

UK SUBS ON THE ROAD AND IN COLOUR

**RECORD  
MIRROR**

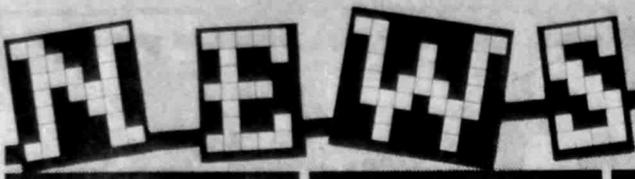
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**RECORD MIRROR**

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

**EDITOR**  
ALF MARTIN

**ASSISTANT EDITOR**  
Rosalind Russell

**NEWS EDITOR**  
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Chris Westwood

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**CONTRIBUTORS**  
Barry Cain  
Malcolm Dome  
Philip 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

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**PUBLISHING DIRECTOR**  
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Carole Read

**ADVERTISEMENT REPRESENTATIVES**  
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**TELEPHONE SALES MANAGER**  
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Brian Batchelor

**PROMOTIONS EXECUTIVE**  
Angela Fieldhouse

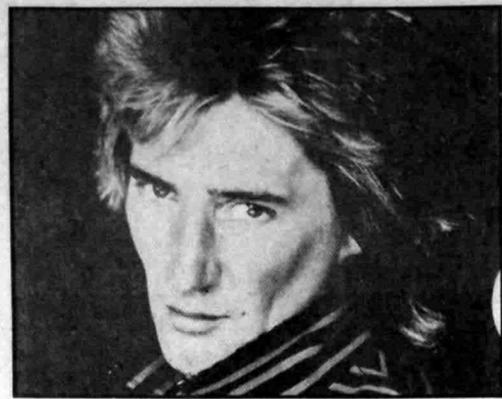
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**ROD STEWART: Two more dates, Wembley oversubscribed by 40,000!**

# YET MORE STEWART

ROD STEWART has added two more dates to his forthcoming tour. He'll be playing Brighton Conference Centre on December 16 and 17. Tickets priced at £8 (reserved seating) and £7 (standing only) are available by personal application from the Brighton Centre from November 8 and by postal application to the Brighton Conference Centre, Kings Road, Brighton, Sussex. Postal applicants should enclose a SAE and cheques or postal orders should be made payable

to Brighton Borough Council. The dates have been added due to overwhelming ticket demand: 40,000 unsuccessful applications for Wembley tickets are now being returned and the tour has now completely sold out with the exception of a few £6 and £7 seats for Birmingham on December 13 and 14. Stewart releases his new single 'Passion' this week. The single is taken from his forthcoming album 'Foolish Behaviour' due for release next month.

# SUPERMAN DURY NOVEMBER TOUR

IAN DURY will be back on the road in November — his first live dates since summer 1979. And to coincide with this, he releases a new single and LP. The single, 'Superman's Big Sister' comes first on November 7, in a picture bag, with his third album — entitled 'Laughter' — following at the end of November. Full dates on the 'Song And Dance Tour' are: Belfast Mayfield Theatre November 21, Dublin Grand Cinema 23 and 24, Edinburgh Playhouse 26, Glasgow Tiffanys 27, Deeside Leisure Centre 29, Hanley Victoria Hall 30, Bristol Locarno December 1, St Austell New Cornish Riviera 2, Exeter University 3, Poole Wessex Hall 5, Brighton Centre 6, Southampton Gaumont 7, Cardiff Sophia Gardens 8, Birmingham Top Rank 10, Coventry Tiffanys 11, Leeds University 14, Sheffield Top Rank 15, Bradford St Georges 16, Newcastle City Hall 17, Manchester Apollo 18, Leicester De Montfort Hall 20, London Michael Sobell Sports Centre 21 and 22. Support for all dates will be Basement 5 and Blurt. Tickets will be pegged at £3.30, with the exception of Dublin (£5) and Belfast (£4.50 and £3.50), and are available from the appropriate venues from November 1.



## TALKING HEADS IN HEADS IN

TALKING HEADS are to play two London dates at the beginning of December, their first since January this year. The concerts will be at London Hammersmith Palais on December 1, where all tickets cost £3.50, and London Hammersmith Odeon 2, £3.50, £3.00 and £2.50. When asked if Talking Heads would extend their appearances to the rest of the UK, a spokesman for the band said that while the London dates were the only ones to be confirmed, there was a possibility that more might be added.

## BAD JOIN THE CRAZE

BAD MANNERS and five other leading bands will be featured in 'Dance Craze' a new film being produced by Chrysalis. The film also features The Beat, Bodysnatchers, Madness, Selecter and the Specials in action and is set for national release in December. The final footage of the film is currently being shot by director of photography Joe Dunton and he'll blow up his 35mm film to mind boggling 70mm by a special process he's devised. The film will also have six tracks of sound.

## DIRE STRAITS ADD DATE

DIRE STRAITS have added a date to their forthcoming tour and they'll be playing the London Rainbow on Christmas Eve. This is in addition to their previously announced dates there on December 22 and 23, the gig comes because of overwhelming ticket demand. Because of the transport situation on Christmas Eve when all trains stop at 10 pm the concert will start early. The doors will open at 6.15 pm and Dire Straits go on stage at 7 pm. The whole show is scheduled to finish at 9 pm and tickets priced £5, £4 and £3 go on sale at the Rainbow box office from October 30.

## AL'S BACK

AL STEWART makes his first British appearances for two years when he plays the Hammersmith Odeon on December 8, 9, 10. Ticket prices are £3.50, £4 and £4.50 and go on sale from Friday October 24 at the Odeon box office and all usual ticket agencies. Stewart will be bringing with him Shot In The Dark, the band that backed him on his latest album '24 Carrots' released last month. Shot In The Dark will be featured in a brief solo spot before Stewart joins them on stage. Currently on a sell out tour of the States Stewart releases his new single 'Paint By Numbers' this week and after his brief British concerts he'll be touring Europe.

## HOT CHOC

HOT CHOCOLATE are back on the road before Christmas, with a full tour to coincide with the release of a new album and a new single. The group, celebrating nearly a decade in the charts, are back in the running with 'Love Me To Sleep' — the new single released on November 10 — and the new album, 'Class', released on November 14. And tickets are available now for all the concerts, which run as follows: Coventry New Theatre November 17, Bradford St Georges Hall 18, Edinburgh Odeon 19, Newcastle City Hall 20, Manchester Apollo 21, Bristol Hippodrome 22, Oxford New Theatre 23, Birmingham Odeon 25, London Apollo Victoria 28, Bournemouth Winter Gardens 29, Portsmouth Guildhall 30.

## SPRINGSTEEN SET FOR UK

BRUCE SPRINGSTEEN looks set for a British tour in the Spring. Record Mirror understands that he's planning on touring in February or March and that four top promoters are in the battle to sign him up. It is thought that Springsteen will be playing around eight dates with possible appearances at either Hammersmith Odeon or Wembley included in the schedule. Springsteen's last appearances in Britain were at the Hammersmith Odeon in 1975.

## PiL IN PARIS

PUBLIC IMAGE release a live double album 'Paris Au Printemps' on November 14. Recorded in Paris in March the album features seven tracks including 'Chant', 'Careering' and 'Poitones'. The record sleeve is all in French and the cover art is by John Lydon himself depicting himself, Keith Levene and Jeanette Lee in a rather unflattering way. PiL are now in the studio working on a new album scheduled for New Year release. Joining them for the sessions is former Public Image drummer Martin Atkins. He is reputed to be working with PiL merely on a day to day basis and is not rejoining the line up.

## RUTS DC OK FOR XMAS

RUTS DC are to play a short series of dates before Christmas, following their debut gig with their new line-up (and new name) supporting the Skids last week. Dave Ruffy, Segs, Paul Fox, plus additional sax man Gary Barnacle, will be appearing at: Sheffield Limit November 18, Durham University 19, Manchester Carousel 20, Liverpool Brady's 21, Bath Tiffanys 23, London Marquee 25. The second last album recorded under the name of the Ruts, 'Grin And Bear It', has already entered the album charts. The new Ruts DC will begin recording new material after the tour. More dates will be announced later.

## SAX-ON

JUST BACK from a series of American gigs Saxon will begin a 30 date British tour next month. Dates are: St Austell Cornish Riviera Lido November 20, Taunton Odeon 21, Swindon Leisure Centre 22, Chelmsford Odeon 23, Hemel Hempstead Pavilion 24, Wolverhampton Civic Hall 25, Cardiff Sophia Gardens 26, Sheffield City Hall 27, 28, Bradford St Georges Hall 29, Blackburn King Georges Hall 30, Manchester Apollo December 1, Liverpool Empire 2, Bristol Colston Hall 3, Leicester De Montfort Hall 4, Coventry Theatre 5, Oxford New Theatre 6, Ipswich Gaumont 7, Southampton Gaumont 8, Derby Assembly Hall 9, Hanley Victoria Hall 10, Middlesbrough Town Hall 11, Edinburgh Odeon 13, Glasgow Apollo 14, Dundee Caird Hall 15, Newcastle City Hall 16, Birmingham Odeon 17, Hammersmith Odeon 19. The band release their third album 'Strong Arm Of The Law' on November 7. Produced by Pete Hinton and Saxon, the album features all new songs written by the band including 'Heavy Metal Thunder', 'To Hell And Back Again' and '20,000 Feet'. The title track will be out as a single this week and will be available in 12in and 7in forms in a picture sleeve.



**10 YEARS ON**

CELEBRATING their tenth anniversary, Lindisfarne will be playing 10 Christmas shows at Newcastle City Hall this year. They'll be playing the City Hall from December 20 to December 30 inclusive — their first British appearances since Knebworth in June.

Tickets for the first three shows priced £4.50, £4, £3.50, and £3 are available by personal application only from the City Hall box office. Tickets for the remaining seven shows are available by postal application only at the same price, from Lindisfarne Concert, PO Box 1LT, Newcastle Upon Tyne, NE99 1LT. You must enclose a SAE and crossed cheques and postal orders only should be made payable to LMP Limited. Please allow two weeks for delivery.

Lindisfarne are operating a postal application only system for the last seven concerts to avoid long queues outside the City Hall and to give everyone a fair chance of obtaining tickets. Please state first and second choice of dates when ordering tickets.

MADNESS: 12 dates for 12 days of Christmas.

**MADNESS GO CRACKERS**

MADNESS ARE to celebrate the end of 1980 with a real Christmas cracker in the shape of 12 festive dates, 10 of which include a special matinee performance for the under 16s.

The dates are: Newcastle City Hall December 8, Edinburgh Odeon 9, Glasgow Apollo 10, Manchester Apollo 12, Brighton Centre 14, Derby Assembly Rooms 15, Birmingham Odeon 16, Hanley Victoria Hall 17, Southampton Gaumont 20, Leicester De Montfort Hall 21, London Hammersmith Odeon 22, 23.

Tickets for the matinees — which exclude Brighton and Glasgow — will cost £1.00. All start at 5.30pm except for Hanley, which starts at 6pm, and will include some special surprises.

For the evening performances, which start at 8pm, ticket prices will be £3.50, £3.00 and £2.50, except for Hanley (all £3.50) and Leicester (£3.50 and £3.00). There will be at least one support act which has yet to be named plus special surprises.

**BOYS KEEP SWINGING**

DUBLIN-BASED U2 finish off the second half of their autumn tour this month, with a string of dates running until the end of November.

The band, whose debut album 'Boy' has just been released, then keep working right up until Christmas with a short series of American gigs before returning to play in front of their home crowd for the first time since the spring during Christmas week.

The remaining British dates run as follows: Exeter University November 7, Southampton University 8, London Moonlight Club 9, Canterbury University 11, Bradford University 12, Sheffield Limit Club 13, Kidderminster Town Hall 14, Bristol Polytechnic 15, Reading University 16, Wolverhampton Polytechnic 19, Blackpool Polytechnic 20, Edinburgh Nite Club 21, Liverpool Bradys 22, Coventry Polytechnic 24, Birmingham Aston University 28, Stoke Keele University 29, Brighton Jenkinsons 30.

**SERIOUS ENZ**

SPLIT ENZ, who are due to release their new single 'Nobody Takes Me Seriously' this week, are due to begin a major tour before Christmas. It is understood that the tour will be nationwide and a complete list of dates will be announced shortly.

**TALBOT!**

THE MO-DETTES have been forced to make some modifications to their tour, which has resulted in three being cancelled.

Out go Cambridge Middle 8, November 8, Bristol Berkley 12 and Port Talbot Troubadour. Both the Bristol and Port Talbot gigs will be rescheduled but there is little chance of the same happening in Cambridge, as the concert was banned by the Cambridge Council, who felt the Mo-dettes would attract "an unruly element."

More dates are being added to the tour, and these should be announced within a week.

**BOB AND RITA**

BOB MARLEY'S wife Rita releases her first solo album shortly. The album will be available on Trident Records and was produced by Bob who also wrote most of the songs. Bob is also said to be working on a Christmas single featuring his entire family in action.

**B52's FLY IN**

THE B 52's play their only British dates this year, when they appear at the Hammersmith Palais on November 24, 25. Tickets priced £3.50 are available from the box office now.

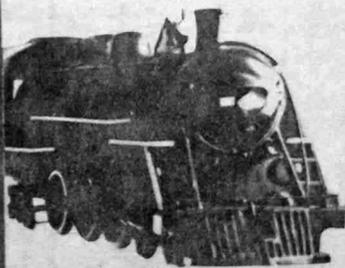
Their new single, released on November 10, will be a double A side featuring 'Strobe Light' and 'Dirty Back Road.'



**A cheap trick for Cheap Trick's new album 'All Shook Up'**

'All Shook Up' is just released, and their playing cheap tricks on it already! Only £3.99 for the album from these stores:-

£3.99



- GRAPEVINE RECORDS, 39 Friars Street, Stirling
- CALLERS, Dall House, Northumberland Street, Newcastle Upon Tyne
- J & G WINDOWS, Central Arcade, Grainger Street, Newcastle Upon Tyne
- LISTEN & BLOGGS, Renfield Street, Glasgow
- SYDNEY SCARBOROUGH, Under City Hall, Hull
- TUDOR RECORDS, 17 Walton Vale, Liverpool
- B & G RECORDS, Little Under Bank, Stockport
- VIBES, Princess Parade, Bury
- GOULDS TV, Mander Centre, Wolverhampton
- SYD BOOTH RECORDS, Four Seasons Centre, Mansfield
- REVOLVER RECORDS, Market Place, Leicester
- SPILLERS, The Hayes, Cardiff
- SOUTH WALES, VENUS RECORDS, 23 The Octagon, High Wycombe, Bucks
- ROBINS RECORDS, Pottergate, Norwich
- ANDYS OF CAMBRIDGE, All branches
- SUBWAY RECORDS, 2a Manchester Street, Southampton
- Hants.

All Shook Up includes the new single 'Stop This Game'

Don't miss Cheap Trick with special guests Angel City at the Hammersmith Odeon **SOLD OUT 5th** **EXTRA DATE NOV. 4th** BIRMINGHAM ODEON

EPC 86124 Cassette 40/86124



THE CURE: back to earth

## CURE CLUB UK

THE CURE came back to earth at the end of their debut "world tour" with a short series of British club and college dates... dubbed 'The Primary Tour'. They'll be playing gigs, with a different local support band each night, at: Bradford University November 5 (with the Chant), Manchester Polytechnic 6 (Dance Crazy), Newcastle Polytechnic 7 (Pavane), York University 8 (Vena Cava), Reading University 10 (The Lines), Leicester University 11 (Chris Lavelle), Loughborough University 12 (And Also The Trees), Birmingham University 14 (The Stop), Lancaster University 15 (Tarzan 5), London Dominion Theatre, 17, Cardiff University 18. Tickets for all gigs are available now.

## IN BRIEF

POLYDOR have signed Visage largely formed of musicians "on loan" from other bands. The line up includes Billy Currie and Midge Ure of Ultravox and Visage will be releasing their first album next month. A single 'Fade To Grey' will be available on November 14.

A NEW club will be opening in Chelmsford shortly. Tracks at the YMCA Victoria Road Chelmsford opens on October 31 with the Elgin Marbles and Train Times making appearances.

AN EXTRA date has been added to the Friends Tour headlined by Sheena Easton. They will now be playing the London Dominion on November 3.

## RELEASES

DJM LIFT Elton John's 'Harmony' from his 'Goodbye Yellow Brick Road' album and release it as a "new" single on October 31. Available in a picture bag, the track also appears on the K-Tel compilation 'The Very Best Of Elton John'.

JOHN OTWAY has recorded a version of the classic 'Green Grass Of Home', which will be released on Stiff Records on October 31.

EMI in conjunction with Sounds release a compilation album entitled 'O!l' on October 27. Compiled by Sounds Scribe Gary Bushell it features 17 tracks including some from Max Spolodge, the Cockney Rejects and the Angelic Upstarts.

'WHICH WAY Does The Wind Blow' is the new single from Grand Prix, out on November 14.

DECCA ARE releasing a further four maxi singles on October 31. They are: Amen Corner's 'Bend Me, Shape Me'/'High In The Sky'/'Gin House Blues'/'World Of Broken Hearts'; Jet Harris and Tony Meehan's 'Diamonds'/'Scarlett O'Hara'/'Apple Jack'/'Man With The Golden Arm'; Brian Poole and The Tremeloes' 'Twist and Shout'/'Do You Love Me'/'Candy Man'/'Someone, Someone's and Marmalade's 'Reflections On My Life'/'Rainbow'/'Radancer'/'Cousin Norman'.

A NEW rockabilly label, Chick-A-Boom Records is to be launched this month, the first release being a single by Yeketty Yak, who recently toured with Chuck Berry and Little Richard. Out on October 31, the single is called 'Please Don't Ask'.

GEORGE THOROGOOD brings out a new LP 'More George Thorogood and the Destroyers' this month, with a single 'Night Time' taken from it.

THE BEST of Neil Diamond, a four album boxed set of 57 tracks is being released by the Readers Digest Music Division. It's available from any Readers Digest shop, or from 7-10 Old Bailey, London EC99 1AA for £16.95 including p&p.

THOMPSON TWINS, currently on tour with The Teardrop Explodes, release their second single on October 31. On the independent Latent Label, it's entitled 'She's In Love With Mystery'.

BETHNAL EMERGE after almost a year's lay-off with a new single 'Morning Child' on November 7. It's the first vinyl offering to feature their new guitarist Steve Linton, who replaced Nick Michaels.

SHAKATAK, WHOSE last single rose high in the disco charts, bring out their follow up 'Feels Like The Right Time' on October 31. It's available on both seven and 12 inch.

LEVEL 42's new single is 'Flying On The Wings Of Love' on November 7.

THE BOOKS, currently touring the UK with the Skids, release their third single 'Expertise' this week. It's the title track from their forthcoming album, which comes out on November 4.

MCA RECORDS have signed London band The Look and their debut single 'I Am The Beat' hits the shops this week.

NEW HORMONES release a single by Ludus on October 31, entitled 'My Cherry Is In Sherry'. Recommended price is £1.00 through Rough Trade and mail order.

AMERICAN BAND Pylon bring out their debut album 'Gyrate' at the end of October. They've recently supported the B52's, Talking Heads and PIL on recent American tours and will be visiting Britain at the beginning of December.

JOHN FOX has a new single 'Miles Away' out on October 31. It's his fourth single this year. He is shortly to start work on his second solo album.

SLEDGEHAMMER'S FOLLOW up single will be available shortly. Entitled 'Living In Dreams', it's available from most record shops or by post from 67 Rochford Gardens, Slough for £1.25 including P&P. A tour is being set up for November and December.

THE PIRANHAS' latest single 'I Don't Want My Body' is available now.

# TOUR

## THE STRAY CATS

THE STRAY CATS: whose first single 'Runaway Boys' will be released on October 31, have added some extra dates to their tour, at Cardiff Casablanca Club November 26, Southend Shrimpers 30, Grimspy Community Hall December 2, Birmingham Cedar Ballroom 11, Liverpool Brady's 12.



STRAY CATS

## GARY MOORE

GARY MOORE: following the disbanding of G-Force, Gary Moore will play three dates with a Gary Moore And Friends' band, which includes Don Airey of Rainbow, at the London Marquee on November 5, 6 and 7. The above dates will be recorded for a live EP due for release in the new year. Meanwhile a new Gary Moore single 'White Knuckles' will be released on November 7.

## OTIS RUSH

OTIS RUSH: supported by the Blues Band will be appearing at the London Dominion Theatre on November 21.

## ANGEL CITY

ANGEL CITY: from Australia play three dates to promote their forthcoming album 'Darkroom', released on November 7. They will support Cheap Trick at Birmingham Odeon on November 4 and London Hammersmith Odeon 5, while they headline the London Marquee November 22.

## REAL TO REAL

REAL TO REAL: have added more dates through November to promote their latest single 'The Blue'. They play three London dates at Woolwich Tramshed November 5, Peckham Greenman 11, Windsor Christopher Hotel 20, before playing Warwick University 22, then back to London for Plumstead Prince Rupert 23.

## SAMSON

SAMSON: will be supporting Uriah Heep on their UK tour which starts at West Runtun Pavilion on November 5. Also added to the tour as special guest is Spider.

## SUPERCHARGE

SUPERCHARGE: Scarborough Penthouse November 7, London South Bank Polytechnic 14, London Venue 15, London John Bull Chiswick 16, Birmingham University 28, London Golden Lion 29. A single 'Peaches N Cream'/'Foxy' is released on October 24, with an album 'Now Jump' to follow on November 14.

## ROY HARPER

ROY HARPER: plays Sheffield University November 15, Redcar Coatham Bowl 16, Manchester Polytechnic 20, Edinburgh Queen's Hall 21, Birmingham University 22, Nottingham Playhouse 23, Liverpool Brady's 26, Blackpool Galety 27, Wakefield Unity Hall 28, London Dominion Theatre 29, Bath Tiffany's 30.

## THE FLATBACKERS

THE FLATBACKERS: the all girl trio from South London release their follow up single to 'Pumping Iron' on November 7, entitled 'Buzz Going Round'. They play London Notting Hill Acklam Hall October 31, London Chiswick John Bull November 6, Gravesend Red Lion 7, London Camden Brecknock 11, London Rock Garden 26, Warwick University 29.

## THE SPOILERS

THE SPOILERS: November dates are: Oxford Penny Farthing 1, London

Fulham Golden Lion 2, London New Barret Duke Of Lancaster 13, London Windsor Christopher Hotel 22.

## QUEEN IDA

QUEEN IDA: London Dingwalls November 17, 18, London Wimbledon Neilsons 19, Warwick University 20, Leeds Fordgreen Hotel 21, Glasgow Strathclyde University 22, Yarn On Tees Kirk Levington Country Club 23, Manchester Fagins 24, Liverpool Royal Court Theatre 25, London Dingwalls 26, 27, Norwich East Anglia University 28.

## STEELEYE SPAN

STEELEYE SPAN: have reformed for a major UK tour and a new album. The album, 'Sails Of Silver' will be released on November 14, with the tour following in December at: Brighton Dome December 3, Ipswich Gaumont 4, Birmingham Odeon 5, Southampton Theatre 6, Blackburn King George's Hall 7, Bradford St George's Hall 8, Bristol Colston Hall 11, Bournemouth Winter Gardens 12, Southampton Gaumont 13, Newcastle City Hall 15, Edinburgh Odeon 16, London Hammersmith Odeon 18.

## ALIEN

ALIEN: the heavy metal band from Leicester play the following November dates: Leicester St Michael's Hall 1, Leeds Florde Green Hotel 15, Bicester King's Head 29, Shearsby Bath Hotel 23, Hatfield Stonehouse 30.



GARY MOORE

## THE DELMONTES

THE DELMONTES: the new Edinburgh band undertake a small series of dates to coincide with the release of their first single on the new in-

dependent Rational Records, entitled 'Tous Les Soirs' on November 7. Dates are: Middlesbrough Rock Garden November 1, London Lyceum 2, Warwick University 8, London Marquee 9, Manchester Beach Club 12, Aberdeen Ruffles 18, Edinburgh Cavendish Club 20.

## JAMES BLOOD ULMER

JAMES BLOOD ULMER: plays a special gig on November 4 at the London Notre Dame Hall. His new LP 'Are You Glad To Be In America?' is released this week.

## POSITIVE SIGNALS

POSITIVE SIGNALS: have been added as first support for the Rockpile gig at London Queen Mary's College on November 1.

## PATRIK FITZGERALD

PATRIK FITZGERALD: embark on their first tour featuring new members, as support to Roy Harper (see dates above).

## RUBY TURNER

RUBY TURNER: the Jamaican singer will be appearing at London Dingwalls on October 31.

## BARRY ANDREWS

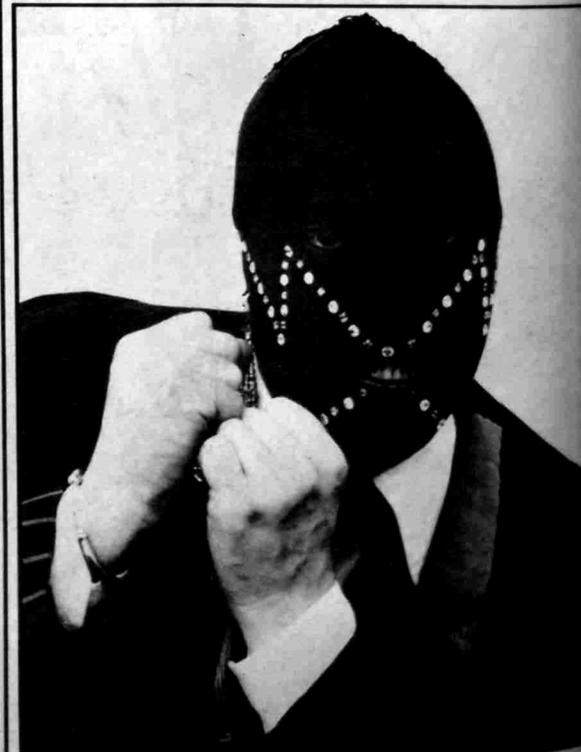
BARRY ANDREWS: the former XTC man has formed a new group, Restaurant For Dogs, and will be playing three introductory dates at: Bath Moles October 30, Salisbury Town Hall 31, Bournemouth Exeter Hotel November 2, before supporting the League Of Gentlemen - in which Andrews plays keyboards - as follows: Bournemouth Exeter Hotel November 13, Weymouth Dorset Institute 14, Reading Balmersche College 15, High Whycombe Bucks College 17, Brighton Sussex University 18, London Dingwalls 19, 20, Nottingham University 21, Manchester Polytechnic 22, Liverpool Brady's 23.

## JOHN McLAUGHLIN ET AL

JOHN McLAUGHLIN, AL DI MEOLA & PACO DE LUCIA: share equal billing on an extra concert at Brighton Dome on November 18.

## THE ASSOCIATES

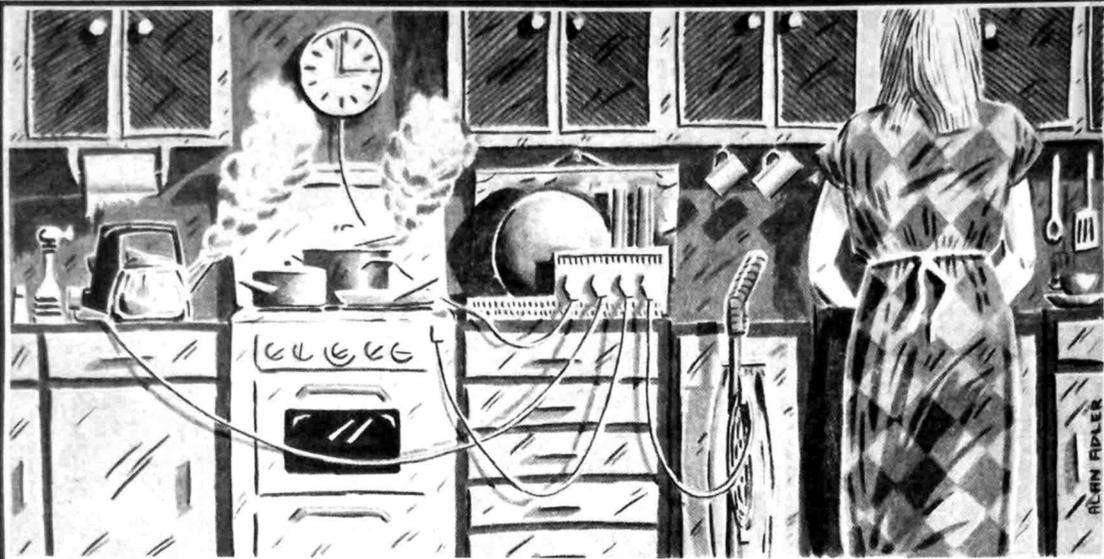
THE ASSOCIATES: North Staffs Polytechnic October 31, North East London Polytechnic November 1, London Marquee 2, Farnham Surrey College 6, Salisbury Technical College 7, Warwick University 8, London Marquee 9, Sheffield Limit 11.



SAMSON



# DO NOT WORRY



## CLIFF RICHARD BEING AT 40

By Paul Sexton

SOMEWHERE IN this fair island, an astute film director must be planning a remake of 'The Picture Of Dorian Grey' called 'The Picture Of Cliff Richard' and, correspondingly, in the well - appointed attic of the PPP (Peter Pan of Pop) there's a painting of Cliff becoming ever more haggard and drawn, while the star himself remains as youthful and footloose as ever (great plot! you could even call it 'Wonderful Life' or 'The Young Ones').

Just to run through the formality one more time, Cliff Richard was 40 years old recently, and all the pictures of youth and vitality you saw in your papers that day came from a bijou reception thrown in the chap's honour by EMI the afternoon before. Not so much a birthday party, I was told, more a compensation for the fact that, presswise, there's nothing else doing for the rest of the year. Thus my own long - standing ambitions for a private audience with Britain's premier pop star are thwarted once again. And as a compensation, it was disappointing, because he was only in the place for an hour or so (then the pleasure of business called and he was whisked away for another sellout concert at London's Apollo); and when he wasn't surrounded by a huddle of (mainly foreign) scribes asking about his diet, and similar nonsense, he was posing serenely for the flashlights behind bottles of champagne, behind a birthday cake, or alongside the line portrait commissioned by EMI as a present. Would have made a much better album sleeve, by the way.

It all served to reiterate his astounding professionalism, because he must have been through this sort of thing a hundred times or more, and still he looked interested and still the answers sounded fresh. Which, 42 albums, 73 hit singles and 22 years later, is very hard to knock. No, the lines still aren't showing, not even close up. A closing phrase? 'Congratulations', perhaps... but certainly not 'I'm No Hero'.

**THE DEGREE** to which the public understands and accepts radioactive waste may well determine the role played by the Nuclear Power Industry in providing cheap, reliable energy to satisfy the national needs.

Radioactive wastes do not present a simple problem to the industry, since they're generated in widely differing forms at all stages of operation. Consequently, no single technological breakthrough can ever solve the issue at a stroke. Obviously, the best way to ensure confidence in a new technology is by thorough training in, and understanding of, its use: the recent incident at Three Mile Island is outstanding proof of this.

Although the plant suffered very serious damage (design weaknesses were revealed, the training of operators was faulted and the management and regulation of the plant criticised) no-one was killed or injured and there were no

## NUCLEAR DEFENCE

material consequences beyond the perimeter fence. Safety devices built into the reactor proved resilient and effective.

Naturally, the unseen "radiation peril" aroused a sense of panic amongst the local population... but since the management of the plant remained calm, a potentially very dangerous situation was averted.

The UK has lived with nuclear energy since the inception of the nuclear programme at Calder Hall in '56 — and, in the quarter-century that's elapsed, we've learnt a great deal about the handling of this new energy. No serious accidents yet!

Exploration of other energy sources that could provide useful large-scale power have proved fruitless, the reasons being, the unpredictability of the natural elements upon which these energy

possibilities depend, and the inefficiency of power harnessing methods.

It's quite clear that nuclear power is the only answer to our immediate problem, yet pressure groups still attack the nuclear programme on two points of issue: the possibility of a reactor experiencing a "runaway" reaction leading to disaster; and the short and long-term effects of the nuclear waste being reprocessed or disposed of in remote parts of the country.

It compares with the pressure groups who opposed the development of petrochemical refineries some 40 years ago. They were worried by the possibility of explosions on site (leading to major disasters engulfing the whole process plant). However, largely due to the media, public opinion changed and, within a few years,

refineries were built unopposed.

Today's pressure groups have greater control of the press/media, and use this to their advantage: you seldom see nuclear power defended within the media, and it seems that persons involved with the nuclear power programme are oblivious to the existence of intense public opposition.

Now is the time when those involved should step forward and explain to the public exactly what's happening; that nuclear power is as safe as any other form of energy and that its long-term effects on the environment can be controlled and eliminated.

Quoth the Radioactive Waste Management Advisory Committee: "We attach great importance to the need for the public to be accurately informed about radioactive waste, and we feel we have a role to play in the provision of objective advice and perspective on the subject."

It's time they stopped suggesting the correct approach and put it into practice.  
BY IAN GOWER



## SUGAR AND SPICE

By Nigel Williams,  
Royal Court Theatre  
By Mick Mercer

AN ELDERLY tart, four moddies, one straight and three punkettes creating havoc on a tiny stage in a violent portrayal of men and women's 'place' in society. It is a ludicrous, pretentious piece crammed full of inconsistencies that somehow emerges, despite the author's illogical idea of reality, as compelling entertainment.

Simply there to see Toyah, I enjoyed the work of John Fowler and Tammi Jacobs better, although Toyah as the venomous upright tortoise Sharon was colourful enough.

In the context of simple theatre it was at times profoundly uncomfortable, as an investigation of working class thought patterns it was insulting.

As the actors changed, from happily drunk to vitriolic, the observer experienced increasing disease and a tendency to want to

leave. The trouble starts when a young man, who has followed the girls, is invited in, stripped of his garments and eventually threatened with castration at the end of a broken whisky bottle. Eventually one of his mates arrive, but whether they "save the day" I'm not saying. I don't want to spoil it for you.

Toyah's part is easy for her to play and she completes it with vigour, attempting to bring credence, to the vociferous punkette who, despite consuming gallons of alcohol, remains articulate.

Tony London as the villain of the piece is truly menacing and Carole Hayman, saddled with the most godawful role of the lot, deserves a medal for her endeavours. Yet the honour of the night falls to John Fowler whose performance is worth the ticket money alone. A star is born?

By the end I felt genuinely chilled, and the eventual "success" of the play is due solely to the sterling work of the nine actors who overcome seemingly insurmountable odds laid in their path.

## SUGAR & SPICE

## RAI ISSU

### 'HAVING THEIR PICTURE TAKEN'

By Peter Stone. Star Books £2.95

EVERY PICTURE doesn't tell a story nor do Peter Stone's words that go with them. There's not a lot else you can say about this book except that if you like the Boomtown Rats and want to see a little (probably only about six or seven dates in total) of what happened on their world tours between 1978 and 1980 you'll buy it and if you don't, you won't.

By Alf Martin

# NATURAL BLONDE COLUMN



**W**HO WOULD have thought that a pair of underpants could have led to all of this. I was lying in bed one evening trying to think of a way of getting my picture on a book jacket when a thunderbolt hit me. Like Michael Angelo, Tolstoy and Helmut Newton before me, inspiration hit me like the proverbial slap in the face with a wet fish as I spotted a pair of orange drawers hanging over the end of my extremely ornate bed. That was it! Rockstars' underpants!

Our revered editor has asked me to say a few unbiased words on the topic of my book which will be in your shops on November 13, which gives you a couple of weeks to sell your anoraks in order to raise the cash. A few members of Record Mirror's readers will however nab their copies free if they enter the thrilling competition at the end of the column.

For those of you thinking of early Christmas shopping, the third week in November will be an ideal time to embark on it. It would make the ideal gift for yourself, friends, or even unsuspecting relations. What could be better after you've stuffed your chops and rolled into a prostrate position on the sofa than to see Debbie Harry on her back with her legs in the air, Amanda Lear with her skirt in the air and Lemmy with nothing in the air, sitting on a stuffed ant eater, or Paul McCartney with his underpants on over his trousers — obviously a superman.

Many fascinating things happen when one is compiling a book, especially if you've only got three months to do it in and you're as lazy as me. My publisher, a chap called Maxim (obviously a foreigner), bought me a sweet little camera under the impression that this would turn my pictures into David Bailey triumphs (he hadn't thought of the subject matter I was dealing with). Then the incredibly debonair Sparks volunteered to be the first to be shot, so to speak. I flung myself around the room a la 'Blow Up' for the first roll of film and then realised I hadn't a clue how to re-load. All that fiddling with knobs and buttons on his synthesiser has not done Ron any harm, and he virtually snatched the camera out of my sweaty mitt while Russell pumped his iron in the corner of the room (at least I think that was what he was doing but you never can tell with Californians).

After this I was gripped with the fever. I still find it hard to look at anyone without wondering if they'll show me

their underpants. Sadly after I'd finished the first six sessions, I got a frantic call from Maxim. The pictures I'd taken were all of my thumb in a variety of exotic poses. So they bought me a Polaroid.

Meanwhile I was still recovering my artistic temperament from signing my contract. I was faced with the unforgettable sight of Maxim and every girl's dreamboat Richard Branson (always keen to wave Virgin's hand of friendship) in their undies on the roof of Mr Branson's boat. In later months I would awake sweating wondering if I'd dreamed the whole event and if so, why wasn't Al Clarke there too?

I then slogged my way across the cities of America in search of fresh underpants. No mean feat when bands have been on tour for six months and only occasionally flung their damp pants at the nearest radiator. Several rockstars' undies appeared to have rigor mortis. Still, when a girl gets to meet Gene Simmons from Kiss and see his tongue she can feel glad she's doing underpants and not any other bit of a band's anatomy. She also gets lots of ideas above her station about lunchboxes and tee shirt merchandising.

So you'll be able to feast your eyes on Chrissie Hynde wrapped in furs, James Honeyman Scott looking positively Byronic, Pete Farndon in the shower (almost too much to bear) and Martin Chambers half naked in his dressing room. The question remains, will you need brandy to set your puddings alight this year? Not that I wish to sound like I'm giving the book an unfairly good review, but it makes 'Gone With The Wind' look like a leaflet.

Not only are there pictures to warm the coldest night there are also truly fascinating anecdotes, your little sister will be able to ogle Leif Garrett as she's always wanted to see him and read about how I saw him with a hairdryer down his underpants. You'll be treated to two pictures of Phil Lynott taken by his wife — one with a pair of socks stuffed in the strategic place. Guessing which shot contains the props (so to speak) could take weeks. Heavy metal fans will be able to compare stains with David Lee Roth and Ted Nugent, girls will thrill to the sight of Neville of the Specials who almost needed two pages to fit his pectorals on. Need I say more?

The competition is simple. All you have to do is send me a photo of you or your boyfriend or girlfriend in their underpants (no cheating). The competition closing date is November 15 and the prizes are enough to make your hair curl. Not only do you get to see yourself in *all your glory* (if you are in the winners) in the pages of this wonderful paper, you get a copy of the book in full living colour and a wonderful selection of other books to give you a rest from the thrills of rockstars in their underpants, plus various other prizes which will be blagged off Virgin.

Send your pictures to: Paula Yates, Record Mirror, 40 Long Acre, London, WC2.

# THE PLANETS

# Spot

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# private highs



**A**FTER THE recent boredom, induced by the plethora of successful females of the **Sheena Easton, Kate Bush, Randy Crawford** and **Hazel O'Connor** ilk, it is gladdening, to this fluttering heart, to see the wholesome likes of **Doris Day** make a welcome assault on the airwaves with 'Calamity Jane' on Thursday. None of this "She is free to be what she wants to be," rubbish and army dreaming crap when you can marvel at Doris's whip cracking away while she finds her secret love. But back in the real world

IT SEEMS even **John "I can get blood out of a stone," Curd**, head of Straight Music Promoters, can charge people for breathing on this planet. It seems that **Charlie Burchill**, of Scots disco modernists **Simple Minds**, decided to get some air before conquering

the London based clans at the Lyceum and his attempts to get back into the gig, claiming to be the lead guitarist of the headlining band, at the stage door was greeted by such original witticisms as "Yeah, and I'm Bonny Prince Charlie" and "You've been replaced by a synth, son (sniff)!" So the plucky lad broke 1000 years of Scots' tradition by paying his own way into the gig with a ticket.

**THE STRANGLERS** attracted the likes of **Gary Numan's** band, without the acned one in tow, **Holly** and her **Italians, Johnny Thunders** and **Mr Modesty, Handsome Dick Mantitoba**, to their New York dates (Is that all? Maybe the Yanks have wised up before us).

**SPEAKING OF** handsome people, just why did **Joe Jackson** throw the name of **Clive Gregson of Any Trouble** off his guest list? I thought Mr Gregson had already copped the full gamut of Jacksonisms. **THE MO - DETTES** played a secret warm - up date at the Greyhound last Thursday where they played their version of Roger's and Hammerstein's 'My Favourite Thing', from 'The Sound of Music' which has been banned from vinyl by the lucrative songwriting team, who were afraid that they

would do in French what Christian did for Leibler and Stoller's 'Is That All There Is?' Since the English translation of **Ramona's** rendition includes allusions to young boys, soft white skin and buttocks and the line "The best part of all is . . .", it seems just as well.

**ALAN RANKINE** of the **Associates** proved that while it's better to go British you can also go continental when he caught a food poisoning bug that made him evacuate the contents of his stomach after a visit to Luxembourg. This caused support band **Freeze** to play both their first and second London dates from the same Queen Elizabeth College stage that night.

**UP AND** coming singer **Deborah Harry** has signed her first major starring role in a Hollywood production when she inked the dotted line for **Alan Rudolph's** 'An American Rhapsody'. Mr Rudolph's past failures have included 'Welcome to LA', 'Remember My Name' and another which he won't even admit to having directed. It's good to see **Ms Harry** in such capable hands. IT SEEMS that the producer of TV's 'White Light' booked **Siouxsie** and her wonderful **Banshees** featuring fretboard mercenary **John McGeoch** for

**BUZZANG! KEERAAAAANG!!** "Once I wuz a stripper in a Noo Yawk re - view, and now I'm a politically conscious rockstar! I don't have to drop 'em for dirty old schmucks no more, or compromise mah artistic credibility. But - hey - where did this shaving cream come from, an who's lifted mah tee - shirt? I'll blow them mothers up with this here small nuclear device, which for safety reasons ah keep down the front of mah . . ." etc, etc. **Wendy O'Williams** pictured failing an audition for **Soap**.

his show, but neglected to listen to the album. **GOOD SAMARITAN Rick Cassman** of **Straight Eight** should have known better than to tell a foreign tourist not to get ripped off by the three card trick in Oxford Street but threats to break his back were enough to cure him of the habit.

**AFTER THE** pleasure of creating 10 different versions of 'So Lonely' for the last **Police** album, **Nigel Gray** has turned his production talents to the newly cropped **Hazel O'Connor** (A No 4, fashion freaks!) for light relief. The album titled 'Sons And

**Lovers'** will feature **Hazel's** dog **Sam** on a track called 'Animals', whether we will be able to detect the difference in vocal intonation is open to conjecture.

**SMACKED WRISTS** to **Russell Webb** of the **Skids**, (Yes, there are other members to the band apart from **Jobbers**) who managed to break a guitar neck while playing silly buggers with a baseball bat before a gig in Ireland. Whether **Stuart Adamson** (another member of the combo without cricket flannels) broke Webb's neck is not known.

• REFORMATION •

## SPINDLE BULLET

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A black and white photograph of Shakin' Stevens. He is wearing a dark, heavy jacket with a fur collar and is looking directly at the camera with a serious expression. His right hand is raised, with fingers slightly curled, as if gesturing or holding something. The lighting is dramatic, highlighting his face and the texture of his jacket.

Look out for Shaky on tour in November and December.



LARRY studies the prismatic effects of a 60 watt bulb.

# SOMEWHERE OVER THE RAINBOW

MIKE GARDNER on U2's quest  
for the pot of gold at the  
end of a European tour.  
Pix: Virginia Turbett

**C**ONTRARY to the popular consensus of those who have seen U2 in concert or heard the masterfully executed 'Boy' album, the band cannot run faster than a speeding bullet, stop express trains with their bare hands or leap tall buildings with a single bound.

What they can do is far more impressive. The band take the conventions of straightforward pop, strip it bare, leaving the essence of the accessibility in that music and then build, with atmosphere, raw emotion and a forceful passion, a sound that's as sturdy and powerful as it is fragile and moving.

The sound is epic without being lumbering, yet flexible enough to swell to mountainous emotional highs and swiftly but delicately shade the evocative quiet. The whole affair is conducted with an inventive infectious attack. To call them refreshing is an inadequate description for music that inspires the lift and optimism U2's work can release, whether in their erratic, chancy live experience or on the elegant 'Boy'.

It was after a five hour haul through the motorways of France, Belgium and Holland that photographer Virginia Turbett, Island press officer Neil Storey and myself end up cruising the streets of the picture postcard Dutch town Appeldoorn looking for the penultimate U2 venue on their first European jaunt. We make one circuit of the main streets and are then stuck at some traffic lights, trying to find a native who can direct us.

A gaggle of males approach us and shadow gives way to the features of drummer Larry, bassist Adam Clayton, vocalist Bono, guitarist The Edge, manager Paul McGuinness and sundry crew. The usual greetings and pleasantries are interspersed with directions until the group saunter off towards the venue.

Adam Clayton leans on the car door and peers through the open window, with a quick dart of the hand he cuts the motor and the return motion take's the car keys with it and he zips off down the road with his trophy. Neil Storey attempts to see the funny side, while being more than aware that several cars have got stuck behind us. Neil's shouts for Adam to return the keys pierce the night's silence containing a fair element of anger, and fatigue mixed with the inevitability that the keys will be returned.

In the dressing room the band are warm and hospitable, more than eager to break the ice which they do with an abundance of enthusiasm and interest. Neil Storey has brought the first finished copies of 'Boy' with him for their inspection and there's the expected glee at holding the proof of the band's growth to date.

The hall is small and seedy and totally at odds with the Toytown / Legoland ambience of the neatly pressed town. But as the aching strains of The Edge's guitar pierces the soft lull of Larry and Adam Clayton's rhythm pattern on 'The Ocean' the large adjoining bar is left unroped.

'The Ocean' segues into the latent intent of the intro to '11 O'Clock Tick Tock' which explodes into the colour and passion that makes U2 in flight as potent and dramatic as an eagle swooping on its prey. The band play with tension as the bass pins down the flighty skinwork of drummer Larry with the shadowy stabs and prickles of The Edge's guitar simultaneously dancing and slicing through the throbbing power while the expressive and expansive

Bono commands, focuses and embodies the energy.

'I Will Follow', a passionate but impressionistic examination of the loss of security, thunders while the Dutch heads nod and bodies succumb to the insistent rhythm.

The fluid but latently evil 'An Cat Dubh' has the loping bass and forthright rhythm igniting the spiky fretwork of The Edge while Bono calls on and articulates the hidden terror of the temptation and seduction the song speaks of before journeying to the moving 'Into The Heart' which is committed without stifling the spark that makes it their most vital composition.

**T**he Edge has some problem with his guitar and Bono is forced to attempt some patter to the Dutch audience which wasn't as smooth as

Terry Wogan or as witty as Les Dawson, but it sufficed. During 'Twilight' there is a re-enactment of that hoary old Hollywood scene where the starlet is thrust into the spotlight as the lead actress is ill and the hostile audience are broken down one by one by the natural charm of the newcomer until they rapturously accept her. The Appeldoorn crowd need no such bait as one by one they start physically bending, moving and bobbing to the music.

By the helter skelter effervescence of 'Out Of Control' they are totally in the grip of the U2 magic. Their applause and appreciation is, at first, muted and restrained but they end up fighting to show the band that a few encores wouldn't exactly bomb.

The next day is changeable, varying from a dank grey drizzle to a warming sunshine that settles for drizzle the closer we get to Brussels, their last date before going back to Britain and Eire.

We see only two windmills throughout the whole journey, while soundtracks of Robert Palmer, Pauline Murray and Stevie Windwood ease the tedium of travel. Our conversation veers from puns unlimited to a healthy volley of witicism till we settle on the subjects of the music press, bands and motivations, sexism and cameras while holding a sweetie orgy of peardrops, jellies, mints and nuts and occasionally drifting off to sleep.

When we get to our hotel we meet up with three lads of a new generation of the Bromley contingent, Rick, Mick and Pat, who had blown a sizeable chunk of their income to go to Belgium for the one show. They had just given up all hope of finding the gig when we bump into them in the lobby. You can't help but admire their adventure and enthusiasm.

There is only time for a quick lump of cheese and a drink and a few snapshots around the hotel before we pile into the van with the ever-increasing U2 family and head for the gig five miles away.

Nearly two hours and numerous wrong turns later we arrive, thoroughly exhausted, at the Klacik club. Bono's sniffles have taken on a more sinister tone and road manager Tim Nicholson is considerably concealing the fact that flu will knock him flat on his back within the next six hours.

The sound check is a weary affair, with the usual mixture of laboured graft and mischievous tedium. Everybody wanders aimlessly, searching the nooks and crannies of the club while the Bromley boys sit and stare intently at the stage while the band play half-hearted fragments of their set.

We are all more than pleased when it's over and we can go and

CONT PAGE 12

# ROBERT PALMER

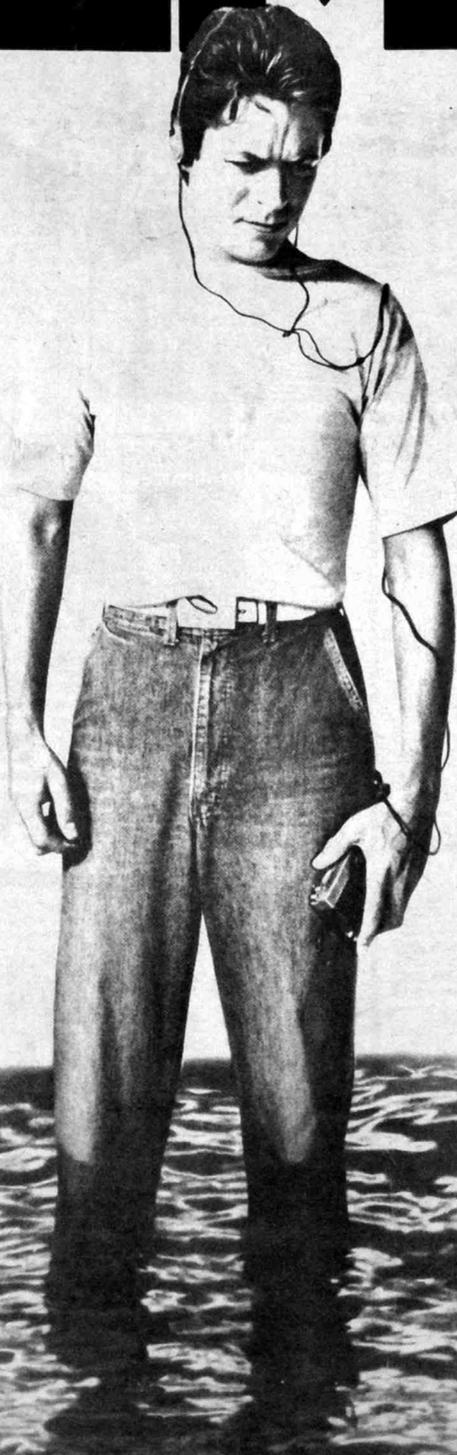
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ISLAND

INCLUDES HIS NEW SINGLE **LOOKING FOR CLUES** (ON 7" & 12")

**CONT FROM PAGE 10**

hunt for a proper meal, since it has been some 10 hours since breakfast. We settle in a restaurant and on goes the tape recorder.

"The Dutch are a very interesting people. They are very aware of British music," claims Bono. "We played the Milky Way in Amsterdam which is seriously in the sixties. It hasn't changed. It's a time warp."

Outside a girl collapsed in front of me and smashed her head on the



pavement. Her boyfriend didn't seem to mind. He was smashed too. They were junkies just hanging around... a very sick sight.

"You can see the sordid side to Amsterdam. At first sight it's beautiful, innocent, even a naive city. There's shop window prostitution and it's the European centre for the drugs market. It's like one of the songs on 'Boys' called 'An Cat Dubh' which describes a cat as a symbol of temptation. At first beautiful, the shape, you know, seductive. In the daylight it destroys a birds nest. Not for food, but for the enjoyment and at the same time it comes up and strokes the side of your leg. Amsterdam is like that. It's beautiful, its people are beautiful, but..."

"They're surprisingly well informed," interjects Adam. "By no means, at this stage, have we cracked England. Even for a band with our present status in England we've done surprisingly well. They know about us, they've heard our records, they've seen our pictures and they want to know more."

"I think they thought U2 were a post industrial funk band, very arty, very cultural but when they saw us as an aggressive performance act, when they saw the explosion of our personalities and our instruments on the stage they were taken aback," says Bono.

"The promoter said they were confused. They tried to compare us but we were just U2 and they had to make up their own minds and that's what U2 are all about."

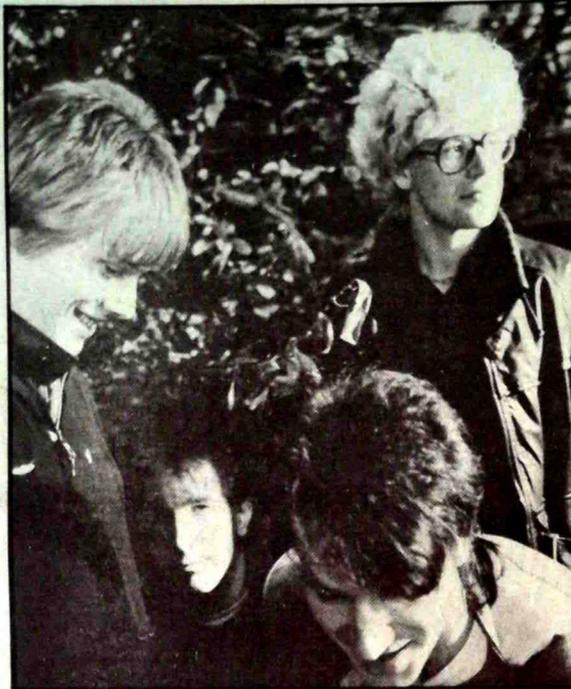
**P**art of what makes U2 so important is a determined belief in their destiny to become a noted and powerful force in contemporary music.

"I believe we combine the aspects of contemporary music that I find exciting," opines Bono. "Which is performance, aggressive live rock music, that is at the same time lyrical, because we mean what we say. We are talking. We are not just writing on topics, like say XTC, we come from the heart."

"Our overall impression is optimism, uplift, power, elation which very few acts, like The Who and Springsteen, possess. I believe U2 should be there because there's a lot of dross, a lot of unworthy music in our place. There are a lot of bands who should finish now."

U2 have the unswerving faith that they have a right to the Madison Square Gardens and saturation of the airwaves that success will bring eventually and while that sounds more than a little immodest, a little naive to others, the sentiments do strike a chord with those who have

**M**anager Paul McGuinness interjects. "There are more musicians in Ireland. The population can support more working musicians because of the Irish tradition of going to concerts and gigs. People won't buy records. It's a respectable job unlike in England where it's considered a



*U2 Study the prismatic effects of a hotel fountain.*

sampled the character and sturdiness of their chosen type of musical expression.

"Some have said that U2 music is for the head and feet," recalls Bono. "but I think it's music for the heart as well. It combines the three. Every night is a struggle to communicate. We try but that can go wrong, it can go over the top."

The precarious nature of their music does add the vital edge as they search and invent with sometimes too much enthusiasm and the occasional lapses of confidence. Their ambition is to become successful in terms of bringing out the best in each other for the collective good rather than the usual material acquisitions. They are steadfast in the belief that their music is wanted by the people as much as by themselves and point to the fact that they have virtually strolled away from their home base whereas the Rats used a vigorous strong determination to leave Dublin.

The focal point of the band, as Adam points out, is Bono's lyrics and melodies. So why the success?

"It's the real emotion," explains Bono. "We aren't used to real emotion. Contemporary bands sell their emotions on pieces of plastic at supermarkets and then bend their emotions to suit a market and only the rare bands feel emotion like Dylan, Leonard Cohen, The Who, Springsteen, and the Clash."

"We are four expressive people and it had to come out somewhere. I'm an extrovert. The most powerful contemporary expression that we have today is rock music. Music is a very important part of our everyday life and it's only natural and logical that people will turn to this medium to express themselves."

"The Irish knock themselves too easily. They have an inferiority complex because of their inheritance of being under an English landlord and then after that a Priest. They didn't develop as a business race, but as a creative race lacking ambition in commerce. The Irish are naturally musical, it's a musical environment."

total waste of time."

"We will never leave Dublin, the people we trust and love are there. It works out much better for England. When we come over for a month's tour we put all our energies into that period. We come in like a fist, like a punch to the gut. BOOM! and then we leave and take it out," continues Bono.

The "fist", the passionate naivety, the forceful maturity of U2 has needed some help from this side of the Irish sea to aid the nourishment of their work. Not least was Island

"A lot of people came with money", says Bono. "Island was the only one that talked in terms of music. A lot of companies are like the civil service, like CBS or EMI. It's like a factory and the people themselves become part of the machine and they seem to lose personality. But Island are more like people working in a factory."

"The sticking point was always

going for. They have to make money or they don't exist. We are aware of that, that's the game we have chosen to play," continues Bono.

"We are not like naive children putting up their hands to big Daddy. We tell them what we want and they do it and it's a good working relationship."

The other partnership U2 have entered into were those with producers Martin Hannett, who produced their first English single '11 O'Clock Tick Tock', and Steve Lillywhite, who takes the production credit for 'Boy'.

Bono again flicks out the opinion. "Hannett brought Hannett's sound and it was a struggle to make it U2's but I think we did it on '11 O'Clock Tick Tock'. Steve Lillywhite brought us the brains of the technology to get what we wanted out of the studio. Steve was an open enough personality to tell us how to do what we wanted, so that 'Boy' is exactly



whether they'd let us deliver the records without any opportunity to refuse them and there are large companies that just can't handle that, the whole corporation has a hiccup. They imagine the worst," adds Paul McGuinness.

"The album is totally our design, even to the labels in the middle. No company at this stage of economic hassle would do that for you. Why Island? Because 99 per cent of the company have made the effort to see us. Sure they are a company, money is the root of what they are

how we wanted it. Hannett's sound would have been an easy road to take but we had to do it our way."

So what is your way trying to achieve?

"We want to beat the music business at its own game by being successful and important within the industry without sacrificing one ounce of integrity or our honesty by doing it our way."

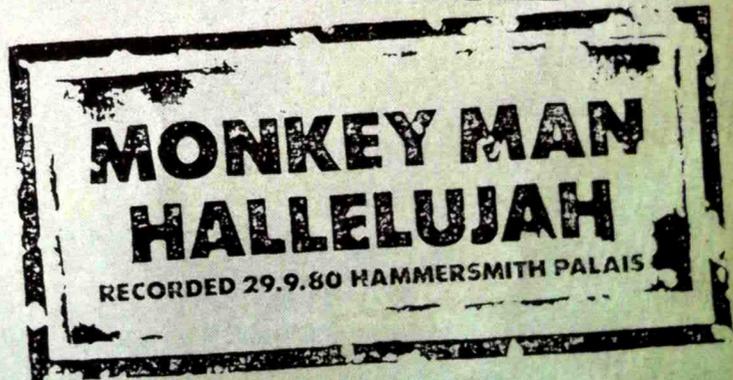
The Edge puts it more succinctly. "You could say that we want to beat the music business at OUR own game."

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# TROOTS

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#### LEEDS

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All offers subject to availability. Valid until 15th November.

# POLY FINDS HER MARBLES

Even though she talks to DANIELA SOAVE about Darwin, druids, Celts and Egyptians. But now she can laugh as well.



POLYSTYRENE: travelled across America

**T**HE LAST time I saw Polystyrene was 18 months ago, just before she went into self imposed exile.

I was worried about her. She hardly raised her voice above a whisper and seemed ill at ease at the prospect of another interview. It was understandable; there had been

a lot of press about how she'd lost her marbles and claimed to have seen flying saucers. At least most of us get to flip in private.

I think she'd had enough of it. She told me she was going to take some time off to learn the piano and probably go to art college. Then she vanished from the public eye.

Now she's back again, with a solo album due to be released in a

couple of weeks. It seemed like a good opportunity to pick up the conversation where we left off. For this purpose I found myself sitting on the floor in her house in Fulham, talking about everything but music. The year off has done her a lot of good, that much is patently obvious. The conversation was punctuated with bursts of laughter, and jumped from one subject to another.

Poly didn't go to college after all — instead she went a-wandering. "I love travelling, and we went all over the place," she told me. "It wasn't a complete holiday, but we tried to see as many different countries as possible. We were all over Europe, but probably most of our time was spent in America. We travelled on a greyhound bus so we could taste the flavour of the States see it the way the Americans do, making our way from New York across to California. The change in the countryside, the way of life was so diverse. Texas, New Mexico, Arizona, California, Route 66 I think!" she giggled.

"You learn a lot when you travel, well you see a lot, don't you? Specially in the States. Greyhound buses aren't that comfortable and it's more expensive than travelling by plane, but it's the way to see America. A lot of people use it to get from A to B, simply by staying on the bus for several days, but we got off whenever we saw somewhere we liked."

She laughed again, remembering. "Everyone fights for the back seat because you get more space there. You're not supposed to play cassettes or the radio, but everyone does in the back seat."

It was quite a gamble taking so much time off, but Poly didn't see it as such. "We're all in the same trap, conditioned to the fact we need a home, and to do that you need money. To have money you need a job, and it's difficult to find a job nowadays so you end up being so scared that you stick in your miserable little rut. You never get to see the places you want to see, to do the things you want to do."

"Time is a precious commodity, the one thing we lack. Nowadays we have so many material things to make us comfortable but we don't have enough time. You don't have enough time to think, to write, even to read..."

Which is something Poly had been doing a lot of. Though she didn't study art, she did take a short course in philosophy, and takes the opportunity to read as much on the subject as time allows.

"I think you've got to attend classes primarily, if only to learn the technical jargon they deal with," she explained. "Once you understand that you can go off and read as many books as you like. Are you Celtic?" she asked suddenly, going off at a tangent. Probably, I replied, both through the Scottish and Italian ancestry. "I asked because I'm reading a fascinating book all about the Celts just now," she said, "and it struck me that you being Scottish would probably have some Celtic blood."

There then followed a conversation about the Celts, and what a highly intelligent race they were. Number 476 in the Soave book of interesting gems... did you know that though archaeologists can decipher Egyptian, Viking and Inca ruins, the Celtic hieroglyphs still

elude their translating prowess

"That's the thing," Poly said excitedly. "We're all led to believe that the further back you go in time, the more stupid everyone was. Yet look at the Egyptians, how they built the pyramids with such accuracy. Look at Stonehenge, how did they manage to erect that? You can't say the people who did such things were primitive."

"We might be more technically aware, but take away all our machines and how many of us would survive? We talk about the sixth sense as if it's something which doesn't exist, but the truth is we've just lost it. We're so safe that we don't need that sense to survive, and that special quality of intuition only seems to appear when we're emotionally disturbed."

"So many of us are content to believe the Darwinian theory, that we are descended from apes, but it's highly unlikely isn't it? So much points to the fact that we came from other planets, yet it's too highbail to accept."

When Charles Darwin announced his theory of evolution nearly a 150 years ago, the Church went up in arms, calling Darwin and anyone who supported him a heretic and blasphemer.

"Yeah, so probably 100 years from now we'll be ready to accept we probably came from space. But the Church has to protect its own interests, hasn't it? Like the rumour that went round immediately after the first Pope John Paul died after only a month in office, that he'd been bumped off because he was too liberal and might have made too drastic changes. It's only a rumour but it makes you think, doesn't it?"

"So much religion is based on magic anyway," she went on. "It's all based on secret rites, which is probably how the druids raised Stonehenge. If you look at the Kebala — the Hebrew Lord's Prayer — each line is symbolic of something else. Each line is tied up with a particular planet, which all leads back to the theory we came from space. The more you read, the more you discover."

You could go on forever, and indeed, we did talk at length about the old magical rites, but we'll turn the conversation back to all things musical. So you missed out on art college, Poly. What about the piano?"

"Yes, I've kept that up," she said. "It's much easier to write on, so I'm doing all my songs on it now. A piano offers more variation — there's more scales and keys to improvise with, and it's much easier to create a mood."

Her new songs are a far throw from the old X Ray Spex material, perhaps not as commercial but better, I feel. She agrees.

"I'm not quite sure how they'll go down. I suppose I'll have to wait and see. There's no point setting up a tour 'til I can see how the new stuff is accepted. But I've already started work on my next effort, so I'd like to be able to do another album."



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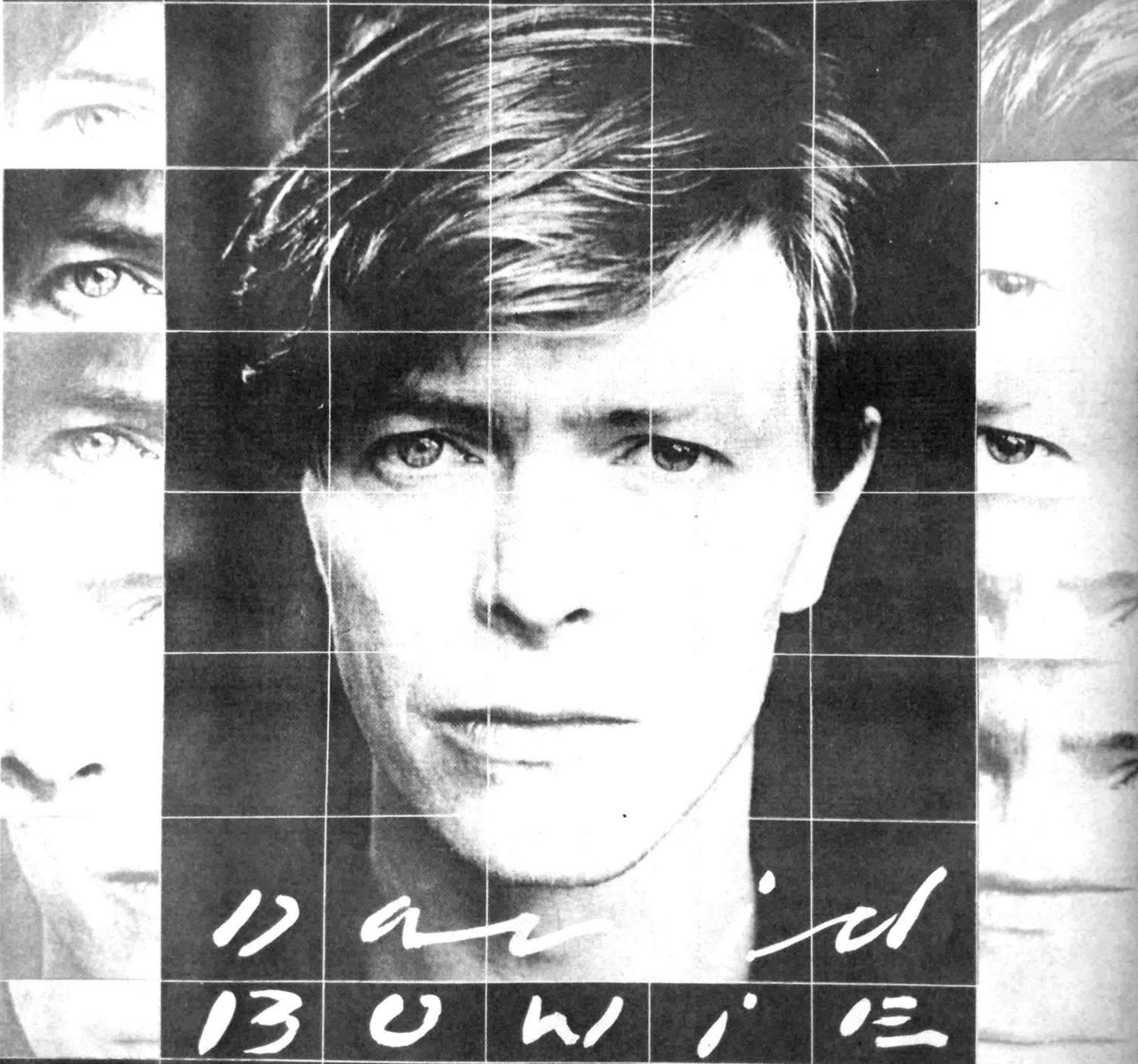
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# SINGLES

Edited by ROBIN SMITH

## BLONDIE TESTS THE WATER

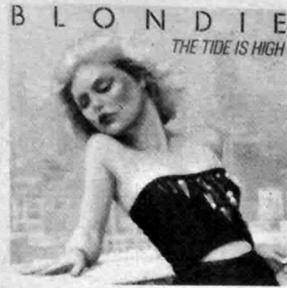
**BLONDIE: 'The Tide Is High'** (Chrysalis). Stone me, it must be all of two months without a sniff of Debbie on the horizon. Zammo, now she's back, ruffling her feathers with a taster for the forthcoming guaranteed multi-million pound epic 'Auto America'. When you're at the crossroads and your creative functions are all but scrambled, reach for the reggae tonic. This is the Duke Reid classic mightily toasted by U Roy and Deb handles it competently while her boys drivel around the ultimate sell out as they move into Boney M land. But who really cares as the machine moves into overdrive again? Be prepared for Debbie in every national newspaper 'I'm not a sex symbol, etc'. Debbie at home, Debbie on holiday. Exclusive nude pictures of Debbie. Roll up, roll up.

**DEEP PURPLE: 'New Live And Rare Volume 3'** (EMI). With the world poised for news of the Deep Purple reformation, EMI milk the legend for even more blood with this three track epic — sporting a picture of the lads as they were, with Gillan sporting mop top hair and an immaculate yellow jacket. Fresh from the vaults comes 'Smoke On The Water' from a 1972 BBC broadcast comes 'Bird Has Flown' originally recorded in 1968 and finally 'Grabspalter', an instrumental all the way from 1970. All three scrape the barrel. 'Smoke On The Water' is the loudest version I've yet heard and 'Grabspalter' should have been left where it was. There's no end to the exploitation of those golden years and coming soon is the unreleased double live album of Ian Gillan singing with the Hounslow Boys Brigade when he was only 16.

**ISLA ST CLAIR: 'Songbird'** (Ariola Hansa). Yes, that Isla. The one on the Generation Game. All permed hair and bright smiles as you choke down ham sandwiches round at Auntie's. It was only a matter of time before they got her into a recording studio, the wonder of it being that DJM didn't grab her first. An absolute knife in the back job on Christine McVie's song from 'Rumours'. Isla battles with an orchestra that suddenly bursts into life from nowhere. Apparently this is Fleetwood Mac approved. What next, a duet with Larry on 'Anarchy In The UK'.

**DAVID ESSEX: 'On My Bike'** (Mercury). Getting the wind in his chubby boyish face yet again, one time teeny hero is off and running on another bike eulogy — "She's a dream machine, etc". Essex old boy you just can't do this sort of thing anymore. Your market's shrinking, so for God's sake sell up and move out like Leo Sayer while there's still time. Y'hear.

**BRUCE SPRINGSTEEN: 'Hungry Heart'** (CBS). Brightest spark on Brookie's 'River' album. I must admit that Mr Street Credibility usually bores the pants off me with nasal refrains about the perils of Noo Jersey. But this time I'm going to pause to heap on the same gushing praise that everybody else seems to be spouting darlings. Quite simply this is a killer, rattling sweeter than a sunway car in the rush hour. Bruce, though joined by layer upon layer of chorus and sax,



sounds spontaneous enough to have been recorded during one take in the studio. A grand Brookie celebration. And eye opener for the blind.

**IRON MAIDEN: 'Women In Uniform'** (EMI). And there I was thinking that Maiden were such wholesome youngsters. Dropping a pile of bile in your lap this is hadly acceptable for the singles chart, but you have to admire them for not playing safe. A good perverse stomp liable to make feminists stamp their feet in anger if played within 10 miles of them. Oh God look what's next.

**MOTORHEAD: 'Ace Of Spades'** (Bronze). What more could possibly be written about the manic skullcrackers? Could more expletives and cliches be written about the death defying threesome? This is unabashed mindless brilliance for times when you want to grab somebody by the throat and strangle them. Good single to invest your psychopathic tendencies in.

**DEAD KENNEDYS: 'Kill The Poor'** (Cherry Red). Aw shut up, you bungling San Francisco dummies. What a Godawful row. Stap me, there's more to come as well considering that the spirit of '76 has only just reached the West Coast booting out the hippies.

**SHEENA EASTON: 'One Man Woman'** (EMI). Getting off the train at last (think about it) EMI's worder midget hits the MOR nail right on the head again with much multi tracking Sheena, my little Caledonian cupcake. I love you really.

**JOAN ARMATRADING: 'Simon'** (A&M). The thinking man's Sheena Easton on one of her least accessible tracks. The trouble with this is, that you really have to work to like it and it isn't going to pick up casual listeners. I'm also getting a little fed up with yet another plunder from the 'Me Myself I' album.

**SUPERCHARGE: 'Peaches 'N' Cream'** (Criminal). Dropped by Virgin from a very great height, the most remarkable thing about the wacky wonders is the amazing resemblances between Albie Donnelly and Gillan bassist Big John McCoy.

**THE XLS's: 'Fireball'** (4 Play). The Revillos have been trying this sort of thing for years and look what happened to them. Weeny teeny sounds and much sixties organ on massacre of old 'Fireball XLS' theme. How dare you do this to one of my all time favourite shows?

**EDDIE STANTON: 'Milton Keynes We Love You'** (Black Eye). Pathetic really. Still, you must sympathise with anybody who was born in that planners paradise just north of Knebworth. Keep on taking the tablets and I'm sure everything will work out fine.

**JONATHAN COLE AND THE SCHOOL OF DANCING: 'Keys To The Car'** (Rialto). Well, what a surprise after the post modernity of the black and white cover. Size nine hook that's running around my head five minutes after playing. A success, if helped by a kind disc jockey or two.

**CARAVAN: 'Heartbreaker'** (Kingdom). Cosmic whitterings for old and young hippies who seem to be sprouting all over the place at the moment. Not a bad dusky rhythm and quite neo Pink Floyd. Optimistically I'd say it could be a hit from the backline.

**MO-DETTES: 'Dark Park Creeping'** (Decca). The dear young things getting mud all over their party dresses. Covering an old Stones' number they were okay, but this is an unlistenable little bash. Sorry you're one hit wonders.

**RONNIE BOND: 'Fly On The Wall'** (Applause). Listening to too much Numan, Ronnie sings "If I was a fly on your wall I could see it all", and other trivial lines. Wack the fellow over the head with a piece of rolled up newspaper.

**KOOL AND THE GANG: 'Celebration'** (Phonogram). Your usual package. Meaty, beefy, bouncy, horns and parteeeee atmosphere. Today I find this remarkably refreshing.

**THE COLONEL: 'Too Many Cooks In The Kitchen'** (Virgin). None other than the man who put the X in TC Colin Moulding retains that manical Swindon seal that tears the state of the world apart again. Just two steps beyond 'Generals And Majors' this probably comes a bit too soon after.

**SUSSEX: 'With A Girl Like You'** (Mercury). Surprisingly innocent sound from the scruffy looking bunch of villains featured on the back of the sleeve. Yup, re-run of old Troggs song but lacking the original grossness. Good attempt at filling the gap left by the Motors.

**B A ROBERTSON: 'Flight 19'** (Asylum). Obviously a victim of Bermuda Triangle hokus pokus, our hero has decided to immortalise the American squadron that mysteriously disappeared over the sea in 1945. Instant pop gourmet's delight dished up with American vocal into and a chorus that'll scythe through your knees. Another monster from the Caledonian chameleon.

**HELICOPTERS: 'Rock City'** (Cheapskate). Look who's jumped up again, the former wild man of the glitter period, before contractual problems helped to kill him off. Anyway old boy you should have retired and grown cabbages long ago.

**AUNTIE PUS: 'Halfway To Venezuela'** (Aunt). Using a nasty word of one syllable this is shit.

**MYOFIST: 'Hot Spikes'** (A&M). Ludicrous sado masochism. As heavyweight as a bag of feathers. This again proves that the HM bubble has burst.

**AFTER THE FIRE: 'Wild West Show'** (Epic). Still clawing at a foothold somewhere. After The Fire have failed miserably to deliver after 'One Rule For You'. They tried and sweated over this, but for some reason it's just not there.

**CHERRY POPPERS: 'Money In My Pocket'** (Hiroshima). "Give us a review even if it's a bad one they said." I will, this is garbage. How the hell did such intelligent young men ever get mixed up with this in the first place?

**LIVE WIRE: 'No Fright'** (A&M). No bite, not tight, no light. The end is in sight, goodnight.

**NICK STRAKER BAND: 'Leaving On The Midnight Train'** (CBS). Our aspiring Jeff Lynne on a sugar sweet prime pop package, all pretty looks and bubblegum. He's carved out a comfortable niche.

**RY COODER: '634 5789'** (Warners). Jumpin' jackrabbits, look who's blown in off the prairie. The effect of Old smokey eyes is lost on me with these sprawling clean cut Texan airs ZZZZZZ ZZZZ ZZZZZZZZ.

**EDITH BLISS: 'Two Single Beds'** (EMI). Time was when ladies like Edith usually played teutonic vamps in Horror films. Luxuriously upholstered production and that's the problem there's just too much going on.

**DAVID BOWIE: 'Fashion'** (RCA). Second confession of the week. BOWIE MEANS LITTLE TO ME. Actually I gave up shortly after 'Young Americans'. Expect more of that stoutheaded skunky sounds a la 'Ashes To Ashes'. Sometimes it's lonely being a voice in the wilderness you know.

# A lot more fun than the ten commandments.



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# CHEEK TRICK

**CHEAP TRICK: 'All Shook Up' (EPIC 86124)**  
By Daniela Soave

**QUOTE FROM the album sleeve:** "I'm wishing to live longer aided by the supreme healing force of music. It most definitely overcomes all weakening forces of the body. I have felt quite lost and distraught without those wonderful vinyl productions. I'm convinced it's an addiction too. I just feel great again."

He obviously wasn't listening to 'All Shook Up' when he wrote that. It's the biggest load of drivel I've heard in a long while. It's clumsy, unimaginative, repetitive, derivative... I could go on. I could never see why people raved about Cheap Trick and now I'm even more confused. People like this?!!

A brief description to prove I have been listening. In order of appearance, 'Stop This Game', lull of strings and pseudo drama, sounds like it should belong in a rock opera. It occurred to me that they attempted to cover up a wimpy song with the inclusion of the string section, but it just emphasises the weakness even more. 'Just Got Back' starts with heavy solid drumming, not unlike something you could imagine Sweet doing. It's overproduced, and I'm getting bored already. 'Baby Loves to Hock' sounds as if they lifted the backing from the Sid Vicious version of 'Something Else' and combined it with the stammer from the Who's 'My Generation'. Suddenly you become aware that Robin pretty boy Zander is trying to sound like a second Robert Plant. Has this chap no character of his own?

'Can't Stop But I'm Gonna Try' sounds like a weak AC/DC and 'World's Greatest Lover' resembles the Beatles.

Side two holds little to redeem this abominable effort. 'High Priest Of Rhythmic Noise' goes even further to prove my theory that they are using every trick to disguise their lack of imagination, this time the trick in question being a voicebox. 'Love Comes A Tumblin' Down' sports more drums, more clumsy guitars, more screeching vocals and yet! More bloody noise.

'I Love You Honey But I Hate Your Friends' sounds suspiciously like 'I Hear You Knocking But You Can't Come In' during the chorus, and the two closing tracks 'Go For The Throat (Use Your Imagination)' and 'Who D' King' are appalling.

It really surprises me that this heap of crap should have ever seen the light of day. Big in Japan? God, the nips must be deaf. The best thing Cheap Trick could do for us is emigrate there.

In releasing 'All Shook Up' Cheap Trick have lived up to their name. +

**TORONTO: 'Lookin' For Trouble' A&M AMLH 64821**  
By Malcolm Dome

G'WON LAUGH if you must but although the term 'rock 'n' wave' may seem incredulous, ridiculous, Toronto (its self-styled perpetrators) mean business and are hell-bent for treasure. What 'Lookin' for Trouble,' the band's debut album, (incidentally re-mixed to a sharper edge as compared with the original Canadian release, with the silky tones of vocalist Holly Woods considerably enhanced), proves that once again Canada has spawned six red-hot 'n' willin' winners with the taste of solid gold dust in their collective mouths and 10 nifty, naughty numbers (their outstanding cover of the old Jagger/Richard song 'Let's Spend The Night Together' has strangely disappeared from the Canuck original version) in their hearts.

Attempting to encase multi-layered tunes within scream 'n' kick rifferama requires a sense of balance finer than that of Spiderman and, perhaps understandably, the band do keel over into Metal Mickey tempos on 'Delirious' (which has all the subtlety of the Thing on the rampage) and by contrast tip-toe delicately onto the pop-plains during 'Do Watcha, Be Watcha' which although hummily insistent, has too much of the Purdeys and not enough of the Gambits, if you get my New Avengers drift.

But for the most part, it's operation thumbs-up as the likes of 'Even The Score', the title track and 'Tie Me Down' flame on in true Human Torch style, yet exude a tasteful rhythmic restraint. The result is a sound maturer than vintage champagne and a must for all who like their music loud 'n' proud.

**THE ALVIN LEE BAND: 'Freefall' (Avatar 5002)**  
By Bev Perry  
WHY DOES everyone (a) groan fitfully, or (b) grin knowledgeably —



**CHEAP TRICK are no treat**

soul searchers. Lee and the mellow -voiced Gould wrote quite a few tracks on 'Freefall' together — and it's on these that the album's salvaged from slipping into egotist oblivion.

Gould pens headbanging delights, like 'Stealin' which is loud, fast and well - paced, whereas Lee's raucous vocals and awesome guitar riffs on 'Riding Truckin', his own song, blunder on like the rampaging bull elephant that tramples everything in its path. + + 1/2

**VARIOUS ARTISTS: 'Bouncing In The Red' — a Birmingham Compilation' (EMI EMC 3343)**  
By Paul Sexton

A FINE idea, and not before time. The title refers to excesses on the VU scale, the record refers to a dozen bands from Brum, with nothing other than that to link them together. The result is an album that's regional but eclectic, and one that

works because of its diversity. It's a chance for the area to show off its big names, like UB40, down here with a characteristic instrumental, '25%', and Steel Pulse, with the self-explanatory and typical 'Biko's Kindred Lament'. The Steve Gibbons Band seem to fades from view, which is a shame when they can still turn it on with songs like 'Sunny Day'. You'll know the Quads, too, who hit last year with 'There Must Be Thousands' and this time contribute 'In The Night'.

Fashion toss in a vaguely modernistic morsel, 'Let's Go', and down at the other end, goodtime jazz gets a look-in, with Ricky Cool and the Rialtos' splendid 'Wait A Minute Baby'. There's new-wavish aggression from Mean Street Dealers and 'I Don't Want To Die Young', and even a light touch of jazz-funk from Rainmaker, who play 'Cruisin'.

The Birmingham connection is just a handy way of bringing together such a range of music. It's not for the musically myopic, this one. + + + +

**PRINCE: 'Dirty Mind' (Warner Bros BSK 3478)**  
By Rosalind Russell

GUTLESS WOULD be the kindest thing I could say about this album, and I reckon that's being charitable. It's weak kneed disco masquerading as rock, but so limp wretched it barely reaches a twitch on most tracks. Like a bunch of kids that think it's fun to hide in a cupboard and say "bums" they rely heavily on the outrageous to pull themselves out of the ordinary. Unfortunately, their music is all too ordinary, and lyrics like "You're such a hunk/So full of spunk" is hardly in the league of great moments of history.

If that's not enough to put you off, the cover will barely encourage sales. In the same way that sexist pictures of women irritate me, the sleeve picture of a precious looking young man wearing only a Mac and his underpants turns me up, not on. And why do some people have such repulsive navels?

Another pile of hokum from Hollywood, and a total waste of money. No stars.

**THE ROCHES: 'Nurds' (Warner Bros K56855)**  
By Rosalind Russell

NEVER a truer word was spoken. 'Nurds' they sing on the title track, but they could be singing about any of the tracks. With such an obvious lack of material/ideas/originality, it's time they chucked it in. Instead of relying on their own pitiful attempts, they would have been better off buying some decent songs, cutting back on the royalties, and giving us all a break.

This is not rock and roll. This doesn't even come close to rock and roll. It's close (and sometimes not so close) harmonies, an out of time Swing Singers, in short: a dodo. Would you pay hard won money to listen to: "She's got stinky crusty socks/She's got underwear that shocks/O what a pig, she's such a pig/I'd like to stick a turd in her mailbox." It's not my idea of humour. In fact, this isn't my idea of an album.

There's one track that isn't bad, a traditional Irish folk song. They can just about handle that, though the lyrics have undergone a John Wayne like metamorphosis: they've changed "where do you dwell" into "where do ya dwell." I'm sure it wasn't like that in the original. +

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**WISHBONE ASH: 'Live Dates Volume Two' (MCA MCG 4012)**

By Robin Smith

TAKEN FROM breathtaking performances — well, mainly Bristol and Wolverhampton — 'Live Dates Two' traces the Wishbone saga from 'Wishbone Four' to 'Just Testing'. And they've also slipped in a free live album featuring 'Lorelei', 'Persephone', 'You Rescue Me', 'Time Was', 'Goodbye Baby' and 'No Easy Road'.

Side one of the first album represents the biggest Ash cross section. I thought 'Doctor' was a little uncertain and it's mainly held together by Turner's struggling voice working overtime. Somehow those twin guitars just don't mesh successfully. 'Livin' Proof' delivered on a windy night at Bristol Colston Hall, is Ash heads down over the anvil. Beely chords and dirty words sweetened by a long solo at the end. 'Runaway' and 'Helpless' culled from Wolverhampton Civic Hall are perennial Ash, two roustabout tracks where the warmth of the audience begins to kindle.

Side two is composed of just two tracks 'FUBB' and 'Way Of The World'. 'FUBB' has never had too much life in it for me, held down by the boring opening section. Instead of this I could have done with a re-run of 'The Pilgrim'. But I'll always be a sucker for 'Way Of The World' with its acoustic section — Turner all anguish and pleading words and Upton flying himself down the back. Side one of the second album features much lilting Ash with 'Lorelei', 'Persephone' and 'You Rescue Me' all very smooth and magnificently paced especially the delicacy of 'Persephone'. 'Time Was' which opens the second side had been allowed to mellow greatly over the years and the handling this time around was particularly soft. I even found myself missing the old 'Argus' treatment.

Wisfield gets his solo glory on 'Goodbye Baby'. I'm sure he'd be the first to admit that he's not the world's greatest vocalist but his usual plodding rendition is helped by a strong chorus line. And so we close with 'No Easy Road' again considerably reworked with some particularly swaggering vocals from Turner. It's so good you won't even miss the blasting brass section of the original. Ash live and rampant. + + + +

**VARIOUS: 'Machines' (Virgin V2177)**

By Simon Ludgate

A TAKING of stock. The machine age come to maturity with a collection of songs by sons of the electric era. It's impossible, but this could have been compiled just for me, as this album contains some of my personal favourites of the synthesiser syndrome.

'Messages' by Orchestral Manoeuvres in The Dark, a band who are only now getting the recognition they have warranted all along. 'Memphis Tennessee' by the Silicon Teens, a humorous and inventive band. You even have some Gary Numan when he was Tubeway Army and still of interest with 'Down In The Park'.

The Human League are here (naturally) with a John Leckie produced classic 'Being Boiled'.

This has to be the best thing they ever did. The handclaps, set against the synthesiser, in a clever off-beat is magic. Why they aren't absolute rulers of the star system and galaxies is beyond me. Their level of vision and originality is extraordinary.

I don't know much about Thomas Leer, except his name has cropped up on an occasional single. 'Private Plane' boasts a great bass line and very weird vocals which owe much to Kraftwerk. 'Dalek I Love You (Destiny)' by Dalek I demonstrates the latent talent this unit possess.

Side two and 'Underpass' by John Foxx. A silly choice for the title of the song, but a great tune. A classic. 'Making Love With My Wife' is the candidly-titled contribution from Henry Badowski, another greatly-neglected talent. This track is possibly the most interesting of the lot.

'Ricky's Hand' by Fad Gadget is so - so. 'Pied Piper' by the nauseating Public Image Limited is the album's only moment of real tedium. Gary Numan gets a second crack of the whip on this side with 'Aircrash Bureau'. The package is rounded off by white elephants - turned - gold, XTC, with 'The Somnambulist'. + + +

**JENNY DARREN: 'Jenny Darren' (DJM DJF 20569)**

By Peter Coyne

IF ARTISTS, record company employees and Record Mirror readers imagine for one moment that this reviewer actually enjoys putting the critical boot in on unfortunate recording artists in print, well then you're absolutely right. But I'd only heard of, though never heard, Jenny Darren before contact with this sorry album and so subsequently had no axe to grind with her. However,

Darren's voice is basically a capable lighorn, but becomes all too demanding after continued listening. The unbearably unimaginative songs provided by Darren and her guitarist Bobbie Webb ('Ready, Steady, Eddie', 'Grand Canyon Of My Dreams' and 'Space-Man's Shoes') are hardly complemented by Tony Sadler's would be stylish string arrangements that dictate the album's inactive pace.

'Jenny Darren' is alternately the wrong side of "laid-back", the wrong side of "raunchy" and the wrong side of "sophisticated". Another Elkie Brooks we do not need. No one is innocent, but some are more guilty than others. Remember? +

**MOLLY HATCHET: 'Beatn' The Odds' (Epic EPC 36572)**

By Malcolm Dome

IF FOR no other reason, I'd recommend buying this album purely for the Frank Frazetta cover illustration. Chivalrous savagery and mythological violence are fused together within 144 square inches of cardboard apart from Frazetta, Molly Hatchet haven't the slightest musical connection with that end of the HM spectrum - rather they go in for roughneck, red-blooded Southern States boogie, which brings me to a fundamental point.

In the past, I've been guilty of

himself to get caught in a myriad of distorted guitar, clever effects and bits and pieces of dainty mandolin.

'Sheba' again shows Oldfield's current African obsession, with a chorus full of meaningless rubbish before the old dog fiddles around too much over developing good basic ideas. 'Conflict' starts as a powerful drama before a few classical spurts. Next up is the near hit 'Arrival', travelogue music that sounds like the backing track of a Demis Roussos single.

'Mirage' again features more of that besotted strangled guitar but the title track does possess some atmosphere of the graceful ship ploughing through the oceans. The excessive 'Cell' and the sentimental 'Molly' complete the album and at least on the latter track Oldfield reveals something of his former sensitivity. Oldfield old boy, you're sinking fast. +

# No glo Tourists



THE TOURISTS: Sitting in the basement

**THE TOURISTS: 'Luminous Basement' (RCA RCALP 5001)**

By Rosalind Russell

AFTER BEING a Tourists' fan for such a long time, it's disappointing having to say that I don't like their new album. After many efforts to find something about it that I can compare favourably to their excellent singles (with the exception of the new one), I still came up with nothing very gripping. I don't know why they chose 'Don't Say I Told

You So' as their new single, because it isn't as good as the B side 'Into The Future', which isn't on the album.

They've spent some time in limbo, during their disagreement with Logo, but this first album for RCA doesn't match up to their Logo material. The whole damn thing was so depressing. One track, the abysmal 'Time Drags So Slow' was indicative of the entire album. Annie Lennox — a super singer and great performer — seems to be getting more like Grace Slick. In many places the album could have been Jefferson Airplane circa 1970. Annie's worth more than that.

All the songs bar one (Dave Stewart's 'Take A Walk' were written by Peet Coombes. On reading the lyrics, I got an overwhelming feeling of loneliness and lack of positive direction. Could this be a watershed in Peet's writing career? Was he having a rotten time when he wrote the song? I'll leave out the amateur psychology but I can't offer much enthusiasm either.

I hope they get through this stage quickly, ditch the unstructured and messy guitar breaks, shake off the blues and get on with the bright, clever music they've done so well before. From the basement, the only way to go is up. + + +

comparing MH's studio work to that of Lynyrd Skynyrd and finding 'em wanting. The fact is, however, session-wise this lot are more a reconstruction of the boogie sound, taking the crude R'n'R basics and putting 'em through a partial refinement process. The eventual commodity has a fuller, more textured sound so that although still primarily raw, racy, rhythmic rockers, their albums do hold back from waging full-scale sonic warfare on your ears. Any initial disappointment concerning their approach soon dissipates and their releases take on an altogether more enjoyable air and 'Beatn' The Odds' is a fine way to get acquainted with the six hard-livin', fast-movin' lads.

Stand-out cuts? Well, for a kick-off howzabout a slice of prime-time John Fogerty in the guise of his '68 houseshaker 'Penthouse Pauper', given a pretty tasty rejuvenation shuffle here. Follow that with 'Dead And Gone', a scathing scything attack on the chic credibility of the drugs scene and throw in 'Sailor', featuring the classic confederate sound of three guitars locked into an accelerating hyperdrive and taking over from where 'Boogie No More' (the outstanding cut on 'Flirtin' With Disaster', the '79 MH offering) left off and you've got what turns out to be the basis for a hot hunk of Hatchet havoc. + + + +

used sparingly and never seem to have any real character to them.

On 'Just A Thought' it's the sax which stays upfront while on 'Lenta Lantina' Jankel creates a sophisticated and rather dull piece of airport muzak.

Side two is dominated by the 14 minute epic 'Am I Honest With Myself Really'. This is what Jankel calls a philosophical disco track. It's certainly got a lot of mind-boggling dance appeal but it left me feeling muddled and disappointed.

At the moment Jankel seems to be trying to do too much. Though this is a patchy debut album it has huge areas of potential shining through. + + + +

unbalancing start, the album starts with a peak.

It peaks twice more elsewhere once on 'Missiles', which is haunting and daunting, if not strictly valuable, and once on 'Night Versus Day' with its rich, deep PL-thudding bass and light touches. The music focuses softly in two or three places at once, and bops about all around the album: of course it's tapestry, and it doesn't make me feel bad at all.

'Jeopardy' is lovingly pieced together. It's an attractive start, like The Comsat Angels album; another piece for the pop jigsaw, if you see things in those terms. + + + +

**BLACKJACK: 'Worlds Apart' (Polydor PD-I-6279)**

By Malcolm Dome

THE FOUR handed game in practice. Take one R&B primed vocalist, decidedly influenced by the likes of Otis Redding and one melodic guitarist with a preference for the AOR side of hard-rock. Add in a rhythmically rousing bass/drums fuel pump and you might come up with an album that lurches impressively onto the metallic side of the Segar/Silver Bullet roadster. But why bother when you can deal yourself a winning hand via Blackjack's second album, 'Worlds Apart'. It's a crackling, smouldering tinderbox that flames and flexes under the production of Eddie Offord.

So what's the score for BJ? Well, instrumentally four-string lorerifer drummer Sandy Gennaro lay down a Freddy - steady beat, allowing guitarist Bruce Kulick to display the scorching armoury of licks and lead breaks expected from a former Meat Loaf soldier of fortune. But the real jewel in the skull is vocalist Michael Bolotin, a Sammy Hagar lookalike with a strongly developed, rasping voice that has the furrowed, lived-in quality of a genuine exponent of Chicago blues.

Blackjack's overall clarity, control and sense of dynamics are tested to the limit on 10 rock 'n' raunch tracks with more cutting edges than a fresh pack of Wilkinson Sword and their combined wills of steel make for heavy, yet enjoyable, listening at full blast through headphones! + + + +

# QE2 SINKS

**MIKE OLDFIELD: 'QE2' (Virgin V2181)**

By Robin Smith

'TITANIC' MIGHT have been a better title, but as the mighty QE2 liner is due to be pensioned off, perhaps it's not such a bad name after all. Sometimes I wish Oldfield had remained a tortured recluse in the Gloucestershire hills. Maybe his vulnerable eccentricity helped produce those early masterpieces like 'Tubular Bells' and 'Ommadawn'.

Today Oldfield just seems to be a parody, laughing at himself so much, and having such a thunderously good time, that the old flame has gone. There's virtually nothing in this album that he hasn't flogged in the market place before. There are fleeting moments of beauty like the break in 'Taurus' but throughout the album he allows

**CHAS JANKEL: 'Chas Jankel' (A&M AMLH 68518)**

By Philip Hall

HE'S LEFT the gunner, Mr Dury, and now Chas is back on his own again. His first solo album instantly proves that Chas Jankel was the musical lynchpin in The Blockheads.

The funky muzak rhythms which were explored on the Blockheads last album, 'DIY', are now put to a far more adventurous use by Jankel. The album opens with 'Ai No Corrida', a light and airy jazz-funk rumba — sort of Gibson Brothers meet The Blockheads meet Barry Manilow. Though the song is nine minutes long it never gets tiring as the insistent melody stays on top of the busy rhythms.

All the way through the album Jankel lets the instrumental pieces rule the proceedings. His vocals are

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CHARLIE HARPER ▶



By RONNIE GURR

# U.K. SUBS

**T**HE UK Subs, bless their mucus stained bondage strides, are really something else. Quite what I'm still unsure about.

The UK Subs have had a string of hit singles and albums. The UK Subs are popular. The UK Subs are punks, albeit, er, mature ones who walk it like they talk it. The UK Subs play loud, fast, snottily and regressively. The UK Subs are gods to the Pavlovian masses whose mouths freely salivate to the beat boys. In the pits of a Birmingham underworld the scene is lifted straight from some nightmarish Burroughs' vision of the future (or was that the past?). Dyed number one crops, studded leather wastelands and parabolic curves of gob that has the consistency of school dinner custard are the order of the night.

Yes pop pickers it's the everyday old story of one individual being alienated by a mass of seething warhead worshippers. What can you say, except perhaps, the UK Subs really are something else — and could you pass the valium mother?

In fairness, the UK Subs pop their thang adequately, with a concerted vengeance even. The name of the game, I'm sure you've all realised by now is the aggrieved blow out of punk that most of us (he writes pompously) grew out of when we realised it just wasn't worth getting beaten up in defence of anything as puerile as The Damned. But heck, didn't we have a nice time and didn't they fool us in the

nicest possible way? Obviously the need is still around and The UK Subs along with many of the chaps who chart with songs about rucking and oi-oi-ing fill a gap for the diaper punk set. Nothing personal boys but the set here I found as exciting as waiting for a boil to come to a head. Still and all don't the kids just love 'em.

Back at the hotel (God this is desperate stuff ...) three of the band Nicky Garratt, and new boys Steve and Alvin — be honest how many punks do you know called Alvin? — sit and muse over cheese sarnies and particularly virulent pickled onions. Charlie Harper, the Methusala of new wave remains behind at the gig talking to his public. Such is the stuff that the Subs' chart entries are made of.

Talk turns to the dedication of their fans. The band inspire the kind of adulation that makes one kid go to one hundred and fifty gigs, hitch lifts rather than take the spare seat in the band bus, set up the band's gear for free and refuse a job because he wants to be down the front when the action starts. The kind of fanaticism that reduces kids to tears when they learn that they have missed some low key "secret" gigs. I'm amazed and retire to bed to dream on the evening's happenings.

Nicky Garratt walks into the hotel's dining room, all stud and leather overkill, a green tint on his head and a feather hanging from his ear and not one of the breakfasting besuited business men gives the boy a second look. This I find an interesting phenomenon. Later in the morning, after rousing Harper who has slept through our

interview, we wander out into the streets of Birmingham to snap a piccie of three. Harper the weaselly chanteur sports a nasty weal round his neck. It came from being dragged off stage by adoring fans, and it sets off the leather and leopard skin T-shirt perfectly. Bass player Alvin Gibbs wears zipped trousers and tousled black hair. Drummer Steve Roberts has a flare of blond and low rent Bo Derek beads laced through his locks. Pretty respectable punk all round. Yet everywhere we go people give nary a second glance. In fact in an adjacent tea room these lads were almost adopted. Old ladies just seem to love 'em. The uniform I thought was the prime weapon in alienating elders. However, I digress, and am wrong.

We begin by talking about the chart singles. How many I ask?

\* continued over



▲ NICKY GARRETT

ALVIN GIBBS ▶



STEVE ROBERTS ▶



\* from previous page



Pics by ANDY PHILIPS

**UK SUBS**

Garratt: "Eight." He then proceeds to name them. "CID", "Stranglehold", "Tomorrow's Girls", "She's Not There", "Warhead", "Teenage" and now "Party In Paris." I missed it at the time but that was only seven. This is not to say that these boys are dumb. On the contrary Nick, Steve and Al all seem like affable intelligent young men. I think what Nick meant was that "CID" charted twice. Or something.

What, I wonder, is the appeal of the Subs?

After a long pause Garratt replies: "Live... Playing live really. We still haven't got it over on record. I think the reason the new album charted so well (straight in at number eight) was because everyone was waiting for a Subs live album. There was one out called 'Live Kicks' on Stiff which was rubbish."

Garratt opines that he was angry because the band approached Stiff with a view to a deal after their inception in November '76 and were turned down. Then after a chart single Stiff bought up the rights to the 'Live Kicks' album which Garratt again describes as "dire". Since

those days the band have played 300 gigs, an average of one every three days.

Playing to people must impress them because I point out that the band have never exactly been press dahlings. Garratt again: "I don't mind criticism but I don't like pointless criticism. I think a lot of people criticise us for being stuck in '76 but to me still nothing new or as completely revolutionary has come along since new wave. I mean Ultravox etcetera are covers of Tangerine Dream in many ways. Personally I thought Wire were doing something really interesting but they got slagged. I don't know how anyone can have the nerve to slag off a band that are original even if they don't like them, but there you go."

The thing is though, that you are trapped by what you do. What happens when you feel a need to move on and play another kind of blues, say?

Steve: "That wouldn't be right though."

Nick: "No I'm not that sort of guitarist and Steve isn't that sort of a drummer. We're more straight forward, bang it out. I love to listen to Wire but I

wouldn't want to be like them. Wire are Wire and we're the Subs. I don't really want to change from being an exciting sort of just, thrash it out band. I think there's a point to be made in that people don't realise it but we are progressing. If you listen to the difference between the 'Brand New Age' album and the 'Another Kind Of Blues' album there is a definite progression. There's a lot more completed full songs and now with the new album we've used a fair amount of keyboards (courtesy of Captain Sensible).

You now have two new boys. What went wrong with the last rhythm section?

Garratt: "I could thought 'UK Subs, steer clear.'"

Do you still get banned by authorities etc?

"We're banned from Bristol, Guildford and Brigand I have a very straightforward approach to the music business. We want to go out there and play. If it's a good gig it's a good gig, if it's a bad gig it's a bad gig. We give everything we've got and that's it. We don't want to become tremendous big stars that are untouchable or anything. I mean I know you've heard all this before but I feel for me and Charlie it was genuine but for Pete and Paul it wasn't. It was a job. Now Steve is the same as Charlie, he just wants to get out there and wazz it up and I think Alvin's like me."

We move on to talk about the dangerous fanaticism that some of the Subs' contemporaries followings have.

Garratt: "The last tour with the old band was 30 dates and we counted up that there were four with violence. Now I bet Abba couldn't say that. I don't think we're labelled as a trouble band anymore. There was a period about a year ago when people thought 'UK Subs, steer clear.' Do you still get banned by authorities etc?"

"We're banned from Bristol, Guildford and Brighton. Brighton and Bristol because I laid someone out. In Brighton with a

mike stand and with a guitar in Bristol. At Guildford the fans went on the rampage afterwards because something annoyed them. I'm not basically a violent person though."

It then transpires that Garratt broke the support band's singer's leg playing footer the day before. Nice huh?

Next topic should be avoided by those of a nervous disposition. We talk about mutual appreciation and the art of spattering your orificial contents over bands, spit, gob and flob.

With the air of an anthropologist Garratt opens the proceedings. "This comes in areas. South coast, Borderlands, it's still happening. Midlands, nothing though there was quite a bit last night."

Don't you ever ask these idiots to stop?

Alvin: "No 'cos you get it worse then. You'd just get showered. It doesn't really worry you after a while."

Nick: "It cools you down. To go moaning over the microphone is a bit..."

Alvin: "Wimpy."

Nick: "It's very dishonest as well. I mean who are we? Do we go out there and wear all the gear and get into it or do we not. Okay it's an unpleasant side of it. I mean okay, sometimes somebody'll gob on you and there'll be blood in it or it'll land on the neck of your guitar and you know you've got to move up to that chord next."

Alvin: "A girl at one gig, the whole gig all she did was spit in my face."

Steve: "A bird?"

Alvin: "Yeah."

Steve: "Great!"

Alvin: "Yeah she thought it was really great. She'd smile then flob at me."

Cringing, I ask about the risk of serious infection.

Nick: "Well we've been doing it nearly four years and haven't had anything yet. You should watch Charlie on stage because he's... (mimics a boxer's feint and shuffle) he gets hit all over

the body but not many hit him on the face."

Thus our gallant 36 year old, who is still sleeping, earns fame through gob dodging. Harper apparently is separated from his wife and has two kids that are exact miniatures of our punk hero. But that's another mouthful of...

So. There is still a demand for your stuff. Does yer think that you are the last wave? There then follows a course of wave analogies.

Nick: "A wave on a beach when it rolls in it doesn't suddenly stop it tapers out. Nothing ever suddenly stops in music."

Are you, then, on the taper? Can you see the pogo a go-going in five years?

"Yeah, because the next wave uses the same water."

And so as the sun sets in the west we leave out heroes partying Paris etc etc. The UK Subs, ahm... don't you just love 'em... and you can dance to it.



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**THE CONSUMERS**



**T** WAS A colleague who first put me on the Eric Blake trail. They're interesting and they've got a tasty female vocalist he said.

With that I hurried down to London's Nashville to witness EB, in the flesh, and good they were, too. No, not an on-going, 'next big thing' sensation, more quietly impressive, producing a modern pop sound that took note of what has happened on the new wave front since '77 and fusing the resultant juddering tempos with a streak of refreshing naivety. The Eric Blake sound proved to be a first cousin of early Skids and distant relation by a marriage of ideas and rhythms to Blondie.

Oh, and there was 17 year-old Julie Harding, a vivacious, curvaceous vocalist, with a natural, uninhibited line in unchoreographed stage movements that threw up comparisons with Kate Bush. Julie has a voice that is both tough at the roots yet fragile at the edges.

But, what of EB's past and future? The quest for such knowledge brought me in close contact (platonically-speaking) with Julie, guitarist Mick Fanning and bassist Alan Baker; time and place are irrelevant, only the facts are important.

The band formed in the Southend area around Christmas 1978, with Alan, Mick and Julie, in (as Alan put it) "a light-hearted fashion, just for something to do." A couple of months later, with the additions of rhythm guitarist Bob Timms and another Bob (Julie's elder brother) on drums, things started to move as they won two local talent contests and by September of 1979, had hooked up their future aspirations management-wise with former Yes/Heads, Hands & Feet collaborator Tony Coulton and then Carrere Records snapped up EB in March of this year. "Carrere signed us on a three single deal," explained Julie.

Fairy-tale stuff, right? Not quite. Things didn't happen in the way the label had intended because they released a cover version of an oldie

entitled 'Sin City', a cut immediately banned by Auntie Beeb (the lyrics are a trifle naughty, you see) and a grotesque embarrassment to EB. "It was our first time in a big studio and we never really concentrated as we should have on the task in hand. I think the fact that we recorded a number previously unfamiliar to us also added to the problems."

Fortunately, it isn't all gloom on the 'SC' front, as Mick outlined. "Well, if nothing else, it certainly opened a few doors for us and besides, I'm unashamedly proud of the B-side, one of our own compositions, 'Zero 6'. Sure, this is raw and unprofessional but it does accurately represent the band at a very early stage in our career, and we always make a point of signing autographs on the 'Zero 6' label rather than the A-side. The important lesson to be learnt from the whole business is that record companies should have faith in their artists and allow them to cut their own material rather than trying to foist outside songs on them in an attempt to manufacture instant success."

All this shouldn't be taken as an indication of Eric Blake/Carrere friction, after all there are some positive points about the relationship. Mick: "To be honest, they do seem to be getting 100 per cent behind us now and it's not strictly fair to slag 'em off because of the 'Sin City' affair."

Whilst talking about the recording front, now's the time to mention that Eric Blake are in the process of laying down a new single, although they're unsure what the final track will be. "We'll be doing about four or five numbers and then deciding which is the best one for release," explained Julie. Joining them on their latest sessions is drummer Ian Mackenzie, who only recently replaced Mr Harding and the EBs are well pleased with their latest acquisition. "Ian has been playing drums for about five or six years now (he's still only 18) and being basically a jazz drummer he's given a whole new feel to our music," said Mick with great enthusiasm.

"He's certainly made a considerable difference to our live

# BLAKE'S 5

and Julie's probably Eric



JULIE HARDING: yes, and I'm only 17

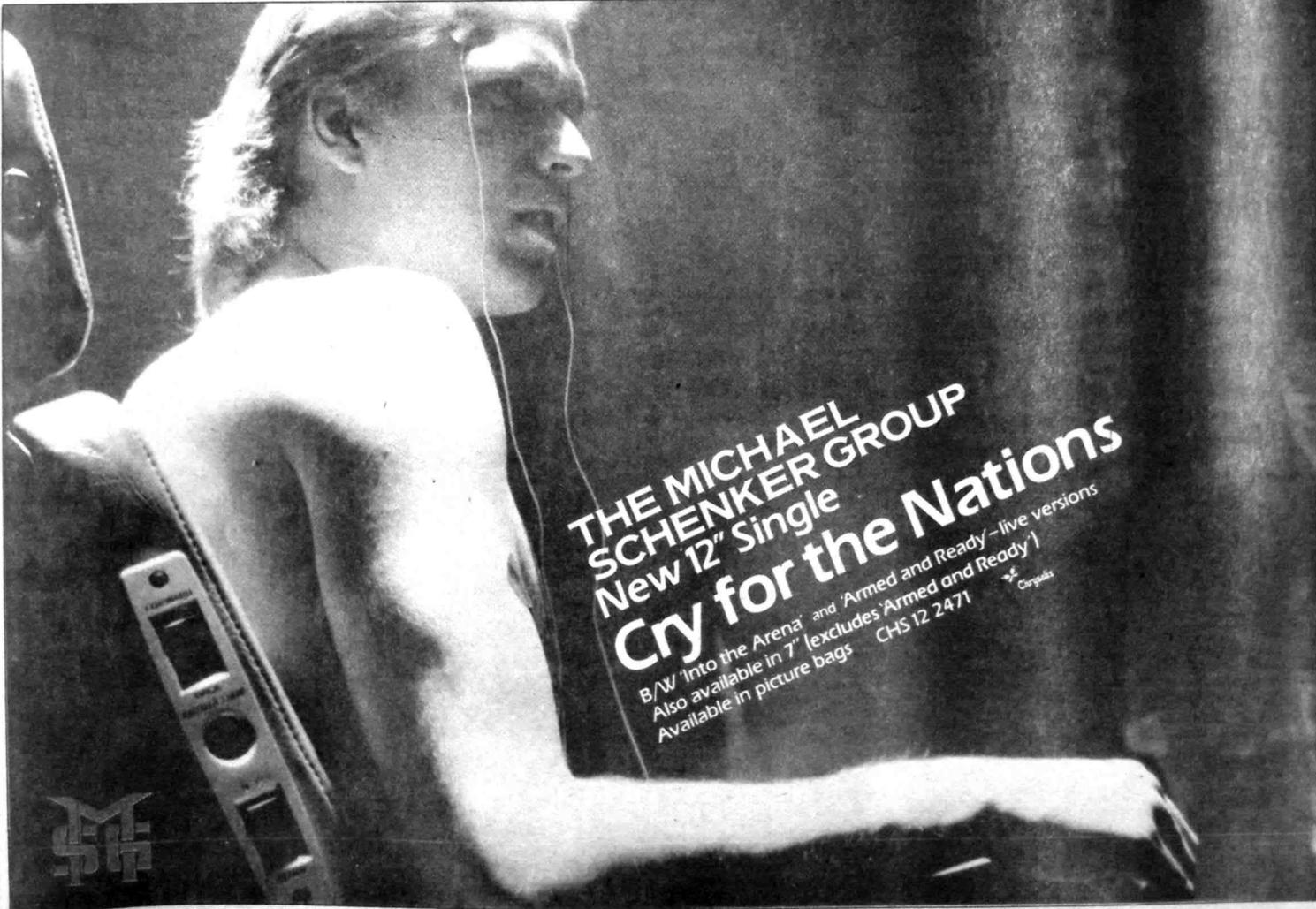
performances," chipped in Julie. "I can actually feel a powerful force coming from the back and at rehearsals, hearing Ian is like having an ice-cold drink on a hot day, his crisp sound is so refreshing."

Just where does the EB sound and style lie? "Some songs have a hard-rock, although not HM, slant to them," answered Alan. "But our newer stuff is going in lots of different directions. It may sound corny but we are influenced by everything and anything we hear. XTC, Roxy Music and Deaf School are particular favourites but I don't think we come across like any of them."

If all the above seems a trifle sketchy and thin, then remember that Eric Blake are not a bunch of hardened veterans with pedigrees that qualify 'em for Crufts. No, this is a young, uncomplicated quintet still searching for their natural niche and a desire to learn along the way. "When we first became involved with Tony, we suddenly jumped from doing small, local gigs to playing in London and it's only now that we're starting to pace ourselves better and to get things sorted out properly. For instance, I never used to speak into the microphone between numbers and Mike would introduce all the songs. But someone told me by not doing the talking bits, I wasn't putting over a genuinely warm personality that the audience could identify with. Little bits of information and advice like that help to tighten our approach and make Eric Blake a better band," related Julie.

So, what about the name, where DID they get the monicker from? "It's a purely fictitious character and came about when I was in London with a few friends," says Alan, "and we'd had a bit to drink. Someone mentioned that name in conversation and it stuck in my mind. Later on we thought 'hey, Eric Blake, that sounds good for a rock band'. Previously, we'd tried all sorts of weird names, such as Passing Wind and none sounded as instant as Eric Blake."

So, mystery solved, it's back to the text-Yessirree, the secret is out, EB are OK and that's no rumour. MALCOLM DOME



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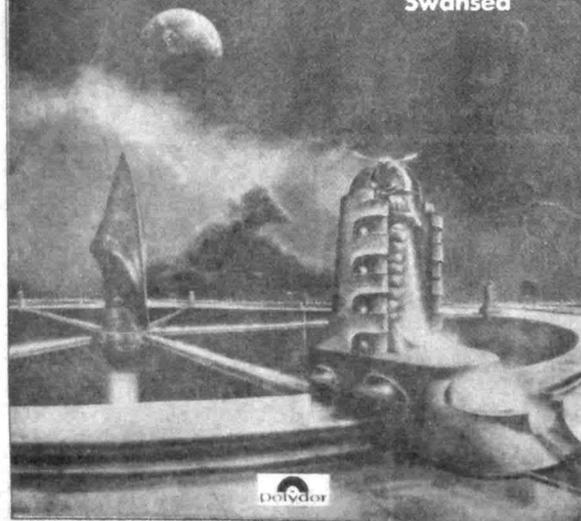
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**WHY DO LOVERS BREAK EACH OTHER'S HEARTS**  
Showaddywaddy  
W&M By: P Spector, E Greenwich and T Powers

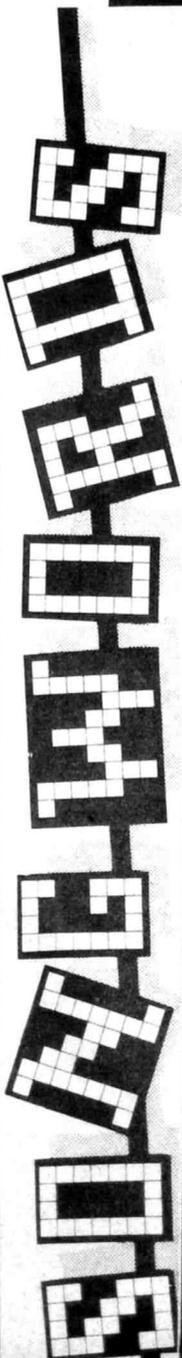
Why do lovers break each other's hearts?  
Oh, tell me why do lovers have to drift apart?  
When we met my world was bright,  
Now I'm cryin' ev'ry night,  
Why do Lovers break each other's hearts?

Help me, help me, I don't understand,  
Why we always hurt the one we love,  
Tell me, tell me, Where's the life we planned,  
Where are the dreams that we were dreamin' of?

Why do lovers break each other's hearts?  
Oh, tell me why can't lovers finish what they start?  
A year ago we were one, Now just look at what  
you've done,  
Why do lovers break each other's hearts?

Help me, help me, I don't understand,  
Why we always hurt the one we love,  
Tell me, tell me, Where's the life we planned,  
Where are the dreams that we were dreamin' of?

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Fan Club Address:  
Showaddywaddy,  
C/o Cavendish House,  
Crossgate,  
South Shields,  
Tyne & Wear



**DOG EAT DOG**  
Adam & The Ants  
W&M By: Adam Ant / Marco Pirroni

You may not like  
The things we do  
Only idiots  
Ignore the truth

It's easy to  
Lay down and hide  
Where's the warrior  
Without his pride?

We're gonna move a real good —  
yeah right  
We're gonna dress so fine O.K.  
It's  
Dog eat dog eat dog eat dog  
Eat dog eat dog eat dog eat dog  
Leapfrog the dog  
And brush me Daddy-O

It makes me proud  
So proud of you  
I see innocence  
Shining through

(C) 1980 EMI Music Publishing Ltd.

## Dog Eats Dog

# ADAM AND THE ANTS

# Rory Gallagher live



NEW ALBUM

## STAGE STRUCK

FEATURING

- SHIN KICKER
- WAYWARD CHILD
- BRUTE FORCE AND IGNORANCE
- MOON CHILD
- FOLLOW ME
- BOUGHT AND SOLD
- THE LAST OF THE INDEPENDANTS
- SHADOW PLAY

INCLUDES FREE SINGLE: **HELLCAT / NOTHIN BUT THE DEVIL**



Chrysalis

ALSO AVAILABLE ON CASSETTE  
Free single not available with cassette.



# TEN SONY STOWAWAY STEREO RECORDERS TO BE WON IN NEXT WEEK'S RECORD MIRROR

If you think you need 20" biceps to carry a cassette recorder you'd better enter next week's competition for your chance to win one of the new, pocket-size stereo cassette recorders from Sony.

# RECORD MIRROR

**NEXT WEEK. DON'T MISS IT!**



ILPS 9646

U2

THE ALBUM  
BOY

PRODUCED BY STEVE LILLYWHITE



# MAILMAN

Write to Mailman, 46 Long Acre, London WC2E 9JT.

## BUM DEAL

AS A great fan of Rod Stewart I am sorry to say that I am absolutely disgusted in the way tickets for his Wembley concert have been conducted.

After going to the trouble of applying for tickets by post to Cloud Music, PO Box W1 4LQ at the beginning of October (four tickets for three different evenings at £8 each) I found that two applications were returned sold out, and the 3rd application we were sent £7 tickets for the Sunday concert way up in the upper South Tier of the stadium.

However, getting over that disappointment, I applied to ticket agents and got four tickets that are also not very good, but better than nothing; ticket agents had tickets although it was advertised strictly by post only.

Now we see and hear that tickets are being given away with certain purchases of jeans, and I'm sure he



Illustration of Rod Stewart by Ian Saunders

doesn't need this type of publicity to promote his concerts when his fans run into millions and have waited patiently for this latest concert. What happens to these "free" tickets if the jeans don't sell?

There must be thousands of sad, disappointed fans like myself who've been turned down, due to the fact that tickets are available elsewhere. Sharon Greenway, Harlesdon, London.

## THE RETURN OF PISSBAG

THIS IS a letter on the subject of Mr Chr's Westwood. Over the past few months there has been a marked deterioration in his articles, he seems to have lost his ability to review and discuss music in a competent fashion. It appears that he's withdrawn into his own little fantasy world of delusion and unreality.

For instance, the Pauline Murray interview in your October 11 issue was the most pretentious piece of rubbish it has ever been my misfortune to read. Can he not write articles in plain English anymore? (*Zynflyjikhngtry!* — CW)

To take the Pauline Murray interview as an example, I quote: "The music is an ecstatic quivering of shapes, sounds, spaces and switches in emphasis..." (Have you read James Hamilton's reviews? — Ed)

What are you talking about Chris? Please, if Mr Westwood is really immersed in pathetic delusions and idiocies I suggest the editor of your paper might remind him of what he is employed for. Namely to write sensibly and coherently about music!

If, on the other hand, he's on some credibility kick I think it would be a good idea for you to dispense with his services and let him burden someone else. The Norfolk Archer.

• Dead right! We really can't understand why he hasn't been sacked yet. Perhaps you'd like his job?

## THE RISE AND FALL OF RATBAG

I LIKE your paper very much, but sometimes you make me sick. I have just read your singles review on page 14 of your October 18 edition and was horrified to read that 'The Shadows' 'Mozart Forte' was described as utter rubbish and Hank and his lads were described as Hatchetmen. If anyone's a hatchetman, it's Mike Gardner, and if anyone... (*etcetera, etcetera. Cut due to lack of interest.*)

## THESE SAD TIMES

I REALLY do mourn the passing of the Lennox Bar. One supposes it's due to the recession that Rowntree-MacKintosh and Cadbury et al are experiencing at the moment.

So, Great Britons, lets say 'Wake up!' and confront sweetie shop owners with requests for the Lennox Bar — the sweet you can eat between cavities. Toothless O'Faggot, Ma's Bar, Kilmarnock Dental Hospital.

## HOLD THE FRONT PAGE

IN RECORD MIRROR, October 18, you got the picture of Quartz and White Spirit mixed up. Thought I might as well let you know.

Daniel Stewart, Preston.  
• You can tell the difference between these people?

## LANGUAGE MELBORB

DR MAILMAN, I have a melborp. Every von and neht I write ym words ni reverse. Si there any eruc? I dnif it yrev embarrassing at times, especially when I write ittlffarg on teliot walls ecnis nobody nac understand it.

Can ouy give me yna ideas off the fluc? Paul Humphreys. Eht least famous nosrep ni Stoke - on - least.  
• There's no cure, but you could try sticking your head between your knees and leaving it there. Definitely sougatnoc.

## MORE MOR BORE

WHY DOES this paper have so little time for artists such as Billy Joel, Barry Manilow, Kenny Rogers, Barbra Streisand and the like? Week after week all we read about is groups like The Skids and UB40. I know a lot of people like them, but how about catering for people like myself? Just a little bit?

Stewart Henderson, Belfast.  
PS I'm also a Tony Blackburn fan — don't I deserve a record token for admitting this?

• We'd give you a record token if we thought you were serious about all this...

AND THEN, BEFORE THE HACK COULD HIDE, THEY CAME CRASHING AT HIM LIKE KAMIKAZE LOCUSTS FROM THE SKY...

DEAR MAILMAN,  
Yours sincerely, John Connolly.

IS THE Police single about BO? John Connolly, the Wit Oi (*etcetera, etcetera. Cut due to lack of interest.*)

THERE WAS a time when I used to have a good laugh reading your page, but now all you seem to print is prattish slagging off letters to those morons you call reviewers, from even bigger morons with brains like peas, turning their minds towards one group, unable to take anything else. T. Castles, Barnes, London.  
• It's all we get...

I AM writing about Simon (moron) Ludgate's report on The Ramones at Hammersmith. Why didn't someone tell him Tommy Ramone left years ago and played drums, not guitar as shown in your picture (that was Johnny by the way). Ludgate also claimed 'Chinese Rock' is from the 'Rocket To Russia' LP. Next time, Ludgate, try saying 'End Of The Century'.

Keve Ramone, Greenford, Middlesex.  
• Simon says: "WHOOOOOPS!"

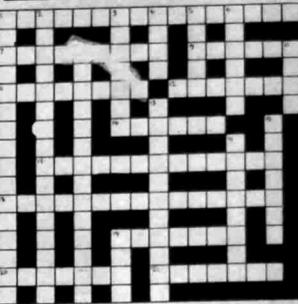
## WIN AN LP

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

NAMES: .....

ADDRESS: .....

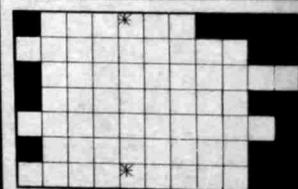
## XWORD



## CLUES

- ACROSS**
- 1 Recent Abba No 1 (6,5,2,3)
  - 7 Trouble for Squeeze (4,5)
  - 9 Blondie No 1 (6)
  - 11 The night that's alright for lighting (8)
  - 12 1964 Roy Orbison No 1 (3,4)
  - 14 Was this the Moody Blues eighth LP (6)
  - 17 The Beat's debut hit (5,2,1,5)
  - 18 Mick, Keith and Co's 1980 offering (9,6)
  - 19 What The Specials were working for (3,4)
  - 20 Motors hit (7)
  - 21 1978 Chic hit (2,5)
- DOWN**
- 1 1980 Eurovision song contest winner (5,7,4)
  - 2 Madness taking a trip (5,4,2,5)
  - 3 Yes LP (7)
  - 4 1978 Bob Marley LP (4)
  - 5 Going Underground follow-up (5)
  - 6 Kool and the Gang hit (3,3)
  - 8 Had hit with January, February (7,7)
  - 10 Gary Numan's transport (4)
  - 13 & 15 Down Irish punks (5,6,7)
  - 15 See 13 Down
  - 16 Former 10 cc person (3,5)
  - 19 Of Babylon's Burning fame (4)

## POP-AGRAM



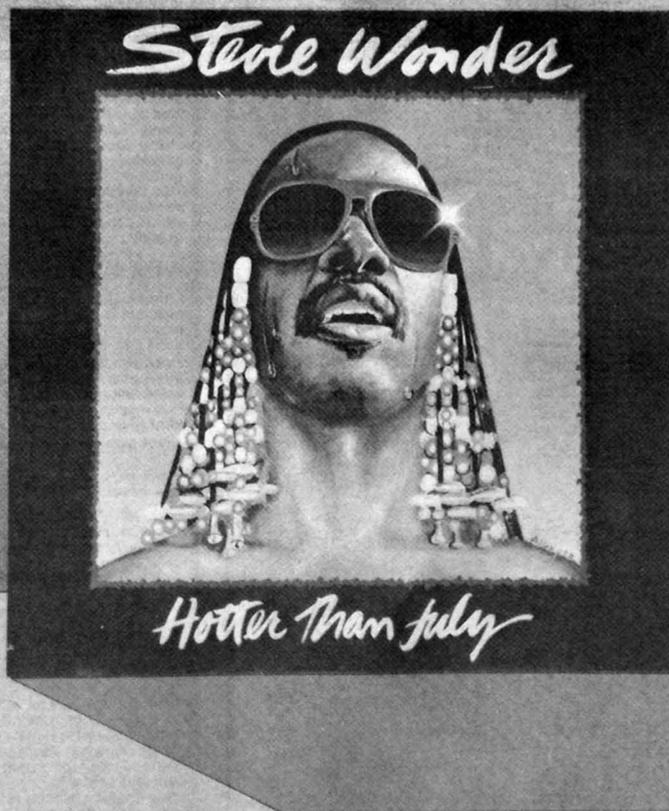
Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of a band who felt pain every day. Remember, the clues aren't in the correct order, you have to decide what the right order is. Soda rains down and messes up my old piano (5,4)  
We need legs to change for this Vardis hit (4,2)  
Abe Slack transformed this water for XTC (5,3)  
The B52's saw the wilted plan and set it up again (6,4)  
Sh! One of EWF wants to say something (3,2,4)  
This classic soul group quite turned out. Redir (8)  
Any freed PA system could turn out a classic gold band (5,5)

**SOLUTION TO LAST WEEK'S X-WORD:**  
ACROSS: 1 Could You Be Loved, 7 No Self Control, 10 Sad Cafe, 11 Kate, 13 RSO, 16 XTC, 17 What A Waste, 18 Elvis, 23 Police, 24 Uriah Heep, 26 I Hear You Now.  
DOWN: 1 Can't Stop The Music, 2 Upside Down, 3 Dollar, 4 Benson, 5 Velvet, 6 David, 8 Chelsea, 9 Rock With You, 12 Elton, 14 Lake, 15 Jags, 19 Vee, 20 Vienna, 21 Lennon, 22 Siren, 25 Pink.  
**SOLUTION TO LAST WEEK'S POPAGRAM** (in order of puzzle): Rick James, Beatles, Elvis Presley, Specials, David Bowie, Shadows, Meat Loaf, Marie Marie, Modern Girl. **DOWN COLUMN:** Marc Bolan.  
**LAST WEEK'S WINNER:** Mr John Gray, 13 Park Lane, Featherstone, West Yorkshire.

**The Gas**  
the new single  
It shows in Your Face

**polydor**

# Stevie Wonder Makes Autumn "Hotter Than July"



**HIS NEW ALBUM (STMA 8035)  
INCLUDES THE SMASH HIT SINGLE  
"MASTERBLASTER"**



ALSO AVAILABLE ON CASSETTE TC-STMA8035



# A FREE RECORD MIRROR T-SHIRT FOR YOU

THIS IS  
YOUR LAST CHANCE

Record Mirror makes your dreams come true – in case you've flipped past this very relevant page for the last two weeks (how, we'll never know), we'd better explain. We're actually giving away a special Record Mirror T-shirt to our readers on a first come first served basis. So you, too can look as debonaire as Stewart Copeland above.

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 machine but, most important of all, this is THE VERY LAST WEEK you will be able to go in for our offer.

**ALL YOU HAVE TO DO** to get your hands on one of these delectable T-shirts and look like a Stewart Copeland clone 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. If you've missed coupons no 1 and 2, don't throw away the paper in disgust, you can still go in for the offer (but this is your very last chance!) if you start collecting **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. 3 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.



#### 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 of 25,000. Any readers sending in orders in addition to this number will have their postage and packaging costs returned. 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.



# WANTED

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 30

ASHTON UNDER LYME, Spread Eagle (061-330 572). A-Z

BIRMINGHAM, Barrel Organ, Digbeth (021-622 125). The Quads

BIRMINGHAM, Midland Hotel, West Didsbury (021-643 2601). Gammer Band

BIRMINGHAM, Odeon (021-643 6101). Buzzcocks / The Thing

BLACKPOOL, Norbreck Castle (52341). Diamond Head

BRADFORD, Princetown (578845). Money

BRADFORD, St George's Hall (32513). Barbara Dickson

BRIGHTON, Northern Hotel (602519). Meneatrick

BRIGHTON, University of Sussex (698114). Graham Kendrick

BRISTOL, Colston Hall (291768). Hawkwind / Various

CAERON, Bailey's Andy Pandemonium

CANTERBURY, University of Kent (64724). The Chords

CARDIFF, University (396421). Rockpile / The Polecats

CARLISLE, Market Hall (23471). UK Subs / Citizens

COLCHESTER, Essex University (663211). Capital Letters

COVENTRY, Lanchester Polytechnic (24166). John Marley

COVENTRY, New Theatre (23141). The Shadows

EDINBURGH, Usher Hall (031-228 1155). Elkie Brooks

ETON, The Christopher (Windsor 52359). Tracer

GLASGOW, Apollo (041-332 9221). The Jam / The Piranhas

GLASGOW, University (041-339 8697). Blues Band / Hitmen

GUILDFORD, Civic Hall (67314). Any Trouble / Joe 'King' Carrasco And The Crews / Dirty Looks / The Equators / Tempole Tudor (Son Of Still)

HAYES, Brook House, Orson Blake

HIGH WYCOMBE, Nag's Head (21758). White Lines

HULL, University (42431). Au Pairs

HULL, Wellington Club (23262). Knox

KIDDERMINSTER, Town Hall (23471). Weapon Of Peace

KINGS LYNN, Technical College (61144). Frequency Band

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

LANARK, Clydesdale Hotel, Cheaters

LANCASTER, University (65021). Loudon Wainwright III

LEEDS, Cosmo Club, Francis Street, Household Name / Another Colour

**DIS VEEK TANGERINE DREAM** join their fellow compatriots **THE SCORPIONS** (no, I don't mean they're all playing together) in our wonderful country. They in fact start off in Ireland, at Dublin Stadium on Saturday, then continue at Newcastle City Hall (Sunday), Glasgow Apollo (Monday), Edinburgh Odeon (Tuesday) and Preston Guildhall (Wednesday).

**ORCHESTRAL MANOEUVRES IN THE DARK** start manoeuvring at Aylesbury Friars (Saturday), Stoke Hanley Victoria Hall (Sunday), Bristol Colston Hall (Monday), Southampton Gaumont (Tuesday) and Reading Top Rank (Wednesday).

Very 'Eavy, Very 'Umbie — **URIAH HEEP**, with new keyboards player **Gregg Dechert**, take to the road this week at West Runton Pavilion on Wednesday.

**SPLOGGENESSABOUNDS** begin splogging as their 'Plenty Of Time To Wallow In The Pardon Me Boy Is That The Toffee Crisp You Chew Chew Tour' begins this week (good grief). Their first date is Manchester Polytechnic (Thursday), Sheffield Polytechnic (Friday), West Runton Pavilion (Saturday), and Uxbridge Brunel University (Wednesday).

**THE COMSAT ANGELS** actually have a tour of their own which starts this week at Leeds Warehouse (Tuesday) and Warwick University (Wednesday).

**THE BODYSNATCHERS** play their last gig as one whole band (they're splitting in two — painful) at the Music Machine on Friday.

**CHEAP TRICK** are actually playing this week! They now play Birmingham Odeon (Tuesday) and London Hammersmith Odeon (Wednesday).

Still gigging — **AC/DC, HAWKWIND, MOTORHEAD, UK SUBS, JOHN MARTYN, SIMPLE MINDS, JOE JACKSON, THE ENID**, etc. . . . .

LEEDS, Fan Club, Brannigan's (663252). The Associates / Josef K

LEEDS, Polytechnic (30171). Inmates / Deaf Aids

LEEDS, Warehouse (462827). Q-Tips

LIVERPOOL, Mona Hotel, James Street (051-236 1650). Wicked Eel

LIVERPOOL, Polytechnic, Commerce Bar (051-236 2481). Twisted Nervez

LONDON, Acklam Hall, Portobello Road (01-960 4590). The Chevrons / B Film / Red Box

LONDON, Brecknock, Camden (01-485 3073). Sleazer

LONDON, Bridge House, Ganning Town (01-476 2889). Depeche Mode / Zeitgeist

LONDON, Clarendon Hotel, Hammersmith (01-748 1454). Birthday Party / In Camera / Mass

LONDON, Cock Tavern, Fulham (01-385 6021). Mysterons

LONDON, Dingwells, Camden Lock (01-267 4967). Little Roosters

LONDON, Downstairs Club, Plaza Hotel, Baywater (01-229 1292). Breakfast Band

LONDON, Goldsmiths College, Lewisham (01-692 1406). Nine Below Zero

LONDON, Greyhound, Fulham (01-385 0526). The Pods

LONDON, Half Moon, Herne Hill (01-274 2733). Slits / Resistance

LONDON, Hammersmith Odeon (01-748 4081). Ry Cooder

LONDON, Hope And Anchor, Islington (01-359 4510). Specials

LONDON, 101 Club, St John's Hill, Clapham (01-223 8309). Local Heroes SW9

LONDON, Marquee, Wardour Street (01-437 6603). The Revillos

LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611). Vibrators / Almost Brothers

LONDON, Music Machine, Camden (01-387 0428). Joe Jackson / Lincoln Thompson And The Rassas

LONDON, New Golden Lion, Fulham Road (01-385 3942). The Books

LONDON, New Merlin's Cave, Kings Cross (01-837 2097). Apocalypse

LONDON, Pied Bull, Islington (01-837 3218). Suttel Approach

LONDON, Pembury Tavern, Amhurst Road, Dalston (01-985 5288). Avenue

LONDON, Rock Garden, Covent Garden (01-240 3961). Crawling Chaos

LONDON, Royalty, Southgate (01-886 4112). Little Tony And The Tennessee Rebels / The Sharks

LONDON, Sebright Arms, Hackney, Shadowfax

LONDON, Starlight Club, above Moonlight, Railway Hotel, West Hampstead (01-624 7611). The Few

LONDON, Tramshed, Woolwich (01-855 3371). The Vashed Youth / Afghan Rebels

LONDON, The Venue, Victoria (01-834 5500). Chris Hill

LONDON, White Swan, Blackheath Road, Greenwich (01-691 8331). Suspect

MALTBIE, Yorkshire Dragon, Carl Green And The Scene

MANCHESTER, Apollo, Ardwick (061-273 1112). Captain Beefheart / Comsat Angels

MANCHESTER, Band On The Wall (061-832 6626). Macro Band

MANCHESTER, Denton Centre (021-336 4881). Twilight Zone / Pure Product

MANCHESTER, Polytechnic (061-273 1162). Splodgenessabounds

MANCHESTER, Raiters (061-236 9788). Monochrome Sat

MILTON KEYNES, Stantonbridge Theatre, Arizona

Smoke Revue

NEATH, Talk Of The Abbey, Spider

NEWCASTLE UNDER LYME, El Syds, Art Rats

NEWCASTLE UPON TYNE, Coopage (26286). Nalo

NEWCASTLE UPON TYNE, Mayfair (21309). Motorhead / Weapon

NORWICH, Cromwells (612909). After The Fire

NOTTINGHAM, Ad Lib Club (51251). Medium

NOTTINGHAM, Emotional Blue

NOTTINGHAM, Hucknall Pit Rock Club (630313). White Spirit

OXFORD, Corn Dolly (44761). 720

PAISLEY, Bungalow (041-889 6667). Cuban Heels

PENZANCE, Demeizas (2475). The Accidents

PETERLEE, Norseman (662161). The Accelerators

PORT TALBOT, Troubador (17988). Monochrome Set / Modern Eon

REDHILL, Lakers Hotel (61043). Fruit Eating Bears

RICHMOND, Broly's, The Castle (01-346 4244). Soft Boys / Crazy About Love / The Method Actors

ROTHERHITHE, Apples And Pears (01-237 3063). New Cross

ST AUGUSTINE, New Cornish Riviera (4261). Sheena Easton / Gerard Kenny / Leesen And Vale / Dennis Waterman

SHEFFIELD, City Hall (22885). UB40

SHEFFIELD, Limit Club (730740). The Teardrop Explodes / Thompson Twins

SHEFFIELD, Star Hotel (Telford 451517). The Katz

SOUTH SHIELDS, Commando (555151). Hot Snaz

STEVENAGE, The Swan, Left Hand Drive

SUNDERLAND, Alexandra Ballroom, Erogenous Zones

WILLENHALL, Cavalcade (61804). UXB

WORTHING, Balmoral (86232). Vortex

BIRMINGHAM, Fighting Cocks, Moseley (021-449 254). Vision Collision / De Go Tees

BIRMINGHAM, Odeon (021-643 6101). The Shadows

BLACKPOOL, Gairly Bar (2025), Syntax / Excells

BLACKPOOL, Jenks Bar (793203). Zorkie Twins

BLACKPOOL, Norbreck Castle (52341). Slender Thread

BRADFORD, Bradford College (392712). Dangerous Girls

BRADFORD, Palm Cove (499895). Silverwing

BRADFORD, University (33466). Au Pairs / Violation / Vagrants (RAR)

BRIDLINGTON, JB's (72634). The End

BRIDPORT, Greyhound (22944). Talon

BRIGHTON, Dome (682127). Ozzy Osbourne's Blizzard Of Oz / Budgie

BRISTOL, Trinity Hall (351544). Shoes For Industry

BRISTOL, University (35035). BA Robertson

BURTON ON TRENT, 78 Club (61037). Split Rivit

CAMARTHEN, Trinity College (4151). The Dance

CANTERBURY, University Of Kent (64724). Spider

CARLISLE, Twisted Wheel (20335). Saigon

CHELMSFORD, YMCA (351578). Elgin Marbles / Train Times

COLCHESTER, Guinness Court, Tolshunt D'Arcy, C.M. Estates

CORK, Connolly Hall (504466). Tangerine Dream

COVENTRY, Polytechnic (24166). The Amazing Whips

DUNDEE, University (23181). Q-Tips

DUNDEE, Northern Roadhouse (Whithorn 40347). The Cheaters

DURHAM, University (64466). The Accelerators

EAST COWES, (IOW), Town Hall, Feedback

EDINBURGH, Playhouse Night Club (031-665 2064). EDK

EDINBURGH, Odeon (031-667 3805). Simple Minds / Music For Pleasure

EDINBURGH, University (031-667 0214). Blues Band / Hitmen

EGHAM, Royal Holloway College (4455). Johnny Marr / Tin Sun / Will Gaines

ELLSMERE PORT, Bull's Head (051-339 5836). Asylum

ETON, The Christopher (Windsor 52359). The Mind

FALLSWORTH, Fallsworth Arms, Ashton Road (061-681 8284). Proposition 31

GLASGOW, Apollo (041-332 9221). Elkie Brooks

GUILDFORD, University Of Surrey (65017). Hawkwind / Vardis

HAILSHAM, Crown Hotel (840041). Morrissey - Muller

HAYES, Penmare Ballroom (752031). The Accidents

HIGH WYCOMBE, Nag's Head (21758). All Star Blues Band

HUNTERSFIELD Polytechnic (38156). John Martyn

HULL, College Of Education (28845). Classix Nouveaux

KINGSWORTH, MEB Club, Handsome Beasts

KING CALDY, Argos Centre (6024). Streets

LEICESTER, Fosseway Hotel (61129). Madame

LIVERPOOL, Bradford Hotel (051-236 8782). Macro Band

LIVERPOOL, Polytechnic (051-236 2481). Deaf Aids / Inmates

## FRIDAY OCTOBER 31

AYR, Gateside Inn, Coynton (Trabboch 256). One Night Stand

BALLOCH, Ben Lomond Hotel, H20

BATH, University (63228). Various Artists And Friends

BEDFORD, Horse And Groom (61059). Junction 13

BELFAST, Queen's University (45133). Radiators

BIRMINGHAM, Aston University (021-359 6531). Stray Cats

BIRMINGHAM, Barrel Organ (021-622 1353). Willy And The Poorboys

BIRMINGHAM, Cedar Ballroom, Constitution Hill (021-236 2894). Weapon Of Peace

QUEENACRE LTD (DEPT: RQ 3 ) 15 THE MALL, SOUTHGATE, LONDON N14 6LR. (Ph. 01-882-3992)

**BOB MARLEY & THE WAILERS**  
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T.3 AC/DC

T.4 CHE

T.119 STING

T.138 GARY NUMAN

T.7 GERMS

T.139 BOWIE

T.9 RUSH

T.10 TOOTHICK

T.104 BLONDIE

T.15 RAINBOW

T.13 FLOYD

T.14 CONFEDERATE FLAG

T.16 KNOW EVERYTHING

T.17 RITCHIE BLACKMORE

T.18 BLK SABBATH

T.145 STONES

T.144 IRON MAIDEN

T.22 AC/DC (GLITTER)

T.21 P. MCCARTNEY

T.23 SUPERTRAMP (GLITTER)

T.146 GRAFFITI

T.25 CLIFF

T.26 CLASH

T.120 SID

T.26 WILD LIFE

T.29 WHITE SNAKE

T.30 UNION JACK

T.31 ELVIS

T.128 POLICE (GLT)

T.33 STATUS QUO

T.36 AC/DC

T.34 DRIVE PAVEMENT

T.35 SAXON

T.38 HENDRIX

T.147 SCORPIONS

T.39 LEAF

T.40 MOTORHEAD

T.41 BON SCOTT

T.42 LED ZEP

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# WE THREE KINGS

**JAM**  
 Newcastle City Hall  
*By Aidan Cant*

WITH ALMOST an album's worth of new songs to be previewed you could be forgiven for saying that the gig amounted to a certain test of strength. Nowadays of course it doesn't quite happen like that with a band like The Jam because of their ever increasing cluster of fanatics who'd literally do anything (anything)? to see their three kings walk on stage. So as opposed to the past few times I've seen The Jam this wasn't to be a greatest hits affair where they'd duly parade familiar contents to the converted. This time The Jam had to, at least, think about it just a bit more.

All together eight new songs unfolded providing an interesting introspection to the forthcoming 'Sound Affects' album. As with 'Start' and 'Dreams Of Children' they've shifted somewhat from the conventional Jam sound of old — 'Going Underground' seemingly the last one in the cycle. Offsetting these, The Jam have a batch of new material that probes into unexplored territory, though they're still instantly recognisable as their own.

Bruce Foxton's melodic and upfront bass will often be used as the lead instrument while Paul Weller assembles the bare minimum of chords necessary. 'Liza Radley' was a surprising choice that didn't quite work due to the scrambled sound of Weller's guitar and the song tended to lose its charm. 'Monday' was another to forage into new territory with some of Weller's more reflective lyrics and shady vocals.

**RY CODDER**  
 Victoria Apollo, London  
*By Rosalind Russell*

RY CODDER'S London concerts have been a triumph, a well deserved success for a long underrated artist. He has no need to dress up his material with light shows or smoke bombs; the songs and the playing crackle with life, originality and wit.

Somehow I hadn't expected him to be funny, though 'Crazy 'Bout Automobiles' from the 'Borderline' album should have pointed that out. Live, it was superb. The songs were well mixed from 'Borderline' and 'Bop Til You Drop' and included the excellent 'Little Sister', 'Go Home Girl' and 'Down In The Boondocks'.

But it wasn't all Ry; he's confident enough of his own talent to allow his band their own share of the limelight. Backup singers Willie Green (bass vocals) and Bobby King (tenor vocals) were the best I've seen, tight, talented and terrific. Guitarist John Hiatt also possesses a fine voice. When he announced, as a preamble to his song 'Jury Of Love', that he'd only been out of prison for two months, the audience didn't know whether or not to take him seriously. Any one of Ry's band could have held a show on their own.

Considering the vitality of the music, the audience was fairly subdued, but that was probably the effects of the substances that hung heavy in the air. They went mad enough at the end, but there wasn't the dancing in the aisles that the music called for — especially the last number, '634 5789'.

It was a long set, but I could have sat there all night. Fortunately, they did a number of encores, including a great version of 'Chain Gang'. It was the best concert I've seen so far this year.

**FOUR TOPS**  
 London Palladium  
*By Rosalind Russell*

I WISH I hadn't gone. On Sunday night, the Four Tops sold themselves and their audience, short. They were absolutely awful, a parody of the great team they once were. If it hadn't been for the fact that Marvin Gaye was in the audience, and there was a chance he would do a song with them at the end, I would have got up and walked out.

But an audience that sits and watches the orchestra through opera glasses and applauds a tape was obviously going to be happy with any old rubbish. All the young soul rebels were sensibly giving a



'Pretty Green returns slightly to the well tested Jam sound with thunderous bass and Rick Buckler's drumming which is as crisp and unflinching as ever — out of the new tracks it seems the strongest in commercial terms. Whether it appears as the next single remains to be seen. 'Boy About Town' has a very Beatleish feel to it. 'Set The House A Blaze' did just that, being built around a menacing guitar riff and finishing on a rousing repetitive course, while 'Scrape Away' had a distinct funkiness about it.

Obviously the liner points are lost in a live gig, but all of the new titles still show that The Jam are writing some of the most stirring stuff around. The rest of the night was taken up with a selection from their previous albums and singles. Plus an 'In The City' where the crowd sang all the words due to clapped out vocal mikes.

wide berth to the baroque plushness of the Palladium, leaving the velvet seats occupied by well padded middle aged backsides. And talking of well padded... I didn't expect the Four Tops to be in great shape, but I did expect them to remember how to do their dance steps. They even fluffed them while running through the predictable medley of their hits — 'Bernadette', 'Same Old Song', 'Walk Away Renee', 'Reach Out I'll Be There'. As that's the only part of their show worth watching, it was all over too quickly.

There was a totally embarrassing break, while three members went off and one singer was left rambling away to the audience. I could have crawled under the seat with shame for them.

As if that wasn't bad enough, the lighting engineer was diabolical. All he did was switch the lights from blue to red all the way through, with no apparent attempt to fit in with the songs. He failed abysmally with the spots; they reached their target about three seconds late every time. I wouldn't have trusted him with a battery torch.

When Marvin Gaye did come down out of his box, all he did was stand around like a lemon while the Tops finished singing 'For Your Love'. He didn't even do a song with them and I'd sat through that dog's dinner of a show for nothing. Another great memory down the sink.

# BRACING BEAT

**THE BEAT**  
 Ritz, New York  
*By Libby Rosenthal*

TONIGHT I saw the bear in New York — but they weren't called The Beat. That name had already been claimed in America by a pop-rock group from California. So, when Ranking Roger and crew arrived in New York, they became the "English Beat".

The Beat, by any name, aren't well known here. None of their singles has been released in America and 'Tears Of A Clown' is their only song to receive air time.

Anticipating the performance, I tried to envision other Beat shows I had seen: cavernous, squalid sweat and smoke filled halls, packed with bodies exchanging elbow-jabs (and sometimes punches) as they skanked their way through a landscape of shaved heads, heavy boots and braces.

Well, my vision was dead wrong, and I knew it the minute I started up a velvet cordoned path under a lightning white sign carrying the letters RITZ in blood red Andy Warhol-type script.

I was about to hear the Beat and there wasn't a skinhead in sight. Young successful dancers in sports jackets left over from a day in the office. No braces,

no boots — strictly upper middle class. The Beat finally appeared after midnight and though this was their second set of the evening, they radiated infectious energy. Ranking Roger skipped and skanked; bassist David Steele lurched catatonically in the shadows; Dave Wakeling provided crystal clear vocals. But the audience's real hero was Saxa: shaking hands with fans in between notes, he charmed the crowd with his distant but deep sax, particularly in 'Mirror In The Bathroom'.

The band members spoke few words, pausing only imperceptibly in between songs. The largely uninitiated audience could have used more information, but introductions would have certainly interrupted the lightly packed pace of the show. As the Beat moved rapid fire from the ska-punk synthesis of 'Best Friend', through the gutsy minor drive of 'Twist And Crawl' and finally to the dash and crash toasting of 'Full Stop', they artfully led the bounding crowd through a variety of styles.

Nine months ago, when I saw the Beat at the Electric Ballroom, Camden, they were essentially a ska band with some reggae overtones. The excellence of songs like 'Tears Of A Clown' was marred by a certain sameness throughout the performance. Tonight, the Beat was a clearly more mature and diversified band.

**SON OF STIFF TOUR**  
By Mike Nicholls

THE GUY can't help it. He's in love with the modern world, even Bradford when it's late at night. He's mad about England, and is a walkin' talkin' advert for the Mexican Tourist Board.

If it exists, he certainly exists. His name is Joe "King" Carrasco and he doesn't miss a trick. Every anecdote produces four of his own. To call him hyperactive would be like describing Ted Nugent as talkative. 20 minutes into the tour and I'm exhausted. And there are 20 more people in the five different bands to talk to and 10 sets to watch.

The first batch take place at Manchester University. There's no fixed order of acts, a democratic rotation system is in operation. The previous night the Equators had "headlined", the gig having been in Coventry and they being a Midlands outfit. A young, gifted and black sextet playing reggae at the metallic end of its spectrum, the group members tend to keep to themselves.

None of the bands have registered high sales with the records they've released. There's not even a great deal of gimmick appeal. But there's Clive Gregson of Any Trouble who might be obese, balding and hung up by the number of Costello comparisons his band receives but who has got a brisk sense of humour all the same. Being a local lad, his band is "topping the bill" and before the gig he's getting a haircut. From the wife he's shortly to divorce.

Any Trouble have never been fashionable in Manchester. Clive's songs may express a certain sort of adolescent angst but they're too self-assured to earn the appreciation of today's rock/pop aficionados — particularly Joy Division fans.

Gregson points out of the window towards a DHSS office across the road. It was there that the late Ian Curtis of Joy Division once worked, trained, ironically enough, by Clive himself.

Any Trouble have a certain amount in common with Dirty Looks, New York's contribution to the tour. Both bands play some perfect pop music, but neither have the right image, but put it over convincingly. Lead singer and guitarist Patrick Barnes is a smart, intelligent songwriter but looks far too serious to mean it.

Even the presence of fellow nice guy, flabby Marco Sin doesn't put the requisite spark into their presence. Or maybe on the first night Dirty Looks were just unlucky in having to follow Tenpole Tudor. Along with Joe Carrasco, Eddie Tenpole is the undoubted personality of the tour, despite having bags beneath his eyes big enough to open bottles.

Onstage he's an inextinguishable source of energy, a painfully skinny portrait of unbridled mania, a burning slip of magnesium strip etc, etc.

You probably saw him steal the show in 'Swindle', but it's only over the course of a whole set that you get to feel the pain in those bulging bug eyes. I remember Willy De Ville

# STIFFS, WOT STIFFS?

once telling me about artists that "hurt a lot". Edith Piaf and Gene Vincent to name but two. Eddie Tenpole also looks like he hurts a lot. A more honestly perfect hybrid of lean fifties rocker and latter day punk it would be more difficult to find.

Let's return to the guy one would more likely expect to hear mentioned in the same breath as Mink De Ville. Joe Carrasco is actually Texan but doesn't have a whole lot of respect for cowboys: "They just want macho music whereas the Mexicans are real soulful," he explains, accounting for the Mex side of his bands Tex-Mex rhythms.

"Ah remember one place we played we had to get a steel guitar player otherwise we da got run oudda town. As it wuz there wuz a riot. Owner of the club bust nine ribs. Ah'd never seen a guy go through a window horizontal before."

Carrasco's got endless tales like these. He's an engaging character and his band's music is irresistible.

JKC and the Crowns also play material as diverse as ? and the Mysterions' '96 Tears'. Sam The Sham's 'Woolly Bully' and perky dance numbers of their own like 'Buena'. His dress sense is no less eclectic. Setting off hideous Paisley pants is a black glittery blouse circa Sweet '72, a two-tone guitar strap plus that notorious crown, held together with gaffer tape!

Just before we leave for the Bradford gig who should arrive at the hotel but Motorhead.

Naturally Lemmy accepted the invitation to jam with the Son Of Stiff cast but Carrasco was not without his opinions about the Club-bangers' upcoming debut American tour.

"Maaan, they'll have to give it to 'em pretty good if they wanna survive. Down in San Antonio guys don't come to hear music — they'd sooner smash your amps."

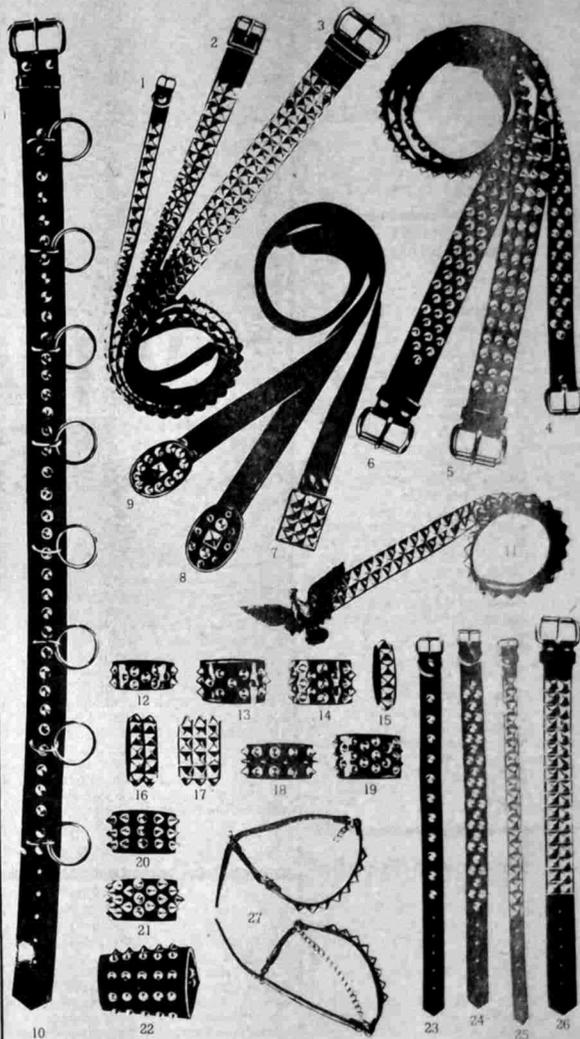


JOE 'KING' CARRASCO: doesn't miss a trick

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**TV 21**  
**101 Club, London**  
*By Ronnie Gurr*

NOW THIS is something something that is difficult to ascertain and say, yup, that there is the magic TV 21, veterans of the Indies with two single releases, hit a chord or two that mesh with a portent of greatness.

Norman Rodger and Alaistair Palmer toil against the inadequacies of their gear and trot out intriguing meanders of guitar lines that possess true drama. The jangle and bouncy pop bass lines of Neil Baldwin bring to mind a mutant pop beast borne of The Byrds and Marmalade.

Each of the band's songs are intelligent human observations sung over melodies that dovetail into each other giving a depth that is rare indeed. With each listening — I've seen them live three times — one can draw different counter-melodies and that bodes well for the future.

A Peel session can be looked forward to and the second of the band's seven inches which I can strongly recommend is currently picking up airplay on Mike Read and local stations.

It's a long way from support slot at the 101 to almost anywhere but TV 21 given the time and the support look well equipped for the road

**RIO AND THE ROBOTS**  
**South Bank Polytechnic, London**  
*By Bev Perry*

JUST TWO numbers into Rio And The Robots' set, and you know this group are going places. Gauche and gorgeous, dark-haired and curvaceous, Rio's stage presence and manner are bound to bring comparisons to heyday Debbie Harry. A former singing waitress from New York, Rio's street-level charisma is an apt focal point for a zany bunch like the Robots.

Self-termed as an "electric dance band", their style is undulating, based on Sixties pastiche with a bit of reggae and a lot of funk. Shades of Cathy McGowan and 'Ready, Steady, Go' come to mind, as they worked through 'Lost Fall', a rock rumba, and the vibrating '1, 2, 3, 4, 5'. In fact, if you can dance the Hitchiker, you're in!

What the Robots lack in polish musically, they add up in crazy spontaneity. And Johnny Webb's drumming keeps them together anyway, laying down a beat that works as a fusion.

I only wish I'd seen them at the Marquee, where the intimacy of a packed club and better acoustics would have done justice to these talents.

**CRASS**  
**Mayflower Club, Manchester**  
*By Alan Entwistle*

IF YOU had two less pints of beer tonight or you failed to buy that £1 Premium Bond this week you could go and see three bands and a poet. Yes, three bands and a poet. A bargain?

The first band you'd see would be Zounds, a combo capable of making first rate oblique music, but who fall sorrowfully into a state of tedium soon after their first two songs. Poison Girls, the second band you'd see, make a similar brand of music, but manage to keep tonight's audience awake for slightly longer than Zounds. During the interval between each band, a mystery girl will recite her predictions of man's gloomy,



**SIMPLE MINDS: smash the walls down**

# WHAM!

**SIMPLE MINDS / WASTED YOUTH / MARTIAN DANCE**  
**The Lyceum, London**  
*By Bev Perry*

MARTIAN DANCE provided the distraction necessary to quell the bad-tempered hard core of hecklers, making moderne dance music that was as irresistible as it was loud. A natty way with quiffs, the singer sashayed like an oversprung marionette, through 'Fear' and the delightful 'Party Games'.

Looking like a ravaged Captain Cook (with swash-buckling gear to back it up) Wasted Youth's vocalist stormed through a tumultuous 'Back In Town', with all the athleticism of a young Jagger. Following with 'My Friends Are Dead Now', the outre titles degenerated into 'Illicit Sex', which dragged it all down somewhat, climaxing in a heavy breathing session.

But then WHAM! Simple Minds

threaten to smash the walls down with 'Factory'. Each member positioned at a corner, with Jim Kerr making an uncompromising centre-piece, it looks like a mini explosion to blow them apart. Kerr's vocals are half menacing, half despairing. McGee drums like a monkey on speed and bassist Derek Forbes' power playing work so tightly together, Jim, stage presence exemplified, jaded but majestic, resisted doing the more danceable songs, and carried on regardless with 'Today I Died Again' and 'Red Star' — the first being off the new album. When the brilliant 'Celebration' hit the air, with a bassline that shakes up your spine through your skull, and those superbly razzzy vocals, the sea of massing heads didn't seem to catch it.

The only disappointment was the distance that existed, and the slightly routine execution of the set, rather than whipping up any excitement. Too many new songs, too fast, perhaps?

corrupt future. Poetic visions of a nightmare that might, we hope not, be just over the horizon. You know the kind of stuff. Famine, war, mutation.

And then of course you'd see Crass, the cult anarchist band from Epping. And you'd begin to wonder why you were here; why you came all this way to see a band whose only publicity exists on bus shelters and on the back of leather jackets. And you'd possibly wonder why it is that Crass have such a massive following, are so infamous, when their public exposure has been only minimal.

And what makes this all more of a phenomenon is the fact that Crass

are awful. The two lead singers, Steve Ignorant and Eve Libertine, take turns at giving out the worst vocals available in this age. They sing with conviction but fail to portray any clear message through their aggravating sound. And the two unskilled guitarists are only compensated for by a more than competent drummer, and by a bass player who occasionally breaks through the barrage with a dynamic sound that can sometimes make the whole band sound good.

Maybe if we could only decipher the Crass code we could live a more enriched, enlightened life.

But I don't think so. I don't think that's really the answer. I think I'd

sooner have those two extra pints tonight after all.

**AFTER THE FIRE**  
**Dingwalls, London**  
*By Frank Plowright*

GRANTED, After The Fire have been off the road for a while but it's still rare to see a band that seem genuinely enthusiastic playing the same material, and that goes a long way toward producing a good gig. Another factor is being able to reproduce a studio sound accurately, especially difficult in the case of ATF, due to their intricately structured keyboard motivated songs. The final factor deciding a good gig is a responsive audience who've come to enjoy the band and themselves.

All three came together at Dingwalls, where After The Fire produced an exuberant set of amazing clarity. Old favourites such as 'Life In The City' and 'One Rule For You' were mixed with tracks from the new album, each receiving a rapturous cheer when announced.

To my mind After The Fire are the best keyboard orientated rock band in the country today and their wealth of catchy tunes will ensure that venues like Dingwalls will soon be outgrown, so catch them while you can.

**SHEENA EASTON / DENNIS WATERMAN / GERARD KENNY / LEESON AND VALE**  
**Fairfield Hall, Croydon**  
*By Paul Sexton*

THE STIFF tour isn't the only one running up and down the country at the moment, as easy listeners all over the place will be discovering.

The first half of the package contained a young singing / songwriting team, Leeson and Vale, who have enough pop sense to go places, and a single out called 'Like A Good Girl Should'; and, surprisingly low down the bill, RCA's big American noise, Gerard Kenny, whose own songwriting flair has only occasionally caught on in Britain. When he manages to veer away from the twee, and gets hold of a deeper song like 'Fantasy', he's worthwhile, and he's certainly got all the vitality he'll need.

Into the second half, after an interval almost as long as any of the individual sets. It was straight on, straight off, no introductions, and the same backing band for all four acts, competent set of musicians who must have been much more tired but also much more rich by the end of the evening.

They tried hard — especially the chunky four-man horn section — to put some life into Dennis Waterman's set, but they couldn't conceal an innate ordinariness in his material and an uninspiring "rehearsal" feel about it. And how he got to be second on the bill I can't tell you.

No surprises at the top of it though, with Sheena Easton playing her first ever live date. She began a little nervously, looking the part but perhaps not quite feeling it, with a strange selection including one chorus of Elvis' 'Treat Me Nice' going into the Little River Band's 'Help Us On Its Way' and then 'Baby I'm Burning', the Dolly Parton song. It was when she got stuck into a couple of ballads that greater confidence and a good, strong voice were revealed.

'Modern Girl' and '9 to 5' were treated faithfully, with only a couple of bum notes, which isn't bad for a first time. The set, like all the

others, only lasted about 25 minutes, and then it was back together for a rousing family affair, on Kenny's 'Living On Music'. Overall, the idea worked well, and those whose idea it was deserve praise for their courage and enterprise. It should happen more often.

**THE CHEATERS**  
**Hope and Anchor, London**  
*By D W Charles*

AND YOU thought all Manchester had to offer these days was the bleak "post-industrialist" brigade with their long khaki raincoats and faces to match? Go and see Mick Brophy and The Cheaters then, and learn different.

On one of their rare trips to London these four Stretford Enders nearly blew a packed Hope and Anchor apart and proved that when it comes to goodtime R&B, Nine Below Zero and the Blues Band face stiff competition from the north west.

A busload of their most dedicated supporters packing the front of the stage, the Cheaters pumped out a loud and enthusiastic set of salty originals and peppery classics with a cherry vulgarity reminiscent of the early Hot Rods. And they earned a couple of encores too thanks to the rousing antics of lead singer and harp player extra-ordinaire Mick Brophy — a star in the making with shades to match.

Had there been tables to dance on, Brophy would have danced on them. As it was he spent more time in the audience than he did on the stage, giving it eye to eye contact and Northern lip on the end of a long microphone lead. He squeezed every last drop of humour from the Cheaters own zany songs 'I Wanna Be A Policeman' and their new single 'Nothing Ever Happens On Saturdays' and then added the icing to the beat crazy cake with the sort of breakneck harp playing should have blown his lungs out.

One for fun, our Mick, and no Cheating.

**MODERN JAZZ**  
**The Rock Store, London**  
*By Simon Ludgate*

OPEN a week, the Rock Store is a promising new venue in Soho.

Modern Jazz have nothing to do with modern jazz, instead they play a highly original brand of music of their own manufacture. Word has obviously been getting around about them, which was why the tiny theatre was crawling with A and R men.

Singer Andy O did a good job of holding the attention of the 75 or so souls crammed into the broomcupboard Rock Store. He has a naturally powerful voice that stood the test of having to come in on a sax solo completely cold.

Andy owes plenty to David Bowie in his choice of clothing, mime gestures and spastic dancing. Which is all unnecessary, since he has the talent he needs on his own. This seemed to irritate one punter in particular who helpfully filled the moments of silence between numbers with a witty riposte of the "what a jerk-terrible-Bowie clone" variety.

Modern Jazz will be big, and deservedly so. A band that can turn out songs of the calibre of 'Who Are These Guys', 'Novelty Is Over' and the memorable 'I'm In Reverse' for £20 a night must be going places. I haven't seen a band who have excited me to such an extent, and so unexpectedly, for quite a while.

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IMPORTS

**MOUZON'S ELECTRIC BAND: 'I Still Love You' (US Vanguard Disco SPV 36)** Infectious steadily cantering 116-115-144bpm 12in lurching swinger with squawking jazzy sax and lilting line-chanting squeaky backs, thrown away as flip but far more effective than the 'Everybody Get Down' last bounding 131-130-129bpm "disco" A-side.

**FATBACK: 'Concrete Jungle' (LP '4 Karat' US Spring SP-16728)** Unusual almost afro-type rattling 121-122-123bpm mainly instrumental chanter with moody synth tones over percussion that syncs superbly out of the Linn 'Family Mix', 'Let's Do It Again' being a boring monotonous 111-112-111-112bpm funk plodder and 'Children Out' a samba-type jazz 56/112-113bpm instrumental wayer. The UK album will also include 'Backstrokin' and 'Gotta Get My Hands On Some Money'.

**CHOCOLATE MILK: 'Hey Lover' (US RCA PD-12031)** Always my own fave of the New Orleans-based band's LP. This unusual thudding 105bpm stolid funk clomper is now on beefed-up 12in and should be a useful mixer (it used to go with 'Cops').

**BOHANNON: 'Dance Dance Dance All Night' (LP 'One Step Ahead' US Phase II 129-131-130bpm)** rhythm workout with Carolyn Crawford wailing through an acappella break near the end, while the 7in-use 122bpm 'Throw Down The Groove' is still stupidly split into two parts.

**LAKESIDE: 'Fantastic Voyage' (US Solar YD-12130)** Annoyingly familiar jittery little 117bpm 12in smacker with buzzing bass synth and gruff choppy vocals borrows from several influences without really standing out in its own right.

**PEOPLE'S CHOICE: 'Special Things For You' (LP 'People's Choice' US Casablanca NBLP 7246)** Tom Mouton-produced accelerating smoothly rolling purpofetel slow thudding 97-103bpm jogger with Dexter Wansel synth and wowing guitar amongst the chix-jointed wailing chanting 'You Ought To Be Dancing' being a lacklustre 118bpm smacker. 'If I Knew Then What I Know Now' a strainingly gruff 120bpm soul bouncer. 'My Feet Won't Move But My Shoes Do The Boogie' a monotonous slow 93-94-95bpm smacker. 'Bad Dancin' Rita' a dull 117bpm clomper and 'Sweetie Than Honey' a dramatically starting 38/76bpm slow swayer, all to my mind a bit disappointing.

**LENNY WILLIAMS: 'Messing With My Mind' (LP 'Let's Do It Today' US MCA-5147)** Less than incisive soul set with nothing aimed at dancers, though this thudding 114bpm jogger with intensifying 'Back Together Again' type attack is getting some attention, along with the Eddie Rabbitt 36bpm slow 'Suspicious', Five Starsteps 35-0bpm 'Ooh Child', swaying 116bpm 'Don't Stop Me Now', meandering 53/106bpm title track, while he duets with Carla Thomas on the semi-slow 114bpm 'If You Don't Want My Love'.

**MIKE MANDEL: 'Don't Cha Give Up' (LP 'Utopia Parkway' US Vanguard Free Style VSD 79437)** While otherwise indeed a specialist wire band funk set, this is a trendy, woozy-gurgled nice, slow 80bpm 'Rise' type jogging smacker with Houston Person's searing sax.

**AHMAD JAMAL: 'Touch Me In The Morning' (LP 'Night Song' US Motown MT-945R1)** Lushly orchestrated relaxing

lightweight cocktail piano jazz set, this being a pleasantly swaying 56/113-57/115bpm treatment of Di's tonic, like's 'Deja Vu' at 37/74bpm and Pinnocchio's 'When You Wish Upon A Star' at 48-50-52/104bpm being prettily tinkled, 'Bad Times' a moody 49/99bpm throber and 'Theme From M\*A\*S\*H' is complex funk.

**DIANA ROSS: 'It's My Turn' (US Motown M-1496F)** Radio-orientated tuneful dead slow-starting 0-37-39bpm 7in piano ballad from a new Michael Douglas/Jill Clayburgh film.

**GENTY: 'You Don't Know Like I Know' (US Venture VD-5015)** Produced by original writer Isaac Hayes, Sam & Dave's 60s soul classic gets a noisy smacking 130bpm 12in revival that's too blatantly 'disco' to be soulful, but the 30bpm 'Baby Goodnight' flip's a mellow smoocher.

UK NEWIES

**LIGHT OF THE WORLD: 'Time' (LP 'Round Trip' Ensign ENW 14)** Only on very limited white label so far, the Augie Johnson-produced consistently excellent set is led off by this dynamite old-style Brass Construction-type 124-123bpm leaper. 'I Shot The Sheriff' being a great loping Brothers Johnson-ish 121-120-121-120-122 (bass on) bpm snapper. 'Painted Lady' a jiggling Hi Tension-ish 122bpm chigger. 'Visualise Yourself (And Your Mind)' a brassy jittering 118-120-121bpm smooth jolter. 'Something For Nothing' another tougher bass-snapped 116/58 (intro)-120-121bpm jolter. 'More Of Myself' a Mikki (Side Effect) Howard-waited 124bpm soul rattler, the poignant 36-35bpm 'I Walk The Streets Alone' and lush 34bpm 'I'm So Happy' being smoochers, while the jazzy 121bpm 'Pete's Crusade' and hit 26-101-105-102-105-102-105bpm 'London Town' are already known on 12in.

**EDDY GRANT: 'Do You Feel My Love' (Ensign ENY 4512)** 'Frontline' type but slower terrific 124-125bpm 12in reggae-funk swinger (initially on white label) with great buzzing bass synth hits and dub-like lead up to an abrupt cold finish, once again the B-side instrumental 125bpm 'Symphony For Michael (Opus 2)' carrying on with Bach-like cathedral organ tones that for me make it even better.

**JEROME: 'If You Walk Out That Door' (DJM DJR 18015)** Rah Band-backed (ie: Richard Hewson-arranged-co-prod) excellent emphatically thudding powerful 0-119-120bpm 12in blue-eyed soul strutter by the previously named Steve Jerome, continuing DJM's remarkable renaissance as a hip label.

**EARTH WIND & FIRE: 'And Love Goes On' (LP 'Faces' CBS 88498)** Familiar sounding double set, for the me killer being this dramatically introed then attractively lilting Latin-ish 117 (intro)-121-122-124bpm throber, followed by the rock guitar-introed trucking bouncy 115-116-117-118bpm 'Back On The Road' and pent-up 115-116-117-118bpm jolting 'Win Or Lose', typical EWF being the thrusting urgent 125-128bpm 'Song In My Heart' and rolling spiky staccato 126-127-128-129bpm 'Share Your Love', 'Pride' being an abruptly plating 115bpm brassy clomper, the title track a sound effect-spiced frantic jazz 140bpm flier. 'In Time' a ponderously spiraling slow 105-106-107-108-109bpm pounder. 'Sparkie' a disjointed wailing 57/114-115bpm harmony jolter. 'Take It To The Sky' a 0-84-86bpm bumping jogger. 'Turn It Into Something Good' pitter-pattering 85bpm jogger.

while real slowies are the tortuous 0-34bpm 'You', overwrought 18-38-41bpm 'You Went Away' and waltzing 34bpm 'Sailaway'.

**NINO TEMPO & 5th AVENUE SAX: 'Hook-ey' (A&M Disco AMSX 7568)** Great mellow electric piano-prodded leaping 127-124-128-127-128bpm 12in jazz sax and chanting skipper reissued it seems at Robbie Vincent's suggestion.

**SEAWIND: 'What Cha Doin' (LP 'Seawind' A&M AMLH 64824)** Sounding surprisingly like Michael Jackson as well as Teena Marie, pretty Pauline Wilson's lurching staccato strutting 117bpm smacker synchs nicely out of the 'Behind The Groove' remix, while 'Pravose' is a pleasant gently starting 52-105-108-107bpm instrumental jazz samba (the Hawaiian-based group's produced by George Duke).

**ROY AYERS: 'Rock Your Roll' (LP 'Love Fantasy' Polydor 231492)** Rather over-obvious sparse synth-sounding 126-124-126-124-126-125bpm chix-chanted disco chunner. 'Baby Bubba' being a jerky monotonous 116-118-120bpm jolter with electronically distorted voices, while three similar semi-slow joggers are far more satisfying in every way and really nice — the 102bpm conversational title track duet, 104/52-106bpm 'Beitcha Gonna' and already 12in-use 100-101bpm 'Believe In Yourself'.

**HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 78s are:** Sheena Easton 136f, ONJ/Cliff Richard 17-34-0r, UK Subs 19f, Jacksons 122f, Dennis Waterman 117f, Geraldine Hunt 117-118f, Tom Browne 119-117-119f, Planets 150-152f, Suzi Quatro 175-0r, Dollar 42/84f, Hazel O'Connor 141-142-0r, Cockney Rejects 0-22-0r.

CAISTER

**SHOWSTOPPERS SECOND** autumn 1980 Caister Soul Weekend's starting this Friday start: Froggy, Greg Edwards and Jeff Young with, getting major mafia billing for the first time, Brother Louie, Martin Collins, Pete Tong, Mick Clark, Bob Jones, Les Knott and Eric Hearn (don't forget to ask Eric about the Westwood Grange!). Going on past experience, the following comprises a Caister Survival Kit for any innocent first-timers: lo paper, soap, towel, matches for the cooker rings (instant central heating), electric heater if you're in caravan blocks (believe me, you'll need it), very important), several dry changes of clothing (water pistols get confiscated), and plenty of food unless you like mushy peas and chips. The mafia's recommended eating place in nearby G1 Yarmouth is the Anglian Lodge at 69 Regent Road, just off the roundabout at the start of the main seafront about two miles from the camp (book on 3985 if eating after 1 am), where we normally gorge on lobsters and ginormous steaks for very reasonable money. Have fun, and if you can't be good, be careful!

ODDS 'N' BODS

**DIANA ROSS 'I'm Coming Out'** is due this week on UK 12in. Others soon are Level 42 ('Flying On The Wings Of Love' (coupling two different mixes), Michal Urbaniak 'Nanava', Sadao Watanabe 'No Problem', Seawind 'What Cha Doin'), Blondie's 'Boney M-like' 97bpm 'The Tide Is High' (Chrystalis CH 2465) was a late '60s reggae hit by the Paragons... Young & Company on UK 12in turns out to be 120bpm... In-

cognito's non-white label 12in was pressed in France and is the first injection moulded 12in I've seen... UK Newies last week were again in the wrong order, and should have started with Kool, EWF LP — yes, EWF, two hours to BPM and not even printed!... Glenn J Simpson has left PEEL to form his own Airplay plugging company and needs more rock jocks for his ever-open mailing list — write him at Airplay, 32 Sovereign Street, Leeds LS1 4BJ (0532-445102)... Dougal DJ has started an independent Promo-Scott radio/TV/press/disco promotion service for record companies to cover Scotland in various combinations and packages, details (this is not a DJ mailing list) from 13 Burnbrae, Twechar, Kilsyth, Strathclyde G65 9QY (0236-821120)... Andy Martin runs his Yarnon-based Midnight Hour mobile around the Oxford area doing weddings, parties, student gigs and the odd funk slot, and is only too warm to motorists about the versatile enough to turn his second unit — apply on Kidlington (08875-3269)... Gonzalez blew up a storm at Mayfair Gullivers last week, one of the best bands ever there... I wonder where on earth in Exeter it was that Chris Dennis bought a copy of Kanu Sukaladum... Paul Davison (Sawston Black Bull) says George Benson 'On Broadway' is evidently a big Northern hit at Wigan Casino, etc... Dave Else's Guildford Wooden Bridge venue must be one of the most-plugged currently, even if it is only to warn motorists about the road works outside it on Capital Radio's traffic news!... Kool 'Love Festival' is the most sensational synched long running mix out of Deodato 'Night Cruiser' — you can keep 'em going for ages as they've the same bass line! — my other killer megamix being Instant Funk 'Everybody', synch Prince 'Head', chop (minus gulfam) Tom Browne 'Thighs High', synch Kool 'Celebration', chop (minus intro) Wax 'Got To Be', chop Steve Wonder 'Did I Hear You Say You Love Me', chop (minus intro) Jacksons 'Lovely One', LP version which is less spectacular but quite nicely feeling are Wilton Fieger 'Insight/Slave' 'Feel My Love'/Lenny White 'It's Music It's Magic' Andy Greg (Loughton), Roy Gould (London Serpentine Restaurant) and James 'Fish' Heron (Stratford) wonder why I segregate general pop hits from the disco chart well, I reckon that people look to the disco chart for what is now a well defined type of music, that radio-plugged pop gets enough help elsewhere, and to judge from the charts we get, that our controllers agree with this — however, whenever one of the DORC pop hits which might normally have been expected to feature in the disco chart finally gets enough "black-oriented" support to make the disco top 50 then I can't help but wonder if the DORC material that hit the pop top 75 without any prior disco action... KEEP IT CLEAN!

**BUBBLING UNDER** the UK Disco 90 (page 47) with increased support, a Jeremy Jackson 'You're Supposed To Keep Your Love For Me' (Motown), Evelyn Champagne King 'Let's Get Funky Tonight' (US RCA 12in), Melody Stewart 'Get Down Get Down' (US Roy B 12in), Idris Muhammad 'Brown Rapp Payback' (US TK 12in), Mouzon's Electric Band 'I Still Love You' (US Vanguard 12in), Dee Dee Bridgewater 'Lonely Disco Dancer/When You're In Love' (US Elektra LP), Cameo 'Throw It Down/Keep It Hot' (US Chocolate City LP), Peaches & Herb 'Hearsay/Funtime' (US Polydor LP), Roy Ayers 'Rock Your Roll/Love Fantasy' (Polydor LP), LAX 'All My Love' (US Prelude 12in), Al DiMeola 'Spanish Eyes' (CBS), SOS Band 'SOS'

BREAKERS

GREG WILSON has moved from his old Mareside haunts to become resident at Wigan's Famous Players on Tuesdays/Thurs/Fri/Saturdays, Tuesday being his up-front jazz-funk night when in amongst the latest imports he features popular oldies like these:  
 1 CENTRAL PARK, Chick Corea LP  
 2 WILSON'S Famous Players LP  
 3 DELIRIUM, Francine McGee 12in  
 4 THE WORLD IS A GHETTO, George Benson LP  
 5 WATERMELON MAN, Mongo Santamaria 12in  
 6 MATCHMAKER, Lee Ritenour LP  
 7 IN THE BOTTLE, Gill Scott Heron LP  
 8 OUT OF THE BLUE, Gap Band 7in  
 9 WINGS OF FIRE, Dennis Coffey 12in  
 10 SPANISH HUSTLE, Fatback Band LP

By JAMES HAMILTON

(Tabu), Stevie Wonder 'All I Do/Did I Hear You Say You Love Me' (Motown LP), Sadao Watanabe 'Orange Bypass' 'Just Cruisin' (US Inner City LP), Cloud 'All Night Long' (Flashback 12in), Lenny Williams 'Suspicious' 'Messing With My Mind' 'Let's Do It Today' (US MCA LP), Ovaltines 'We Are The Ovaltines' 'Happy Days Are Here Again' (OVA), Dimples 'Confidential' (Orbitone 12in), Richie Rome 'Remember Me' 'Deep' (US Elektra LP), Fatback 'Concrete Jungle' 'Let's Do It Again' (US Spring LP), King Tim III 'Charley Says' (US Spring 12in), Nino Tempo 'Young Stull' (ASM 12in), EWF 'And Love Goes On' (CBS LP), Lincoln Thompson & The Rasses 'Spaceship' (Ballistic 12in), DORC (Dance Orientated Rock Chart): (1) Police, (2) 5 Split Enz, (3) Madness, (4) Sheen Easton MG, (5) 7 Police, 'De Do Do Do', (6) Donna Summer, (7) 10 Robert Palmer, (8) 15) Barbra Streisand, (9) Sheen Easton '9-5', (10) Bad Manners, (11) 3) Rolling Stones, (12) Billy Joel, (13) 14) Orch Manoeuvres, (14) 12) Piranhas, (15-) Kelly Marie, (16) 1) David Bowie 'Fashion' (17) 20) Status Quo, (18-) 1) Nolans, (19-) Barron Knights, (20-) Specials.

DISCO DATES

**THURSDAY (30)** Chris Hill starts jazz-funking London Victoria's Venue with PA's by Light Of The World LP, Eddy Grant, Mirage Incognito. **FRIDAY (31)** Caister begins, Greg Davies at Luton Sains, Jerry James at Brighton Mr K's, Colin Hudd at Dartford Flicks and Dave Rawlings at Reading. Rebecas all have cash prizes fancy-dress Halloween parties, jazz-funk flows with Sean French & Bob Jones at Southgate Royalty, Robbie Vincent & Jeff Young at Canvey Goldmine, Chris Brown & Chris D Smith at Didcot Rio, Steve Walsh at Fleet Country Club, and Mirage 'Live' with Ronnie L at London Oxford Street, 100 Club's all-iner, Junie Robinson lunks Leeds Dragonara, Steve Dee does Lane End Village Hall, Hereward Radio jox hit Peterborough Cresset, **SATURDAY (1)** Chris Hill lunks Canvey Goldmine's fancy-dress 'Wild West' party, Sean French & Graham Canter funk Southgate Royalty, Tom Holland — Eamon Evans start funking Wrotham Spring Tavern weekly, Steve Dee does Beaconsfield Burnham Hall, Graham Gold lunks Southall Georginas weekly (no dress restrictions), **SUNDAY (2)** Chris Hill & Chris D Smith at London Oxford Street, 100 Club's all-iner, People 'Live' with Jeff Young jazz Dartford Flicks, **MONDAY (3)** Pat Mills hits under-18s at Peterborough Cresset Cellar Club weekly, Pete Tong jazz-funks West Kingsdown Hilltop weekly, **TUESDAY (4)** Paul Major starts jazz-funking Great Ouse Valley, 'Who's On' weekly, **THURSDAY (6)** Bob Jones, Key Hill & Gary Soul jazz-funk Canvey Goldmine.

DJ TOP TEN

**UK PLAYERS**  
 1 UK Playas  
 2 Healy Band  
 3 Shackalac  
 4 Light of the World  
 5 Willie Beaver 'Hate'  
 6 Glen Adams  
 7 Kool & The Gang  
 8 Billy Fraser  
 9 Eddy Grant  
 10 Sancton

RAP FROM THE SHACK

I understand from James Hamilton and Graham Canter that some of you saw my brother Don Ghostey at the Birmingham DJ Convention last Sunday (Hi Don??). Anyway, on to business. The UK Players are doing really good (Thanks). And thanks also for playing the Reality Band. We are now into our second pressing (labels as well). A quick mention to Leno and his really-beautiful, sexy wife, Liz, from Leno's Cashop in Hingham (mmmm). I'm off now to see Chris or Mr. Hill at his opening night on the Venue (What about an L.O.W. LP Chris?).

TONY HODGES



12, BERWICK ST, LONDON W.1. TEL 01-437 3655

FLOOR FILLERS CHART

1 UK Playas	12	11 Ahmed Jamal	12	LP
2 Healy Band	12	12 Frankie Smith	12	12
3 Shackalac	12	13 Incognito	12	12
4 Light of the World	12	14 Lenny Williams	12	12
5 Willie Beaver 'Hate'	12	15 Gill Scott Heron	12	12
6 Glen Adams	12	16 Wilton Falder	12	12
7 Kool & The Gang	12 + LP	17 Spyro Grix	12	12
8 Billy Fraser	12	18 Kenton Nix	12	12
9 Eddy Grant	12	19 Tempo	12	12
10 Sancton	12	20 Lax	12	12

Compiled by Tony Hodges and Jeff Shack



PETERBOROUGH'S Slickers Club recently celebrated its first anniversary as a jazz-funk oasis for Fenland funksters, the assembled DJ celebrity line-up for the night (Slickers regulars unless credited otherwise) being L to R: Dave Peters, Barry Jay, Ashley Woods (Sleazeb), Mike Barrie, Steve Allen, Martin Collins (Southern Anabelles), Duane Heron-Slickers Club (superstar), Ben Son (Wisbech), Robert Calhoun (Peterborough Jones (Hereward Radio)).

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# CHARTS

## UK SINGLES

1	1	WOMAN IN LOVE, Barbra Streisand	CBS
2	4	WHAT YOU'RE PROPOSING, Status Quo	Vertigo
3	2	D.I.S.C.O., Ottawan	Carriere
4	6	WHEN YOU ASK ABOUT LOVE, Matchbox	Magnet
5	15	SPECIAL BREW, Bad Manners	Magnet
6	7	IF YOU'RE LOOKIN' FOR A WAY OUT, Odyssey	RCA
7	5	BAGGY TROUSERS, Madness	Stiff
8	12	ENOLA GAY, Orchestral Manoeuvres In The Dark	Dindisc
9	3	GOTTA PULL MYSELF TOGETHER, Nolans	Epic
10	9	DON'T STAND SO CLOSE TO ME, Police	A&M
11	10	ALL OUT OF LOVE, Air Supply	Arista
12	10	LOVE X LOVE, George Benson	Warner Brothers
13	19	DOG EAT DOG, Adam & The Ants	CBS
14	8	AND THE BIRDS WERE SINGING, Sweet People	Polydor
15	13	CASANOVA, Coffee	De-lite
16	26	ARMY DREAMERS, Kate Bush	EMI
17	36	ONE MAN WOMAN, Sheena Easton	EMI
18	17	YOU'RE LYING, Linx	Chrysalis
19	27	WHAT'S IN A KISS, Gilbert O'Sullivan	CBS
20	1	FASHION, David Bowie	RCA
21	37	LOVING JUST FOR FUN, Kelly Marie	Calibre
22	34	WHY DO LOVERS BREAK EACH OTHER'S HEARTS, Showaddywaddy	Arista
23	16	AMIGO, Black State	Ensign
24	14	MASTERBLASTER (JAMMIN'), Stevie Wonder	Motown
25	43	SUDDENLY, Olivia Newton-John	Jet
26	39	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
27	18	KILLER ON THE LOOSE, Thin Lizzy	Vertigo
28	11	MY OLD PIANO, Diana Ross	Motown
29	50	LOVELY ONE, Jacksons	Epic
30	32	FARTY LIGHTS, Gap Band	Mercury
31	54	I COULD BE SO GOOD FOR YOU, Dennis Waterman	EMI
32	26	I NEED YOUR LOVIN', Teena Marie	Motown
33	21	TOWERS OF LONDON, XTC	Virgin
34	1	EARTH DIED SCREAMING/DREAM A LIE, UB40	Graduate
35	28	LET ME TALK, Earth Wind & Fire	CBS
36	21	SEARCHING, Change	WEA
37	51	PARTY IN PARIS, UK Subs	Gem
38	1	ACE OF SPADES, Motorhead	Bronze
39	22	THREE LITTLE BIRDS, Bob Marley & The Wailers	Island
40	25	TROUBLE, Gillan	Virgin
41	45	LA DI DA, Sad Cafe	RCA
42	36	ONE DAY I'LL FLY AWAY, Randy Crawford	Warner Brothers
43	41	LONDON TOWN, Light Of The World	Ensign
44	35	SHE'S SO COLD, Rolling Stones	Rolling Stones
45	42	WHOSE PROBLEM, Motels	Capitol
46	49	DON'T SAY I TOLD YOU SO, Tourists	RCA
47	44	SLADE ALIVE AT READING EP, Slade	Cheapskate
48	61	CAN'T TAKE THE FEELING, Geraldine Hunt	Champagne
49	71	GIVE ME AN INCH, Hazel O'Connor	A&M
50	34	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre
51	56	HIGHS HIGH, Tom Browne	Arista
52	1	KILL THE POOR, Dead Kennedys	Cherry Red
53	23	STEREOTYPE/INTERNATIONAL JET SET, Specials	2-Tone
54	79	WE ARE THE FIRM, Cockney Rejects	Zonophone
55	1	LIKE WHAT YOU'RE DOING TO ME, Young & Co	Calibre
56	59	IN MY STREET, The Chords	Polydor
57	54	PASSING STRANGERS, Ultravox	Chrysalis
58	28	ANOTHER ONE BITES THE DUST, Queen	EMI
59	52	GOODBYE CIVILIAN, Skids	Virgin
60	47	THE BREAKS, Kurtis Blow	Mercury
61	1	THE NIGHT, THE WIRE & THE ROSE, Liquid Gold	Creole
62	70	TAKING A CHANCE ON YOU, Dollar	WEA
63	30	HOWE YOU ONE, Shalamar	Solar
64	46	THE WANDERER, Donna Summer	Warner Brothers/Geffen
65	1	INHERIT THE WIND, Wilton Felder	MCA
66	68	DON'T LOOK NOW, Planets	Rialto
67	1	THE SMOKE ON THE WATER, Deep Purple	Harvest
68	69	ROCK HARD, Suzi Quatro	Dreamland
69	55	WHEN I DREAM, Teardrop Explodes	Mercury
70	48	PARANOID, Black Sabbath	Nems
71	1	FALTON, Rah Band	DJM
72	1	CELEBRATION, Kool & The Gang	De-Lite
73	66	1-2-3, Professionals	Virgin
74	57	WITHOUT YOUR LOVE, Roger Daltrey	Polydor
75	48	IT'S ONLY LOVE, Elvis Presley	RCA

## UK ALBUMS

1	1	ZENYATTA MONDATTI, Police	A&M
2	3	GUILTY, Barbra Streisand	CBS
3	2	THE RIVER, Bruce Springsteen	CBS
4	4	JUST SUPPOSIN', Status Quo	Vertigo
5	9	MANILOW MAGIC, Barry Manilow	Arista
6	1	THAT'S ORGANIZATION, Orch Manoeuvres In The Dark	Virgin
7	6	THE LOVE ALBUM, Various	K-Tel
8	5	ABSOLUTELY, Madness	Stiff
9	7	NEVER FOREVER, Kate Bush	EMI
10	1	FACES, Earth Wind & Fire	CBS
11	27	MAKIN' MOVIES, Dire Straits	Vertigo
12	10	SCARY MONSTERS & SUPER CREEPS, David Bowie	RCA
13	14	CONTRACTUAL OBLIGATION ALBUM, Monty Python	Charisma
14	18	GIVE ME THE NIGHT, George Benson	Warner Brothers
15	17	TRIUMPH, Jacksons	Epic
16	12	I AM WOMAN, Various	Polystar
17	21	REGGATA DE BLANC, Police	A&M
18	20	GOLD, Three Degrees	K-Tel
19	15	THE VERY BEST OF DON McLEAN, Don McLean	United Artists
20	25	MY GENERATION, The Who	Virgin
21	19	BREAKING GLASS, Hazel O'Connor	A&M
22	1	REMAIN IN LIGHT, Talking Heads	Sire
23	67	AXE ATTACK, Various	K-Tel
24	8	CHINATOWN, Thin Lizzy	Vertigo
25	16	MONSTERS OF ROCK, Various	Polydor
26	26	MIDNITE DYNAMOS, Matchbox	Magnet
27	24	SIGNING OFF, UB 40	Graduate
28	1	LITTLE MISS DYNAMITE, Brenda Lee	Warwick
29	50	STREET LEVEL, Various	Ronco
30	29	OUTLANDOS D'AMOUR, Police	A&M
31	55	VERY BEST OF ELTON JOHN, Elton John	K-Tel
32	11	PARIS, Supertramp	A&M
33	23	GREATEST HITS VOL 2, Cockney Rejects	Zonophone
34	22	MORE SPECIALS, Specials	2-Tone
35	13	MOUNTING EXCITEMENT, Various	K-Tel
36	32	FLESH & BLOOD, Roxy Music	Polydor
37	35	BORDER LINE, Ry Cooder	Warner Brothers
38	36	READY, Blues Band	Arista
39	41	KILLING JOKE, Killing Joke	Polydor
40	1	LIVE DATES II, Wishbone Ash	MCA
41	48	SMOKIE'S HITS, Smokie	RAK
42	56	MAKING WAVES, Nolans	Epic
43	31	NOW WE MAY BEGIN, Randy Crawford	Warner Brothers
44	30	I'M NO HERO, Cliff Richard	EMI
45	38	DIANA, Diana Ross	Motown
46	69	SAD CAFE, Sad Cafe	RCA
47	34	SECONDS OF PLEASURE, Rockpile	F-Beat
48	1	CLASSICS FOR DREAMING, James Last	Polydor
49	46	A TOUCH OF LOVE, Gladys Knight & The Pips	K-Tel
50	39	I JUST CAN'T STOP IT, The Beat	Beat
51	33	SKY 2, Sky	Ariola
52	1	100 MPH, Vardis	Logo
53	47	TELEKON, Gary Numan	Beggars Banquet
54	61	FULL HOUSE, Dooleys	GTO
55	52	BACK IN BLACK, AC/DC	Atlantic
56	42	BEAT CRAZY, Joe Jackson	A&M
57	45	KILIMANJARO, Teardrop Explodes	Mercury
58	63	TWELVE GOLD BARS, Status Quo	Vertigo
59	28	GRIN & BEAR IT, Ruts	Virgin
60	43	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
61	75	MVICAR, Roger Daltrey	Polydor
62	51	THE GAME, Queen	EMI
63	58	GLORY ROAD, Gillan	Virgin
64	37	PAULINE MURRAY AND THE INVISIBLE GIRLS, Pauline Murray	Elusive
65	1	THE WANDERER, Donna Summer	Warner Brothers/Geffen
66	57	XANADU, Original Soundtrack	J&J
67	59	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
68	40	OZZY OSBOURNE'S BLIZZARD OF OZZ, Ozzy Osbourne	Jet
69	1	80-F, After The Fire	Epic
70	1	ME, MYSELF, I, Joan Armatrading	A&M
71	70	CRASH COURSE, UK Subs	Gem
72	49	OFF THE WALL, Michael Jackson	Epic
73	53	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
74	44	BLACK SEA, XTC	Virgin
75	1	GRACE AND DANGER, John Martyn	Island

## US SINGLES

1	1	WOMAN IN LOVE, Barbra Streisand	Columbia
2	2	ANOTHER ONE BITES THE DUST, Queen	Elektra
3	3	HE'S SO SHY, Pointer Sisters	Planet
4	6	LADY, Kenny Rogers	Liberty
5	5	REAL LOVE, The Doobie Brothers	Warner Bros
6	7	THE WANDERER, Donna Summer	Geffen
7	4	UPSIDE DOWN, Diana Ross	Motown
8	10	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
9	11	I'M COMING OUT, Diana Ross	Motown
10	15	MASTERBLASTER, Stevie Wonder	Tamla
11	12	JESSE, Carly Simon	Warner Bros
12	8	ALL OUT OF LOVE, Air Supply	Arista
13	16	DREAMING, Cliff Richard	EMI-America
14	14	LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs	Columbia
15	19	LOVELY ONE, The Jacksons	Epic
16	9	I'M ALRIGHT, Kenny Loggins	Columbia
17	20	DREAMER, Supertramp	A&M
18	13	DRIVIN' MY LIFE AWAY, Eddie Rabbitt	Elektra
19	21	WHIP IT, Devo	Warner Bros
20	26	MORE THAN I CAN SAY, Leo Sayer	Warner Bros
21	23	YOU'VE LOST THAT LOVIN' FEELING, Daryl Hall and John Oates	RCA
22	22	ON THE ROAD AGAIN, Willie Nelson	Columbia
23	25	OUT HERE ON MY OWN, Irene Cara	RSO
24	27	THAT GIRL COULD SING, Jackson Browne	Asylum
25	33	HIT ME WITH YOUR BEST SHOT, Pat Benatar	Chrysalis
26	29	LET ME BE YOUR ANGEL, Stacy Lattisaw	Cotillion
27	17	XANADU, Olivia Newton-John/Electric Light Orchestra	MCA
28	32	SHE'S SO COLD, The Rolling Stones	Rolling Stones
29	18	LATE IN THE EVENING, Paul Simon	Warner Bros
30	38	WITHOUT YOUR LOVE, Roger Daltrey	Polydo
31	40	NEVER BE THE SAME, Christopher Cross	Warner Bros
32	1	LOVE ON THE ROCKS, Neil Diamond	Capitol
33	35	COULD I HAVE THIS DANCE, Anne Murray	Capitol
34	28	GIVE ME THE NIGHT, George Benson	Qwest/Warner Bros
35	41	I'M HAPPY THAT LOVE HAS FOUND YOU, Jimmy Hall	Epic
36	39	YOU SHOULDN'T ALL NIGHT LONG, AC/DC	Atlantic
37	24	MIDNIGHT ROCKS, Al Stewart	Arista
38	1	STARTING OVER, John Lennon	Geffen
39	45	THEME FROM THE DUKES OF HAZZARD, Waylon Jennings	Columbia
40	50	SOMETIMES A FANTASY, Billy Joel	Kirstner
41	43	HOLD ON, Kansas	A&M
42	42	LIVE EVERY MINUTE, Al Thomson	Riva
43	47	THIS TIME, John Cougar	EMI-America
44	46	CRY LIKE A BABY, Kim Carnes	Capitol
45	48	IF YOU SHOULD SAIL, Nielsen/Pearson	United Artists
46	49	TURNING JAPANESE, The Vapors	Asylum
47	31	LOOKIN' FOR LOVE, Johnny Lee	Asylum
48	55	EVERYBODY'S GOT TO LEARN SOMETIME, The Korgis	MCA
49	58	I BELIEVE IN YOU, Don Williams	Epic
50	62	DEEP INSIDE MY HEART, Robbie Dupree	Elektra
51	50	HOT ROD HEARTS, Robbie Dupree	Casablanca
52	36	WALK AWAY, Donna Summer	Columbia
53	63	WHO WERE YOU THINKIN' OF, Dandy & The Doolittle Band	Elektra
54	44	TOUCH AND GO, The Cars	ARC/Columbia
55	4	LET ME TALK, Earth, Wind & Fire	Casablanca
56	34	I'M ALMOST READY, Pure Prairie League	RSO
57	56	FAME, Irene Cara	Casablanca
58	68	I COULD BE GOOD FOR YOU, 707	Capitol
59	51	HOW DO I SURVIVE, Amy Holland	Epic
60	52	THE LEGEND OF WOOLEY SWAMP, The Charlie Daniels Band	Warner Bros
61	71	LOVE X LOVE, George Benson	Motown
62	53	WHO'LL BE THE FOOL TONIGHT, Larsen-Feiten Band	Warner Bros
63	86	IT'S MY TURN, Diana Ross	Motown
64	80	DE DO DO DO, DE DA DA DA DA, The Police	A&M
65	73	LET'S BE LOVERS AGAIN, Eddie Money with Valerie Carter	Columbia
66	78	ONE TRICK PONY, Paul Simon	Warner Bros
67	77	TEXAS IN MY REAR VIEW MIRROR, Mac Davis	Casablanca
68	1	GUILTY, Barbra Streisand & Barry Gibb	Columbia
69	79	SUDDENLY, Olivia Newton-John & Cliff Richard	MCA
70	1	SEQUEL, Harry Chapin	Boardwalk
71	84	EVERY WOMAN IN THE WORLD, Air Supply	Arista
72	82	SHERRY, Robert John	EMI-America
73	54	HEROES, Commodores	Motown
74	57	ALL OVER THE WORLD, Electric Light Orchestra	MCA
75	75	PRIVATE IDAHO, The B-52's	Warner Bros

## VIRGIN CHART

1	THE RIVER	Bruce Springsteen
2	ZENYATTA MONDATTI	The Police
3	REMAIN IN LIGHT	Talking Heads
4	JUST SUPPOSIN'	Status Quo
5	ORCHESTRAL MANOEUVRES IN THE DARK	Orchestral Manoeuvres in The Dark
6	FACES	Earth Wind & Fire
7	NEVER FOREVER	Kate Bush
8	SCARY MONSTERS AND SUPER CREEPS	David Bowie
9	KILIMANJARO	Teardrop Explodes
10	MAKING MOVIES	Dire Straits
11	TRIUMPH	The Jacksons
12	GUILTY	Barbra Streisand
13	KILLING JOKE	Killing Joke
14	ABSOLUTELY	Madness
15	MONTY PYTHON'S CONTRACTUAL OBLIGATION	Monty Python
16	FLESH & BLOOD	Roxy Music
17	PAULINE MURRAY AND THE INVISIBLE GIRLS	Pauline Murray
18	CHINATOWN	Thin Lizzy
19	THE OFFICIAL BOOTLEG	Blues Band
20	THE TURN OF A FRIENDLY CARD	Alan Parsons

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## CHARTS

BARBRA Streisand's simultaneous ascent to the summit of the British and American singles chart brings the 38-year-old actress from Brooklyn her first ever British and fourth American Number One in a chart career spanning 15 years. During that time Barbra has assumed a number of styles from classical to disco with varied degrees of success. America has proved more receptive than Britain to these changes as can be seen from the fact that 'Woman in Love' is only her seventh British but 27th American hit.

The singles larger format counterpart, 'Gilty', is also achieving more than a modicum of success and, in a joint assault on Queen's supremacy, moved to the top of Billboard's album chart at the same time 'Woman in Love' topped 'Another One Bites the Dust'. Provided nothing changes at the top of the aforementioned charts and 'Gilty' manages to pass Police and Streisand on the UK album chart, Barbra will become the first artist to complete the grand slam of Number One UK and US album and singles at the same time since Rod Stewart's 'Maggie May', 'Reason to Believe' and 'Every Picture Tells A Story' completed a similar feat on 9 October 1971.

'Woman in Love' was written by Barry and Robin Gibb and brings to five the number of chart-topping singles written by the Bee Gees. Since their first hit in 1967, Barry, Robin and Maurice have proved formidable hit writers. In addition to 'Woman in Love' and the group's own 24 hits can be added another 18 chart entries

written by one or more of the brothers providing fodder and hits for Nina Simone, Samantha Sang, Yvonne Elliman (2), Andy Gibb (4), Robin Gibb (2), Tavares, Marbles (2), Candi Staton, Carol Douglas, Rita Coolidge, Frankie Valli and Teri DeSario.

That's a grand total of 43 hits of which Barry contributed to 41, closely followed by Robin with Maurice bringing up the rear with just over 30 hit toons bearing his name.

Coffee's big disco and pop hit 'Casanova' gave Ruby Andrews her first and biggest American hit in 1967, reaching Number 31.

Kelly Marie's 'Feels Like I'm in Love' is reportedly the biggest selling single of the year with sales of over 700,000 at the last count but watch out for Police. 'Don't Stand So Close to Me' has already been certified gold (500,000 sales) and is rapidly heading towards Kelly (good thing too, some might say). Significantly 'Zenyatta Mondatta' is outselling 'Don't Stand So Close to Me' and has already been certified double platinum (500,000) - and A&M's precious metal-hat doesn't end there. Last week also saw Hazel O'Connor take a gold disc for her debut album 'Breaking Glass' and Joan Armatrading's 'Me Myself I' has been certified double gold.

It's good to see that Virgin has re-issued 'The Who a Year Ago' 'My Generation' and even better to see it back in the chart. The album was originally released in 1965 on Brunswick, reached Number Five, and was deleted in 1967. It will have held back release for just one more year the album could have broken the chart following his death in 1977 after an absence of 16 years.

ALAN JONES

# US-ALBUMS

1	1	GUILTY, Barbra Streisand	Columbia
2	2	THE GAME, Queen	Elektra
3	3	ONE STEP CLOSER, The Doobie Brothers	Warner Bros
4	4	THE RIVER, Bruce Springsteen	Columbia
5	5	CRIMES OF PASSION, Pat Benatar	Chrysalis
6	6	GREATEST HITS, Kenny Rogers	Liberty
7	7	DIANA, Diana Ross	Motown
8	8	PARIS, Supertramp	A&M
9	9	BACK IN BLACK, AC/DC	Atlantic
10	6	XANADU, Soundtrack	MCA
11	7	GIVE ME THE NIGHT, George Benson	Warner Bros
12	20	TRIUMPH, The Jacksons	Epic
13	6	PANORAMA, The Cars	Elektra
14	11	EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
15	18	ALIVE, Kenny Loggins	Columbia
16	17	HOLD OUT, Jackson Browne	Asylum
17	23	SCARY MONSTERS, David Bowie	RCA
18	19	LOVE APPROACH, Tom Browne	Arista/GRP
19	21	ZAPP, Zapp	Warner Bros
20	12	ONE TRICK PONY, Paul Simon	Warner Bros
21	13	HONEYUCKLE ROSE, Soundtrack	Columbia
22	14	URBAN COWBOY, Soundtrack	Full Moon/Asylum
23	23	TP, Teddy Pendergrass	PIR
24	24	MOON, Darryl Hall & John Oates	RCA
25	26	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
26	28	FREEDOM OF CHOICE, Devo	Warner Bros
27	30	AUDIO VISIONS, Kansas	Kirshner
28	29	SHINE ON, LTD	A&M
29	33	TAKING LIBERTIES, Elvis Costello	Columbia
30	31	WILD PLANET, B-52's	Warner Bros
31	32	BEATIN' THE ODDS, Molly Hatchet	Epic
32	16	CHRISTOPHER CROSS, Christopher Cross	Warner Bros
33	7	ZENYATTA MONDATTI, The Police	A&M
34	37	SWEET SENSATION, Stephanie Mills	20th Century
35	36	WIDE RECEIVER, Michael Henderson	Buddah
36	51	ANNE MURRAY'S GREATEST HITS, Anne Murray	Capitol
37	5	FAME, Soundtrack	RSO
38	38	SHADOWS AND LIGHT, Joni Mitchell	Asylum
39	44	COME UPSTAIRS, Carly Simon	Warner Bros
40	45	SPECIAL THINGS, Pointer Sisters	Planet
41	41	TRUE COLOURS, Split Enz	A&M
42	27	DRAMA, Yes	Atlantic
43	35	GLASS HOUSES, Billy Joel	Columbia
44	34	HORIZON, Eddie Rabbit	Elektra
45	46	LOST IN LOVE, Air Supply	Arista
46	47	FULL MOON, The Charlie Daniels Band	Epic
47	50	IRONS IN THE FIRE, Teena Marie	Gordy
48	48	ANYTIME ANYPLACE ANYWHERE, Rossgington Collins Band	MCA
49	49	ONE FOR THE ROAD, The Kinks	Arista
50	52	NO MORE DIRTY DEALS, The Johnny Van Zant Band	Polydor
51	39	24 CARROTS, Al Stewart And Shot In The Dark	Arista
52	70	TIMES SQUARE, Soundtrack	RSO
53	43	HEROES, Commodores	Motown
54	55	LET ME BE YOUR ANGEL, Stacy Lattisaw	Cotillion
55	56	EMPTY GLASS, Pete Townshend	Atco
56	58	UPRISING, Bob Marley & The Wailers	Island
57	57	ADVENTURES IN THE LAND OF MUSIC, Dynasty	Solar
58	54	PETER GABRIEL, Peter Gabriel	Mercury
59	67	CLUES, Robert Palmer	Island
60	63	IN THE HEAT OF THE NIGHT, Pat Benatar	Chrysalis
61	61	NO NIGHT SO LONG, Dionne Warwick	Arista
62	64	LOVE LIVES FOREVER, Minnie Riperton	Capitol
63	80	CELEBRATE, Kool & The Gang	De-Lite
64	72	TELEKON, Gary Numan	Atco
65	60	THE YEAR 2000, The O Jays	TSOP
66	66	THIS TIME, Al Jarreau	Warner Bros
67	62	ONE IN A MILLION YOU, Larry Graham	Warner Bros
68	75	TEXAS IN MY REAR VIEW MIRROR, Mac Davis	Casablanca
69	59	JOY AND PAIN, Maze	Capitol
70	—	REMAIN IN LIGHT, The Talking Heads	Sire
71	40	A, Jethro Tull	Chrysalis
72	82	LITTLE STEVIE ORBIT, Steve Forbert	Nemperor
73	73	STARDUST, Willie Nelson	Columbia
74	84	PUCKER UP, Lipps Inc	Casablanca
75	78	DEPARTURE, Journey	Columbia

# US-SOUL

1	2	MASTER BLASTER, Stevie Wonder	Tamla
2	3	MORE BOUNCE TO THE OUNCE, Zapp	Warner Bros
3	1	FUNKIN' FOR JAMAICA, Tom Browne	Arista/GRP
4	5	LOVELY ONE, The Jacksons	Epic
5	4	ANOTHER ONE BITES THE DUST, Queen	Elektra
6	8	I'M COMING OUT, Diana Ross	Motown
7	7	WHERE DID WE GO WRONG, Ltd	A&M
8	9	LET ME TALK, Earth, Wind and Fire	ARC/Columbia
9	8	LET ME BE YOUR ANGEL, Stacy Lattisaw	Collition/Brass
10	10	HE'S SO SHY, Pointer Sisters	Planet
11	11	WIDE RECEIVER, Michael Henderson	Buddah
12	16	I NEED YOUR LOVIN', Teena Marie	Gordy
13	12	GIVE ME THE NIGHT, George Benson	Warner Bros
14	13	I'VE JUST BEGUN TO LOVE YOU, Dynasty	Solar
15	20	UPTOWN, Prince	Warner Bros
16	14	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
17	15	HERE WE GO, Minnie Riperton	Capitol
18	17	I TOUCHED A DREAM, The Dells	20th Century
19	18	GIRL, DON'T LET IT GET YOU DOWN, O'Jays	TSOP
20	19	FREEDOM, Grand Master Flash And The Furious 5	Sugarhill

# HEAVY-METAL

1	CRAZY TRAIN, Billion of Oz	Jet
2	TROUBLE, Ian Gillan	Virgin
3	HEY, HEY, MY, MY, Neil Young	Reprise
4	KILLER ON THE LOOSE, Thin Lizzy	Phonogram
5	LAZY, Deep Purple	Purple Records
6	PARANOID, Black Sabbath	Vertigo
7	THE PUSHER, Steppenwolf	MCA
8	SUZI HOLD ON, Saxon	Carrere
9	TONIGHTS THE NIGHT, Neil Young	Reprise
10	BORN TO BE WILD, Slade	Polydor
11	FLIRTIN' WITH DISASTER, Molly Hatchet	CBS
12	ALL NIGHT LONG, AC/DC	Atlantic
13	DON'T NEED YOUR MONEY, Raven	Impulse
14	IF I WERE KING, Vardis	Logo
15	CLOCKS, Steve Hackett	Phonogram
16	BATTLE TORN HEROES, Buffalo	Demo Tape
17	HIGHWAY STAR, Deep Purple	Purple Records
18	STONE FREE, Jimi Hendrix Experience	Track
19	SHOOTING STAR, Bad Company	Island
20	TRAMPLED UNDERFOOT, Led Zeppelin	Atlantic

Most popular album: "Machine Head", Deep Purple  
Compiled by Mick & Geoff, Stirling House "Monday Rock Club", Saltwell Road, Gateshead, Tel 781199.

# US-DISCO

1	1	CAN'T TAKE THE FEELING, Geraldine Hunt	Prism
2	2	I NEED YOUR LOVIN'/CHAINS, Teena Marie	Gordy
3	4	IF YOU COULD READ MY MIND, Viola Wills	Ariola
4	7	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE, Linda Clifford	RSO
5	5	PRIVATE BACK/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN, B-52's	Warner
6	6	I NEED YOU/SELL MY SOUL/FEVER, Sylvester	Fantasy
7	3	ANOTHER ONE BITES THE DUST, Queen	Elektra
8	8	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE, Devo	Warner
9	15	LOVEY ONE, The Jacksons	Epic
10	12	CHERCHÉ PAS/BOGGIE TALK, Madleen Kane	Chapel/Prelude
11	11	THE WANDERER, Donna Summer	Geffen
12	10	LOVE SENSATION, Loleatta Holloway	Salsoul
13	9	FUNKIN' FOR JAMAICA (NY), Tom Browne	Arista
14	14	FUNTIME, Peaches & Herb	Polydor
15	25	HOW LONG/TIGHT PAIR, Lipps Inc	Casablanca
16	17	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP SMILIN', Carrie Lucas	Solar
17	18	UNDERWATER, Harry Thuman	Uniwave
18	20	IT'S A WAR/AH/JA, Kano	Emergency
19	19	BOOGIE TO THE BOP, Mantus	SMI
20	21	MORE BOUNCE TO THE OUNCE, Zapp	Warner

# UK-DISCO

1	1	YOU'RE LYING/REMIX, Linx	Chrysalis 12in
2	2	CASANOVA, Coffee	De-Lite 12in
3	3	AMIGO, Black Slate	Ensign 12in
4	4	MASTERBLASTER (JAMMIN'), Stevie Wonder	Motown 12in
5	6	LOVE X LOVE (ON BROADWAY/OFF BROADWAY), George Benson	Warner Bros 12in
6	5	I NEED YOUR LOVIN'/BEHIND THE GROOVE (REMIX), Teena Marie	Motown 12in
7	7	NIGHT CRUISER, Deadot	Warner Bros 12in
8	8	LONDON TOWN/PETE'S CRUSADE, Light Of The World	Ensign 12in
9	28	INHERIT THE WIND, Wilton Felder	MCA 12in
10	14	CAN'T TAKE THE FEELING, Geraldine Hunt	Champagne 13in
11	10	D.I.S.C.O., Ottawa	Carrere 12in
12	27	LOVELY ONE, Jacksons	Epic
13	22	THIGHS HIGH, Tom Browne	Arista GRP 12in
14	21	FALCON, Rah Band	DJM 12in
15	8	SEARCHING, Change	WEA 12in
16	15	MY OLD PIANO, Diana Ross	Motown 12in
17	12	PARTY LIGHTS, Gap Band	Mercury 12in
18	13	I LOVE YOU ONE, Shalamar	Solar 12in
19	19	CELEBRATION, Kool & The Gang	De-Lite 12in
20	24	OOOPS UP SIDE YOUR HEAD, Gap Band	Mercury 12in
21	11	BIG TIME, Rick James	Motown 12in
22	29	I WANT YOU THE REAL THANG/GET UP/LUCKY FELLA/TAKE IT TO THE BOSSMAN, Narada Michael Walden	Atlantic LP
23	25	GROOVE-ON, Willie Beaver	US Cat 12in LP
24	20	ILIKE (WHAT YOU'RE DOING TO ME), Young & Company	Excaltor 12in
25	18	ANOTHER ONE BITES THE DUST, Queen	EMI/US Elektra 12in promo
26	37	HUNT UP WIND/CAPTAIN CARIBE, Hiroshi Fukumura	Champagne 12in
27	30	DOUBLE DUTCH/DOUBLE DUTCH BUS, Frankie Smith	US WMOT 12in
28	39	ONE IN A MILLION YOU, Larry Graham	Warner Bros 12in
29	23	GIVE ME THE NIGHT, George Benson	Warner Bros 12in
30	34	STRETCH'IN OUT (REMIX)/YOUR LOVE IS A LIFE SAVER, Gayle Adams	US Prelude 12in
31	33	JUST HOLDIN' ON, Ernie Watts	US Elektra LP
32	16	BACKSTROKIN', Fatback	Spring 12in
33	46	JUST A GROOVE, Glen Adams Affair	US Sam 12in
34	17	BE THANKFUL FOR WHAT YOU'VE GOT, William DeVaughn	EMI 12in
35	19	LOVE FESTIVAL/TAKE IT TO THE TOP/JONES VS JONES/MORNING STAR/NIGHT PEOPLE/JUST FRIENDS, Kool & The Gang	US De-Lite LP
36	26	SUMMER GROOVES, Mirage	Flamingo 12in
37	36	THE BREAKS, Kurtis Blow	Mercury 12in
38	32	WEAKNESS FOR YOUR SWEETNESS, Jimmy Senyah	Roket 12in
39	49	DEAR LMMERTZ/PAPASONG, Azymuth	Milestone 12in
40	54	CAN YOU FEEL IT/HEARTBREAK HOTEL/YOUR WAY/WALK RIGHT NOW/EVERYBODY/WONDERING WHO/TIME WAITS FOR NO ONE, Jacksons	Epic LP
41	43	LET ME TALK, Earth Wind & Fire	CBS 12in
42	52	PARISIENNE GIRL, Incognito	Ensign 12in
43	51	FEEL MY LOVE/WATCHING YOU/DREAMIN'/STONE JAM/LET'S SPEND SOME TIME/SIZZLIN' HOT, Slave	US Cotillion LP
44	60	HOUSE PARTY, Fred Wesley	RSO 12in
45	35	IS IT IN, Jimmy 'Bo' Horne	US Sunshine Sound 12in
46	48	THREE LITTLE BIRDS, Bob Marley	Island
47	45	ONE DAY I'LL FLY AWAY, Randy Crawford	Warner Bros 12in
48	—	IF YOU'RE LOOKING FOR A WAY OUT, Odyssey	RCA 12in
49	44	ALL ABOUT THE PAPER/IT TOUCHED A DREAM, Dells	20th Century-Fox 12in
50	41	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre Plus 12in
51	67	MORE BOUNCE TO THE OUNCE, Zapp	Warner Bros 12in
52	55	INSIGHT/UNTIL THE MORNING COMES/L.A. LIGHT, Wilton Felder	MCA LP
53	62	FAMILY, Hubert Laws	US Columbia LP
54	47	LOVE DON'T MAKE IT RIGHT, Ashford & Simpson	Warner Bros 12in
55	69	FANCY DANCER/KID STUFF/IT'S MUSIC IT'S MAGIC/JUST RIGHT FOR A WAY OUT, Twynnyne/Lenny White	US Elektra LP
56	38	I HEARD IT IN A LOVE SONG, McFadden & Whitehead	TSOP 12in
57	58	FUCHI (FREE SPIRIT), Jazz Sluts	Epic 13in
58	70	WHAT CHA DOIN' /PRA VOSE, Seawind	A&M LP
59	42	TO PROVE MY LOVE, Ned Doheny	Japanese CBS Sony LP
60	64	WIDE RECEIVER, Michael Henderson	Buddah 12in
61	57	IF YOU FEEL THE FUNK/ARE YOU READY, LaToya Jackson	US Polydor LP
62	56	(SOMETIMES) BELIEVE IN YOURSELF, Roy Ayers	Polydor 12in
63	59	NO PROBLEM/UP COUNTRY/NICE SHOT (LIVE), Sadao Watanabe	US Columbia LP
64	53	EVERYBODY GET OFF, Daybreak	US Prelude 12in
65	86	IT'S MY TIME/STAR/DANCE TO YOUR HEART, Maynard Ferguson	US Columbia LP
66	75	JOY/NANAVA/CIRCULAR ROAD, Michal Urbaniak	US Motown LP
67	84	I'M COMING OUT/TENDERNESS/GIVE UP, Diana Ross	Elektra LP
68	61	COSMIC CITY, David Matthews	Japanese Electric Bird LP
69	—	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century-Fox 12in
70	—	DO YOU FEEL MY LOVE/SYMPHONY FOR MICHAEL (OPUS 2), Eddy Grant	Ensign 12in promo
71	—	TIME I SHOT THE SHERIFF/PAINTED LADY/VISUALISE YOURSELF/SOMETHING FOR NOTHING/MORE OF MYSELF/I WALK THE STREET ALONE, Light Of The World	Ensign LP promo
72	—	RED HOT, Herts Airport	A&M 12in
73	—	I WISH, Rollercoaster	Pye LP
74	—	ICAN'T STOP/PEOPLE IN LOVE, Patti Austin	OTI 12in
75	65	HE'S SO SHY/SAVE THE NIGHT FOR LOVE/WE GOT THE POWER, Pointer Sisters	Planet LP
76	—	BILLY WHO?, Billy Frazier & Friends	US Blihuua 12in
77	73	SO YOU WANNA BE A STAR/GIVE IT ON UP, Miume	US Epic LP
78	—	THE OTHER WORLD/IT THE ROADRUNNER, Judy Roberts	US Inner City LP
79	—	EVERYBODY/THE FUNK IS ON/IT'S COOL, Instant Funk	US Salsoul LP
80	83	STAY HIGH FOOTING IT, Freeze	Pink Rhythm 12in
81	66	I WANNA GET WITH YOU, Ritz	US Posse 12in
82	80	ULTIMATE MASTERPIECE, RJ's Latest Arrival	US VR 12in
83	—	MISS CHERYL/MELISSA, Banda Black Rio	Brazilian RCA LP
84	71	UNCLE FUNK/OVICROTATION, Emur Deadot	Warner Bros LP
85	—	IT'S TOO FUNKY IN HERE/GET UP OFFA THAT THING, James Brown	Polydor LP
86	—	HEAD/UPTOWN/DIRTY MIND, Prince	US Warner Bros LP
87	—	IN THE CENTER, Rodney Franklin	US Columbia 12in promo
88	—	ISLAND IN THE SUN, Minnie Riperton	Capitol LP
89	—	ASTRO-MARCH/SINDRAN'S DREAM/OPEN YOUR EYES/THE TELLERS, Dave Valentin	US GRP LP
90	68	SUNSET, Barbara Thompson	MCA 12in

# STARCHOICE

1	SIGN SEALED DELIVERED, Stevie Wonder
2	SATISFACTION, Devo
3	SHE'S A WOMAN, Beatles
4	NUT BUSH CITY LIMITS, Ike & Tina Turner
5	LITTLE GIRL PLEASE DON'T WAIT FOR ME, Diana Ross
6	POP MUSIK, M
7	CLEAN UP WOMAN, Bette Wright
8	NO WOMAN, NO CRY, Bob Marley
9	NEANDERTHAL MAN, Hot Legs
10	FAME, David Bowie



THE PLANETS

# YESTERYEAR

ONE YEAR AGO (October 27, 1979)	
1	ONE DAY AT A TIME, Lena Marrell
2	VIDEO KILLED THE RADIO STAR, Buggles
3	DON'T STOP TIL YOU GET ENOUGH, Michael Jackson
4	EVERYDAY HURTS, Sad Cafe
5	GIMME GIMME GIMME, Abba
6	CHOSEN FEW, Police
7	MESSAGE IN A BOTTLE, Fleetwood Mac
8	TUSK, Blondie
9	DREAMING, Blondie
FIVE YEARS AGO (November 1, 1975)	
1	ONLY HAVE EYES FOR YOU, Art Garfunkel
2	SPACE ODDDY, David Bowie
3	THERE GOES MY FIRST LOVE, The Drifters
4	FEELINGS, Morris Albert
5	LOVE IS THE DRUG, Roxxy Music
6	SO'S, Abba
7	HOLD ME CLOSE, David Essex
8	WHAT A DIFFERENCE A DAY MAKES, Esther Price
9	DON'T PLAY YOUR ROCK AND ROLL TO ME, The Four Tops
10	RHINESTONE COWBOY, The Four Tops

TEN YEARS AGO (October 31, 1970)	
1	WOODSTOCK, Mathews Southern Comfort
2	PATCHES, Clarence Carter
3	BAND OF GOLD, Freda Payne
4	ME AND MY LIFE, The Tremeloes
5	BLACK NIGHT, Deep Purple
6	PARANOID, Black Sabbath
7	BALL OF CONFUSION, The Temptations
8	MONTEGO BAY, Bobby Bloom
9	AIN'T NO MOUNTAIN HIGH ENOUGH, Diana Ross
10	STILL WATERS, The Four Tops
FIFTEEN YEARS AGO (October 30, 1965)	
1	TEARS, Ken Dodd
2	ALMOST THERE, Andy Williams
3	EVE OF DESTRUCTION, Barry McGuire
4	EVIL HEA, The Yardbirds
5	YES I CAN, Chris Andrews
6	GO NOW, The Four Tops
7	GO NOW, Hedgehoppers Anonymous
8	GO NOW, Manfred Mann
9	GO NOW, The McCoy's
10	GO NOW, The Fortunes