  
LONDON, Bridge House, Canning Town (01 476 2889), Depeche Mode/Zeit Geist  
LONDON, Chat's Palace, Hackney (01 986 6714), Flux Of Pink Indians/Waxwork  
LONDON, Dummies/Six Minute War/Spelling Mistakes (Anarchist Centre benefit)  
LONDON, Cock Tavern, Fulham (01 385 6021), Route 66  
LONDON, Clarendon Hotel, Hammersmith Broadway (01 748 1454), Killing Joke  
LONDON, Dingwells, Camden Lock (01 267 4967), The Associates  
LONDON, Film Co-Op, Gloucester Avenue (01 722 1728), Huang Chung/Another Colour  
LONDON, Green Man, Stratford, Nightbird  
LONDON, Half Moon, Herne Hill (01 274 2733), VIP's/Brian Kramer  
LONDON, 100 Club, Oxford Street (01 636 0933), Lincoln Thompson And The Rasses  
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Mechanics/The Singles  
LONDON, Hope And Anchor, Islington (01

359 4510), Midnight And The Lemon Boys  
LONDON, Lyceum, The Strand (01 836 3715), Blues Band/Nine Below Zero/Hitmen  
LONDON, Marquee, Wardour Street (01 437 8603), Atomic Rooster/Flex  
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 824 7611), Jane Kenaway's Strange Behaviour/Outpatients  
LONDON, Rock Garden, Covent Garden (01 240 3961), Resistance  
LONDON, Royalty, Southgate (01 886 4112), Johnny Storm And Memphis/Bop Cats  
LONDON, Torrington, North Finchley (01 445 4710), Juice On The Loose  
LONDON, Trashed, Woolwich (01 855 3371), Stray Cats/Idiot Dancers/Pickups  
LONDON, White Lion, Putney High Street (01 788 1540), Salt  
LONDON, Windsor Castle, Harrow Road (01 286 8403), Chevrons/B Film/Red Box  
MANCHESTER, Band On The Wall (061 832 6625), Eberhard Weber's Colours  
MANCHESTER, Polytechnic (061 273 1162), The Teardrop Explodes/Thompson Twins  
MANCHESTER, Ralters, Under Fagins, Oxford Street, (061 236 9788), Sector 27/Au Pairs  
MANCHESTER, UMIST (061 236 9114), Q-Tips  
MILLBOURNE PORT, Tapps Club, Chinatown  
NEWCASTLE-UPON-TYNE, Centre Hotel (26191), Revillos  
NEWCASTLE-UPON-TYNE, City Hall (20007), Chris De Burgh  
NEWCASTLE-UPON-TYNE, Cooperage (28286), The Sound  
NEWCASTLE-UNDER-LYNE, El Syds, Platinum Needles  
NORWICH, Cromwell's, (612909), Dance Band  
NORWICH, University Of East Anglia (55141), Turning Point  
NOTTINGHAM, Ad Lib Club (52682), Nik Turner's Inner City Unit  
PAISLEY, Bungalow (041 889 6667), Spies  
PORTSMOUTH, Guildhall (24355), Scorpions/Blackfoot  
RICHMOND, Broly's, The Castle (01 948 4244), Pinpoint/Odd Hits  
RICKMANSWORTH, Watersmeet Civic Centre, Simple Minds  
ST. AUSTELL, Leisure Centre, Darts  
ST. HELENS, Railway Hotel, Madame  
SHEFFIELD, University (24076), Graham Kendrick  
SHIFAL, Star Hotel (Telford 461517), Sub-Zero  
SHREWSBURY, Music Hall (52019), Naked Housewives  
SOUTHPORT, Floral Hall (40404), Rockin' Horse/Rolling Rock Roadshow  
SOUTH SHIELDS, Commando, (555151), DC10s  
WILLENHALL, Cavalcade, Switch Seven  
WORTHING, Balmoral (36232), Teaser  
WYTHENSHAW, Cock O' Th' North, International Set

CARDIFF, Polytechnic of Wales, The Frames  
CARDIFF, Twisted Wheel (20335), Significant Zeros  
COVENTRY, University of Warwick (27406), Dance Band  
DONCASTER, First Aid, B Troop  
DUBLIN, Grand Cinema, Skids / The Books  
DUBLIN, Trinity College (772941), Johnny G Band  
DUDLEY, JB's (53597), Bauhaus  
DUNFERMLINE, Northern Roadhouse (Whitburn 40347), Strutz  
DUNSTABLE, Queensway Hall (603326), The Chords  
DURHAM, University (64466), Prime Example  
EDINBURGH, Nite Club, Playhouse (031 665 2064), Revillos  
EDINBURGH, University (031 667 0214), Innates / Deal Aids  
ENFIELD, Middlesex Polytechnic, Trent  
ETON, Christopher Hotel (Windsor 52359), Travelling Shoes  
GLASGOW, Apollo (041 332 9221), Gillan / Quartz / White Spirit  
GLOSPO, Surrey Arms, International Set  
GRAVESEND, Red Lion (661271), Flatbackers  
GUILDFORD, University of Surrey (65017), The Band / Hitmen  
HALSHAM, Crown Hotel (840041), God's Toys / Rampage  
HATFIELD, Polytechnic (68343), Left Hand Drive  
HUDDERSFIELD, Polytechnic (38156), Linton Kwesi Johnson  
HULL, College of Education (28845), John Martyn  
IPSWICH, Manor Ballroom (57714), Knox  
KIDDERMINSTER, Market Tavern (62590), Split Image  
KINGHORN, Gunzie Nuik (830247), Chatters  
LEEDS, Playhouse (42411), Turning Point  
LEICESTER, De Montfort Hall (27632), Hawkwind / Vardis  
LEICESTER, Fosseyway Hotel (61129), Amber Squad  
LEICESTER, Polytechnic (555576), The Beatles  
LIVERPOOL, Bradford Hotel, Jazzparty  
LIVERPOOL, Brady's (051 236 3959), Egyptians  
LIVERPOOL, Masonic, Asylum  
LIVERPOOL, College of Higher Education, The  
LIVERPOOL, Stanley Theatre, Eberhard Weber's Colours  
LONDON, Acklam Hall, Portobello Road (01 960 4590), Manufactured Romance / Orange Cardigan / Snippets  
LONDON, Apollo, Victoria (01 828 6491), Ry Cooder  
LONDON, Bridge House, Canning Town (01 476 2889), No Dice / Sun Fighter  
LONDON, Central London Polytechnic (01 636 6271), Athletico Spizz (CND benefit)  
LONDON, Chat's Palace, Hackney (01 986 6714), Thompson Twins / Local Heroes SW9  
LONDON, Clarendon Hotel, Hammersmith Broadway (01 748 1454), Theatre Of Hate  
LONDON, Cock Tavern, Fulham (01 385 6021), Jazz Sluts  
LONDON, Crystal Palace Hotel (01 778 5342), The Kraze  
LONDON, Dingwells, Camden Lock (01 267 4967), Sussex / ATs  
LONDON, Greyhound, Fulham (01 385 0526), The Vandells  
LONDON, Half Moon, Herne Hill (01 274 2733), The Fix  
LONDON, 101 Club, St John's Hill (01 223 8309), Paul Thane Band / FX  
LONDON, John Bull, Chiswick High Road (01 934 0062), Spoilers / Red Rage  
LONDON, Kensington, Russell Gardens (01 603 3245), Rio And The Robots  
LONDON, Kidbrook House Community Centre, Blackheath (01 853 1749), Traitor's Gate (Cancer Research / St Christopher's Hospice benefit)  
LONDON, King's College, The Strand (01 836 7132), Chevrons / B Film / Red Box  
LONDON, Lyceum, The Strand (01 836 3715), Simple Minds / Wasted Youth  
LONDON, Marquee, Wardour Street (01 435 8603), Atomic Rooster/Flex  
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 824 7611), Tuxedo Moon / The Sound / Device  
LONDON, New Golden Lion, Fulham (01 385 3942), Chas And Dave (Toy For A Sick Child benefit)

**1980 CONTEST TOUR**

*Battle of the Bands*

**SIX OF THE HOTTEST BANDS AROUND WILL BE FIGHTING IT OUT FOR A PLACE IN THE GRAND FINAL**

SUN. NOV 2. **BIRMINGHAM**—THE ODEON  
(Box Office No: 021-643 6101)

WED. NOV 5. **MIDDLESBROUGH**—TOWN HALL  
(Box Office No: 0642-247314)

FRI. NOV 7. **MANCHESTER**—APOLLO THEATRE  
(Box Office No: 061-273 1112)

SAT. NOV 8. **BRADFORD**—ST GEORGES HALL  
(Box Office No: 0274-32513)

TUES. NOV 11. **IPSWICH**—GAUMONT THEATRE  
(Box Office No: 0473-53641)

THURS. NOV 13. **SWANSEA**—BRANGWYN HALL  
(Box Office No: 0792-50821)

SAT. NOV 15. **GLASGOW**—APOLLO THEATRE  
(Box Office No: 041-332 9221/2)

TUES. NOV 18. **LIVERPOOL**—EMPIRE THEATRE  
(Box Office No: 051-709 1555/2548)

THURS. NOV 20. **SOUTHAMPTON**—GAUMONT THEATRE  
(Box Office No: 0703-29772)

SAT. NOV 22. **OXFORD**—NEW THEATRE  
(Box Office No: 0865-44544)

FRI. NOV 28. **BELFAST**—ULSTER HALL  
(Box Office No: 0232-29685)

SUN. NOV 30. **RAINBOW THEATRE**—LONDON  
(Box Office No: 263-3148/9)

AUDIENCE PRIZES      SPECIAL GUEST JUDGES

PLUS FEATURED GUESTS  
**THE AK BAND**

**ALL TICKETS £2.00**

AVAILABLE FROM VENUE BOX OFFICES AND USUAL AGENTS

**FRIDAY  
OCTOBER 24**

ALLDRIDGE, Killock Centre, UXB  
BASINGSTOKE, Magnums (57757), Panther 45  
BATH, Moles Club, Metro Glider  
BATH, University (63228), Weapon of Peace  
BIRMINGHAM, Aston University (021 359 6531), Q-Tips  
BIRMINGHAM, Bournbrook Hotel, Selly Oak (021 472 0416), Androids Of Mu / 012 / Danny And The Dressmakers  
BIRMINGHAM, Cedar Club, Constitution Hill (021 236 2694), Simple Minds  
BIRMINGHAM, Digbeth Civic Hall (021 235 2434), Cockney Rejects  
BIRMINGHAM, Fighting Cocks, Mosely (021 449 2554), African Star  
BIRMINGHAM, Odeon (021 643 6101), Scorpions / Blackfoot  
BLACKPOOL, Norbreck Castle (52341), Nightwings  
BOGNOR, Sussex Hotel (865426), Bognor  
BRIGHTON, University (698114), Classix Nouveaux  
BRISTOL, Trinity Hall (551544), Wild Beasts / Singrays / Exploding Seagulls  
BURNTWOOD, Troubadour (2141), Switch  
CAMBRIDGE, Middle Eight, Projectile Gallery, Kelsey Kerridge Sports Hall, Carl Perkins

**MARSHALL'S DISCOS**

PRESENT AT THE  
**RED LION FUNCTION ROOMS**  
640 HIGH ROAD  
LEYTONSTONE E11

**HORNSEY AT WAR**

Admission £1.00 at the Door  
8 pm till late

**FRIDAY 24th OCTOBER**  
ALSO DISCO SUPPORT

**LONDON**, North East Polytechnic, Stratford (01 534 5208), **Alsatians**  
**LONDON**, Old Queen's Head, Stockwell (01 274 3829), **The Realists / Suttel Approach** (No Nukes benefit)  
**LONDON**, Pegasus, Stoke Newington (01 225 5930), **Police On The Loose**  
**LONDON**, Polytechnic Of Central London, New Cavendish Street (01 636 6271), **Bodysnatchers / Au Pairs / This Heat / Flatbackers** (Anti Nuclear Campaign benefit)  
**LONDON**, Southbank Polytechnic, Rotary Street (01 261 1525), **Sector 27**  
**LONDON**, Queen Elizabeth College, Kensington (01 937 5411), **The Freeze / The Associates**  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), **The Mechanics**  
**LONDON**, Spurs, Tottenham (01 808 4773), **Rhythm Squad**  
**LONDON**, Star and Garter, Putney Pier (01 788 0345), **Trimmer And Jenkins**  
**LONDON**, Thomas A Becket, Old Kent Road (01 703 2640), **The Gilder**  
**LONDON**, Two Brewers, Clapham (01 622 3621), **Sad Among Strangers**  
**LONDON**, Upstairs at Ronnies, Frith Street (01 439 0747), **Ojah**  
**LONDON**, The Venue, Victoria (01 834 4000), **Johnny Mars' Seventh Sun**  
**LONDON**, Water Castle, Peckham (01 703 4639), **Shadowfax**  
**MANCHESTER**, Apollo, Ardwick (061 273 1112), **UFO / Fist**  
**MANCHESTER**, Cyprus Tavern (061 236 3788), **Night Visitors**  
**MANCHESTER**, Free Trade Hall (061 834 0943), **Loudon Wainwright III**  
**MANCHESTER**, Lancashire Vaults, Oldham, F104  
**MANCHESTER**, Millstone (061 832 5006), **Sturgeon Row**  
**MANCHESTER**, University (061 273 5111), **Any Trouble / Joe King Carrasco And The Crowns / Dirty Looks / The Equators / Tenpole Tudor (Son Of Stiff)**  
**MIDDLESBROUGH**, Rock Garden (241995), **Spider**  
**NEWCASTLE-UNDER-LYME**, Hempostall Inn, **Madame**  
**NORWICH**, East Anglia University (56161), **Rockpile / The Poicats**  
**NOTTINGHAM**, Hearly Goodfellow (42257), **Last Call**  
**NOTTINGHAM**, Trentbridge Inn (869831), **Jagged Edge**  
**PAIGNTON**, Festival Theatre (58641), **Darts**  
**PAISLEY**, Bungalow (041 889 6667), **Sneaky Pete**  
**PORTSMOUTH**, Guildhall (24355), **The Shadows**  
**RET福德**, Porterhouse (704981), **UK Subs / Citizens**  
**RICHMOND**, Snoopies, The Castle (01 948 4244), **Guy Jackson**  
**ROCHDALE**, Rochdale College, New Accident On The East Lincs / The Pranksters  
**SCARBOROUGH**, Taboo Club, **Mo-Dettes**  
**SCUNTHORPE**, Civic Theatre (65279), **Limelight / Still Earth / Urban Tech**  
**SHEFFIELD**, University (24076), **Eric Blake SHIFNAL (Salon) / Star Hotel (Telford 45157) / Rough Mix**  
**SOUTHPORT**, New Theatre (40404), **The Crusaders / Randy Crawford**  
**STAFFORD**, North Staffs Polytechnic (52331), **The Teardrop Explodes / Thompson Twins**  
**STALYBRIDGE**, Commercial Hotel, **Loaded Dice**  
**STOKE HANLEY**, Victoria Hall (24641), **Motorhead / Weapon**  
**WEST RUNTON**, Pavilion (203), **Money**  
**WIGAN**, Mr Ms, **Silverwing**  
**WITHERNSEA**, Grand Pavilion (2158), **Diamond Head**  
**WOLVERHAMPTON**, Gifford Arms, **Lust Gang**  
**WORTHING**, Balmoral (36232), **Teaser**  
**YORK**, University (412328), **Graham Kendrick**  
**YORK**, University (412328), **Lincoln Thompson And The Rasses**

**DERBY**, Ajanta (32906), **Cockney Rejects**  
**DUNDEE**, Caird Hall (2 61 2 1), **Gillan/Quartz/White Spirit**  
**DURHAM**, University (64466), **Mo-Dettes**  
**EDINBURGH**, Nite Club (031 665 2064), **Revillas**  
**EDINBURGH**, The Moon, **Call Me Irresponsible With A Chemistry Set/Gigzy/-Questions**  
**EDINBURGH**, Playhouse Theatre (031 665 2064), **UB40**  
**ETON**, Christopher Hotel (Windsor 52359), **Juke Jump**  
**GLASGOW**, Strathclyde University (041 552 4400), **Inmates/Deaf Aids**  
**GRAVESEND**, Red Lion (86127), **Chinatown**  
**HARROW**, Lowlands Sixth Form College (01 866 7908), **100% Proof**  
**HELDON**, Football Club (9061307), **Manipulator with Mick Jones**  
**HORNCHURCH**, Bull (42125), **Warrior**  
**HUDDERSFIELD**, International Club, **Lincoln Thompson And The Rasses**  
**HULL**, Wellington (23262), **Head Hunter**  
**LEEDS**, Barracuda Youth Club, **Shake Appeal**  
**LEEDS**, Florde Grene Hotel (490984), **Grace**  
**LEEDS**, Packhorse (453980), **Twisted Nerve**  
**LEICESTER**, Phoenix Theatre (38832), **Blackjack**  
**LEICESTER**, University (26681), **The Chords**  
**LIVERPOOL**, Brady's (051 236 3959), **Bauhaus**

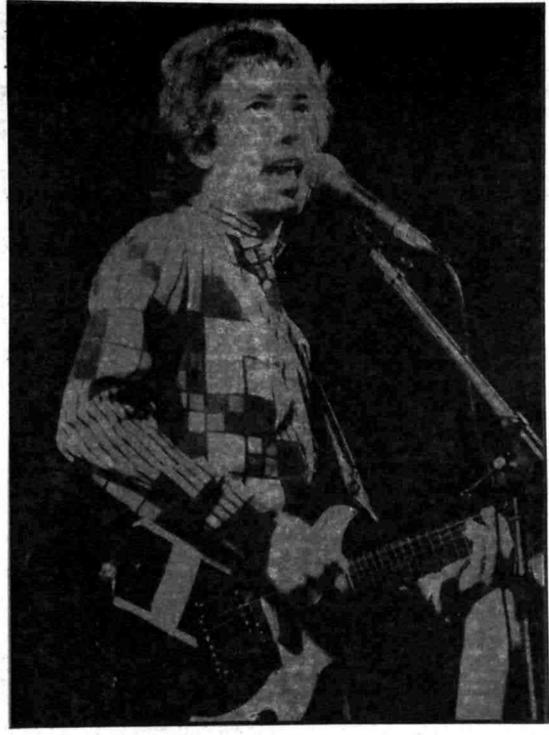
**LONDON**, Victoria Apollo (01 828 6491), **Ry Cooder**  
**LONDON**, Bridge House, Canning Town (01 476 2889), **No Dice**  
**LONDON**, The Cellar, Camden, **Vin Garbutt**  
**LONDON**, Central London Polytechnic (01 836 6271), **Doll By Doll/Au Pairs/This Head/Flatbackers**  
**LONDON**, Cuck Tavern, Fulham (01 385 6021), **Daryl Way Band**  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), **Volunteers/Zilch**  
**LONDON**, Greyhound, Fulham (01 385 0526), **Idiot Dancers**  
**LONDON**, Half Moon, Herne Hill (01 274 2733), **Talk/Tranzista**  
**LONDON**, Hambrough Tavern, Southall (01 574 0217), **Chevrons/B Film/Red Box**  
**LONDON**, Hope And Anchor, Islington (01 359 4510), **Soft Boys/Method Actors**  
**LONDON**, 101 Club, St. John's Hill, Clapham (01 223 8309), **Huang Chung/The Phones**  
**LONDON**, John Bull, Chiswick High Road (01 994 0062), **Spoilers**  
**LONDON**, Marquee, Wardour Street (01 437 6603), **Johnny Mars' Seventh Sun/Will Gaines**  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead, (01 624 7611), **Directions/The Dave**  
**LONDON**, Music Machine, Camden (01 387 0428), **Dance Band/Mistress**

**LONDON**, Notre Dame Hall, Leicester Square (01 437 8339), **The Passions/TV Personalities/Delmonts**  
**LONDON**, Ruskin Arms, East Ham (01 472 0377), **Gibraltar**  
**LONDON**, School Of Economics, Houghton Street (01 405 1977), **The Jump**  
**LONDON**, Southbank Polytechnic (01 261 1525), **Traitor's Gait**  
**LONDON**, Star And Garter, Deptford, Broadway (01 858 5694), **Prize Guys/Volcanoes**  
**LONDON**, Star And Garter, Putney Pier (01 788 0345), **Trimmer And Jenkins**  
**LONDON**, Thames Polytechnic, Woolwich (01 855 0618), **Nine Below Zero**  
**LONDON**, Three Rabbits, Manor Park (01 478 0960), **Oral Exciters**  
**LONDON**, Trafalgar, Shepherds Bush (01 749 5005), **Taps**  
**LONDON**, Union Of London Union, Malet Street (01 580 9551), **Electric Guitars/Various Artists/Joe Public/Circus Circus**  
**LONDON**, Upstairs At Ronnies, Frith Street (01 439 0747), **Ojah**  
**LONDON**, The Venue, Victoria (01 834 4000), **Climax Blues Band/White Heat**  
**LOUGHBOROUGH**, University (63171), **Rockpile/The Poicats**

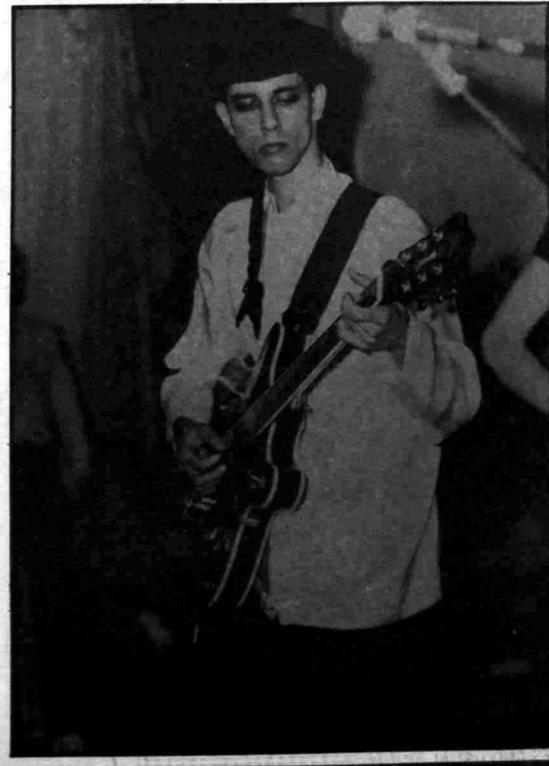
**MORE DATES OVER PAGE**

**A history lesson written in blood!**  
 The full horror of medieval Britain in  
**The London Dungeon**  
 34 Tooley St. London SE1 (beneath London Bdg Stn)  
**01-403 0606**

**BUZZCOCKS: 'Tour By Installments' starts this week at Sheffield City Hall on Wednesday.**



**MONOCHROME SET: first of a series of gigs. Starting with Coventry Warwick University, on Monday.**



**SATURDAY OCTOBER 25**  
**ABERDEEN**, University (572751), **Mafia**  
**ASHTON UNDER LYME**, Spread Eagle (061 330 5732), **Loaded Dice**  
**AYLESBURY**, Friar's (88948), **Siouxie And The Banshees/Altered Images**  
**BALDOCK**, Victoria, **Scarlet O'Hara**  
**BASINGSTOKE**, Magnums (57757), **The Prams**  
**BIRMINGHAM**, Cedar Club, Constitution Hill (021 236 2694), **The Fall/The Rockers**  
**BIRMINGHAM**, Golden Eagle (021 643 5403), **Denizens**  
**BIRMINGHAM**, Odeon (021 643 6101/2), **Scorpions/Blackfoot**  
**BLACKPOOL**, Norbreck Castle (52341), **The Kicks**  
**BOURNEMOUTH**, Winter Gardens (26446), **The Shadows**  
**BRADFORD**, Cathedral (26987), **Graham Kendrick**  
**BRADFORD**, University (33466), **Any Trouble/Joe King Carrasco And The Crowns/Dirty Looks/The Equators/Tenpole Tudor (Son Of Stiff)**  
**BRIGHTON**, Northern (602519), **E! Slug/Maneline**  
**BRISTOL**, Giant Gorum, Lawrence Weston/Willy And The Poor Boys  
**BUNGAY**, King's Head (3583), **Stingrays**  
**CARERSW**, Maes Mawr Hotel (255), **Slender Thread**  
**CAMBRIDGE**, Great Northern (60340), **Mad Chateaux/VHF**  
**CANTERBURY**, University of Kent (64724), **The Frames**  
**CARDIFF**, University (396421), **Captain Beethart/Comsat Angels**  
**CHALFONT ST. GILES**, Newlands College, **Planets**  
**COLCHESTER**, Essex University (863211), **John Martyn**  
**CORK**, Downtown Ballroom, **Skids/The Books**  
**COVENTRY**, Dog And Trumpet (21678), **Zorkie Twins**  
**COVENTRY**, General Wolfe (88402), **Spider**

**MCP presents**  
**Orchestral Manoeuvres in the Dark**  
 plus the **FATAL CHARM**  
**APOLLO VICTORIA LONDON**  
**THURSDAY 13th November 8.00 pm**  
 Tickets £3.50 £3.25 £3.00 Available from B/O Tel. 01 834 2819  
 L.T.B. and Premier B/O

**CROYDON FAIRFIELD HALLS**  
 OUTLAW presents  
**Darts**  
**Breakers**  
**SUNDAY 26th OCTOBER 7-30pm**  
 Tickets £4.00, £3.50, £3.00  
 FROM BOX OFFICE & USUAL AGENTS

**KENNEDY STREET**  
 ENTERPRISES LTD presents  
**BUZZCOCKS**  
 plus special guests  
**THE THINGS**  
 29 October SHEFFIELD City Hall £3.00, £2.75, £2.50  
 30 October BIRMINGHAM Odeon £3.00, £2.50, £2.00  
 3 November MANCHESTER Apollo £3.00, £2.75, £2.50  
 5 November BLACKBURN King George's Hall all tickets £3.00  
 6 November GLASGOW Apollo £3.00, £2.50, £2.00  
 ALL CONCERTS COMMENCE at 7.30pm

**Marshall Arts PRESENTS**  
**KOOL AND THE GANG**  
**DOMES THEATRE, BRIGHTON**  
**MONDAY 3rd NOVEMBER at 7.30**  
 TICKETS £3.50, £3.00, £2.50 FROM DOME THEATRE BOX OFFICE, TEL: (0273) 887177 OR USUAL AGENTS  
**DE MONTFORT HALL, LEICESTER**  
**TUESDAY 4th NOVEMBER at 7.30**  
 TICKETS £3.50, £3.00, £2.50 FROM MUNICIPAL BOX OFFICE, TEL: (0533) 544444  
**TOP RANK, CARDIFF**  
**WEDNESDAY 5th NOVEMBER at 8.00**  
 TICKETS £3.00 FROM TOP RANK BOX OFFICE, TEL: (0222) 26538, AND USUAL AGENTS OR £3.50 ON NIGHT  
**APOLLO THEATRE, MANCHESTER**  
**THURSDAY 6th NOVEMBER at 8.00**  
 TICKETS £3.50, £3.00, £2.50 FROM APOLLO BOX OFFICE, TEL: 061 273 1112, OR USUAL AGENTS  
**RAINBOW THEATRE, LONDON**  
**FRIDAY 7th NOVEMBER at 8.00**  
 TICKETS £3.50, £3.00, £2.50 FROM RAINBOW BOX OFFICE, TEL: 01 243 3148, 9  
**LONDON THEATRE BOOKINGS, TEL: 01 439 2371, PREMIER BOX OFFICE, TEL: 01 248 2243**  
 THE TICKET MACHINE (VIRGIN MEGASTORE), TEL: 01 261 1274  
 (AGENCY TICKETS SUBJECT TO BOOKING FEE)

FROM PAGE 37

LUTON, Baron Of Beef (38825), Junction 13 Luton, Blows, The Beez MALTON, The Loft, Vena Cava MANCHESTER, Apollo, Ardwick (061 273 1112) AC/DC MANCHESTER, Lancashire Valtas, Okeford, Rockin' Horse MANCHESTER, Millstone (061 832 5006), Foreign Press MANCHESTER, Polytechnic (061 273 1162), Maximmania MANCHESTER, Portland Bars (061 236 8414), Gammer Band MANCHESTER, The Squal, Devas Street, Renegade/Massagana/Duruti Cloum MIDDLESBROUGH, Rock Garden (241995), Flatbackers NEWCASTLE, The Delby (731315), Androids Of Mu/012 NORTHAMPTON, Cricket Club (32917), Sector 27/Au Pairs NOTTINGHAM, Club Otub, Trentside (869332), Limelight NOTTINGHAM, University (51311), Darts PAISLEY, Bungalow (041 889 6667), The Cheaters (lunchtime) PAISLEY, Bungalow (041 889 6667), Malpractice (evening) READING, Target Club (585887), Dangerous Girls READING, University (860222), The Tear-drop Explodes/Thompson Twins RECAR, Coalman Bowl (474420), Atomic Rooster/Flex ROTHERHYTHE, Waterside Theatre, Seven-Year Itch ST. ALBANS, City Hall (64511), Ozzy Osbourne's Blizzard Of Ozz/Budgie ST. AUSTELL, New Cornish Riviera (4261), Hawkwind/Vardis SALISBURY, King And Bishop, David Marx And The Mix SHEFFIELD, City Hall (22885), UFO/Fist SHEFFIELD, Hurlfield Campus (592625), Turning Point SHEFFIELD, University (24076), The End SHIFNAL (Salop), The Star (Telford 55515), Accelerators SOUTHAMPTON, Gaumont (29772), After The Fire SOUTHAMPTON, University (556291), Lip Moves/Motifs STANLEY, King's Head, Prefab Sprout SWANSEA, University (25678), Andy Pandemonium TORQUAY, 400 Ballroom (28103), Weapon Of Peace WEST RUTONS, Pavilion (203), UK Subs CANTON, Cellar Vno (786868), Thieves Like Us WIDEMOUTH, Manor Hotel, Metro Glider WOLVERHAMPTON, Lafayette (26288), The ATs WOMBWELL, Reform Club, B Troop

SUNDAY

OCTOBER 26 ALTRINGHAM, Unicorn Hotel, Glass BIRMINGHAM, Odeon (021 643 6101), Loudon Wainwright III BOLTON, Swan Hotel (392242), Androids Of Mu / Danny And The Dressmakers / 012 / The Hampsters BURNEMOUTH, Winter Gardens (26446), Joe Jackson / The Keys BRADFORD, Princeville (578845), Sturgeon Row BRADFORD, St George's Hall (32513), Motorhead / Weapon BRIGHTON, Top Rank, Rockpile, The Polecats BRISTOL, Colston Hall (291768), Captain Beefheart / Comsat Angels CANTERBURY, Odeon (62480), John Martyn CARDIFF, Top Rank (26538), UK Subs / Citizens CARLISLE, Market Hall (23411), Gillan / Quartz / White Spirit CHICHESTER, Chichester College, The Fools CHIGWELL, White Hart Park Avenue CHORLEY, Joiners Arms (70611), Spider COVENTRY, New Theatre (23141), Crusaders / Randy Crawford CROYDON, Fairfield Halls (01 688 9291), Darts EASTBOURNE, Congress Theatre (36363), The Shadows EDINBURGH, Harvey's (031 229 1925), Liberators EDINBURGH, Valentinos (031 332 7489), Mo-Dettes EXETER, New Victoria (72736), Close Rivals FOLKESTONE, Golden Arrow, Tomahawk GLASGOW, Iron Maiden, Bellshill, Cheaters GLASGOW, Tiffany's 041 332 0992), UB40 GOSPORT, John Peel 281893), Dangerous Girls HAILSHAM, Crown Hotel (840041), Jane Kennaway And Strange Behaviour HORDEN, Bell Hotel, Mononics JACKSDALE, Grey Topper (Leabrooks 3232), Medusa KIBWORTH, The Lodge (2442), Exit 21 KIRKLEVINGTON, Country Club (Egglecliffe 780093), Inmates / Deaf Aids LEEDS, Fan Club, Brannigans (663252), Cocoon Rejects LEEDS, Florde Grene Hotel (490984), Diamond Head LIVERPOOL, Dovecot Hotel (051 489 418), Slun The Guards LONDON, Apollo, Victoria (01 826 6491), Ry Cooder LONDON, Bandwagon Soundhouse, Kingsbury Circle, Silverwing LONDON, Bridge House, Canning Town (01 476 2889), Kim Lesley LONDON, Cock Tavern, Fulham (01 385 6021), The Works LONDON, Dingwalls, Camden Lock (01 267 4967), Little Roosters LONDON, Half Moon, Herne Hill (01 788 2387), Johnny Mars' Seventh Sun / Paul Goodman LONDON, Hammersmith Odeon (01 748 4081), Ozzy Osbourne's Blizzard Of Ozz / Budgie

LONDON, Hope and Anchor, Islington (01 359 4510), Patrik Fitzgerald Group LONDON, King's Head, Acton (01 992 0252), Brian Brain / Riff Raff LONDON, Lyceum, The Strand (01 836 3715), Simple Minds / Wasted Youth / Martian Dance / Flowers / Music For Pleasure LONDON, Marquee, Wardour Street (01 437 8503), The Associates / The Freeze LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Black Market / Rok-ka-G LONDON, Old Queen's Head, Stockwell (01 274 3829), Defendants LONDON, New Golden Lion, Fulham (01 385 3942), Pete Darden's Moles LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Trimmer And Jenkins / Guy Jackson LONDON, Rock Garden, Covent Garden (01 240 3961), The Rest LONDON, Torrington, North Finchley (01 465 4710), GB Blues Company LONDON, Trafalgar Square (Details 01 242 0362), Specials / Pop Group / Mikey Dread (Campaign for Nuclear Disarmament Rally - 1 pm) LONDON, Tramshed, Woolwich (01 855 3371), Brownsville Banned / Diz Disley LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), Linton Kwesi Johnson / Beryl Bainbridge / Pete Brown / Roy Fisher / Michael Horowitz / Tom McGrath / Tim Motion / Jeff Nuttall / Geraldine Pilgrim LONDON, White Lion, Putney (01 788 1540), Juice On The Loose MANCHESTER, Apollo, Ardwick (061 273 1112), AC/DC MANCHESTER, Band On The Wall (061 832 6625), Music School MANCHESTER, Cyprus Tavern (061 236 3786), Mud Hutters / Dislocation Dance MANCHESTER, Portland Bars (061 236 8414), Two-Tone Pinks MANCHESTER, University (061 273 5111), Any Trouble / Joe 'King' Carrasco And The Crowns / Dirty Looks / The Equators / Tenpole Tudor (Son Of Stiff) NORTHAMPTON, Royal Theatre (28205), Bauhaus NOTTINGHAM, Hearty Goodfellow (42257), Manitou PONTEFRAC, Blackmore Hotel (702345), B Troop PAISLEY, Bungalow (041 889 6667), Restricted Code POOLE, Arts Centre (70521), Hawkwind / Vardis RICHMOND, Brolly's, The Castle (01 948 4244), Metal Mirror SHEFFIELD, Top Rank (21927), The Jam SOUTHEAST, Southend United Football Club (40707), Hotshots Blues Band WEYBRIDGE, National College of Food Technology (42120), 100% Proof WOLVERHAMPTON, Lafayette (26285), Weapon Of Peace WORTHING, Assembly Rooms (202221), After The Fire

MONDAY

OCTOBER 27

BATH, Pavilion (25628), UK Subs / Citizens BIRMINGHAM, Barrel Organ, Digbeth (021 622 1353), Briton / Mayday BIRMINGHAM, Odeon (021 643 6101), Captain Beefheart / Comsat Angels BRADFORD, Baptist Hall, Idle, Fathom BRIGHTON, Alhambra (27874), Meanstreak BRIGHTON, Top Rank (25895), Soft Boys / Method Actors / Knox BRISTOL, Colston Hall (291768), The Shadows BRISTOL, Locarno (26193), Blues Band / Himen BURY, Naylor Green Hotel, Lym-Bik CANTERBURY, University of Kent (64724), The Teardrop Explodes / Thompson Twins COTTINGHAM, Civic Hall, Head Hunter COVENTRY, Belgrade Theatre (27730), The Mix COVENTRY, University of Warwick (27406), Monochrome Set CROYDON, Cartoon, London Road (01 688 4503), Fruit Eating Bears ELSTREE, Elstree And Borehamwood Civic Hall, BA Robertson ETON, Christopher Hotel (Windsor 52359), Sharx HULL, City Hall (20123), Gillan / Quartz / White Spirit LEEDS, University (39071), Loudon Wainwright III LEICESTER, De Montfort Hall (27632), Darts LEICESTER, Fosseyway Hotel (61129), Vena Cava LIVERPOOL, Rotters (051 709 0771), Simple Minds LONDON, Victoria Apollo (01 828 6491), Crusaders / Randy Crawford LONDON, Billy's, Dean Street (01 437 3111), Blah Blah Blah LONDON, Bridge House, Canning Town (01 476 2889), Monsters / Mughshots LONDON, Cook Tavern, Fulham (01 385 6021), Old Number 7 LONDON, Dingwalls, Camden Lock (01 267 4967), Toys / Messengers LONDON, Green Man, Stratford (01 534 1637), Nightbirds LONDON, Hammersmith Odeon (01 748 4081), Scorpions / Blackfoot LONDON, Hammersmith Palais (01 748 2812), Joe Jackson LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Shadowfax LONDON, Kensington, Russell Gardens (01 803 3245), Real To Real LONDON, Marquee, Wardour Street (01 437 8503), Sector 27 / Cosmetics LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Long Tail Shorty / Positive Signals / Eddy Steady Go LONDON, New Golden Lion, Fulham (01 385 3942), Bob Kerr's Whoopee Band LONDON, Old Queen's Head, Stockwell (01 274 3829), The Combination LONDON, Rock Garden, Covent Garden (01 240 3961), Nice Men LONDON, Ruskin Arms, East Ham (01 472 0377), Red Hot In Alex LONDON, Thames Polytechnic (01 855 0518), Traitor's Galt LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), The Jackals LONDON, The Venue, Victoria (01 834 5500), John Hiatt MANCHESTER, Apollo, Ardwick (061 273 1112), Motorhead / Weapon MANCHESTER, Lamplight Club (061 881 9856), Biting Tongue / 10p Off NEWCASTLE-UPON-TYNE, City Hall (20007), The Jam NOTTINGHAM, Hearty Goodfellow (42257), Jagged Edge NOTTINGHAM, Theatre Royal (42328), Sheena Easton / Gerard Kenny / Leeson And Vale / Dennis Waterman OXFORD, Corn Dolly (447761), Broadway Brats PAISLEY, Bungalow (041 889 6667), Mo-Dettes / Fine Lines PLYMOUTH, Fiesta (20077), Any Trouble / Joe 'King' Carrasco And The Crowns /

Dirty Looks / The Equators / Tenpole Tudor (Son Of Stiff) SHEFFIELD, City Hall (22885), AC/DC SLIGO, Blue Lagoon, Johnnies G Band WOLVERHAMPTON, Lafayette Club, Weapon Of Peace (under-18's only) WYNSHAW, Cock Of The North, Glass YORK, The Forge, Revillos TUESDAY OCTOBER 28 BIRMINGHAM, Barrel Organ, Digbeth (021 622 1353), Grace BIRMINGHAM, Odeon (021 643 6101), Ry Cooder BLACKBURN, King George's Hall (58424), Darts BRADFORD, St George's Hall (32513), UK Subs / Citizens BRIGHTON, Basement Club (681286), Wah! Heat BRISTON, New Conference Centre (203131), Showaddywaddy BRISTOL, Bekeley, The Chords BRISTOL, Colston Hall (291768), Sheena Easton / Gerard Kenny / Leeson and Vale / Dennis Waterman CARDIFF, Top Rank (26538), Q-Tips Cardiff, Great Western Hotel (25684), The Frames DARWEN, Craven Heifer (72618), Lym-Bik DUNDEE, University (23181), Scritum Poles DURHAM, University (64466), Revillos EXETER, University (7911), Any Trouble / Joe 'King' Carrasco And The Crowns / Dirty Looks / The Equators / Tenpole Tudor (Son Of Stiff) GLASGOW, Apollo (041 332 9221), Captain Beefheart / Comsat Angels GLASGOW, Doune Castle (041 649 2745), One Takes An Appeal GREENOCK, Victorian Carriage (25456), Liberators KEIGHLEY, King's Head (604660), Agony Column LEAMINGTON, The Crown (26421), Close Rivals LEICESTER, LUCA Centre, Neomatics LEICESTER, Scamps (7851231), Androids Of Mu / 012 / Midnite Circus LEICESTER, University (26681), The Tear-drop Exercise / Thompson Twins LIVERPOOL, Masonic Hall, The Guards LONDON, Assembly Hall, Stoke Newington (01 985 8262), Traitors Galt LONDON, Bandwagon, Kingsbury Circle, Toad The Wet Sprocket LONDON, Bridge House, Canning Town (01 476 2889), Strangers In The Night / Self Control / Bong Express LONDON, Cock Tavern, Fulham (01 385 6021), Lawnmowers LONDON, Dingwalls, Camden Lock (01 267 4967), Pirates LONDON, Green Man, Stratford (01 534 1637), Diz And The Doormen LONDON, Greyhound, Fulham (01 385 0526), Rhythm Squad LONDON, Hammersmith Odeon (01 748 4081), Scorpions / Blackfoot LONDON, Hammersmith Palais (01 748 2812), Joe Jackson / Lincoln Thompson And The Rasses / The Keys LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Ice / The Set LONDON, Lyceum, The Strand, Rockpile / The Polecats (Capital Radio Help A Londoner Appeal) LONDON, Marquee, Wardour Street (01 437 8503), The Step / Vandells LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Decorators / Eric Random / Diagram Brothers / Ludas / Dislocation Dance LONDON, New Golden Lion, Fulham (01 385 6021), Mowers LONDON, Old Queen's Head, Stockwell (01 274 3829), Thompson Twins LONDON, St Gabriel's, Gamberwell, Shadowfax LONDON, School of Economics, Houghton Street (01 405 1977), Graham Kendrick LONDON, Sebright Arms, Hackney, Bad Publicity LONDON, Stapleton, Crouch End (01 272 2108), The Klones LONDON, University College, Students' Union Bar, Gower Street (01 387 3611), The Combination LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), Dervish LONDON, Venue, Victoria (01 834 5500), The Kicks / The ATs LONDON, White Swan, Blackheath Road, Greenwich, Suttel Approach LONDON, Windsor Castle, Harrow Road (01 286 8403), Furniture / Orson Blake LUTON, Kingsway Tavern (52347), The Beez MANCHESTER, Apollo, Ardwick (061 273 1112), Motorhead / Weapon MANCHESTER, Polytechnic (061 273 1162), Mo-Dettes MANCHESTER, Rotters, Simple Minds NEWCASTLE-UPON-TYNE, City Hall (20007), The Jam NORWICH, Cromwells (612999), Angels NORWICH, Jaquard, Frequency Band NOTTINGHAM, Boat Club, Trentside (869332), The Associates NOTTINGHAM, Imperial Hotel (42884), Hollow Rhythm Circus NOTTINGHAM, Trent Polytechnic (46725), Inmates / Deaf Aids OXFORD, Scamps (45136), Monochrome Set / Modern Era PORTSMOUTH, Guildhall (24355), Hawkwind / Vardis PORTSMOUTH, Mecca (62909), Chinatown SHEFFIELD, City Hall (22885), AC/DC SOUTHPORT, New Theatre (40404), Barbara Dickson STOKE HANLEY, Victoria Hall (24641), UB40 SUNDERLAND, Empire (73274), Elkie Brooks SUNDERLAND, Locarno (57568), Ozzy Osbourne's Blizzard Of Ozz / Budgie SWINDON, Brunel Rooms (31384/5), Fabulous Poodles WAKEFIELD, Cedars Youth Club, Hemsforth, Shake Appeal

WEDNESDAY

OCTOBER 29

BIRMINGHAM, Railway Inn (021 359 3491), Handsome Beasts BRISTON, University (33466), Inmates / Deaf Aids BRIGHTON, Sussex University (698114), Q-Tips BRISTOL, Berkeley, Monochrome Set CANTERBURY, University of Kent (64724), Graham Kendrick CHESTERFIELD, Adam And Eve (78834), Avalanche / Ban Bar Wulf COLWYN BAY, Dixieland (2594), Harvest Moon / Rolling Rock Roadshow CROYDON, Star, London Road (01 684 3960), The Razz DEREY, Blue Note (42569), The Associates EDINBURGH, Eric Brown's (031 226 4224), H2O EDINBURGH, Playhouse Theatre (031 665 2064), The Jam ETON, Christopher Hotel (Windsor 52359), Midnight Sun GLOUCESTER, Roundabout Club (35355), The Chords GRAVESEND, Woodfield Hall (4244), BA Robertson HALIFAX, Polish Club, Au Pairs HARROW WEAUD, Jules, Middlesex And Herts Country Club (01 954 7577), Zoot Meme HERTFORD, Rotters (Wormleod 689), Dangerous Girls HUDDERSFIELD, White Lion (20526), Twisted Nerve KEELE, University (Newcastle 625411), Simple Minds KINGSTON, Waves, Three Tunes (01 549 8601), Cavalry LEEDS, Royal Park Hotel (785076), Oxyd LEEDS, University (39071), John Martyn LEICESTER, Scamps (28484), Mantu LIVERPOOL, Gatsby's (051 236 1118), Mo-Dettes / Cherry Boys LIVERPOOL, Masonic, Asylum LIVERPOOL, Rotters (051 709 0771), Captain Beefheart / Comsat Angels LONDON, Bridge House, Canning Town (01 476 2889), Electric Eels / Fibre Class LONDON, Chelsea College, Manresa Road (01 352 6421), Rio And The Robots LONDON, Cook Tavern, Fulham (01 385 6021), MGA Band LONDON, Dingwalls, Camden Lock (01 267 4967), Gary Myrick And The Figures LONDON, Gossips, Dean Street (01 437 4484), Flash Harry LONDON, Green Man, Stratford (01 534 1637), C Sharp Sharps LONDON, Greyhound, Fulham (01 385 0526), Modern Jazz LONDON, Hammersmith Palais (01 748 2812), Joe Jackson / Lincoln Thompson And The Rasses LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Toys / Le Change LONDON, King's Head, Acton (01 992 0282), The Klones / Idiot Dancers LONDON, Marquee, Wardour Street (01 437 8503), Revillos LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Cuddly Toys / Treatment LONDON, Music Machine, Camden (01 387 0428), Spider / T34 LONDON, Nelson's, Wimbledon (01 946 5310), Jim LONDON, New Golden Lion, Fulham (01 385 3942), Trimmer And Jenkins LONDON, School Of Economics, Houghton Street (01 405 1977), Rockpile / The Polecats (Lunch time) LONDON, Three Rabbits, Manor Park (01 476 9950), Park Avenue LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), Depeche Mode MAIDSTONE, Art College (57286), Nuthin' Fancy MANCHESTER, Apollo, Ardwick (061 273 1112), Ry Cooder MANCHESTER, Beach Club, Ozolts MANCHESTER, Tuxedo Moon MIDDLESBROUGH, Town Hall (245432), Ozzy Osbourne's Blizzard Of Ozz / Budgie NEWCASTLE-UPON-TYNE, City Hall (20007), Elkie Brooks NEWCASTLE-UPON-TYNE, Coöperage (28286), Sabretets NEWCASTLE-UPON-TYNE, Mayfair (23109), Motorhead / Weapon NORWICH, University Of East Anglia (56161), The Teardrop Explodes / Thompson Twins PAISLEY, Bungalow (041 889 6667), The Fists POOLE, Wessex Hall (85222), Sheena Easton / Gerard Kenny / Leeson And Vale / Dennis Waterman PRESTON, Warehouse (53216), UK Subs / Citizens READING, Cherry's Wine Bar (585866), Son Toms RICHMOND, Snoopys, The Castle (01 948 4244), Bernd Weber And The Last Resort ROCHDALE, Royal Oak, Littleborough, Dragster SHEFFIELD, Brincliffe Oaks Hotel (50624), Macro Band / Harold Salisbury SHEFFIELD, City Hall (22885), Bluzcocks / The Firm SHEFFIELD, Top Rank (21927), Buzzes Band / Himen SHEPTON MALLET, The Centre (3544), Talon SOUTHAMPTON, Gaumont (29772), Showaddywaddy SOUTHAMPTON, University (556291), Any Trouble / Joe 'King' Carrasco And The Crowns / Dirty Looks / The Equators / Tenpole Tudor (Son Of Stiff) SOUTHPORT, New Theatre (40404), The Shadows STOKE HANLEY, Victoria Hall (825331 / 21, AC / DC SUNDERLAND, Alexandra Ballroom, Siletto SWINDON, Tow Path Inn, Munroes TAUNTON, Odeon (2283), Hawkwind / Vardis WORKINGTON, Downunder Club, Diamond Head WORTHING, Balmoral (36232), Vortex



THE JAM: out and about again. On Sunday at Coventry Top Rank and Newcastle City Hall on Monday and Tuesday.



## THE BLUES BAND — TOP RANK BIRMINGHAM

By Kevin Wilson

"CAN A white man sing the blues?" On the strength of this showing, the answer is most certainly yes.

Let's be honest, the Blues Band have a pedigree, a rich vein of raw talent spawned from the heady days of the early / middle sixties in such bands as Manfred Mann, John Mayhalls Bluesbreakers, John Dummers Blues Band and McGuinness Flint.

After a period of hibernation, these geriatrics emerge as fresh and enthusiastic as ever, and the gathered throng of students lap them up. The set is a mixture of old standards and new (but destined to be old) standards. The new album, 'Ready' is given the traditional promo treatment and I must say, the material seems very strong, particularly Gary Fletcher's 'Green Stuff' in which the combination of Dave Kelly's bottleneck and Paul Jones's harp is superb.

Jones is the ideal front man; charismatic, never static. He holds the audience in the palm of his hand throughout, at the end he says "You don't look much but your nice" and I agreed.

The Blues Band are excellent. The rhythm section of Tom McGuinness, Hughie Flint and Gary Fletcher is as tight and driving as any around and the addition of Ian Stewart on piano gave the band that extra variety.

The criticism? I have none really the set lasted nearly two hours all told including four encores. They never played a bum note, used quiet phases to emphasise the louder parts marvellously, they sweated buckets, they looked good, etc, etc and all for £2. Everywhere I turned, faces were smiling, heads were banging (yes really!), hands were clapping, voices were singing.

Is this the real world?



pic by Mike Lajo

## SCORPIONS

a nicely tacky looking redhead in Go-Go gear, with a trashy, breathy voice sometimes reminiscent of Lori of The Chameleons.

Robin Bibi (ex-Misdemeanours) has a good line in lead guitar, but a bad line in stage chat, and a worse line in latent hippie tendencies. (The set could well have been without his updated news - bulletin version of 'Eve Of Destruction').

Harry Kakoulli (ex-Squeeze) was great on bass; but it might be a good idea if he refrained from singing; Helen April played keyboards, held lyric sheets and generally hung around; and John Dummer (ex Darts) was on drums, the only one who managed to resist trying his hand at the vocals.

The outstanding performance came from Any Toco (who would do well to use the same imagination in re-naming the band). She plays rhythm guitar and has a fab singing voice; The Doors' 'When You're Strange' and The Crystals' 'He Hit Me' were probably the best numbers of the evening.

Bouncers International looked and sounded like a jumble sale. But some of the best things come from jumble sales.

## THE PHOTOS / THE VIPS Music Machine, London

By Paul Sexton

The VIPS had the advantage of a recent hit, and might have expected to be atop the bill if the Photos hadn't been around. In point of fact they didn't have quite the following I'd expected, but they were soon in favour, thrashing melodically through 'I Believe', 'Causing Complications', the hit 'The Quarter Moon', all from a sort of post-powerpop, post-mod place, and less, frenetically, 'I Never Lost Control'. The covers were interesting too — 'Hippy Hippy Shake' and a somewhat molested '6.5 Special'. No encore, though so a good deal of dozing until around midnight.

Then in the midnight hour Wendy and the chaps were on, the dancefloor was full, and it was straight into 'Maxine'. Ms Wu (sounds like a code, doesn't it?) had more room to be energetic than

when I saw the band at the Marquee a few weeks ago, and her voice was in better shape.

The fellas played as tight as before, on the faves from the album like 'Barbarellas', 'Now You Tell Me That We're Through' and Dusty Springfield's 'I Just Don't Know What To Do With Myself', which allowed Wendy to explore new vocal territory, and suggested that they could do with a couple more slower numbers.

# BANSHEE BELTER

## SIOUXSIE AND THE BANSHEES/ALTERED IMAGES

Apollo, Manchester

By Alan Entwistle

It won't be long before Altered Images are out of these second-billing stakes. The nation awaits this band.

Claire Grogan fronts four striving musicians who are all capable of handling soulful melodies without ever becoming tedious. An ace band. The perfect support band, in fact, for tonight's showstealers, Siouxsie And The Banshees.

As the house lights fade and the last taped record comes to an end, the whole place erupts into the kind of beach scenes Jaws made famous. Throngs of people are seen leaving their seats and clambering over those in front in an effort to try and get as close as possible to the stage. Are you all standing comfortably . . . ?

Then the band'll begin. Their strident version of The Beatles' 'Helter Skelter' opens tonight's set. John McGeoch's strained guitar workings hacking out a bleak landscape, made safe only by the more restrained rhythm section of

# SCORPIONS MAKE IT REAL

## SCORPIONS/BLACKFOOT WOLVERHAMPTON

By Chris Collingwood

THE HEAVIEST tour of 1980 arrived at the Civic and in these times of £4 concert tickets the fans got something that is increasingly rare in rock circles, value for money. Blackfoot (nothing to do with Sue) played southern fried heavy metal but sounded surprisingly fresh, considering how cliched their recent LP 'Tom Catin' was.

The Scorpions on the other hand didn't need to work on the audience. They greeted them like homecoming heroes, even though this was their first appearance in Wolverhampton. They opened with the riff to 'Animal Magnetism' but quickly deviated to 'Lovedrive' complete with flames atop the speakers. It was the same set that they did on their mini-tour in May, and it was delivered with as much effort and enjoyment as it was then. Which is great when you remember that they have been playing practically the same set for a year.

The material was made up of their last two Harvest LP's 'Lovedrive' and 'Animal Magnetism' with a handful of old apes Mathias Jabs songs thrown in.

The part of the show that went down best of all was surprisingly the acoustic guitar interlude of 'Holiday / Lady Starlight' with Rudolf Schenker, Michael's older

brother and most bad - assed rhythm guitarist around. Mathias Jabs, "the pretty one", and Klaus Meine, who I have it on good authority has lungs lined with pre molten metal, sitting on stools meanwhile.

Best song of the set for headbangers was 'Another Piece Of Meat', after which came Herman Rarebell's drum solo with a Scorpion underneath the kit lifting his podium into the air, to reveal Mathis (Mat-e-us not Math-us) and Rudolf standing on speaker stacks playing a riff of no particular origin. Faberoo.

After the show proper, the band encored then went off and were obviously coming back again as the stage lights were still up. But OAP's who run this boxing emporium didn't realise this and the houselights went up. Confusion rained. Francis Buchholz, bass player, and the rest came back on with the rest of the band and started up the riff to 'Can't Get Enough' and they still didn't go down, it was after 30 seconds of the song when they finally did.

A band of Scorpions size should not have to be put through that. But the Scors didn't seem to worry and 'Can't Get Enough' ended the apocalypse. All I can say is, show me a person who still says that all German music is clinical, and I'll show you a person who hasn't seen the Scorpions.

## THE KRAZE

Thomas A' Beckett, London

By Phang

IT'S A shame that such a distinctive vocalist and such an accomplished lead guitarist should be in a band that turns out such middle - of - the - road material.

Drummer Steve Doleman sounded as though he was playing a set of Tupperware, and why bother having a keyboardist, when his playing could only be heard on the opening number?

To say Tony Toole is distinctive is to say the very least — he came bounding on stage, black beret and black and white jacket appearing to be so much a part of his angular body. I think they must have sewn to him.

Another little bundle of energy (no sarcasm intended), Alan Hourihan on lead, surprised everybody by suddenly bursting out with an excellent bluesy solo in the middle of 'We're Going Back'. Perhaps he was frustrated with the pace of the set . . . Then came a very unusual reggae tune 'I Got Money', which was played so slowly, I wonder why it was announced as reggae at all. On the sunnier side, this number displayed Tony Toole's vocal range at their best so far, with a touch of quavering falsetto.

## BOUNCERS INTERNATIONAL 101 Club, Clapham

By Jessamy Calkin

THERE was a baby sitting on the table trying to eat the guest list when I arrived. By the end of the evening it was screaming, as confused as the Kickers - and - Johnsons audience by Bouncers International.

What an awful name. They are a strange band; opening with Engelbert's 'Release Me', their styles then ranged from sloppy Velvet Underground, foot - stomping folk, to feminism ('I Was Just Your Sex Slave') and worse. But they had moments of genius. Candy Jones is the main vocalist;

## MO-DETTES, OLD WALDRORF, SAN FRANCISCO

By Mark Cooper

THE MO-DETTES are part of this modern pop that has learnt its lessons from punk gigs with their dub DJs but they lack the dour seriousness of the more political bands from the north. Fun and movement and cartoon narrative songs are what they do onstage.

Jane's drums lay down a solid beat while Jane's bass alternately backs them up or goes on lead moves of its own. Jane moves around a lot, bubbles with energy and generally comes out high in the charisma stakes, headband and all.

Kate's guitar plays over the top of these two, raining around the rhythm, slashing across it in a ringing and knowingly disjointed style. The amateur commitment in punk guitar playing has grown into a complex and recognisable style with Keith Levene of PIL on its far left and Kate's work dead in the centre. Which leaves Ramona centre stage to act out the songs and carry them to the masses.

Tonight she's wearing one of those short sixties dresses that belonged to Mary Quant and looked horrific in junk stores till about six months ago. Their day has returned. Ramona somehow reminds me of one of the white mice she sings about. She's elbowing on the spot for most of the set, eyes travelling around looking haunted and hunted. Her voice has a European London accent that recalls Lene Lovich and has Lene's tendency (to a moderate degree) to become a hiccup or a squeak at the end of a line. It's a cheeky, perky style whose main problem is a lack of range in emotion and depth.

The Mo-dettes aren't cute like the Go-Gos, just tongue in cheek and functional and a little limited by their song style and sense of humour. There's more to life than being perky and knowing. But they do get on with it, they get everyone moving, do their singlas and their forthcoming album and then disappear. Bright and breezy

# FOR WHOM THE BELL TOLLS

**AC/DC**  
COLSTON HALL, BRISTOL  
By Fred Williams

BELLS TOLL in black before the band begin, and that's about the only memory of Bon Scott allowed. From here on in, it's a trip to the edges of insanity, conducted by vocalist Brian Johnson lurching around like a punch-drunk sailor. Angus Young not so much gripping his guitar as gripped by it, moving around in a fit of demented hysteria in which the only function he's capable of is playing his guitar.

Leaving that aside for a moment, it seems that the whole schoolboy element of AC/DC has passed its exams and left school; the bass and rhythm guitarists trot forward in step to sing harmonies, the audience respond to fist-raising gestures with perfect co-ordination, and even the school uniform has

become a stylised green velvet, and from the way he walks, those shorts must have been squeaky tight.

Fortunately, the music is strong enough to have survived the showbiz spectacle and present a solid front of aggressive masculinity in which the rhythms are elegant structures from the heart of heavy rock, with the added bonus of more than three chords. Furthermore, the band use every trick in the book to maintain and extend the pre-climax tension; in 'Barefoot Boogie', Angus discards the suit and briefly bares his bum to the audience who, well, seem to like it. True worship.

'High Mountains' sees the climax, when Angus is carried around the balcony like an emperor, without missing a note of his solo. It's his show, and he doesn't blow it. Anybody doubting the power of music as a socially cohesive force should see an AC/DC show — the band were magnificent, but I'd give just as many stars to the crowd.

**THE BOOKS**  
Top Rank, Brighton  
By Simon Ludgate

THE BOOKS were the meat in the sandwich between an excellent set by the Tea Set, who impressed me with their ingenuity, and a real knees-up courtesy the Skids.

The crowd were not exactly in a receptive frame of mind then when they came on. The hopelessly inept security men were largely to blame for the level of glass throwing and minor skirmishing which went on throughout the set, because they seemed content to disappear from sight completely having hassled the punters as they came through the door. And that was after making them stand in the pissing rain for an hour.

The set was competent, if unimaginative. They worked through a series of not particularly memorable songs, which were partly rescued by the rendition of their lively single 'Take Me To Your Leader'. The Skids didn't really like them, but I think they appreciate what was more on the level of musicians appreciating musical competence rather than on an enjoyment level from the audience's point of view.

There was nothing really to recommend the Books I can think of. If the bass player, a large American, hadn't been so keen to wade into the audience and sort a few rowdier types out, then things might have gone down a little more smoothly.

**ROBERT PALMER**  
Congress Building, The Hague  
By Mike Gardner

FOR SOMEONE who has been lumbered with an image that emphasises style over contents, Robert Palmer easily exorcised the old demon with an effortless mixture of substance and entertainment that coaxed and teased a Dutch crowd more than willing to be led. Palmer has still got a honey soaked throaty warbel that slipped up and down the vocal register with a deceptive ease.

But Palmer is now playing ahead of the game by adding a surprising awareness of modern moods and rhythms and merging them to his eclectic hybrid of influences that make up his history to date.

With the aid of propulsive Mike Dawe on drums, whose impersonation of Animal of the Muppets did little to hide precision and snap of his work, and the sturdy work of Jack Walderman on keyboards, which proved itself on the swirling middle section to Gary Numan's 'I Dream Of Wires', Palmer's performance was given an edge that he has lacked on previous European jaunts.

His 'Every Kinda People' showed a restraint that highlighted it's sensual tension while his 'Man Smart, Woman Smarter' had the New Orleans gumbo jerk rhythm flit a little more on the wild side.

He played a fair selection of his excellent 'Clues' release with the fiery Rolling Stones styled sizzle and dirt of 'Sulky Girl', the smooth 'I Dream Of Wires', and the chunky new single 'Looking For Clues' and the climatic build up of 'Johnny and Mary', being just some of the highlights of a superbly gritty performance. It ended with another excellent Palmer-Numan collaboration called 'Style Kills' which proved that Palmer is not going to stand still long enough for anyone to label him again.

**EVEREST THE HARD WAY/GOD'S TOYS/RICHARD STRANGE/WAY OF THE WEST/THE FUGLEMEN**  
Scala Cinema, London  
By Jessamy Calkin

OH GOD cheer up, boys. Why do all these bands have to be so depressed? It's not that bad; you can stay all night.

So began a bargain pack five-bands-and-three-films night at the Scala. Nobody seemed to know or care who the first band were; they didn't announce themselves, but Everest The Hard Way is a fitting name for such a heavy going lot.

A quick break to survey the audience: here are the people who have spent three weeks getting ready; here are the genuine enthusiasts, the Scala elite; the drag queens, the groupies and the celebs.

The lead singer of God's Toys has an interesting haircut and a very weak voice, and spent the entire half hour running around on and off stage, pausing every now and then for a pose.

Their music is imitative and indistinct, heavily synthesised by the most infuriating little pixie I have ever clapped eyes on. He unpretentiously calls himself The Amazing Yellow Man, and spent so much time posing and gyrating in an updated futuristic imitation of Little Richard that it became blatantly obvious he couldn't play keyboards at all.

A nice break came from Japjunk: two skilled mime artists, Philip Jap and Gary Junk, who were very brave to take on a scathing audience at this stage.

Now the brilliant Richard Strange. It became immediately obvious that here is a professional, despite the fact that his band (probably to be called The Party) have been together only a week.

Tall and thin in ravaged evening wear and dark glasses, Richard Strange is a very physical and



Pic by Robert Ellis

**AC/DC's Angus Young: trip to the edge of insanity**

imaginative performer, combining confidence and a nicely sick sense of humour on stage; contorting himself with mirrors and mike lead tourniquets.

Dave Winthrop provided a refreshing introduction of the saxophone to the evening; and the play between sax and lead guitar was startling; sometimes reminiscent of Young Americans days with James White influence.

The idea of a band coming on at 6.30 am seemed really rather obscene, but Way Of The West stood up to it well; delivering a short, tight set. Sometimes reminding me of Talking Heads, their music is very danceable, especially 'White Boys', but everyone was too tired.

Only the hard core are left now; no stimulants (only coffee and home-made coke) to keep us all awake. And The Fuglemen of course.

And they must win the award for the most pretentious band of the year.

The keyboards were sharp and annoying; the blond heartrob bassist was aggressive and unhappy on stage, the lyrics vain and self-indulgent.

What struck me about that night was that all the bands (apart from

Richard Strange) seemed to play as a matter of course, rather than because they had something to say or were musically talented or inspired.

**LOUDON WAINWRIGHT III**  
VENUE, LONDON  
By Alf Martin

IT SEEMS strange that someone who was once thought the new messiah to take over Bob Dylan's crown should have no record deal in this country and only have material released on a small folk label in America. More's the pity for the record companies I say.

Put Loudon Wainwright on stage and you can almost guarantee that he'll pull them in. Do they go to listen to his music? — Who knows? He could literally stand there, with his hands in his pockets, wait for someone from the audience to say something and then his sarcastic replies could keep you amused for the rest of the night.

He can be sick, sweet, bitter, funny, you name it he's got it and that's before he sings any one of his humorous/sad songs. Loudon did have a problem starting, I think he'd washed his guitar strings and

**UB40**  
Southampton Gaumont  
By Dave Jordan

IF THERE are any doubts as to the wider appeal to UB40's reggae-based artistry, they weren't in the minds of a dance weary full-house Gaumont. With two hit singles and an album that threatens to take up permanent residence in the charts the presentation of their music live has to be a crucial factor in the determining UB40's destiny. So often reggae has let itself down on the gig circuit, stuck in the cyclical monotony of limited rhythmic ideas. UB40 have escaped from the genre's traditional limitations and are taking up the challenge of its wide potential with fervent ease.

In their use of keyboards and sax the band give their interpretations of some eloquent reggae dub while new dimensions are added which digress towards the jazz/lunk periphery.

Throughout 'King' the bass drum and percussion are working intricately together to produce a manicured dub.

In 'Strange Fruit' the sax and keyboards unite and complete, both receding to emphasise the rhythm section, and then alternately dominating with the mournful sax giving way for the quivery melody that punctuates its tranquil sound.

Astro introduces 'Madam Medusa' as 'Our rock against Thatcher piece' which preludes a series of vertical songs such as 'Tyler' whose message is delivered by the calm seductive instrumentals which break down resistance and anxiety with cushioned blows.

'Food For Thought' represents one of the best examples of UB40 as a united front. For while Ali Campbell's vocals persistently beg attention, such is the subtlety of their mix, that individual advances are not heard.

If there's one band that injects and sustains the revitalised new dimension to our charts diet, UB40 is their name.

couldn't do a thing with them, even changing the first song to see if that would help.

Just listen to him sing 'Vampire', 'Suicide', 'The Acid Song', 'I'm A Bee', 'The Grammy Award', 'I Don't Think Your Wife Likes me' and also watch his face — at times it looks as though someone is either squeezing his balls and his face can't take any more pain or his face changes and he's having the best orgasm anyone's ever had.

He can sometimes give you that feeling when you see him. It's too late now for him to be the new messiah but I'm sure people will still travel to see and follow him. One person even said she'd come all the way from Norway to see him. But Loudon's wry reply was: 'I find that hard to believe.' I don't.

**THE CHORDS**  
Heriot Watt University,  
Edinburgh  
By Philip Hall

AND SO just as you thought that The Chords were about to fade away back they bounce full of sparkling spirit and fresh ideas. A new tour, a new single and a set full of new songs, left me in no doubt that The Chords have plenty of life left in them.

With a twang and a thud the band flew straight into 'British Way Of Life'. Billy Hasset's vocals have improved drastically and his falsetto harmonies on this opening number added yet another fine layer to The Chords richly textured sound.

At times the band make some sloppy mistakes but these were soon forgotten as the hearty feeling they put into their playing helped to make even their older songs sound surprisingly sprightly.

It's the newer numbers in the set which push The Chords onto firmer commercial ground. 'Nowhere Land' might start off like 'David Watts' but it soon takes off in its own hefty direction. 'Empty Dreams' is the surprise of the set being almost a lightweight, sparse sounding pop song laden with subtle melodies — a future hit single?

The Chords are definitely maturing into a stylish modern pop band. In the past one of their main faults was the way in which they speeded through their songs. Now everything is far more controlled.



# DISCO SCENE

## AMAZING LIGHTS FOR MOBILE DISCOS MULTIPHASE 410

4 CHANNEL (4 way sound to light)  
 PUSH BUTTON EFFECTS SELECTION GIVING 12 COMBINATIONS  
 PANEL MOUNTING OR CASED  
 COMPACT AND RELIABLE

Effects include: Sequential lighting, Flashing, Sound Synchronisation, Sound Modulation  
 Available from selected dealers and Multiform Electronics Ltd.  
 22 Portugal Road, Woking, Surrey GU21 5JF  
 Telephone: Woking (04862) 70248



# LIGHTING

The Disco's

**OPTIKINETICS**  
 British Manufactured Disco Lighting Effects

No stamp required for free brochure, 'Light Entertainment'.

Free post (R). Optikinetics Limited, Luton LU3 1DR. Tel: (0582) 411413.

TO ADVERTISE IN DISCOSCENE RING 01-836 1522

Make your Christmas & New Year Gigs the biggest success ever!

## PUNNY MASKS

To make your parties a scream! Great for DJs and partygoers alike! Stunning face masks in full authentic colours from the world famous Muppet programme. Manufactured from moulded plastic with stretch headband, and easy view eyeholes. Guaranteed to cause a sensation. The more you buy — the more fun you'll have at Christmas.



FOZZIE BEAR £1.99  
 MISS PIGGY £2.99 including wig  
 KERMIT THE FROG £1.99

## Roger Squire's CHRISTMAS PARTY Fun Makers



Santa Claus Outfit

Be a sensation at your Christmas gigs with this authentic Red and White SANTA CLAUS OUTFIT! Includes matching trousers, jacket, headband, moustache and beard. Universal size to fit all adults.

SCOOP PURCHASE COMPLETE OUTFIT ONLY **£9.99**

See Branch Addresses at foot of Page

## PARTY FUN OUT OF A CAN

Beat the rush — stock up for Christmas at Squire's Discount Prices

**SILLY STRING**  
 Fantastic fun at Christmas and New Year parties. Shoots coloured streamers right across the room. Makes over 200 feet of streamer. Available in Red, Yellow, Green and Orange. UV active. List Price £2.00 **99p**

**FUNNY FOAM**  
 Another great gimmick for Christmas parties. Squirts out continuous stream of frothy white foam. Lasts ages! Ideal for slapstick comedy, custard pies, new hair styles, beards and snowballs. List Price £2.00 **99p**

**SPRAY GLITTER**  
 The latest addition to our party sensations out of a can! Available in Silver, Gold and Multicolour. Spray it on your hair, face, clothes, equipment. IN FACT ANYTHING! Be a star with Roger Squire's SPRAY GLITTER. SQUIRE'S DISCOUNT PRICE ONLY **99p** mixed as required £89

**SPECIAL BULK ORDER OFFER** Crate of 100 cans

**SHOWBIZ HAT**  
 Make your parties go with a BANG! Each Party Popper has a small explosive charge in the bottom that shoots streamers and snowballs. Attractive coloured stripes. **ONLY 75p**

**EXPLODING STREAMERS**  
 Make your parties go with a BANG! Each Party Popper has a small explosive charge in the bottom that shoots streamers and snowballs. Attractive coloured stripes. **ONLY £1.25** pack of 5

**FLASHING PARTY HAT**  
 Great at Christmas parties. 6 coloured lamps flash in sequence — the star attraction. Now only **£3.99** he's battery to fit inside headband — 50p extra

## Roger Squire's PARTY PACK

72 PARTY NOVELTIES FOR £9.99  
 Includes Streamers, Balloons, Party Hats, Masks and lots more!

The whole 'Instant Party' package comes to you in an attractive pack — ready for use! Note — Contents may vary slightly but 72 items are guaranteed ONLY **£9.99**

10 Dickie bows  
 10 Eyemasks  
 10 Blowouts  
 10 Assorted De Luxe Party Hats  
 10 Noisemakers  
 15 Assorted Balloons  
 5 Exploding Streamers  
 1 Showbiz Hat for the DJ  
 1 Can of Silly String

ASK ABOUT OUR GENEROUS PART EXCHANGE Terms

# at Roger Squire's Discount Prices

**ROADSTAR ROYALE**

Featuring Dolby Cassette and 200W + 200W Amplifier. Now you can own the Star of this year's trade show. Updated features include: Teak ends, stereo LED meters, attractive 2 tone brown vinyl finish, coloured control knobs and built-in 3 channel light controller.

INTRODUCTORY OFFER **£100 OFF**

INTRODUCTORY OFFER 1 month ONLY **£782** Squire's Discount Price **£682**

**AVON Stereo Powered DISCO**

New from Citronic

Enjoy Citronics latest technology at Squire's Discount prices. Features the famous SM330 6ch mixer for the latest Sequoia mixing techniques. Updated 110W + 110W built-in amps.

Offer for 1 month only — hurry while stocks last. **£569** **£469**

**FANTASY GEOMETRIC SCREEN**

A vibrant display of brightly colored geometric shapes which pulse from the centre outwards. Solidly made with aluminium trim, and strong carrying handles. Bulge sockets at rear. 3 channels. **PRICE SQUIRE'S £69**

**EASY TERMS AT LOW INTEREST RATES**  
 Only 10% interest instead of the usual 20% charged on 12 month agreements.

**20% OFF**

**Roger Squire's LIGHT & SOUND DISCOUNT STORES**

**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!

**SQUIRE D100**  
 Britain's best selling disco speaker. Special offer. One month only **£30 OFF**

**DISCO DANCER**

Infinity Mirror. Incredible 3ch ANIMATION EFFECT IN COLOUR — the dancers dance to the beat of the music — needs separate controller.

**DISCOUNT PRICE £135** **SAVE ££££'S**

**RAINBOW LIGHTSCREEN 4 ch.**

Ideal for use with the SC4000 4ch Light Controller in pairs or fours!!!

**PRICE £49.50**  
**PRICE £33 SAVE ££££'S**

STUNNING EFFECTS USED IN PAIRS OF FOUR!!!  
 BOTH LIGHTSCREENS MAKE FABULOUS DISCO FRONTS.

**SOUND EFFECTS GENERATOR**

Virtually endless settings of the controls produce an amazing range of up to 57 different sound effects. These range from Hawaii Five O siren to Flying Saucer effects! List Price £39.90 **DISCOUNT PRICE £29.90**

**FAL AUTO-SEQUENCER** **£20 OFF**

**MOBILE HELICOPTERS**

The sturdiest and most reliable Helicopter on the market, now available at incredible discount prices! Screw them to a square board and put them on your speaker stack. They look fantastic at 100 RPM. SQUIRE'S DISCOUNT PRICE **£149**

Price includes PAR 36 lamps. Colour filters available if required.

**SOUNDOUT 5 CHANNEL MONO/STEREO DISCO MIXER** **£20 OFF**

**VARILINK SYSTEMS HALF PRICE**

The Ideal Discofront

Flo Curves (pair) £140 £55.00  
 Flo Strips (pair) £99 £44.50  
 Retro-lite Double (illus) £181 £50.50  
 Ladderlite Double £181 £50.50  
 Louverlite Double £184 £47.00

**12 COMPLETE SYSTEMS TO CLEAR**  
 Hurry while stocks last!  
 Also "Name boxes" To Order

The Squire D100 features unique flap porting integral flared horn and dim frequency response 66Hz-16KHz. 8 ohms. 100W RMS. An incredible sound at an even MORE incredible price.

List Price **£195.00**  
**£165** per pair. Price includes covers.

**REGULAR DISCOUNT BARGAINS**  
 Roger Squire's for the lowest prices EVERY TIME — Look at these REGULAR DISCOUNT ITEMS!!!

LIST PRICE	DISCOUNT PRICE	DISCOUNT PRICE
Solar 250 Projectors	£348.50	£88.50
Pinspots (PAR36)	£33.00	£19.99
Pinspots (PAR46)	£37.50	£24.50
Multicolour Repelights (4ch)	£104.00	£34.00
Lightmaster 300	£135.00	£74.99
Fantasy Infinity Screens	£135.00	£74.99
Whizzlines (1 way or 10 way)	£32.00	£16.00
Squire Pro 120 Amp	£120.00	£29.70
300W Lanterns	£44.70	£29.70
Rotabeams	£108.00	£35.00
Gamma Beam Units	£22.00	£7.00
Diffraction Plates (10s)	£12.25	£8.30
Fuzzlights	£28.50	£19.99
PAR 36 lamps	£4.25	£2.99

3ch sound-to-light + sequencer. For the DJ that likes a unit that "thinks for itself". Features include dim / full light setting, sequential speed controller, sound to light or sequencer setting. With no music on — unit goes automatically into slow sequence.

USUAL PRICE £79 **SQUIRE'S DISCOUNT PRICE £59** While stocks last!

Professional Disco mixer with many facilities inc. twin V.U. meters, Bass & Treble controls, cueing select and full monitoring. Pan control. Inputs for 2 decks, mic, aux and tape. Switch for mag, carts or ceramic.

FANTASTIC VALUE FOR MONEY List Price £140 **Squire's Discount Price £89.50**

**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, Banger Drive, Herts EN5 5DB, Mail Order Hot Line: 01-441 5656.

# DISCO SCENE

## DISCOLAND

SOUTH EASTERN ENTERTAINMENTS LTD.  
377 LEWISHAM HIGH ST. LONDON SE13  
(Catford End - Opp Lewisham Hospital)

DISCO HOTLINE **01-690 2205**

Mail Order Nationwide

INSTANT CREDIT FACILITIES Order By Phone

### PLENTY OF POWER

**500 WATTS STEREO BY FAL**  
Stere Power Amp - 250 Watts Per Channel  
Fully Casod - Metal Front Handles, Two Volume Controls  
ONLY £15 Deposit or Cash Price £225 + £5 Delivery

**400 WATTS STEREO BY CITRONIC**  
Power Amp - 200 Watts Per Channel - Hi Quality  
Iron Shielding or Back Mounted, Two YU Motors  
SAVE £50 ONLY £25 Deposit or £200 + £5 Delivery

**300 WATTS STEREO BY FAL**  
150 Watts Per Channel - Back Mounted - Black Finish  
ONLY £10 Deposit or £145 + £5 Delivery  
Casod Version Only £15 Deposit or £169 Cash + £5 Delivery

**240 WATTS STEREO BY ICE**  
170 Watts Per Channel - Casod - Compact Size  
ONLY £10 Deposit or £185 Cash + £4 Delivery

**200 WATTS MONO BY MAINE**  
Quality Stereo - Casod - Black + Silver  
ONLY £10 Deposit or £135 Cash + £4 Delivery

**1,000 WATTS STEREO BY TUAC**  
500 Watts Per Channel - YU Motor - Metal Case  
ONLY £25 Deposit or £365 Cash + £8 Delivery

### THE PLACE WHERE YOU GO TO BUY DISCO OR WE WILL SEND IT TO YOU FAST

**LITE PRICES ONLY £25 each**



6" Wheel ES P&P £3

Lends in stock Buy NOW by Mail Order Before Christmas

**UNBEATABLE VALUE**

**NEW VISION SCREENS**  
4 Different Designs To Choose From  
of £99 each. ALL IN STOCK + £5 Delivery  
Suitable Controller 4 Chan. Only £33



**DO THE DISCOLAND ROPE TRICK**  
Multi Coloured Rope Lites. Approx 7 Metres Long. Complete with 4 Chan Auto Controller  
ONLY £55 P&P £5.00  
BUY DIRECT TO YOUR DOOR

**TOP QUALITY LONDON'S CITRONIC CENTRE BEST SALES AND SERVICE**

**SYSTEM 80** - Coms and hour it new. Radio system comprises - SM440 Mixer, Deck Starts, Console, Logo, Transit Cam, Leads, Opticon Includes: Gerwood 0735P Turntable, Citronic EQ 210 Graphic Equaliser, Citronic LU4700 R Light Controller, Citronic PA 300/700 Power Amp. All In Stock. This is the top of the line disco set-up so please feel free to phone in to discuss your exact needs and to get a price on your existing set-up.

£50 Deposit or £3 Year Rental Cost

**NEW FROM CITRONIC THE AVON STEREO CONSOLE**  
110 Watts Per Channel Only £25  
SM330 Mixer  
Complete System. FREE Transit Case.

**HJH ALL IN STOCK**  
HI 5500 D Power Amp. HI Maxford Power Amps. Complete stereo HI 5120 Stereo 199. X-300 Crossover £149. HI Pro 150 Cabs. Pro 200 Cabs. 212 DC Cabs. HI Control System. Radial Horns. Bass Bin. Mid Range Cabs. 20% OFF

**BLINKIN LITES**  
★ Battery Powered  
★ Rotating Beams  
★ Sticks  
★ Anywhere



Only £4.95 incl p&p

**THINKIN LITES**  
The "COMPA SYNTHALITE" gives the serious DJ a constantly changing litshow with its 8 auto programs. It's a winner. Sound-Lite "Chase" 4 Channel, 4,000 watts "zero voltage separation" will also drive your existing 3 channel system



£128 or £12 dep

**BUDGET BUYS DECKS PRICED TO GO**  
Please quote us on other orders

DELTEC DG6500, 300 Watts Stereo D33494. Complete with stand & JVC Cassette Deck	£699
FAL Stereo Deluxe 200W D23235	£399
FAL Ranger 100W Mono D23538	£269
SAI Mono D23476	£125
Disco Sounds 100W Mono D23472	£295
Sound Big 200W Base Mix & Add On Harms.	
Secondhand D23228	£160
Lynn Forge 100W Mono Cab D23234	£249
Yves Caravelle New Model D23235, 300+200 Stereo	£399
Seve £1000 1 only	£25
FAL Discothèque Mk II D23200	£75
Time Mix Console, Only	£139
Empty Console, Still only	£29

**STEREO GRAPHIC 300 WATTS**  
150 + 150 Watts Stereo Full Stereo Graphic Equaliser  
Only £25 Deposit Executive Style Finish



**12" MIRROR BALL**  
Only £29.00  
Complete with Motor P&P £4.30



**DECK STANDS**  
Fold-up for easy mobile use. Adjusts to any standard disco SPECIAL  
+ £3.50 Delivered to Your Door  
£19.50



**BULLET BEAM BARGAINS**  
PAR 36 LAMP 30 WATT  
Clear or Coloured. Only £19.95

**PLUTO SENSALITE 4 CHANNEL SEQUENCER & SOUND TO LIGHT**  
All you have to do is plug it in! Nothing else to buy. Only £39 EACH  
Limit 6 per customer

**SECOND SHOWROOM NOW OPEN**  
High Powered Sound Systems on demo, inc:  
HH MOS-FETS, CONCERT PA  
EV ELIMINATORS, ADG & DBX  
SOUND PROCESSORS



**PRICE BEATER**

IF YOU'RE OFFERED A GOOD DEAL SOMEWHERE ELSE, WE'LL DO OUR BEST TO BETTER IT! AND STILL GIVE YOU OUR EXCELLENT AFTER SALES SERVICE

- \* on production of a written quote
- \* Large Stocks \* Mail Order
- \* On-Premises Servicing \* Finance
- \* Complete Systems to Spares and Accessories
- \* Part Exchange
- \* Secondhand Equipment
- \* Special Offers and Discounts \* DIY

Send 20p stamp now for illustrated catalogue  
**LUTON DISCO & LIGHTING CENTRE**  
75 Wellington Street, Luton LU1 5AA  
Telephone 0582 39021/411733  
Open Mon-Fri 10 am-6 pm, Sat 10-4.30

**DISCO HIRE**  
FROM THE HARROW DISCO CENTRE

FULL RANGE OF SOUND & LIGHTING EQUIPMENT AVAILABLE FOR PROFESSIONAL OR HOME USE

**COMPLETE DISCO WITH LIGHTS FROM £13**

DECK UNITS, AMPS, SPEAKERS, PROJECTORS, SOUND TO LIGHT, STROBES, DRY ICE AND BUBBLE MACHINES, SNAKE LIGHTS, LASERS, ETC. ETC.

ALL PRICES EXCLUSIVE OF VAT

Send sae for full hire list to RECORD & DISCO CENTRE  
350 RAYNERS LANE, PINNER, MIDDX 01-868 8637

**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, Optokinetics, Cloud, SW, Audiotech, Simms, Pulsar, Soundout, Satyrus, Meteor, Rank Strand, Orange, Electro-Voice  
HP, MAIL ORDER, ACCESS, HIRE, REPAIR OPEN MON-SAT 10 am-5 pm

**HIRE OR BUY FROM HELP**

INVITATION TO OUR LIGHTING OPEN NIGHT  
Thursday 23rd October 1980  
6 pm-10 pm

**HELP DISCO CENTRE**  
197 Watford Road (A412), Croxley Green  
Rickmansworth, Herts  
Telephone Watford 44822

**SESSION MUSIC**  
TEL: 01-672 3413

163 MITCHAM ROAD, LONDON SW17

**KAMIKAZE SALE**  
DISCO GEAR AT SUICIDAL PRICES

CITRONIC HAWAII Mk II	£395
CITRONIC POPULAR STEREO	£325
TUAC VOYAGER STEREO	£350
CLOUDE SERIES 9 STEREO	£395
ALPHA 120M 100W + LITES	£295
ALPHA 240S 100 + 100W + LITES	£495
TUAC TR 1000S 500 + 500W	£275
TUAC TR 500	£150
TUAC TR 300	£130
TUAC TR 150	£85
VOYAGER STEREO MIXER	£155
VOYAGER MONO MIXER	£115
STARCHASER 4000	£99
HAZE 12 LITE BOXES, Pair	£69
HAZE SMALL PANELITE, Pair	£59
FUZZLIGHTS	£24

★ MANY MORE BARGAINS ★  
★ SHURE MICS AT LOW LOW PRICES ★  
★ SOME SECONDHAND GEAR AS WELL ★

Open Mon to Sat 10.00 to 5.30

**NORTHERN LIGHTS**  
89 SCOTFORTH ROAD, LANCASTER Tel. 0524 62634

Effects, Projectors, Strobes, Sound-to-Light Controllers, Sequencers, Fog Machines, Mirrorballs, Pyroflash Systems, Fibre Optics, Ropelights, Fuzzlights, Bubble Machines, Piezo Horns, Microphones, Discostands

Part of the product range available from Northern Lights Distributors for the following manufacturers:  
OPTIKINETICS - PULSAR - PLUTO - LE MAITRE - ILLUSION

Trade enquiries welcome on the above products. Price list on request

**Roger Squire's**  
OPENS IN  
**BIRMINGHAM**  
on Monday, November 10th  
220 Broad Street,  
Nr City Centre  
Tel: 021-643 6767

**WANTED**  
YOUR DISCO AND ACCESSORIES  
TOP PRICES PAID  
CASH WAITING  
**RING ABC DISCOMART**  
on 01-546 9877

**ADAM HALL (RM) SUPPLIES**  
Mail order service for flightcase and cabinet fittings including fretcloth and coverings, handles, castors and specialised hardware, speaker fitting kits, jacks and sockets, Cansons and Bulgins, also Emilar compression drivers, AKG mics, Celestion 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 5BT

**HARROW DISCO CENTRE**  
(THE DISCOUNT PEOPLE)

OUR NEW CATALOGUE AVAILABLE NOW!!  
Please Send Large S.A.E.

350 RAYNERS LANE, PINNER, MIDDX  
01-868 8637/6454

SHOWROOM OPEN 6 DAYS 9-7 pm  
Mailorder, HP Access Barclaycard

TO ADVERTISE IN DISCOSCENE RING 01-836 1522

**DJF (GB) DISC JOCKEYS FEDERATION (GB)**

Chairman Theo Leyla 15a Crescent Rd Kingsley on Thames Surrey 01-497 8486	Secretary James 'TSG' Heron 196 Stapleton Hall Rd London N4 4DL 01-341 2763	Treasurer Brian 'Tease' Tease 17 Ryan Hill Invernesshire Craft Stroves Scottland DG1 8QP 0774 6370/4234	PROG Press Frank Jenks 26 Station Parade Woodhouse Road Jalldorf Middlesex 07841 42187
--	---	---	--

The Disc Jockeys Federation of Great Britain has affiliated Associations in the underlined areas where the contact person is as stated

Clyde Coast DJ Ass. James 'FISH' Heron, 17 Ryan Hill, Invernesshire, Stranraer 4234.  
Cornwall DJ Ass. Gary King, 2 Furze Hill, Bodmin, Cornwall, Bodmin 4840.  
East Midlands DJ Ass. Mark Stevenson, 75 Marlborough Road, Alerton, Derby 387595.  
Furness DJ Ass. Keith Cammack, 25 Dover St, Barrow in Furness 0229 41427.  
Havering DJ Ass. Joe Adjoha, 11 Blackthorne Road, Riverside Walk, Wilham, Essex.  
London Organisation of DJ's. Wilf Eynon, 6 Lambton Avenue, Waltham Cross 24824.  
Lothians & Fife DJ Ass. Brian Forsyth, 25 Watson Crescent, Edinburgh 031 346 9724.  
North East Essex DJ Ass. Lew Wells, Parkfield, The Green, Great Bentley, Essex, Colchester 70975.  
North Midlands DJ Ass. Brian Tease, 18 Sandhill Rise, Auckley, Doncaster 771032.  
North West Mobles DJ Ass. Maggie Parsons, 204 Eldon Street, Tonge Moor, Bolton 36877.  
Solent DJ Ass. Martin Lee, 7 White Oak Walk, Havant 473088.  
South East Discotheque Ass. Jim Lennox, Sharnbrook, Aerodrome Road, Bekebourne, Kent, Bridge 630355.  
South East Midlands DJ Ass. Eddie Richards, 48 Drayton Road, Bletchley, Milton Keynes 847632.  
South Wales DJ Ass. Dave Watkins, 177 Malefant Street, Roath Park, Cardiff.  
Strathclyde DJ Ass. Neil Mullin, 19 Birgildale Road, Castlemilk, Glasgow 041 634 2982.  
Thames Valley DJ Ass. Frank Smith, 26 Station Parade, Woodhorpe Road, Ashford, Middlesex 07842 42387.  
Wessex DJ Ass. Russell Eves, 43 Fairfield Road, Salisbury 26716.  
West Surrey & Hampshire DJ Ass. Charlie Norrie, 22 Otlands Avenue, Weybridge 41293.  
West Yorkshire Ass. of DJ's. Gary Williamson, 34 Birchington Avenue, Birchcliffe, Huddersfield, Eiland 76083.

INDIVIDUAL MEMBERSHIP OF THE FEDERATION IS OPEN TO DISC JOCKEYS NOT COVERED BY THE ABOVE AREAS BUT LIVING OR WORKING IN GREAT BRITAIN AND IRELAND.

Their Contacts are: ...  
Bill Forrester - Secretary 01-341 2785  
Frank Smith - PRO & Press 07842 42587

The next Council Meeting of the DJF (GB) will be held in the Ski Club, Eaton Square, London, on Wednesday 11 November. Non-Affiliated Associations are cordially invited to attend.

# STREET LIFE

## Personal

**FRIENDSHIP/MARRIAGE** introductions! Details SAE Shattering (Dept 2), 4 Station Bridge, London E7.

**MALE 23** wishes to meet unattached girl for steady friendship. Photo and phone number appreciated — Chris, 31 Queensway, Petts Wood, Orpington, Kent.

**LEE, 18**, unsure not bad looking and modest! Navy man in Marca, into martial arts, music, seeks girlfriend, Manchester, Bolton area. Photo — Box No 2712.

**NORFOLK GUY, 23**, seeks girl for fun, friendship and travel, all letters answered. Box No 2711.

**SINCERE LAD, 18**, seeks slim, attractive girl for friendship Chester area. 16-19, photo appreciated. Box No 2709.

**GOOD-LOOKING GUY, 20**, seeks friendship with girl. All answered — Box No 2708.

**JOHN, 25**, lives South London, likes most types of music, seeks new mates — Box No 2707.

**LONELY GUY** into Heavy Metal, Beatles, seeks girl any age, Merseyside area. All letters answered — Box No 2706.

**SKINHEAD, 17**, seeks rude girl or modette into ska music, Crawley, Sussex area. Box No 2710.

**SKINHEAD GIRL, 17**, wishes to write to skinhead boy into all Ska music — Box No 2713.

**ATTRACTIVE MALE, 20**, good job prospects, etc. wishes to meet young ladies for friendship etc. W Yorkshire — Mr D Paul, 90 Green Lane, Hutton, Leeds 15.

**ONCE UPON A TIME**.....  
*Datinet introduced a new concept into the lives of millions of single men and women. Thirteen years on we 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:*  
 Datinet International, Dept. IRM, 23 Abingdon Rd, London, W8  
 01-7281101

**MERSEYSIDE GUY, 21**, tall, slim, reasonable looks, seeks girl 16+ for friendship, gigs, etc. St Helens/Merseyside area. Photo appreciated — Box No 2704.

**STATUS QUO** penfriends. Fans of other artists available also SAE Music Fans Club, 10 Charlton Road, Tetbury, Glos.

**NICK, 17**, seeks quiet girl for friendship and fun — Nick, 2 Kingsmead Road, Surbiton, Surrey.

**NEW FRIENDS** from photographs. Send stamp for free brochure — Dovelinc, A16, PO Box 100, Haywards Heath, Sussex.

**JANE SCOTT**, genuine introductions opposite sex, with sincerity and thoughtfulness — Details free, SAE to Jane Scott, RM, North Street, Quadrant, Brighton, Sussex TN1 3GS.

**USA/CANADA** Live, wage, travel, seasonal employment, working holidays, penfriends, etc. Send 75p PO for detailed magazine of opportunities to — North America Club, 477 Cheetham Hill Road, Manchester M8 7LR.

**OPPOSITE SEX**, partners found!!! It's FREE at INTERDATE! Rush letters describing yourselves plus SAE to Box 2009, Record Mirror, 40 Long Acre, London WC2.

**UFOS EXIST!** — SAE details, British UFO Society, 38/40 Grafton Way, London WC1.

**MAY I** share my happy moments with a nice girl like you? I'm 22, live in London, have a good car, job, humour, looks, etc. But sadly need somebody to love. All letters answered — Box No 2691.

**FINNISH AND SWEDISH** penfriends. Write for free details — Pen Friend Service, PL17, SF-20801, Turku 80, Finland.

**LONELY? SHY?** Overcome loneliness, date anyone you fancy! Read 'Lovers and Friends'. Lots of information plus addresses, sent in plain brown envelope. £1 — Lovers and Friends, Hamilton House, Staverton, Tolnes, Devon.

**ACNE, SPOTS, PIMPLES?** Use Yarrow Herbal Skintoner for good results. 100ml bottle £1.10 — to 'Home Herbs', McArthur's, Gasterry Road, Bristol 1.

**ARE YOU** seeking contacts in occult, witchcraft, communism, etc? Pen friends in all areas and throughout USA, Canada etc. Stamp please — Worldwide Baraka, The Golden Wheel, Liverpool L15 3HT.

**RICK, 23**, shy, lonely, into 60s music, seeks girlfriend for good times. ALA — Box 2699.

**PENFRIENDS GALORE!** All ages. Free brochure from — Leisure Times, (A44), Chorley Lancs.

**FIND FRIENDSHIP** through me, stamp brings free details — June Maughn, 60 Ellesmere Road, Newcastle upon Tyne.

**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, Brooklynn, NY 11202, USA.

**AA FOR** penfriends, personal friends, marriage partners. Efficient, reliable, inexpensive. One year's membership £7. Free details from — Atlantic Agency, 34 Beaconsfield Avenue, Colchester CO3 3DJ. Telephone (0206) 44884.

**MAKE FRIENDS** with our help — Dates Unlimited, 2/4 Chichester Rents, Chancery Lane London WC2A 1EL.

## For Sale

**ROCK PATCHES:** AC/DC (logo) (Australia) (Highway) Sabbath (Bloody) (Cross) (Iommi) (Devil) BOC (Erectus) Budgie, Blizzard of Ozz, Fist, Iron Maiden (Name) (Mutant) Rainbow (Earth) (Tour) Saxon, White Spirit, Deep Purple, Whitesnake, (Trouble) (Willing) Scorpions, Led Zeppelin, Gillan etc 50p each (includes postage) — Masons Music, 187 Queens Road, Hastings, East Sussex. Wholesale enquiries welcome.

**C O L O U R T PHOTOGRAPHS.** 10in x 8in b/w close-ups: Osmonds, Essex, Floyd, Mac, Moodies, 10cc, Blondie, Queen, Police, Abba, Bush, Slewart, Oldfield, Dylán, Wings, Zeppelin, Genesis, Stones, Joel, Roxy, Denver, etc. etc. Sae for details: G Smith, 21 Manningtree Close, Wimbledon SW19 6ST.

**COLOUR CONCERT PHOTOGRAPHS** — ONLY £2.99 per pack of 10 prints (ex p&p) **TOP BANDS & ARTISTS** pictured live on stage. This week's selection from the Gigpix collection includes: Aerosmith, Barclay James Harvest '76, Be Bop Deluxe, Boney M, Elkie Brooks, Cheap Trick, Camel, Curved Air, Def Leppard, Doobie Brothers, The Enid, Peter Gabriel & Band '77, Rory Gallagher & Band '79, Gallagher & Lyle, Genesis, Gillan '80, Jenny Haan's Lion, Sammy Hagar & Band, Hawkwind '76, Hawkwind '79, Steve Hillage & Band '77, The Jam / Bristol '79, Judas Priest '79, Kiss, Madness, Motorhead, Ted Nugent & Band, John Otway & Band, The Police Guildford '79, Pretenders, Suzi Quatro '80, Ramones, Top Robinson Band, Rush, Saxon, Slade, The Slits '79, Squeeze, Stiff Little Fingers, Stranglers '80, 10cc '80, Thin Lizzy '77, Thin Lizzy '80, Toyah, Judie Tzuke, UFO '80, Urah Heep, Van Der Graaf, Oxford '77, Whitesnake '80, Wishbone Ash '80. All top-quality photos by professional photographers. Exclusive pack contains 10 different full-colour prints — size 5in x 3 1/2in, of same band (at one venue & date). **PRICE PER PACK**, £2.99, excluding p&p per pack UK / 1.5 p overseas/25p Buy now. — Send remittance to: GIGPIX COLOURPACKS (R120), PO Box 22, 15 Marks Road, Wokingham, Berkshire RG11 1NW (or send largish SAE for catalogue issue No 16, detailing Britain's leading range of colour concert photographs).

**VIDEO FILMS**, big catalogue. Send 25p blank PO and large SAE for 15% discount — Mike, 15 Garfield Road, London E13.

**MOTORHEAD MERCHANDISE:** Official merchandising Born to Lose, Motorhead England, Bomber Silver disc, New Design Rock Invaders with Autumn, tour dates on back. Tees £3.50, sweats £5.50 inc postage, state size, Godzilla, 35 Upper Accommodation Road, Leeds 9.

**LEVIS LEGACY.** Sullivan shows live experience on tour and more. Membership package £2 to C MacKlean, Cudthulph, Post Office, Green Drive, Inverness.

**S/PRESS TROUSERS** £7.99 — 50p p&p Sky blue, black, tan, white. State waist — Cheque / PO to: J Cosgrove, 10 Gurlton Road, Coggeshall, Essex.

**BEATLES BUTTON** badges, b/w, 32 different designs, 25p each, 5 for £1. — SAE details, Magical Mystery Store, 24 North John Street, Liverpool, Merseyside, L2 9RP.

**WHOLESALE BADGES,** patches, enamel, 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 Petersgate, Stockport SK1.

**CROMBEY TYPE COATS**  
 £17.99  
**BLACK & NAVY**  
 State colour and size  
 Send cheque etc. + P&P for £1.25 to:  
**SPOTRISE**  
 22 HIGH STREET, GRAVESEND, KENT

**DAVID ESSEX 1980** tour set of ten 5in x 3 1/2in colour photos only £3.20 — Flinders, 5 Main Street, Stanton-by-Dale, Ilkeston, Derby.

**UK SUBS OFFICIAL MERCHANDISING** — CRASH COURSE (new album) T-shirts, badges, stickers, NEW LINE UP Colour poster. Still in stock — old line-up photos, posters, Tomorrows Girls, Warhead, Blues, T-shirts, badges, stickers, arm-bands, bum flaps, etc. Send SAE for free listing of up to date available merchandise and prices to: UK SUBS PRODUCTS, PO Box 12, GUILDFORD, SURREY.

**FREE! FREE!** Our latest catalogue of books, badges, patches, photos, comics, T-shirts and giant posters sale. Many bargains, heavy metal, nostalgia, the 60s, Bowie, Kiss, 1,000s others. Large SAE reply Repeat Free! Harlequin, 68 St Petersgate, Stockport.

**GENUINE STEEL /** Enamel Badges (not plastic): AC/DC, Rush, Zeppelin, Floyd, Genesis, Skynyrd, Stones, Quo, Whitesnake, Iron Cross, plus many more 50p each. Catalogue free with every order, or send SAE. Hundreds of buttons, crystals, patches, scarves, programmes, Badge Co, 59 Piccadilly, Manchester.

**PERSONALISED BADGES,** 2 1/2ins diameter. Your working and / or artwork printed black on various coloured backgrounds. Prices per design 50p each, 3 — £1.40, 6 — £2.50, 12 — £3.50, 25 — £6.50 — £10, 100 — £15, 200 — £24, 500 — £50, 1000 — £95 or send any photo, cutting, drawing, etc. to be pressed into an individual badge, 25p each 6 different £1.14 for £2. Prices include p&p. Full brochure sent free with every order. M Nickson, 8 School Lane, Birkhead, Merseyside.

**JOKES EXPLODING** pens, detonator, electric shock lighters, goggle eyes on springs, stink bombs, cigarette bangs, smoke tablets, fart powder, volcanic sugar, willie sugar, talking teeth, hairy hand, whoopee cushion, red hot sweets, garlic sweets, laughing bags, foaming blood, bloody mouth chewing gum, horrible turds, luminous snot, vibrating handshaker, metal flick combs, x-ray specs, punk colour hairspray, magic foam streamers, sexy banana (willie inside), nude playing cards, grabit cushion, pet sea monkeys. Over 200 super jokes, saucy jokes, masks, magic, badges, posters, fun for everyone. Send stamped addressed envelope for bumper catalogue and free gift to: Jokers Corner (Dept R2), 167 Winchester Road, Bristol BS4 3JN.

**X-RAY SPECS.** Amazing illusion to see right through everything, bones in your hand, yolk in an egg, girls' clothes, etc. only £1 post free from — Matchrite, School Road, Frampton, Cotterell, Bristol, BS17 2BX.

**MOTORHEAD** — OFFICIAL Tour Souvenirs. Send SAE to Motorhead, c/o Holy T-shirts, 15 Great Western Road, London W9.

**FREE GIFT & Free bumper** catalogue with over 200 super jokes. Just send SAE to Jokers Corner, Dept R2, 167 Winchester Road, Bristol BS4 3JN.

**ROCK 'N' ROLL** posters & badges, Elvis, Vincent, Cochran, Holly, many more. Send 40p for list, and your FREE Rock 'n' Roll poster you will be proud to own. 'Vintage Posters', 129 Bordesley Green East, Birmingham B9 5SR.

## Records For Sale

**POLICE OUTLANDOS** blue vinyl, v.g.c. Offers — Appleton Roebuck 377.

**ABBA RARITIES**, solo singles etc., original labels. — Send SAE 50 Cobden Road, Brighton.

**COVENTRY RECORDS FAIR.** Saturday, November 1st 11am-5pm, Central Methodist Hall, Warwick Lane, City Centre. Over 20 dealers present — 1000s records on sale. Admission 30p. — Tel: 021-551 1110.

**ASSORTED SINGLES 50** for £4.50, 100 £8.50, 200 £16 including postage. — Mission Records, 120 Church Lane, Birmingham B20 2PL.

**POLICE 12IN** promo Bottle £10, Purple Legends includes Bloodsucker rare import 10, Cheques / POS to — Miss J. Roberts, 3 Stoneyford Road, Sutton - In-Ashfield, Notts.

**DAVID CASSIDY'S** Greatest Hits £1.79. — Diskery, 86/87 Western Road, Hove, Brighton.

**BEE GEES,** Israeli EP picture cover mint, Slade Fontana 45, v.g.c. Offers — 01-524 6831. After 7 o'clock.

**JAILHOUSE ROCK 78**, reasonable condition. Offers — Stanford Le-Hope 41391.

**DEVO, KRAFTWERK,** Cars, Members & more rarities. Phone Southern 8416 (Mark)

**ELVIS THE KING** lives through LPs, singles, EPs from Australia, Japan, America, Canada & Europe. Excellent prices send large SAE to Peter, 48 Servite House, 10 Rectory Road, Beckenham, Kent. — 01-658 0202.

**CROYDON RECORD** Collectors Fair, Sunday, November 2nd, Greyhound Suite, Park Lane, East Croydon, Surrey. Early preview 11.00-12.30, £1.50, 12.30-17.00, 50p. Records of every kind. — Details 01-857 8008, Medway 74067.

**THOUSANDS SECOND-** HOUND records, all types. — Send SAE for free November catalogue. Stop, Look & Listen, Hayle, Cornwall. (Overseas customers send 3 International Reply Coupons).

**BOWIE COLLECTION** — Offers. — Send SAE for list, Keith, 51 Gloucester Avenue, Chelmsford, Essex.

**NUMAN ARE** Friends Electric picture disc. Offers in writing. — Dave Edwards, 10 Hale Road, Hale, Liverpool L24.

**BOLANS 'WIZARD' 650** Deborah Zonophone demo, £20. One inch rock Zonophone, £15. Fan Club flexi, £30, 50 different cassettes £5 each + £150 the lot. — P/Os to Barry Bee, 9 Elm Road, Cleethorpes, S. Humberside DN35 6HN.

**NORTHERN SOUL** and Disco for sale, send SAE for lists. — G. M. Jeffries, 39 Stanton Green, Harlescott, Shrewsbury, SY14PL.

**KATE BUSH,** Police, Blondie, Numan early pic bags, demos, European releases. Low prices. — SAE lists, Brian, 10 Cumberland Croft, Halesowen, W/Midlands.

**HEAVY METAL,** Neat 3 pack on original Neat label. Tygers of Pan Tang Neat 03, Fist Neat 04, White Spirit Neat 05, Posters, stickers, badge, £3.25 (inc. p & p.) — Neat Records, 71 High Street, Walsend, Tyne & Wear NE28 7RJ.

**NUMAN I DIE** You Die, blue, £2.50, Clash Gates of the West promo, £2.50, Cars blue pic disc, £2.50, Foxx Burning Car pic disc, £2.50, Police Message, green, £2.50, Roxy Strand, 12in, £2.50, Numan Telekon LP, red, £5. Jam Underground, double pack, £2.50, Foxx No One Driving double pack, £2.50, ELO Sweet Talking Woman, 12in, purple, £2.50, Motors Love & Understanding, 10in, green, £2.50, Squeeze Cool, pink, £2.50, Squeeze Nail, clear, £2.50, Police original badge, £15, Police star badge, £12, Stones Miss You, pink 12in. — Cheque/POs Square Disc, 401 High Street, London E15. — 01-519 0144, 0279-724 694.

**NW UPDATED** Discount Album List (many £2.75 each) available now from M. R. Vine, 120 Auriel Avenue, Dagenham, Essex RM10 8BU. Large SAE.

**ROD STEWART** LP picture disc. Linda Rondstadt picture disc LP only £4.50 each, post free. — Mark Hawkins, PO Box 114, Waverton Road, S-O-T ST2 0UR.

**1,500 ROCK SINGLES** 1968-77 Abba rarities, early Bee Gees, Elton, Glitter, Melanie, Early Olivia, Alice, Doobies, ELO, Queen, Wizard, Slade, Sweet, T Rex, Free, etc. — Long SAE, 64 St Peters Avenue, Caversham, Reading 3.

**ROCK SINGLES** collections, 800+, SAE lists. — 9 Waverly Street, Groves, York.

**DISCOUNT OLDIES.** Thousands of titles many at £1 each 1950-80 send SAE (31 c) for free catalogue to: Discount Oldies, Box 64R, Bryn Mawr, Penna, 19010, USA.

**RECORD FINDING** Service. Those you want and can't find. Thousands in stock — will get no. 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, 45p from 10p.** SAE — Pat, 24 Beauport Avenue, Blackpool.

**PAST BLASTERS:** Golden oldies available, '56-'78, a must for collectors, a God-send for DJs. SAE — Valco, 24 Southwalk, Middleton, Sussex.

**MOLD-LESS 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.

**CALLER MESSAGE** in a bottle star shaped disc only £2.50, Police ten inch album only £5 (double) post free. Mark Hawkins, PO Box 114, Waverton Road, S-O-T, ST2 0UR.

**DISCO 7IN,** 197-1980 1,000s at 20p, 1960s soul rarities collections bought and sold. — Vinyl Demand, 92a Trafalgar Street (entrance Redcross Street), Brighton (0273) 608806.

**JUAN ZEENUFF** Records back again. Bargain oldies. List 5 extra large 13 1/2". — SAE Valley Rise, Castle Close, Castle Hedingham, Essex.

**FREE OLDIES** catalogue. Over 1,500 to choose from all new. Send 9 1/2in x 6 1/2in SAE to: Christopher Foss Records (R), 34A Paddington Street, London W1.

**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.

**RECORD FAYRE** 'Clarendon' Hammersmith Sunday, 16th November. Admission 30 pence 12 till 5 Rock to Punk. The Cosy Fayre.

**DIANA'S WORLD.** Rare Diane Ross promotional album never issued, fifteen tracks, full colour sleeve. Offers. — Box No. 2705.

**PISTOLS SWINDLE** sleeves, £20 one each. — Phone Stour 6830.

## Records Wanted

**KATE BUSH** picture sleeves, picture discs, demos, rarities — Colin, 57 Carleton Crest, Pontefract, Yorkshire, 0977 75080.

**HOW CAN I** — Cassidy, Theme From Persuaders — Barry, Go — Cinquetti, Remember, Summerlove. All od me — BCRs: singles, good condition — Jeff, 49 Stour Way, Upminster, Essex RM14 1QQ.

**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 secondhand records. Send 15p SAE for FREE 25p page catalogue. COB RECORDS (RM 10), Porthmadog, Gwynnd, Wales.

**ABSOLUTELY ALL** your unwanted LPs, cassettes, singles (especially rarities) bought for 1p — £2.50 each cash or exchange value. We guarantee NONE refused!!! Bring ANY quantity in ANY condition to: Record & Tape Exchange, 38 Nottingham Gate, London W11 (011 727 3539). (Our price must be accepted — none returned once sent — SAE for mate if required).

**WANTED URGENTLY!** Who Were you with by Dollar picture disc only. — Ring Neil — Wolverhampton 58614.

## Wanted

**ROD STEWART TICKET,** MANCHESTER APOLLO. WANTED, YOUR PRICE. — PHONE ELLAND, WEST YORKSHIRE 73234 AFTER SIX.

**CRAZY, HYPNOSIS,** Rocket, Lonely music-sheets by Mud, good condition. Also Coming Home — Essex, Xmas — Slade; Devil Gate — Quatro — Jeff, 49 Stour Way, Upminster, Essex RM14 1QQ.

**HENDRIX MATERIAL** wanted by collector, buy or exchange — 96 Croythorne Avenue, Leics.



# CHARTS

## UK SINGLES

1	9	WOMAN IN LOVE, Barbra Streisand	CBS
2	2	DISCO, Ottawa	Carrere
3	1	DON'T STAND SO CLOSE TO ME, Police	A&M
4	5	WHAT YOU'RE PROPOSING, Status Quo	Vertigo
5	3	BAGGY TROUSERS, Madness	Stiff
6	10	WHEN YOU ASK ABOUT LOVE, Matchbox	Magnet
7	7	IF YOU'RE LOOKING FOR A WAY OUT, Odyssey	RCA
8	4	AND THE BIRDS WERE SINGING, Sweet People	Polydor
9	14	GOTTA PULL MYSELF TOGETHER, Nolans	Epic
10	21	LOVE X LOVE, George Benson	Warner Bros
11	8	MY OLD PIANO, Diana Ross	Motown
12	18	ENOLA GAY, Orch. Manoeuvres in the Dark	Dindisc
13	10	CASANOVA, Colleen	Mercury
14	6	MASTERBLASTER, Stevie Wonder	Motown
15	25	SPECIAL BREW, Bad Manners	Magnet
16	11	AMIGO, Black Slate	Ensign
17	15	YOU'RE LYING, Linx	Chrysalis
18	12	KILLER ON THE LOOSE, Thin Lizzy	Vertigo
19	7	DOG EAT DOG, Adam and the Ants	CBS
20	24	ALL OUT OF LOVE, Air Supply	Arista
21	16	SEARCHING, Change	WEA
22	17	THREE LITTLE BIRDS, Bob Marley	Island
23	22	STEREOTYPES/INTERNATIONAL JET SET, Specials	2-Tone
24	36	WHY DO LOVERS BREAK EACH OTHERS HEARTS, Showaddywaddy	Arista
25	20	TROUBLE, Gillan	Virgin
26	26	ARMY DREAMERS, Kate Bush	EMI
27	29	WHAT'S IN A KISS, Gilbert O'Sullivan	CBS
28	34	INEED YOUR LOVING, Teena Marie	Motown
29	35	LET ME TALK, Earth Wind And Fire	CBS
30	19	ONE DAY AT A TIME, Randy Crawford	Warner Bros
31	41	TOWERS OF LONDON, XTC	Virgin
32	32	PARTY LIGHTS, Gap Band	Mercury
33	85	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
34	27	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre
35	33	SHE'S SO COLD, Rolling Stones	Rolling Stones
36	23	ANOTHER ONE BITES THE DUST, Queen	EMI
37	70	LOVING JUST FOR FUN, Kelly Marie	Calibre
38	—	ONE MAN/WOMAN, Sheena Easton	EMI
39	30	IOWE YOU, Shalamar	Solar
40	57	DON'T SAY I TOLD YOU SO, Tourists	RCA
41	58	LONDON TOWN, Light Of The World	Ensign
42	45	WHOSE PROBLEM, Motels	Capitol
43	—	SUDDENLY, Olivia Newton-John/Cliff Richard	Jet
44	59	SLADE LIVE AT READING, Slade	Cheapskate
45	28	I GOT YOU, Spilt Enz	A&M
46	42	LA DI DA, Sad Cafe	RCA
47	52	THE BREAKS, Curtis Blow	Mercury
48	49	THE WANDERER, Donna Summer	Warner Bros/Geffen
49	31	IT'S ONLY LOVE, Elvis Presley	RCA
50	62	IN MY STREET, The Chords	Polydor
51	—	PARTY IN PARIS, UK Subs	Gem
52	73	GOODBYE CIVILIAN, Skids	Virgin
53	—	LOVELY ONE, Jacksons	Epic
54	—	ICOULD BE SO GOOD FOR YOU, Dennis Waterman	EMI
55	47	WHEN I DREAM, Teardrop Explodes	Mercury
56	38	MODERN GIRL, Sheena Easton	EMI
57	55	WITHOUT YOUR LOVE, Roger Daltrey	Polydor
58	39	PARANOID, Black Sabbath	Nems
59	66	PASSING STRANGERS, Ultravox	Chrysalis
60	43	1,2,3, Professionals	Virgin
61	—	CAN'T FAKE THE FEELING, Geraldine Hunt	Champagne
62	69	DANGING WITH MYSELF, Gen X	Chiswick
63	51	HISTORY OF THE WORLD PART 1, Damned	Epic
64	50	THE SIT SONG, Baron Knights	Virgin
65	80	GENTLES HIGH, Tom Browne	Arista
66	—	EIGHTH DAY, Hazel O'Connor	A&M
67	40	DON'T LOOK DOWN, Planets	Rialto
68	—	ROCK HARD, Suzi Quatro	Dreamland
69	—	TAKING A CHANCE ON YOU, Dollar	WEA
70	—	GIVE ME AN INCH, Hazel O'Connor	A&M
71	48	JOHNNY AND MARY, Robert Palmer	Island
72	—	WE ARE THE FIRM, Cockney Rejects	Zonophone
73	54	GENERALS MAJORS, XTC	Virgin
74	53	9 TO 5, Sheena Easton	EMI

## VIRGIN CHART

1	THE RIVER	Bruce Springsteen
2	ZENYATTA MONDATTA	The Police
3	SCARY MONSTERS AND SUPER CREEPS	David Bowie
4	FLESH & BLOOD	Roxy Music
5	KILMANJARO	Teardrop Explodes
6	GUILTY	Barbra Streisand
7	MORE SPECIALS	Specials
8	NEVER FOREVER	Kate Bush
9	SIGNING OFF	UB40
10	SECONDS OF PLEASURE	Rockpile
11	CHINATOWN	Thin Lizzy
12	LIVE AT CASTLE DONNINGTON	Monsters of Rock (Compilation)
13	PAULINE MURRAY & THE INVISIBLE GIRLS	Pauline Murray
14	BORDER LINE	Ry Cooder
15	ABSOLUTELY	Madness
16	THE OFFICIAL BOOTLEG	Blues Band
17	MAKING MOVIES	Dire Straits
18	PARIS	Supertramp
19	MONTY PYTHON'S CONTRACTUAL OBLIGATION	Monty Python
20	LITTLE STEVE ORBIT	Steve Forbert

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

## UK ALBUMS

1	1	ZENYATTA MONDATTA, Police	A&M
2	—	THE RIVER, Bruce Springsteen	CBS
3	2	GUILTY, Barbra Streisand	CBS
4	—	JUST SUPOSIN', Status Quo	Vertigo
5	3	ABSOLUTELY, Madness	Stiff
6	14	THE LOVE ALBUM, Various	K Tel
7	5	NEVER FOREVER, Kate Bush	EMI
8	7	CHINATOWN, Thin Lizzy	Vertigo
9	10	MANLOW MAGIC, Barry Manilow	Arista
10	6	SCARY MONSTERS & SUPER CREEPS, David Bowie	RCA
11	12	PARIS, Supertramp	A&M
12	15	I AM WOMAN, Various	Polystar
13	4	MOUNTING EXCITEMENT, Various	K Tel
14	40	CONTRACTUAL OBLIGATION ALBUM, Monty Python	Charisma
15	8	THE VERY BEST OF DON MCLEAN, Don McLean	United Artists
16	17	MONSTERS OF ROCK, Various	Polydor
17	13	TRIUMPH, Jacksons	Epic
18	20	GIVE ME THE NIGHT, George Benson	Warner Brothers
19	11	BREAKING GLASS, Hazel O'Connor	A&M
20	19	GOLD, Three Degrees	Ariola
21	24	REGGATTA DE BLANC, Police	A&M
22	9	MORE SPECIALS, Specials	Chrysalis
23	—	GREATEST HITS VOL 2, Cockney Rejects	Zonophone
24	16	SIGNING OFF, UB40	Graduate
25	—	MY GENERATION, The Who	Virgin
26	23	MIDNITE DYNAMOS, Matchbox	Magnet
27	—	MAKIN' MOVIES, Dire Straits	Vertigo
28	41	GRIN & BEAR IT, Ruts	Virgin
29	31	OUTLANDS D'AMOUR, Police	A&M
30	28	I'M NO HERO, Cliff Richard	EMI
31	22	NOW WE MAY BEGIN, Randy Crawford	Warner Brothers
32	18	FLESH AND BLOOD, Roxy Music	Polydor
33	30	SKY 2, Sky	Ariola
34	42	SECONDS OF PLEASURE, Rockpile	F Beat
35	61	BORDER LINE, Ry Cooder	Warner Brothers
36	43	READY, Blues Band	Arista
37	25	PAULINE MURRAY & THE INVISIBLE GIRLS, Pauline Murray & The Invisible Girls	Etusive
38	26	DIANA, Diana Ross	Motown
39	39	I JUST CAN'T STOP IT, The Beat	Go Feet
40	32	OZZY OSBOURNE'S BLIZZARD OF OZZ, Ozzy Osbourne's Blizzard of Ozz	Jet
41	—	KILLING JOKE, Killing Joke	Polydor
42	60	BEAT CRAZY, Joe Jackson	A&M
43	38	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
44	37	BLACK SEA, XTC	Virgin
45	35	KILMANJARO, Teardrop Explodes	Mercury
46	21	A TOUCH OF LOVE, Gladys Knight and The Pips	K Tel
47	27	TELEKON, Gary Numan	Beggars Banquet
48	48	SMOKIE'S HITS, Smokie	Rak
49	45	OFF THE WALL, Michael Jackson	Ronco
50	—	STREET LEVEL, Various	Epic
51	34	THE GAME, Queen	EMI
52	29	BACK IN BLACK, AC/DC	Atlantic
53	62	EMOTIONAL RESCUE, Rolling Stones	Rolling Stone
54	64	DEEPEST PURPLE, Deep Purple	Harvest
55	—	THE VERY BEST OF ELTON JOHN, Elton John	K Tel
56	—	MAKING WAVES, Nolans	Epic
57	51	XANADU, Original Soundtrack	Jet
58	36	GLORY ROAD, Gillan	Virgin
59	59	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
60	33	THE ABSOLUTE GAME, Skids	Virgin
61	—	FULL HOUSE, Dooleys	GTO
62	49	WHEELS OF STEEL, Saxon	Carrere
63	75	TWELVE GOLD BARS, Status Quo	Vertigo
64	—	GREATEST HITS VOL 2, Abba	Epic
65	56	DUKE, Genesis	Virgin
66	50	RUMOURS, Fleetwood Mac	Warner Brothers
67	—	AKE ATTACK, Various	K Tel
68	—	ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres in the Dark	Dindisc
69	—	SAD CAFE, Sad Cafe	RCA
70	44	CRASH COURSE, UK Subs	Gem
71	65	COUNTRY ROUND-UP, Various	Polystar
72	55	NEW HOPE FOR THE WRETCHED, Plasmatics	Stiff
73	58	MICHAEL SCHENKER GROUP, Michael Schenker Group	Chrysalis
74	67	CLUES, Robert Palmer	Island
75	68	MCVICAR, Roger Daltrey	Polydor

## US SINGLES

1	2	WOMAN IN LOVE, Barbra Streisand	Columbia
2	1	ANOTHER ONE BITES THE DUST, Queen	Elektra
3	5	HE'S SO SHY, Pointer Sisters	Pianet
4	3	UPSIDE DOWN, Diana Ross	Motown
5	6	REAL LOVE, The Doobie Brothers	Warner Bros
6	17	LADY, Kenny Rogers	Liberty
7	11	THE WANDERER, Donna Summer	Geffen
8	4	ALL OUT OF LOVE, Air Supply	Arista
9	7	I'M ALRIGHT, Kenny Loggins	Columbia
10	12	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
11	18	I'M COMING OUT, Diana Ross	Motown
12	13	JESSE, Carly Simon	Elektra
13	9	DRIVING MY LIFE AWAY, Eddie Rabbitt	Columbia
14	16	LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs	Tamla
15	19	LUMPTER BLASTER, Stevie Wonder	EMI-America
16	20	DREAMING, Cliff Richard	MCA
17	6	XANADU, Olivia Newton-John/Electric Light Orchestra	Warner Bros
18	10	LATE IN THE EVENING, Paul Simon	Epic
19	28	LOVELY ONE, The Jacksons	A&M
20	23	DREAMER, Supertramp	Warner Bros
21	26	WHIP IT, Devo	Columbia
22	24	ON THE ROAD AGAIN, Willie Nelson	Mercury
23	27	YOU'VE LOST THAT LOVIN' FEELING, Daryl Hall and John Oates	RCA
24	25	MIDNIGHT ROCKS, AI Stewart	Arista
25	30	OUT HERE ON MY OWN, Irene Cara	RSO
26	35	MORE THAN I CAN SAY, Leo Sayer	Warner Bros
27	33	THAT GIRL COULD SING, Jackson Browne	Asylum
28	14	GIVE ME THE NIGHT, George Benson	Qwest/Warner Bros
29	32	LET ME BE YOUR ANGEL, Stacy Lattisaw	Cotillion
30	15	HOT ROD HEARTS, Robbie Dupree	Elektra
31	21	LOOKIN' FOR LOVE, Johnny Lee	Asylum
32	39	SHE'S SO COLD, The Rolling Stones	Rolling Stones
33	40	HIT ME WITH YOUR BEST SHOT, Pat Benatar	Chrysalis
34	34	I'M ALMOST READY, Pure Prairie League	Casablanca
35	38	COULD I HAVE THIS DANCE, Anne Murray	Capitol
36	36	WALK AWAY, Donna Summer	Casablanca
37	37	TOUCH AND GO, The Cars	Elektra
38	42	WITHOUT YOUR LOVE, Roger Daltrey	Polydor
39	43	YOU SHOOK ME ALL THE NIGHT LONG, AC/DC	Atlantic
40	55	NEVER BE THE SAME, Christopher Cross	Warner Bros
41	58	I'M HAPPY THAT LOVE HAS FOUND YOU, Jimmy Hall	Epic
42	46	LIVE EVERY MINUTE, Al Thomson	A&M
43	48	HOLD ON, Kansas	Kirshner
44	44	LET ME TALK, Earth, Wind & Fire	ARC/Columbia
45	50	THEME FROM THE DUKES OF HAZZARD, Waylon Jennings	RCA
46	52	CRY LIKE A BABY, Kim Carnes	EMI-America
47	51	THIS TIME, John Cougar	Riva
48	53	IF YOU SHOULD SAIL, Nielsen/Pearson	Capitol
49	56	TURNING JAPANESE, The Vapors	United Artists
50	54	SOMETIMES A FANTASY, Billy Joel	Columbia
51	22	HOW DO I SURVIVE, Amy Hollarid	Capitol
52	71	THE LEGEND OF WOOLEY SWAMP, The Charlie Daniels Band	Epic
53	29	WHO'LL BE THE FOOT TONIGHT, Larsen-Felton Band	Warner Bros
54	54	HEROES, Commodores	Motown
55	71	EVERYBODY'S GOT TO LEARN SOMETIMES, The Korgis	Asylum
56	41	FAME, Irene Cara	RSO
57	45	ALL OVER THE WORLD, Electric Light Orchestra	Capitol
58	69	I BELIEVE IN YOU, Don Williams	MCA
59	47	NO NIGHT SO LONG, Dionne Warwick	Arista
60	49	YOU'LL ACCOMP'NY ME, Bob Seger & The Silver Bullet Band	Capitol
61	57	DON'T ASK ME WHY, Billy Joel	Columbia
62	—	DEEP INSIDE MY HEART, Randy Meisner	Epic
63	73	WHO WERE YOU THINKIN' OF, Dandy & The Doobies Band	Columbia
64	59	ONE IN A MILLION YOU, Larry Graham	Warner Bros
65	61	EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
66	62	SOMEONE THAT I USED TO LOVE, Natalie Cole	Capitol
67	67	CASE OF YOU, Frank Stallone	Scotti Bros
68	—	ICOULD BE GOOD FOR YOU, 707	Casablanca
69	63	YOU'RE THE ONLY WOMAN, Ambrosia	Warner Bros
70	70	LOVE THEME FROM SHOGUN, Meco	RSO
71	—	LOVE X LOVE, George Benson	Warner Bros
72	72	A LITTLE IS ENOUGH, Pete Townshend	Atco
73	—	LET'S BE LOVERS AGAIN, Eddie Money with Valerie Carter	Columbia
74	—	MIDNIGHT RAIN, Poco	MCA
75	—	PRIVATE IDAH0, The B-52's	Warner Bros

IT MUST bring a tear to the eye of many an ageing boomer boy to see the heroes of old Slade, back in the charts after an absence of nearly three years in their heyday. **Noddy, Dave, Jim and Don** were a chart force of the first order.

After their raucous remake of **Bobby Marchan's** 1965 flop 'Get Down And Get With It' had provided them with their first Top 20 hit, the lads from Wolverhampton moved into top gear and grabbed 12 consecutive Top five singles, six Number Ones and a grand total of 19 hits in a six year blitz the charts.

And their success wasn't confined only to the singles chart: six Top 20 albums came their way during the same period. 'Slayed?' was The Big One saleswise though its successor 'Sladest' was hailed as their best and most consistent set.

Slade's yobbish-working class image proved too great an obstacle for sustained success to come their way in America though for a matter of months it seemed a faint possibility as four consecutive 45's clambered into the neither regions of the chart. The phase soon passed and Slade never again pretended to establish themselves. Their albums also received scant attention on the other side of the Atlantic with only 'Slayed' attaining more than minimal sales.

HIT - LOG: SINGLES: Get Down And Get With It (No. 15, 1971), Coz I Luv You (No. 1, 1971), Look Wot You Dun (No. 4, 1972), Take Me Bak 'Ome (No. 1, US No. 97, 1972), Mama Weer All Crazye Now (No. 1, US No. 76, 1972), Gudbuy T Jane (No. 2, US No. 66, 1972), Gum On Feel The Noize (No. 1, US No. 38, 1973), Skweeze Me, Pleeze Me (No. 1, 1973), My Friend Stan (No. 2, 1973), Merry Xmas Everybody (No. 1, 1973), Everybody (No. 3, 1974), Bangin' Man (No. 3, 1974), Far Far Away (No. 2, 1974), How Does It Feel (No. 15, 1975), Thanks For The Memory (No. 7, 1975), In For A Penny (No. 11, 1975), Let's Call It Quits (No. 11, 1976), Gypsy Road Hog (No. 46, 1977), My Baby Left Me - That's Alright (No. 32, 1977), ALBUMS: Slade Alive! (No. 2, US No. 156, 1972), Slayed? (No. 1, US No. 69, 1972), Sladest (No. 1, US No. 129, 1973), Old New Borrowed And Blue (No. 1, 1974), Storm Your Hands, Clap Your Feet (US No. 168, 1974), Slade In Flame (No. 6, US No. 83, 1974), Nobody's Fools (No. 14, 1976).

**Rollin'** complete the set. A note from **Hospital Radio Ostodck** brings glad tidings to all who, for one reason or another, have annoying gaps in their collection of charts. Apparently the station has copies of RM dating back to 1960 and is willing to photocopy 'em for the nominal sum of 10p each. Write to Paul Mullins, Radio Ostodck, Ostodck Hospital, Salisbury, Wilts, SP2 8BJ.

The picture disc is making something of a comeback at the moment with **Cliff 'n' Livvy's** 'Suddenly', **Bad Manners' Special Brew**, the **Skids' 'Goodbye Civilian'** and **Dollar's 'Takin' A Chance On You'** all appearing in that format in the next week or two.

An interesting letter from **Andrew Williamson** of **Bacton** who reveals that **Abba** are so popular in Sweden that after 10 weeks at Number One their records are automatically denoted to give the rest a chance! **Andrew** adds that it has been reliably estimated that certain of **Abba's** never-ending string of hits would otherwise have spent over 20 weeks at the top. All of this puts **Bill Loveley's** final tally of 13 weeks atop the chart somewhat in the shade, though **Loveley's** DID on this occasion tame the **Abba** beast fairly and squarely in its own backyard.

**Colin Blunstone** is poised to make a comeback with a soon to be released single on **Rough Trade**.

Japanese radio station **FM Osaka** recently celebrated its tenth anniversary with a poll to determine its listeners' favourite foreign records. The result was less than inspiring with **Blondie's 'Call Me'** leading the way followed by **'Magic'** from **Olivia Newton-John**, **'Comin' Up' - Maccs**, **'You May Be Right' - Billy Joel**, **'The Winner Takes It All' - Abba**, **'Hotel California' - Eagles**, **'Kiss - Shandi, 'Dancing Queen' - Abba**, **'Dancing Sister' - Nolans** and **'Emotional Rescue'** by the **Stones**.

Latest news of **Radio Caroline** is that while the good ship **Mi Amigo** continues to break up in its watery grave, the **Caroline** organisation has obtained a replacement currently anchored off the Essex coast. At the moment the ship's mast is being built but a **Caroline** spokesperson confidently predicts that the station will be back on the air before Christmas with increased signal strength. Meanwhile, **US** Steve Gordon and **Steven Bishop** are working aboard the **Peace Ship** stationed off Israel.

One time **Caroline** chief **Phil Solomon** is setting up a 'pirate' radio station based in **Dublin**, aimed at providing a 24-hour pop service for the **North of England**. Provisionally named **Sunshine Radio**, the station has already recruited three top DJs from **Dublin's** already active pirate scene and is planning to go on air shortly. — **ALAN JONES**

# US ALBUMS

1	2	GUILTY, Barbra Streisand	Columbia
2	1	THE GAME, Queen	Elektra
3	5	ONE STEP CLOSER, The Doobie Brothers	Warner Bros
4	3	DIANA, Diana Ross	Motown
5	6	CRIMES OF PASSION, Pat Benatar	Chrysalis
6	4	XANADU, Soundtrack	MCA
7	7	GIVE ME THE NIGHT, George Benson	Warner Bros
8	8	PANORAMA, The Cars	Elektra
9	10	BACK IN BLACK, AC/DC	Atlantic
10	13	PARIS, Supertramp	A&M
11	9	EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
12	12	ONE TRICK PONY, Paul Simon	Warner Bros
13	11	HONEYSUCKLE ROSE, Soundtrack	Columbia
14	15	URBAN COWBOY, Soundtrack	FilmMoon/Asylum
15	20	GREATEST HITS, Kenny Rogers	Liberty
16	18	CHRISTOPHER CROSS, Christopher Cross	Warner Bros
17	17	HOLD OUT, Jackson Browne	Asylum
18	21	ALIVE, Kenny Loggins	Columbia
19	19	LOVE APPROACH, Tom Browne	Arista/GRP
20	26	TRUMP, The Jacksons	Epic
21	23	ZAPP, Zapp	Warner Bros
22	31	SCARY MONSTERS, David Bowie	RCA
23	14	TP, Teddy Pendergrass	P.R.
24	24	VOICES, Daryl Hall & John Oates	RCA
25	20	FAME, Soundtrack	Capitol
26	28	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
27	27	DRAMA, Yes	Atlantic
28	33	FREEDOM OF CHOICE, Devo	Warner Bros
29	28	SHINE ON, L.T.D.	A&M
30	32	AUDIO VISIONS, Kansas	Kirshner
31	18	WILD PLANET, B-52's	Warner Bros
32	25	BEATIN' THE ODDS, Molly Hatchet	Epic
33	51	TAKING LIBERTIES, Elvis Costello	Columbia
34	34	HORIZON, Eddie Rabbitt	Elektra
35	22	GLASS HOUSES, Billy Joel	Columbia
36	36	WIDE RECEIVER, Michael Henderson	Buddah BDS
37	39	SWEET SENSATION, Stephanie Mills	20th Century
38	40	SHADOWS AND LIGHT, Joni Mitchell	Asylum
39	37	24 CARROTS, Al Stewart and Shot in the Dark	Arista
40	30	A, Jethro Tull	Chrysalis
41	42	TRUE COLOURS, Split Enz	A&M
42	35	LOVE LIVES FOREVER, Minnie Riperton	Capitol
43	43	HEROES, Commodores	Motown
44	53	COME UPSTAIRS, Carly Simon	Warner Bros
45	50	SPECIAL THINGS, Pointer Sisters	Planet
46	46	LOST IN LOVE, Air Supply	Arista
47	48	FULL MOON, The Charlie Daniels Band	Epic
48	41	ANYTIME ANYPLACE ANYWHERE, Rossington Collins Band	MCA
49	47	ONE FOR THE ROAD, The Kinks	Arista
50	52	IRONS IN THE FIRE, Teena Marie	Gordy
51	65	ANNE MURRAY'S GREATEST HITS, Anne Murray	Capitol
52	60	NO MORE DIRTY DEALS, The Johnny Van Zant Band	Polydor
53	49	REACH FOR THE SKY, The Allman Brothers Band	Arista
54	45	PETER GABRIEL, Peter Gabriel	Mercury
55	44	LET ME BE YOUR ANGEL, Stacy Lattisaw	Cotillion
56	56	EMPTY GLASS, Pete Townshend	Atco
57	58	ADVENTURES IN THE LAND OF MUSIC, Dynasty	Solar
58	59	UPRISING, Bob Marley & The Wailers	Island
59	54	JOY AND PAIN, Maze	Capitol
60	57	THE YEAR 2000, The O'Jays	TSOP
61	63	NO NIGHT SO LONG, Dionne Warwick	Arista
62	65	ONE IN A MILLION YOU, Larry Graham	Warner Bros
63	64	IN THE HEAT OF THE NIGHT, Pat Benatar	Chrysalis
64	70	ONE EIGHTY, Ambrosia	Warner Bros
65	66	PLAYING FOR KEEPS, Eddie Money	Columbia
66	62	THIS TIME, Al Jarreau	Warner Bros
67	61	CLUES, Robert Palmer	Island
68	68	FOR THE WORKING GIRL, Melissa Manchester	Arista
69	69	MIDDLE MAN, Boz Scaggs	Columbia
70	71	TIMES SQUARE, Soundtrack	RSO
71	71	CHIPMUNK PUNK, The Chipmunks	Excelsior
72	72	TELEKON, Gary Numan	Atco
73	72	STARBUCK, Willie Nelson	Columbia
74	75	DUKE, Genesis	Atlantic
75	75	TEXAS IN MY REAR VIEW MIRROR, Mac Davis	Casablanca

# HEAVY METAL

1	1	DIE YOUNG, Black Sabbath	Vertigo
2	2	YOU SHOOK ME ALL NIGHT LONG, AC/DC	Atlantic
3	10	SHOOT TO THRILL, AC/DC	Atlantic
4	3	CRAZY TRAIN, Ozzy Osbourne of Oz	Jet
5	6	ARMED AND READY, Michael Schenker Group	Chrysalis
6	4	LOUIE LOUIE, Motorhead	Bronze
7	5	PARANOID, Black Sabbath	NEMS
8	7	THE RIPPER, Judas Priest	Gull
9	14	SUICIDE SOLUTION, Ozzy Osbourne of Oz	Jet
10	12	LADY OF MARS, Dark Star	Avatar
11	8	GIVEN THE DOG A BONE, AC/DC	Atlantic
12	13	LET'S GO, Vardis	Logo
13	15	ROCK AND ROLL ARE FOUR LETTER WORDS, Silverwing	Logo
14	9	THE ZOO, Scorpions	Harvest
15	11	NEON KNIGHTS, Black Sabbath	Vertigo

Compiled by THE POWERHOUSE HEAVY METAL ROADSHOW. Tel. 01-368 9852

# US SOUL

1	1	FUNKIN' FOR JAMAICA, Tom Browne	Arista/GRP
2	5	MASTER BLASTER, Stevie Wonder	Tamla
3	3	MORE BOUNCE TO THE OUNCE, Zapp	Warner Bros
4	2	ANOTHER ONE BITES THE DUST, Queen	Elektra
5	11	LOVELY ONE, The Jacksons	Epic
6	6	I'M COMING OUT, Diana Ross	Motown
7	7	WHERE DID WE GO WRONG, L.T.D.	A&M
8	8	LET ME BE YOUR ANGEL, Stacy Lattisaw	Cotillion
9	9	LET ME TALK, Earth, Wind and Fire	ARC/Columbia
10	10	HE'S SO SHY, Pointer Sisters	Planet
11	4	WIDE RECEIVER, Michael Henderson	Buddah
12	12	GIVE ME THE NIGHT, George Benson	Warner Bros / U West
13	13	I'VE JUST BEGUN TO LOVE YOU, Dynasty	Solar
14	14	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
15	15	HERE WE GO, Minnie Riperton	Capitol
16	20	I NEED YOUR LOVIN', Teena Marie	Gordy
17	17	I TOUCHED A DREAM, The Dells	20th Century
18	16	GIRL, DON'T LET IT GET YOU DOWN, O'Jays	TSOP
19	19	FREEDOM, Grand Master Flash And The Furious 5	Sugarhill
20	—	UPTOWN, Prince	Warner Bros.

# US DISCO

1	1	CAN'T FAKE THE FEELING, Geraldine Hunt	Prism
2	3	I NEED YOUR LOVIN'/CHAINS, Teena Marie	Gordy
3	2	ANOTHER ONE BITES THE DUST, Queen	Elektra
4	4	IF YOU COULD READ MY MIND, Viola Wills	Ariola
5	5	PRIVATE IDAHO, B-52	Warner
6	10	I NEED YOU/SELL MY SOUL/FEVER, Sylvester	Fantasy
7	14	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE, Linda Clifford	RSO
8	8	WHIP IT/GATES OF STEEL, Devo	Warner
9	9	FUNKIN' FOR JAMAICA, Tom Browne	Arista
10	6	LOVE SENSATION, Loleatta Holloway	Salsoul
11	11	THE WANDERER, Donna Summer	Geffen
12	12	CHERCHEZ PAS/BOOGIE TALK, Madeline Kane	Chale/Prelude
13	13	THE ONE TONIGHT/DREAMS & DESIRES, Fever	Fantasy
14	18	FUNTIME, Peaches & Herb	Polydor
15	—	LOVELY ONE, The Jacksons	Epic
16	18	BREAKAWAY, Watson Besley	Warner
17	17	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT, Carrie Lucas	Solar
18	—	UNDERWATER, Harry Thuman	Uniwave
19	—	BOOGIE TO THE BOP, Mantus	SMI
20	—	IT'S A WAR, Kano	Emergency

# UK DISCO

1	1	YOU'RE LYING/REMIX, Linn	Chrysalis 12in
2	2	CASANOVA, Coffee	De-Lite 12in
3	6	AMIGO, Black Slate	Ensign 12in
4	3	MASTERBLASTER (JAMMIN'), Stevie Wonder	Motown 12in
5	4	I NEED YOUR LOVIN'/BEHIND THE GROOVE (REMIX), Teena Marie	Motown 12in
6	8	LOVE X LOVE/ON BROADWAY/OFF BROADWAY, George Benson	Warner Bros 12in
7	5	NIGHT CRUISER/LOVE MAGIC, Deodato	Warner Bros 12in
8	7	SEARCHING, Change	WEA 12in
9	10	LONDON TOWN/PETE'S CRUSADE, Light Of The World	Ensign 12in
10	15	DISCO, Ottawan	Carrere 12in
11	9	BIG TIME, Rick James	Motown 12in
12	19	PARTY LIGHTS/BABY BABA BOOGIE, Gap Band	Mercury 12in
13	11	I LOVE YOU ONE, Shalamar	Solar 12in
14	12	CAN'T FAKE THE FEELING, Geraldine Hunt	Champagne 12in
15	21	MY OLD PIANO, Diana Ross	Motown 12in
16	16	BACKSTROKIN', Fatback	Spring 12in
17	13	BE THANKFUL FOR WHAT YOU'VE GOT, William DeVaughn	EMI 12in
18	14	ANOTHER ONE BITES THE DUST, Queen	EMI/US Elektra 12in promo
19	46	CELEBRATION/LOVE FESTIVAL/TAKE IT TO THE TOP!/MORNING STAR/JONES vs. JONES/NIGHT PEOPLE, Kool & The Gang	US De-Lite LP
20	20	I LIKE (WHAT YOU'RE DOING TO ME), Young & Company	Excalibur 12in

21	25	FALCON, Rah Band	DJM 12in
22	42	THINGS HIGH, Tom Browne	Arista GRP 12in
23	15	GIVE ME THE NIGHT, George Benson	Warner Bros 12in
24	17	OPPS UP SIDE YOUR HEAD, Gap Band	Warner Bros 12in
25	38	GROOVE-ON, Willie 'Beaver' Hale	US Cat LP 12in
26	22	SUMMER GROOVES, Mirage	Flamingo 12in
27	86	LOVELY ONE, Jacksons	Epic
28	43	INHERIT THE WIND, Wilton Felder	MCA 12in
29	48	THE REAL THING/I WANT YOU/GET UP!/LUCKY FELLA/TAKE IT TO THE BOSSMAN, Narada Michael Walden	Atlantic LP
30	39	DOUBLE DUTCH/DOUBLE DUTCH BUS, Frankie Smith	US WMOT 12in
31	24	UNLOCK THE FUNK/BLACKJACK/FAR BEYOND, Locksmith	Arista 12in
32	27	WEAKNESS FOR YOUR SWEETNESS, Jimmy Senyah	Rokel 12in
33	31	JUST HOLDIN' ON, Ernie Watts	US Elektra LP
34	47	YOUR LOVE IS A LIFE SAVER/STRETCH'IN OUT (REMIX), Gayle Adams	US Prelude 12in
35	36	IS IT IN, Jimmy 'Bo' Horne	US Sunshine Sound 12in
36	41	THE BREAKS, Kurtis Blow	Mercury 12in
37	34	HUNT UP WIND, Hiroshi Fukumura	Champagne 12in
38	33	I HEARD IT IN A LOVE SONG, McFadden & Whitehead	TSOP 12in
39	54	ONE IN A MILLION YOU, Larry Graham	Warner Bros 12in
40	23	FUNKIN' FOR JAMAICA (NY), Tom Browne	Arista GRP 12in
41	32	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre Plus 12in
42	30	TO PROVE MY LOVE, Ned Dehony	Japanese CBS Sony LP
43	44	LET ME TALK, Earth Wind & Fire	CBS 12in
44	28	ALL ABOUT THE PAPER/I TOUCHED A DREAM, Dells	20th Century-Fox 12in

45	29	ONE DAY I'LL FLY AWAY, Randy Crawford	Warner Bros 12in
46	—	JUST A GROOVE, Glen Adams Affair	US Sam 12in
47	26	LOVE DON'T MAKE IT RIGHT/BOURGIE BOURGIE, Ashford & Simpson	Warner Bros 12in
48	49	THREE LITTLE BIRDS, Bob Marley	Island
49	50	DEAR LIMMERTZ/PAPASONG, Azymuth	Milestone 12in
50	35	POP YOUR FINGERS, Rose Royce	Whitfield 12in
51	60	FEEL MY LOVE/DREAMIN'/WATCHING YOU/NEVER GET AWAY/STONE JAM, Slave	US Cotillion LP
52	58	PARISENIEN GIRL/SUMMER'S ENDED, Incognito	Ensign 12in
53	66	EVERYBODY GET OFF, Daybreak	US Prelude 12in
54	86	CAN YOU FEEL IT/HEARTBREAK HOTEL/WALK RIGHT NOW/YOUR WAYS/GIVE IT UP/EVERYBODY, Jacksons	Epic LP
55	89	INSIGHT/UNTIL THE MORNING COMES/L.A. LIGHT, Wilton Felder	MCA LP
56	80	(SOMETIMES) BELIEVE IN YOURSELF, Roy Ayers	Polydor 12in
57	78	IF YOU FEEL THE FUNK/ARE YOU READY, LaToya Jackson	US Polydor LP

58	77	FUCHI (FREE SPIRIT), Jazz Sluts	Epic 12in
59	53	NO PROBLEM/NICE SHOT (LIVE)/UP COUNTRY, Sadao Watanabe	US Columbia LP
60	63	HOUSE PARTY, Fred Wesley	RSO 12in
61	73	COSMIC CITY, David Matthews	Japanese Electric Bird LP
62	81	FAMILY, Hubert Laws	US Columbia LP
63	84	STAY, Freeez	Pink Rhythm 12in
64	—	WIDE RECEIVER, Michael Henderson	Buddah 12in
65	62	HE'S SO SHY/SAVE THE NIGHT FOR LOVE/I WE GOT THE POWER, Pointer Sisters	Planet LP
66	75	I WANNA GET WITH YOU, Ritz	US Posse 12in
67	52	MORE BOUNCE TO THE OUNCE, Zapp	Warner Bros 12in
68	87	SUNSET, Barbara Thompson	MCA 12in
69	—	FANCY DANCER/KID STUFF/IT'S MUSIC IT'S MAGIC/JUST RIGHT FOR ME/SLIP AWAY, Twennynine/Lenny White	US Elektra LP
70	—	WHAT CHA DOIN'/PRA VOSE, Seawind	US A&M LP
71	50	UNCLE FUNK/GROOVITATION, Eumir Deodato	Warner Bros LP
72	56	I WANNA BE WITH YOU/SLIP AND DIP/MOM & DAD 1980, Coffee	US De-Lite LP

73	70	GIVE IT ON UP/SO YOU WANNA BE A STAR/YOU CAN'T WAIT FOR LOVE/SPIRIT OF THE DANCE, Mtume	US Epic LP
74	55	CAN'T STOP THE MUSIC/MAGIC NIGHT, Village People	Mercury 12in
75	45	JOY, Michal Urbaniak	US Motown LP
76	—	GIVE ME THE SUNSHINE, Leo's Sunshipp	Grapevine 12in
77	65	RED LIGHT, Linda Clifford	RBO 12in
78	71	CHAINS/YOU MAKE LOVE LIKE SPRINGTIME/FIRST CLASS LOVE/YOUNG LOVE, Teena Marie	US Gordy LP
79	57	LADIES OF THE EIGHTIES, 80's Ladies	US Uho Melodic 12in
80	68	ULTIMATE MASTERPIECE, RJ's Latest Arrifal	US VR 12in
81	64	HOW DO YOU DO/WE ARE BRASS, Brass Construction	US UA LP
82	—	KEP SMILIN'/IT'S NOT WHAT YOU GOT (IT'S HOW YOU USE IT), Carrie Lucas	Solar 12in
83	—	FAME/HOT LUNCH JAM, Irene Cara	RSO 12in
84	88	I'M COMING OUT/TENDERNESS, Diana Ross	Motown LP
85	59	I'M YOUR RADIO, Chocolate Milk	RCA 12in
86	89	IT'S MY TIME/STAR, Maynard Ferguson	US Columbia LP
87	82	THE HUNTER GETS CAPTURED BY THE GAME, Grace Jones	Island 12in

88	—	STAND UP PLEASE/IN THE SHEATH/SHAFT, Manu Sukalagwan	Japanese Flying Dick LP
89	67	COLORS IN SPACE/CARIBBEAN BLUE/HELL ON WHEELS/WHISPER ZONE, Ramsey Lewis	CBS LP
90	85	TAKE ME IN YOUR ARMS TONIGHT/CAN'T WE TRY LOVE T.K.O. IS IT STILL GOOD TO YA, Teddy Pendergrass	Philly LP

# STARBUCK

1	HELLO I LOVE YOU	The Doors
2	STRAWBERRY FIELDS	Beatles
3	BROWN SUGAR	Rolling Stones
4	LIFE ON MARS	David Bowie
5	TELSTAR	Tornadoes
6	ALIENS IN MIDST	Twinkeys
7	I WANT YOUR LOVE	Chic
8	STREET WARES	Pere Ubu
9	ANARCHY IN THE UK	Sex Pistols
10	BIRD LAND	Weather Report



COMSAT ANGELS

# YESTERYEAR

ONE YEAR AGO (October 20, 1979)

1	VIDEO KILLED THE RADIO STAR	Buggles
2	MESSAGE IN A BOTTLE	Police
3	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson
4	DREAMING	Biondie
5	ONE DAY AT A TIME	Lena Martell
6	EVERYDAY HURTS	Sad Cafe
7	SINCE YOU'VE BEEN GONE	Rainbow
8	WHAT EVER YOU WANT	Status Quo
9	WHEN YOU'RE IN LOVE	Dr Hook
10	CHDSN FEW	Dooleys

TEN YEARS AGO (October 24, 1975)

1	BAND OF GOLD	Freda Payne
2	BLACK NIGHT	Deep Purple
3	PATCHES	Clarence Carter
4	EVE OF DESTRUCTION	The Tremeloes
5	PARANOID	Black Sabbath
6	CLOSE TO YOU	The Carpenters
7	AIN'T NO MOUNTAIN HIGH ENOUGH	Diana Ross
8	YOU CAN GET IT IF YOU REALLY WANT IT	Deamond Dekker
9	BALL OF CONFUSION	The Temptations
10	WOODSTOCK	Matthews Southern Comfort

FIVE YEARS AGO (October 25, 1975)

1	ONLY HAVE EYES FOR LOVE	Art Garfunkel
2	HOLD ME CLOSE	David Essex
3	THERE GOES MY FIRST LOVE	The Drifters
4	SPACE ODDITY	David Bowie
5	FEELINGS	Morris Albert
6	S.O.S.	Abba
7	IT'S TIME FOR LOVE	The Chi-Lites
8	DON'T PLAY YOUR ROCK AND ROLL TO ME	Smokey
9	WHO LOVES YOU	The Four Seasons
10	SCOTCH ON THE ROCKS	The Band of the Black Watch

FIFTEEN YEARS AGO (October 23, 1965)

1	TEARS	Ken Dodd
2	ALMOST THERE	Andy Williams
3	IF YOU GOTTA GO, GO NOW	Manfred Mann
4	EVE OF DESTRUCTION	Barry McGuire
5	HANG ON SLOOPY	The McCoys
6	MESSAGE UNDERSTOOD	Sandie Shaw
7	MAKE IT EASY ON YOURSELF	The Walker Brothers
8	SOME OF YOUR LOVIN'	Dusty Springfield
9	EVIL HEARTED YOU/STILL I'M SAD	The Yardbirds
10	IT'S GOOD NEWS WEEK	Hedgehoppers Anonymous