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Published by Spectrum Music, a subsidiary of
EMI Records Ltd, London W12 8LP
© 1980

Morgan Grampian Ltd
Caledonian St
London SE18 6JH

Registered as a newspaper at the Post Office
Published by Spectrum Music, a subsidiary of
EMI Records Ltd, London W12 8LP and printed by
Spectrum Music, a subsidiary of EMI Records Ltd,
London W12 8LP

THE NEWS

Edited by ROBIN SMITH and DANIELA SOAVE

REGAL FLASHER RELEASED

QUEEN RELEASE their new album 'Flash Gordon' on December 8.

It's the soundtrack from the film of the same name which goes on release on December 14. Queen wrote played and arranged all the music for the movie and they'll also be bringing out a single 'Flash' from the album on November 24.

Queen finish off one of their most successful years to date with a series of British dates starting at the Birmingham National Exhibition Centre on December 5, followed by dates at Wembley Arena on December 8, 9, 10.

MAIDEN'S MOVEMENTS

IRON MAIDEN will be playing a special Christmas gig at the London Rainbow on December 21. And the band will also be extending their current tour when they play Rock City a new venue in Nottingham, on December 1.

The Rainbow show will be filmed for release as a video cassette and because there will be cameras on stage, tickets at the specially low price of £2.50 and £2 will go on sale at the Rainbow box office and other usual agencies, from November 21. There will be no support band but heavy metal disc jockey Neal Kay will be running a disco. It is also expected that Maiden will be laying on a few special surprises.

Maiden's other appearance at Rock City in Nottingham's city centre, will spearhead the opening of the new £250,000 venue. Rock City is the former Heart of the Midlands Cabaret Club and The 2,000 seater venue has a 40ft stage, a £16,000 custom built sound system and luxury dressing rooms with TV, showers and toilets. Future acts at the venue will include the Human League, XTC and the Undertones.

*A TO Z have just been confirmed as support band on Iron Maiden's tour which begins this Friday at Uxbridge Brunel University.



* Tygers with new man John Deverill, pictured left to right: Rob Weir, Rock, Brian Dick, John Sykes, John Deverill.

20 - YEAR - OLD John Deverill is the new vocalist with the Tygers of Pan Tang. He replaces Jess Cox who left the line up recently to pursue his own career.

At present the Tygers are rehearsing with John who comes from Cardiff where he had his own band Persian Risk. The Tygers will be recording the second album in December and John will be making his live debut with the band when they play London Marquee December 16.

BUSH MAGIC

KATE BUSH releases her Christmas single 'December Will Be Magic' this week. The single was in fact written in 1979 but was unable to be scheduled in time for release last Christmas. The B side 'Warm and Soothing' was also written last year.

MAC LIVE

FLEETWOOD MAC release a live double album next month.

Containing 17 songs, 'Fleetwood Mac Live' is scheduled for release on December 3 and was recorded during Mac's two most recent world tours. The album was recorded in eight American cities, London, Paris and Tokyo. The 17 songs included three new tunes never before issued by Fleetwood Mac — 'Fireflies' written by Stevie Nicks, 'One More Night' written by Christine McVie and The Beach Boys, 'The Farmer's Daughter'. These were all recorded live at the Santa Monica Civic Auditorium in front of a private audience of road crew and friends.

The album cover is designed by Larry Vigon who worked on the design of 'Tusk' album and the cover photography is by Chris Callis. Fleetwood Mac's last tour lasted 11 months with 115 concerts spanning nearly a dozen countries from October 1979 to September 1980.

LYING LINX

LINX FOLLOW up 'You're Lying' — which has been the biggest selling funk record of the year so far — with 'Rise and Shine' out this week.

Linx are also currently recording the final tracks for their debut album to be released in February. The band will also be playing live dates in the New Year.

Their new single was written and produced by vocalist David Grant and bass player Sketch. The single will be available in 7in and 12in.

SPEAR DATES

BURNING SPEAR play his first British dates for three years next month. Confirmed bookings for the tour are: Bristol Romeo and Juliet's December 10, London Rainbow 11, Birmingham Bingley Hall 13, Derby Tilfany 15, Brighton Top Rank 17, Huddersfield Cleopatra's International 20.

Tickets for the Rainbow will go on sale at the end of next week priced £5, £4.50 and £4. After the tour Burning Spear will play dates in Europe before returning to Britain for more appearances.

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RELEASES

DENNIS BROWN'S sixth album for Laser Records is out this week. Entitled 'Spell-bound', it features Dennis on vocals and rhythm guitar, Ansel Collins on keyboards, and drums Sly Dunbar.

VISAGE, the brainchild of Steve Strange and featuring Midge Ure, Billy Currie, John McGeoch, Rusty Egan and Dave Formula release a single 'Fade To Grey' this week. There will be a limited edition released in a picture bag.

THE BUZZCOCKS bring out the third part of their series of related singles on November 24. Entitled 'What Do You Know' and 'Running Free' it features a brass section. The Buzzcocks are now in the States playing seven gigs on the East Coast, and will be touring Britain in December, and begin work on a new album in January.

GLORIA JONES brings out her first single since the death of Marc Bolan three years ago entitled 'Listen To Me'. The single, taken from the concept album 'Alpha Omega', is released on November 21. Other artists featured on the album include David Essex, Cat Stevens and Maxine Nightingale.

HUMAN RECORDS, a new label, releases two singles this week. They are 'Animal Space' by the Sitts and 'It's Obvious' by the Au Pairs.

KILLING JOKE'S debut single, originally released last winter, is being re-released on November 24. 'Nervous System' is available on both seven and 12 inch, the latter being a disco mix version.

KEVIN COYNE has a three LP set released at the special price of £7 on Butt Records. Called the 'Dandelion Years' (after John Peel's Dandelion label on which they appeared), the three LPs are 'Siren', 'Strange Locomotion' and 'Case History'.

CUDDLY TOYS, fresh with a new line up, release a new single 'Astral Joe' and album 'Gullotine Joe' next week. Both records were recorded by the original band, but a live track EP will be released by the new band in January.

GILBERT O'SULLIVAN has a new single 'I Love It But' out now.

BOB MARLEY'S latest single 'Redemption Song' is to be released in 12 inch form late this month and will also include a previously unreleased live version of 'I Shot The Sheriff'.

WEAPON, currently on tour with Motorhead have just released their first single called 'It's A Mad Mad World'.

THE MODERNAIRES' debut LP has just been released, called 'Way Of Living'.

THE TIGERS recently returned from touring the west coast of America, release a new single on December 5 ('Walk Tall') Go 'The Craw'). To back up the single they will be playing the following London gigs: Shepherd's Bush Trafalgar November 25, Rediff The Lakers 7, West Hampstead Moonlight 17.

AIRKRAFT release a new single 'Move In Rhythm' on November 21.

THE POP-TONES, a dynamic duo from Dewsbury, according to the press handout, bring out the debut single on November 21 called 'Wooden Heart'.

RANDY MEISNER, one of the founder members of the Eagles, releases his debut album 'One More Song' on December 2. Also featured are Don Henley and Glenn Frey of the Eagles. A single from the album, 'Gotta Get Away' is released on November 21.

THE LURKERS release a collection of all the singles and other songs on an album entitled 'Greatest Hit' this week. It features 18 songs and sells at £3.50.

STAGE ONE VARDIS

VARDIS have announced part one of their Christmas tour, which ties in with the release of their new single 'Too Many People'. Dates are: Edinburgh Nite Club November 20, Sunderland Mayfair 21, Manchester Denton Leisure Centre 22, Chesterfield Hardstoft Shoulder of Mutton 24, Rugby Benn Memorial Hall 26, Burton On Trent '76 Club 28, Nottingham Boat Club 29, Richmond Broilys 30, Chatham Town Hall December 1, London South Bank Polytechnic 2, London Marquee 3, Exeter University 4, Penzance Demeizas 5, Bristol Granary 6, London Lyceum 7.

Stage two of the tour will be announced shortly.

ON THE TILES

BLACK SLATE follow up their 'Amigo' hit on November 21 with 'Boom Boom'. It's a track off their new album and will also be released as a 12in with a limited edition 20,000 copy run.

The B side 'Legalise Collie Herb' is also from the album. The band have also added another date to their British tour; Middlesbrough Rock Garden November 26.

CATS GO ASTRAY

THREE PIECE rockabilly band the Stray Cats have cancelled their gig at Nottingham University on November 29 but have added the following dates to their current tour: Southend Shrimpers November 30, Grimsby Community Hall December 2, London Marquee December 7, 8, Sheffield Polytechnic 10, Birmingham Cedar Ballroom 11, Liverpool Bradys 12, Blackpool Norbreck Castle 13.

XTC OFF

XTC HAVE been forced to cancel the first three dates of their British tour in December.

CHORDS SINGER SACKED

THE CHORDS have sacked their singer Bill Hassett in a dramatic move at the end of their British tour.

Said the remaining members in a phone call to Record Mirror: "We got rid of him because of his lack of confidence and commitment in the band. We'd been having problems all through the tour, but the gig at the Music Machine last Friday was the final straw."

The Chords are eager to point out that they are still going strong, and are auditioning for a new vocalist this week. Anyone who is interested should telephone 01 - 499 8686 extension 45 between 12 noon and 3 pm Monday to Friday.



DEMAND FOR OMITD

DUE TO overwhelming public demand, Orchestral Manoeuvres In The Dark will play a London Christmas date at the Hammersmith Odeon on December 17. This follows the success of their single 'Enola Gay' and their new album 'Organization' which is rocketing up the charts.

The special Hammersmith date follows a series of European dates and there are plans for an American tour early next year.

SKIDS CARTOON

THE SKIDS, who release their new single 'A Woman In Winter' on November 28, will be playing a series of pre - Christmas dates at the end of this month.

Gigs are: Leicester University November 29, Sheffield Polytechnic 30, Stirling University December 1, Ayr Pavilion 2, Dundee University 3, Bristol Colston Hall 8, Exeter University 9, Hanley Victoria Hall 11, Leeds Polytechnic 13, Oxford New Theatre 14, Hull City Hall 16.

The B side of the new single is a live version of 'Working For The Yankee Dollar' recorded at the band's recent Hammersmith Odeon concert. Packaged with the single is a cartoon booklet drawn by Jill Mumford featuring the Skids in an action packed tale of espionage and adventure. The Skids hope to make it into the Guinness Book Of Records as the first band to include a cartoon booklet with a single.

Sandwiched between the Skids British gigs will be two dates at New York's Hurrah's Club and gigs with the Jam in Sweden.

They have been forced to cancel gigs at York University December 6, Blackpool Tiffanys 7 and Edinburgh Tiffanys 8, because the Cars have asked the band to support them for two dates at New York's Madison Square Garden. The dates will be re-scheduled as soon as possible and meanwhile XTC have added a date at Aberystwyth University on December 11.

MARLEY OK

BOB MARLEY is well and recuperating in Ethiopia, despite rumours that he is dead, has gone back to Jamaica to die, or is suffering from cancer.

Said a spokesman today: "There have been a lot of totally inaccurate rumours flying around, but the truth of the matter is that Bob is in Sasha Mani in South Ethiopia, trying to get some rest where he can't be pestered. It's the home of the Ethiopian Rastas, and telephones there are few and far between!"

Marley's wife, Rita, currently in Britain promoting her solo album, will fly out to join him shortly.

Marley, who is recovering from severe nervous exhaustion, will bring out a Christmas single featuring members of his family.

MATCHBOX TOP

BRITAIN'S rockabilly kings Matchbox will headline a special show at the

London Palladium on December 5. This will be their British appearance of the year and coincides with the release of their new single 'Over The Rainbow' a reworking of the old classic.

SAXON ADD

SAXON HAVE added six more dates to their tour which begins this week. Saxon will now be playing right up to Christmas and the new dates are: Carlisle Market Place December 12, Malvern Winter Gardens 18, Hammersmith Odeon 20, Nottingham Kimberley Recreation Centre 21, Peterborough Werrina Stadium 22, Hull City Hall 23.

MAGAZINE CANCEL

MAGAZINE HAVE cancelled all their proposed British dates up till the end of December. The band were thinking of touring, but now want to concentrate on writing and rehearsing material for their fourth studio album. They'll also be recording a single in December for late January release.

Virgin will be releasing a live album by the band in December, recorded in Melbourne, Australia. Tracks include a stirring rendition of 'The Light Pairs Out Of Me.'

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APART from getting through dozens of bottles of peroxide, the Dumb Blondes have released a new single which is a double A-side coupling of 'Strange Love' and 'Sorrow', produced by Dale Griffin. The blonde bomblets above are Paul Mason, Jeff Heptin, Graham Garrett, Andy Tompsett and Pete Webb.

IN-BRIEF

A FUND raising dance in aid of the St Lucia Disaster Fund will be held at the Factory, 1 Chippenham Mews, Marylands Road, London W9 on December 6. Money will go to people made homeless by the hurricane that recently struck the West Indies and live bands will appropriately include Storm. Tickets are available from the Factory and local record shops.

JOE COCKER will be playing the Rainbow on December 6. Tickets are priced £5, £4 and £3.

DAVE DUFORT, drummer with the EF Band, has left to pursue a solo career. The band are recruiting a new drummer and will be releasing a new album at the beginning of the next year.

GILLAN RECEIVED over 6,000 replies to their silly questions competition they ran in their recent tour programme. The first prize, a rare Japanese import copy of a Gillan album, was won

by Spam from Keighley. The second prize of a couple of concert tickets were won by Patricia Devitt of Liverpool while the third prize of a smashed up Fender Precision bass was won by Geoff McGrath of Bebington. The fourth prize, a picture of John McCoy's dog and a tin of beans, was won by lucky Andy Jessop of Dartford.

THIEVES STOLE over £1,000 worth of gear from the 45's at the weekend. They broke into the band's garage at Streatham and helped themselves to a variety of equipment including a Carlsboro Marlin 150 PA amp, a Fender Precision bass and a Vox Continental single manual organ, identical to the one John Lennon used when the Beatles played Shea Stadium. As the gear wasn't insured, the band would like it back and anybody knowing its whereabouts should contact Phil Johnston on 01 671 2811. Meanwhile, the band are playing gigs with borrowed gear.

U2

U2 have added four London dates to their British tour. The band, whose debut album 'Boy' was released last month, now play two shows at London's Marquee on November 26, 27, then support Talking Heads at the Hammersmith Odeon on December 1, Hammersmith Palais 2.

JON ANDERSON

JON ANDERSON: who is about to embark on his first major solo British tour since he left Yes, has postponed the first two opening dates until later this year. The dates, Ipswich Gaumont November 21, Wolverhampton Civic Hall 22, will now be slotted in on December 9 and 10 respectively. Tickets already purchased for these shows are transferable.



Pic by Mike Lave

STEVE LINDSEY

THE PIRHANAS

THE PIRHANAS: who have just finished supporting the Jam have organised dates for December. They are: Liverpool University December 3, Tadcaster the Forge 4, Birmingham Polytechnic 5, Doncaster Romeo and Juliet 7, Keele University 8, Southampton University 10, London University of London 15. More dates are yet to be added, and will be announced shortly. They have a single on current release entitled 'I Don't Want My Body'.

BUDGIE

BUDGIE: have added seven more dates to their headlining tour. Newest confirmed gigs include Farnborough Technical College November 22, Aberystwyth University 26, London Gys Hospital 28, Bradford Palm Cove December 1, Leeds Florde Green Hotel 5, Reading Top Rank 10, Rayleigh Crocks Club 19. Also, the gig at Helensburgh Trident Club has been switched from November 19 to 20.

THEATRE OF HATE

THEATRE OF HATE: release their first single 'Original Sin' this week. They are currently on their first tour: Wolverhampton Polytechnic November 22, Brighton Tiffany's 23, Newport Stowaway Club 24, Nottingham Boat Club 25, Maidstone College of Art 26, Exeter St Georges December 4, Birmingham Cedar Ballroom 5, London Rock Garden 8, London Moonlight 18.

PATRIK FITZGERALD

PATRIK FITZGERALD: will be appearing as special guests on all dates of the Roy Harper tour, as well as playing dates on their own, at London Islington - Pied Bull December 2, Brighton Concorde Collective 4, London Hampstead Moonlight Club 6, London Cockfosters Cat Hill College 11, Oxford Polytechnic 12, London Islington Pied Bull 16, London College of Printing 19.

WINWOOD LP

STEVE WINWOOD'S long awaited second solo album 'Arc Of A Diver' will be released on December 29.

This is Winwood's first album released for three years and all the tracks have been written and performed by Steve himself. Songs include 'While You See A Change' and 'Second Hand Woman.'

POLICE DO

THE NEW Police single will be 'De Do Do Do, De Da Da Da' released this week. Once again it's taken from their recent album 'Zenyatta Mondatta'. Police will be touring South America in December and there is still no news of them doing any British gigs around Christmas.

TOURS

JIMMY LINDSAY

JIMMY LINDSAY: will be going on the road to promote his new single and album, both released at the beginning of the month. He will be supporting Steel Pulse on all dates of their tour, commencing Colchester Essex University November 22.

THE BOOKS

THE BOOKS: will be playing two dates to coincide with the release of their debut album entitled 'Experience'. The two dates are both in London, being at the Scala Cinema December 12, Venue 16.

GOOD QUESTION

GOOD QUESTION: kick off a series of London dates at the Hammersmith Clarendon Hotel on November 25, and the Balham Hotel on December 1. More dates will follow.

MIDNIGHT AND THE LEMONBOYS

MIDNIGHT AND THE LEMONBOYS: following London dates, Fulham Greyhound December 3, Rock Garden 4, Hope and Anchor 5, Dingwalls 8, Moonlight 9, 101 Club 10, Richmond Snoopies 11.



Pic by Justin Thomas

A11Z

A11Z

A11Z: a Manchester heavy rock band will be appearing as special guests of Iron Maiden, who have added an extra date at Nottingham Rock City on December 1. Immediately following the tour A11Z will be playing a few headlining gigs. Salford University December 5, Carlisle Twisted Wheel Coach House 6, 7, Liverpool Brady's 11, London Kingsbury Bandwagon 12, Oldham Tower Club 13, Southend Crocs 19, Manchester Staleybridge Commercial 20.

TAURUS

TAURUS: are playing a short series of one nighters. Walsall Town Hall November 28, Stroud Marshall Rooms 29, Worthington Down Under Club December 18, Sunderland Locarno 19, Nottingham Boat Club 27.

BASTILLE

BASTILLE: Chelmsford Tracks November 21, Hartford Castle Hall 22, London Bandwagon 28, St Ives Ice Centre 29.

ICARUS

ICARUS: back from their lengthy tour of Ireland, are to undertake a short British tour to coincide with the release of their second single 'Tower Block Kid' on November 29. The tour starts London Dingwalls November 21, Durham University 29, London Moonlight December 7. More dates will follow.

SHAKIN' STEVENS

SHAKIN' STEVENS: begins a short British tour next month, which starts on December 1 at Heme Hempstead Pavilion and continues Chatham Central Hall 3, Slough Thames Hall 4, Mrcambe Granada Floral Hall 5, Brighton Floral Pavilion 6, Ipswich Gaumont Theatre 8, Middlesborough Town Hall 9, St Helens Theatre Royal 10, Cardiff New Theatre 13, Bristol Colston Hall 14, London Apollo Victoria 16.

PLANETS

PLANETS: second leg of their tour goes like this. Southend Zero 6 November 24, Nottingham Clifton University 25, Portsmouth South Parade Pier December 1, Winchester King Alfreds 4, London Marquee 5, Cambridge Technical College of Art 6, Wolverhampton Polytechnic 9, Walsall West Midlands College 11, Dudley JB's 13, London City University 17.

HERE AND NOW

HERE AND NOW: gigs so far confirmed are London City of London University November 28, Brighton University 29, Bangor University 5, Bristol Trinity Hall December 4, Bolton Institute of Technology 6, Huddersfield Polytechnic 8, Leeds Florde Green 10, Edinburgh George Square Theatre 11, Newcastle Dolce Vita 13, Hereford Market Tavern 15, Liverpool Brady's 16, Manchester Polytechnic 17, with more dates to be added.

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Pic by Paul Cox

THE PIRHANAS

MARTIAN SCHOOLGIRLS

MARTIAN SCHOOLGIRLS: will replace Restaurant for Dogs on the current League of Gentlemen tour as from November 24 where they play at the Birmingham Cedar Ballroom.

CANIS MAJOR

CANIS MAJOR: whose debut album 'Butterfly Queen' is due for January release, will support Steeleye Span on their UK tour which starts December 3.

NEW TOOTS

A NEW version of the 'Toots Live' album will be released at the beginning of next month.

Originally it was a limited edition album recorded at the Hammersmith Palais on September 29 and released the following day, less than 24 hours after the concert. The live tapes have now been remixed and '54-56 That's My Number' has been added to the tracks.

GLOBAL KIDS

ELLEN FOLEY is amongst the artists featured on an album 'Children Of The World' to be released early next year. Ian Hunter and Benny and Bjorn from Abba wrote most of the songs and a single from the album 'If We Only Had Time' is out this week.

HOOK HITS

DR HOOK release an album of their greatest hits on November 24. 'Doctor Hook - Greatest Hits' features 16 tracks spanning the band's musical career between 1972 and 1979 and includes two very early hits licensed from CBS.

Tracks include the first monster selling single 'Sylvia's Mother', 'You Make My Pains Want To Get Up And Dance' and 'Sleeping Late'.

KONTROL

EX-KISS drummer Peter Criss releases his second solo album shortly. Titled 'Out Of Control' the album features Criss on all drums and vocals. Criss is forming his own band and is rumoured to be touring shortly - this time without wearing make up.

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2	STEVIE WONDER HOTTER THAN JULY	4-29	22	JAPAN GENTLEMEN TAKE POLAROIDS LIMITED OFFER	2-99	42	JON ANDERSON SONG OF SEVEN	3-89
3	ABBA SUPER TROUPER	4-49	23	THE EAGLES LIVE	4-49	43	DON WILLIAMS THE VERY BEST OF	3-89
4	THE POLICE ZENYATTA MONDATTI	3-79	24	U2 BOY	3-89	44	THIN LIZZY CHINATOWN	4-49
5	ADAM & THE ANTS KINGS OF THE WILD FRONTIER LIMITED OFFER	3-29	25	THE SPECIALS MORE SPECIALS	3-89	45	JOE JACKSON BAND BEAT CRAZY	3-89
6	WHITESNAKE LIVE IN THE HEART OF THE CITY	4-79	26	THE BLUES BAND HEADY	3-89	46	SAD CAFE SAD CAFE	3-99
7	BRUCE SPRINGSTEEN THE RIVER	4-49	27	ORIGINAL CAST NOT THE NINE O'CLOCK NEWS	3-89	47	LIGHT OF THE WORLD ROUND TRIP	3-99
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9	MOTORHEAD ACE OF SPADES	3-99	29	GEORGE BENSON GIVE ME THE NIGHT	3-29	49	DR. HOOK RISING	4-49
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11	DIRE STRAITS MAKING MOVIES	4-49	31	HAWKWIND LEVITATION	3-99	51	THE POLICE REGATA DE BLANC	3-79
12	TALKING HEADS REMAIN IN LIGHT	3-89	32	WILTON FELDER INHERIT THE WIND	3-89	52	DARTS GREATEST HITS	3-99
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15	RY COODER BORDERLINE	3-89	35	RANDY CRAWFORD NOW WE MAY BEGIN	3-29	55	ROXY MUSIC FLESH AND BLOOD	4-49
16	DAVID BOWIE SCARY MONSTERS	4-49	36	UB40 SIGNING OFF	3-99	56	HAZEL O'CONNOR BREAKING GLASS	3-89
17	EARTH, WIND & FIRE FACES	5-49	37	JOHN MARTYN GRACE AND DANGER	3-99	57	PAUL SIMON ONE TRICK PONY	3-89
18	KATE BUSH NEVER FOR EVER	3-99	38	MONY PYTHON CONTRACTUAL OBLIGATION ALBUM	3-89	58	CHAS JANKEL	3-79
19	NEIL YOUNG HAWKS AND DOVES	3-89	39	BLACK SLATE AMIGG	3-99	59	DON MCCLEAN THE VERY BEST OF	4-29
20	SAXON STRONG ARM OF THE LAW	3-89	40	RORY GALLAGHER STAGESTRUCK	3-99	60	JOAN ARMATRADING ME MYSELF	3-89

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HOW LOW NOW

THE ECCE VTRIC MARI V'ER

VIVIAN STANSHALL'S new film 'Sir Henry At Rawlinson End' portrays such an array of batty characters that it's difficult, although none - the - less amusing, to imagine that such people might exist.

A chat with Stanshall himself soon confirms that not only do they exist, but that they are in fact extensions of himself: "It's a kind of multiple schizophrenia," he explains. "Normally a writer would research his characters, but I don't need to because all the people in the film are facets of me. Mrs E's hypochondria is, for example, my own hypochondria, only enlarged and made ridiculous." Hiding out in a leaky submarine - chaser, moored near Chertsey, Stanshall is able to let loose all those eccentricities that made the Bonzo Dog Doo Dah Band

VIVIAN STANSHALL relaxing among the sort of home comforts that only a submarine - chaser can provide.



Pic by HUW POWELL

and Monty Python so popular. Sir Henry is his latest outlet, although those who listen to the Sir Henry series featured on the John Peel Show will already be quite familiar with the mad goings-on at Rawlinson End. He describes the film as being a "Celebration of Englishness". "It shows that somewhere out there, there are odd things going on. Here's a family that takes no

heed of what's going on in the outside world, they're just not affected. "That's English," he confirms. As if to exemplify this observation, he points at the sign above his entrance door. The sign reads 'Guests'. "The English character is like that," he says. Stanshall appears relaxed on his boat amid a clutter of musical

instruments, paintings, carvings and endless bric-a-brac. Some of his pets, however, were not quite so keen on their floating home. The tarantula died soon after they moved in, and more recently the 12 - year - old turtle had a heart attack. The snakes weren't so happy either, and had to be returned to the pet shop. Stanshall is keen to talk about Sir Henry, and his wife Pamela

even admits to collecting all the reviews, good or bad. His preoccupation with the film fortunately does not prevent him from re-telling some of his famous escapades with Keith Moon:

He recalls the days when he would dress up as a vicar and suddenly collapse in the middle of Oxford Street. "With the aid of blood pellets, I would writhe around on the pavement, while Keith called through his Tannoy system for someone to help. No-one ever stopped - All I can say is never get sick in Oxford Street," he jokes. No doubt the sight of Keith Moon jumping up and down on his Rolls Royce would have alerted passers-by to the hoax.

Stanshall's humour is typical of his art school upbringing. Together with some friends, he formed HOWL - Hilarious Obvious Wigs Lib. This entailed wearing an extremely obvious wig perched precariously on the side of his head. A few bus rides later, he would spot his prey - another obvious wig wearer.

Taking up a position in full view of the wig - wearer, he would proceed to let his own wig slide off. With subtle eye movements and nods of the head, the wig - wearer would soon identify himself and try and communicate the fact that the wig was slipping. The 'piece de resistance' was when Stanshall would let the wig actually fall off before hastily picking it up and gluing it back on with a generous smear of marmalade.

By Gill Pringle

Whistle and Pop.

- WHISTLE
 Can't stand losing you - THE POLICE
 Down in the park - TUBEFWAY ARMY
 Across the river - WILLIE NILE
 Cosmic surfin' -
 YEL LOW MAGIC ORCHESTRA
 Chelsea girl - SIMPLE MINDS
 Ice bells - 2ND VISION
 Eat to the beat - BLONDIE
 Shape I'm in -
 JO JO ZEP AND THE FALCONS
 Sonja Henie - LANDSCAPE
 Missing words - THE SELECTER
 Some get away - ALDA RESERVE
 Please don't ask - GENESIS
 Beasley Street - JOHN COOPER CLARKE



ALBUM BELP017 CASSETTE ZCF017



ALBUM BELP016 CASSETTE ZCF016

- POP
 My girl - MADNESS
 Someone's looking at you -
 THE BOOMTOWN RATS
 Kool in the kaftan - B A ROBERTSON
 Turn it on again - GENESIS
 You'll always find me in the kitchen
 at parties - JONAS LEVIE
 Brass in pocket - THE PRETENDERS
 Midnight Dynamos - MATCHBOX
 Too much, too young - THE SPECIALS
 Over you - ROXY MUSIC
 My oh my - SAD CAFE
 Mirror in the bathroom - THE BEAT
 Together we are beautiful -
 FERN KINNEY
 Atomic - BLONDIE
 Silver Dream Machine - DAVID ESSEX
 Let's get serious - JERMAINE JACKSON
 Dance yourself dizzy - LIQUID GOLD

Hot from TV's two most popular music programmes come 'Test Pressing' (The Best of The Old Grey Whistle Test) and 'The Best of Top of the Pops.' Two star-packed albums featuring the likes of Blondie, The Police, The Boomtown Rats, Genesis and Sad Cafe, to name just a few.

In fact, they make the perfect couple to invite to any party. So don't just sit there. Pop round to your local record shop and wet your whistle with some of the tastiest sounds around.



NATURAL BLONDE COLUMN



CAN YOU er... um... fart when or where you want? Can you fart to a tune if required? It seems that Yevgenni Sokolov could and did quite frequently. Listen to what Yevgenni has to say:

"The sad truth is, if I can trust my uncertain memory, that from a very early age I must have possessed the inborn gift, nay, the ubiquitous affliction of constantly breaking wind. But, being by nature both crafty and bashful, I no doubt waited to utter my parasitic sighs at a suitable moment privately and without shame, so none of the people around me ever suspected my distressing complaint."

So far in this column we've thrilled to roller discoing with Stewart Copeland, flying with Mike Oldfield, tea with Hazel O'Connor and her singing dog and now, to top the lot, we have a book on the farting and other bodily functions by Serge Gainsbourg.

As a true English rose I have always been a trifle suspicious of foreigners, especially rude French ones. Mr Gainsbourg is perhaps best known for the 'J'taime' record he made with his ex-wife Jane Birkin. The one that gets played a lot at the end of youth club razzes to get people to go home. God only knows what that particular song gets them home to do.

Serge is currently in Britain to publicise his book (book, she sneered, it's written on half the page and is definitely Virgin's first leaflet). Entitled 'Yevgenni Sokolov', it's about the man and his problems with wind, to put it mildly only a Frenchman could have written it I feel rightly so.

We sat down for lunch on Richard "I'll sign anyone if they amuse me for an afternoon" Branson's boat and in attendance were Serge, Richard and the extremely Latin Al Clarke who insisted on saying duck increased flatulence. I felt that this might set Serge off on one of his favourite topics and it was therefore, if you'll excuse the pun, an explosive topic. Serge's girlfriend Bamboo was there too. What kind of a name is that? Mr Gainsbourg reflected a while, "Ahh 'ave brooken up wiz Jane yoo know, every teem thesee is een ze paper I 'ope to sell another 'undred copees," he informed moi, adopting

THE FINE ART OF YEVGENNI SOKOLOV

the air of a hardened businessman while at the same time closely resembling Toad of Toad Hall. He then tried to convince me that Bamboo was a boy. Luckily she didn't speak English and spent the whole of lunch tossing her fringe at the pudding like Farrah Fawcett about to make an arrest.

At this point I was pondering on how to bring the conversation around to his book. Short of leaping onto the table and shrieking "Ex-Lax", words for once failed me. My mother didn't pack me off to St. Clare's to learn how to bring after-lunch conversations around to such topics. Especially not in front of Al Clarke.

The book is full of interesting snippets, "with fermentation and putrefaction in the caeco-colonic-rectal area being the major source of intestinal gases. I realised the prime importance of my diet," our Yevgenni once attested knowledgeably.

Despite Serge's lavatorial interests I was simply too embarrassed to ask, "Tell me Serge did you put any of your real life experiences into the book?" Instead I began to wonder how he felt about the sherry trifle.

"Zis morning I was awoken zoo early, eet was ze Bib-By-Cee they wanted to read the 'ole of ma book on ze radio," Serge was saying. My blood ran cold. It turns out that each morning the BBC play the Russians an hour of Beattles music, considered frightfully subversive over there, but for a special treat, plans are now afoot to read the whole of Serge's book to the Russians. God knows they suffer enough without having some terribly terribly British voice reading about farting booming at them from Portland Place.

The conversation turned to the different censorship laws in various countries: "Yooo cannot show ze pubes on ze bod-eee in Spain," Mr Gainsbourg informed me. A piece of information I shall treasure for many

years to come. In this country his own film, 'J'taime', was only allowed a licence for London. This was to prevent old ladies keen on French art films dying of shock in the back rows of the Clacton Rialto. The plot of the film sounded like the running order for an Anna Raeburn phone-in for people addicted to rubber socks and ear muffs.

"When Jane saw the reviews she cried, zey were soo pooof," Serge asserts. In case you were wondering, this was accompanied by a lively mime indicating the reviews were like guns going off. Actually, this left us none the wiser, in fact I was truly baffled.

As yet we still hadn't heard much about his book and just as I was wondering whether I should write Sennacot on my napkin and throw it at him, Richard Branson received a call from a French actress currently in London who was innocently saying she was lonely. Had she seen Richard Branson's new rural look? Did she know what she was letting herself in for? Ah well, loneliness can do such strange things to a girl. Especially, as I later found out, when her film roles include licking pearls off actors' wobbly bits. Nonetheless, Richard came back from the phone with a healthy glow on his chops and he'd stopped pulling at his jumper.

Undies Statement

ROCK STARS UNDERPANTS



As the press release for the book says: "The most awaited book of 1980! What more can we say."

It's called 'Rock Stars In Their Underpants'. It's by our own Paula Yates and costs £4.95. Make her a very rich woman, go out and buy it.

ABBA--ARRIVAL

ABBA HAVE always been fair game for the marketeers of the world - whether or not they approve of such items as Abba soap or Abba playing cards.

So it's been a long long wait for the first official Abba biography, finally published this week as 'Abba - For The Record' by their own company. Polar at £3.95. This is the approved version (following two earlier outside attempts) and, as expected, the slim album-sized volume is the first to chronologically list all the facts that Abba want us to know about themselves.

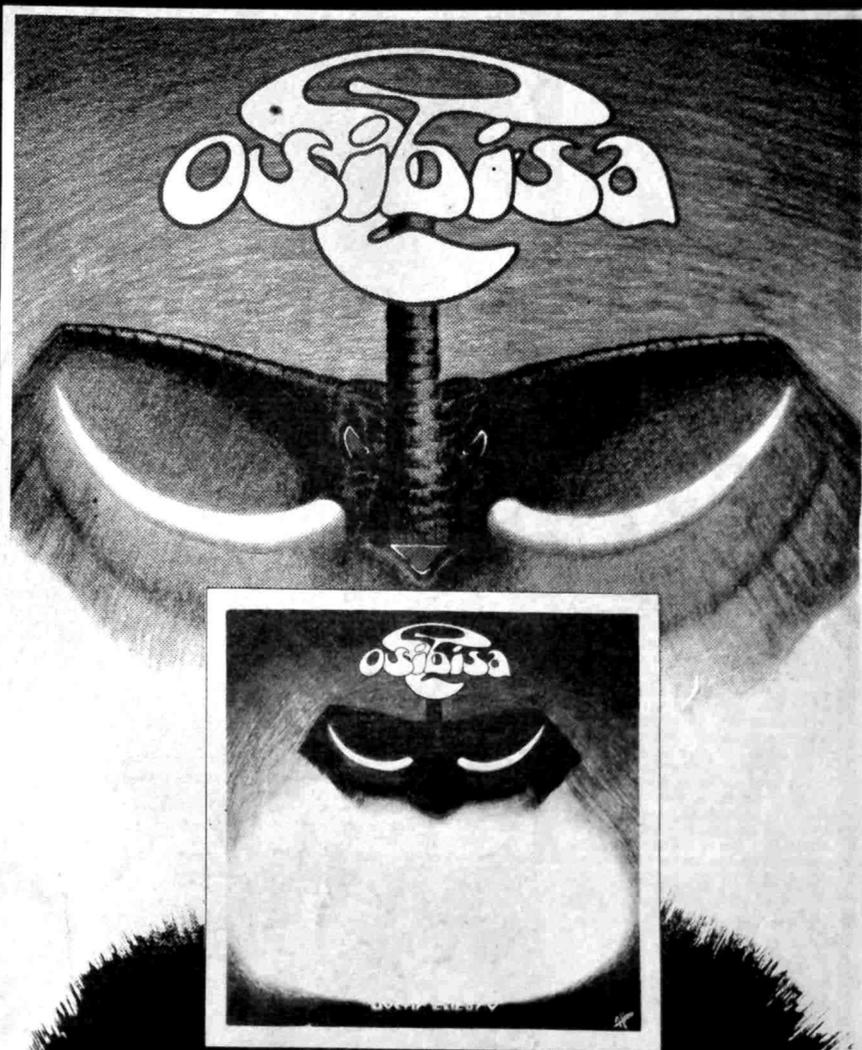
Author and researcher John Tobler, no doubt with one eye on his integrity and the other on the stern influence of the Abba combine, merrily runs through the

group's voluminous list of million-sellers skipping the angst-ridden moments (and there have been a few) in favour of facts and figures.

Yet that needn't put you off. Sure, all the pics are either album sleeves or standard record company handouts, and the rose-coloured spectacles are firmly in place, but this is still the most complete, definitive and fascinating account so far.

The greatest disappointment is only that the pictures are but small islands of delight in an ocean of fantasy and made-up-to-measure smiles. Then again, had it been any other way, Abba might not have approved...

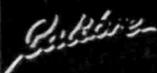
By JOHN SHEARLAW



The first Osibisa album for three years and it's real magic. Africa's biggest selling artistes have produced this year's biggest sounding album. A celebration of pure African rhythm. It is

MYSTIC ENERGY

Including the single 'Oreba (Magic People)'



MYSTIC ENERGY album CARP 1002 Cassette ZCF AR 1002
OREBA (MAGIC PEOPLE) single 7, version 1, AR 104, 7, version 2, CAR 104

THE DEAD KENNEDY'S are fooling nobody with the wide-eyed innocent stares after having their 'soldiers bayonetting human beings' advert banned by the Advertising Standards Board who actually did their job for once. But the cuddly combo deserve all the help they can get in their 'Rock Against Reagan' campaign before the silly bugger destroys all of terra firma while imagining he's a cowboy.

RUMOURS of a new Roger Daltrey movie have been greeted by yawns but the news that he will have shorter hair than in 'McVicar' has the imagination hoping that he's making an episode of Kojak or at least a re-make of 'The King And I'.

MAKE of it what you will, but The Damned's double set 'Black Album' appears exactly 12 years after the Fab Four's 'White Album'.

THE "almost all-girl band" Spiders are seeking bass player of either sex, the only condition being that they are pretty (and eight legged?). A phone call to Marcia on 01-603 2958 might alleviate the two and whatever million unemployment queue.

Sad Cafe's Ian Wilson played the solo of his life when he fell from the stage at the Southampton Gaumont breaking both his limbs on the left side during their encore. Cynics have been suppressed from saying that it will make no difference to the band. Whilst others speculate about the possibilities of self induced sleep.

CHARLIE DORE, whose fuzzy picture adorned our pages a few weeks ago has turned down a "not inconsiderable fee" to pose nude in Paul Raymonds 'Men Only'. We at the Private Highs desk are pleased to have given Ms Dore's career a sudden boost and if she ever finds herself short again I only hope we can help.

BOW WOW WOW, as expected, blew out their debut gig at the Starlight Roller Skating Rink when a main boiler blew up making the place uninhabitable. The lovely Annabella is reported as feeling ...

ATHLETICO SPIZZ 80 had the fun of being booked into a gay hotel in Berlin but we will not raise our eyebrows at Spizz and guitarist Jim Folar sharing the bridal suite. The item on Nationwide last week on nine year old Jane Fisher's 'Garden Gang' books featured The Boy's Honest John Plain under a kilt, bagpipes and a watermelon head portraying the books main character Wee Willie Watermelon. The lad picked up £20 and surprised at seeing two years wages in one lump did the expected and blew the lot on alcohol.

THIN LIZZY still find the time to lig with the famous in exotic places in the antipodes. First up was Arthur Lowe in Australia. Patrick Mower and Dick Emery in New Zealand, and the Ayatollah Rolf Harris Adelaide. Nasty tongues have

private highs



remarked that this geriatric hobnobbing does suit the blunt calibre of their present musical output.

SOME clever clod managed to lose the names and addresses of the whole membership of **Siouxsie and the Banshees** fan club and red faced they request that all the mugs who originally joined should send them back the first instalment of the file by writing, with their name and address, to: Billy Houlston, F & B File, c/o 1 Carthusian Street, London EC1.

SMACKED WRISTS for Mick Jagger who has been secretly seeing 19 year old **Natasha Frazer**, daughter of Lady Antonia, and committed the grave crime of getting caught. It seems that dear Nats got a phone call from the pre-

their inoperation is located there not in the aforementioned throat.

TERESA of **Dollar** cleverly lost £3,000 of diamond from a £20,000 engagement ring at the trendy Morton's winebar in London's poseland. Promotional stunts get more expensive.

The Simple Minds are to produce the music for a dramatised version of the Robbie Burns dirge 'Tam O'Shanter'. Both are suited to one another.

Max Splodge showed his remarkable good taste by announcing at his Port Talbot gig that the Welsh had changed their emblem from a leek to a vegetable in sympathy with the death of Johnny Owen. The Welsh showed their impeccable taste in beating the



IAN "STUDS" DURY is warmly greeted by **Brian Clough** and **Peter Taylor** on his arrival at Nottingham Forest (he was transferred from Blockhead City for a fee of £12,000) and will be making his debut as centre-forward "in the foreseeable future". This shock decision to replace Peter Ward has rocked the football world on its feet.

"I don't want to talk about it," Clough sneered at reporters, "but I would like you all to buy my new single, called 'You Can't Win 'Em All' which has definite sociological value."

sent holder of the Jagger girlfriend title, **Jerry Hall**, telling her to "Keep her hands off". **Natasha** is sensibly keeping her head down before Jerry knocks it off.

CROCKS corner reports that the Associates have cancelled all future dates due to vocalist **Billy MacKenzie's** throat lurgi but whispers say that all is not well between them and Fiction Records, and the truth behind

shit out of him. **STRAY CATS** **Slim Jimand Lee Rucker** celebrated **Guy Fawkes** night indoors with members of London's Fire Brigade at their Nottingham Hill flat when the place was heated due to an electrical fault.

PRIVATE HIGHS is sad to announce the non appearance of **Bruce Bruce of Samson** on the liggig scene.

Congrats go to **Steeleeyes Maddy Prior** who produced a son called **Alexander** with initial help from bassist **Rick Kemp**, and further congrats to **Gilbert O'Sullivan** who, with the help of his wife, produced an unnamed daughter.

THE Com Sat Angels bumped into the Radio One crowd at the salubrious Birmingham Holiday inn and were entertained with their own instruments in the incapable hands of **Andy Peebles** on drums, **Paul Burnett** on back-up vocals, **Mike Read** on guitar and vocals, and **Tony Blackburn's** producer **Malcolm Brown** on piano. The group managed to massacre the back catalogue of **Cliff Richard**, **Elvis**, **The Everly Brothers**.

ALL THOSE who tuned into last Saturday's 'In Concert' and heard **Sector 27** had better be checked for hepatitis since **Tom Robinson** left his sick bed to transmit his virulent germs down your tranny.

ROBERT PALMER'S manager **Dave Harper** last week made an honest woman of **Josphine**, the lady who adorned the cover of the first **Robert Palmer** opus, 'Sneaking Saily Through The Alley'. The lads had their stag night at the **Orchestral Manoeuvres** party at the Venue along with **Steve Jones**,



PETER "EX-KISS" CRISS seen before (with make-up) and after (without), and looking much the worse without (ha ha). Criss has sensibly given up the stage (we urge the rest of Kiss to do likewise) and will from now on be employed as a stunt-man stand-in for **John Entwistle**.

The Ruts, **The Members**, **The Revillos**, ex-**Muffin Martha Ladley**, various **Ultravox**, **Stiv Bators** whose **Dead Boys** were once the darlings of New York's gob and puke brigade, and finally **Stiff Little Fingers**, **Richard Jobson**, a regular gets a sentence all to himself.

DO WE really have to mention that **Toyah** is hosting BBC's self-indulgent 'Friday Night/Saturday Morning' orgy of self-contratulation on the 28th of November? You have been warned!

CHAS SMASH of **Madness** showed real dedication by sneaking out of hospital the day after his tonsilectomy in order to attend **Ian Dury's** Dingwall's gig. He escaped by hiding in the toilets until the visitors left and in the ensuing melee slipped out.

CHRIS CUMMINS the beautiful Southern Belle playing keyboards in **Joe 'King' Carrasco's** **Crowns** got hitched to the band's manager in the ultra chic and romantic setting of a Parisienne church by the River Seine. All of which does sound a lot more fun than the 'End of Son of Stiff Tour Party' which they left rather hurriedly.

GRACE JONES managed to slip into the country without a work permit, she strode past the waiting island mimics (clutching the aforesaid permit) and into a limo bearing the name 'Ms Grace'. It wasn't until she arrived at a country mansion in Hampshire belonging to a Mr Jones and was asked to speak to an after dinner audience that she realised things were not quite as they should be. She was whisked back to London and the now frozen Island minions. The original Ms Grace is probably still trying to find her luggage at Heathrow.

THE RETURN of the pub rock supergroup in an airport hotel bar? **Pete Briquet**, the husband of wife **Jane Aire**, he of the **Rats** and the under-pants, playing first-rate **Motown** together under the name **Dirty Weekend** with the aid of **Huw Gower** once of the **Records**, **Alan Platt** once of the **Solid Senders** on drums, and **Dave McHale** the **Rats'** sax player, on key-boards and his regular instrument, **Jane** wows the crowd with literal readings of **Supremes'** tunes and a stand-out 'He's A Rebel'. **Motown** always made happy marriages of bass players and women singers.



ANOTHER FROM our continuing series of ligg-pics, starring famous people who wouldn't normally get together except to get their faces in **Private Highs**. This week we feature left to right, **Richard Jobson** (a new image), **Robert Palmer**, **Steve Jones**, and somebody's head.



"IF YOU take my advice," advises **Mr Martin** to **Dr Jobson**, "you'll act naturally and hide in that corner over there. This is a **SOUNDS** party you've accidentally walked into and it's crawling with journalists and photographers who'll write about you and use your photograph against you whether you like it or not. I know, Ricky, that you're not into THAT kind of cheap publicity." **Ricky** didn't listen.

MARTHA DAVIS has worked American and Australian critics to a lather. The huge dark eyes and desperate vulnerability have laid them out around her feet and brought on a mass attack of lust in a way Wendy O could never achieve. Martha Davis is innocent — OK.

We met in a hotel in Melbourne, the Motels had just flown down from Sydney on a chartered light aircraft — an oil tanker drivers strike having landed all the big boys and I'd just crawled off a 26 hour flight from London. Martha swigged neat gin from a miniature, still high from having co-hosted her first TV show. The other host on Australia's main rock-show 'Countdown' is Ian 'Molly' Meldrum. He's a cross between Lionel Blair and Peter Powell, and has power way beyond his visible talent. Molly makes or breaks bands in Australia. Molly likes the Motels. They've had a hit single here with 'Total Control' and their album 'Careful' has gone gold.

We decided the only way we'd all stay awake for the interview would be to go out for a meal. While the rest of the band went off to test the temperature of the Melbourne hot spots, Martha and her guitarist boyfriend Tim McGovern settled down over a bottle of wine. Tim was raunchy, his shoulder was giving him pain and the Quaalude he took for it landed him on another planet.

"We had a Rolls-Royce take us to the soundcheck," said Martha. "If I ever get blasé about going in a Rolls-Royce, promise you'll kill me."

She's an emotional sort of a woman with a natural sense of drama. Pregnant at 14, married at 15, she's a 28-year-old mother of two teenage daughters. She hasn't seen their father for eight years — "He was a violent person and I made the break with him by writing a Dear John letter when he was serving in Vietnam. At the mention of her daughters, she looked as though she'd cry.

"People tell me not to talk about them in an interview but they're part of my life and I miss them," she said. "Sometimes, when I come home after doing interviews all day my eldest daughter Maria asked me why I don't talk to her. I say I've talked all day but then realise I'd talked to everyone in the world except the people that matter the most.

SOMETIMES she looks down into the audience at a gig and sees young kids, and thinks they could be her own. Her emotions turn over to a degree that could embarrass us cold Europeans.

"They're Tatum O'Neal and Brooke Shields. Me and the kids, we've supported ourselves. Not that it was hard," she added, pulling back from a sob story. "It was fine."

She offered me a cigarette from a packet that held only fancy cocktail sticks. "Sorry," she giggled. "Wrong packet. I collected these picks and make them into earrings. Then I forget I'm wearing them and go to bed and stab myself in the neck."

For a sex symbol, Martha Davis is a disarming personality. We went back to the hotel to disarm some more, with the help of the contents of the drinks fridge in their room.

Although Martha often appears to be vulnerable, she's been the instigator and motivator of the band from the beginning. The Motels have existed in a few incarnations, but has settled down to this line up: Tim, Marky, Jeraud (sax and keyboards) Michael Goodroe (bass) and Englishman Brian Glascock (drums).

Marky's brother Jeff was the previous guitarist but left when he couldn't grab half of Martha's limelight.

Martha, like Debbie Harry still tried to maintain the image of "we are a band" but it's just not so. They are a band, but Martha is the focal point and it would be silly to deny it.

"Substitute me for I," said Martha, talking about the Motels. "One should always be the sex symbol but at the same time we're building the identity of the band. I've always wanted the band to be a band."

"Well, name Blondie's drummer," snapped Tim, making an unexpected return to life. Martha and I ummed and arred, unable to remember his



MOTEL MAID AND MOTHER

On the eve of a Motels British tour, ROSALIND RUSSELL heads down under to catch the band and talk to Martha Davis



name. (I'd put this aberration down to excess vino collapse and jet lag, but I still can't remember his damned name.)

"It's difficult to tell what Tim feels about his position in the band versus Martha's, because I may have just caught him on an off day. But that night our relationship went from cool to frostbite. Tim steps into Jeff's shoes in the Motels.

"When he left the band it was like removing a boil," Tim remarked acridly. "But lancing the boil didn't solve the problem."

MARKY resisted his brother's attempt to persuade him to leave too, while Martha convinced everyone that she wasn't just getting Tim in because he was her boyfriend.

"It's not having your old man in the band that's the problem, it's having your old lady," said Tim, still sniping from the sidelines. Not knowing whether he was serious I let that one pass — but when he told Martha to pull her skirt down a

bit, I got rattled and told him he was a chauvinist. This apparently, is a touchy subject with him and Martha leaped to his defence.

"I fell in love with his music," she said.

"And my basic good looks," added Tim, regaining something like a sense of humour.

"People that love each other don't think about all that," said Martha, massaging his stomach and his ego. "Don't you want to care for your man? I can take care of carpentry

and plumbing and car repairs, he doesn't tell me when to jump though I wish he would sometimes. Anyway, I'm the biggest sexist I know, I have a low opinion of females, especially in music when they try to be the same as males, we're different."

I choked on all the things I wanted to say but Tim got his oar in first.

"That's a basic fact of nature sister," he said. "Warning to an obviously familiar theory. "There's not a woman alive that can play guitar like a man, it's different."

While I was preparing to trot out a list of female guitarists Martha said she was getting a lot of stick about her playing (which in fact isn't really essential to the stage show).

"But I'm so insecure, I always have been," she added. "Last time we toured Britain we stiffed."

This surprisingly candid self assessment brought us all back from the brink of a full scale fight.

"This time, we are gonna pull their knickers down! We can do it now — we've got tremendous power. The Marquee? We'll rip their goddamn walls down. We haven't left a town yet that hasn't been ravaged."

This swift reversal of insecurity was the last breath of energy of the day. Would the Motels ravage Melbourne Festival Hall? Read on, if you can stand the suspense.

THE Festival Hall holds 6,000 which was an over optimistic projection on the part of the promoter, half of it was curtailed off and the other half full of expectant and enthusiastic Aussie fans. The band started the set while Martha waited in the wings taking a last nervous puff at her cigarette. People say Melbourne audiences are tough. But people say that about every city.

Despite the vigour of a song like 'The Days Are Okay (But The Nights Are Meant For Love)' the crowd seemed restrained in the appreciation but Martha was a star. A flurry of photographers followed her long, loping run across the stage, trying to snap a shot of her slits through the side black dress.

To say the Motels are new wave is misleading. In the new wave of American bands, yes, but nothing like as caustic as the UK new wave. The Motels sing songs about sex and sometimes love.

'Careful', the title track of the album, shows them at their most versatile with Marky Jeraud's keyboards' fills and swells and Martha's piccato vocals they sound like the Flying Lizards with an orchestra.

'Whose Problem Am I' was the UK hit and to me is way above 'Total Control'. Jeraud's sax and McGovern's jangly guitar gives 'Whose Problem' a distinct and original character. I didn't like 'Total Control', it's too slow to be a typical Brit hit and when the band close down they look like they might take root on the stage. McGovern, crouching over his guitar as if he's been kicked in the groin went down well with the crowd. But I felt sometimes that drummer Brian was having to drag them along to keep up. (This 20 mins or so dull period was probably down to the placings of the songs in the set. If they peppered the really good songs through the set, it would maintain the high.

However, they got back anyway with 'Cry Baby'. Martha left the stage to re-appear at the back of the auditorium still singing — making contact with the audience. At last the polite Melbournians were induced to get off their backsides — and having made the move, did it in style. They formed a dancing line behind Martha and did a congo around the hall behind her. The security guard gave up. Though I can't see the GLC taking such a favourable view of such abandoned revelry, should the Motels really rip the goddamn walls down back in Blighty.

Back stage, Molly Meldrum waved a limp wrist and held court in the Motels dressing room. Meldrum has a firm grip on the rock scene in Australia, he's a one man play-list. When he tells a joke everybody bursts a gut. If Molly doesn't like a band they can forget the Australian market.

"Everybody back to my place for the party," cried Molly patting back his hair with one hand and keeping a firm grip on Martha's leg with the other. I made my excuses and left.

HELLO THERE. Yes you, leafing through this issue in Smith's or wherever. I can't understand why you're not rushing over to the counter with your 25p, instead of waiting till the assistant comes over and asks you if you're going to buy it or not.

What a great cover we've got this week, surely worth the price alone. And now we have a Girlschool feature — probably the best and most definitive that's ever been written.

To give you a brief resume, we have the confessions of Kelly and how she wants to swap her guitar for a nice young man and domestic bliss. Then there's Enid who's going to do a nude centre spread for 'Knave' and Kim and the TWO HELLS ANGELS. Convinced? You should be.

The opening night of their first major tour finds Girlschool in Bristol, staying at a hotel where there's no bar. If you plan to stay out after 11pm you have to take a key to get back in, because the night porter always goes to bed early.

They're playing Tiffanys, a hideous disco on the outskirts of town which occasionally puts on heavy metal shows. The venue sports purple coloured walls, and fibre glass trees sprouting from the floor. The tasteful decor is topped off by plastic creepers creeping across plastic trellis work stuck to the ceiling.

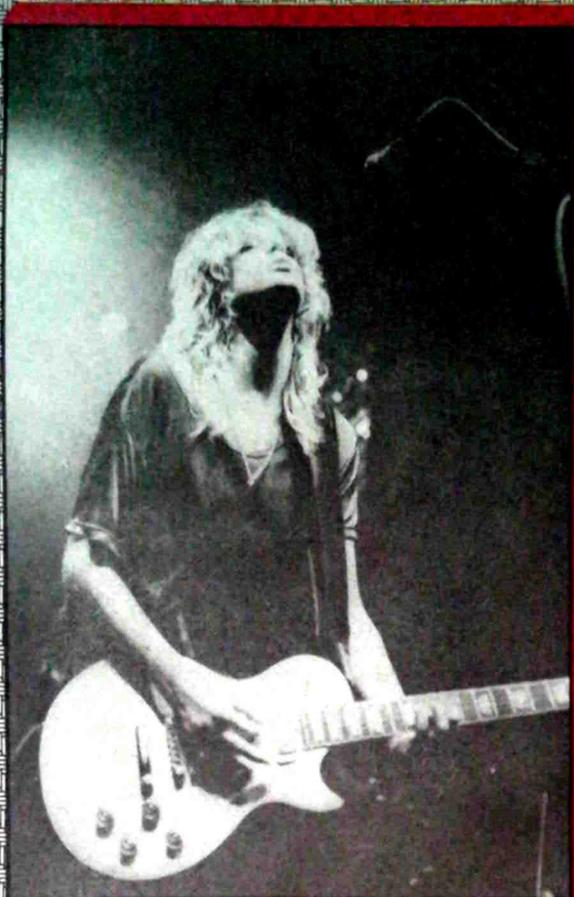
The place is set in a big crater close to the road and as the crowds shuffle in, they look like a bunch of miners going down for the nightshift. Like Motorhead, Girlschool attract a sizeable audience of bikers — or rather crippled bikers who have been injured in accidents. They're all hobbling around on walking sticks, so that the place quickly begins to look like some bizarre kind of hospital ward.

The dressing room is slightly bigger than a cupboard and three bands have to share it. There's stuff everywhere and the big bloke in Angelwitch displays a complete lack of modesty as he drops his trousers and struggles into his stage clothes. No such erotica from Girlschool who change on the toilet. Girlschool are so NICE. Good grief, not even mixing with Motorhead could corrupt them. Enid sits in the corner quietly chatting with a member of Tank; Kim, HM's answer to Kate Bush is cuddling one of the road crew and Kelly sways her golden locks just like Farrah Fawcett Majors.

"Nah we haven't been corrupted, I really don't know what people expect," says Kelly. "We're just ordinary friendly girls, I'm sure Motorhead's reputation isn't that deserved, we've never seen them with that many girls. The press build a reputation that isn't always true."

"Take us, every feature I've ever read says that we miss our boyfriends and that we want to swap being on the road for a sink full of washing up. In teeny magazines they're always going on about what kind of make up we wear. In one national newspaper I was misquoted over everything I said. I don't really mind though, I suppose it's the sort of stuff people want to read."

"So we just enjoy being on the road. It's great but it all happens so fast. Last night I was sitting at home watching the telly and here I am in front of a crowd of people. It's crazy but we love it. I do miss me mum sometimes. I



KELLY: renewed energy.

don't get to see her a lot but she's been great. It's easy enough to lock your kids up when they do something different, but she was great over what I wanted to do.

"I remember my friends at school were into going down to discos and all I wanted to do was play guitar. They thought I was some kind of freak."

"I'm not what you could call a real feminist, but I'm into equal opportunities. What's wrong with women playing guitars? It doesn't mean that you have to alter your sex."

It's probably this straight ahead no nonsense attitude that has led to Girlschool's success.

When they started, I was prepared to write them off as just another all girl group trying to exploit a well worn gimmick of tumbling hair and spandex trousers, begun by Fanny and finished by the Runaways.

"It's been a natural development with us," says Kelly. "I'm sure the Runaways were contrived and forced to pose in sexy pictures. We were going for some time before we met our manager Doug, we had all our attitudes well sorted out by then. Musically we were pretty strong and we didn't have to look pretty. I think that Lemmy also looked at us from a musicians point of view when he badgered Doug to sign us. During our first gigs the crowd would yell 'get 'em off' but they don't do that anymore."

Is Lemmy some kind of father figure for Girlschool or a wicked uncle with a heart of gold?

"I wouldn't go so far as to say that, but he really is a friendly guy and one of the most genuine people you'll

ever meet. I hope that we're like Motorhead in that respect. He'll never run off into the dressing room if the kids want to talk to him. Lemmy is a real character but he's not stupid, he has a lot of heart."

"I remember playing Stafford, God it was so hot there and Lemmy clambering on to the make believe bomber they had above the stage. The equipment got stuck and they couldn't let him down properly, so there he was pissed out of his brains and trying to keep his balance when he was 30 feet up."

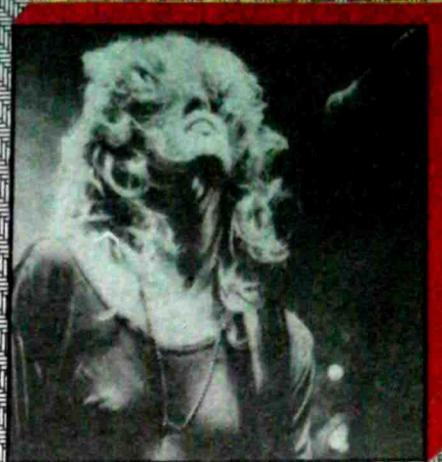
"Lemmy always reckons that each gig is going to be his last," says Kim. "He'll come off clutching his heart saying 'that's it, it's finally wearing out.' But I reckon He'll be going till he's 90."

Outside, the audience remains unmoved by Tank but warms to Angelwitch. Not many women turn up to a Girlschool gig. Tonight's audience is composed largely of males with bored looking girls languishing around the back while the men sink pints down 'l'front.

"The music is still male dominated and maybe that's as a result of conditioning," says Enid. Girls are still taught that they must behave in a certain way and maybe that's the way it will always be. I'd like to see more girls playing our type of music but I don't know if it's even going to happen."

At a recent gig none other than the Nolan sisters turned up to a Girlschool concert and they apparently thoroughly enjoyed themselves.

"They're nice people," continues Kelly. "We don't make judgements about other people's music. Everybody enjoys what they want to



GIRLS NO MORE

By ROBIN SMITH

enjoy, I'm not going to expect an old lady to get off on us. Anyway we had quite a long chat with the Nolans and apparently they like Motorhead. I find it's bad that so many people just listen to one type of music. It's not so much the band's fault it's the fans — although we have punks and skins dancing together at our concerts."

Most Girlschool gigs are guaranteed free of violence. Being girls, even the most dihard thug will still think twice about hitting a woman. But this doesn't mean to say that life is just a bed of roses, as Kim explains.

"There are some burly blokes who won't hit you because you're a woman, but a friend of mine once got socked in the face. She was trying to buy a drink and the landlord of this pub hit her. We called the police and they ended up arresting us. I was calling them pigs at the time."

"They were pulling me along the ground by my hair," says Kelly. "and when I was shoved into a van I saw this guy beating his head against the side he was so frustrated and upset."

"They held us overnight and I had to try and sleep standing up, because it was so cold on the floor."

Fortunately this tale has a happy ending, one of their dads arrived to bail them out and the local magistrate didn't get too excited when they appeared in court. It was just as well they weren't fined heavily because the girls aren't exactly wealthy, although a tour of Japan might bring some more cash in.

"About two years ago I had £200 in my Abbey National account, now I've got £187p," says Kelly. "Everything we

make at the moment gets ploughed back, but it's better than sitting at home."

Anyway, on with the gig which finds the girls squeezing themselves on to a handkerchief sized stage where they can't put on their full scale lightshow or backdrop and there's barely enough room for a set of Mazda lamps.

I was wrong about Girlschool. The last time I saw them was supporting Black Sabbath and they sounded reddy, I'd say they have matured and when young Kelly takes off on a solo it's with a passion that I haven't seen before.

From the start the crowd is with them demonstrating once again that they've built up a strong grass roots following. There's also none of this 'We're the Girlschool barmy army' nonsense; the crowd indulges in serious antics punching the air with raised fists. The rough edges have been knocked off Girlschool. Even the smoke that came pouring out of the mixer at the start of the set clears up as they go into 'Midnight Blue', pleasing the Angels. I thought they were an extinct breed, but there's a few left wandering around like denuded dinosaurs. The show is a gloriously sweaty affair and Girlschool come off pleased. Backstage they fix their make up while Kim fights off one Angel who's invited her out for a drink and God knows what back at his place.

"Ooh I don't think so," she says with a disarming smile and eventually they leave.

"They're nice blokes but tonight I just want to go back to the hotel and slip into a warm bath."

See, I told you Girlschool were nice and wholesome.

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SINGLELES

Reviewed by DANIELA SOAVE

WELLER — BE BLOWED

MADNESS: 'Embarrassment' (Stiff)
By making this my record of the week I'm not exactly sticking my neck out. It's so obvious, definitely the finest song they've ever done. The Motown influence is very strong, with tremendous bursts of sax from Lee, and good solid drumming from Woody making this a tonic for lifeless feet. Someone observed that Suggs sounds very like Paul Weller or vice versa which is something I'd never noticed until now. Anyway, if this doesn't make Number One I'll be flabbergasted

know, the two little beasties which feature in the Walt Disney epics) have actually recorded a whole LP of punk songs! Aargh, I used to be a record lover until I started reviewing singles.
DR HOOK: 'Girls Can Get It' (Mercury) Lyrics to make even a wishy washy feminist squirm. Sounds exactly like all their other hits, not very inspiring with lavish string arrangement which does nothing to revive it. Totally limp record.

JONA LEWIE: 'Stop The Calvary' (Stiff) I much prefer his sense of humour to B A Robertson's, far more subtle. Jona has a lovely smooth voice but this song isn't as insistent as his 'Kitchen' single, and therefore has little chance of being a hit.

JIMMY LINDSAY: 'It's Hard' (Gem) Jimmy Lindsay live is very enjoyable but honestly I can't see the appeal behind reggae singles. It's not even if you can relax to them ... you've got to get up and turn it over a minute after you've settled down. This one is all very pleasant but not the thing you'd rush out and buy.

EDDY GRANT: 'Do You Feel My Love' (Ensign) Very much in the same vein as 'Living On The Front Line', in fact, it's almost part two of the aforementioned. Don't like the beginning very much ... it hasn't a proper introduction, it just starts from nowhere. Wouldn't waste my money on it.

BARRY MANILOW: 'Lonely Together' (Arista) Get out your hankies chums. Always so melodramatic, is old Barry. But where's the usual big build up? Very underplayed for Mr Manilow.
THE FLATBACKERS: 'Buzz Goin' Round' (Red Shadow Records) I'll never forgive this group for boring the pants off me on 'Friday Night Saturday Morning' a few weeks back. What on earth is all the fuss about? I think they're bloody awful and if I don't hear them again it'll be too soon. What a waste of vinyl!

THE CHIPMUNKS: 'My Sharona' (Mercury) Absolutely diabolical but here's hoping it doesn't turn into one of those lad Christmas hits. What's worse is the chipmunks (you



MADNESS: best ever.

PAT BENATAR EP (Chrysalis) What can one say about old Pat? Ho hum, real Old Grey Whistle Test fodder. OK for an album if you like that sort of thing but I can't see the point of releasing it in this format.

THE RESISTANCE: 'Survival Kit' (Fontana) Skids type intro, this actually sounds quite promising in bits. It still doesn't have that special verve a hit single requires. A catchy chorus, but it's too restrained to do anything.

DAN — I: 'Let's Be An Animal' (Aura) With a name like that you'd think you'd be in for a bit of reggae but you'd be wrong. Instantly forgettable, it defies description. Real wallpaper music. I've had enough.

HOT SNAX: 'Theme From A Movie' (Zuppe Paresse) Signed to Bruce Welch's publishing company I can see why he likes them. Very Shadowsy sound in some parts. It actually manages to sound interesting in bits, but those being minimal, this song's a bit of no-no.

G FORCE: 'White Knuckles Rockin' and Rollin' (Jet) What's the point of releasing this when they've broken up? Bit of an obvious question, I suppose. Heavy handed, boring, full of cliches, drone drone drone.

THE INMATES: 'Stop! It Baby' (Radar) Snappy enough song from a classy band but would I want to buy it? You probably would if you liked R&B because it's a fine example, but I'd rather see such a group live than hear them on vinyl!

OTTOMAN: 'You're OK' (Carrere) I hate them. How did that last diabolical effort get to Number Two and stay there? Well, git out your dancing shoes because this is exactly the same as 'Disco' apart from having a different (only slightly) melody. Try singing over it and you'll see.

TRIUMPH: 'I Live For The Weekend' (RCA) Starts a bit like 'Radar Love' but what else can you say about it? This has all the usual qualities — if you can call them that — of a HM record ... high tortured vocals, swirling guitar, chunky bass, metronomic drum, what a bore, yawn.

BILLY CONNOLLY: 'Tell Laura I Love Her' (Polydor) This is my tasteless record of the week. This is really good, totally sick but a real gem. Reminds me a bit of the Bonzo Dog Band. Billy really takes the piss out of American talkies in fine style. Not something you could play a lot, but fun to have ... especially for springing on unsuspecting vicars.

CARLY SIMON: 'Jesse' (Warner Bros) Right Carly, do your stuff. And the usual stuff it is too. I like her voice, in fact it's not too bad a song but nothing special. Typical song pulled from album.

CITY BOY: 'Need A Little Loving' (Mercury) You'd never guess they were from Newcastle — they sound just like every other wimpy American band. I wonder why they've been resurrected? Times must be hard for Phonogram.

THE STRANGLERS: 'Tomorrow Was The Hereafter' (SIS) If you didn't know who it was you'd never guess. Their first single and it shows. Good to have if you're a fan (are there any left I ask myself) but nothing special otherwise. Available by post only from SIS, New Hibernia House, Winchester Walk, London SE1 for £1.50 including p&p.

SUE WILKINSON: 'Posers' (Cheapskate) Reading the words on the back of the sleeve this sounds quite promising, but unfortunately it sounds far too like her last single to stand up on its own. Pity, really.
THE PARAGONS, U-ROY: 'The Tide is High' (Virgin) Two versions of the Number One song, both infinitely better than Blondie's. Funny enough I can't tell the difference between the Paragons and U-Roy, until the latter starts toasting

THE POINTER SISTERS: 'Save This Night For Love' (Planet) I used to really like them but I don't think much of this. They're capable of far better things. As a disco song it's quite a good one, well produced etc, but still not up to scratch.

BUDGIE 'Crime Against The World' (Active) Dear HM groups, I'm sorry you got lumbered with me reviewing your singles, I know it takes a real fan to appreciate it to succeed it's anyone's guess for sheer perseverance. Nevertheless this single sounds like all the rest to me, but at least Budgie aren't sexist like most HM bands.

MAXINE NIGHTINGALE: 'Work On It' (UA) I like her voice a lot. I don't like the song though, it's a bit too coy to be true.

SIOUXSIE AND THE BANSHEES: 'Israel' (Polydor) This is my joint record of the week. If something has to be sung about Christmas I'd much rather it was this. Not as instant as 'Christmas' but with far more depth. Beautiful haunting refrain, echoing guitar, very atmospheric. The more I listen to it, the more I admire it. Puts everything else to shame.

THE NOLANS: 'Who's Gonna Rock You' (Epic) Sounds more like something Liquid Gold would tackle. Not as catchy as 'Gotta Pull Myself Together' and too hot on the heels of it, also. Very disco orientated with horn section, the lot. A bit tepid, nevertheless a minor hit.

SUPERTRAMP: 'Dreamer' (A&M) A truthful live version of the song which has never fallen from grace. Funny thing is, it doesn't really sound all that live apart from the audience going ga-ga at the end.
THE BRANDYSNAPS: 'Christmas Time' (DJM) As if I need reminding ... 'Christmas Time is coming round again' sings this guy, completely off key. The song is naff also, as if you need telling.

HETTY SMITH: 'Sitting In The Cafe' (Rialto) Such a long instrumental that you wonder if the person composed this while waiting for her egg and chips, but eventually she breaks into a song, with totally mundane lyrics and not much else.
DARTS: 'White Christmas' (Magnet) I hate Christmas! I hate all the TV ads instructing me to BUY! BUY! BUY! I hate every single Christmas record apart from old Bing's original, and I hate being told to be merry. (Miserable old bat — Ed.) This rehash is done in Darts' usual doo wop style and I can well do without it.

ELTON JOHN: 'Dear God' (Rocket) A four track two single set, I could only suffer 'Dear God'. Usual Elton doing his soul searching. Funny how everyone gets religion at this time of year. It makes my heart bleed. I suppose you wouldn't make any money singing about God at any other time of year.

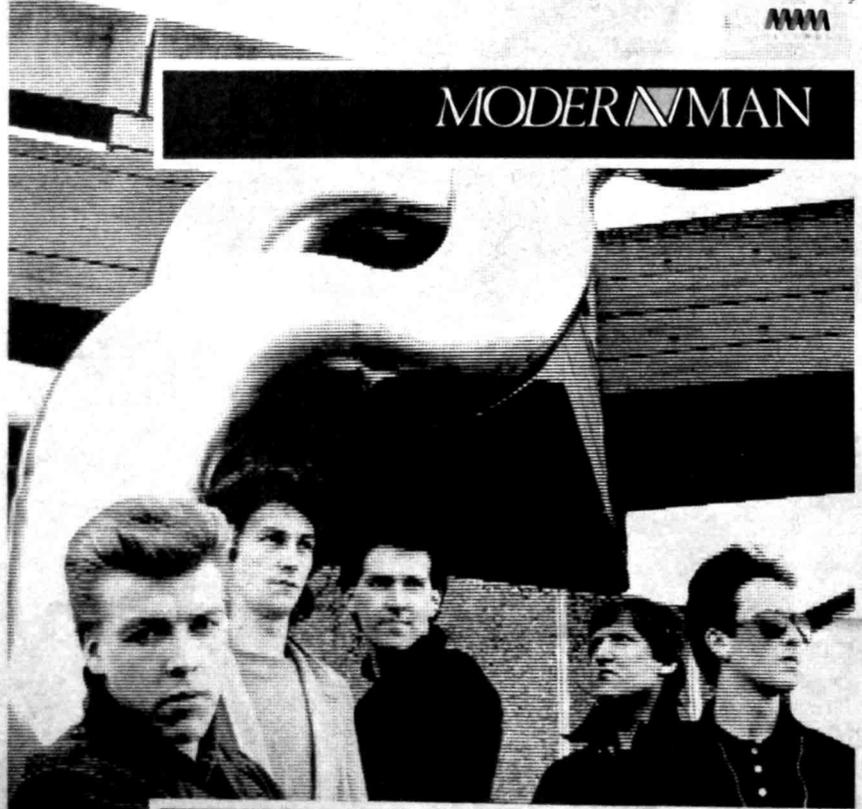
THE VIPs: 'I Need Somebody To Love' (GEM) Well played, well produced, but it does nothing for me at all. Sorry.

MOON MARTIN: 'Signal For Help' (Capitol) Sounds a bit like Gerry Rafferty. I'd rather listen to the real thing.

THE WALKIE TALKIES: 'Surveillance' (Rialto) I think the Walkie Talkies have been listening to far too many Police records for their own good, especially the drummer.

LARRY HAGMAN: 'Ballad Of The Good Luck Charm' (Epic) All the people who loved Captain Beaky will buy this, along with the millions of Dallas fans. On the speaking bits JR sounds like Jock Ewing, on the singing bits, like Roger Whitaker. Novelty Christmas hit.

ANGELIC UPSTARTS: 'England' (EMI). Well strike me down, I'd have never guessed it was old Mensi and Co if I hadn't been told. Strings, acoustic guitars, heart tugging lyrics. One immediately assumes after first hearing that this has National Football meanings but Mensi protests this is not so. Only one quibble, when you're singing about the red, white and blue flag, the blue bit comes from the Scottish flag, so it's not strictly about England, is it? Rousing chorus, could be a big hit



MODERN MAN

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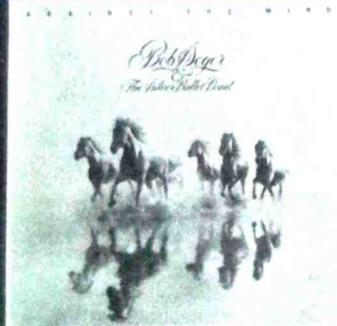
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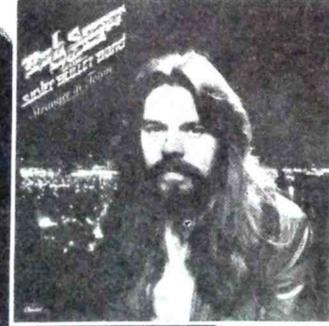
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ALBUMS

MODERN MAN: 'Concrete Scheme' (MAM LP 5001)

By Philip Hall

ANOTHER YOUNG Scottish band with a good grasp of all things poppy. Modern Man (awful name) are busy turning out gently electronic pop songs which range from the punchy to the limp.

'Concrete Scheme' is the archetypal patchy/promising debut album. It holds the attention at first with its economical use of melody but as side two rumbles along it's easy for the casual listener to lose patience with the samey songs.

Modern Man are not yet able to turn out consistently strong material. The album's two-minute opener, 'Good Time Ideology', states the band's simple case with its frothy electronic rhythms and bubbly chorus. 'Wonderful World' and 'Cosmetics' continue in the same spirit using some searing guitar work to add a clever depth to the essentially catchy tunes.

The whole album has an optimistic air about it and in many ways this fresh atmosphere is spoilt when the band allow themselves to be bogged down by lumbering futuristic rhythms, as on their obligatory long-winded epic 'Wastelands'.

Modern Man seem to be still grasping for a cohesive musical identity. If they can continue to turn out songs with the natural immediacy of 'All The Little Idiots' and 'War' then I'm sure their melodic ability will make them yet another band of formidable Scottish popsters.

By the way, Midge Ure deserves a special mention for his clear, uncluttered production on 'Concrete Scheme'. His association with the band shows that he's still got a canny ear for getting the most out of a good tune. + + + 1/2



THE JAM: Same old articulate, powerful testimony.

UNITS: Digital Stimulation

(415 Records — 415A — 0003)

By Mick Mercer

CONSIDERING the dearth of imagination wielded by British exponents of the electronic art, hope of finding life, intelligence and wit in an American counterpart seemed remarkably slim.

Preconceptions are generally wrong but in this case little short of insulting. With (presumably) widespread alienation from all things moderne in the States their situation has paid great dividends: a highly individual and compelling sound with all the aforementioned ingredients. Whist in this fair land

most records have an undeniable similarity, the Units invigoration handling of lyrics and music has clearly transcended the experimental stage.

Clean cut kids one and all are Brad Saunders (drums) and synth duo Scott Ryser and Rachee Webber but they come blessed with an endearing sense of humour and various styles vocalese: one moment, smooth provocative harmonies and the next a scandalous mad-cap shriek. They're weird.

Both sides are filled with swirling sounds and hooks, lyrics from barbed tongues and a surprisingly hypnotic feel. Any one of the shorter tracks (particularly 'High Pressure Days' and 'Warm Moving Bodies') would make great singles. + + + 1/2

FEELING THE EFFECT

THE JAM: 'Sound Affects'

(Polydor POLD 5035)

By Mike Gardner

And so it came to pass that the fifth long playing epistle according to Paul Weller, Bruce Foxton and Rick Buckler, The Jam, was sent forth unto the multitude.

It's hard not to feel the admiration, respect and, ultimately, the good-humoured jealousy intrinsic in any conversation regarding the ability, talent and maturity of Paul Weller. His 22 years of life in the modern world has expressed itself as articulately and powerfully as any wizened old sage.

His acute ear for melody, his instinctive feel for the right emotional tinting, his powerful and relentless mental and physical attack are the seeds that are brought to fruition by the drive of his rhythm section cohorts. These are the elements that have made The Jam one of the few indispensable listening experiences to have emerged in the last five years.

'Sound Affects' finds Paul Weller's vision seeking retrenchment after the psychological full stop that was 'Setting Sons' and 'Going Underground', but the move has paradoxically sent The Jam spinning off into a new area. The sound still has the intrinsic Jam hallmarks of the pumping economical percussion of Rick Buckler, the driving but melodic bass of Bruce Foxton which charges the rhythm and allows Weller to aurally slash and cut his targets and expose the complacency with which we accept the realities we allow to be constructed for us.

'Pretty Green' starts the set with a throbbing bounce of bass while Paul Weller sings a nursery rhyme round with an edgy kick that plots the insignificance of the importance we place on money.

'Monday' is a wistful ballad of yearning and contentment that weeps on the chorus but contains an inner strength that makes it endearing.

The volley of chords that heralds 'But I'm Different Now' points to vintage Jam attack but the song holds an economy that echoes the early sixties British beat groups

with a joyfulness not normally associated with The Jam. 'Set The House Ablaze' is more traditional Jam with a staccato riff that punches in a manner laid down by 'Eton Rifles' but the anger is now directed at the blindness of the hatred inspired by fascism with washes of threatening energy.

A remixed version of 'Start' is next up with some snappy Stax horn moves adding a touch of refreshment to a now familiar song.

'That's Entertainment' is the set's high point that angrily observes the mundane realities of eighties England and twists the knife with the poignant juxtaposition of the angelic chorus which says more about life today than a clutch of concerned 'World In Action's' and 'Play For Today's'. A magnificent piece of work.

Side two is opened by the crash of power and drive of 'Dream Time' which bursts through a backward tape loop and appears to be one of the more slacker Weller compositions on the set but the tension perks by its conclusion.

'Man In The Corner Shop' is a tongue in cheek social observation that examines the petty jealousies that prevent individuals enjoying their lot and the social camouflage that hides it all.

'Music For The Last Couple' is essentially a filler that experiments with the studio in a manner not dissimilar to XTC's forays on vinyl but it has the appearance of a melting pot of ideas that weren't brought to any conclusion.

'Boy About Town' makes up for the previous aberration by being as close to Jam perfection possible, delicately flavoured with trumpet garnishing that takes on the anthems by last years Glory Boys et al and other clannish social inadequates and wins hands down in articulating the trapped nature of the 'freedom'.

'Scape Away' is a vicious bout of accusation against cynicism and the loss of zeal. A thoughtful and angry end to another fine Jam set that still eschews complacency but adds a new positive softness to the established abrasion, attack, rawness and life of previous outings.

... And the multitude were satisfied. + + + +

IAN DURY AND THE BLOCKHEADS: LAUGHTER



ROTTEN SPRING

PIL: Paris Au Printemps'

(Virgin V2183)

By Chris Westwood

THERE'S NOTHING actually wrong with the Lydon/Levene arrogance — their refusal to concur with the general "rock" state of play — it's just their presumptuous laziness that gets up my nose.

PIL is an attitude, a way of fingering things and nothings, and it's becoming a pretty damned negative way. Negativism is bad; it rubs off. Negativism is boring; it means we may as well pack it all in now ... and then what?

'Paris Au Printemps' is that negativism in a stroke: it has a song (from the first PIL album) called

'Attack' but never sounds as though it means it. Nowhere do we find the spark that threaded its way through 'Metal Box' — which was a record we needed, no matter what they say. Nowhere do we find even the remotest justification for the release of this garbled live sprawl: not even in ... bootlegs? Don't make me laugh! Are royalties that import to PIL? They're not supposed to care.

Worst of all, it's an album that perfectly summarises the whole PIL thing and what it's becoming. It does what's expected of it. Lydon sneers and acts hateful, not helped

by his boorish audience; he threatens to walk off the stage, but doesn't; he acts disinterested; he's bored.

Everything on 'Paris Au Printemps' (or 'Paris In The Spring', you could call it 'PAP' or 'PITS') has been heard before, and in better days and ways. 'Theme' is still monotone Amon Duull with bells on. 'Chant' has become an unexcited, unexciting plod. 'Bad Baby' mourns. 'Attack' moans. Lydon scorns, a nation yawns. Blocked up pop stock! What a shock.

The problem with negativism — ask The Fall, The Pop Group, Killing Joke — is the more bitter you get the further you move from the target. People latch onto cynicism like it's a new badge, and the problem with PIL — ask PIL — is that they're wearing the badge.

'Paris Au Printemps' is hopeless and helpless because it's unnecessary; because it's nothing more than a contract-filler (or that's how it looks); because 'Metal Box' was positive and forward, for all its cynicism, and this isn't at all.

People like PIL who despise the corrupt rock vacuum have two choices: they can turn around and attack or they can walk away. 'PAP' tells me they shouldn't be making a living out of something like this. +



JOHN AND YOKO: re-treading old ground.

SONG REMAINS THE SAME

JOHN LENNON/ YOKO ONO: 'Double Fantasy' (Geffen K99131)

'STARTING OVER' must be as numbingly representative a single taster for the rest of an album as there's ever been. Simply, it's the same old song, but without even a different meaning since he's been gone. Nothing has changed in the Lennon universe, apart from the odd autobiographical update:

"I tell you that I'm doing fine watching shadows on the wall (and they say) Don't you miss the big time boy you're no longer on the ball..."

Maybe he isn't on the ball, but 'Watching The Wheels', from whence these lines came, is about as good as anything John has done since his first solo album. Though classically self-indulgent, coming from one so unneringly capable of doing his own thing in his own time, it has a certain validity.

Regrettably, the same cannot be said about most of the other numbers. 'Double Fantasy' is very much a case of His and Hers love songs fleshed out with immaculate arrangements courtesy of Jack "I've produced 'em all" Douglas and an inevitably staggering cast of backing musicians.

Some of their horns and a Rocking - Lennon - Plays - A - Blinder beat tart up the otherwise unremarkable 'Clean Up Time' whose child-like imagery is matched by Yoko's 'I'm Your Angel', a deliberately daft ditty which expresses similar feelings, only far more openly.

In fact, it is this greater (if infinitely more cringing) honesty on her part which is the key to the album's heavier stuff. John's moving 'I'm Losing You' — a direct descendent of earlier sense - of - doubt delicacies from 'Help' through to 'Jealous Guy' — seems to be

explained by his missus's 'I'm Moving On', where she hints at his proclivity for, er, bits on the side.

Is this, we ask ourselves, the reason for the blues they're singing? Whatever, they've stayed together and got sufficiently sentimental to do a song apiece about their latest son. His 'Beautiful Boy' may show his heart is in the right place but the lyrical skills have succumbed to a certain amount of rustiness, notwithstanding the odd dynamite line like "Life is what happens to you while you're busy making other plans".

Good homespun philosophy, squire, but elsewhere it's a case of re-treading old ground, with the apologetically slushy 'Woman' and 'Dear Yoko' nothing more than 'Imagine' outtakes nine years on.

As for Yoko, time has caught up with her, too. 'Give me Something' sounding like a cross between Lene Lovich and the Delta 5 which I guess is what happens to innovators who go on vacation for too long.

At other times she paints herself whiter - than - white and one wonders whether she'd be prepared to go to Hell and back herself as she advises her husband and son on 'Beautiful Boys'. Like her other silly love songs it's melodic, well-produced but ultimately disposable and that's before considering whether you can stomach the hardly unknown voice.

An exception is the concluding 'Hard Times Are Over' which as well as resolving the problem of whether they're still together boasts a hook almost strong enough for the album to leave a pleasant taste.

But it still falls short of expectations and its not just because Yoko cops an equal share that Lennon fans will feel short-changed. A master of reality luxuriating in any kind of fantasy is not what they want, John. + + +

BARK IS WORSE THAN THE BITE

WOW WOW: 'Your Cassette Pet' (EMI WOW 1)
by Mike Nicholls

MMMMmm. MALCY hasn't burned, he has returned. Philosophy's well up to scratch, don't know about the protoges, though. Sun, sea and piracy tribal drums soon jar and it's quite credible that under-aged Annabella was a girl from the chain-store, launderette or wherever.

She shouts with relentless panache about all manner of predictably risqué subjects, including identifying with the phallic properties of the Eiffel Tower and wanting a baby on Mars.

When not a mouth-piece for the

band and manager's controversial lyrics, our aspiring starlet gets her pipes round the old standard 'Fools Rush In' whose sensitivity does tend to stand out from the terminal bump and grind of the other seven cuts.

Orgasmic groans from a 15-year-old is hardly the last word in finesse but MckLaren always did have a healthy disrespect for that sort of thing.

Of course it's all a load of bollocks but it's only £1.99. So if you're below the legal age, play this on your ciggy packet-size stereo under the bed-clothes with your partner, whether (s)he is willing or not. Might as well be exploited in style!!!! (ie don't buy, steal).

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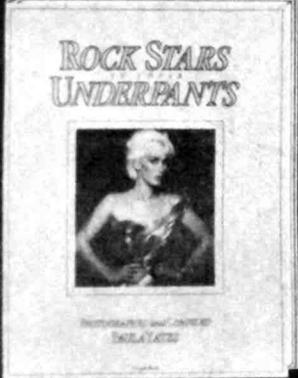


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BLONDIE: at least they tried

BLONDIE: 'Autoamerican' (Chrysalis CDL 1290)
By Mike Nicholls

GEE, THESE Americans. Make 'em stars, get them in with Andy Warhol and the rest of the Big Apple's hip intelligentsia and they're ripe for anything. From flirting with big-time movies and small-time jazz to toying with the past under the misconception that they're making music for the present.

In mining a rich pop vein, Blondie have never been the world's greatest innovators, so this is probably intended as their turning point, an attempt to get to grips with summat fresh. Unfortunately, much of the album doesn't come over this way at all and just sounds cliched and contrived. Cynical, even, from the marketing of the record like a car to the chunk of grandiose film music that sets the daunting scene.

To quote Ms Harry on 'Live It Up' — and her and Chris Stein's cuts are the main offenders — "You know it's so passe." To we Brits it's worse than Spandau Ballet, but having failed to appreciate the early Roxy Music, maybe the Yanks are just getting into tongue-in-cheek (Sorry, chic) revivalism.

Like the artificially dreamy-voiced 'Here's Looking At You' its 'Casablanca' revisited concept is as clever as its thirties-style cocktail lounge construction. But the necessity to indulge in unshamed pastiche can be all too easily equated with a paucity of their own ideas.

Side two gets worse with LA session fiend Tom Scott recruited to transform the group into an ersatz schmaltzy sax beatnik bar band. 'Rapture' and 'Faces' are plain embarrassing, the first wallowing in

a mire of scat-rap jive talk rubbish and the second purveying an oh-so-cool smokey jazz feel which cranks up the infatuation quotient beyond belief.

In the case of all the aforementioned, Blondie's attempts at parodying particular genres don't work at all. One can only admire their ambition to branch out but if the result is pretentious old hat, then the idea defeats its own purpose.

Far more successful are the half dozen songs which close each side of the album. If you believe the irresistible 'The Tide is High' is the best No 1 of the year, then you'll also go for the drily riffsy 'Angels On The Balcony', Jimmy Destri's killer-hooked 'Walk Like Me', and the masterly raunch of 'T-Birds'.

Then there's 'Go Through It', whose superb throwaway line, 'I love you honey, give me a beer' is custom-made for Debbie's pure (power) pop voice. Like the others, it's as calculatedly catchy as all previous Chapman-produced products, but that's not automatically a bad thing.

And like The Police, the band have mass appeal but that hasn't prevented individual members perfecting their craft. Clem Burke, particularly, plays with immaculately understated precision and the rest of them aren't far behind.

Regarding the songwriting, it's good to see most of the group getting involved but it's the inadvisable Stein and Stein/Harry direction which dominates, making the album erratic and schizophrenic. Still, Blondie have shown their capacity to develop and it's better to try and come unstuck than to keep on eating to the same old beat.

'Autoamerican' passes its road-test but next year's model will require a thorough overhaul. ++ +

That'll do nicely

TOYAH: 'Toyah, Toyah, Toyah' (Safari Records Live 2)
By Mick Mercer

LIVE ALBUMS are usually such desperate affairs. Either released in a period of creative stagnation or as a 'standard requirement' after five studio albums they stand as worthless artefacts devoid of life, offering little or no new material yet still cost the earth.

Most of all, they never seem to capture the essence of raw excitement that one should feel at a gig; the music sounds flat, self-indulgent and lacking a decent afterglow.

Then from out of the blue comes this one, and miracle of miracles it is truly excellent. Despite containing material available elsewhere it shattered my preconceptions totally, with its superb sound balance and energy therein.

From 'Victims Of The Riddle' it captivates. Whenever the morbid fascination of the studio versions are lost they are made up for in natural exuberance.

Everything leaps out so clear that it gleams. Clarity of sound this good is a real rarity. As a testament to Toyah's dashing musical proficiency (the band) and Toyah's extraordinary vocal range (the singer) it is the supreme statement, with several songs sounding better than their studio counterparts.

'Tribal Look' with its hectic drum blasts and 'Insects' with its stirring bass and manic vocals render the originals insignificant. Admittedly 'Bird In Flight' loses its emotional content in the rush and 'Leys' goes on a bit, but that's the gig experience for you.

This LP also represents a farewell to this band, because, with the exception of Toyah herself and Joel Bogen (underrated guitar), they have gone their separate ways, but until the next studio album from the new unit is released this'll do nicely. ++ + + +

BLACK SLATE: 'Amigo' (Ensign ENVY 15)
By Paul Sexton

IF BLACK Slate had occurred back when journalism was younger and the phrase wasn't so knackered, some wise-ass hack would have pointed out that it's taken them x number of years to become an overnight success. Now you'd have to update the expression, but the fact remains that once they got going, Black Slate didn't waste any time.

They signed to Ensign in June and within three months they were scaling the charts with a reggae single of wide-reaching appeal, 'Amigo'; and posthaste arrives the album to confirm their presence on the British reggae circuit.

An assured debut it is too, its biggest plus being the way it shows off the band's ability to merge a variety of instruments into their own beat framework. Rhythm guitar on 'Freedom Time (Black Star Liner)', percussion on 'Boom Boom', twanging lead strings on the hit 45, 'Reggae Music' and 'Losing Game' emerge as the two strongest contenders to follow 'Amigo', and the self-produced LP also offers a good back-up of album reggae. With one pleasant surprise, a slow ballad with no reggae connections called 'Thin Line Between Love And Hate', which also suggests a romanticism that you hadn't previously suspected from vocalist Keith Drummond and his cohorts, just as you often don't with bands like this. ++ + + +

SECTOR 27: 'Sector 27' (Fontana 6359 039)
By Mike Gardner

TOM ROBINSON has always irritated me and like any irritation I've purposely avoided contact with that source. While it's easy to both understand and agree with the sentiments championed by Tom Robinson, (and you'd have to be either neanderthal or such a social inadequate as to believe that pure hate can make you belong to any society), his delivery seemed to reduce his good intentions to sloganising that lost its meaning in the rush for populism.

His new outfit 'Sector 27' has learnt the lessons of Tom Robinson's success and their debut album has enhanced and strengthened the resolve of Robinson's sometimes weak and woolly liberalism.

First up for congratulation is producer of the year, Steve Lillywhite, whose characteristic emphasis on percussion and bass has lightened the turpidity that TRB made their trademark. The guitar of Stevie B is allowed to drive and punch the exhilarating power of Jo Burt on bass and Derek Quinton's no-frills percussive talent.

Robinson's melodies still hold the same intrinsic value but they've been invested with more thought beyond getting self-congratulation from an essentially captive audience. Sector 27 entertains, Sector 27 adds spikes and jaggedness for those beyond the committed to grip onto, Sector 27 demand that you listen rather than offer their goods for those who might be interested.

More important, the band seem to tug and stimulate as a unit rather than as Robinson and backing band which suppresses Robinson's weakness's and allows a freedom for collective expression that TRB seemed bereft of. Sure they make mistakes but this is only step one and step two seems a far more interesting proposition already and that's a start. ++ + + +

POLYSTYRENE: 'Translucence' (UAG 30320)
By Mark Cooper

POLYSTYRENE FINALLY re-emerges from her sabbatical in mystical and somewhat mystifying shape. There she is on the cover, soft veils and pure white muslin, kindly spacey eyes. She just got back from the desert. The music inside is similarly Eastern pure, the East of a Hollywood set. It's summer folk, all bongo drums and flutes with a shrill prettiness that recalls the wet waterfall world of Sally Oldfield.

There's a lazy, dreamy feel to the whole album that makes it a sixties record 15 years too late. Music that sounded relevant then sounds unbearably cute and twee right now. The more pointed vignettes like 'The Day That Time Forgot' which captures its subject perfectly. The arrangements throughout are so sympathetic that you long for some tension, a drum that isn't sympathetic or a flute that isn't caressing. This is music for an Xmas stocking, all delight and sentimentality. All praise to Poly for escaping the Spex world to exotic dream peascapes but I can't help feeling that she may just have moved down to the decorations counter at Woolworth's. ++ + + +



TOYAH: Oi, oi, oi

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The Sound fail to make it onto the next Echo & the Bunnymen sleeve

do have the ones who like Joy Division because Ian Curtis died, for example. Those people don't matter, anyway. They never do anything, never create anything... they probably live in Covent Garden. There's no such thing as a musical void now — it's more a fashion void, the sort of thing Spandau Ballet are into, that nothingness."

They bitch some more about Spandau Ballet. Poor Spandau! I totally agree...

"There seems to be a strong undercurrent of doubt about us at the moment," Adrian persists. "I mean... we do like things that're supposedly trendy... like Joy Division."

Michael, who seldom speaks, speaks. "I hated Joy Division at first. I thought *what's this crap?* But then I was tied in a chair and forced to listen to them for two weeks."

But the point is... "But the point is," goes Adrian, "we're *not* going to go out and make an album like 'Closer'. Us being real doesn't mean we have to sound like Joy Division... wearing long overcoats is *not us*. This thing at the moment about passion being a fashion... I just don't know. I do know that if and when we drop off it won't change us."

"We don't consciously worry about falling off; we don't worry *oh no, are we getting worse?*"

Perhaps The Sound will grow: I hope they do. There ought to be more room in the confused era of postpunk — room for newness and truth, things that move us and help us — but there's less. They're trying to close the doors. They're pushing and buying Kelly Marie instead of U-2, and Rod Stewart (still) instead of The Sound; and the holes are getting smaller and the circle is revolving ever faster. And...

I'm starting to like The Sound a lot. They are that acute reflection of what's needed, that spark, that sharp coming together of influence and intent, which could be their saviour or their downfall. They feel right. The Sound are direct and happy... and perhaps just a little paranoid.

"Perhaps I'm just paranoid," grins Adrian, almost relieved by what he's said. Perhaps a little paranoia will go a long way to keeping him safe and... sound. Perhaps.

too busy watching themselves and the world outside.

Adrian Borland talks incessantly, frantically; I feel he's taking my opinions as hatchet - criticisms, that he's defensive. Perhaps he's just paranoid. Perhaps I'm being ambiguous.

"I'm just paranoid," he offers, beaming. The rock business thrives on paranoia: knowing this makes people paranoid. I'm worried that Adrian's worrying about my worries.

And here we go again. The Sound is a light reflection of the times — its worries, problems, disparities,

optimisms (who the hell makes those problems?).

The Sound aren't a solution; just a mirror. What else can they do?

Let's just say that The Sound are good and there's a lot of bad in the way. Things are wrong across the board — from record companies to music papers, from group force to individual misguidance. I'm happy now but worried about those who aren't, and worried about *why* they aren't.

Forget The Clash and all those impending Americans! The Sound aren't supposed to be that

important; they've nothing to live up to bar ambition. They're free, for now. But the holes are small.

Adrian has a pint glass in front of him and looks happy, even though he might be a bit paranoid. He used to be in a group called The Outsiders, and The Sound grew up from there. That's history.

And the future? 'Missiles'? Nukes? Things to worry about? ("Who the hell makes those missiles?")

"Well, 'Missiles' is an anti-war song, if you like... it's *anti* people blowing the shit out of other people

... but in your review you made it sound a bit trendy, really, which it isn't. The song's a year and a half old, and wasn't related to anything like CND at the time. It's just unfortunate it was released the same week as the rally...

And Graham laughs: "We're also getting things like Dave McCullough (*Sounds*) wondering whether the fact that we seem quite normal is a pose..."

Adrian: "There are people who really care about things like nuclear power and you can't blame those people. But on the other hand, you



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LET'S SPEND THE DAY TOGETHER

I'M NEARLY 16 and have been going out with my boyfriend Guy for three months, but as he's at work all day, and I'm at school and have a Saturday afternoon job too, we can only spend three hours together most nights, which isn't a long time. It's too far to walk to his home, and we never get any privacy, as we have to sit in the back room and everyone keeps walking in and out.

While most of my gear — record player, books and so on, is kept in my bedroom, I'm not allowed to take him up there.

It's not as if we'd get up to anything apart from straightforward kissing and cuddling, but at least we could spend some time together, which would mean a lot to us. I've tried to explain to my mum and dad that my bedroom is no different to any other room in the house, but they still won't let me take him up. I'm hurt as I feel they don't trust us. Is there any way I can prove that nothing will go on in my bedroom? Sharon, Hants

•No, there isn't. For you, your bedroom is a place where you can be free from the rest of the family, somewhere to keep your most prized possessions, your personal territory.

A bedroom spells intimacy — taking someone through the door brings them that much closer to you, on any level. And that's what your parents are worried about.

OK. They may be projecting their

imagined fears and fantasies at you, when your intentions aren't anywhere near as complex, but that's a fairly natural reaction. As yet, they don't know your boyfriend very well. If he sticks around and you stay together, they'll get to know him better and a greater trust of him, (and you), should develop. Trust can take a while to build.

Meanwhile, if you want to be alone, there's nothing to stop you from going out alone for a walk, making it to the cinema, or dropping over to a friend's house. Or, as you're both earning, you could even splash-out and catch the bus, and back, to his house.

LEFT OUT

ALL MY mates have girlfriends except for me, mainly because my mother, who is widowed, thinks I'm too young to be going around with girls. I'm 15 and still at school and she seems to want me to spend a lot of my spare time studying to better myself and keep her in her old age.

There's one girl I know would go out with me, but I just wouldn't be able to take her home because of my mother's attitude. I love my mother very much, but can see this going on for the rest of my life if I don't make a stand now. I'm an only child too, and am a little bit afraid of taking any of my friends home. How can I get through to her? Frank, Dorset

•Accept that your mother is finding it hard to come to terms with the fact that you're growing up, faster than she ever thought possible. Like most parents, she wants what she sees as best for you, but, as a single parent with just one other person to care for, her affection and concern may border on over-possessiveness and sheer selfishness unless you start to break the pattern, as gently as possible, before it becomes too long-established. As a young adult, with his own life to lead fully in a few years time, you have the right to establish social contact and make friends of either sex. It's part of the personal development which everyone needs.

Take it stage by stage. Stress that you want her to meet your friends, and don't intend to resort to subterfuge about where you're going and what you're doing. Start by bringing home one or two of your mates from school from time to time. She isn't such an ogre as you think. She may be lonely and enjoy their company. At the same time, show her you care by making an effort with schoolwork and maybe helping around the house sometimes.

Your mother is all too aware that there are girls out in the big wide world and sooner or later will come to accept your female friends too. Deep down inside, she knows you're an individual in your own right, and not just an extension of her personality. But she's scared.

THROWN OUT

MY GIRLFRIEND, who is 17 and working is still living at home with her parents, paying them a reasonable amount of weekly rent and so on. But they've threatened to chuck her out unless she finishes with me. They don't like me because of my past, when I was pretty wild and ended up in court. Yet I've tried to convince them I'm going straight now and want to marry this girl, which is the truth. Can they just throw her out? What can I do? I'm 18 by the way. John, Swansea

•Legally, your girlfriend's parents can't just throw her out on the street as she's under 18, the recognised age of majority. If she were over 18, and they felt strongly enough about her presence in the household they would be entitled to apply to the County Court for an eviction order, regardless of her contribution to the household budget, but even then, she would be allowed to stay for a reasonable period of time while she looked for alternative accommodation.

Right now, even though their threat may not be a totally serious one, if there is unavoidable tension at home, and if she plans to stick with you, her best bet might be to start looking for her own place now. If they've asked her to leave in the past, they're unlikely to object if she leaves home of her own free will. What does she think?

Meanwhile, if you are both seriously committed to each other, it's well worth making plans for your future together. You can marry when she's 18, and that's not far away.

GOT TO GIVE IT UP

I'VE BEEN smoking for three years now, ever since I started work, and am now on at least twenty a day. Having watched a recent edition of 'Horizon', (BBC 2), outlining the hazards of smoking, I'd really like to give up. But I've tried and I need some help. Would my doctor be able to do anything? Also I'd like to know if low tar cigarettes are really that much safer than high tar. If I do keep up the habit, I'd like to smoke the least harmful variety. Billy, Exmouth

•See your nearest cigarette pack. The message is spelled out loud and clear. Every cigarette is harmful. The combination of nicotine, (the addictive factor), tar, and toxic gasses spells poison every time. In Britain, a total of 100,000 people die from smoking

related diseases, including lung, mouth, throat or bladder cancer, heart disease, bronchitis and emphysema every year. The more and the longer you smoke, the greater gamble you take. Smoking over 40 cigarettes a day increases the risk of contracting lung cancer 38 times.

The only sure-fire way to cut down the risk is simply to stop. NOW, or never start on the habit. If you stop, you won't restore damaged tissue, but you'll be extending your life-span by a long shot.

Maybe willpower alone won't work. Your doctor can supply you with a short course of nicotine chewing-gum, not available under the National Health Service, but costing only £6 a throw. The results are well worth it.

Some people can stop just like that, with minimal anxiety and few withdrawal symptoms; others need a daily shot of nicotine to tide them over the break from inhaling the drug; some can manage with the aid of one of the many commercial products on sale at any chemists; others only kick the habit after a session of hypnotherapy. Different methods work for different people.

To check out the best one for you, write for free information to ASH, 27/35 Mortimer Street, London W1. Or ring 01 637 9843 for a free anti-smoking kit. The Health Education Council publish a do-it-yourself booklet: 'The Smokers Guide To Non-Smoking', also free, from HEC, 78 New Oxford Street, London W1. (Send stamped addressed envelopes). For a list of reputable hypnotherapists, write to British Hypnotherapy Association, 57 Upper Berkeley Street, London W1H 7DH.

Are low tar brands safer? Evidence conflicts. These cigarettes have not been on the market long enough for medical proof either way. Changing from high to low tar may reduce risk of lung cancer, but only if you cut down consumption to rock bottom too, and smoke far less. But there's no proof that changing from high to low eliminates bronchitis or heart disease. Many people change to a low tar brand but smoke more cigarettes and inhale to a greater degree to compensate. That achieves nothing.

•Problems? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. If this isn't possible, ring our hotline on 01 836 1147, office hours, 9.30 am-5.30 pm.

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FEEDBACK



BIG BRUCIE

Bruce on the loose

BRUCE SPRINGSTEEN'S album 'The River' is currently having a good time in the charts, so for all Springsteen fans, specially Richard Nestroff of Amersham in Bucks, here below is the discography. Albums are as follows: 'Greetings From Asbury Park, NJ' (CBS 65480), released March 1973, rereleased December 1976 (same catalogue number); 'The Wild, The Innocent, The E-Street Shuffle' (CBS 65780), released February 1974; 'Born To Run' (CBS 69170), released October 1975; 'Darkness On The Edge Of Town' (CBS 85061), released June 1978; 'The River' (CBS 88510), released 17 October 1980. Singles: 'Born To Run' / 'Meeting Across The River' (CBS 3661), released October 1975, rereleased 23 February 1979 (CBS 7077); '10th Avenue Freeze - Out' / 'She's The One' (CBS 3940), released February 1976; 'Prove It All Night' / 'Factory' (CBS 6424), released June 1978; 'Badlands' / 'Something In The Night' (CBS 6532), released July 1978; 'Promised Land' / 'Streets Of Fire' (CBS 6720), released October 1978; 'Hungry Heart' / 'Head Up Without A Gun' (CBS 9309), released 31 October 1980. Need to know more? Write to Bruce c/o CBS Records, 17-19 Soho Square, London W1V 6HE.

MAILMAN

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

NO TO KILLER

WE ARE writing to draw your attention to the distribution of the pop group Thin Lizzy's single 'Killer On The Loose' which is distributed by Vertigo records. We are horrified that this record clearly encourages and revels in sexual violence against women.

Not only is this song an attempt to make money out of the horrific murders perpetrated by the man known as the 'Yorkshire Ripper', but it also encourages a sick admiration of his activities, and a desire to emulate him. It is disgusting that a well-known pop-star should stand up and sing 'I'm a mad sexual rapist' as if it were something to brag about.

Furthermore, the whole song, which presents women as hopeless, passive victims in "You've got every reason to worry honey, You wouldn't stand a hope", is itself an act of intimidation.

We hope that you will support us in our campaign to stop the distribution of this record, since you cannot possibly wish to encourage the vicious murder of women.

Similar letters have been sent to all the music press, the national papers, various national magazines, BBC, and of course the distributors.

FELICITY HAYWOOD
JACQUI CATTANEO
FEZ REEVE
ALISON MCKEOWEN
for the Women's Centre

little things, mere trivia, things of no importance it maddens me, only the other day I . . .

Paul Humphreys, the least famous person in Stoke-on-Trent.

•Sometimes it occurs to me that some people are on totally different planets but luckily some things in this world are constant like the edited highlights of this week's John Connolly Epistles coming your way after the next crosshead.

'ERE WE GO

BECAUSE of my recent fame I will now be known by my pen name. **Biro, New Barnet**

THIS IS a letter bomb, if this gets printed then it means it hasn't worked, that's sodding British workmanship for ya!
John Connolly, New Barnet.

IF MUSIC be the food of love could the music press be described as indigestion?
John Connolly, the wit of New Barnet.

AND . . .

ROSS!!
Lou Grant, LA Trib, Los Angeles.
•Henceforth the letterboxes of New Barnet shall be fitted with an anti-John Connolly device which will force the offender to eat lettuce bombs, say four Hail Ros Russells and suffer that atrocious Blondie single for eternity.

YAWN

ONE OF the biggest problems for us youth of today is boredom. This is what I do to overcome this nasty situation. On Monday I'm a soul boy, Tuesday I'm a Ted, Wednesday I'm a Punk, Thursday, a glam rocker, Friday, a headbanger, Saturday, a mod and on Sunday I write letters and lie a lot.
Worzel Vaughan from my garden shed.
•My crystal ball tells me that you are deaf, stupid, a septophrenic (a what?) and still boring.

AND FINALLY

CONTINUING my research into the true whereabouts and identity of a so-called John Connolly, I considered his initials. John Connolly could therefore be the pen-name of James Callaghan, Jesus Christ, Jimmy Carter, Jasper Carrott, John Cleese or even Joan Collins. But, Jesus wouldn't lower himself to write for this lowdown rag, Jasper Carrott is illiterate, Joan Collins is too busy making films, and both Jimmy Carter and James Callaghan now have the time but not the brains to think up such witty comments, so that leaves us with John Cleese . . .
The new wit of Scotland Yard, Hythe, English Channel.

SICK

I'M SICK of writing to you. This is the last time and never will I even utter the word Mailman. You inconsiderable creep just get out of



PHIL LYNOTT: 'Killer On The Loose' should never have been released says reader.

my life. OK just split. Kaput, gone, finished. Go away!
Clive
•I can't say I'm particularly bothered.

NOT WORTH IT

THIS LETTER is addressed, in part, to Lynsey The Numanoid because I would like to point out the hopelessness of writing a critical letter to a bunch of critics, ie The Music Press. I'm happy that she found the time to slag THEM for slagging Numan but can I be the one to point out that her views aren't worth a penny? The reason they aren't is simple. . . None of you loathsome critics who ramble on and on about Numan's lack of talent are going to take her or me seriously. You'll print the letters (well done!) to air the views held by many but does the actual message really sink in? Do you sit back and think how silly and futile you sound with your ineffectual grumbings on about our latest mega-star? Can I

ask you to keep a respectful silence unless you have something unbiased and constructive to say about him (or others!) Will this letter make you think or have you perhaps forgotten what the word means?

So Lynsey and others and, god knows . . . myself, let's shut-up here-on-in about this major injustice dealt out by the press and concentrate on ignoring their petty biases. Let THEM wallow in their own sourness, it'll make snide old men and women out of them. Can we only hope that fanzines will one day rule the world and this lot will be out of their, already, worthless jobs.

Helen Longhurst, Berkshire.
•Hell hath no fury like a woman scorned, eh? If you want to be spoonfed images to worship then continue with the majority of the biased and destructive fanzine fraternity. If you want to think for yourself, whether it be violent disagreement or affable agreement then stay tuned to the individual opinions expressed within this organ. Personally I like Gary but I'm a creep (I'm not saying anything - Ed), so I wouldn't listen to such a biased and destructive opinion.

POLICE? NO THANKS!

I'M AN 18 year old female and I don't like the pop group Police. They do nothing for me. God knows I've tried to like them. I feel so much of an outcast I've been pretending to like them, telling my family and friends how great they are. I was nearly found out when their latest single came out, but I made the excuse that I was waiting for the album. I have now had to fork out for an album that's left me a week behind with the rent and I find very bland and boring. It wouldn't have bothered me if it was the Stranglers or Captain Beefheart, the tunes aren't as pretty but the music's a bit more interesting and they're better looking. I hope for my sake the Police die down very soon and groups like the Stranglers can take their rightful place in the music world.

•Dicksee, Cardiff.
This is a case for Suzanne Garrett. Quick nurse, the screens!

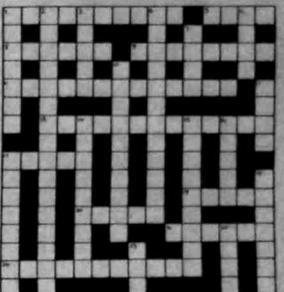


WANT AN LP

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

NAME
ADDRESS
.....
.....

X-WORD



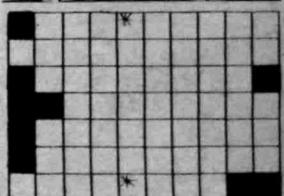
ACROSS

- Diana's love (2,3,5)
- QE2 composer (4)
- Ultravox LP (6)
- They've recently shown their True Colours (5,3)
- Manhattan Transfer No 1 (7,1,5)
- Skids hit (4,3,6)
- The Jeepster (5)
- An assorted love song (5)
- Woody, not of the Bay City Rollers (5)
- Madness hit (2,4)
- Billy Joel LP (5,6)

DOWN

- Roger's recent part (7)
- Randy Crawford hit (3,3,3,3,4)
- Blondies debut hit (5)
- 1980 UFO LP (2,5,2,3)
- UB40 hit (4)
- Recent Peter Gabriel single (4)
- Stars of the recent Son Of Stiff tour (3,7)
- Marvin (—) Advert (4)
- He had A Curious Feeling (4,5)
- Roxy hit (5,4)
- Lene's number (5)
- 1980 Stranglers single (4,4)
- The noise that backs up Bob Marley (7)
- 22 Generation X frontman (4)
- The Who had a magic one (3)

POP-A-GRAM



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 persist in wearing unfashionable pants. Remember the clues aren't in the correct order. You have to decide what the right order is.

- Change K-Tel metal for this EWF hit (3,2,4)
If you hire moon you could find a Cliff winner (2,2,4)
Jan's sock might produce a triumph! (8)
Watch the sun diabolic about, then get ready for the blues (5,4)
The times they are a changin'. So too is baldy Nod! (3,5)
Please ban Ned's ram from confusing these very special brewers (3,7)
If I pray, plus a change could I be all out of love? (3,6)

LAST WEEK'S SOLUTION TO X-WORD:
ACROSS: 1 My Generation, 6 George Harrison, 7 Ziggy Stardust, 9 Bernie Leadon, 14 Night Moves, 17 Tubes, 19 Annie, 21 Stevie, 22 Ian Hunter, 23 Siren.
DOWN: 1 Magazine, 2 George Benson, 3 Emerson, 4 Aja, 5 Hanx, 8 Dee, 10 Righteous, 11 In The City, 12 Leo, 13 Nicks, 15 SOS, 16 Roadie, 18 USSR, 20 Fire.

LAST WEEK'S SOLUTION TO POPAGRAM: (in order of puzzle) Fleetwood, Searchers, Bob Seger, Supertramp, Paul Simon, Jy Division, Al Stewart, Beat Crazy, Down Column: The River.

LAST WEEK'S WINNER:
G G Evans, 19 Formosa St, Maida Vale, London W9.

SONG WORDS



Words & Music: Bernard Edwards/Nile Rogers
I'm coming out
 I want the world to know
 Got to let it show
I'm coming out
 I want the world to know
 Got to let it show

There's a new me coming out
 And I just have to live
 And I wanna give
 I'm completely positive
 I think this time around
 I am gonna do it
 Like you never knew it
 Oh I'll make it through
 The time has come for me
 To break out of this shell
 I have to shout
 That I am coming out

I'm coming out
 I want the world to know
 Got to let it show

I'm coming out
 I want the world to know
 Got to let it show

I got to show the world
 All that I want to be
 All my abilities
 There's so much more to me
 Some how I'll have to make them
 Just understand
 I got it well in hand
 And oh how I've planned
 I'm spreadin' love
 And there's no need to fear
 And I just feel so good
 Ev'ry time I hear

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 Motown Records,
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ENTRY FORM

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Complete your entry and send together with your name and address and proof of purchase from ONE Agfa + 6 illustrations A & B Number of differences spotted.

Name _____
 Address _____
 Post Code _____

Complete the following tie-breaker in no more than 8 words. *Agfa Cassettes sound perfect



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 - The judges' decision is final and no correspondence will be entered into.
 - Proof of posting will not be accepted as proof of delivery. No responsibility can be accepted for entries lost, damaged or delayed in transit. Damaged, illegible or late entries will be disqualified.
 - Closing date for receipt of entries is 31st December 1980.
 - Winners will be notified by post. Winners names and the winning results will be available in 22nd February 1981 by sending a stamped addressed envelope to the competition address marked 'Winners'.
 - No person may win more than once.
 - There will be no cash alternative to the stated prizes.
 - Copyright in all entries will belong to Agfa-Gesavert Limited.

ROXY MUSIC Same Old Scene On Polydor

Words & Music By Ferry
 Nothing lasts forever
 O! that I'm sure
 Now you've made an offer
 I'll take some more
 Young loving may be
 Oh so mean
 Will I still survive
 The same old scene?
 In our lighter moments
 Precious few
 It's all that heavy weather
 We're going through
 When I turn the corner
 I can't believe
 It's still the same old movie

That's haunting me
 Young loving may be
 Oh so mean
 Trying to revive
 The same old scene
 Young loving may be
 So extreme
 Maybe we should try
 The same old scene

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 Roxy Music Ltd.,
 c/o Peter Leay,
 51A Poulton Road,
 Wallasey, Merseyside.

OH BANDAGE, UP YOURS!

THE INMATES drop a few names

MIKE NICHOLLS scribbles furiously

BIG BILL Hurley boasts a bandage that mummifies the length of one leg between ankle and knee. A six - and - a - quarter footer with the build of a proverbial brick shit-house, it's scarcely credible that the lead singer with The Inmates can be suffering from varicose veins.

Unlike the standard skinny rock 'n' roll wimp, Bill plays football — "for Manchester United!" — and a late tackle has been giving him gyp. Not that you'd detect any such injury from his ballsy stage performance, but a few dates had to be pulled. Not in Britain, where the band are just concluding a lengthy tour, but in Europe where they are far more successful.

"The album sold 8,000 copies the first week it was out in France," murmurs Hurley, referring to the fine "A Shot In The Dark". Here the single "So Much In Love" hardly received any airplay, let alone attain deserved hit status. This is surprising, if only for the fact that the song is an unrecorded Rolling Stones number — not that Mick Jagger remembered.

"It did get played on Round Table," says guitarist and main song-writer Peter Gunn, "and Jagger was one of the guests. He said he didn't recall writing it but wished we'd do more of his songs all the same."

I wondered how come there was still unreleased Stones stuff floating around at this stage of the game. An R&B authority, Pete, has a ready explanation: "Round about '64, their manager Andrew Oldham told them if they wanted to be successful, they'd have to write their own



From left to right Mick Jagger, James Dean, Bob Dylan, John Lennon and Bruce Springsteen. Or should that be inmates Bill Hurley, Jim Russell, Peter Gunn, Tony Oliver and Ben Donnelly?

material. So Mick and Keith started pouring the stuff out — they wrote a song for Cliff called 'Blue Turns To Grey' and even one for Jimmy Tarbuck!"

By this point it's evident that Gunn's influences in his contribution to the band's sound are culled from the early sixties and he mentions that another hero is Duane Eddy.

In contrast, others in the band prefer Chicago blues while Bill and bassist Ben Donnelly are more into fifties rock 'n' roll. "Elvis and Cochran," Bill affirms, "and sixties soulsters like Wilson Pickett. Then there are lesser known artists like the Soul Brothers Six who had a hit with 'Some Kinda Wonderful'! We were playing that before the Q-Tips even formed," he remarks without

malice.

Don't the different tastes of individual members cause a certain amount of tension in the group?

"Yeah," Bill admits, "but I think you need that. Some are more adamant in various areas than others, which tends to tip the balance in that direction. If we all went the same way we'd soon dry up and in any case, R&B covers a very broad spectrum. I used to like Ike and Tina Turner as they played a great cross - section of stuff. That's what we're aiming to do to make it more varied."

But without that elusive commercial success to back it up?

"Well we wouldn't sell out like, say the J. Geils Band who are a lot more successful now. If our sound does change it will be very gradually

rather than in a sudden attempt to crack the charts. We're not gonna start playing ska!"

Pete is no less adamant about preserving The Inmates' musical integrity but professes a weakness for pure pop songs. Not the kind of tripe that clogs up the charts but the original dyed - in - the - wool gear that flowed from the pens of John Lennon, Ray Davies et al.

"I like things that sound real," he summarises, "from people who have felt something. Whether it's mid-period Dylan or the Pistols. Have you seen 'Rebel Without a Cause'? The people that wrote that really knew what it was about. It's hard to explain, but guys like James Dean, Eddie Cochran and Hendrix had an inbuilt destruct mechanism. Genuine rock 'n' rollers put their

lives in danger but it's different now as people know more. Lennon really felt it in the sixties."

Are you looking forward to hearing his new album?

"Not really," he says with unnerving foresight, "I think Yoko's got too much of a sway over him. My point is doing something because you want to do it. I mean I could be as good as Dave Edmunds if I wanted but that would be unfilling and ultimately self - defeating. It's the same sort of reasoning that leads us to digging up unrecorded songs to include in our repertoire."

If the latter has not proved so popular here, it's a different story in the States and Canada, as well as Europe. Next month sees a trans - Atlantic inmates tour that is scheduled to last a month but which could go on longer, just as their first tour there did earlier this year.

"We went over for two weeks and ended up staying another two, just missing going gold in Canada," says Peter. "I don't like to make comparisons but in terms of sales our first American jaunt was more successful than The Police's."

Another geezer who made good with the anecdotes was closet monitoring correspondent who came to see the band in his native Asbury Park, NJ. "He had a long chat with us," says Bill, "and told us a good story about Sam and Dave."

Apparently they're touring again, but on each date only one of them appears, apologising that the other is ill. What's really happening is that they're playing separately, simultaneously cleaning up in different towns."

It's hard to imagine any of The Inmates pulling a stunt like that. Apart from being too honest, there's the problem of ending up living up to their name. And Bill has got enough problems with his bandage, never mind bondage.

CLASSIX NOUVEAUX



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| LAUREL AND HARDY P1178 B/W | WILMETT P1268 | DAVID BOWIE P1269 |
| MARILYN MONROE P1385 B/W | WILMETT P1268 | DAVID BOWIE P1269 |
| JAMES DEAN P1273 B/W | WILMETT P1268 | DAVID BOWIE P1269 |
| WHY P1297 | WILMETT P1268 | DAVID BOWIE P1269 |
| CHARLES BRONSON K-TOON B/W | WILMETT P1268 | DAVID BOWIE P1269 |
| HUMPHREY BOGART V 1180 B/W | WILMETT P1268 | DAVID BOWIE P1269 |
| BRYAN FERRY P1287 | WILMETT P1268 | DAVID BOWIE P1269 |
| OLIVIA NEWTON-JOHN P1270 | WILMETT P1268 | DAVID BOWIE P1269 |
| GRETA GARBO P1280 B/W | WILMETT P1268 | DAVID BOWIE P1269 |
| KATE BUSH P1267 | WILMETT P1268 | DAVID BOWIE P1269 |
| BOB MARLEY P1204 | WILMETT P1268 | DAVID BOWIE P1269 |
| E.L.O. P1276 | WILMETT P1268 | DAVID BOWIE P1269 |
| TENNIS GIRL P1263 | WILMETT P1268 | DAVID BOWIE P1269 |
| BLONDIE P1287 | WILMETT P1268 | DAVID BOWIE P1269 |
| DAVID BOWIE P1269 | WILMETT P1268 | DAVID BOWIE P1269 |
| GARY NUMAN P1247 | WILMETT P1268 | DAVID BOWIE P1269 |
| STYX P1248 | WILMETT P1268 | DAVID BOWIE P1269 |
| SIKOUZE P1280 | WILMETT P1268 | DAVID BOWIE P1269 |
| CLIFF RICHARD P1249 | WILMETT P1268 | DAVID BOWIE P1269 |
| BLONDIE P1286 | WILMETT P1268 | DAVID BOWIE P1269 |
| JUDAS PRIEST P1256 | WILMETT P1268 | DAVID BOWIE P1269 |
| BRUCE SPRINGSTEEN P1278 | WILMETT P1268 | DAVID BOWIE P1269 |
| CHARLES & ANGIE P1258 | WILMETT P1268 | DAVID BOWIE P1269 |
| PLAYBOY CALENDAR P1244 | WILMETT P1268 | DAVID BOWIE P1269 |
| BRYAN FERRY P1245 | WILMETT P1268 | DAVID BOWIE P1269 |
| KATE BUSH P1249 | WILMETT P1268 | DAVID BOWIE P1269 |
| ELVIS PRESLEY P1282 | WILMETT P1268 | DAVID BOWIE P1269 |

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

THURSDAY NOVEMBER 20

BASINGSTOKE, Sinatra's Loaded Dice
BICESTER, King's Head (42416), Allen
BIRMINGHAM, Cedar Ballroom (01-236 2694), The Fall
BIRMINGHAM, Barrel Organ, Digbeth (021 622 1533), The Guards
BIRMINGHAM, Here And Hounds, King's Heath, Soft Asylum
BIRMINGHAM, Odeon (021-643 6101), Yes
BIRMINGHAM, Town Hall (021-236 2392), Jessy Dixon

SO WHAT'S new on the gig trail? Undeterred by strong heavy metal competition, ROD STEWART flies in for his annual British visit, with full American stage - show in tow, kicking - off the closing dates of a hefty European trek at Dublin Simmons Court Pavilion. (Thursday and Friday), plus three in a row for a triumphant homecoming at Glasgow Apollo Monday, Tuesday, Wednesday. But if you don't have tickets already, you're outta luck. This one's fully booked.

Following their Reading Festival appearance this summer, IRON MAIDEN rally the troops for a 'November Offensive' starting at Uxbridge Brunel University (Friday), moving to Leeds University (Saturday), Redcar Coatham Bowl (Sunday), Hull City Hall (Monday), Newcastle Upon Tyne City Hall (Tuesday), and Birmingham Odeon (Wednesday), with four more provincial dates to go before their special Christmas concert lined - up for London, And, celebrating the release of a third album 'Strong Arms Of The Law', released this month on Carrere, SAXON'S steel wheels hit the road again, revving-up for a 31 - dater winter marathon at St Austell New Cornish Riviera (Thursday), Taunton Odeon (Friday), Swindon Leisure Centre (Saturday), Chelmsford Odeon (Sunday), Hemel Hempstead Pavilion (Monday), Wolverhampton Civic Hall (Tuesday), and Cardiff Sophia Gardens (Wednesday).

The 1980 style YES combo, with Buggles team Geoff Downes and Trevor Horn replacing Jon Anderson and Rick Wakeman play a second night at Birmingham Odeon (Thursday), moving cross - country to Chester Deeside Leisure Centre (Saturday), and Leicester De Montfort Hall (Monday and Tuesday). Meanwhile JON ANDERSON launches his solo career with a new album 'Song Of Seven' and a major tour in his own right opening at Ipswich Gaumont (Friday), and continuing at Wolverhampton Civic Hall (Saturday), Bristol Colston Hall (Monday), Southampton Gaumont (Tuesday), and Brighton Dome (Wednesday).
From the States THE 852's, exponents of a unique brand of Atlantic rockpop, zoom in en route to Europe. Touchdown includes two nights at London Hammersmith Palais (Monday and Tuesday), while THE ROCHES, also here on a second visit, celebrate the advent of a second album, 'Nurds' with half a handful of one - nites; Dublin Olympia (Sunday), followed by concerts in Edinburgh and London next week. And BOB SEGER, finally tempted to try his luck this side of the Atlantic goes for a double at Wembley Arena (Thursday and Friday).
There's much more from IAN DURY, RUTS DC, GIRLSCHOOL, STRAY CATS and the eternal GARY GLITTER, (ouch). Check out the listings for the best of the rest, but don't forget to ring before you go.

POOLE, Brewer's Arms (4930), Skavangers
POOLE, Wessex Hall (85222), Showaddywaddy
PORTSMOUTH, Locarno (25491), Games To Avoid
PORT TALBOT, Troubadour (77968), Black Slate
PRESTON, Warehouse (53216), Another Pretty Face
READING, Target Club (585887), Prims
REDDHILL, Lakers Hotel (61943) Petite And The Carbon Units
ST ALBANS, Horn Of Plenty (53143), Apocalypse
ST ALBANS, New Cornish Riviera (4261), Saxon / Limelight
SALFORD, Pinkie's Club, Salford Jets
SHEFFIELD, City Hall (22885), Sad Cafe / Monroes
SHEFFIELD, Hallamshire Hotel, Active Gliders
SHEFFIELD, Limb Club (703940), Barracudas
SHEFFIELD, Penguin (35897), Crafty Avenue
SHIFNAL, Star Hotel (Telford 461517), Emotion Pictures
SOUTHAMPTON, Gaumont (29722), Battle Of The Wonders
SOUTHAMPTON, College Of Higher Education (422131), Wasted Youth
WORTHING, Balmoral (36322), All That's Fiction

LONDON, Downstairs At The Plaza, Breakfast Band
LONDON, Duke Of Lancaster, New Barnet (01 449 4465), Kicks
LONDON, George Canning, Brixton (01 274 6329), ETA
LONDON, Greyhound, Fulham Palace Road (01 385 9528), Ian Mitchell Band
LONDON, Hall Moon, Herne Hill (01 274 2733), The Sound / Code Name Borealis
LONDON, Hope And Anchor, Islington (01 359 4510), Soft Boyz
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Modern Jazz
LONDON, Imperial College, Kensington (01 589 5111), The Fix
LONDON, Kensington, Russell Gardens (01 603 4245), Twice Shy
LONDON, King's College, Aldwych (01 836 7132), Huang Chung
LONDON, Marquee, Wardour Street (01 437 6603), Onyx And
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Brian Brain / The Lines
LONDON, Music Machine, Camden (01 387 0426), Girl
LONDON, North London Polytechnic, Holloway Road (01 607 3279), The Fall, Pairs
LONDON, Paddington College, Paddington Green (01 725 4214), Distractions / Arawks (Rock Against Racism)
LONDON, Pegasus, Stoke Newington (01 226 5930), Juice On The Loose
LONDON, Prince Rupert, Plumstead, East London, Rainbow, Finsbury Park (01 263 3140), Charlie Daniels Band / Inmates
LONDON, Rock Garden, Covent Garden (01 240 3961), Ram Jam Band / Metro Glider
LONDON, Royal Exchange, Camden (01 485 1547), Seven Year Itch
LONDON, Royal Albert Hall (01 589 8212), Jethro Tull
LONDON, South Bank Polytechnic, Rotary Street (01 261 1525), Reluctant Stereotypes / Resistance
LONDON, Star And Garter, Putney Pier (01 788 0345), Nicky Barclay Band / Sam Mitchell
LONDON, Three Rabbits, Manor Park (01 478 0680), Rye And The Quarterboys
LONDON, Two Brewers, Clapham (01 622 3621), Kleen Heels
LONDON, The Venue, Victoria (01 834 5500), Ahead
LONDON, Walmer Castle, Peckham (01 703 4639), Shadowlax
LONDON, Wembley Arena (01 902 1234), Bob Seger And The Silver Bullet Band
LONDON, White Lion, Putney High Street (01 788 1540), The Soul Band

FRIDAY NOVEMBER 21

BECKENHAM, Public Hall, Ewan MacColl / Peggy Seeger
BELFAST, Mayfield Leisure Centre (31633), Ian Mitchell Band
BIRMINGHAM, Barrel Organ, Digbeth (021 622 1533), Willy And The Poorboys
BIRMINGHAM, Cedar Ballroom (021 236 2694), The Fall
BIRMINGHAM, Fighting Cocks, Moseley (021 499 2554), Manioux
BIRMINGHAM, Odeon (021 643 6101), Showaddywaddy
BIRMINGHAM, Polytechnic (021 236 3969), The Quads
BIRMINGHAM, Top Rank (021 236 3226), Black Slate
BLACKPOOL, Norbreck (52341), Buddie
BRADFORD, Queen's Hall, Whippers
BRADFORD, Splash One Disco (32339), Shake Ap-pear
BRIDGEWATER, Arts Centre (2700), Recorded Delivery
BRISTOL, Colston Hall (293891), Jessy Dixon
CHELMSFORD, Trainers, YMCA (351578), Bastille / Mensera
BRISTOL, Miners Welfare Club, Blitz Boys
COVENTRY, Lancaester Polytechnic (24166), Handsome Beasts
DERBY, King's Hall (31111), Adam And The Ants
DUBLIN, Simmons Court Pavilion, Red Stewart
DUDLEY, JB's (53587), Trimmer And Jenkins
EDINBURGH, Playhouse Nite Club (031 665 2064), U2
EDINBURGH, Queen's Hall (031 228 1155), Roy Harper / Patrick Fitzgerald
EDINBURGH, University (031 667 0214), Caravan / Grand Prix
EGHAM, Royal Holloway College (4455), Mighty Stripes
ENFIELD, Middlesex Polytechnic, BA Robertson
ETON, Christopher Hotel (Windsor 52359), Ian Campbell Band
FAREHAM, Technical College, Games To Avoid / Motifs
GLASGOW, Dial Inn (041 332 1842), Andriods
GLASGOW, White Lion, Putney (01-788 1540), Steel
LONDON, White Swan, Blackheath Road (01-692 1337), Mallys
LONDON, Windsor Castle, Harrow Road (01-286 8013), Fruit Eating Bears
LYE, Gull's Head, Metallic Wolf
MANCHESTER, Band On The Wall (061-832 6625), Barbara Thompson's Paraphernalia
MANCHESTER, Caroussel (061-273 1821), Ruts DC
MANCHESTER, Cyprus Tavern (061-236 3786), Notions / Infernal Racket
MANCHESTER, Gray Horse, Romiley, The Critics
MANCHESTER, Polytechnic, Students Union (061-273 1162), Roy Harper / Patrick Fitzgerald
MANCHESTER, Fortard Bars (061-236 8414), International Set
MANCHESTER, Ralters (061-236 9788), Comsat Angels / Boots For Dancing
MILTON KEYNES, Compass Club, Bletchley, Eddie Stanton
NEWCASTLE, City Hall (20007), Hot Chocolate
NEWCASTLE-UNDER-LYME, Dudley and Westlake Club (500 332), Borealis

LONDON, Downstairs At The Plaza, Breakfast Band
LONDON, Duke Of Lancaster, New Barnet (01 449 4465), Kicks
LONDON, George Canning, Brixton (01 274 6329), ETA
LONDON, Greyhound, Fulham Palace Road (01 385 9528), Ian Mitchell Band
LONDON, Hall Moon, Herne Hill (01 274 2733), The Sound / Code Name Borealis
LONDON, Hope And Anchor, Islington (01 359 4510), Soft Boyz
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Modern Jazz
LONDON, Imperial College, Kensington (01 589 5111), The Fix
LONDON, Kensington, Russell Gardens (01 603 4245), Twice Shy
LONDON, King's College, Aldwych (01 836 7132), Huang Chung
LONDON, Marquee, Wardour Street (01 437 6603), Onyx And
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Brian Brain / The Lines
LONDON, Music Machine, Camden (01 387 0426), Girl
LONDON, North London Polytechnic, Holloway Road (01 607 3279), The Fall, Pairs
LONDON, Paddington College, Paddington Green (01 725 4214), Distractions / Arawks (Rock Against Racism)
LONDON, Pegasus, Stoke Newington (01 226 5930), Juice On The Loose
LONDON, Prince Rupert, Plumstead, East London, Rainbow, Finsbury Park (01 263 3140), Charlie Daniels Band / Inmates
LONDON, Rock Garden, Covent Garden (01 240 3961), Ram Jam Band / Metro Glider
LONDON, Royal Exchange, Camden (01 485 1547), Seven Year Itch
LONDON, Royal Albert Hall (01 589 8212), Jethro Tull
LONDON, South Bank Polytechnic, Rotary Street (01 261 1525), Reluctant Stereotypes / Resistance
LONDON, Star And Garter, Putney Pier (01 788 0345), Nicky Barclay Band / Sam Mitchell
LONDON, Three Rabbits, Manor Park (01 478 0680), Rye And The Quarterboys
LONDON, Two Brewers, Clapham (01 622 3621), Kleen Heels
LONDON, The Venue, Victoria (01 834 5500), Ahead
LONDON, Walmer Castle, Peckham (01 703 4639), Shadowlax
LONDON, Wembley Arena (01 902 1234), Bob Seger And The Silver Bullet Band
LONDON, White Lion, Putney High Street (01 788 1540), The Soul Band

LONDON, White Swan, Blackheath Road, Green-wich (01 692 1337), Grabs
LONDON, Windsor Castle, Harrow Road (01 286 8403), Titch Turner And The Escalators
MANCHESTER, Apollo, Ardwick (061 273 1112), Hot Chocolate
MANCHESTER, Millstone (061 822 5006), Bee-Vamp
MANCHESTER, Squal, Devas Street, Fad Gadget
MANCHESTER, University (061 273 5111), Classic Nouveaux
MOTHERWELL, Civic Hall (66166), Boys Of The Lough
NEWCASTLE UPON TYNE, City Hall (20007), Sad Cafe / Monroes
NEWCASTLE UPON TYNE, Polytechnic (28761), Orchestra Manoeuvres In The Dark
NEWPORT, Harper Adams College (81129), Punishment Of Luxury
NEWTON ABBOTT, Seale Hayne College (2323), Telton
NORTHAMPTON, Roadmender Club, Ludus / Diagram Brothers / Eric Random
NORTHWICH, City Hall (2334), The Drones
NORWICH, East Anglia University (56161), Steel Pulse
NOTTINGHAM, Hearty Goodfellow (42257), Last Call
NOTTINGHAM, University (51311), League Of Gentlemen / Restaurant Far Dogs
OXFORD, Corn Dolly (44761), 728
OXFORD, New Theatre (44544), Barbara Dickson
OXFORD, Polytechnic (68789), On The Air
OXFORD, Stage Club, Agent Orange
PAISLEY, Bangulaw (041 889 6667), Possessor
READING, Target (585887), Twelfth Night
ROCHDALE, Rochdale College (46421), Tractor / Ruisslip, Bury Street Youth Centre, Chevon
SCARBOROUGH, Penthouse (62204), Barracudas
SHEFFIELD, Polytechnic (738934), Hazel O'Connor And Megahype
SHIFNAL, Star (Telford 461517), Panther 45 / The Custom
SLOUGH, College (33000), Worlds Apart
STOKE-ON-TRENT, North Staffs Polytechnic (61216), Comsat Angels
SUNDERLAND, Mayfair (84327), Vardis
TAUNTON, Odeon (28283), Saxon / Limelight
TOWCESTER, Youth Centre, Great British Hope
UXBRIDGE, Brunel University (38125), Iron Maiden / A112
WAKEFIELD, Unity Hall (6555), The Damned
WASHINGTON, Biddick Arts Centre, Erogenous Zones
WEST RUNTON, Pavilion (2013) Girlschool / Angel Witch
WEYMOUTH, Dorset Institute Of Higher Education The Prams
WOLVERHAMPTON, Gifford Arms, Close Rivals
WOLVERHAMPTON, Civic Hall (21359), U-ish
Hoop / Samsen / Spider
WORTHING, Balmoral (36322), All That's Fiction
YORK, University, Alcum College, Heslington (5981), Nightdoctor / Xpress

SATURDAY NOVEMBER 22

ARBRATH, Webster Theatre, Shake / Rude Boys / Those French Girls
ASHTON UNDER LYNE, Spread Eagle (061 330 572), Kraken
AYLESBURY, Friar's (88948), Adam And The Ants
BATH, University (63228), Fabulous Poodles
BICESTER, Red Lion (3180), The Crew
BIRMINGHAM, Barrel Organ, Digbeth (021 622 1533), Bright Eyes
BIRMINGHAM, Cedar Club (021 236 2694), Classic Nouveaux / Helpless Howl And The Hesitations
BIRMINGHAM, Coach And Horses, West Brom-wich, UXB
BIRMINGHAM, Eagle And Tun, Digbeth, Soft Asylum
BIRMINGHAM, Fighting Cocks, Moseley (021 499 2554), Brian Brain / Close Rivals (Smart Verbal Intoxine benefit)
BIRMINGHAM, Odeon (021 643 6101), Motorhead / Weapon
BIRMINGHAM, University (021 472 1841), Roy Harper / Patrick Fitzgerald
BIRMINGHAM, White Hart, Droyesden, Private Sector
BLACKPOOL, Norbreck Castle (52341), Gary Git-ter
BLYTH, Golden Eagle (4343), The Breathers
BOGNOR, Sussex Hotel (865428), Loaded Dice

BRISTOL, Hippodrome (29444), Hot Chocolate
CAMBRIDGE, College Of Art, The Gas
CAMBRIDGE, University Of Kent (64724), Witchyde
CHESTER, Deeside Leisure Centre (816231), Yes
CHESTER, Deeside Leisure Centre (816234), Tarot
COLCHESTER, Brooklands (78614), Day Release
COLCHESTER, Essex University (863211), Steel
Pulse
COTTINGHAM, Civic Hall, Head Hunter
COVENTRY, Queen Hit (24809), Chainsaw
DUDLEY, JB's (53587), Wasted Youth / Modern English
DUNDEE, University (23181), Nightdoctor
EBBW VALE, The Level (302788), Andy Budge
Pandemonium
EDINBURGH, Odeon (031 667 3805), Sad Cafe / Monroes
EDINBURGH, Playhouse Nite Club (031 665 2064), Cuban Heels / The Shakin' Pariahs
EDINBURGH, Longwood, Prime Suspect
ETON, Christopher Hotel, Windsor (52359), Spoilers
FARNBOROUGH, Technical College (48289), Budgie
GLASGOW, University Of Strathclyde (041 552 4400), Queen Ida And The Bon Temps Zydeco Band
HARROGATE, Royal Hall (66631), Showaddywaddy
HAVERHILL, Scarlet Pimpernel (568), Axe Band
HERTFORD, Castle Hall, Atomic Rooster / The Quads
HORNCHEUR, Bull Inn (42125), Bad Publicity
HORSHAM, Horse And Ground (3924), Eclipse
HUNTINGDON, Albion (24609), Shader
HUDDERSFIELD, White Lion (22407), Jebeliah Strutt
ILFORD, Cranbrook (01 554 7326), Rye And The Quarterboys
ILKESHTON, White Lion, Breakdown
KILMARNOCK, Bickering Bush (22619), Henry German Band
KIRKALD, Adam Smith Centre (60408), Boys Of The Lough
LANCASTER, University (65211), Hazel O'Connor And Megahype / Duran Duran
LEEDS, Florde Grene Hotel (490964), Trimmer And Jenkins
LEEDS, Packhorse (453886), Escorts
LEEDS, University (39071), Iron Maiden / A112
LEICESTER, University (26861), Future Tots
LIVERPOOL, Brady's (051 236 3893), U2
LIVERPOOL, Masonic, The Games
LONDON, Apollo, Victoria (01 826 6491), Aretha Franklin
LONDON, Bridge House, Canning Town (01 476 6421), Aswad
LONDON, Chelsea College, Manresa Road (01 352 6421), Aswad
LONDON, Dingwalls, Camden Lock (01 267 4967), The Lords Of The New Church
LONDON, Dominion Theatre, Tottenham Court Road (01 580 9526), John Williams / Inti Ilimani
LONDON, Downstairs At The Plaza, Bayswater, London
LONDON, Duke Of Lancaster, New Barnet (01 449 4465), Rye And The Quarterboys
LONDON, Greyhound, Fulham (01 385 9526), On The Air
LONDON, Hall Moon, Herne Hill (01 274 2733), The Trio / Zich
LONDON, Hammersmith Odeon (01 748 4081), Jessy Dixon
LONDON, Hope And Anchor, Islington (01 359 4510), The Lords Of The New Church
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Decorators / Diagram Brothers / Ludes
LONDON, John Bull, Chiswick High Road (01 894 0062), Dana Gillespie / Telemacque
LONDON, Kensington, Russell Gardens (01 603 4245), Bassi's Ballup Band
LONDON, Marquee, Wardour Street (01 437 6603), Angel City
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Elgin Marbles / Boat Will Be Boys
LONDON, Music Machine, Camden (01 387 0426), Sploogensounds / La Pathetique / Plus
LONDON, North London Polytechnic, Holloway Road (01 607 3279), The Hun
LONDON, Old Queen's Head, Stockwell (01 274 3829), Accidents
LONDON, Rock Garden, Covent Garden (01 240 3961), The Quads
LONDON, Rockstore, Dean Street (01 437 6455), RPM / Way Of The World
LONDON, Southbank Polytechnic, Rotary Street (01 261 1525), The Essential Logic / Mistakes / The Din / K/Os (Big Flame Socialist Students Alliance benefit)
LONDON, Stapleton, Crouch Hill (01 272 2108), Sons Of Cain
LONDON, Star And Garter, Putney Pier (Putney 01 788 0345), Earl Oak
LONDON, Trilgair, Shepherds Bush (01 749 5005), Huang Chung
LONDON, Two Brewers, Clapham (01 622 3621), Kleen Heels
LONDON, Venue, Victoria (01 834 5500), Johnny Mars' 7th Sun / Will Gains
LONDON, White Lion, Putney (01 788 1540), Juice On The Loose
LONDON, White Swan, Blackheath Road, Greenwich (01 870 3017), Blackwater Fever Band
LONDON, Windsor Castle, Harrow Road (01 286 8403), Chevrons / Dirty Strangers
LOUGHBOROUGH, University (5371), Richard And Linda Thompson
LUTON, Baron Of Beef (38825), Elements
LUTON, Christ Church Civic Centre, Blue Orchids
MANCHESTER, Apollo, Ardwick (061 273 1112), Elkie Brooks
MANCHESTER, Denton Leisure Centre, Vardis
MANCHESTER, Millstone (061 822 5006), Panther 45 / The Custom
MANCHESTER, Polytechnic (061 273 1162), League Of Gentlemen / Restaurant Far Dogs
MANCHESTER, University (061 273 5111), Stray Cats
MIDDLESBROUGH, Rock Garden (241995), Comsat Angels
MILLOW, Ritz Club, Mistress
NEWCASTLE-UNDER-LYME, Bear Hotel
Immortals / Madmen
NEWCASTLE UPON TYNE, University (28402), Black Slate
NORTHAMPTON, Roadmender (38779), Allies
NOTTINGHAM, Forum Leisure Centre, Girlschool / Angel Witch
OXFORD, Corn Dolly (44761), Twelfth Night
OXFORD, New Theatre (44544), Dees And The Dots / Survivor / 42nd Street / Fast 'N' Loud / And The Look / The AK Band (Battle Of The Bands)
OXFORD, Penny Farthing (46027), Marillion
OXFORD, Stage Club, Agent Orange
PAISLEY, Bangulaw (041 889 6667), Peas
PAISLEY, Arts Centre (79521), U-ish, Hwap / Season / Spider
PORTSMOUTH, Furze Lane Car, Milton, Xena
Zorra / Cavalcara / Gibson Kennedy Band
READING, Target (58587), Megahype
RETFORD, Porterhouse (70861), Punishment Of Luxury

MANCHESTER, University (061 273 5111), Stray Cats
MIDDLESBROUGH, Rock Garden (241995), Comsat Angels
MILLOW, Ritz Club, Mistress
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PORTSMOUTH, Furze Lane Car, Milton, Xena
Zorra / Cavalcara / Gibson Kennedy Band
READING, Target (58587), Megahype
RETFORD, Porterhouse (70861), Punishment Of Luxury



SAXON: St Austell New Cornish Riviera, Thursday

MANCHESTER, University (061 273 5111), Stray Cats
MIDDLESBROUGH, Rock Garden (241995), Comsat Angels
MILLOW, Ritz Club, Mistress
NEWCASTLE-UNDER-LYME, Bear Hotel
Immortals / Madmen
NEWCASTLE UPON TYNE, University (28402), Black Slate
NORTHAMPTON, Roadmender (38779), Allies
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OXFORD, Penny Farthing (46027), Marillion
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PAISLEY, Bangulaw (041 889 6667), Peas
PAISLEY, Arts Centre (79521), U-ish, Hwap / Season / Spider
PORTSMOUTH, Furze Lane Car, Milton, Xena
Zorra / Cavalcara / Gibson Kennedy Band
READING, Target (58587), Megahype
RETFORD, Porterhouse (70861), Punishment Of Luxury

SALISBURY, King And Bunting (2117), Talon
SOUTHAMPTON, Solent Suite, Games To Avoid /
 Morals
SOUTHAMPTON, New Theatre (4048), Bert
 Jansch And John Renbourn
STOCKPORT, Ups And Downs, International Set
STOURBRIDGE, Norton Church Hall, Split Image
SUNDERLAND, Polytechnic (7618), The Planets
SWINDON, Oasis (2304), Saxon / Limekiln
WARWICK, West Warwick Sports Club, Briton
WATFORD, Red Lion (2956), Worlds Apart
WEST BUNTON, Pavilion (257), The Damned
WIDNES, Queens Hall, Nightwing / Rolling Rock
WOLVERHAMPTON, Civic Hall (21359), Jon Ander-
 son
WOLVERHAMPTON, Polytechnic (2852), Ruts DC

**SUNDAY
 NOVEMBER 23**

ASHTON UNDER LYNE, Spread Eagle (061 1330
 575), Panther 45 / The Custom
BATH, Tiffany's (65342), Ruts DC
BIRMINGHAM, Red Lion, Twelfth Night
BIRMINGHAM, Odeon (021 643 6101),
 Motorhead / Weapen
BOLTON, Swan Hotel (2908), Rockin' Horse
BRIGHTON, Jonkinson's (2587), Killing Joke
BRISTOL, Colston Hall (21978), Hazel O'Connor
 And Megahype
CHESTER, The Crown, Andy Pandemonium
CHESTER, Odeon (33677), Saxon / Limekiln
CHICHESTER, White Hart (01 505 2254), Park Avenue
CROYDON, Fairfield Halls (01 688 9291),
 Snowday ready
CUMBERNAULD, Theatre, Cumbernauld (3287),
 Bert Jansch And John Renbourn
DUBLIN, Grand Cinema (331773), Ian Dury And
 The Blockheads
DUBLIN, Olympia (764027), Roches
DUNSTABLE, Queensway Hall (603326),
 Girlschool / Angel Witch
EDINBURGH, Mile Club Playhouse (031 665 2064),
 Nightdoctor
EDINBURGH, Tiffany's (031 556 6292), B-52's / The
 Delmonts

GLASGOW, Gigs!, Johnny And The Rotts
GLASGOW, University, Queen Margaret Union
 (041 339 8677), Androids
GLENROTHES, Rothes Arms (753701), The
 Brothers
HALLSHAM, Crown Hotel (840441), World Service
HATTERSLEY, Four In Hand, Private Sec
HAYES, Brook House (01 845 2286), Liaison
HIGH WYCOMBE, Nag's Head (21758), Worlds
 Apart
Huddersfield, White Lion (24207), The Dots
KINGSTON UPON THAMES, Waves, Three Tuns
 (04 49 8801), The Atrix

LEEDS, Fan Club, Brannigan's (663252),
 Nonsensibles / Infernal Racket
LEEDS, Grand Theatre (450891), Elkie Brooks
LEEDS, Staging Post (735541), Whiggs
LIVERPOOL, Brady's (051 236 3959), League Of
 Gentlemen / Restaurant For Dogs
LONDON, Apollo Victoria (01 625 6491), Aretha
 Franklin

LONDON, Bridge House, Canning Town (01 476
 2659), Sunlighter / Chinese Wasps
LONDON, Dingwalls, Camden Lock (01 267 4967),
 Red Beans 'N' Rice
LONDON, Dominion, Tottenham Court Road (01
 583 9522), Caravan / Grand Prix
LONDON, Greyhound, Fulham (01 385 0526), Nash
 The Slash
LONDON, Half Moon, Herne Hill (01 274 2733),
 Barracuda

LONDON, Hammersmith Odeon (01 748 4081), Don
 Williams
LONDON, Hope And Anchor, Islington (01 359
 1435), Slim
LONDON, 101 Club, St John's Hill, Clapham (01
 223 8309), Sad Among Strangers / Dirty Strangers
LONDON, Kensington, Russell Gardens (01 603
 1245), Gaz
LONDON, King's Head, Acton (01 992 0282),
 Chevrans / B Film / Red Box

LONDON, Lyceum, The Strand (01 636 3715), Adam
 And The Ants / Cassidy Toys / God's Toys
LONDON, Marquee, Wardour Street (01 437 6603),
 Praying Mantis
LONDON, Moonlight Club, Railway Hotel, West
 Hampstead (01 624 7611), Soul Band / Ivory
 Coasters
LONDON, Musicians Collective, Gloucester
 Avenue (01 722 4656), Michael Williams / Sin
 Savasans / Dick Beard

LONDON, Music Machine, Camden (01 387 0428),
 Neal Kay's Heavy Metal Soundhouse
LONDON, Old Cherry Tree, Dulwich, Shadowfax
LONDON, Pegasus, Stoke Newington (01 226
 5930), Taiwan Pinks
LONDON, Rock Garden, Covent Garden (01 240
 3951), The Scoop / Black Cat
LONDON, Royal Albert Hall (01 589 8212), Alan
 Price / Labbi Siffre / Royal Philharmonic And The
 Three Battalions Of The Royal Green Jackets
LONDON, Transhed, Woolwich (01 855 3371),
 Battlefield Band
LONDON, Wellington, Shepherds Bush, Hill Fac
 7402

LONDON, White Lion, Putney High Street (01 788
 1540), C Sharp
LONDON, Windsor Castle, Harrow Road (01 286
 5403), Kids
LUTON, Unicorn (61313), Chinatown
MANCHESTER, Apollo, Ardwick (061 273 1112),
 Sad Cafe / Monroes
MANCHESTER, Cyprus Tavern (061 236 3786), Dr
 Phil / Freudian Slip
MANCHESTER, Portland Bars (061 236 8414),
 Zanathus

MARTWICK, Crown Hotel, Uninvited (Luncheon)
NEWCASTLE, City Hall (20007), Barbara Dickson
OXFORD, New Theatre (44544), Hot Chocolate
OXFORD, Penny Farthing, Metro Glider
PATISLEY, Bungalow (041 889 6667), Private
 Members (Luncheon)
PAISLEY, Bungalow (041 889 6667), Defiant Pose
READING, Cherry's Wine Bar (585686), Motley
 Crew
READING, Hexagon Theatre (56215), The Enid
 Redcar, Coatham Bowl (4744220), Iron
 Maiden / AIZ
RICHMOND, Brail's, The Castle (01 948 4244),
 White Spirit

SHEARSBY, Bath Hotel, Allen
SHEFFIELD, Crucible (799223), Richard And Linda
 Thompson
SHEFFIELD, Top Rank (21927), The Damned



**B52s: London's
 Hammersmith
 Palais, Monday and
 Tuesday**



**IRON MAIDEN: Ux-
 bridge Brunel
 University, Friday**



**ROD STEWART:
 Glasgow Apollo,
 Monday, Tuesday
 and Wednesday**

BRIGHTON, Top Rank (25895), Steel Pulse
BRISTOL, Colston Hall (291768), Jan Anderson
CAMBRIDGE, Agincourt (85078), Chinatown
CHELTENHAM, Eve's Night Club (41193), Ricky
 Cool And The Ritalos
COVENTRY, Brigate Theatre (20205), Wild Boys
 / Protege
COVENTRY, Lancheater Polytechnic (24160), U2
CROYDON, Star, London Road (01 654 1300),
 Fanatics
DONCASTER, Rotters (27448), Adam And The
 Ants
DUBLIN, Grand Cinema (331773), Ian Dury And
 The Blockheads
EDINBURGH, Tiffany's (031 556 6292), Black Slate
ETON, Christopher Hotel (Windsor 52359), Motley
 Crew
EWELL, Grapevine (01 393 8522), Avenue
EXETER, University (77911), Stray Cats
GLASGOW, Apollo (041 332 9221), Rod Stewart
GUILDFORD, Bunter's (72422), Red Exting
HARDSTOFT, Shoulder of Mutton (Chesterfield
 850776), Vardis
HEMEL HEMPSTEAD, Pavilion (64451), Saxon /
 Limekiln
HULL, City Hall (20123), Iron Maiden / AIZ
INVERNESS, Eden Court Theatre (221719), Bert
 Jansch And John Renbourn
LEEDS, Royal Park (1850), Knife Edge
LEICESTER, De Montfort Hall (27632), Yes
LIVERPOOL, Brady's (051 236 3959), Comsat
 Angels
LONDON, Bridge House, Canning Town (01 476
 2659), The Nips / Red Rage
LONDON, Dingwalls, Camden Lock (01 267 4967),
 Nick Greenfield / The Hollies
LONDON, Hammersmith Palais (01 748 2812),
 B-52's / Pearl Harbour / Au Pairs
LONDON, Hope And Anchor, Islington (01 359
 4510), Barracuda
LONDON, 101 Club, St John's Hill, Clapham (01
 223 8309), Bernd Weber's Last Resort
LONDON, Kensington, Russell Gardens (01 603
 1245), Kicks
LONDON, Marquee, Wardour Street (01 437 6603),
 Wasted Youth / Modern English
LONDON, Moonlight Club, Railway Hotel, West
 Hampstead (01 624 7611), One On One / Zero
LONDON, Rock Garden, Covent Garden (01 240
 3951), Keith Coyne
LONDON, Thames Polytechnic, Woolwich (01 855
 0618), The Gas
LONDON, The Venue, Victoria (01 834 5500), Rab
 Nakes
LONDON, White Hart, Acton, Spoilers
MANCHESTER, Apollo, Ardwick (061 273 1112),
 Sad Cafe / Monroes
MANCHESTER, Band On The Wall (061 832 6625),
 The Drones
MANCHESTER, Portland Bars (061 236 8414), Fast
 Cars
MANCHESTER, Ralliers (061 236 9788), Queen Ida
 And The Bon Temps Zydeco Band / No Mystery
MARKET HARBOURGH, Coach And Horses,
 Lubenham, Religious Overdose
NEWPORT, Stowaway (50978), Ruts DC
NORTHCHAM, White Hart, Head Hunter
DUBLIN, Grand Cinema (331773), The Hollies
OXFORD, Greyhound, Fulham (01 385 0526),
 Jagged Edge
NUMATON, 77 Club (386323), Great British Hope
PILSEY, Shoulder of Mutton (Chesterfield 850195),
 Vardis
PLYMOUTH, Fiesta (20077), BA Robertson
SLOUGH, Studio One, Twelfth Night
LONDON, Kensington, Russell Gardens (01 603
 1245), The Damned
STOKE HANLEY, Victoria Hall (24641), Elkie
 Brooks
SWINTON, Duke of Wellington, Safford Jets
TAUNTON, Okeon (2283), Urial Heep / Samson /
 Spider
WARRINGTON, Britania (31527), Zorkie Twins
WATFORD, Bailey's (39812), The Hollies
YORK, Gaspar's (53421), Dangerous Girls
YORK, Rock Club, Another Pretty Face

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GLITS

STRAY CATS Mayfair, Newcastle By Aidan Cant

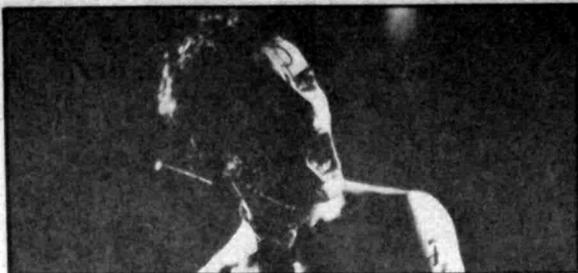
THE Stray Cats pillaging of pre-army Elvie and Eddie Cochran, sticks out as much as their quiffs, but they do it with such panache and sheer energetic fervour, it always makes them great fun to watch. Brian Setzer (voice, guitar, and amazing extravaganza of blond hair) is an excellent show man possessing all the tricks of his trade plus a few of his own, too.

All the other likely lads of the same rockability nature as the Stray Cats would do themselves a favour or perhaps an embarrassment merely by watching them perform. Let's not forget the gruesome twosome of Lee Rocker's double bass and slim Jim (drums) who line up alongside Setzer and somehow, in between sky leaps and vaulting around, manage to keep a rhythm that gives a whole new dimension to the word lightness.

Their new 'Runaway Boys' single sounds one of their strongest efforts carrying plenty of fire and melody. A curious kink arose midway in their set in the form of a completely out of character 'Storm The Iranian Embassy' which sounds almost as contemporary as the title in amongst things like 'Stray Cats Strut' and 'Fish Net Stockings'. If you get the opportunity go and see them and even if you don't go a bundle for the music, there're three people on stage who'll still make it all worthwhile.

TRIUMPH Hammersmith Odeon, London By Dante Bonutto

TRIUMPH WERE sensational. A scintillating spectacle that warmed



ADAM: bizarre remake of 'Peter Pan'.

the lobes and singed the eyebrow. An apocalyptic experience that set the senses reeling and proved the good value for their none too modest monicker.

Being a great admirer of the Toronto-based trio's recorded output that's the way I'd like to have launched this review but unfortunately I'll have to think again 'cos — and it hurts to admit it — Triumph in the flesh were a disappointment.

They had their moments, of course — the opener 'Tear The Roof Off' which threatened to do just that, 'Takes Time' with its devastating flashbomb assault and parts of 'Rock & Roll Machine' and 'Nature's Child' when Rik Emmett's guitar, Mike Levine's bass and Gil Moore's drums really locked into overdrive but, overall, it was a genuine let-down.

'Blinding Light Show', their magnum opus, was given rather fragmented treatment and 'I Live For The Weekend', without the massed over dubs of the album version, lacked that extra bit of power and drive although Emmett did his best to keep the adrenalin flowing by playing rhythm and lead virtually

simultaneously

The stage show wasn't all I expected either. Slick and professional, certainly, but the '1812 Overture' intro lapped sounded more hackneyed than epic and the hundreds of bulbs attached to every stationary object both above and below the stage created a rather chintzy fairground atmosphere that did little to make the inevitable solos anything more than a yawn.

Emmett was the worse offender on that score, providing a lull during which the more academic fan could happily have leafed through 'War and Peace', and Gil Moore's drum solo was similarly anti-climatic. It was worse though when he stepped from behind his kit, because then we were treated to an over-the-top rap that only Paul Stanley or Ted Nugent could really have got away with and Mike Levine's contrived crowd involvement routine was no subtler though the almost full house enjoyed it vociferously. Indeed, the crowd response was warm throughout but I'm afraid that from where I was sitting 'Canada's Greatest Rock & Roll Machine' looked just about due for a service

CAPTAIN KOOK

ADAM AND THE ANTS Tiffany's, Glasgow By Billy Sloan

IN the bizarre remake of 'Peter Pan' the galleon's decks are awash with gob, stale beer and an ambience of danger.

Two swashbuckling figures clad in stripes, scarves, bandannas and heeled boots clutch guitars close to their chests, sending out uneven, grating riffs.

Captain Hook is called Adam. He's dressed in leather and gold thread buccannear togs and carries an air of menace, fear, warmth or fun — depending on his mood. His face painted in grotesque Halloween garish pastel colours; a pantomime figure of feathers, ribbons and quiff.

Adam's smart. And being a fan himself he's studied and observed — he knows the target and also exactly where to aim.

He's extracted and evaluated all the best elements of The Skids, Bolan, Presley's poses, Gary Glitter. Glam, beat groups and moulded them into his "Ant sound".

Basically it's this. Twin drummers thrash out identical thunder rhythms — the best use of two sticksmen since The Glitter

Band. The bass undercutting the power beats, cementing the war dance foundations, while the guitar produces a series of cutting riffs which stray from being deranged squeals to Marvin-esque tremeloo distortions. Ample backing for Adam's anthemic melodic vocals which soar and dive and are best illustrated on Ant hymns like 'Dog Eat Dog', 'Dirk Wears White Sox' and 'Ant Invasion'.

But Adam has still to learn the psychological value of a well paced show. The current set is far too one dimensional, rising initially to a plane and staying there.

It's not until the encore that it reaches a peak — not necessarily how it should be. And their double quick version of 'YMCA' still sounds as trashy and dispensable Ant-ised.

Without meaning to sound derogatory to Adam, what else is there?

There's no one else for the fashion orientated masses to emulate.

I've a feeling Adam And The Ants are set to become the next big craze — although on just what scale I wouldn't like to hazard a guess.

What harm will it do?

"A new rock family / The wild nobility / We are the family."

Yeah...

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ONLY IN AMERICA

TALKING HEADS
Radio City Music Hall, New York
By Ira Mayer

A WEEK earlier Radio City had lost its rock and roll virginity to the Grateful Dead. Oh, there had been other rock shows there in the past, but mostly by the likes of Abba and Roger Whittaker — "family entertainment," as the board of directors kept insisting.

Well, the board of directors realised they were losing money in the art deco "showplace of the nation" — someone forgot to tell them the family unit had disintegrated — and it there was but one thing that could fill the 6,000+ seater regularly; that corrupter of the nation's morals, rock and roll.

So the Dead sell out 10 shows in a matter of hours, and the hall has been defiled by lo-marijuana smoke. Next up at bat was Anne Murray (back to the pre-nuclear family fare) and then Talking Heads.

You really do have to understand the place to appreciate how invigorating the Heads were in this context. A cathedral-like ceiling that changes colours, a stage that could comfortably hold two or three bands complete with equipment at any one time.

The Dead almost blended in in a way — heroes of laid back Americana that they are. But the Talking Heads in their new funkified form? The Dead are dangerous in their acid-dropping antics — The Heads marshal a physical energy

that is far more threatening. They opened with 'Psycho Killer', beefed up from its minimalist origins with a heavier rhythmic thrust and with the addition of guitarist Adrian Belew. As the set went on they mixed a few older tunes in with newer ones from 'Remain In Light', the band all the while growing to its final nine pieces. The line-up has been working together since Canada's heat wave festival this past summer, and had appeared here loosely rehearsed shortly thereafter.

Now, though, the individuals' contributions were welded together — Bernie Worrell's synthesizers doubling up on Head Jerry Harrison's, Busta Jones laying thick bass lines on top of Tina Weymouth's, Steven Scales slashing out pointed counter rhythms to Chris Frantz.

The intensity was completely overpowering. The volume was well beyond what was necessary but it enveloped you whether you were willing or not. The rhythms throbbed joyously, and even the repetition reinforced the pace.

The only complaint was that David Byrne's vocals — ever more pliable, marching his new on-stage physicality — were completely drowned out by the music. Not even a mid-set change of mics helped. That's nit-picking, though. By the time they wound into life during 'Wartime' that hall was shaking in a way it never had before. There'll be a few more rock acts there in coming weeks, but it's worth noting that the next biggie is the annual nativity spectacular, Only in America.



Pic by Gus Stewart

TALKING HEADS: nine easy pieces.

ERIC RANDOM / DISLOCATION DANCE / THE DECORATORS / LUDUS
Moonlight London
By Mick Mercer

MORE A funeral than a gig, everywhere people dressed in black, showing respect for the dearly departed or those about to die. It's later than you think.

Eric Random, backed turned as usual, had already been onstage a few minutes / days / weeks when I

got there, but it didn't matter. He plays twee guitar over pre-selected lapes that concoct a neat little atmospheric sound that still falls short of the space invaders machine when it comes for machina entertainment.

Dislocation Dance momentarily changed the rigor to vigour but their set remained far too short. If Section 25 and Certain Ratio had a drunken jam session they might produce such a rattling funk up mess like this.

The Decorators played many many songs and fast wore out their modern charm. Despite their loyal

following, they too disappeared fast and were soon forgotten. Ludus finished the whole disgusting affair off with a self-indulgent display that drove many people out the door before the second number finished (I followed soon after).

GLADYS KNIGHT AND THE PIPS
Wembley Conference Centre, London
By Paul Sexton

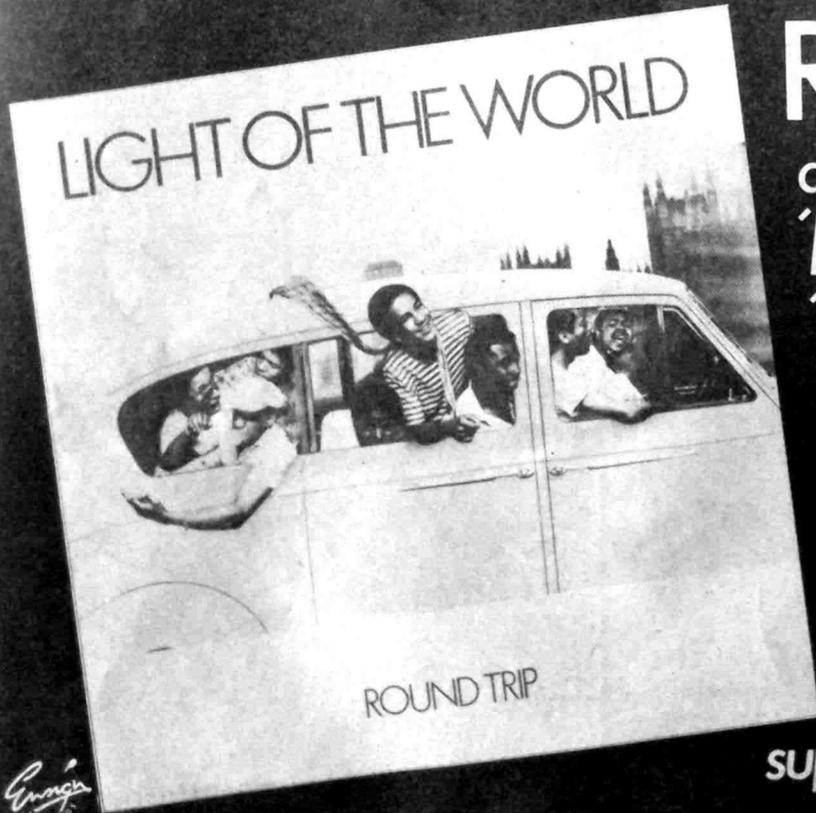
IT MUST be the most pertinent observation that Gladys Knight and the Pips have made on record for a long time: "Everybody wants to be bourgie bourgie (super bourgeoisie)." The remark supplies probably the sharpest criticism of what this vocal group has become. The good news is that Gladys, who's been in this game for about 20 years now, still sounds great, with that striking voice that always breaks in just the right place, so do the Pips, for that matter, and the understanding was really there on 'Part Time Love', that fine David Gates song, and 'Come Back And Finish What You Started'.

The bad news; almost predictably, many of their greatest moments were damn near discarded in a medley, right from 'Every Beat Of My Heart', through 'Daddy Could Swear I Declare' and 'Neither One Of Us' to one frustrating verse of 'The Way We Were'. They're all memorable tunes and if they're worth doing, they're worth doing well, and this isn't a paint commercial. On top of that, the Pips will insist (or rather, I suspect, Gladys will) that they prance about in nauseatingly choreographed fashion, like sycophantic marionettes. The strings are showing, fellas, and someone ought to cut them.

This here is still a good team, with Gladys out front; a slow, solo version of 'I Will Survive' was interesting, but more of her own triumphs would have been better appreciated.

But there's a long way to descend to the blue rinse circuit, and if they go on choosing good material, which has always been their forte, there's a good chance that they'll never sink that far.

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Bad Manners was originally much larger. How many people used to be in the band - was it (a) 16 or (b) 20 or (c) 25? _____

What was Adam's job before forming Adam And The Ants? _____

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PAULINE SELECTER: hypothermia.



JOBBIE of the SKIDS: latest ludicrous look.



PETER PERRETT: three-piece suite.



THE SPECIALS: drunken lun.

BANDS OF HOPE AND GLORY

**BLANKET COVERAGE
FESTIVAL**

Hope & Anchor, London
Edited (cough) by Mike Nicholls

DRAWING ON her vast resources of subtlety, Pauline Black announced the reason for **Selecter's** gig at the Hope & Anchor. "It's a benefit for hypothermia. The Government reckons those poor old dears can live on 11 quid a week. They make me mad." Which was a handy way of introducing the song of the same name in a fine set graced by the presence of new boys James Mackie and Alan Williams.

In common with the rest of the gigs over the past three weeks, the band played for free to provide blanket coverage for local pensioners. Ironic, really, since Islington's Hope can be the hottest place on earth. Various described as "the greatest rock 'n' roll pub in the world" and "the arm-pit of the universe," this tiny low-ceiling cellar saw its walls sweat in sympathy with its occupants, not to mention some of the most popular combos around.

Opening the proceedings for the first two nights were **THE SPECIALS** who **MARK COOPER** clocked enjoying themselves in a fairly drunken fashion with no room for dancing, the show was dominated by Terry's malevolence and Jerry's toothlessness. The music was danceable but our Californian correspondent in exile prefers the records where subtlety wins out over chaos.

For the next couple of nights it was the turn of **THE SKIDS** but since everybody including the group themselves have probably read about them here more times than they care to remember, we just sent a photographer to keep up with Jobbo's latest persona.

According to **MARK HINCHCLIFFE**, the **ONLY ONES'** Peter Perrett didn't seem worried about working in front of a three-piece which hadn't worked for several months, but then they seldom do. What did trouble the wasted one was a realisation of receiving electric shocks from his axe which caused him to dispense with it for a while.

Its repair and return came in time for the encores, the last of which was 'Curtains For You', as fun a conclusion as the opening 'Trouble In The World'.

Pauline Murray's Invisible Girls lived up to their name by not appearing on the next night so at the eleventh hour were replaced by the dreamy **SOFT BOYS**. If their set was anything like last Friday's at the Greyhound, those that turned up must have had a jolly good time.

Damned fans must have been pretty miffed at missing what was to have been their "original punk set" but will doubtless sympathise with

Dave Vanian, the death of whose brother led to the gig being pulled.

Due to his hepatitis Tom Robinson's Sector 27 couldn't make it either, so enter **THE INMATES**, caught by **GORDON CHARLTON** who was also there for Bad Manners and The Revillos. He regrets that the most notable feature of The Inmates gig was its lack of an audience, pitiful on account of their being one of the capital's raunchiest rock bands who, as usual, put everything into their performance.

It was a different story for **MADNESS** who **MARK HINCHCLIFFE** saw turn in a loose set for fans squashed tight against the stage. From the fresh-as-ever 'One Step Beyond' to the blowing of the final whistle on 'Night Boat To Cairo', the nutties were a hooge success, the crowd not getting too frisky under the glare of the spotlights Suggs ceremoniously shone on them.

One of the most intriguing aspects of the event was watching **BAD MANNERS** squeeze their 10-piece line-up on to the tablecloth size stage. Doug Trendle had even more difficulty than he normally has in keeping his gut to himself but that didn't prevent him lurching his group through a marvellous cross-section of material old and new.

THE REVILLOS had to contend with getting a reticent audience dancing, but eventually had everyone bopping to their infectious brand of sixties mutant pop. Yet the night wasn't altogether kind to them 'cos while they were playing some philistine broke into the dressing room and lifted everything - except for Eugene's cans of hair spray which had already been drained on his mighty quiff.

ALF MARTIN reckons you always think of **THE RUMOUR** as a horn band. Lots of soul and plenty of wholesome brekky wakkies. They were competent but it wasn't until the encore that they generated any enthusiasm by which time it was too late. The moral of this tale is that without their small white chief, they're just a good pub band.

So were **IAN DURY AND THE BLOCKHEADS** once upon a time so it was real gear to see 'em get back to where they once belonged. Actually the diminutive Dury was less seen than heard, barking out familiar standards and introducing new stuff with appropriate titles like 'Dance Of The Crackpots'.

One of the latter was honorary Blockhead Slim who for one number joined Messrs Payne, Watfroy, Charles, Payne et al. They all played as if their lives depended on it, producing one of the best sets I've seen all year, even if Mick Jones failed to appear for the encore as he had done in Aylesbury a night or two before.

This might have had something to do with the fact that there was no encore. An original end to a festival, eh?

All pix: PAUL COX

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4	4	I COULD BE SO GOOD FOR YOU, Dennis Waterman	EMI
5	6	FASHION, David Bowie	RCA
6	9	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
7	3	SPECIAL BREW, Bad Manners	Magnet
8	7	DOG EAT DOG, Adam & The Ants	CBS
9	8	ENLAMA GAY, Orch. Manoeuvres in the Dark	CBS
10	5	WHAT YOU'RE PROPOSING, Status Quo	Dindisc
11	14	THE EARTH DIES SCREAMING/DREAM A LIE, UB40	Graduate
12	22	CELEBRATION, Kool & The Gang	De-Lite
13	20	(JUST LIKE) STARTING OVER, John Lennon/Yoko Ono	WEA/Atlantic
14	12	SAME OLD SCENE, Roxy Music	Geffen
15	15	ACE OF SPADES, Motorhead	Polydor
16	10	IF YOU'RE LOOKING FOR A WAY OUT, Odyssey	RCA
17	11	WHEN YOU ASK ABOUT LOVE, Matchbox	Magnet
18	34	I'M COMING OUT, Diana Ross	Motown
19	43	TO CUT A LONG STORY SHORT, Spandau Ballet	Reformation/Chrysalis
20	17	SUDDENLY, Olivia Newton-John/Cliff Richard	Jet
21	19	ALL OUT OF LOVE, Air Supply	Arista
22	26	PASSION, Rod Stewart	Riva
23	—	BANANA REPUBLIC, Boomtown Rats	Ensign
24	16	GOTTA PULL MYSELF TOGETHER, Nolans	Epic
25	18	ONE MAN WOMAN, Sheena Easton	EMI
26	30	I LIKE WHAT YOU'RE DOING TO ME, Young & Co.	Calibre
27	21	D.I.S.C.O., Ottawan	Carrere
28	24	LOVING JUST FOR FUN, Kelly Marie	Calibre
29	25	ARMY DREAMERS, Kate Bush	EMI
30	47	DO YOU FEEL MY LOVE, Eddie Grant	Ensign
31	—	EMBARRASSMENT, Madness	Stiff
32	33	BOURGIE BOURGIE, Gladys Knight & The Pips	CBS
33	32	THE NIGHT, THE WINE AND THE ROSES, Liquid Gold	Polo
34	53	LADY, Kenny Rogers	United Artists
35	37	FALCON, Rah Band	DJM
36	40	LONELY TOGETHER, Barry Manilow	Arista
37	28	WHY DO LOVERS BREAK EACH OTHER'S HEARTS, Showaddyaddy	Arista
38	23	BAGGY TROUSERS, Madness	Stiff
39	35	WOMEN IN UNIFORM, Iron Maiden	EMI
40	—	DON'T WALK AWAY, Electric Light Orchestra	Jet
41	44	FEELS LIKE THE RIGHT TIME, Shakatak	Polydor
42	86	LOVE ON THE ROCKS, Neil Diamond	Capitol
43	45	SHARING THE NIGHT TOGETHER, Dr. Hook	Capitol
44	39	INHERIT THE WIND, Wilton Felder	MCA
45	63	KISS ON MY LIST, Daryl Hall/John Oates	RCA
46	59	MR. CROWLEY, Ozzy Osbourne's Blizzard of Ozz	Jet
47	—	THERE'S NO-ONE QUITE LIKE GRANDMA, St. Winifred's School Choir	MFP
48	36	LOVELY ONE, Jacksons	Epic
49	31	DON'T STAND SO CLOSE TO ME, Police	A&M
50	—	LOOKING FOR CLUES, Robert Palmer	Island
51	64	SUPERMAN'S BIG SISTER, Ian Dury & The Blockheads	Stiff
52	47	MIDNIGHT COWBOY, Soundtrack	United Artist
53	75	I NEVER GO OUT IN THE RAIN, High Society	Eagle
54	38	CASANOVA, Coffee	De-Lite
55	42	YOU'RE LYING, Linx	Chrysalis
56	—	LIVE IN THE HEART OF THE CITY, Whitesnake	United Artists
57	—	HUNGRY HEART, Bruce Springsteen	CBS
58	27	LOVE X LOVE, George Benson	Warner Brothers
59	61	IT'S HARD TO BE HUMBLE, Mac Davies	Casablanca
60	50	CAN'T FAKE THE FEELING, Geraldine Hunt	Champagne
61	70	LEAVING ON THE MIDNIGHT TRAIN, Nick Straker Band	CBS
62	—	GIRLS CAN GET IT, Dr. Hook	Mercury
63	29	WHAT'S IN A KISS, Gilbert O'Sullivan	CBS
64	51	MILES AWAY, John Foxx	Virgin
65	—	OFFICIAL SECRETS, M	MCA
66	—	LIFE IS FOR LIVING, Barclay James Harvest	Polydor
67	—	SHE'S JUST A GROOVY FREAK, Real Thing	Calibre
68	55	ELSTREE, Buggles	Island
69	48	THIGHS HIGH, Tom Browne	Arista
70	—	BEER DRINKERS & HELL RAISERS, Motorhead	Big Beat
71	41	AND THE BIRDS WERE SINGING, Sweet People	Polydor
72	56	CRY FOR THE NATIONS, Michael Schenker Group	Chrysalis
73	74	PARISIENNE GIRL, Incognito	Ensign
74	—	I LIVE FOR THE WEEKEND, Triumph	RCA
75	—	WHIP IT, Devo	Virgin

VIRGIN-CHART

1	SUPER TROOPER	Abba
2	ZENYATTA MONDATTA	Police
3	KINGS OF THE WILD FRONTIER	Adam & The Ants
4	THE RIVER	Bruce Springsteen
5	ACE OF SPADES	Motorhead
6	ORGANISATION	Orchestral Manoeuvres in the Dark
7	GUILTY	Barbra Streisand
8	HOTTER THAN JULY	Stevie Wonder
9	FACES	Earth Wind & Fire
10	LIVE IN THE HEART OF THE CITY	Whitesnake
11	STRONG ARM OF THE LAW	Saxon
12	EAGLES LIVE	Eagles
13	BORDER LINE	Ry Cooder
14	THE JAZZ SINGER (sound track)	Neil Diamond
15	SCARY MONSTERS & SUPER CREEPS	David Bowie
16	NEVER FOREVER	Kate Bush
17	REMAIN IN LIGHT	Talking Heads
18	SIGNING OFF	UB40
19	ABSOLUTELY	Madness
20	THE STORY SO FAR	Mod-Dettes

Cut price offers at most Virgin stores this week

UK ALBUMS

1	—	SUPER TROOPER, Abba	Epic
2	1	GUILTY, Barbra Streisand	CBS
3	4	KINGS OF THE WILD FRONTIER, Adam and the Ants	CBS
4	2	ZENYATTA MONDATTA, Police	A&M
5	6	NOT THE NINE O'CLOCK NEWS, Various	BBC
6	3	HOTTER THAN JULY, Stevie Wonder	Motown
7	—	FOOLISH BEHAVIOUR, Rod Stewart	Riva
8	10	MANILOW MAGIC, Barry Manilow	Arista
9	5	ACE OF SPADES, Motorhead	Bronze
10	11	COUNTRY LEGENDS, Various	Ronco
11	18	STRONG ARM OF THE LAW, Saxon	Carrere
12	12	MAKING WAVES, Nolans	Epic
13	34	RADIO ACTIVE LIVE, Various	Ronco
14	7	ORGANISATION, Orchestral Manoeuvres in the Dark	Dindisc
15	15	LITTLE MISS DYNAMITE, Brenda Lee	Warwick
16	17	SCARY MONSTERS AND SUPER CREEPS, David Bowie	RCA
17	6	HE'S IN THE HEART OF THE CITY, Whitesnake	United Artists
18	20	ABSOLUTELY, Madness	Stiff
19	13	THE RIVER, Bruce Springsteen	CBS
20	9	GOLD, Three Degrees	K Tel
21	16	THE LOVE ALBUM, Various	K Tel
22	—	THE JAZZ SINGER, Neil Diamond	Capitol
23	22	SIGNING OFF, UB40	Graduate
24	—	LIVE, Eagles	Asylum
25	25	FLESH AND BLOOD, Roxy Music	Island
26	14	JUST SUPPOSIN', Status Quo	Vertigo
27	—	DOUBLE FANTASY, John Lennon	Warner/Geffen
28	50	AXE ATTACK, Various	K Tel
29	21	BREAKING GLASS, Hazel O'Connor	A&M
30	19	NEVER FOREVER, Kate Bush	EMI
31	24	VERY BEST OF ELTON JOHN, Elton John	K Tel
32	33	GIVE ME THE NIGHT, George Benson	Warner Brothers
33	71	CHART EXPLOSION, Various	K Tel
34	49	HAWKS AND DOVES, Neil Young	Reprise
35	32	REGATTA DE BLANC, Police	A&M
36	27	QE2, Mike Oldfield	Virgin
37	39	ME AND BILLY WILLIAMS, Max Boyce	EMI
38	58	THE TURN OF A FRIENDLY CARD, Alan Parsons Project	Arista
39	26	MARKIN' MOVIES, Dire Straits	Vertigo
40	23	SMOKIE'S HITS, Smokie	Rak
41	75	ONE TRICK PONY, Paul Simon	Warner Brothers
42	21	CHINATOWN, Thin Lizzy	Vertigo
43	36	MY GENERATION, The Who	Virgin
44	45	PARIS, Supertramp	A&M
45	51	DIANA, Diana Ross	Motown
46	30	FACES, Earth, Wind and Fire	CBS
47	—	MASTERWORKS, Various	K Tel
48	29	THE VERY BEST OF DON McLEAN, Don McLean	United Artists
49	—	CASH COWS, Various	Virgin
50	—	MORE SPECIALS, Specials	2 Tone
51	25	CONTRACTUAL OBLIGATION ALBUM, Monty Python	Charlam
52	51	GENTLEMEN TAKE POLAROID, Japan	Virgin
53	37	TRIUMPH, Jacksons	Epic
54	62	BAT OUT OF HELL, Meatloaf	Epic/Cleveland
55	54	OUTLANDS D'AMOUR, Police	A&M
56	26	LEVITATION, Hawkwind	Bronze
57	41	CLASSICS FOR DREAMING, James Last	Polydor
58	48	BORDER LINE, Ry Cooder	Warner Brothers
59	48	RUMOURS, Fleetwood Mac	Warner Brothers
60	47	I AM WOMAN, Various	Polystar
61	—	PARIS IN THE SPRING, Public Image Ltd	Virgin
62	60	READY, Blues Band	Arista
63	42	REMAIN IN LIGHT, Talking Heads	Sire
64	83	STREET LEVEL, Various	Ronco
65	44	MIDNITE DYNAMOS, Matchbox	Magnet
66	—	SLADE SMASHES, Slade	Polydor
67	38	SONGS OF SEVEN, Jon Anderson	Atlantic
68	63	SKY 2, Sky	Ariola
69	46	I'M NO HERO, Cliff Richard	EMI
70	40	STAGE STRUCK, Rory Gallagher	Chrysalis
71	53	TWELVE GOLD BARS, Status Quo	Vertigo
72	65	SKA 'N' B, Bad Manners	Magnet
73	55	BACK IN BLACK, AC/DC	Atlantic
74	70	BEATLE BALLADS, Beatles	Parlophone
75	—	LUMINOUS BASEMENT, Tourists	RCA

US SINGLES

1	1	LADY, Kenny Rogers	Liberty
2	2	WOMAN IN LOVE, Barbra Streisand	Columbia
3	3	THE WANDERER, Donna Summer	Geffen
4	4	ANOTHER ONE BITES THE DUST, Queen	Elektra
5	5	I'M COMING OUT, Diana Ross	Motown
6	6	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
7	7	MASTER BLASTER, Stevie Wonder	Tamla
8	9	MORE THAN I CAN SAY, Leo Sayer	Warner Bros
9	10	STARTING OVER, John Lennon	Geffen
10	11	DREAMING, Cliff Richard	EMI-America
11	17	LOVE ON THE ROCKS, Neil Diamond	Capitol
12	12	LOVELY ONE, The Jacksons	Epic
13	13	YOU'VE LOST THAT LOVIN' FEELING, Daryl Hall and John Oates	RCA
14	14	WHIP IT, Devo	Warner Bros
15	16	HIT ME WITH YOUR BEST SHOT, Pat Benatar	Chrysalis
16	18	NEVER BE THE SAME, Christopher Cross	Warner Bros
17	8	HE'S SO SHY, Pointer Sisters	Planet
18	21	HUNGRY HEART, Bruce Springsteen	Columbia
19	19	OUT HERE ON MY OWN, Irene Cara	RSO
20	29	GUILTY, Barbra Streisand & Barry Gibb	Columbia
21	23	LET ME BE YOUR ANGEL, Stacy Lattisaw	Cotillion
22	24	WITHOUT YOUR LOVE, Roger Daltrey	Polydor
23	15	DREAMER, Supertramp	A&M
24	35	EVERY WOMAN IN THE WORLD, Air Supply	Arista
25	25	UPSIDE DOWN, Diana Ross	Motown
26	32	EVERYBODY'S GOT TO LEARN SOMETIME, The Korgis	Asylum
27	28	I'M HAPPY THAT LOVE HAS FOUND YOU, Jimmy Hall	Epic
28	30	THEME FROM THE DUKES OF HAZZARD, Waylon Jennings	HCA
29	31	DEEP INSIDE MY HEART, Randy Meisner	A&M
30	41	DE DO DO DO, DE DA DA DA DA, The Police	A&M
31	37	IT'S MY TURN, Diana Ross	Motown
32	34	THIS TIME, John Cougar	Riva
33	40	I BELIEVE IN YOU, Don Williams	MCA
34	20	ON THE ROAD AGAIN, Willie Nelson	Columbia
35	50	CELEBRATION, Kool & The Gang	De-Lite
36	44	SEQUEL, Harry Chapin	Boardwalk
37	38	TURNING JAPANESE, The Vapors	United Artists
38	39	IF YOU SHOULD SAIL, Nielsen/Pearson	Capitol
39	48	SUDDENLY, Olivia Newton-John & Cliff Richard	MCA
40	43	ONE TRICK PONY, Paul Simon	Warner Bros
41	—	TELL IT LIKE IT IS, Heart	Epic
42	26	SHE'S SO COOL, The Rolling Stones	Rolling Stones
43	45	YOU SHOOK ME ALL NIGHT LONG, AC/DC	Atlantic
44	27	REAL LOVE, The Doobie Brothers	Warner Bros
45	33	JESSE, Carly Simon	Warner Bros
46	46	LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs	Columbia
47	59	GIRLS CAN GET IT, Dr. Hook	Casablanca
48	22	THAT GIRL COULD SING, Jackson Browne	Asylum
49	42	ALL OUT OF LOVE, Air Supply	Arista
50	—	PASSION, Rod Stewart	Warner Bros
51	55	TEXAS IN MY REAR VIEW MIRROR, Mac Davis	Casablanca
52	38	SOMETIMES A FANTASY, Billy Joel	Columbia
53	47	I'M ALRIGHT, Kenny Loggins	Columbia
54	—	ONE STEP CLOSER, The Doobie Brothers	Warner Bros
55	61	COULD HAVE THIS DANCE, Anne Murray	Capitol
56	59	SWITCHIN' TO GLIDE/THE BEAT GOES ON, The Kings	Elektra
57	54	DRIVIN' MY LIFE AWAY, Eddie Rabbit	Elektra
58	—	THE TIDE IS HIGH, Blondie	Chrysalis
59	—	TOGETHER, Tierra	Broadway
60	73	STOP THIS GAME, Cheap Trick	Epic
61	—	IMADE IT THROUGH THE RAIN, Barry Manilow	Arista
62	72	COULD BE DREAMING, Pointer Sisters	Planet
63	—	I LOVE A RAINY NIGHT, Eddie Rabbit	Elektra
64	74	HELP ME, Marcy Levy And Robin Gibb	RSO
65	—	TIME IS TIME, Andy Gibb	RSO
66	70	BRITE EYES, Robbin Thompson Band	Ovation
67	—	HORIZONTAL BOP, Bob Seger	Capitol
68	68	DON'T SAY NO, Billy Burnette	Columbia
69	—	TURN AND WALK AWAY, The Babys	Chrysalis
70	53	HOLD ON, Kansas	Krhiner
71	75	MORNING MAN, Rupert Holmes	MCA
72	57	LATE IN THE EVENING, Paul Simon	Warner Bros
73	58	XANADU, Olivia Newton-John/Electric Light Orchestra	MCA
74	60	GIVE ME THE NIGHT, George Benson	Gwest/Warner Bros
75	—	GOTTA HAVE MORE LOVE, Climax Blues Band	Warner Bros

WHARTIME

ONCE again this week Chartfile goes behind the scenes to bring you the answers to some of the more vital questions about the pop scene. What does Tammy Wynette really think of 'Stand By Your Man'? what inspired Lionel Richie to write 'Three Times A Lady'? and, most important of all, how are those squeaky voices on the Chipmunks records achieved? Stay tuned...

Over the last two years Chartfile has received more requests to list the Beatles' American hits than anything else but has always fought shy of doing so mainly because such a list would prove a little tedious for those with no interest in the group. However, working on the premise that most people can find something of interest in the phenomenal achievements of the fab four, and hoping to stem the flow of letters from Beatles fans here goes: 1964: 'I Want To Hold Your Hand' (No.1), 'She Loves You' (No.1), 'Please Please Me' (No.3), 'I Saw Her Standing There' (No.4), 'My Bonnie' (No.26), 'From Me To You' (No.41), 'Twist and Shout' (No.2), 'Roll Over Beethoven' (No.68), 'Can't Buy Me Love' (No.1), 'All My Loving' (No.45), 'Do You Want To Know A Secret' (No.2), 'You Can't Do That' (No.48), 'Thank You Girl' (No.35), 'There's A Place' (No.74), 'Love Me Do' (No.1), 'Why' (No.88), 'P.S. I Love You' (No.10), 'Sie Liebt Dich' (No.17), 'Four By The Beatles' (EP) (No.92), 'A Hard Day's Night' (No.1), 'Ain't She Sweet' (No.19), 'I Should Have Known Better' (No.53), 'And I Love Her' (No.12), 'I'll Cry Instead' (No.25), 'I'm Happy Just To Dance With You' (No.95), 'If I Fell' (No.53), 'Matchbox' (No.17), 'Slow Down' (No.25), 'I Feel Fine' (No.1), 'She's A Woman' (No.4), 1965: 'Eight Days A Week' (No.1), 'I Don't Want To Spoil The Party' (No.38), '4 By The Beatles' (EP) (No.88), 'Ticket To Ride' (No.1), 'Yes It Is' (No.46), 'Help' (No.1), 'Yesterday' (No.1), 'Act Naturally' (No.47), 1966: 'We Can Work It Out' (No.1), 'Day Tripper' (No.1), 'Nowhere Man' (No.3), 'What Goes On' (No.81), 'Paperback Writer' (No.1), 'Rain' (No.23), 'Yellow Submarine' (No.2), 'Eleanor Rigby' (No.38), '4 By The Beatles' (EP) (No.88), 'Ticket To Ride' (No.1), 'You Need Is Love' (No.1), 'Baby You're A Rich Man' (No.34), 1967: 'Hello Goodbye' (No.1), 'I Am The Walrus' (No.56), 'Lady Madonna' (No.4), 'The Inner Light' (No.98), 'Hey Jude' (No.1), 'Revolution' (No.12), 1969: 'Get Back' (No.1), 'Don't Let Me Down' (No.35), 'Ballad Of John & Yoko' (No.8), 'Something' (No.3), 'Come Together' (No.2), 1970: 'Let It Be' (No.1), 'The Long & Winding Road/For You Blue' (No.1), 1976: 'Got To Get You Into My Life' (No.7), 'Ob-La-Di, Ob-La-De' (No.49), 1978: 'Sgt Pepper/With A Little Help From My Friends' (No.71). NOTE: The tracks on the 'Four By The Beatles' EP released in 1965 are 'Roll Over Beethoven/All My Loving/This Boy/Please Mr Postman'. The similarly named 1964 EP

'4 By The Beatles' contains 'Honey Don't/I'm A Loser/Mr Moonlight/Everybody's Trying To Be My Baby'. Prior to November 29, 1969 Billboard had the odd habit of charting 'A' and 'B' sides separately and an artist could have, in theory twice as many hits as released! On November 22, 1969 'Something' was at No.3 and 'Strawberry Fields' at No.7. When they were combined the following week they easily topped the chart...

Tammy Wynette made a guest appearance recently on 'Jamboree In The Hills', a networked US radio programme and dismissed 'Stand By Your Man' as "the worst song I've ever recorded", a pretty damning statement when you consider Tammy brought us such delights as 'D.I.V.O.R.C.E.' and the cloying 'No Charge' rendered in dire style by Tammy and her (then) six year old daughter.

Foremost amongst the novelty hit-makers in the early sixties were the Chipmunks who scored worldwide hits with 'The Chipmunk Song', 'Ragtime Cowboy Joe' and 'Alvin's Harmonica' and recorded four albums. Ostensibly consisting of Alvin, Simon and Theodore, the Chipmunks were created by producer Ross Bagdasarian. All three voices were supplied by David Seville. The records bearing the Chipmunks name have proved consistent sellers over the years and worldwide sales for the group that never was total over 30 million. Recently the group has been revived to great effect with the 'Chipmunk Punk' album selling over 1,000,000 copies in America Alone.

The voices of the Chipmunks take a long time to perfect, each take being something of a hit and miss affair. The tapes of the instrumental backings are slowed to half speed and for the vocals each note has to be held twice as long as normal to achieve the Chipmunk effect.

Lionel Richie's composition 'Three Times A Lady' was one of the most successful songs of the Seventies ranking No.43 in both the BMRB and Billboard records of the biggest hits of the seventies. It reached Number One in more than a dozen countries all over the world but Lionel says he wouldn't have written the song but for a remark he overheard his father make to his mother.

The occasion was his parents' 37th wedding anniversary. The evening was drawing to a close. Lionel's parents were seated in a corner of the room reminiscing about their marriage when his father said to his mother 'You're one heck of a lady'. Lionel was so touched by what he heard that he decided to stay up late and used the remark as the basis for a song. By the time he went to bed 'Three Times A Lady' was all but written and the Commodores were on their way to the biggest hit of their career.

'The Wanderer' is Donna Summer's 12th US top 40 hit.

ALAN JONES

US ALBUMS

1	1 THE RIVER, Bruce Springsteen	Columbia
2	2 GUILTY, Barbra Streisand	Columbia
3	3 GREATEST HITS, Kenny Rogers	Liberty
4	4 HOTTER THAN JULY, Stevie Wonder	Tamla
5	5 THE GAME, Queen	Elektra
6	6 CHIMES OF PASSION, Pat Benatar	Chrysalis
7	7 DIANA, Diana Ross	Motown
8	8 BACK IN BLACK, AC/DC	Atlantic
9	9 ONE STEP CLOSER, The Doobie Brothers	Warner Bros
10	10 TRIUMPH, The Jacksons	Warner Bros
11	11 ALIVE, Kenny Loggins	Epic
12	12 SCARY MONSTERS, David Bowie	Columbia
13	13 THE WANDERER, Donna Summer	RCA
14	14 ZENYATTA MONDATTI, The Police	Geffen
15	15 - FACES, Earth, Wind & Fire	AKM
16	16 PARIS, Supertramp	ARC/Columbia
17	17 GIVE ME THE NIGHT, George Benson	A&M
18	18 EMOTIONAL RESCUE, The Rolling Stones	Warner Bros
19	19 HOLD OUT, Jackson Browne	Reeling Stones
20	20 ONE TRICK PONY, Paul Simon	Asylum
21	21 ANNE MURRAY'S GREATEST HITS, Anne Murray	Warner Bros
22	22 VOICES, Daryl Hall & John Oates	Capitol
23	23 FREEDOM OF CHOICE, Devo	RCA
24	24 REMAIN IN LIGHT, The Talking Heads	Warner Bros
25	25 AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Sire
26	26 CHRISTOPHER CROSS, Christopher Cross	Capitol
27	27 WILD PLANET, B-52's	Warner Bros
28	28 SWEET SENSATION, Stephanie Mills	20th Century
29	29 AUDIO VISIONS, Kansas	Kirshner
30	30 GREATEST HITS VOL. 2, Linda Ronstadt	Asylum
31	31 TP, Teddy Pendergrass	PIR
32	32 CELEBRATE, Kool & The Gang	De-Lite
33	33 GREATEST HITS, The Doors	Elektra
34	34 ALL SHODK UP, Cheap Trick	Elektra
35	35 SPECIAL THINGS, Pointer Sisters	Planet
36	36 COME UPSTAIRS, Carly Simon	Warner Bros
37	37 MAKING MOVES, Dire Straits	Warner Bros
38	38 IRONS IN THE FIRE, Teena Marie	Gordy
39	39 TIMES SQUARE, Soundtrack	RSO
40	40 TRUE COLOURS, Split Enz	A&M
41	41 HONEYSUCKLE ROSE, Soundtrack	Columbia
42	42 XANADU, Soundtrack	MCA
43	43 PANORAMA, The Cars	Elektra
44	44 - SECONDS OF PLEASURE, Rockpile	Columbia
45	45 GLASS HOUSES, Billy Joel	Columbia
46	46 DIRTY MIND, Prince	Warner Bros
47	47 SHINE ON, LTD	A&M
48	48 URBAN COWBOY, Soundtrack	Full Moon/Asylum
49	49 LOST IN LOVE, Air Supply	Arista
50	50 WALK AWAY (The Best of 1977-1980), Donna Summer	Casablanca
51	51 - BEAT CRAZY, Joe Jackson Band	A&M
52	52 FAME, Soundtrack	RSO
53	53 NOTHING MATTERS AND WHAT IF IT DID, John Cougar	Riva
54	54 IN THE HEAT OF THE NIGHT, Pat Benatar	Chrysalis
55	55 LOVE APPROACH, Tom Browne	Arista/GRP
56	56 HORIZON, Eddie Rabbit	Elektra
57	57 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project	Arista
58	58 CARNIVAL, Spyro Gyra	MCA
59	59 LET ME BE YOUR ANGEL, Stacy Lattisaw	Capitol
60	60 FULL MOON, The Charlie Daniels Band	Epic
61	61 NO MORE DIRTY DEALS, The Johnny Van Zant Band	Polydor
62	62 - ARETHA, Aretha Franklin	Arista
63	63 PUCKER UP, Lipps Inc	Casablanca
64	64 NEW CLEAR DAY, The Vopars	United Artists
65	65 DEFACE THE MUSIC, Utopia	Bearsville
66	66 DRAMA, Yes	Atlantic
67	67 BEATIN' THE ODDS, Molly Hatchet	Epic
68	68 GAMMA 2, Gamma	Elektra
69	69 TAKING LIBERTIES, Elvis Costello	Columbia
70	70 NO NIGHT SO LONG, Dianne Warwick	Arista
71	71 KURTIS BLOW, Murtis Blow	Mercury
72	72 - I BELIEVE IN YOU, Don Williams	MCA
73	73 ANYTIME ANYPLACE ANYWHERE, Rossington Collins Band	MCA
74	74 - CIVILIZED EVIL, Jean-Luc Ponty	Atlantic
75	75 - MUSIC MAN, Waylon Jennings	RCA

US SOUL

1	1 MASTER BLASTER, Stevie Wonder	Tamla
2	2 LOVELY ONE, The Jacksons	Epic
3	3 LOVE TKO, Teddy Pendergrass	PIR
4	4 MORE BOUNCE TO THE OUNCE, Zapp	Warner Bros
5	5 CELEBRATION, Kool & The Gang	De-Lite
6	6 ANOTHER ONE BITES THE DUST, Queen	Elektra
7	7 UPTOWN, Prince	Warner Bros
8	8 I'M COMING OUT, Diana Ross	Motown
9	9 I NEED YOUR LOVIN', Teena Marie	Gordy
10	10 A FUNKIN' FOR JAMAICA, Tom Browne	Arista/GRP
11	11 LOVE X LOVE, George Benson	Warner Bros/D&P
12	12 WHERE DID WE GO WRONG, LTD	A&M
13	13 THE WANDERER, Donna Summer	Geffen
14	14 HE'S SO SHY, Pointer Sisters	Planet
15	15 - KEEP IT HOT, Cameo	Chocolate City
16	16 NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
17	17 LET ME TALK, Earth Wind & Fire	ARC/Columbia
18	18 HURRY UP THIS WAY AGAIN, Stylistics	TSOP
19	19 - KID STUFF, Lenny White	Elektra
20	20 - REMOTE CONTROL, Reddings	Believe in a Dream

HEAVY METAL

1	1 MAN OF COLOURS, Limesight	Future Earth
2	2 HOT SPIKES, Myofist	AMH Import
3	3 MEAN GASOLINE, Lautrec	Demo Tape
4	4 FOOL FOR THE GODS, White Spirit	MCA
5	5 MEAN STREET, Gamma	Elektra Import
6	6 TIRED OF ME, Accept	Impor
7	7 LOBES POWER, Holocaust	Phoenix
8	8 THE WATCHER, Fist	MCA
9	9 TOUGH TIMES, Goddo	Polydor Import
10	10 LONELINESS, Horslips	DJM
11	11 NOTHIN COMES EASY, Moxy	Power Exchange
12	12 SHOOT, New England	Infinity
13	13 FANTASIA, Proveler	MCA
14	14 INSANITY, Typers of Pan Tang	MCA
15	15 HARD ROAD, Triumph	RCA
16	16 STRUCK DOWN, Yesterday and Today	London
17	17 WHAT YOU'RE PROPOSING, Status Quo	Vertigo
18	18 LEAVIN' TODAY, Tarot	Demo Tape
19	19 WORKIN' NIGHTS, Jedediah Sturt	Loop
20	20 RESERVATION, Wild Horses	EMI

Compiled by THE BAILEY BROTHERS at the East Retford Parterhouse and Adam & Eve, Chesterfield

US DISCO

1	1 SHOOT YOUR BEST SHOT, Linda Clifford	RSO
2	2 IF YOU COULD READ MY MIND, Viola Wills	Ariola
3	3 LOVELY ONE/CAN YOU FEEL IT, The Jacksons	Epic
4	4 CAN'T FAKE THE FEELING, Geraldine Hunt	Prism
5	5 PRIVATE IDAHO, B-52s	Warner
6	6 HOW LONG/TIGHT PAIR, Lipps Inc	Casablanca
7	7 I NEED YOUR LOVIN' /CHAINS, Teena Marie	Gordy
8	8 IT'S A WARY AHJUA, Kano	Gordy
9	9 ALL MY LOVE, L.A.X	Emergency
10	10 THE WANDERER, Donna Summer	Prelude
11	11 I NEED YOU, Sylvester	Geffen
12	12 LET'S GET FUNKY TONIGHT, Evelyn "Champagne" King	Fantasy
13	13 CELEBRATION, Kool & The Gang	RCA
14	14 ACTION SATISFACTION, Melody Stewart	Delite
15	15 MASTER BLASTER, Stevie Wonder	Roy B Records/Brazilia
16	16 CHERCHEZ PAS/BOOGIE TALK, Madleen Kane	Tamla
17	17 IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT, Carrie Lucas	Chalet/Prelude
18	18 WHIP IT, Devo	Warner
19	19 EVERYBODY GET DOWN, Mouton's Electric Band	Solar
20	20 BOOGIE TO THE BOP, Mantus	Vanguard

UK DISCO

1	2 CELEBRATION, Kool & The Gang	De-Lite 12in
2	4 INHERIT THE WIND, Wilton Felder	MCA 12in
3	3 CAN'T FAKE THE FEELING, Geraldine Hunt	Champagne 12in
4	1 YOU'RE LYING/REMIX, Linn	Chrysalis 12in
5	7 LOVELY ONE, Jacksons	Epic/US 12in promo
6	5 CASANOVA, Coffee	De-Lite 12in
7	10 THINGS HIGH, Tom Browne	Arista/GRP 12in
8	6 LOVE X LOVE/OFF BROADWAY ON BROADWAY, George Benson	Warner Bros 12in
9	11 I LIKE (WHAT YOU'RE DOING TO ME), Young & Company	Expalover 12in
10	8 I NEED YOUR LOVIN' /BEHIND THE GROOVE (REMIX), Teena Marie	Motown 12in
11	16 FALCON, Rah Band	DJM 12in
12	9 MASTERBLASTER (JAMMIN'), Stevie Wonder	Motown 12in
13	43 DO YOU FEEL MY LOVE?/SYMPHONY FOR MICHAEL OPIUS 2	Eddy Grant
14	12 NIGHT CRUISER/LOVE'S MAGIC, Deodato	Warner Bros 12in
15	15 LONDON TOWN/PETE'S CRUCIADE, Light Of The World	Ensign 12in
16	13 RAPP PAYBACK, James Brown	US TK 12in
17	24 HOUSE PARTY, Fred Wesley	RSO 12in
18	20 MORE BOUNCE TO THE OUNCE, Zapp	Warner Bros 12in
19	1 I WANT YOU /THE REAL THING GET UP!/LUCKY FELLA	Take It To The Bossman, Narada Michael Walden
20	34 NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	Atlantic LP
21	34 D-I-S-C-O, Otawan	20th Century Fox 12in
22	37 BILLY WHO?, Billy Frazier & Friends	Calfire 12in
23	14 PART Y LIGHTS, Gap Band	US Bijuana 12in
24	25 HUNT UP WIND, Hiroshi Fukuzura	Mercury 12in
25	27 JUST A GROOVE/REMIX, Glen Adams Affair	Champagne 12in
26	23 GROOVE ON, Willie "Beaver" Hale	TK 12in
27	4 I'M COMING OUT, Diana Ross	Motown 12in
28	21 DOUBLEDUTCH/DOUBLEDUTCH BUS, Frankie Smith	US WMDT 12in
29	32 LOVE FESTIVAL /TAKE IT TO THE TOP/NIGHT PEOPLE /MORNING STAR/JONES vs. JONES, Kool & The Gang	De-Lite LP
30	31 AMIGO, Black State	Ensign 12in
31	29 DEAR LHMERTZ/PAPSONG, Azymuth	Milestone 12in
32	56 ALL NIGHT LONG, Cloud	Flashback 12in
33	85 (HOOKED ON) YOUNG STUFF, Nino Temp & 5th Avenue Sax	MCA LP
34	20 INSIGHT /UNTIL THE MORNING COMES /LA LIGHT, Wilton Felder	US Coalition LP
35	36 FEEL MY LOVE /WATCHING YOU /DREAMIN' /STONE JAM /LET'S SPEND SOME TIME /SIZZLIN' HOT /STARTING OVER, Steve	US Coalition LP
36	28 FANCY DANCER /KID STUFF /JUST RIGHT FOR ME /IT'S MUSIC /IT'S MAGIC /SLIP AWAY /MY MELODY, Twonynnie/Lenny White	US Elektra LP
37	74 BOURGIE BOURGIE, Gladys Knight & The Pips	CBS 12in
38	19 SEARCHING /ANGEL IN MY POKKET, Change	WEA 12in
39	52 AND LOVE GOES ON /WIN OR LOSE /FACES /BACK ON THE ROAD, CBS LP	PRIDE /SPARKLE, Earth Wind & Fire
40	51 JUST AROUND THE CORNER, Herbie Hancock	US Columbia LP
41	72 FUNKIN' ON THE ONE /REMOTE CONTROL /DON IT /THE AWAKENING /IT'S FRIDAY NIGHT, The Reddings	US BBD LP
42	38 LET ME TALK, Earth Wind & Fire	CBS 12in
43	59 LONELY DISCO DANCER /ONE IN A MILLION (GUY), Dee Dee Bridgewater	Elektra 12in
44	71 TIME /I SHOT THE SHERIFF /SOMETHING FOR NOTHING /VISUALISE YOURSELF /PAINTED LADY, Light Of The World	Ensign LP
45	73 COMING TO YOU /LIVE /GOOD QUESTION /ZEE FUNKIN' SPACE, Charles Earlard	US Columbia LP
46	87 FEELS LIKE THE RIGHT TIME, Shakatak	Polydor 12in
47	55 HEAD /DIRTY MIND /UPTOWN /PARTY UP, Prince	US Warner Bros LP
48	54 WHAT G'S DOIN', Seawind	A&M 12in
49	49 DISCO NIGHTS (REMIX), GO	Arista 12in
50	62 I DEAR YOU SAY YOU LOVE ME /HAPPY BIRTHDAY /ALL I DO /DO YOU LIKE YOU, Stevie Wonder	Motown LP
51	53 I LIKE THE MUSIC /MAKE IT HOT IN THE CENTER /WINDY CITY, Rodney Franklin	US Elektra LP
52	38 ONE IN A MILLION YOU, Larry Graham	US Columbia LP
53	40 THE BREAKS, Kurtis Blow	Warner Bros 12in
54	55 HELP YOURSELF, Edit Point	Mercury 12in
55	63 THROW IT DOWN /KEEP IT HOT, Cameo	Earthshaker 12in
56	57 IOWE YOU ONE, Shalamar	US Chocolate City LP
57	81 YOU AND ME, Spargo	Solar 12in
58	59 - WINE/LIGHT /LET IT FLOW, Grover Washington Jr	Champagne 12in
59	51 WISH /SUPERSTITION, Rollercoaster	US Elektra LP
60	78 IF YOU WALK OUT THAT DOOR, Jerome	Pye/Ronnie Scott LP
61	60 EVERYBODY GET UP /RIVERS, UK Players	DJM 12in
62	64 IF YOU'RE LOOKING FOR A WAY OUT, Odysse	GBJAM 12in
63	42 HEARTBREAK HOTEL /CAN YOU FEEL IT /YOUR WAYS /WALK, RIGHT NOW /EVERYBODY /WONDERING WHO, Jacksons	RCA 12in
64	54 IS IT /SPANK, Jimmy 'Bo' Horne	Epic LP
65	41 JUST HOLDIN' ON, Ernie Watts	TK 12in
66	57 (SOMETIMES) BELIEVE IN YOURSELF, Roy Ayers	US Elektra LP
67	39 YOUR LOVE IS A LIFE SAVER /STRETCH IN OUT (REMIX), Gayle Adams	Polydor 12in
68	62 EVERYBODY GET OFF, Daybreak	US Prelude 12in
69	76 PEOPLE IN LOVE (DO THE STRANGEST THINGS) / I CAN'T STOP, Patti Austin	US Prelude 12in
70	71 - SHE'S A GROOVY FREAK /IT'S THE REAL THING, Real Thing	CTI 12in
71	89 ALL MY LOVE, L.A.X-	Calfire 12in
72	85 WE ARE THE OVALTINEYS /HAPPY DAYS ARE HERE AGAIN / WISH ME LUCK (AS YOU WAVE ME GOODBYE) /LAMBETH WALK, TEDDY BEAR'S PICNIC, Ovaltines	US Prelude 12in
73	74 - YOU'RE OK / (ES OK) /YOU'RE OK-DISCO, Otawan	OVA LP
74	75 - THE GLOW OF LOVE (REMIX) /IT'S A GIRL'S AFFAIR, Change	Carrere 12in
75	76 - CRUISING /J-TOWN /WARRIORS /ALL I WANT, Hiroshima	WEA
76	77 83 IF YOU FEEL THE FUNK, LaToya Jackson	US Wings LP
77	78 - NEVER GONNA GIVE YOU UP /LOOK UP /THE FUNK WON'T LET YOU DOWN /DON'T BLAME ME, Patrice Rushen	Polyester 12in
78	67 WIDE RECEIVER, Michael Henderson	UK Elektra LP
79	80 TO PROVE MY LOVE, Ned Doherty	Buddah 12in
80	81 - SAUSALITO /MR MAGIC, Grover Washington Jr	Japanese CBS Sony LP
81	82 FUCHI (FREE SPIRIT), Jazz Sluts	Kudu 12in
82	83 UNCLE FUNK /GROOVATION, Eunice Deodato	Epic 12in
83	84 STILL LOVE YOU, Mouton's Electric Band	Warner Bros LP
84	85 - CONCRETE JUNGLE /CHILLIN' OUT /LET'S DO IT AGAIN, Funkadelic	US Vanguard 12in
85	86 - DON'T STOP THE MUSIC, Katriugh & Peoples	US Buring LP
86	87 79 LATIN AMERICA, Gaspar Brothers	US Mercury LP
87	88 - MYSTERIES OF THE WORLD /IN THE SHADOW, MFSB	US 750P LP
88	89 EVERYBODY, Instant Funk	US 12in
89	90 - HAVE YOU SEEN HER /HEAVENLY BODY, Chi-Lites	US 20th Century-Fox LP

STAR CHOICE

1	1 FRESH CAP	Chic
2	2 STILL	Commodores
3	3 DON'T STAND TO CLOSE TO ME	Palice
4	4 WITHOUT YOU	Nisison
5	5 WHATEVER YOU WANT	Status Quo
6	6 BOOGIE WONDERLAND	Earth Wind & Fire
7	7 WHEELS OF YOUR LIFE	Geno Venelli
8	8 FOOL FOR YOUR LOVING	Whitesnake
9	9 SIR DUKE	Stevie Wonder
10	10 LOVELY ONE	Jacksons

(No particular order)

Star Choice
BERNADETTE - NOLANS

YESTERYEAR

ONE YEAR AGO (November 17, 1979)

1	1 WHEN YOU'RE IN LOVE	Dr Hook
2	2 ONE DAY AT A TIME	Lena Martell
3	3 CRAZY LITTLE THING CALLED LOVE	Queen
4	4 ETON RIFLES	Jam
5	5 STILL	Commodores
6	6 GIMME GIMME GIMME	Abba
7	7 EVERY DAY HURTS	Sad Cafe
8	8 ON MY RADIO	Selecter
9	9 TUSK	Fleetwood Mac
10	10 MESSAGE TO YOU RUDY	Specials

FIVE YEARS AGO (November 22, 1975)

1	1 D.I.V.O.R.C.E	Billy Connolly
2	2 SPACE ODDITY	David Bowie
3	3 YOU SEXY THING	Hot Chocolate
4	4 LOVE IS THE DRUG	Roxy Music
5	5 LOVE HURTS	Jim Capaldi
6	6 IMAGINE	John Lennon
7	7 RHINESTONE COWBOY	Glen Campbell
8	8 THIS OLD HEART OF MINE	Rod Stewart
9	9 BOHEMIAN RHAPSODY	Queen
10	10 SKY HIGH	Jigsaw

TEN YEARS AGO (November 21, 1970)

1	1 WOODOCK CHILE	Jimi Hendrix
2	2 WOODSTOCK	Matthews Southern Comfort
3	3 INDIAN RESERVATION	Don Fardon
4	4 PATCHES	Clarence Gatter
5	5 WAR	Edwin Starr
6	6 IT'S WONDERFUL	Christie Ruffin
7	7 SAN BERNADINO	Rattles
8	8 THE WITCH	Melanie
9	9 RUBY TUESDAY	Neil Diamond
10	10 CRACKLIN' ROSE	

FIFTEEN YEARS AGO (November 20, 1965)

1	1 GET OFF OF MY CLOUD	The Rolling Stones
2	2 THE CARNIVAL IS OVER	The Seekers
3	3 YESTERDAY MAN	Chris Andrews
4	4 TEARS	Ken Dodd
5	5 MY GENERATION	The Who
6	6 I-2-3	Len Barry
7	7 IT'S MY LIFE	The Animals
8	8 HERE IT COMES AGAIN	The Fortunes
9	9 EVIL HEARTED YOU /STILL I'M SAD	The Yardbirds
10	10 POSITIVELY 4th STREET	Bob Dylan