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RECORD MIRROR

LIZARDS ON THE LOOSE

Simple Minds in Berlin



THE NEW BOYS OF HEAVY METAL

JIMI HENDRIX - TEN YEARS ON

NEWS

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FREE RATS AND POLICE GIGS



POLICE: in a tent

IT'S ONLY September - and already two of Britain's top groups are planning giant free concerts in London for Christmas.

Both the Police and the Boomtown Rats are "in the final stages" of arranging seasonal concerts, and RECORD MIRROR understands that full details of both ventures will be announced within few weeks.

The surprises in store are:
• Police's plan to take over the Oval cricket ground in Kennington, London in the middle of December for a free concert. And to protect both the pitch (the home of Surrey Cricket Club) and the audience in the (likely) event of bad weather they will erect a giant heated tent which should be able to accommodate "at least 8,000 people"! Licenses and details are still being sorted out, both with SCC and the GLC, and ticket details should be made public by the end of the month.

• The Boomtown Rats plan to end the year with a bang - with their first British concerts since November last year. They're looking at venues in both London and Dublin for "a short series of concerts" which will take place in the week before Christmas - and they'll also be free! The Rats' still in dispute with their record company and unlikely to have a new album out before January, see the concerts as a different venture to their full British tour, which begins early in the new year. No dates or ticket details have been finalised.



RATS: end of the year

country. And the outright winner - chosen after a finals night at the London Rainbow next February will receive £3,000 in cash, a recording contract - and the guarantee of an album and a single release.

Over 300 tapes have already been received, with one band - The AK Band from Birmingham already lined up for a recording deal. Tapes will still be accepted until the end of this month at: Battle Of The Bands Ltd, London House, Fulham Road, London, SW10 9EL.

The 12 regional heats take place in November at the following major venues: Ipswich Gaumont 1, Middlesbrough Town Hall 5, Manchester Apollo 7, Bradford St Georges Hall 8, Swansea Brangwyn Hall 13, Glasgow Apollo 15, Liverpool Empire 18, Southampton Gaumont 20, Birmingham Town Hall 21, Oxford New Theatre 22, Belfast Ulster Hall 28, London Rainbow 30.

A PA and a back line will be supplied for all bands for all the finals, and six bands will go on to the grand final at the Rainbow on February 3, 1981.

UK SIMON

PAUL SIMON returns to the UK for concerts in November. The dates - all in London - will mark his first public appearance in this country for five years.

Simon will play three nights at the Hammersmith Odeon on November 6, 7 & 8, and tickets will go on sale from September 22. Prices are £8.50, £7.00, £6.00 and £4.50.

Simon has not yet confirmed his band, but it is expected he will include several of the musicians on his latest album, 'One Trick Pony'.

OMITD 2

ORCHESTRAL MANOEUVRES In The Dark will be playing live dates as a four-piece in November.

The nucleus of Andy McCluskey and Paul Humphreys will be joined by a drummer and a keyboards player for the tour, which follows the release of a new single and OMITD's second album, 'Organisation', on October 26.

Full dates are: Aylesbury Friars November 1; Hanley Victoria Hall 2; Bristol Colston Hall 3; Southampton Gaumont 4; Reading Top Rank 5; Guildford Civic Hall 6; Norwich University of East Anglia 7; Wolverhampton Civic Hall 9; Glasgow Apollo 10; Edinburgh Odeon 11; Manchester Apollo 12; London Victoria Apollo 13; Ipswich Gaumont 15; Sheffield City Hall 17; Birmingham Odeon 18; Blackburn King Georges Hall 19; Liverpool Empire 20.

WILD RAS

LINCOLN THOMPSON, who used Joe Jackson as co-producer on his last album, starts a series of gigs with the Rasses in October.

The Jamaican group will be supporting Jackson on four of his dates - at Sheffield City Hall (October 11), Manchester Apollo (15), and London Hammersmith Palais (28 and 29) - and playing the following dates in their own right: London Venue October 3; Edinburgh Tivanny 6; Birmingham Top Rank 10; Warwick University 16; York University 20; Aberdeen University 24; Huddersfield International Club 25; Manchester University November 1.

The album, 'Natural Wild', will be released towards the end of the tour, with a single from it - 'Spaceship' - out on October 3.

RUTS DC

THE RUTS will continue as a three-piece - with the name RUTS DC.

It's derived from the Italian *de capo* (meaning literally "from the beginning") and the remaining band members will use the name for all gigs and records from now on.

But the old Ruts will be remembered with a Virgin compilation album released on October 10, featuring what they describe as "the definitive Ruts Intactus memorial material."

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19 DATES FOR UB40

UB40 ARE ready for an extensive British tour later this autumn... their first concert dates since April.

The band, whose debut album 'Signing Off' has reached No 2 in the British album charts after 12 days of release, will play 19 dates, starting in Cork and finishing in Birmingham.

Dates for the tour are as follows: Cork Arcadia Ballroom October 9, Dublin Grand Cinema 10, Galway Seapoint 11, Belfast Whitla Hall 12, Southampton Gaumont 16, Brighton Top Rank 17, Bristol Locarno 19, Liverpool Rotters 20, Doncaster Rotters 21, Leeds Polytechnic 23, Edinburgh Playhouse 25, Glasgow Tiffanies 26, Hanley Victoria Halls 28, Sheffield City Hall 30, Manchester Apollo November 2, London Hammersmith Palais 3, Canterbury University 4, Hemel Hempstead 5, Birmingham Odeon 6.

TOOTS GOES FOR A RECORD

TOOTS AND The Maytals will be aiming for the record books in London at the end of the month... by trying to release the fastest live album ever.

They're planning to record their concert at the Hammersmith Palais on September 29 on a mobile studio, mix the album in three hours, and have the whole manufacturing process completed by 10 am the following morning.

Finished copies are expected to be delivered to shops in Coventry — where the band are playing the following night — by mid-afternoon, as the sleeves have already been made.

Only 1,000 copies of the album will be pressed, each individually numbered.

The Guinness Book Of Records have been informed of the record attempt and, said an Island spokesman this week: "We're doing our best to get them to come to the concert!"

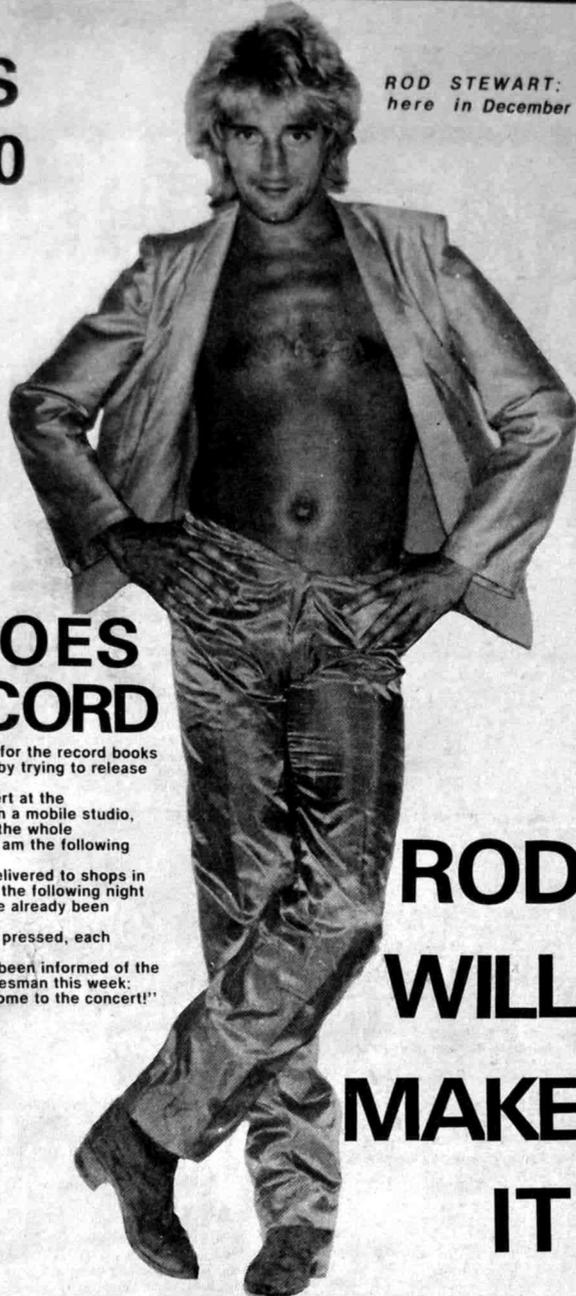
OLD 'N' NEW

TWO near legendary bands — one old and American, one new and Canadian — visit Britain for major tours.

Canadian heavy rock trio Triumph will undertake their first UK tour in November, when they play the following dates: Southampton Gaumont November 6, Bristol Colston Hall 7, Liverpool Empire 8, Manchester Apollo 9, Leicester De Montfort Hall 10, Glasgow Apollo 11, Newcastle City Hall 12, Birmingham Odeon 13, London Hammersmith Odeon 15.

An EP featuring three tracks 'I Live For The Weekend', 'What Another Day Of Rock And Roll' and 'Little Texas Shakes' is released on October 31.

The Rossington Collins Band, which contains the surviving member of Lynrd Skynyrd, is set to tour Britain in October. While they are in the UK, the band will also record some numbers for the 'Old Grey Whistle Test'. The five dates are: Birmingham Odeon October 19, Newcastle City Hall 20, Manchester Apollo 21, Lancaster University 22, London Rainbow Theatre 26. An extra date may be added shortly.



ROD STEWART: here in December

ROD WILL MAKE IT

ROD STEWART will be touring Britain in December... with an itinerary that will be almost identical to his tour two years ago.

Full details of dates and tickets are expected to be announced within the next few weeks. Stewart is about to start a lengthy European tour, and the British leg will finish the tour, as well as providing his fans with the traditional Christmas and New Year concerts in London and Glasgow; events which were notably absent last year.

"There will be something in the order of 15 to 20 gigs in all," said Stewart's spokesman this week. "He'll be playing two nights in places like Manchester and Glasgow, and possibly a night at the Birmingham National Exhibition Centre. As for the London gigs, nothing has been confirmed yet. They'll either be at Wembley Arena or at Olympia, but no tickets will be available until all the gigs have been officially confirmed."

WAITING FOR THE MAN

BRUCE SPRINGSTEEN could be playing live concerts either "just before Christmas" or "early in the new year", according to sources within his British record company, CBS.

And although the chance of a tour has been dismissed as "just a strong rumour" by the official spokesman, speculation has mounted with the announcement of the first Springsteen album for two years.

'The River', which will be a 20-track double LP — in a single sleeve — is finished, has been delivered, and will be released... on October 10. Tracks include 'Out In The Street', 'Point Blank', 'Ramrod' and 'Independence Day', and the maximum selling price for the album will be pegged at £5.99.

But whether the long-awaited album will be the signal for the first British dates by Springsteen since 1975, is as CBS wearily admitted this week: "Anybody's guess!"

IT'S READY DOLL DEAL

THE BLUES Band have completed their long-awaited follow-up to the 'Official Bootleg Album'... and it'll be released on the same day as the band begin a full British tour.

The album is 'Ready', out on October 3 with a free live single contained in the first 20,000 copies. The tour steadies and goes as follows: Colchester University of Essex October 3, Loughborough University 4, Lancaster University 5, London Imperial College 6, Reading Hexagon 7, Leicester Polytechnic 8, Newcastle Polytechnic 10, Durham University 11, Hull City Hall 12, York University 13, Nottingham Albert Hall 14, Birmingham Top Rank 15, Plymouth Top Rank 16, Southampton University 18, Bournemouth Winter Garden 20, Cardiff Top Rank 21, Swansea Top Rank 22, London Lyceum 23, Guildford Surrey University 24, Bristol Locarno 27, Sheffield Top Rank 29, Glasgow University 30, Edinburgh University 31.

DOLL BY Doll are on the verge of signing a new record deal, following their departure from Automatic Records several months ago.

And it's hotly tipped that the deal will be with Magnet, who've notched up notable successes with bands like Darts, Bad Manners and Matchbox.

Doll By Doll, whose 'Gypsy Blood' album was voted RECORD MIRROR's album of the year last year, have plenty of new material, and they'll be introducing the new tracks with live gigs at: Hemel Hempstead Decorum College 18 (benefit), Fulham Greyhound 26, London Action Space Theatre October 4 (No Nukes benefit).

SIX CAP'N

THE LEGENDARY Captain Beefheart and his Magic Band are lining up a European tour, which will include between six and 10 British dates in October.

RECORD MIRROR understands that the mad Captain will be playing major venues up and down the country, ending with a London "showcase" gig at the Hammersmith Odeon at the end of October.

The gigs coincide with the release of the first new Beefheart album since 'Unconditionally Guaranteed', entitled 'Doc At The Radar Station' it's released on September 26.

Full details of the concerts should be available within the next few weeks.

NY FILM

'TIME SQUARE', the latest film produced by Robert 'Grease' Stigwood, should be shown in British cinemas before the end of December.

And the film's release will be preceded by a soundtrack double album — out in October — that looks like being one of the strongest compilations this year.

For the artists featured will include Gary Numan, Roxy Music, Joe Jackson, the Pretenders, the Cure, XTC, the Ruts and the Ramones among others. Suzi Quatro has already released a single taken from the movie soundtrack, and many other singles releases are planned.

'Times Square' is about two teenage runaways on the loose in New York's underworld, and it marks Stigwood's debut as artistic producer.

CHEAP

RECORD SALES may be slipping... but you can't put any blame for loss of profits onto the vinyl manufacturer.

That's the claim this week from the Chemical Industries Association, who have stated that the cost of raw materials — PVC, vinyl acetate and carbon black — is still no more than 10p for the average album!

CIA's Bill McMillan dismissed claims that the rise in the price of plastics had been a factor in declining sales. He said: "The cost is no different than it was several years ago — about one fiftieth!"

DISAPPEARING

NEW SINGLE

THE SINCEROS

WITH HALL & OATES

ON TOUR

Wednesday 17th	Edinburgh	Play House
Friday 19th	Oxford	New Theatre
Saturday 20th	Brighton	Dome
Sunday 21st	Croydon	Fairfield Halls
Monday 22nd	Hammersmith Odeon	
Tuesday 23rd	Hammersmith Odeon	
Wednesday 24th	Birmingham	Odeon



EPC 8943

THE JAM

THE JAM: have added another date to their UK tour. They will be playing an extra night at the Brighton Conference Centre on November 5.

THE GANG OF FOUR

THE GANG OF FOUR: will be playing the London Rainbow Theatre on September 18. Also appearing are the Au Pairs, the Mekons and Steel Pulse, with the entire gig being filmed for the new music film 'Urg! A Music War'. This is the only London date the Gang of Four will be playing this year. They will however be playing Portsmouth Locarno October 16 and Liverpool Brady's 17.

TYGERS OF PAN TANG

THE TYGERS OF PAN TANG: whose debut album 'Wild Cat' has reached the top 30, have added an extra two dates to the first leg of their UK tour. They are: Ilford Palais Ballroom September 25, Ashford Tour Centre 27. The second leg of the tour will be announced shortly.

THE DANCE BAND

THE DANCE BAND: whose debut LP 'Fancy Footwork' is released on September 19, start a six week tour this week. Dates are: Kirklevington Country Club September 19, Dudley JB's 20, London Venue 24, Huddersfield Polytechnic 26, Dudley Wolverhampton Castlevie Site 27, Birmingham University 28, Treforest Polytechnic of Wales 2, Stafford North Staffs Polytechnic 3, Bath College of Higher Education 4, Leeds Florde Green 5, Doncaster Romeo and Juliet's 6, London Kings College 9, Brighton Sussex University 10, London University College 11, London St Thomas' Hospital Students' Union 14, Brighton Dome 17, Norwich Cromwells 23, Port Talbot Troubador 30, Carmarthon Trinity College 31, Wolverhampton Lafayette November 2.



LOUDON WAINWRIGHT III

SPLODGE

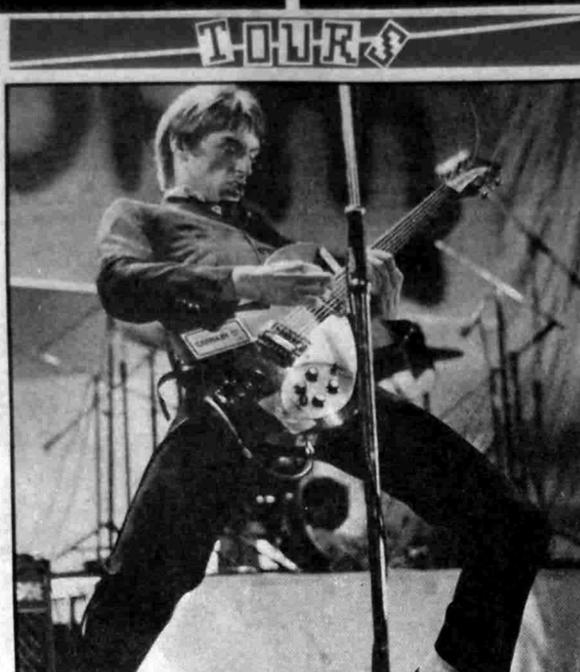
SPLODGENESSABOUNDS: new dates at Kidderminster Town Hall September 19, London Woolwich Tramshed 25.

FRIENDS TOUR 1980

FRIENDS: an EMI old-style "package" tour featuring Sheena Easton, Gerard Kenny, Leeson & Vale and Dennis Waterman play Croydon Fairfield Halls October 12, Manchester Free Trade Hall 13, Hull New Theatre 14, Glasgow Theatre Royal 16, Edinburgh Usher Hall 18, Southport Theatre 19, Nottingham Theatre Royal 27, Bristol Colston Hall 28, Poole Wessex Hall 29, Birmingham Odeon November 1, London Dominion 2.

SUPERCHARGE

SUPERCHARGE: still alive and well, play dates at London Putney White



THE JAM: extra date

Lion September 19, London Fulham Golden Lion 20, Chelmsford Chelmer Institute 24, London Dingwalls 25, Oxford Polytechnic 26, Keele University October 9, Salisbury Technical College 10, Liverpool University 11, Teeside Polytechnic 16, Kirklevington Country Club 17, Nottingham Boat Club 18. A single, 'Peaches And Cream', is released on September 26.

Free Trade Hall 24, Birmingham Odeon 26, Leeds University 27, Lancaster University 30, Edinburgh Queens Hall 31, Glasgow Theatre Royal November 2, Galway Leisureland 6, Cork Connally 7, Dublin Stadium 8, Limerick Savoy 9, Coleraine NUU 11, Belfast Ulster Hall 12, Brighton Dome 14, London Theatre Royal 16.

THE KICKS

THE KICKS: gig around London for September and October at: Cannon Troubador September 20, Greenwich White Swan 23, Deptford Star and Garter 25, Avery Hill College 26, London University College 29, Kensington The Kensington November 1, South Bank Polytechnic 3, York Ripon and York College 4, Dingwalls 10.

THE UPSET

THE UPSET: present their 'Sleeping Rough' tour, coinciding with the release of their debut double A-side single, 'Hurt / Lift Off'. They start at Sheffield Limit on September 18 and continue: East Retford Porterhouse 19, Blackpool Norbreck 20, Dudley JB's 27, London Venue 29, Cleethorpes Peppers October 1, Hull Wellington Club 2, Kirklevington Country Club 3, Middlesbrough Rock Garden 4, Wolverhampton Lafayette 5, London Marquee 7, Penzance Demezas 9, Exeter St Lukes College 10, Portsmouth Polytechnic 11, London Marquee 14 and 21.

LOUDON WAINWRIGHT

LOUDON WAINWRIGHT III: returns to Britain at the beginning of October for a 22 date tour, at the end of which he will remain in the UK to record a new album using British musicians. Dates are: London Venue October 10, 11, 12, 13 and 14, Bristol Colston Hall 17, Bournemouth Winter Gardens 19, Exeter University 20, Manchester

THE SOUND

THE SOUND: whose single 'Heyday' has just been released on Korova Records, play London's Moonlight Club with the Soft Boys on September 24 and London Stockwell Queen's Head on the 26th. The group will be playing dates in their own right in October to coincide with the release of their album 'Jeopardy'. Meanwhile they will be appearing as guests of Echo and the Bunnymen on their tour from September 28 to October 17.

THE FALL

THE FALL: supported by Vile Bodies will play Chorley Tatten Community Centre on September 27.

FINGERPRINTZ

FINGERPRINTZ: whose second album 'Distinguishing Marks' was released last month play a handful of warm up dates prior to their American tour. Their UK dates are Edinburgh Nite Club September 20, Paisley Bungalow 21, London Fulham Greyhound October 1, London Dingwalls 2, London Hope and Anchor 3. Their new single 'Houdini Love' is released on September 19.

THE RAMONES

THE RAMONES: have finally rescheduled their date at Derby Assembly Rooms for October 3, for which all tickets previously purchas-

ed are valid. They have also added a date on October 4 at the Manchester Apollo. An EP 'The Ramones Melt Down' featuring all old "romantic" material is to be released to coincide with their visit.

THE BOOKS

THE BOOKS: have been named as the support band on the Skids' autumn tour, which commences September 25 at Poole Arts Centre and ends with three dates in Ireland on the 23, 24, 25 October. The Books will be playing all dates EXCEPT the Irish ones, and their debut album will be released in early November.

THE VIBRATORS

THE VIBRATORS: start off their album tour with a Benefit gig for Friends of the Earth at London Hendon Football Ground on September 20, and continue: Liverpool Gatsby's 24, Scarborough Taboo 26, Manchester Mayflower 27, Swindon Brunel Rooms 30, Northampton MFM Club October 2, London Moonlight Club 9. More dates will be added.

THE TEA SET

THE TEA SET: from St Albans play two London dates: Dingwalls September 19, Rock Garden 26.

THE BODYSNATCHERS

THE BODYSNATCHERS: have added several dates to their current tour. They headline at: London Chelsea College September 27, Coventry Lancaster College October 2, Aston University 3, Hatfield College 4, Exeter St Georges Hall 6, Cheltenham 7, Edinburgh University 10, Glasgow Strathclyde University 11, St Andrews University 12, Leeds Goldsmiths College 16, Basildon Towngate Theatre 17, Leicester Polytechnic 18.



JOE JACKSON

JOE JACKSON

JOE JACKSON: has added a third London date to his forthcoming tour, at the Music Machine on October 30. A new single 'Mad At You' will be released on October 3, followed by the third album on October 10.

THE BOYS

THE BOYS: have completed recording their second album 'Boys Only', and a single 'Weekend' is taken from it to be released on October 17. Meanwhile they play several London dates, the first being a headlining gig at the Music Machine on September 19.

STRAY CATS

STRAY CATS: due to recording commitments the Stray Cats have had to cancel the following dates, all in London. Hope and Anchor September 16, Dingwalls 18, Music Machine 20, Fulham Greyhound 23. There is also doubt now whether they'll be supporting the Specials on their upcoming tour for the same reason.

RELEASES

JIMMY PURSEY has released his very first solo single entitled 'Lucky Man'. It is backed with 'Black And White Reggae'. **THE GAP BAND's** follow-up to their top 10 hit 'Ooops Upside Your Head' is a remix of 'Party Lights' and 'Baby Baba Boogie'. It is a double A side single and the 12-inch version features a picture sleeve bag. **THE DEMONS'** debut single 'Action By Example' comes out on their own Crypt Music label on September 20.

THE CHEATERS are currently recording their second single which will be released on October 13. It features three tracks, 'Nuts! Ever Happens On A Saturday', 'Hard Work' and 'Stop Pushing'. The group will be touring extensively until Christmas. **FIST,** the Newcastle heavy rock group, will be the support act on the forthcoming UFO tour which starts at Derby Assembly Halls on October 2. The band's first album 'Turn The Hell On' comes out on October 3, and a single taken from it, 'Forever Amber' is released on September 19.

GARY GLITTER's 'Golden Greats' LP of two years ago is to be re-released in a new package on November 7 and re-titled 'The Leader'. It will sell for £3.99. **THE QUADS** bring out a double A-side single 'UFO' and 'Astronauts Journey' exactly a year after their chart success 'There Must Be Thousands'. They are currently setting up a tour of their own after having just supported Gary Numan on his three Birmingham sell-out dates.

THE WIDE BOYS release their debut single 'Stop That Boy' this week. Their promotional dates have had to be postponed until further notice due to keyboard man John Webb who suffered a collapsed lung. **THE PURPLE HEARTS** have signed to Safari Records and released a single, 'My Life's A Jigsaw' on September 26. They will be playing a number of gigs in the near future.

THE MODERNAIRES' first single 'Life In Our Times' will be released on October 10 and their debut LP 'Way Of Living' is scheduled for October 17. **ZOO MONEY** releases his first solo album in 10 years on September 26, entitled 'Mr Money'. On September 19 a single from the album 'Your Feet Too Big' is released. He will perform a special concert at the London Venue on September 26 to celebrate the release of 'Mr Money'.

ROY AYERS has a new single 'Sometimes Believe In Yourself' out now. It has been rush released by Polydor to coincide with the release of his new album 'Love Fantasy'. **THE THREE DEGREES,** in conjunction with K-Tel, release a new album this week, entitled 'The Three Degrees', with one side being recorded live at the Royal Albert Hall in October 1979. Side One features some of their greatest hits. The group is currently on a British tour.

BLOOD DONOR have just signed a new recording deal with Safari Records and a new single 'Doctor?' is released on September 12.

AL BRIET

NASH THE SLASH, a new Canadian artist who performs with his face completely covered in bandages — as 'The Invisible Man!' — has joined the Gary Numan tour. He'll be playing his own synthesised set on all the remaining dates.

TEN POLE TUDOR — surprise star of 'The Great Rock 'n' Roll Swindle' — has been announced as the mystery fifth act for the 'Son Of Stiff' tour, which starts at the London Marquee next week.

THE DEAD KENNEDYS have run into problems with Dundee's district council, and the group's concert there on September 26 has been banned. Apparently the council had received complaints about the group's name and decided it was "in extremely bad taste". One councillor also commented, "Links with Dundee's twin town in America, Alexandria, could have been harmed."

THE CURE will be playing a club and college tour in November... and they'd like to hear from local bands who'd like to support in their area. Bands interested in either Manchester, Bradford, Leeds, Newcastle, York, Exeter, Leicester, Liverpool, Birmingham, Lancaster or Reading should send cassettes of their work to: Fiction Records, 165-7 High Road, London, NW10.

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THIS WEEK	LAST WEEK	TITLE	OUR PRICE	THIS WEEK	LAST WEEK	TITLE	OUR PRICE	THIS WEEK	LAST WEEK	TITLE	OUR PRICE
1	1	U.B. 40 SIGNING OFF	3-79	21	33	THE DEAD KENNEDYS FRESH FRUIT FOR ROTTING VEGETABLES	3-79	41	41	FLEETWOOD MAC RUMOURS	2-99
2	3	GARY NUMAN TELECON	3-49	22	19	AL STEWART 24 CARROTS	3-99	42	42	THE PIRANHAS THE PIRANHAS	3-79
3	2	GEORGE BENSON GIVE ME THE NIGHT	3-79	23	29	PAT BENATAR CRIMES OF PASSION	2-99	43	28	THE ROLLING STONES EMOTIONAL RESCUE	3-99
4	4	KATE BUSH NEVER FOR EVER	3-99	24	21	BOB MARLEY UPRISING	3-79	44	32	THE GIBSON BROS. ON THE RIVER	3-79
5	4	YES DHAMA	3-79	25	NEW	OSZY OZBOURNE BLIZZARD OF OZZ	3-79	45	49	RANDY CRAWFORD NOW WE MAY BEGIN	2-99
6	8	ROBERT PALMER CLUES	3-79	26	37	CLIFF RICHARD I'M NO HERO	3-99	46	25	LEO SAYER LIVING IN A FANTASY	3-99
7	5	HAZEL O'CONNOR BREAKING GLASS	3-79	27	18	GILLAN GLORY ROAD	3-99	47	NEW	SECRET ARRAIR PLAYING CLOSED DOORS	3-79
8	6	ROXY MUSIC FLESH AND BLOOD	4-29	28	26	JOY DIVISION CLOSED	3-79	48	35	MICHAEL JACKSON OFF THE WALL	3-79
9	10	THE BEAT I JUST CAN'T STOP IT	3-79	29	22	DEXY'S MIDNIGHT RUNNERS SEARCHING FOR THE YOUNG SOUL REBELS	3-79	49	39	ATHLETICO SPIZZ '80 DO A RUNNER	2-99
10	11	MICHAEL SCHENKER MICHAEL SCHENKER	3-79	30	30	PETER GABRIEL PETER GABRIEL	3-79	50	34	TYGERS OF PAN TANG WILD CAT	LIMITED OFFER 3-79
11	12	VARIOUS - O.S.T. FAME	3-99	31	20	SPLIT ENZ TRIVE COLOURS	3-79	51	43	THE RUMOUR PURITY OF ESSENCE	LIMITED OFFER 2-99*
12	9	VARIOUS - O.S.T. XANADU	3-99	32	31	THE PRETENDERS THE PRETENDERS	2-99	52	46	THE INMATES A SHOT IN THE DARK	2-99*
13	15	JETHRO TULL A	3-79	33	40	CARLOS SANTANA THE SWING OF DELIGHT	4-39	53	NEW	POCO UNDER THE GUN	3-79
14	24	STIFF LITTLE FINGERS HANX	2-99	34	NEW	XTC BLACK SEA	3-99	54	54	EDDIE MONEY PLAYING FOR KEEPS	3-79
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DON'T LOOK NOW

I'M ACTUALLY sitting here typing this with a special woollen muffler around my head as my ears are still attempting to recover from the Kiss onslaught. Darlings, I must say the gig was just as fascinating as I'd expected. I not only saw Gene's tongue enough times to keep me going for another six months but he also threw up blood and other added bonuses. Paul Stanley, who walked around the stage like he was suffering from an over-active suppository, also got the whole of Wembley to swear at the music press, who, he succinctly pointed out, "suck".



longer speaking due to her romance with the swarthy hunk. Present at the gig was Thin Lizzy's other

CHRISSIE HYNDE led the Pretenders on to the stage for their gig in a NY skating ring. She actually danced on to a Frank Sinatra record and then wiggled her backside hard for a whole hour and a half. Handsome manager Chris Morrison who looked visibly relieved that Phillip Lynott wasn't there as he'd almost certainly decide that the Lizzies should have exploding guitars, fly around on wires and bang their heads on the PA.

The Natural Blonde Column

THE POLICE are planning to play a gig at the Oval cricket ground in a tent. The minute I get in a tent or one of those dreadful candy striped marquees it always reminds me of debts tea parties, where inevitably some smartie-pants loosens the guy ropes on the whole event. Not that anything like that could ever happen to The Police as no doubt they'll have manager Miles Copeland prowling around outside. I mean, one Miles Copeland is like two alsatians, my Crufts correspondent reports. As it's going to be in mid-December, Police naturally don't want fans to get hypothermia and have their appendages drop off, so a full heating system is going to be installed. Plus Sting may twitch his

thighs even more than usual to keep things at fever pitch.

AS USUAL the papers this week were a source of titillation, starting with **Ozzy Osbourne's** fascinating revelations and ending with **Katie Boyle's**.

Ozzy's first job was in an abattoir as a slaughterman. Friends Of The Earth contemplating buying his albums will be interested to note that the two extremely large photos of Ozzy in large platform boots put me right off my Ready Brekkies. To finish us all off he described how his wife **Thelma** bought him some chickens but as the clucking was upsetting him he shot them all except one last member of the herd who he chased around the garden with his sword. What kind of area does he live in? At least in Clapham the worst you get is a tin opener pulled on you at the bus stop.

THE NEW Generation X single comes out in October and the B side, 'Ugly Rat', is apparently about their ex-girlfriends. One of these girls (a truly delightful little blanchange) hangs out with UFO and gets her own-line in the song about sitting watching UFO's. So now you know what that's about. Far be it for moi to gossip but fur will fly when it comes out.

IRON MAIDEN spent a few days in the Adriatic tossing about. One night they went down the disco and a bouncer started taking the piss out of their long hair — I'm not surprised. Anyway, the argument became very heated and emotional, especially when the bouncer noted they all had a touch of make-up on. The band felt this was almost too much to bear and were about to retaliate when the roadies, a rough bunch of boys, arrived and spotted the gun the bouncer was holding behind his back and leapt on him. Nobody was shot and their manager quickly spilled oil on the troubled waters.

BLONDIE APPEARED on an American TV telethon and Debbie appeared on 'Kids Are People Too', a children's programme.

PAUL McCARTNEY was asked if he and the luscious Linda planned to have any more brats. "More children? I've got four, you must be joking. Thank God we found out what was causing it."

DESPITE DAVID BOWIE obviously being somewhat distressed at the thought of his private life being spread across the steaming pages of the Sun, **Angie** has gone ahead and sold her story along with the rest of the population this week. So far **Angie Bowie's** pales in comparison with **Katie Boyle's**, who did at least have a lover who was shot and she did face a firing squad, something all women who kiss and tell should do at some point.

The main revelation of **Angie's** two pages were: 'When I went out to a party in the old days and found everyone naked, I would either say I'm sorry darling I'm not in the mood tonight or take off my clothes and join in.' The Star also joined in and did a piece on **Bowie** "who likes to dress up as a beautiful woman."

MICHAEL DES Barres, formerly of the band Silverhead, is bringing out a record on Dreamland Records, **Nicky Chinn** and **Mike Chapman's** new record company. Assisting him on the album is **Ex-Silverhead**, now **Blondie**, cutie **Nigel Harrison**, well known throughout the world for his debonair charm. Mr des Barres is a great **Elvis Presley** fan and recently went to an Elvis Auction and bought Elvis's toilet seat. This has an added bonus as Priscilla, Elvis's wife, also sat on it. It was a real bargain at only 35 dollars. I'm sure you can't get an unsat-on lavatory seat for that price.

A NEW club opened in London's Blackheath called Cheeks, present at this opening were **Samson**, **Marvin Gaye** and the local parish priest, **Father Diamond**. There were also several **Secret Affairs** but I really don't know those boys names.

BJORN AND Benny from **Abba** are very different when they are not writing songs together. Bjorn is extremely athletic and goes jogging (UGH) every day for about 15 miles. He's now thinking of joining the Stockholm Marathon to give himself a good test. Said Benny: "In a way I hate him for his discipline. I should try to play a little tennis or something, but I'm too lazy." Those of you who saw Bjorn flinging himself off the PA in a Spandex jump suit on the telly last week will see that certain areas of his anatomy are certainly benefitting from all this vigorous exercise.

TALKING HEADS had a fab turn out for their New York gig which included some new band members turning the whole sound into a sort of afro funk affair. Doing the back-up singing for the band were **Nona Hendryx** formerly of **Labelle**, **Bernie Worrell** of **Parliament Funkadelic** on keyboards and **Adrian Bellew** of **Frank Zappa's** band.

CHER'S ANOTHER lady performer who wiggles her bottom at great speed for great lengths of time, with no apparent damage to any of her wobbling parts. The ubiquitous **Gene Simmons** was at her gig with the evening in case anyone got a shot of him without his slap on. One reviewer was a teenage bit unkind and remarked that **Cher** was trying to look more like **Chrissie Hynde** than **Chrissie Hynde** does. After the performance, during which she wore a pair of latex pants with a split up each leg, **Gene** dashed back to congratulate her on her stamina. Until next week, same time, same place.

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I WAS sent this letter (left) last week after it had been sent to Thin Lizzy's Phil Lynott by some witty joker. Not that I would want you to be misled into thinking Phil would possibly consider exposing his all.

private highs



DR FEELGOOD'S curry expert and part-time alcohol imbiber, Lee Brilleaux, continued the tales of the Spanish tour by explaining the warped sense of humour of the promoter who booked Canvey Island's branch of the Temperance League at a maternity hospital where the good doctor observed that the inmates were "ready to drop all over the gaff."

AN SOS from the Polydor press office asks for **Wild Willy Barrett** to collect the cart on which he rests his guitar during "Racing Car". It seems the guitar hero's answer to **Bert Weedon** left it at a recent Music Machine gig and a fawning press person took it back to HQ. The message reads, "Come and get it, we're moving next month."

IT SEEMS likely that the Mouldy Grey Whistle Mess is about to compete with Brian Moore and the ITV 'Big Match' team on Saturday nights as part of BBC cuts which will put BBC-2 transmission time in mid-week, producer **Mike Appelton** has promised a "heavy emphasis on rock related film." Whatever that means?

LEAD CROAKER with The Barracudas, **Jeremy Gluck**, a man renowned for lying, managed to crawl out of the surf long enough to say that their latest single, "His Last Summer" is a true story about his friend **Ricky** who died the ultimate surfing death during a "wipeout". He claims he broke down in the studio with emotion and the single, his "War And Peace Of Surfing", ends the surf trilogy which started with the deliciously titled "I Want My Woody Back". He also wanted to tell me about **Rowan Atkinson's** Roundhouse party, which was

attended by over 1,000 people, but he was too hung over to remember.

SEEN AT the Barracudas Marquee gig was the simply titled **Bruce Bruce of the Samsons**, all of the **Chords**, **JC of the Members**, all of the **Purple Hearts**, **Charlie Harper** of the **UK Subs** and **DJ Mike Read**, who is the first Radio One jock to be caught in Wardour Street's sweaty armpit since **Jimmy Young** sang 'The Man From Laramie'. (Check your history books kids).

THE ROLLING STONES have been angling to play China for years and it seems they are likely to play a 25,000 seater stadium in Peking, following a 'down home' American rodeo show. At least the Chinese have got it right by putting the horse before the farts.

AMERICA'S WORLD famous **Ronald MacDonald**, the one with the pasty complexion from eating his own hamburger gut rot, has been giving away **Charlie Daniels**, **Journey** and **Jacksons** bookcovers in New York, we still can't decide which tastes best.

HEADBANGERS of the world unite. It seems that cardboard guitars can now be taken to Las Vegas where **Tom Jones** and **Engelbert Humperdinck** have a musicians revolt on their hands. It seems the orchestras PA's are too loud and some are showing signs of deafness. Secret headbanging **MOR** fans can take heart that **Cher** was recently fined for breaking the 90 decibels level.

DON'T YOU find lovers that kiss and tell despicable, sweethearts? It seems that hunky **John Travolta** has been bragging that he and **Olivia Newton-John** were "lovers" and a livid **Livvy** was heard to shriek, "There was no affair — and that's

final!" Temper, temper. Her understanding boyfriend and manager, **Lee Kramer**, restrained himself to a cursory: "It sounds like John might be doing a bit of boasting."

AGAIN THE quiff topped **Stray Cats** draw a fair proportion of names and record companies to their two night Venue stint. Names seen before alcohol poisoning set in were **Stewart Copeland** and beau **Sonja Kristina**, who went both nights, **Dave Edmunds**, **Ronnie Lane** who, in an inebriated state, had to be physically dragged off stage after introducing them on **Saturday**. Also seen were various **Boatman Rats** (remember them?), **Cook and Jones**, **Steve Allen** of the **Original Mirrors**, **Charlie Dore**, minus her famous hotpants, (she wore trousers, filthy beasts!). These ears still reckon that 'Storming The Embassy' sounds like the most obvious single, whenever the record companies stop upping the ante.

NOMADIC DRUMMER **Aynsley Dunbar**, best known for his stints with **Bowie**, **Zappa**, and more recently, **Jefferson Starship** has the dubious distinction of being divorced for the fourth time by the elderly age of 33. It's nice to see a northern lad absorbing Californian customs so well!

GIRL WOULD like to apologise to their fans for their non-appearance at the **Kiss Wembley** gig which was not due to the "illness" that was much vaunted at the time. It seems that the **Kiss** road crew had been messing them about, with the usual lack of co-operation that befalls support acts and they walked out.

GOOD CAUSES spot presents the auction at **Christies** next Thursday in aid of the **Poika Children's Theatre** in **Wimbledon**. Aside from such artifacts as **Roger Moore's** cigarette case in 'Moonraker', **Norman Wisdom's** piccolo, tickets for next year's **Wimbledon** and lunch with **Roger Taylor**, there is a unique tie-up of facilities with **R. G. Jones** studios donating eight hours of free time, **Pye** records pressing up 500 singles and **Garrod and Lighthouse** making the sleeves. The auction is at 7.00pm and costs £2.50 to enter. **Christie's** can be found at 85 Old Brompton Road, SW7.

DIA-RRHOEA

"... **GENE** AND I have a wonderful relationship, but we're different in every way. I mean, I'm a performer and an entertainer, not a musician like **Gene**; and anyway for two stranger people to be together like we've been is impossible! I'd definitely say we were more than 'just good friends', but we're not talking about a lifetime together. We're definitely not going to get married if that's what you mean. Yes he's met my children... they love him because he's so different than he is on stage. He's so far away from that image he's got of being a monster you wouldn't believe it. **Honey**, he's tall, dark and handsome and so intelligent—he used to be a teacher—that I can only say; who could resist? We've had some great times together and I think his effect on his audience is amazing—all those kids! I watched the show from backstage last week for the first time and I found it really stimulating. My own career is really being stimulated by all the different forms of music going on right now, I really feel as if I'm part of the whole scene again, which is good. Yes, I'm happy now. I'm in love with my career and my children, and I just have to work. But please don't over-emphasise my affair with **Gene**, or any of the other stories. **Cher** and **Les** (**Dudek**, her new paramour) and **Gene** and me are still real good friends; in fact **Cher** and I gave him a big surprise birthday party last month in **New York**. It was crazy! We're having a good time, and he's been on the road with me, he loves it. Yes, someday I will marry again, I'd really like a step-father for my kids, and I also believe in the union of marriage. But no, that man won't be **Gene** and anyway (contd Daily Mail) ♪ ♪



DIANA: "who could resist **Gene**?"

JOHN SHEARLAW

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Edited by CHRIS and Gra...

HIGH NOONE

"If I've got to play in khazis or little pubs in Blackpool, I'm prepared to do it."

Who's that? Some small band struggling to make a living? No, it's one time heart-throb and boy next door, Peter Noone. Still none the wiser? Well, if you started listening to music in the early sixties how could you ever forget Herman's Hermits. Peter was Herman and he and the Hermits had a string of hits like 'I'm Into Something Good', 'I'm Henry The Eighth' and 'Mrs Brown You've Got A Lovely Daughter'. They had over 10 Top 20 hits and were even bigger in America.

He made a bit of money and continued making the moolah as a solo artist until he decided to lose the "little boy" image and get himself a real rock 'n' roll band.

"I could have continued doing that and ended up playing Las Vegas but I wanted to play rock 'n' roll."

Herman, I mean Peter says. "You know, the Hermits are still going and they're playing a gig in America tonight where they will earn 5,000 dollars. If I do a gig I'll only get 500."

Peter's band, The Tremblers, include an ex-Bob Dylan band member, an ex - Eric Burdon and

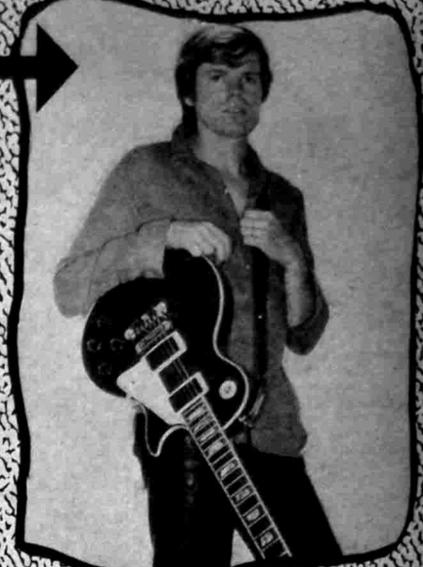
the Animals, and an ex - Barbra Streisand!

He got a record deal by playing some tracks at a Bruce Johnston - he of the Beach Boys - party after which Bruce helped produce the album, 'The Tremblers'. It includes a whammo track called 'Steady Eddie', his current single in Britain, a couple of tracks co-written with Stan Lynch, of Tom Petty and the Heartbreakers, and Elvis Costello's track 'Green Shirt'.

"Most of the songs are about my own experiences," he says, "when I was 15, all we ever thought about were girls, drinking, and music, and that's what I've written about. There's one song, 'You Can't Do That', which is about the people - lawyers, managers, record companies - that wanted me to stay the way I was, singing 'Henry The Eighth' for the rest of my life."

What about Mickie Most? "Oh, he's alright, I'm having dinner with him tonight."

I say the boy's got courage. You might not remember Peter, you might not like him but you've sure got to admire his guts. If the single takes off, you'll be able to see him touring the khazis of this country next February. ALF MARTIN.



ICA TALKS

OPINIONS ON art are like those on religion. Discussion amongst opposing sides has a tendency to induce stereotype attitudes or else a superior indifference to contrary arguments. Both traits were evident in two recent discussions at the ICA. One on the presentation of music in the press, the other on the recession in the Record Industry.

The National's (Guardian, Sun, Sunday Times) all whined that their coverage of 'rock' music was constrained by editorial space (but why this should be less than TV, films, theatre was not explained). What was objectionable though was the music's trivialisation: from the Sun's flippancy to the condescension of The Sunday Times, where Derek Jewell showed that self-delusion and pomposity are no drawbacks to a career as a contemporary rock journalist. Claiming to be able to speak about music now on the basis of thirty years experience he managed to dismiss the Sex Pistols as a 'relatively unimportant band' completely failing to understand the reasons for their emergence and subsequent catalytic action. Pop music is not just twanging guitars any more than films are not just pretty pictures. They both exist within a social context.

Not that the music press escaped unscathed. Kris Needs of Zig Zag: "I write about what's happening now, what's happening this week, which someone pointed out as being difficult to achieve on a monthly. NME's editor, whilst making many relevant points, was rightly castigated for adopting a sanctimonious view as being somehow nearer the beat of the street. The enormous rise of fanzines puts paid to that. All a responsible journal can hope to do is be as receptive and informative as possible. What emerged through the clouds of hot air generated by the second debate was that, contrary to Mr Oberstein of CBS's opinion, the independents of the 80's are different from those of the 60's which were mainly mini versions of the majors. The crucial difference has been the growth of alternative distribution systems which allow the emergence of one-off local releases as well as the more organised versions of Rough Trade, Factory, Zoo.

The majors traditionally have been international companies for whom pop music may be just one of many products. A need to shift large numbers of units to support / take advantage of their mammoth structure, the tendency has been towards the middle ground and vast promotions - particularly if a bad choice or investment has been made.

The reason that the majors are doing worse is that increasingly they've been making bad choices. Having grown fat and lazy over the boom years of the sixties they've now distanced themselves from their market. "They've forgotten how to sell to (not promote at) young kids" according to Tony Wilson. It's the majors not the independents who are experiencing the recession.

Emphasising this was a rather asinine comment from Virgin, that the "downsizing was due to too many records being released" - a record release was no longer a major event. But who says it has to be?

Larger independents represent not just an alternative financial structure but also a change in attitude. They're able to treat each individual / band as a separate entity, putting the onus on the band. Promotion is by word of mouth. The aim is to generate enough income to enable the band to exist, anything over this is a bonus.

Ultimately the band / public have a choice-independent or major. What the new breed of independents have shown is that bands can survive economically with them. That's why the majors are losing. There is now a viable alternative and only slowly, and perhaps too late, are they adapting to take account of it.

Sex Pistols and contemporary music unimportant indeed!

By Clive Farrell



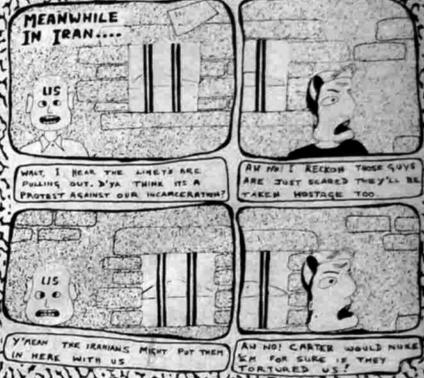
REVLON ARMY

A beauticians paradise as members of the Revlon trade delegation display the latest in subtle cheek highlighting. Orders for the new range, which includes a large drum of whitewash, black shoe polish, 15 metres of Bacofoil, a heavy hand, and a small mirror (to help scrape off the finished item), are available from the Hayes Branch of the Revlon Army.

JARGON JOURNALIST

- "Is there a lig afterwards?"
- "I'll call you back"
- "I'm thirsty"
- "That sounds pretty industrial"
- "I really liked the album"
- "Of course I'll be there"
- "So how did the band form?"
- "The States trip's on? Great! Who's the band?"
- "We've still got four inches to fill"
- "He's just gone to lunch"
- "I guess the PA was lousy"
- "We'll definitely review it this week"

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



Don't Write Now to Record Mirror, 3rd Floor, 40, LONG ACRE, LONDON WC2E 9JT

'HEART BEAT' (X)

Directed by John Byrum
Starring Nick Nolte, Sissy Spacek, John Heard

'HEART BEAT' tells the story of the trio who sparked off the whole 'beat generation' thing of '50s America - novelist Jack Kerouac, freewheeler Neal Cassidy and the girl who loved them both, Neal's wife Carolyn.

On paper the idea of a film about the beat happenings is really exciting, especially since most of the writings that came from Kerouac and Cassidy overflow with filmable material. I mean, I eat at about the same time every day and Cassidy would have laughed his t-shirt off at that.

Cassidy's life was one of drugs, booze, sex, jazz and endless crazy drives through America. Definitely a man who lived life to the full. His lifestyle influenced Kerouac to write his book, 'On the road', which after years of doing the rounds of publishers became a best seller. Together they created the beat ideals which thousands of Americans latched on to.

Between them they shared Carolyn who gave up art school to hang out with them and share their unpredictable lives.

Sadly, this film only seems to scratch the surface of their complex relationship. It jumps from scene to scene without really getting into the true feelings behind Kerouac's work and Cassidy is portrayed as a loud mouthed "kook". It never really looks into the driving obsession that he had, endless nights on the road sustained by drugs and booze.

All this said, the players give good performances - John Heard giving the best as the quiet, deep and meaningful Kerouac, Sissy Spacek as a wonderful Carolyn and Nick Nolte being a bawdy and brash Cassidy.

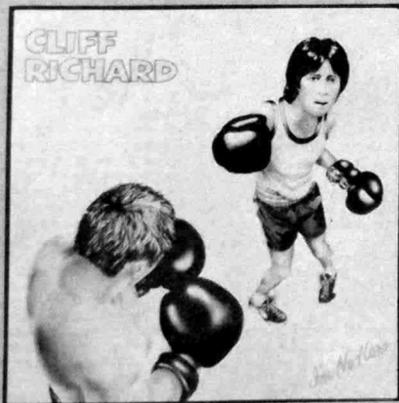
The film shows how they change. Neal has a shot of homely happiness with Carolyn before hitting the road again with the hippies. Jack tastes fame as a successful novelist and then comes down to earth burnt out and empty. Meanwhile, Carolyn seems to live happily ever after in her very own slice of suburbia.

I suppose I may have been expecting too much. I'd really looked forward to seeing the film so I came away disappointed. Perhaps it would have been best to view it without so much background knowledge of the three characters. I had the same feeling after seeing 'Lenny', in which Dustin Hoffman played a very ridiculous Lenny Bruce. With that film I had the feeling that it was too soon after the fact. The same with 'Heart Beat', not that it destroys Jack and Neal, but there's always so much missed out in these type of films.

The filming is good although the beat club scene with freaky beat poet is far too colourful. I had the feeling it was the Blitz rather than some hip beat hang-out of the '50s. Black and white would have been perfect.

So, both as a slice of history and an entertaining film, 'Heart Beat' has many faults but it there are a lot worse subjects to make "o.k." films about.
MARK PERRY

CLIFF RICHARD

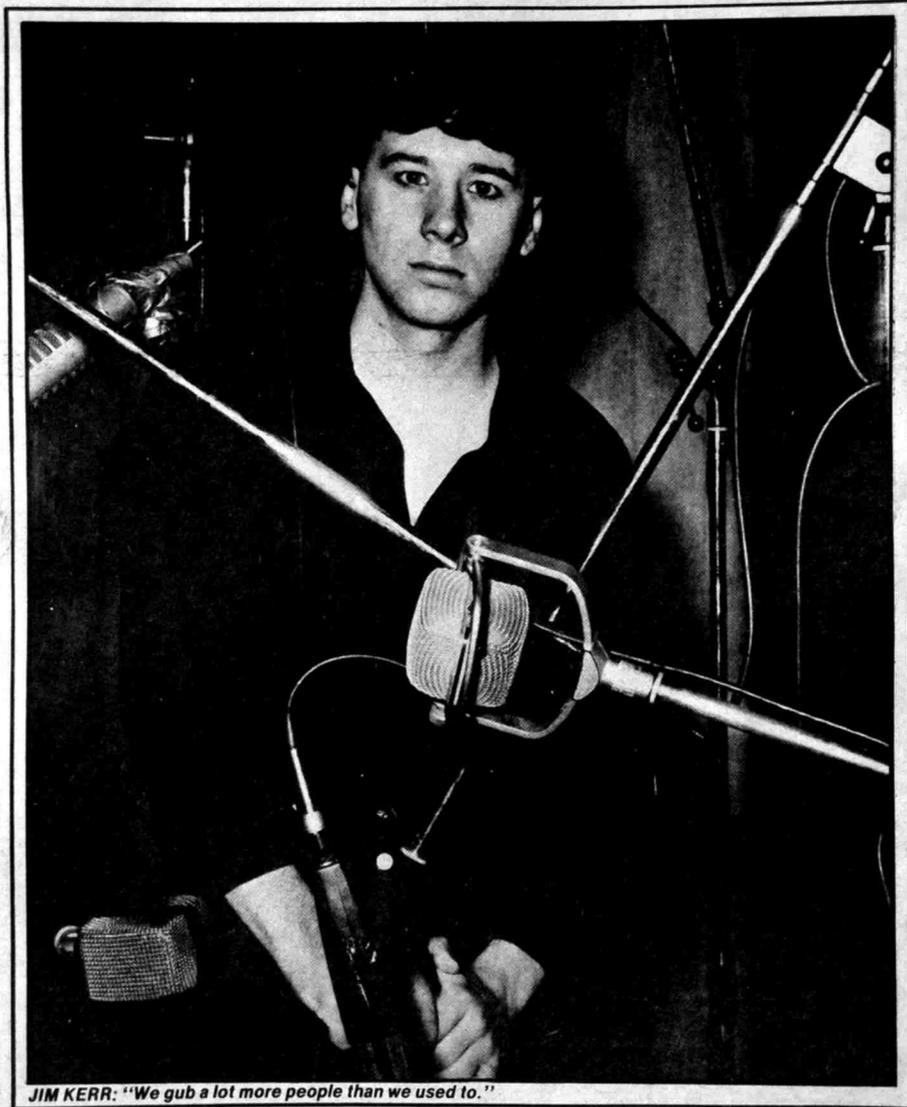


I'm No Hero
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DREAMIN'



LIZARD KINGS OF RHYTHM



JIM KERR: "We gub a lot more people than we used to."

RONNIE GURR scotches once
and for all the image of
SIMPLE MINDS as bleak and
industrial (and gets a free trip to Berlin).

DOWN in the labyrinths of a Berlin niterie the walls, roof and guts reverberate to the Edwards/Rodgers disco vision. Chic solicit through the vast bins of the house PA. "Everybody dance", they heartily croon and the dance floor fills in automatic

deference to the disco 12-inch. In one corner Simple Mind Jim Kerr sits with the band's producer John Leckie.

Kerr, his eyes glazed from the effect of helping to drink one of the rapidly swelling sea of empty wine and vodka bottles that litter the table top, turns to a similarly loose Leckie and conspiratorially states, "You

know John, we could teach this band a thing or two about handclaps."

"...stamp your feet..."

Meanwhile drummer Brian McGee is borrowing guitarist Charlie Burchill's pen-knife and sets his mind to freeing the chameleons that are a vital part of the club's decor. Much fervent debating is going on. Are the lizard's alive? Are the massive bugs real? The answers

come when McGee gives up trying to hack through the wire mesh door of the cage and, instead, takes half-a-dozen steps back and launches his weight at the entrance to this reptilian choky. McGee, who, due to his unashamedly passionate hate of all things animal, is known as Johnny Morris, whoops with delight as the lizards drop their bowels and have nervous breakdowns. He then proceeds to thrust his hand into the

cage in a futile attempt at strangling the beasts.

"...clap your hands..."
Bass Mind Derek Forbes and keyboard man Mick McNeill are dutifully engaged in conversation with some German fans. Both listen thoughtfully then raise their overflowing glasses and are heard

MORE MINDS
PAGE 12



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| 20 September | - WEST RUNTON Village Inn | 8 October | - BOURNEMOUTH Winter Gardens | 24 October | - LONDON Marquee |
| 21 September | - HORSHAM Capital | 9 October | - BRISTOL The Granary | 26 October | - REDCAR Coatham Bowl |
| 25 September | - LEEDS Ford Green | 10 October | - WALSALL Town Hall | 30 October | - COLCHESTER Essex University |
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| 27 September | - RETFORD Porterhouse | 13 October | - SHEFFIELD Genevieve's | 9 November | - AYR Pavilion |
| 29 September | - DONCASTER Romeo & Juliet | 15 October | - WORKINGTON Carnegie Theatre | | |
| 1 October | - MIDDLETON Civic Hall | 17 October | - PRESTON Polytechnic | | |

SIMPLE MINDS

FROM PAGE 10

to utter a quaint old Gaelic toast. With unbounding bonhomie they announce "Uyirrasel!" The Germans intrigued, smile and raise their glasses in acceptance.

Temporary sax and flute player Paul Wishart attempts to focus on the band's road crew who are arguing amongst themselves. The tour manager is by this time so out to lunch he can barely organise a personal trip to the toilet. After playfully beating the band's driver about the head he accosts a Kraut who is attempting to sell noxious substances to the band. As the tour manager twists the German's arm up his back, Wishart sniffs the air and jovially shouts, "there's a smell of arse in here."

While the lizards leap, the club owner weeps. All and sundry grab a bottle each and sashay through to the dance floor to clock the belly dancer. But that's another story altogether...

Kerr relates the tale with his usual zest. "I said 'Where did you get that?' and he says 'I made it,' so I said 'Gonna make me a Bowie one?' And he did and he didn't skin me for it either. He gave me it for nothing." Such is the stuff of which legends are made. The gang of school chums then went on to form the aforementioned Self Abusers, a band who made one single for Chiswick and promptly split thus leaving a small stain in the history books, if only through their outie name. Kerr: "Although we were in with things that were happening, what with the name and everything, we were doing stuff off Doctors Of Madness albums. It was always on that level rather than singing about riots and daft things like that."

At this time Kerr was training to be an engineer while McGee, by his own admission, was pouncing money from his well to do parents. The mental rigours of such work began to tell on Kerr. As he states: "All my mates that had always been on the level with me in the past seemed to be content and I wasn't. It wasn't as if I was superior or anything. I felt inferior if anything. Sometimes it's a pure pain to be aware."

The last word there is the key. The stammering Kerr may have been criticised in the past for many things but on meeting him one can't help but be impressed by both his

snoozing, opines that there was a general relief due to the fact that there were no worries about cost. The band were doing a second album and this, after the thrill of seeing the first chart and then the disappointment of its nasty and brick-like exit seemed to be enough for them.

Kerr: "Before we'd never thought about breaking, believe it or not. We were meeting other people in bands who were always talking about sales. To us it was still like a hobby. I mean, you are serious but you don't really think about record sales. With 'Real To Real' we just didn't think about these things. We'd done 'Life In A Day' and were happy with it to an extent 'cos it had this big sound. Before we've said we hated the production of it and it's true, but that doesn't mean to say we hated John Leckie's work. The songs needed all that big sound, all that gloss, because of the style we were writing in. It needed all that because it was cleaning out all the influences. Because with us it had always been that we were a band with some good ideas who had never really been able to break above the heroes that were above us."

'Empires And Dance' sees the band breaking through. It's a heady collection of pure unmitigated dance music. Admittedly it's thinking

of a Moscow dominated world really freaks me out, but the thought of a Los Angeles dominated world frightens me every bit as much. I don't know. You can write a song and you can say something and hacks say 'it's too dull, it's depressive', and they'll use the word 'pretention'. I sometimes think, you know, maybe they're right. Maybe I should be writing about life at the disco or something. But then you pick up the paper and see that every house built in Switzerland has an in-built fall-out shelter! It's pretentious to ignore that because it is going on..."

Kerr and McGee then relate how, on the long drive from Berlin to Dusseldorf, they watched troop manoeuvres for around an hour. Thousands upon thousands of young boys playing war games as 'The Doors' 'The End' rolls round on the tape machine in the band's van. The East/West Berlin military experience seems to rear its head on the album I suggest. Kerr: "You can write and talk about war. Aw... I hate the word 'war' because it's been used to death and been so glossed over before but... I just feel really, really anxious. I feel people look anxious. There's nothing you can think about on a long term basis now."

Despite this, Kerr is quick to point out although his lyrics make him

journey through West to East ('Constantinople') and more which should be read into yourself. Rich, flowing stuff, not at all bleak, angular, or...

"Post modernist?" asks Kerr. "We're as post-modernist as The Valves."

"Or the Cockney Rejects," offers McGee, "but you can't tell anyone that." "We'll steal drink," laughs Kerr referring to the near hysterical raid that had cleared out two hotel room mini-bars earlier in the evening, "but at the same time if we see anyone in trouble we'll help. Like tonight."

The latter part of that statement refers to the fact that while walking the streets of Dusseldorf that evening we had come across a body lying in a gutter. The man wore a white shirt and had blood seeping through from what looked like a syringe punctured vein. A junkie we all thought. Dying perhaps and with no one helping him. Derek Forbes immediately looked to see if the body breathed. It apparently didn't and while Charlie Burchill cradled the man's head, Forbes applied a heart massage until the ambulance arrived. What happened then no one knows. Life in a day, indeed. The Simple Minds have the right priorities.

The concerted face of honest to goodness sense prevails all round.



MIKE McNEIL



CHARLES BURCHILL



BRIAN MCGEE



JIM KERR



DEREK FORBES

"... clap your hands..." Back at the hotel the fun continues. The night closes with the distant sound of third floor vomit splattering onto the ground and bathroom scales being thrown against french windows.

Welcome, pop kids, to the stark, bleak underground of industrial post-modernism. A place where nary a smile is seen, where black, black and grey is the colour and where self denial leads to the purest form of the art.

We have a problem here. Simple Minds, to the casual observer, rose on the crest of the cold wave. Emanating from Glasgow and the ashes of local outfit Johnny And The Self Abusers, Simple Minds came onto the Scottish scene like a blast of the purest ozone. Out of the shadows they came offering to creep up your leg when all around, their local contemporaries offered a punch full in the face. Nothing wrong with that don't you know, just that a change comes as good as a rest.

Brian McGee, Jim Kerr and Charlie Burchill all attended Holyrood Roman Catholic School in Glasgow. Kerr explains that the first time he entered into conversation with McGee was when the latter appeared in school, first with a copy of 'Ziggy Stardust' and then with, dig it, a Wizzard key-ring! Cool city, eh swingers?

down to earth manner and his caring attitude for all things of real importance. With the third album the awareness, direction, call it what you will, has spread to the band as a whole. On meeting Charlie Burchill a month back at the mix of the new album 'Empires And Dance' the little chap beamed his usual smile (usual, that is, except for the time he spends on stage) and enthused like a man possessed that "this is the one"; the album where the whole band felt they had finally got it all right.

Back to Kerr: "Before we started the album we planned to change. Whereas the other two albums were based on arrangements and drama in music, this one's more about repetition. The other albums had build-ups and coming downs, just... drama. While writing this album we said that everyone should put up ideas. It was done to make it a more dance type thing, we just had this whole concept of repetition from the start."

"With the first album ('Life In A Day') we hadn't really found our feet. The second album ('Real To Real Cacophony') was more diverse, which was a good thing at the time. We were really, really confused much more than we are now. We went in to do that album without one song written."

Brian McGee: "Everything was pure chance. Nothing was premeditated because we had nothing to worry about." Bass player Derek Forbes, before

man's dance music. Would it be fair to describe the work as a disco album?

Kerr: "Yeah, disco would be good if we could define that word. It would be great, a real buzz for us to hear our stuff getting played in discos."

Apparently Europe and the band's sojourns there have been the catalyst for the new album. Kerr relates hearing 'Premonition' from the last album on a huge system in a Berlin club on the band's last visit. It was, he enthuses modestly, "outstanding, just absolutely typical, a real brilliant buzz". He continues: "We've thought about this before... You know disco being 'YMCA' and all that stuff. It would be great for us to hear something like 'I Travel' (the forthcoming single) in a disco. That's pure disco musically and the lyrics are just saying some things like 'Central Europe, men are marching'. When I wrote that I thought that was a bit obvious, a bit pretentious, but you come over here and you've never seen so many f---ing soldiers in your life."

"It's the contrasts in life I see. I think it's maybe a bit contradictory to mention politics when you're in the music business. At times I feel dead guilty mentioning anything political because I don't vote and, you know, what a waste that is. But I'm not going to vote until I've done enough research into it. The thought

cringe one minute, the next they "really turn me on". Never is there any hint of the pomposity that makes much of the newer bands such pains in the butt. Back to Kerr: "One thing I have to say is that there is a lot of despair at times, but at the heart of us there is optimism more than anything. It isn't all negative."

Brian McGee: "It isn't doom, doom, doom. It's f--- all like that."

This seems to be true. Kerr's motivation seems to be based in, for want of a better word, "art", but general attitudes, i.e. offstage they are ruthlessly normal. Which is just how the order of things should be. Since when did 45 minutes onstage sum up someone's personality? This is a mistake that we press people all too often make. So what if they don't smile? It doesn't make them bad people. And besides, creating dance music is an art form.

Kerr states that every single note and beat on the new album was analysed to the point where backing tracks were not even thought about until the basic bass/drum beat was spot on and unequivocally danceable. Lyrically, themes range from civil unrest and subsequent war ('Capital City') to religious faith and its destruction and hold on people ('Fear Of Gods'); from two people rejudging during a post-war period ('Today I Died Again') to a Graham Greene inspired train

Live, the band push. Kerr sings louder and better, Burchill foregoes his ego for restrained, yet ultimately more assertive pedal-based playing. McNeil still fleshes out and flexes his fingers distinguishedly. McGee now uses mths to harden his hands and a towel to protect his legs, his power on the drums is so concentrated. And Derek Forbes bends his bass insistently and grooves on the eight minute long, 12 inch dance anthems.

Finally, within themselves, how have the naive wee Scottish boys of three years ago changed?

McGee: "Clock the wrinkles." Kerr: "We gub a lot more people than we used to." (Translation, to gub is the Scottish verb equivalent of "to punch").

Kerr concludes by releasing some controlled anger. Anger that has pride and optimism behind it.

"Before, people always had us as the Dinky Toy Magazine or the wee Ultravox. Now it's like, "f--- off, we're us and that's it." We don't feel indebted to anyone and we don't feel under anyone. If anybody put us on the sub-Magazine, sub this, sub that level, well they just would not be on. Before we'd have been content to have been mentioned with these bands but now it's just f--- off. We can turn our style with every album without feeling indebted to fans that bought the last one. We're definitely, er, a chameleon band."

The new lizard kings of rhythm you might say.

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SINGLES

Reviewed by PAUL SEXTON

LOST WEEKEND

"This One's Off The Album"

FIRST SINGLE OFF THE ALBUM

THE POLICE: 'Don't Stand So Close To Me' (A&M). I hesitate to put it at the top because that will only inflate their already bloated image further. A Police single that isn't a re-release is quite a novelty, but the song itself isn't: pretty lightweight, actually, especially the chorus and customarily repetitive. A number one, anyway.

DONNA SUMMER: 'The Wanderer' (Geffen). Donna, not Dion, so it's a new song and a new label. But still the same old Summer, hustling breathily a la 'Sunset People' and others. Yet the lady is still ahead of most others in this game.

SECOND SINGLE OFF THE ALBUM

DIANA ROSS: 'My Old Piano' (Motown). With an album of hit singles like 'Diana', she can't lose. This would have been my third choice, after 'I'm Coming Out' which they've got in the States, but it's still a certainty. Nice to hear piano on a Diana Ross record, a real Baby Grand affair.

GRACE JONES: 'The Hunter Gets Captured By The Game' (Island). Catchy title, huh? I have 'Private Life' marked down as the ripest cover version of the year, and the woman's cold as ice to me, but this is a whole lot better. You get the LP version and a re-recorded, re-arranged, better one, but either way it's a good tune and she sounds quite human this time, not the Dalek she was on the last hit.

THIRD SINGLE OFF THE ALBUM (Desperation / Exploitation)

PAUL McCARTNEY: 'Temporary Secretary' (Parlophone). Good fun as a throwaway album track, but pretty insignificant as a 45. The 12-inch has a new 10-minute flip, 'Secret Friend', which has more ideas than most of his recent A-sides. Alfred Marks stands to do well out of all this, even if Paulie doesn't.

BAD MANNERS: 'Special Brew' (Magnet). The esoteric significance of the lyrics 'Lip up fatty, lip up fatty, fatty reggae' was lost on this dullard, I'm afraid, but 'Special Brew' isn't even fun, just a feeble sub-ska love song.

PETE TOWNSHEND: 'Keep On Working' (Atco). Could it be three Top 50 hits in one year? I've got time for this, it's midway between 'Rough Boys' and 'Let My Love Open The Door', with several interesting acoustic features, and Pete's endearing if imperfect voice.

THE VAPORS: 'Waiting For The Weekend' (UA). Sink-or-swim time, this, after the disappointment of 'News At Ten'. No reason why they shouldn't swim, either — the backing's a bit like 'Turning Japanese', the hook's not as strong, but it's the same sort of meaty pop record.

THE BROTHERS JOHNSON: 'Treasure' (A&M). The 'Light Up The Night' LP was never full of follow-

ups to 'Stomp', and pleasant as this is, it really isn't the sort of single to promote their gigs this month, a re-release of 'Strawberry Letter 23' might have done the trick.

... AND OTHERS FROM THIS WEEK'S MOTLEY CREW

THE BARRACUDAS: 'His Last Summer' (Zonophone). The Bacarrudas return post-haste with a chuckleworthy tribute to Jan Berry, complete with an 'I know, I was that soldier' style intro. English surfers, hrm, I like the idea.

PAT BENATAR: 'Hit Me With Your Best Shot' (Chrysalis). Sleeves alone don't sell records, as Chrysalis have discovered. Quite apart from that, this is powerful but usual, with less going for it than 'Heartbreaker' and even that didn't make it.

THE PLASMATICS: 'Monkey Suit' (Stiff). Dedicated to the GLC, announces home-loving, mild-mannered Miss O'Williams, and from then on it's an indigestible and grotesque racket.

THE PLANETS: 'Don't Look Down' (Rialto). There've been changes in their first-team squad, but they still sound intriguing as last year's 'Goon Hilly Down' album did. This is mildly reggaeified, and another Steve Lindsey song and from the next LP 'Spot'. Rialto have been busy signing people — also out this week they have 'Whose World Is This' by the WALKIE TALKIES, a ticking, spacey little item, and Irving Berlin's 'Let's Face The Music And Dance' synthesised by SLOW TWITCH FIBRES. A fine tune like that can take it, and this is as amusing as it's meant to be.

THE GAP BAND: 'Party Lights' (Mercury). You can't row to this one, but then 'Oops' was a one-off. That doesn't mean the Gap Band will disappear straight away: this is a competent dancer, and there's more to this band than many others like them. Did you ever play the B-side of 'Oops', for instance?

THE Q-TIPS: 'Some Kinda Wonderful' / 'A Man Can't Lose' (Chrysalis). Time for the big push, and these two together should do it. The first's fast, the second's slower, and they conjure the required sixties mood.

Now for some new hopes... **THE DISTRIBUTORS: 'Lean On Me' (Red Rhino)** is murky, marauding but somehow reassuring, because of its freshness. The nagging bass stands right out. And they asked me to mention their last 45 'Wireless' too, OK Michael? **REAL TO REAL: 'The Blue' (Red Shadow).** This is another I'm growing fond of, although (perhaps because) it's hard to pin down. It's a light rocker, it's a bit soulful, it's almost reggae at times. A bargain.

PINPOINT: 'Waking Up To Morning' (Albion). I remember liking 'Richmond' by these gentlemen some time ago, and assumed they'd drowned, but back they come, with a fresh, spirited synthesiser number. Sort of Orchestral Manoeuvres In The Light.

IT'S IMMATERIAL: 'Young Man (Seeks Interesting Job)' (The Hit Machine). A Liverpool-based team, being definitely tuneful, on a record of considerable simplistic charm.

ELECTRONIC ENSEMBLE: 'It Happened Then' (Superstition). Very electronic, even to the extent of a computerised voice, and fascinating at that. They sound almost symphonic at times, especially with the choral touches at the end.

THE DISTRACTIONS: 'Something For The Weekend' (Island). The title is a fair description of the song itself. It's an uncomplicated piece of light rock, and could even land them in chartsville, which would look nice.

STRAIGHT EIGHT: 'I'm Sorry' (Logo). So am I, chaps. I'd like to have liked this, and the chorus does have some appeal, but overall it's too heavy at the expense of much invention.

The sixties' soul revival hasn't really gone overground, which is why the new Q-tips might not go bounding straight into the Top 10, and why **THE STEP** didn't make it with 'Love Letter', their last. Their new one, 'Let Me Be The One' (Direction) is equally deserving, and they're worth seeing live too.

THE INMATES are another band who depend on their live reputation, but they have good studio sense too, as on 'So Much In Love' (Radar) the old Jagger / Richards tune, which is less rocking than 'Dirty Water', for instance. **SAMSON: 'Hard Times' (Gem)** is just as rocking as usual, though, and just as tiresome for all but HM devotees.

THE EXPRESSOS: 'By Tonight' (WEA) is perhaps a little too consciously poppy and melodic, but so was 'Hey Girl' and that didn't quite come off. I enjoy their harmonies, though.

THE RUMOUR: 'I Don't Want The Night To End' (Stiff). Not so much vinyl wallpaper as visual wallpaper (if you've seen the sleeve you'll know what I mean). It's a Nick Lowe song, country-rock sort of thing, and the Rumour sound amazingly less 'current' than they did even a year ago.

FINGERPRINTZ: 'Houdini Love' (Virgin). A more basic tune than I'd imagined, almost straight pop but slightly too everyday to really earn that title.

THE LITTLE ROOSTERS: 'I Need A Witness' (Ami). Sounds like a rockin' and rollin' 'Resurrection Shuffle'. Joe Strummer produces; it's more roll than rock. Meanwhile back at the old soul sound, **THE DANCE BAND** cruise in with the authentic 'Three Strings' (Double D) with lots of horns and band vocals.

FAD GADGET: 'Fireside Favourite' (Mute). Well, I didn't know what to

expect but I certainly didn't expect this: a really oompah, oompah, chachacha tune, clean-cut and commercial.

JOHNNY LEE: 'Lookin' For Love' (Full Moon / Asylum). Scaling the US Top 10 as I speak, it's a harmless country ballad from the 'Urban Cowboy' soundtrack. Has the Beagles' 'Lyn' Eyes' on the back. **BARBRA STREISAND: 'Woman In Love' (CBS).** While we're talking about America... Babs has gone and got herself produced by Barry Gibb, and this could be the Heebies themselves, except that she's singing. Wait a minute, they're singing too, squeaking away in the background. Nothing's changed.

HARRY KAKOULLI: 'I'm On A Rocket' (Oval). The former Squeeze bassist still sounds fairly Squeezeable. Maybe just a bit more complex (or muddled, or less hit-minded) but still sailing in the same boat. He wrote it himself and there's

JOE 'KING' CARRASCO & THE CROWNS: 'Buena' (Stiff). Is suitably Spanish, with an organ picking out a rose-between-the-teeth tune. **THE QUADS: 'UFO' / 'Astronaut's Journey' (Big Bear).** This time last year they were in the charts with 'There Must Be Thousands', since when... not a lot. Now 'UFO' is the side that'll get the attention, but falls by comparison to the guitar-strong instrumental 'Astronaut's Journey'.

LINDA CLIFFORD: 'Red Light' (RSO). If you're wondering what this strong-voiced wench has been doing since the 'Bridge Over Troubled Water' outrage, she's recorded two albums with Curtis Mayfield (eat him for breakfast, I remember thinking). Now she's back with a stomper from the 'Fame' soundtrack and it's one of her better contributions thus far. **BLACK RUSSIAN: 'Mystified' (Motown).** I certainly am, 'cos I don't



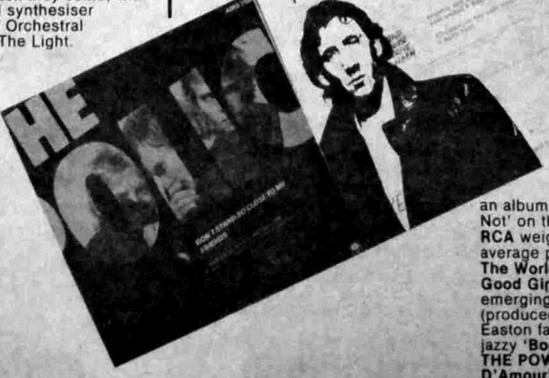
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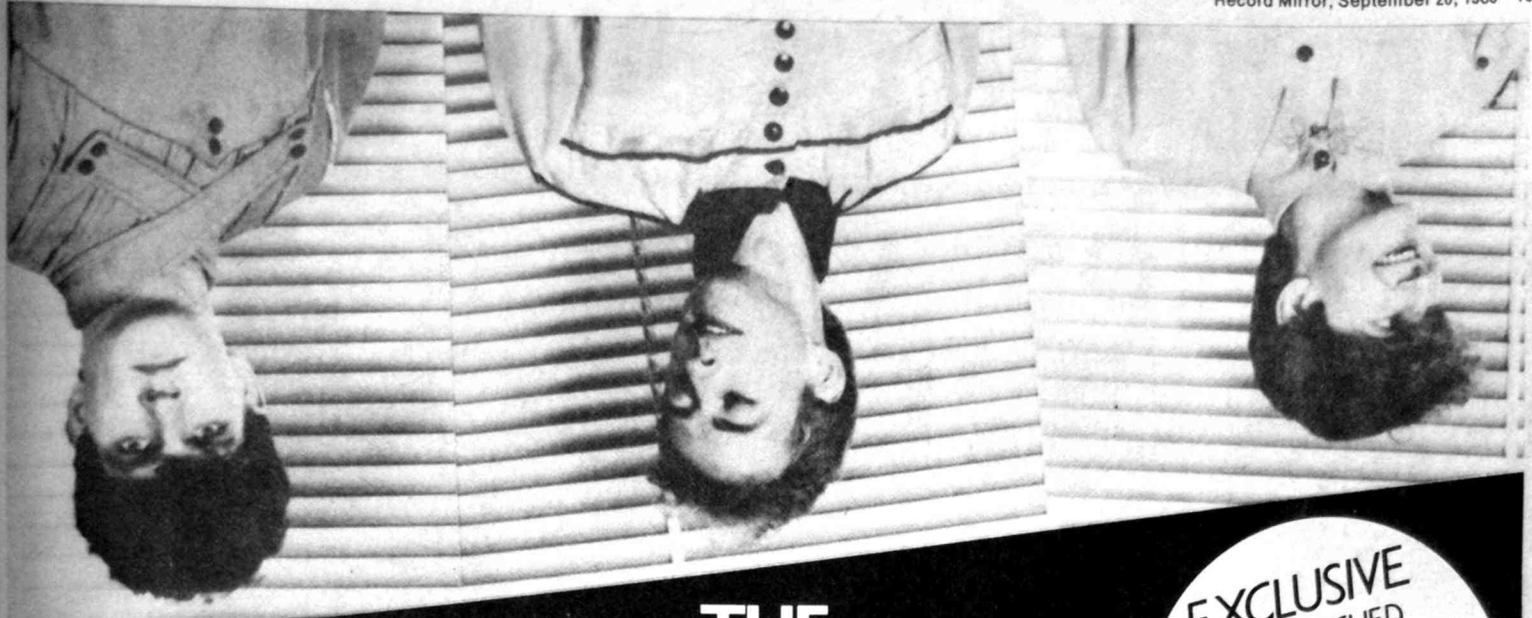
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FROM BOX OFFICE, LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE AND USUAL AGENTS (SUBJECT TO BOOKING FEES)



an album called 'Even When I'm Not' on the way. RCA weigh in with three better than average pop songs: 'All The Time In The World' by FREELANCER, Like A Good Girl Should' by the re-emerging LEESON AND VALE (produced by Chris Neil of Sheena Easton fame) and the big-band jazzy 'Boppin' With The Blues' by THE POWDER BLUES. 'Maladie D'Amour' by KID CREOLE AND THE COCONUTS (ZE) delves back even further and shuffles along in true twenties' fashion.

know who they are and I'm surprised to find them on Motown, but this is a splendidly sleazy mover. **THE INVISIBLE MAN'S BAND** coo quite sweetly on '9 Xs Out Of Ten' (Island), a soul ballad, while CAMERON get it on with 'Let's Get H Off' (Salsoul). GAYLE ADAMS made a chart entry so brief you probably missed it altogether ('Stretch 'in' Out' was the song) and now tries again with the dated 'Your Love Is A Life Saver' (Epic) and, just squeezing in under the wire... **ASHFORD AND SIMPSON** confirm my theory that they're much better off writing their songs than singing them, with 'Love Don't Make It Right' (Warner Brothers). Now I'm off to douse my typewriter and salvage something from this weekend.



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REVIEWS

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TEDDY PENDERGRASS: 'TP'
(Philadelphia International
PIR 84542)

By Daniela Soave

TEDDY PENDERGRASS has a very polished career, as the biography will tell you. He's been singing since the age of two, was an ordained minister at 10 and a self taught drummer at the age of 13. He's also the voice behind the Blue Notes' hits 'If You Don't Know Me By Now' and 'The Love I Lost', to name but two.

The album itself is very slick, very polished, with pictures by Norman Seeff to back this up. But, much as you can't deny that Pendergrass has an excellent voice, this album doesn't do it justice. There is little — if any, variation in the songs he has chosen, and the backing is virtually the same throughout.

I think you've got to be a real Teddy Pendergrass fan or a lover of his sort of music to enjoy this. Otherwise, like me, you won't take much notice of it at all. It seems so polished and overproduced that little of his character is left to emerge. It's the sort of album you expect to be played in an uptempo restaurant, pleasant but not penetrating. + + +

'South Specific' (Portsmouth Comp) (Lobotomy 01, Brain Boosters records)

By Dave Jordan

WHATEVER the quality content these earnest albums may amount to, it's difficult not to think in positive terms of those behind independent projects of this kind. With Brighton already on the map after two 'Vaultage' albums, and one of the former's contributors, The Piranhas, striking out nationally, the south coast has now reaped the enterprising fruits of Portsmouth.

Now this is something of a miracle considering the void of suitable venues to host new talent from this city compared to one such as Brighton — an achievement in itself.

Attic show infinitely more innovation than their 1979 EP (All Plans Exist) would suggest. A progression in ideological and musical dexterity, with a forceful line in vocals and an elaborately tuneful but not trite, keyboard, have given a firmer stamp of individuality.

The Nice Boys cling a little more persistently to archaically structured, old hand verse but confidence oozes into the mainstream sound with enough fluency to leave the end product enjoyable enough to dance to.

On side two The Frames and The Chimes seem bracketed in the same mould as The Nice Boys, an established 'set' sound, slight digressions from the gig norm with The Frames peddling melodious verses with strong Siouxsie soundalike vocals.

And now the cream. To mitigate the chances of a monopoly occurring on the album of only bands who could afford the groove space, those bands agreed to share the cost of two non-paying outfits — and lo and behold!

Of those two, though Toxicomane contribute enough interest to the album, Anna Blume are hypnotically enchanting 'Mourning in Yellow' isn't complex, clever or particularly commanding but through it's perturbing melancholy it is honest and distinctive. Where Renaldo And The Loaf, the other electronic merchants on the album, may exhibit enough inherent innovation (The Residents may be cited as a major influence), Blume have a dismally profound quality which is as unnerving as it is fundamentally simplistic. Although the sound effects are a little too obviously earmarked as such, the seamy imagination behind the arrangement over-rides all my nit-picking tendencies!

The remaining band, Dance Attack are rhythmically solid with the twisting and turning of the rhythmic lines, not detracting from an importantly tight structure owing much to a rare percussionist. Play up Pompey! + + + +



BOWIE: majestic frigging genius.

BOWIE TAKES A BOW

DAVID BOWIE: 'Scary Monsters' (RCA BOW LP 2)

By Simon Ludgate

BOWIE lives in the eye of the hurricane; he skims the edge of chaos and never quite surrenders himself. Just when you're sure he's gone too far, you realise his grip is as strong as ever and that jumble of atonal blasts is quickly readjusting your concepts of the boundaries of music yet again.

As if you lot cared less what David Bowie means to me—you'll probably be playing your own copy to death as you read this—nevertheless, I shall soldier on and dedicate the following to my mum.

The scam is as trusty. Bowie, looking for new directions after 'Station To Station' moves his camp from Los Angeles to Berlin—as about extreme as you could get. Since Bowie has an ability to draw in his environment, the trilogy of albums which were produced subsequent to the move, 'Low'/'Heroes'/'Lodger', were stuffed with an overpowering torpor which he overcame himself with songs like 'Heroes', 'Beauty And The Beast' and 'Always Crashing In The Same Car' although those same albums nearly died on their feet during moments like the second side of 'Low'.

After Berlin came a move back to the adrenalin of the States in New York and Denver, where Bowie's role as The Elephant Man is reaffirming his talent as a mime artist.

'Scary Monsters' was conceived written and recorded in New York and again, by Bowie's own type of osmosis, New York has seeped through every one of his pores to produce this welcome return to the

world of rock 'n' roll. Yes, that's right, I said rock 'n' roll. Bowie has his fangs well and truly sunk back in its jugular.

Carlos Alomar and Robert Fripp are still on hand to provide that idiosyncratic guitar work we've come to associate with Bowie's music but the directions are very different to what's gone before.

The first track to slip and slide into aural being is 'It's No Game' with brilliantly conceived lyrics by Bowie, which are spoken in Japanese by Michi Hirota and sung by Bowie in English in tandem. You know that this is going to be something different when he lets rip with an astounding yell which is spine-chilling/thrilling. Bowie claims to have turned his back on the ideals he used to hold: "Draw the blinds on yesterday."

The boom and crash of Dennis Davis' percussion and the tearing, winding Fripp guitar continue on 'Up The Hill Backwards', which is one of the simplest songs of the collection. An unusually accessible song for Bowie, it seems to be saying that freedom has nothing to do with the individual. Don't think that Bowie still suffers from some of the more paranoid attitudes of old; there are constant references to suppressed minorities and some evil fascists.

'Scary Monsters' is an out-and-out rocker with a big driving beat. The lyrics suggest that Bowie has at last confronted his own fears and reduced them to the level of a fairy-tale theme like scary monsters, although their influence keeps him "running scared."

'Ashes To Ashes' sounds as if it has been remixed one way or another to fit in better overall with the feel of the album and is the autobiography of earlier

incarnations. The idea is perpetuated on Edward Bell's brilliant cover by the way.

No matter how many times I listen to this track, more questions are posed in response to other questions and no answers become available. Perhaps that's the fascination with Bowie; there are no answers in his music—just questions.

'Fashion' is plain weird. Better disco than the best available, it takes disco into the realms of the surreal.

Side two is basically less strong than side one and preoccupations with death and violence become more apparent. 'Teenage Wildlife' explores the mind of a youthful opportunist and has a touch of the 'Heroes' about Chuck Hammer's (odd name) guitar.

'Scream Like A Baby', 'Kingdom Come' and 'Because You're Young' are grouped together in my mind because of their continual references to war and imprisonment. 'Scream Like A Baby'—what a title.

'It's No Game (No 2)' takes us back to where we came in, although with a different tune. It suggests that this album is a circle musically, forever turning back on itself like one of Shakespeare's wheels of fortune constantly referred to in 'King Lear'.

In fact, Bowie is a latter-day Lear. The ideals which he cherished earlier have been shattered and his journey through the scary monsters of insanity back to his starting point, ie mime and the theatre, is complete.

For a brilliant, innovative, visionary, articulate, eloquent, inconsistent, unpredictable, majestic frigging genius, this album receives a conservative + + + + + + +

STEPPENWOLF: 'Gold'
(MCA MCL 1502)

By Malcolm Dome

THE "HM REVIVAL" seems to have initiated more reformations than the Polish shipbuilders and I suppose the return of Steppenwolf to the pack was only to be expected.

Filling in the void until the inevitable (?) release of new (?) material, MCA have culled together a collection of oldies, called it 'Gold' to hint at a legendary past and put the whole thing into a sleeve boasting more wolves than you'll ever see at Molineux. In short, real Woolies cheapo stuff and 10 years on, John Kay and his men sound pre-historic.

Oh sure, few late sixties / early seventies bands gave better value for money, their butchered, as opposed to butch approach (at home more in an abbatoir than the King's Rd), earning them the bikers' seal of approval, but aside from 'Born To Be Wild', which has collected more cover honours than Debbie Harry, and that other hardy perennial 'Magic Carpet Ride', this II track collection does come over as dated rather than nostalgic, a fact underlining my growing fears that the forthcoming Steppenwolf tour will be considerably embarrassing and about as devastating as a papiermache fighter plane. + + 1/2

MAN: 'DO You Like It Here Now, Are You Settling In?'
(United Artists LBR 1032)

By Phang

EARLY MAN — beads and flower-power, sitting cross-legged on the grass

An album for 'ippies everywhere — the originals who remember, today's children who will remember, and see a little of what they missed.

Roll a cigarette, and listen to songs about getting high, about the simplicity of being a child, about the synthetic dreams of those who loathe reality.

I'm sure Burke Shelley of Budgie was influenced by Man — shades of his whiny little voice came bubbling through on 'Angel Easy'. This is a fairly boring little tune by today's standards, but I liked the occasional zippy country guitar. Weird words — and even more in 'All Good Clean Fun', all about naughty-substance indulging. Talking of lyrics, the ones that imprinted themselves clearly on my mind were those from 'We're Only Children' — deliberately simple in contrast to the other tracks.

Strange songs, weird words, an album for those of the half-closed eyes variety — an album for 'ippies' oh, man + + + + + for 'ippies + + + for anybody else.

THE CARS: 'Panorama'
(Elektra K52240)

By Frank Plowright

IN NOVEMBER 1978 the then rather masterful marketing ploy of pressing a Cars single as a picture disc rocketted the group from obscurity to the Top 10 and they've spent the last two years falling back into obscurity as far as Britain is concerned.

In the States it's a different story. There they didn't require a picture disc to gain acceptance and this album is already Top 10 and sure to go platinum, which only confirms the American predilection for the blandest of the bland. The Cars are just so incredibly average. Their songs are an awkward fusion of rock and pop to which banal lyrics and clichéd riffs are added before the finished product is reproduced on album with a total lack of application and vitality. Sure, the drums thump away and the guitar just about strums but the finished sound can be likened to a bunch of robots who've been programmed to imitate a rock band.

You'll notice I've not specified any particular track yet. That's because they float through the head with all the vapidity of a party political broadcast, leaving no trace of ever having been there and I can't remember a single one. The criticism is equally applicable to all tracks. + +

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SPECIALS: easy listening

OZZY OSBOURNE BLIZZARD OF OZZ: 'Ozzy Osbourne Blizzard of Ozz' (JETLP 234)

By Dante Bonutto

WHEN, AFTER 11 years and eight albums, Ozzy and Sabbath finally parted company it could easily have been the beginning of the end. Without the mighty Ozzy at the helm, Messrs Iommi, Ward and Butler looked odds on to be swamped in the ever-swelling tide of up-and-coming HM hopefuls. Without the aforementioned trio pounding in the rear, the wonderful wizard might easily have become just another ageing rock 'n' roll casualty. Thankfully, though, the reality has proved very different.

After acquiring the seasoned lung power of former Rainbow mouthpiece Ronnie James Dio Sabbath got their collective heads down and produced the masterly 'Heaven And Hell' album and, on the evidence of this their debut LP, The Blizzard of Ozz look equally capable of er-blowing up a storm.

The photo on the cover (Ozzy warring off some unseen harbinger of evil) may be a throwback to those magical, mystical days of yore but with one or two expectations, most notably the ultra-doomy 'Revelation (Mother Earth)', the album represents a move away from the

murky twilight world of grass-roots Sabbath and an energetic entry into the land of the living.

Of course hints of past glories still remain but, on the whole, drummer Lee Keshlake (ex-Uriah Heep), bassist Bob Daisley (ex-Rainbow) and guitar maestro Randy Rhoads (ex-LA band Quiet Riot) unleash a live-wire attack that's very much their own with current chart cert / single 'Crazy Train' the supreme example of their combined musical talents.

With it's diamond-hard riff and ringing, screaming guitars filling every available space it's undoubtedly the album's finest cut, but a mere stone's throw behind are 'Suicide Solution', a lambasting assault that fairly scrapes the paper off the walls, 'No Bone Movies', a light-hearted shot of good-time rock 'n' roll and 'Goodbye To Romance', a (gasp!) ballad that wins through by virtue of it's sincere delivery and some delightful pompous keyboards courtesy of Rainbow tinker Don Airey.

In the course of 'Romance' Ozzy croons "And the weather's lookin' fine and I think the sun will shine again" and, indeed, with an album as promising as this one in the can, I reckon the band should all invest in a good pair of Polaroids 'cos, from where I'm sitting, their collective future looks very, very sunny. + + + +

'MORE': MOR SHOCK!!

THE SPECIALS: 'More Specials' (Two Tone Records CHR TT 5003)

By Mike Gardner

OVER THE past 18 months The Specials have been responsible for the most pervasive logo in recent history. They were also the inspiration for a whole gaggle of two-bit bands with no talent and even less ideas, who have tried to trot out the 2-Tone blueprint without the necessary savvy to make it work.

But The Specials have somehow remained above the morass with their infectious style and the solid foundations of their West Indian / New Wave concoction. But it was obvious to all that it was just too easy to merely repeat the formula and let their popularity die a natural death.

To say that 'More Specials' is a shock on the first listening is a gross understatement. The Specials have progressed out of their comfortable 2-Tone groove and refurbished their sound in the direction of the true middle of the road music that's found in hotels, airports, Radio Two and film soundtracks.

They key to this brave venture is the first track 'Enjoy Yourself (It's Later Than You Think)', a jolly singalong, which appears to be the manifesto of the new regime. The Specials, and particularly Jerry Dammers, seem to have decided to forget about following up their huge success and take the advice of the track for the whole album.

'Man At C&A' is a heavy piece of dub in a style not too dissimilar to Augustus Pablo but with a grinding Shadows styled guitar and a punchy big band sound amid the tough rhythm pattern of Sir Horace Gentleman and John Bradbury.

The essence of the new sound is in Jerry Dammers's Yamaha organ that gets its first real airing on Roddy Radiation's swipe at the wealthy strata of society in 'Hey, Little Rich Girl'.

Linal Goldings 'Do Nothing'

manages to authentically capture the atmosphere and verve of the original couple of 'Tighten Up' albums yet sounds fresh.

'Pearl's Cafe' is a piece that dissects the problem of ageing to a jaunty time that boasts the endearing chorus of "It's all a load of bollocks". The side ends with spirited version of Rex Garvin And The Mighty Cravers 'Sock It To 'Em JB', the Atlantic shouter that was a tribute to James Bond, but here sensibly up-dated to include the new film releases.

The second stage is clearly the musak-influenced side, with Dammers's keyboards coming more to the fore with the intriguing single 'Stereotype' that boasts a muted Spanish riff under some Ennio Morricone choral effects, while savagely bashing the life of someone who has to live up to an image of being one of the boys. This goes into a Neville Staples toasting session while the rhythm gets harder.

Roddy Radiation's 'Holiday Fort-night' sounds just like a package tour soundtrack or the theme tune to the Mexico World Cup TV coverage.

'I Can't Stand It' has Terry Hall and the Bodysnatchers' Rhoda Dakar crooning their words of love about the pain of saying goodnight in the vein of a Steve Lawrence and Eydie Gorme with a lush jet set cocktail backing.

'International Jet Set' contains a delightful merger between the sort of music that comes on telly when the vision goes on the blink and Frank Zappa, while describing the horrors of air travel to a slurring soundtrack.

Then it's one more version of 'Enjoy Yourself' before the close.

On the whole, this album is successful in terms of Dammers's vision of a musak for the eighties which he dubs as 'Lounge Music'. Whether the rest of the chequered cohorts follow them remains to be seen. But 'More Specials' is to be applauded for it's consistent standard of enjoyment and addictive playability. + + + + +

DEVADIP CARLOS SANTANA, 'The Swing Of Delight' (CBS 22075)

By Phang

PURE, whimsical delight from Devadip Carlos Santana, I found it impossible not to like this album.

Santana the dream-merchant — he offers you the idea, the music — you capture it, and use your imagination to complete your own picture. There was always something mystical and Eastern about this man's music and 'The Swing Of Delight' is no exception.

The fast changes in tempo of 'Swapan Tari', the beautiful precision of 'Love Theme from Spar-tacus' — examples of Santana's contrasting abilities. Always the lucid guitar-sound comes through again and again in different forms.

The final side of this double album is a bit disappointing — 'La Llave' sounds like a ridiculous Spanish-Flamenco dance, 'Golden Hours' has someone hiccupping in the background and 'Shere Khan, The Tiger' features irritating double bass.

I played through the rest of the album again to boost my spirits, because apart from the anticlimax of the last side, this is a piece of beautifully displayed work from the pioneer of infectious laid-back music. + + +

ZAINE GRIFF: 'Ashes & Diamonds' (Automatic Records K 56834)

By Phillip Hall

A PORTRAIT of the artist as a young poseur. Zaine Griff is the sort of young synthesised musician who probably thinks of himself as an artist furthering musical boundaries. Well at the moment he can't fool me, 'cos as far as this album's concerned I've heard it all before.

'Ashes & Diamonds' starts off convincingly enough with 'Tonight', a straightforward piece of rocking electronic pop music. From then on things get decidedly muddled. Zaine always tries to be too clever and though he is capable of writing fairly strong modern pop songs, he weighs them down with his arty-farty, cumbersome lyrics.

I'm sure Mr Griff is capable of turning out naturally enjoyable, modern Common Market pop music. However, at the moment he sounds too wrapped up in his own pretensions to be taken seriously. + + ½

SKIDS: 'The Absolute Game' (Virgin V2174)

By Chris Westwood

ROCK AND roll is such an unstable, inflated thing at the best of times, playing ball, playing the (absolute?) game, fulfilling both contract and expectation, that's the way they stay afloat.

The third Skids album is full of things that float: in many ways, it's the Skids album where all things gel best, where everything floats and fits, where glamour meets instinct.

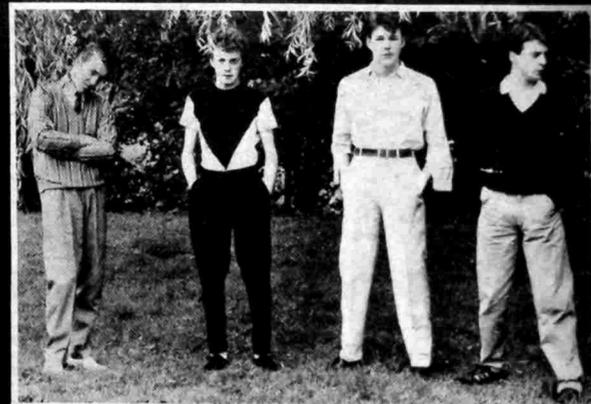
The third Skids album is what it is: a third Skids album; familiar; superficially endearing; lyrically impenetrable; Richard Jobson writing to himself, passionately, painting pictures of... what? His passion is perfectly understandable. What he's getting at isn't.

On Level One, 'The Absolute Game' is a complex, caring, cinematic assemblage of jagged images. "Your children are bleeding..." "It's gross this loss of jaded sanity..." "All the boys are innocent, lonely..."

On Level Two, it's a progression that isn't: two months with a tape of 'The Absolute Game' show how intermittently mainstream the whole thing is. It's what you want from The Skids. The Skids are playing the game for you.

There's romance, fury, angst in the air — powerful, fuming attacks like 'Circus Games' and 'Hurry On Boys' that bear repeated hearings but never assume new slants or shapes after the first play; too often, things are weighed down by clammy layers of guitar — Stuart Adamson abandoning the exquisite clipped riffs of yore for Thin Lizzy / Be Bop Deluxe runs that should never be there at all. After a while, things sound like a commitment to contract, not aspiration; a strange lyric - sheet footnote reads "Three down, five to go." A jape, of course, a harmless poky at ugly Mothership Virgin.

If anything, 'The Absolute Game' is a reinforcement of everything The



SKIDS: larger than life

PLAY THE GAME

Skids have been coming to it carries The Skids through chant, riff and pop pop songs, leaving a number of memorable moments along the way, and a few wasted ones. The hymn-like 'A Woman In Winter' and the closing 'Arena' with its charming exploitation of melody are fine; 'Circus Games' (the single), 'Out Of Town' and 'The Children Saw The Shame' are routine, musically (at least) insignificant extensions of what's gone before; 'Happy To Be With You' and 'The Devil's Decade' are similarly set in their tracks, anthem-like, crusading things, but hardly euphoric.

The annoying irony is this. The Skids attach great significance to the "heart and soul" of their music, and feel strongly about it. They want the heart and soul to be accessible to everyone. But 'The

Absolute Game' leaves me cold; next to other self - confessed "entertainers" The Skids are worth having around, but as people with the potential to get out and get things done, they're hardly pushing themselves. Even the free album, 'Strength Through Joy', which comes with the first 20,000 copies, is an unsatisfactory experiment that ends up like sub - Eno doodling.

There's no point discussing the sounds and songs on 'The Absolute Game' because they're all so obviously Skids. But this ought to be said by someone because The Skids are still real people with real chances that shouldn't go begging.

As pop of the simplest, most standardised order, the third Skids album is an aural delight; as everything else, as "just another" Skids album, it's disillusioning.

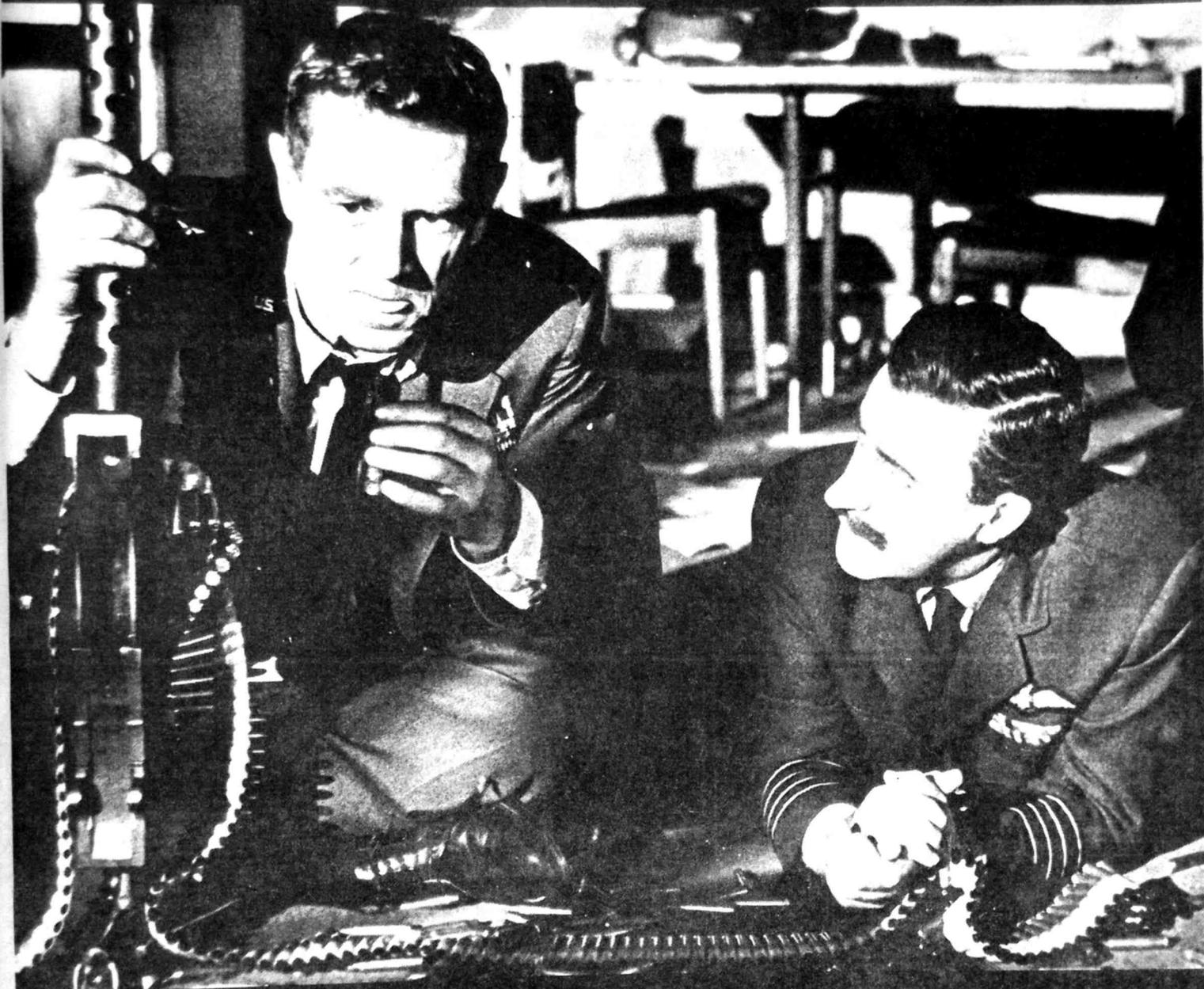
+ + + ½



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NOT MUCH IN COMMON

VAN MORRISON: 'Common One' (Mercury 6302 021)

By Mike Nicholls

A QUICK snatch of the lyrics and you'd be forgiven for thinking you'd been swindled into buying the latest Dylan album: "Spiritual hunger and spiritual thirst / But you got to change it on the inside first."

Apparently Van changes his insides by not pouring anything down them for days on end. Three days, fasts, that sort of thing. Yes, he's an uncompromising sort of chap, though before any false conclusions are drawn, this is a mellow, optimistic, almost complacent album that typically takes a long time to say very little.

Still, there's an Irish poet for you, but since he's been ensconced in the wilds of Cambridge or wherever, it's some of his English peers that cop for name-checks. Take a bow Messrs Wordsworth, Coleridge, Blake and Eliot on 'Summertime in England' where we discover that "common one" is not the particular stretch of greenery on the front, but the bird he's going with.

The longest cut on the album, the song starts at quite a trot before developing into a masterpiece of inimitable rambling. Needless to say, credibility is maintained by

virtue of that unswerving, soulful delivery and a succession of rasping barks.

'Summertime' is one of several getting - it - together - with - my - true - love - in - the - countryside numbers that stand out in marked contrast to the street imagery of his earlier work which influenced songwriters like Parker and Springsteen. It's also very different to the opening 'Haunts Of Ancient Peace' which has the man drifting back into the mystic, it's list of religious references broken only by a sympathetically reverent brass solo.

'Satisfied' is his declaration of being at one with the world and though conceivably a testimony to the singer's smugness, he does stress that the satisfaction is the fruit of his own efforts. Like 'Wild Honey', with its brass embellishments and lush string arrangements, its more romantic, rustic stuff chock full of woods, mountains, valleys, wondrous scenes.

Ultimately, 'Common One' is scarcely in the same league as 'Astral Weeks' or even last year's 'Into The Music', but right now it suits the mood of our cloud-blecked sunset autumnal evenings,

constituting useful alternative listening to the wind harrasing falling leaves, footsteps on rainy pavements (cont P94). + + +



VAN reflects upon the inner calm to be derived from England's green and pleasant land.

James Brown rhythms and those sensuous Palmer moans.

'Sulky Girl' boasts the best riff the Stones never did where Palmer with Kenny Muzar conspire to hit some of the chunkiest Richard / Jagger styled concoctions heard for a long time. The single 'Johnny And Mary' is a stunning creation, capturing the pop sensibility of the middle sixties while remaining a product of today.

The infamous Numan collaboration

'I Dream Of Wires' is given a new lease of life in comparison with the turgid version on 'Telekon'. While 'Woke Up Laughing' is another of Palmer's successful explorations into Caribbean music.

In general, Palmer may be looking for clues but he has worked hard enough to have pieced together a fair amount more than those who don't know where to look, let alone bother to make the effort. + + + + 1/2

THE SHADOWS: 'Change of Address' (Polydor)

By Bev Perry

LAY BACK, let the sunlight flit gently across your skin, hark the lulling lap of waves on the golden sands... because this album is so slumbersome and relaxing (yawn) so laid back (scratch) that before you can say, "Hand me a valium, pal," you'll be zzz.

Forcing myself out of this induced somnambulance, I have to admit that hearing this has me as a freshly converted Shads fan. There's nothing to compare them with (literally) and it wouldn't be fair to listen to these veteran popsters after or before any modern-day group, and expect to hear no yawning gaps. Taken on its own, then, it's surprising to find a soothing sound that's not hammy or sickly sweet, a set of far from new rhythms that are natural and original.

Of their own compositions, there's 'Midnight Creepin' — so Desert Island Disc-ish it's not true, but resisting the sheer inactivity of it is difficult. Hunky Hank plays some juicy chords, especially on the title track; here, as on other tracks, real emotion comes across, and he's got my respect any day.

Proving they're just boys at heart, they've matched up 'Indigo', an 'Apache'-like number by a Russian-sounding twosome, with their own 'Outdigo'. That's not as funny as 'Arty's Party', a conglomeration of every soul record that's charted recently, and the only one that doesn't ring true to their style. On this, the keyboards sound like Auntie's been let loose on the electric organ again. The Shads' covers of 'If You Leave Me Now' and Billy Joel's 'Just The Way You Are' are pleasant whiffing, but their 'Albatross' deviates Little from Fleetwood Mac's version, and so adds no new perspective.

Quintessentially, this is laid-back muzak, but with added character and the jist of a jape. Not everyone's cup of tea by half, but, for chronic insomniacs and pyjama-party goers, I'd give it + + + +.

Can I go too sleep now?

ROBERT PALMER: 'Clues' (Island ILPS 9595)

By Mike Gardner

OL' BLUE eyes is back and it seems that living in the paradise of the Bahamas doesn't mean that he's oblivious to the ways of the world and in particular the current music scene: on his tour last year, he premiered unusual likes of the

Pretenders 'Kid' and Gary Numan's 'Cars' in amongst his more familiar smooth line in New Orleans funk and New York cool. While his rumoured liaison with techno man Gary Numan raised more than a few eyebrows it makes perfect sense on this, his fifth outing since leaving Vinegar Joe and dabbling with Little Feat.

The title track 'Looking For Clues' is a meaty slice of synth-based riffs, heavy handclaps and a slick line in

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of the outfits emerging into the limelight with a mission of intent. The names below represent a mere fraction of the sharp spearhead currently thrusting through in the wake of Iron Maiden, Saxon and their successful contemporaries. These, then, are the vanguard operators for the 'Second Coming'.

RATING FOR NEW HEAVY METAL BANDS

- + TROUBLE
- ++ WEAK END WARRIORS
- +++ READY, WILLIN' (AND ALMOST ABLE)
- ++++ PRECIOUS METAL
- +++++ TECHNICAL ECSTASY

CHEVY

RIDING OUT from Coventry, this five-piece strike out with a decidedly natural Transatlantic blend of effervescent melodies and primal boot-boy aggression. Formed two years back, the band has remained constant in their line-up. Martin Cure (lead vocals / guitar), Paul Shanahan and Steve Waiwyn (guitar / vocals), Andy Chapman (drums) and Bob Poole (bass / vocals), first came to the public eye via their signature tune 'Chevy' on EMI's album, 'Metal For Muthas, Volume Two'. Since then, they've signed with new label Avatar, owned by Alvin Lee's manager Jon Brewer, subsequently releasing their first single, 'Too Much Loving', towards the end of July. During the remainder of 1980 you're going to hear a lot from Chevy. At the start of the Autumn, they'll be out on tour with Alvin Lee and there's a proposed US trek in October (again with Lee), to coincide with the British release of their first album.

CRYER

CRYER ARE a Birmingham band who, like Magnum, give out a wailing and swirling keyboards - orientated sound that doesn't suffer from any power failures; pomp with plenty of circumstance and a large degree of electric hell - raising. Formed over two years ago, Cryer are a sextet comprising Graham Corless (vocals), Gary Chapman and Stu Clarke (guitars), Roger Whitehouse (drums), Fez Ferriday (bass) and Mark Billingham on those all-important keyboards; Billingham in fact also pops up occasionally on stage with Quartz, augmenting their sound particularly on live readings of 'Nantucket Sleighride'. Currently, the band have a single available on Happy Face Records, with a B-side of 'Hesitate' and an untitled A-side! Previously known as 'Only You Know The Way', this track has now assumed its no-name status in order to provide the first 5000 purchasers of the record with a chance of winning one of Clarke's much-treasured Flying Vs; choose an appropriate new title and the famed instrument is yours! This lot also hope to have their first album out on the same Worcester label in the Autumn. Meanwhile they have one cut, 'Day To Day', on MCA's 'Brute Force' hard rock compilation.

SPIDER

EIGHT-LEGGED breast-beaters from Merseyside, Spider specialise in dishing out the sort of bonhomie boogie that sets the fans bouncing around the dance-floor, sweating by the kilolitre. Formed about three years back, the band - Sniffa Bryce (lead guitar), Col Harkness (guitar/vocals), Rob E Burrows (drums) and Brian Burrows (bass) have been on the road virtually ever since, and have earned quite a large following, particularly among the biker fraternity, which ain't too shokko when you consider that they carve out a sound that slugs you square on the jaw in true Quo / Slade fashion.

THE NEW BREED OF HM

Compiled by ROBIN SMITH, DANTE BONUTTO, MALCOLM DOME.

SAXON

"WHEELS... WHEELS OF STEEL!" Whilst The Sploodge's 'Two pints of lager etc' looks a dead cert for catchphrase of the year, I reckon the aforementioned Saxon below is still in there with a chance. Of course if you've spent the last few months in a Trappist monastery then you won't have a clue what I'm on about, so for the benefit of all you part-time monks let me quickly add that the four little words in question are gleaned from one of the year's most vital 45's Saxon's (you've guessed it) 'Wheels Of Steel'. Excuse me while I just... "WHEELS... WHEELS OF STEEL!" Right. The present Saxon line-up - Biff (vocals), Steve Dawson (bass), Pete Gill (drums), Graham Oliver and Paul Quinn (guitars) - has been shaking the rafters for some three years now but my first encounter with the South Yorkshire ferriers was through their debut album, an enjoyable amalgam of epic Rush-style rock and heads down, no messin' bad boy boogie. The packaging was cheapo-cheapo and the production a touch leaden, but hammer-down-hard classics like 'Backs To The Wall', 'Still Fit To Boogie' and 'Stallions Of The Highway' (virtually a permanent fixture in the Bandwagon HM chart) made it essential listening. With the second album titled (what else) 'Wheels Of Steel', however, the band hit a more consistent groove -

no holds barred HM with the Marshalls cranked up REALLY high and not a token slowie in sight. And, of course, it sold. Enough to take the charts by storm and rock the band back on their collective heels. Biff: "When our album went in at Number 10 we were over t'moon, tears in eyes business, and then when it went to Number Five, well, we just couldn't believe it. I mean, we knew we'd always do it but when we did it like that we were really surprised. "But everybody was genuinely pleased for us. Like, after we did Top Of The Pops kids were coming up and saying 'When I saw you on the telly I nearly cried 'cos you've been trying so long.' "And there's no denying that Saxon have paid their dues. Today, with a successful British tour under their belts and a third album set for October release, they would look to be sitting comfortably, but in the heyday of punk - when acceptability meant green hair and a tartan nappy - things weren't quite so rosy. "Down here in London everything was punk crazy, all the clubs just wanted new wave. It was like 'Are you a heavy rock band? Oh, well do a Tuesday then, I get nobody in on a Tuesday.' But we'd do it, I've played down here many times for a fiver." So were you ever tempted to spike your hair and join the McClaren bandwagon? "Well a lot of people told us to sell our guitars and buy banjos or whatever it is those punk bands play

but we just told 'em to piss off. We could see that HM was still popular and that audiences were getting bigger so we just stuck at our guns. "And perseverance paid off. Playing whenever and wherever they could, the band (then called Son Of A Bitch) gradually built up a hardcore following, so that even without a record deal they could guarantee a thousand plus crowd at the Newcastle Mayfair. Not surprisingly, therefore, Virgin and EMI began to show more than just a passing interest but it was the small Carrere label who finally signed the band, suggesting they adopt the Saxon moniker in the process. In the 18 months since of course, metal has become very much the thing of the moment, but Biff sees the revival as essentially media inspired and is confident that the band would have made good anyway. "We would have had to have reviews whatever happened because people were writing in saying 'Why don't you cover Saxon's gigs? Why is it always The Clash or Boomtown Rats?' So we were moving enough air to be noticed anyway." But with HM now meaning mountains of moolah won't all the third rate 'mod' bands start swopping their Rickenbackers for flying V's? Biff thinks not. "Well you can't really change from something else to HM just like that because it's such a hard looking music to play. Unless, of course, your drummer's five and a half years

old and your guitarist's four, then people might say you're good just because you're young. But if kids start to play heavy rock rather than punk then that's great, excellent." Not least of all because the more heavy bands there are the less trouble they'll be at concerts. Whereas certain followers of the punk/mod/ska bands seem to need little or no excuse to flex their DM's, HM gigs are never marred by senseless tribalism. "Well that's because it's not a fashion thing, y'see," explains Biff. "Kids have been going dressed like that for years, whereas with punk they had to get themselves up like the bands. I mean, I wear silver trousers onstage and Pete wears shorts and football socks but you don't see guys walking around like that." And speaking of audiences, the band have included a song about their fans on the forthcoming album 'Strong Arm Of The Law'. Entitled 'Heavy Metal Thunder', it starts 'If your back's embroidered come down to the front don't sit there and do as they say' and reaches what should be a titanic climax with 'Throw back your head, hold your hands high, shake your body, if it's too loud and your brain hurts fill your head with HM thunder.' Good advice I'd say and a lot of young kids would seem to agree - although a recent missive in a rival rag calls them 'infantile little twats' and 'Donny Osmond impersonators'. Biff couldn't disagree more.

"Anyone can come to our gigs there's nobody saying that an audience has to be over twenty. If there's young kids there and they're getting into the music then all well and good, I think it's great. The more people who get turned on to heavy rock the better." And contrary to popular belief HM fans (including the younger generation) are not mindless morons with barely two syllables to rub together. They are in fact very knowledgeable. "We've talked to stacks of kids and they're really clued in on everything - guitars that Blackmore plays and what Rush use. The days when bands could hoodwink audiences have gone, you've got to be on the ball now." And Saxon are very much on the ball, more so than people give them credit for. Their lyrics, for instance, although often dismissed as hedonistic and shallow are actually full of hidden subtleties and worth more than just a cursory earful. Take 'Stallions Of The Highway'. "The original idea came from a story that used to be told in Yorkshire about how on a certain night if you were riding down a certain road on a motorbike you used to see a girl thumbing. Various guys stopped and picked her up but when they reached her home she'd disappeared. We changed it so the guy was a ghost but as we wrote it and sung it so it developed into a biker's anthem with everyone a stallion of the highway." And 'Suzie Hold On', the current

HANDSOME BEASTS

EVER HEARD of a vocalist performing a 'tum solo'? Well, Garry Dallaway, tonsil-stretcher with Brummie bombers the Handsome Beasts does exactly that during the band's rendition of their first single 'All Riot Now'. He hits his stomach and sings at the same time! Mind you, Dallaway has a distinct start on most people, being a 23 stone mountain of flesh and flab who makes even Buster Bloodvessel seem like an undernourished ant-hill. The other 'half' of the Beasts amount to James Barrett (lead guitar), Pete Melbassa (drums) and Stephen Hough (bass), and together this quartet have been slicing through their local surroundings for the past two years with a slashing, trashing taste in gross-out hard rock. Indeed, they're becoming ever bigger around the Midlands (not to say bigger around the middle in Dallaway's case). Their double A-side debut single on Heavy Metal Records topped 1000 sales within seven days of release and has subsequently made a decided impact on the alternative charts.

On stage the fearless foursome have built up quite an act both musically and visually. For instance, they even use a laser (not quite on the BOC level but nonetheless reasonably effective, especially in pubs) and have developed the knack of raining down sweets and cigarette papers onto the receptive audiences at strategic points during their set (a refreshing freebie alternative to sew - on patches and cardboard guitars). Song-wise, whilst performing a steady flow of originals, Spider also throw in covers of sludged - up classics such as Steppenwolf's 'Born To Be Wild', Soupe's 'Get Down And Get With It' and several Quo creations (eg. 'Caroline' and 'Don't Waste My Time'). Indeed the likely lads seem to have a special affection for Rossi & Co. "Rickie Parfitt is our god," proclaims Harkness and the arachnid ones look like becoming the new high priests of Quodiasm.

The band currently have a single out on Alien Record (a self-penned number 'Children Of The Street') and plans are afoot for a follow-up in the near future, to be released with a free live flexi-disc.

SILVERWING

FOUR TONGUED serpents from Cheshire, Silverwing are a quartet cast very much in the mould of the US metal / pomp structures. The band was formed in early '77 by the Roberts brothers Steve (drums) and Dave (bass/vocals). Initially playing versions of established masterpieces such as UFO's 'Rock Bottom' and Rush's 'Bastille Day' a number of personnel changes later, the outfit finally arrived at the present line-up with the Roberts duo augmented by Rob Ingham (guitar / vocals / keyboards)

THROUGHOUT THE UK, the maelstromic example of Black Sabbath, Deep Purple and Judas Priest continues to gain strength as new bands begin to carve their way into the annals of history almost weekly. From Cumbria to Wales, the West Country to the Midlands, and Yorkshire to Greater London, the story is the same - the hard-rock plateau remains an immovable force, transcending fashion and acting as an irresistible launching pad for a constant stream of sonic marauders, who provide convincing evidence that the metal chariot of fire still burns brightly in the rock 'n' roll firmament. This feature, of necessity, only pinpoints a few

and Stuart McFarlane (guitar / vocals). To date, most Silverwing gigs have occurred in local North - Western pubs and clubs, but that doesn't prevent them from taking a real pride in presenting a highly visual concert. "We feel that we have a worthwhile stage show," says Steve Roberts proudly. "I suppose it stems from seeing the great shows that American bands, such as Kiss, Styx and Van Halen, put on."

Vinyl - was an excellent self - financed, three - track EP, entitled 'Rock & Roll Are Four Letter Words' (arguably the title of the year) has just been issued by Silverwing on Mayhem Records and the band also have one number on the forthcoming Des Moines' HM compilation album, 'Electric Warriors'.

TRIARCHY

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A TRIO from Crayford in Kent, Triarchy are presently evolving a boldly inventive direction for themselves, their music being best described as romantically macabre with leanings towards very early Genesis, Heep and Atomic Rooster!

Formed in the summer of last year by drummer Mark Newbold and multi - faceted Mike Wheeler (who plays bass and keyboards as well as tackling lead vocals), Triarchy recorded their debut single 'Save The Khan' in December with Graham Legg on guitar. A self - financed project with distribution by Bullet, this promptly sold out its initial pressing of 1000, earning airplay on Alan Freeman's Capital show in the process. Subsequently, Legg has been replaced by Brian Galibardy and

single, is no standard sex 'n' drugs 'n' rock 'n' roll saga either. Rather it concerns a friend of the band who was dying from cancer, which is in no way an easy thing to write about. But Saxon deal with it in a manner that's hopeful rather than morbid and, thankfully, avoid all the old "and the angels came and took her" style clichés.

Live, however, the lyrics are often difficult to decipher because Saxon are a loud - make that LOUD - band. At the Southampton Gaumont recently they clocked up a chandlery - shattering 129 decibels, a record for that particular venue, and at the Loch Lomond festival they were turned down after the fifth number.

"But all this volume thing's a load of bollocks", assures Biff, "We're not really that much louder than other bands it's just that we're more intense. When, say, 'Backs To The Wall' starts cooking it's really tight music and it tends to blow you back a bit but it's not that loud. It's just that the way it's written with the guitars powering through playing the same thing it gets really focking heavy."

And indeed, once onstage, the band are not ones to hold back. At their recent Bingley bash with Motorhead, for instance, Pete gave his kit such a good seeing to that two enormous blisters came up on his thumbs and (those of you with a weak stomach close your eyes) they had to be burst with red hot needles before he could finish the set.

And, if you've yet to feel the might of

the band have recently cut a second seven-incher (again off their own backs) coupling up 'Metal Messiah' and 'Sweet Alcohol', both of which incidentally were recorded at The Lodge, owned by those eccentric Englishmen, The Enid.

ROCK GODDESS

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FOLLOWING HARD on the heels of Girlschool, Rock Goddess are another bunch of girls who are tearing down the walls of macho heartache.

Formed three years ago, the band, with an average age of under 16, is based around sisters Jody Turner (lead vocals / guitar) and 12 year old drummer Julie (the Andrea Jaeger of Kerrang), with the line - up completed by Tracey Lamb (bass) and Donnica Coman (lead guitar / keyboards).

Musically, they play what is best described as melodic metal, placing the emphasis on songs as opposed to riffs and their set is entirely composed of original numbers written by Jody. To date this quartet have stuck rigidly to their local South London club / pub circuit, but with youth on their side Rock Goddess could become an idolatrous sensation in the next few years.

FIST

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A FIST of fury rapidly punching a sonic breach in the rock citadel, these lads are a nut-crunching lot with a coal - hole dirt sound that bristles with decibel - laden excitement. Hailing from Newcastle, the band was originally known as Axe when first put together in late '77. In those punk - dominated days, their line - up was Keith Satchfield (guitar / vocals), Dave Irwin (guitar / vocals), Chris Nolan (bass / vocals) and Harry 'Hiroshima' Hill (drums). However, work was difficult to find at the time for a hard - rock outfit and a year after their formation, Axe split up. This proved, fortunately to be, no more than a temporary setback and come December '79, they'd reformed under

their present monicker, with John Wylie replacing Nolan.

Since then, Fist's pendulum has been experiencing an upward swing. Signed to Neat Records, they released a double A - sided single in March of this year, boasting 'Name, Rank & Serial Number' plus 'You'll Never Get Me Up (In One Of Those)', and subsequently they've become part of the MCA/Neat interchange that's involved the Tygers Of Pan Tang and White Spirit.

At present, having recently supported both Samson and Iron Maiden, the quartet are in the studio recording their first album (set for Autumn release) under the guidance of ex-Deep Purple producer Derek Lawrence.

PARALEX

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THIS FIVE - PIECE from Newark first made an impression on the metal buying - public via their three - track, 12 - inch single on Reddington's Rare Records in April of this year. Consisting of 'White Lightning', 'Travelling Man' and 'Black Widow', this green vinyl monster quickly broke through into the alternative charts.

TYGERS OF PAN TANG

FOR BANDS in search of an identity and a name, the animal kingdom is often a lucrative hunting ground, some (The Animals, The Byrds) opt for an all - embracing moniker, some (Whitesnake, Camel) a more specific title, whilst other (Atomic Rooster, Def Leppard) find the off - the - wall approach most appealing.

But there's one band whose name has yet to be voiced. A recent addition to the rock 'n' roll zoo is of course The Tygers Of Pan Tang, a likeable bunch of HM hoolums who still prefer the salt air chimes of Whitley Bay to the scurry and flurry of the night metropolises.

The teline ones - Brian Dick (drums), Rocky (bass), Jess Cox (vocals), Robb Weir and John Sykes (guitars) - have now reached that stage in their bid for fortune, fame and (above all) women where the make or break cliché is one again apl.

Viz their debut album, the delightfully rabid 'Wild Cat', has just hit the record racks and dented the charts, they're currently on a five - week British tour, their first as headliners, and they've recently added a new member, ex - Streetfighter guitarist John Sykes. When I spoke to Robb and Brian (the latter's blond thatch now streaked in suitably

Guardian Records EP 'Death & Destiny', a four - track, all - consuming, planet-busting affair which has virtually taken up residence in the alternative charts in the past few months, and created almost as much furor as Def Leppard's Bludgeon Riffola effort. The reason? Simply because although they haven't an original sound (Judas Priest and The Scorpions are two influences that spring immediately to mind) they nonetheless possess an uncomplicated, youthful exuberance.

With an average age of under 20, the 'Overlords of Metal Chaos' line - up is Vince High (vocals), Mick Rundell (lead guitar), Maurice Bates (rhythm guitar), Pete Melsom (bass) and Barry Hopper (drums) and these lads seem strong contenders for a large slice of eighties' action.

Tygerish fashion) John had only been in the camp for some three weeks, but by all accounts he was fitting in well. But why the new blood anyway? Brian: "Well, there was something missing in the live sound. Robb would go into a solo and there should have been a second guitar to back him up. I mean, Rocky would sometimes play chords to make up for it but it really wasn't working."

Robb: "I think it was particularly noticeable playing the big halls with The Scorpions and Saxon. Our manager thought we needed something else and keyboards were out of the question."

So a guitarist it had to be. Initially the band ran auditions in the Newcastle area, but as none of the local talent really fitted the bill an ad was placed in the music press with further auditions being held at Rollerball Studios, London. John was simply the best of the 30 or so who turned up, looking suitably axe - heroic and having the necessary shape - throwing suss to go with it.

Robb: "He's like a better version of Eddie Van Halen, y'know. He does that 'Eruption' solo on their first album note perfect and the very first solo on the new Gary Moore album equally well. I just stand there with me tongue hanging out."

The addition of John to the lion - up (first and last pun, promise) certainly looks a canny move. Not only will it beef up the band's live sound allow-

ing them to reproduce the album perfectly onstage, but the injection of a new set of ideas should make the writing side a lot easier as well. Not that they exactly agonise over their material as it is.

'Insanity', for instance, was virtually written on the day it was recorded, and half an hour is normally all they need to turn a basic riff into a polished number. Hence the new album took a mere 10 days to complete (about as long as Spinnastreen needs to tune this guitar) and the band are well pleased with the result - particularly Chris Tsangarides' frayed edge production.

Their label, MCA, suggested getting Rainbow bassist Roger Glover to supervise the sound, but the band finally plumped for Chris on the strength of his work with Magnum - "He managed to get some balls out of 'em" - and welcomed him to the studio in typical Tygers fashion.

Robb: "After coming off the Saxon tour we had a load of flashbombs left, starflashes and maroon - y'know the big bangs. Well Chris came in one day and we had the firebox up in the control room so we hit the button and blew him back out the door. And when our manager came down to see how the recording was going we blew him up as well."

Brian: "And he fell over."
Robb: "Yeah, I think he broke his nose or something."
But the Tygers don't really need explosives to make their presence

COTINUES PAGE 26

BASTILLE

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BASTILLE ARE a quartet based in Essex (Ingatestone to be precise) and specialise in producing a highly energised sound that traces its ancestry back to the beginnings of UKHM as envisaged by the likes of Atomic Rooster and Steppenwolf.

Formed in February of '79 as a quintet, the band has been gigging seriously for the past year and support spots with Tresspass have allowed them to infiltrate such prestigious venues as the Marquee and the Newcastle Mayfair.

Originally they lined up as Richard Bull (vocals), brother Roger (drums), Mick Filby and Lee Carroll (guitars) and Colin Woodgate (bass) but arrivals and departures have meant that currently only Richard Bull and Colin Woodgate remain, with ex - Praying Mantis skins man Mick Ransome and guitarist Paul Ward completing the present four - piece.

On the recording front, Bastille are due to have one track, the definitive 'Hard Man', on the upcoming Logo compilation 'New Electric Warriors' and, according to Bull, are at present "negotiating a record deal which should result in a single being released in the very near future."

BLACK AXE

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CATAclysmic CAVALIERS from Carlisle, Black Axe are a five - piece with a sound that neatly pivots around the sheer hardness of top-gear UFO and the clean-lymbed loudness that's Saxon forte. Originally formed in 1976 under the monicker of Leviathan the band built up a large local following in the spring of this year and changed their name to Black Axe. Following this decision, a successful approach was made to Def Leppard discoverer Frank Stuart - Brown on the management front, who was sufficiently impressed with the outfit's potential to start up his own independent operation, Metal Records, especially for 'em!

The first fruits of this liaison come in the shape of the single 'Highway Rider' / 'Red Lights', produced by FSB and engineered by Mytra collaborator Terry Gavaghan, and already this release has earned Black Axe a considerable amount of nationwide buzz.

On the personnel front, Chris English (lead vocals) and Simon Sparkes (lead guitar / backing vocals) were responsible for starting up the band in '76, with Bill Kier (rhythm guitar / keyboards) and Mike Thorburn (drums) enlisting a year later with Stewart Richardson (bass) coming into the action only a few months ago.

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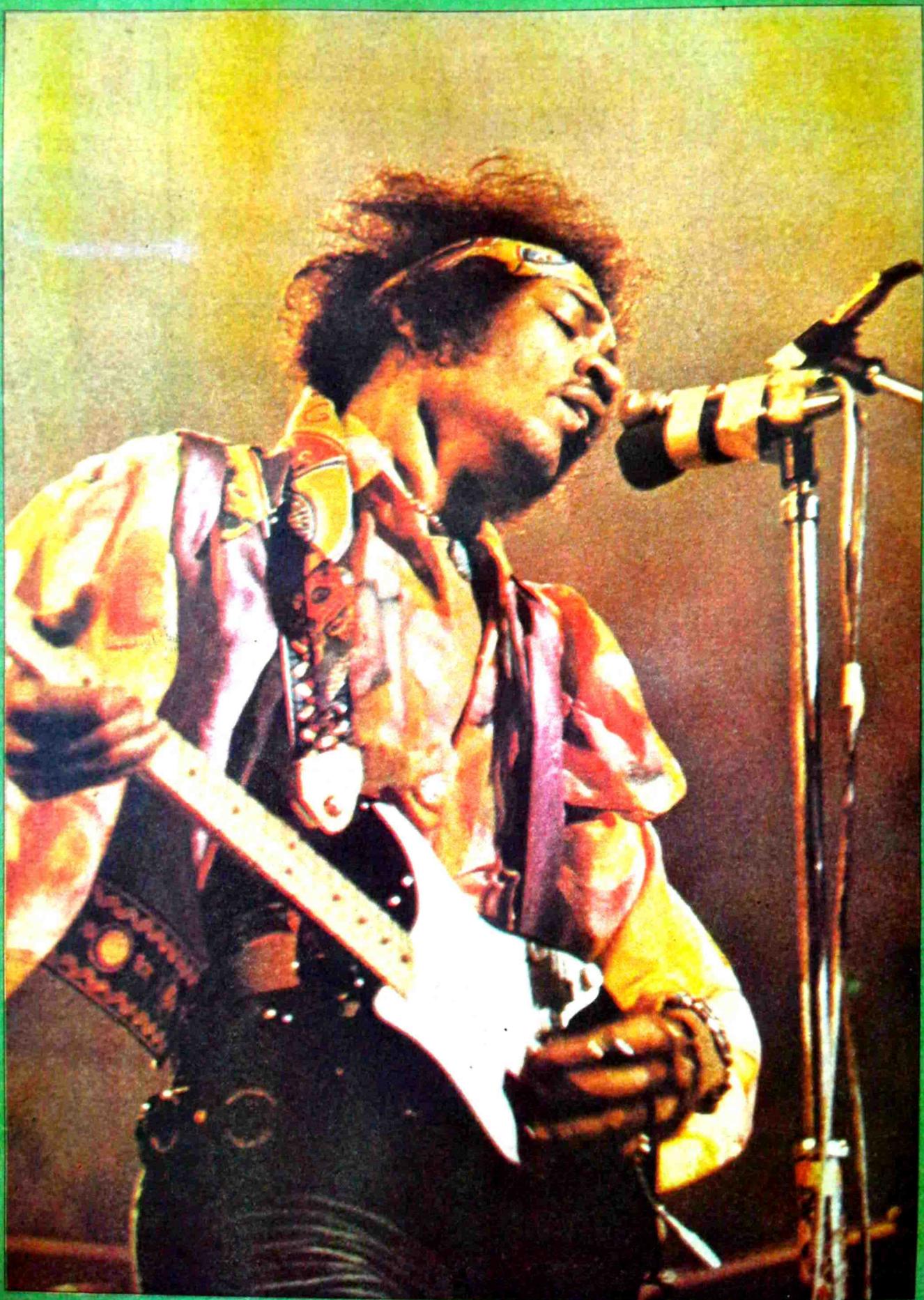
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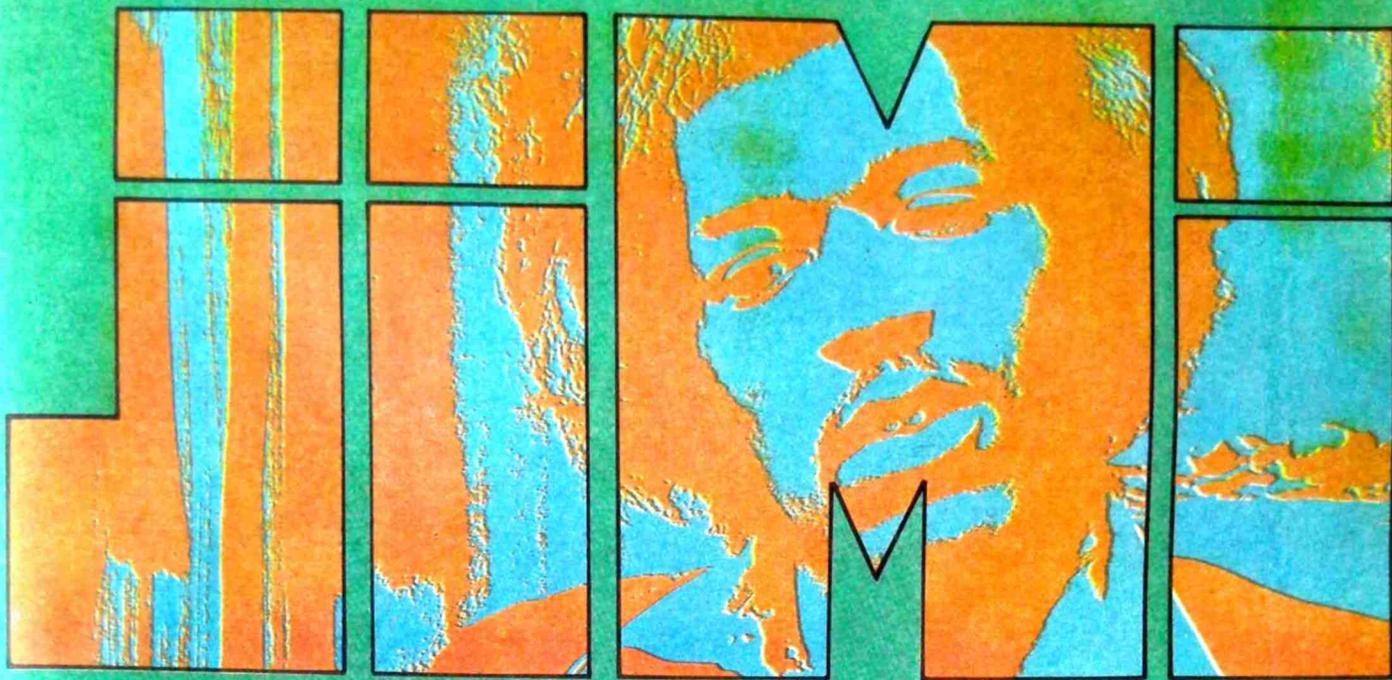
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DESPITE THAT monicker, this South / West London quintet are neither influenced by the US West Coast sound nor connected with Xavier Hollander. They took their distinctive name from a double - engine, 2400cc drag racing biker called (surprise, surprise!) the 'La Hooker', and specialise in cranking out thundering dynachords of juggernaut proportions with more meat per beat than a side of prime bacon, each number moving along at a frenetic pace but still possessing a naturally evolving fluidity.

The band was formed in October last year, although the current line-up only came into being this March when founder - members Paul Kurzeja (lead guitar), Sean Dempsey (rhythm guitar) and Gareth 'Jacko' Jackson (drums) teamed up with Danny Friel (vocals) and Paul Brennan (bass). To date, they've been concentrating their efforts (like so many of the newer outfits) on building up a strong localised following, particularly among the biker legions. However, a massive break - out onto bigger and better things looks on the cards in the near future. Already a demo version of one LAH number, 'Drivin', has been sockin' it to 'em for the past couple of months at HM clubs throughout London.

MYTHRA

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IN JUST six months, this young quintet from the North - East has hauled itself up from unknown status to playing on the Motorhead Bingley Hall escapade. Much of the credit for this situation can be attributed to their





THE LEGEND LIVES ON

MIKE GARDNER looks at the phenomenon of JIMI HENDRIX 10 years after his death

JAMES MARSHALL
JIMI HENDRIX was born in Seattle, Washington, on November 27, 1942. He was the son of a landscape gardener, Les, and a mother of Indian descent, Lucille, who died when he was 10 years old.

His father noticed Jimi's interest in music when he found him in the not uncommon pose of sweeping the household broom to various selections of his extensive blues and R & B record collection. Jimi got his first electric guitar at the age of 12 and was playing his first gig by the age of 15 for the princely sum of 35 cents.

Jimi never learned to read music and made up for the lack of theory by practicing hard for 50 cents an hour in the local clubs in Seattle and Vancouver, where he often played with his grandmother after his mother's death.

In 1963 he made the surprising decision to join the 101st Airborne Division of the US Army but managed to get discharged after 14 months after wrecking his back and damaging his foot on his 25th parachute jump.

He immediately went on the road as a guitarist with such illustrious companies as Little Richard, the Isley Brothers, where he had a profound influence on young Ernie Isley, Wilson Pickett, Sam Cooke, Ike and Tina Turner, Jackie Wilson, James Brown, B B King, King Curtis, Curtis Knight and even the twist band Joey Dee and the Starlighters.

Sometime in 1965 Jimi changed his name to Jimmy James and started his own band in New York called The Blue Flames. By 1966 they had a fine reputation among the Greenwich Village elite. Jimi was now experimenting with feedback and fuzztones and the like and after having both doubted his singing ability and then seen Dylan get away with an even worse voice he managed to reason that he too could do the same.

Chas Chandler, then about to give up playing bass for the hugely successful but disintegrating Animals to get into record production, managed to entice Jimi to come to England and despite the promises of a more fruitful environment across the Atlantic and more receptive ears it was only

the lure of a meeting with Eric Clapton that finally made up his mind.

Chandler captured the services of Noel Redding, a lead guitarist who was auditioning for a spot in the New Animals, on bass and Mitch Mitchell on drums, whose stint with Georgie Fame and the Blue Flames wasn't entirely successful due to his over zealous approach to the more seasoned flavour of Fame's band. Thus was born The Jimi Hendrix Experience.

To say that the outfit became an overnight success is an understatement. After a few gigs in London, with the likes of Pete Townshend, Eric Clapton and Jeff Beck at virtually every one, they soon signed a contract with Track Records. The live gigs became renowned for their raw passion and dynamism.

The band had adopted the flamboyantly dandyish kaleidoscope of colour that was their dress and the frizzy hair style that led to Hendrix becoming a totem of the giddy whirl of psychedelic image.

HENDRIX was a supreme conglomeration of all that was needed at that time. He had a drawl that epitomised cool while mouthing off lyrics that dripped with dope and Dylan, mixing the image with an element of black erotic fantasy.

He was also a superb showman playing the guitar with his teeth, grinding it with his crotch, rubbing it against his amplifier and microphone or occasionally burning or smashing it up.

But while the superstitious, dandy cool, psychedelic warrior image gave him more than enough attention, it also managed to detract, as far as he was concerned, from

his music.

His sound owed little to effects and gimmicks and a lot to ingenuity and experimentation. For distortion he relied on a Fuzz Face, a Univibe and a Wah-Wah pedal and the rest came from the deft manipulation of volume, tone and tremolo controls. He was able to induce feedback on a couple of strings while playing lead on the others and giving the impression of two guitars. But despite this knowledge nobody can figure out how he worked the magic.

In December 1966, 'Hey Joe' was released on Track, having been rejected by Decca, and he appeared on the penultimate edition of 'Ready, Steady, Go', and the nation was suitably wowed. It went to Number Six in the charts.

He was put on a rather incongruous pop package with Engelbert Humperdinck, Cat Stevens and the Walker Brothers and started setting fire to his guitar and by the halfway mark of the tour he was the hottest property in this country.

In Europe he was breaking records all over the place. A mere eight days after The Beach Boys had broken the attendance record at the Tivoli in Stockholm by drawing 7,000 to his pair of dates. Yet he was still unknown in his home country until Lou Adler and Mama and Papa John Phillips were persuaded by Paul McCartney to allow Hendrix onto their Monterey Pop bill in 1967. He tore the festival apart.

'Purple Haze', the perfect summation of that dippy summer, was a hit and his debut album 'Are You Experienced' was embarrassing in the ease with which it took standard blues themes and fused them with an utterly modern spirit that used amplification as a

separate entity in the music, in the way the original Chicago pioneers of electric blues had turned the field around.

When mismanagement put him on the support slot of a Monkees tour and he was pulled off due to alleged protests from the Daughters Of The Revolution, a puritan body in America, the false story only fanned the flames of the growing reputation of this 'wild man of rock'.

1968 saw him with two gold albums in 'Axis: Bold As Love', with which he cut down on his instrumental excesses in favour of his songwriting talent, and the double album 'Electric Ladyland', which featured such guest artists as Steve Winwood, Al Kooper and Buddy Miles.

Despite this success everything was not all rosy in the garden. During the next two years he became bogged down in personal problems, starting with Chas Chandler selling up his interest due to Hendrix's brand of craziness, leaving him in the hands of Mike Jeffery. He fell under pressure from black consciousness groups who wanted him to play with an all-black band in order to reach the black community. Both members of the Experience also expressed dissatisfaction and eventually the band broke up.

He became increasingly more interested in creating his dream studio of Electric Ladyland in Greenwich Village. He was busted for drug possession in Toronto but was later acquitted.

He started playing again, using Mitchell and an old army buddy Billy Cox on bass. It was with this aggregation that Hendrix played what was probably his last definitive set at Woodstock and

that devastating version of 'Star Spangled Banner'.

At the end of 1969 he had finally put together his all black band with Cox being joined by Buddy Miles on drums. It was to be called The Band of Gypsies. The combo didn't last long, with Hendrix walking off stage after two numbers at Madison Square Garden in front of 19,000 people apologising for the band not cutting it.

He started work on the 'Cry Of Love' album with Mitchell in the drumming seat. He played a disappointing set at the Isle of Wight Festival in August 1970 after being at a launch party for Electric Ladyland.

He was forced to cancel a European tour after Billy Cox became ill. This, and pressures from a previous manager and the lack of a current one he could trust, all point to a neat suicide theory.

But the fact is Hendrix died from inhaling vomit after taking an overdose of sleeping tablets. Despite his image, Hendrix was not a drug addict. The tragedy is that experienced ambulance men made a horrific mistake in seating Hendrix with his head back instead of the usual position of lying down on the side. The inquest recorded an open verdict and there was no evidence that he had tried to commit suicide. He was buried in Seattle's Greenwood Cemetery.

He died on September 18th, 1970.

It is difficult to believe that he only had six authorised releases, but his stature was so great and his propensity to jam so strong it is no surprise that there are more than 100 albums around including many more bootlegs.

One of the few worthwhile projects has been producer Alan Douglas's collection of posthumous albums from the 1,000 hours of recording he had done with Hendrix in the winter of 1969. By overdubbing rhythm and vocal sections he has produced some of the few worthwhile artifacts of posthumous Hendrix, with 'Crash Landing' being pop orientated, 'Midnight Lightning' being blues and the new 'Nine To The Universe' set being jazz fusion based, an area Hendrix was exploring at the time of his death.

Even though his death was clumsy and careless, his legacy is carried on. Not only his own records, but virtually every person who picks up the guitar — and that is tribute enough to his influence.

THE NEW BREED OF HM

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felt studio-wise. Like Saxon, they use all their backline for recording which makes them about as quiet as Lemmy's alarm clock (think about it) and the combination of four full Marshall stacks and Robb's handmade Mighty Mite guitar proved so aurally lethal that the latter was forced to play his solos in the control room.

Robb: "Actually, I had to turn it down a bit in the end. The control room's up a flight of stairs behind two panes of inch thick glass so it's really well soundproofed but I was playing so loud that it was coming through the floor, and Chris just couldn't hear the backing tracks." And the band like to whack it up to eyebrow-singeing levels, live as well, ensuring everyone leaves their gigs wet and truly blitzkrieged.

Robb: "Y'see HM is loud music, much louder than disco or reggae, so even if we were playing at the same volume as a reggae band it would still sound louder because of the way the music itself is structured."

But don't you ever fear for your audience's eardrums?

Robb: "On no, if their ears bleed then it's been a good gig. Y'know, I mean, if we all come off stage totally deaf and we can't hear what Graham our tour manager's saying then we're happy."

Brian: "Yeah, it's great to go to a gig and not hear for two days after."

So what do you think is the lure of HM? Why is the nation's youth suddenly moving its head towards the nearest available bass bin?

RAVEN

NEWCASTLE TRIO Raven have all the subtlety and grace of Nellie The Elephant in wellies! Yet it must also be said that their Bash Street simplicity is as effective and unrelenting as the West Indies' pace attack at full stretch.

Currently signed to famed Wallsend indie label Neat, the band has been knocking around the North-Eastern circuit for some time now, although the present line-up only came into existence earlier this year when the brothers Gallagher, John (bass / vocals) and Mark (guitar / backing vocals) were joined by drummer Rob Hunter. Subsequently, Raven have swooped across the country, talons to the fore, in the esteemed company of acts such as Whitesnake and Iron Maiden.

Their first excursion into the vinyl world came in the form of the recently released Neat single 'Don't Need Your Money' / 'Wiped Out' and they also have one track on MCA's 'Brute Force' in the shape of 'Let It Rip', a number that perfectly encapsulates Raven's blustery philosophy.

Brian: "Well it's something you can be a part of whether you're playing in a band or just standing in front of the mirror with your imaginary guitar and your headphones turned full up."

Robb: "And if you go to a disco you have to do certain moves or certain dances, well I feel I do anyway, but with HM you can just shake your head or bang it off a wall."

If brick-bashing's your forte, then socially relevant lyrics probably don't come too high on your list of priorities either. Which is why most HM bands tend to avoid the eternal questions ("Who am I?", "Why am I here?") etc and pour forth on more tried and tested topics. The Tygers are no exception.

Brian: "Mainly we just write good-time songs about women, women and more women."

Robb: "Well actually Rocky writes about cosmic things, I write about motorbikes and sex, and Jess writes about killing off old people!"

The "killing of old people" actually refers to album / set opener 'Euthanasia', but with lines like *Come into the chamber it's really clean*, the song is more tongue-in-cheek than serious and typical of The Tygers generally humorous approach. Not that the humour's always intentional, mind.

In 'Badger, Badger', for instance, one of the lines goes *a badger's quick he's very clever* but the way Jess phrases it it sounds more like *a badger's prick is like a miracle*, a subtle change that causes much mirth

within the band. Indeed, at that point in the set their tour manager, forever poised in the wings, drops his trousers and either flashes his penis or gives a certain pendulous portion of his anatomy a brief but memorable outing.

Brian: "But he gets asked for autographs, y'know."

Robb: "Oh aye, his willy's a star."

Brian: "And Lemmy kneed him in the balls once."

I don't know, these rock 'n' roll stars eh? No wonder the band enjoy being on the road although, initially, they were forced to make ends meet on a mere £1.50 a day.

Today, with some MCA muscle behind them, though, they can afford little luxuries like eating, but becoming disgustingly wealthy isn't one of their prime concerns. Indeed, their collective philosophy — "All you need is a good gig, a good drink, a good cigarette and a good shag" — is more hedonistic than mercenary, and whilst it's clear that music always comes first with The Tygers it's also clear what comes a pretty close second.

Robb: "We were gonna call this tour the 'Wild Cat Tour' but we've decided to change it to the 'Roger-ing Round Britain Tour'." Charming little bleeders, aren't they?

ANGELWITCH

KROKUS, BUDGIE, Black Sabbath, April Wine and Saxon all have one

thing in common. In recent months on UK tours, these bands from as far afield as Cardiff, Switzerland, Barnsley, Birmingham and Canada have all utilised the support services of a London metal trio who don't so much warm up audiences as boil 'em alive — the magnificent Angel Witch.

Beckenham-based, the band came into being three years ago on the disintegration of Kevin Heybourne's former outfit, Lucifer. They've been in their present personnel state (completed by bassist Kevin Riddles and drummer Dave Hogg) for the past nine months or so. It's a gestation period that has seen them build up a strong following via constant gigging on both the club / pub and also major venue circuits.

Whilst that statement does provide the bare facts about the band's fanatical support, it in no way puts over its depth and flavour. I've lost count of the numerous occasions that I've arrived at a gig to be confronted by hordes of punters proudly displaying the band's baphomet logo. (For the uninitiated I should point out that a baphomet is an ancient demon, once worshipped by the Knights Templar). When the trio eventually take the stage to the accompaniment of flashing white light and an extract from the Groundhogs' 'Enigma Shanti', the crowd erupts with the deafening fervour of true loyalists.

The band find such devotion (almost on the scale of an Indian guru both in terms of numbers and pas-

each member is no rookie at the 'n'r game, having gained considerable experience on the American scene prior to Horsepower.

The band's sound is a classy cross between Skynyrd boogie, REO Speedwagon sophistication and Foreigner melodic accessibility, and just how powerfully compelling this can be was proven via 'You Give Me Candy', their contribution to 'Metal For Muthas, Vol 2' as well as their Square Records single, the aptly entitled 'Outrageous'; definitely one band not to be played below 10000 watts!

ACID QUEAN

ACID QUEAN are one of the lesser-known heavy-metal bands, who combine heavy rock with a more subtle, genteel sound.

The line-up consists of Stefan Kneist (vocals), Gary Drake (guitars), Dave Jack (bass), and Jeremy Hedger (drums). Their music is all their own, written mainly by Dave and Gary, with the other members on some of the numbers. The concepts of their songs vary from sci-fi to love, the occult and life in general. The reaction from the headbangers has been surprisingly favourable for a band that has only been together in its present line-up since December 1979.

sion) greatly uplifting. "Seeing fans going bonkers during 'Angel Witch' is like having an orgasm for me", attested Hogg. "The only thing that beat it is sex."

There is, so I was given to believe by Hogg, even a self-mutilatory frenzied 'ceremony' among Angel Witch fans, at least in the north of England.

"Manchester on the Krokus tour was really mad", says the drummer. "We had all these nutters coming up to the bar after the gig, lying down on the floor and literally begging us to walk all over them and kick them in the shins. They simply refused to leave us alone." Needless to say, the band found their wishes rather absurd, yet aside from the obvious funny side this story does severely underline the unusual degree of fan dedication that Angel Witch command.

Away from the stage and in the studio, the mark of the Witch has thus far cast its irresistible spell on the grooves of two EMI releases. Volume one of the much-maligned 'Metal For Muthas' series contained a spartan, not to mention eerie, rendition of the far from angelic 'Baphomet' (probably with hindsight the best track on it) and the band were also responsible for unveiling a superb three-track, 12-inch single a couple of months back. The A-side featured the surprisingly commercial sound of 'Sweet Danger' whilst the flip unleashed the iron-gloved devilry of 'Hades Paradise' plus 'Fight 19'. The latter was a double-headed monster boasting more over-

PAGAN ALTAR

LONDON BASED band Pagan Altar derive their name so they say from "Stonehenge, the ultimate Pagan Altar", and also from the linking of the word Satanism to the word pagan.

With a quintet line-up of Terry (lead vocals), Alan Jones (lead guitar), Ron Neary (lead guitar), Glenn Robinson (bass) and Ivor T. Harper (drums), the band have been together for some nine months, playing music that "describes paganism as being inspired by a superior mind - force from outside our own galaxy, but being called satanism on earth". Ultimately they believe that the Druids will "have to pay the price for conceiving mankind in a somewhat weaker form of their own image on their arrival on this planet" (make of it what you will!).

DIAMOND HEAD

SONIC STORMTROOPERS from Stourbridge, Diamond Head, since the turn of the decade, have come to the fore as one of THE most stunningly individual new metal maestros. Mind you, the term 'new' is rather misleading as the band has been together for some three years, paying their rock 'n' roll dues on the local Black Country club circuit before graduating in recent months to playing the more prestigious venues throughout England, gaining useful experience by supporting the likes of AC/DC, Iron Maiden, Girl and Angel Witch.

Musically, Diamond Head successfully draw on the very best elements of transatlantic heavy rock, their instantly recognisable sound possessing not only a raw, unfettered UK-style ferocity but also boasting a complementary degree of poise and balance in the Stateside tradition. There can be no more startling testament to these impressive qualities than their meisterwork 'Am I Evil'. Weighing in at just over seven minutes in length, this number is initially built around a stirring 'Hell House' rhythm, before some excellent tremelo guitar work helps burst 'Evil' out of its self-imposed riff-cage and to a gory road as the song unurls its terror-stricken tale of a witch's son with a grotesque turn of phrase. This entire headshaker is the conceptual branch of just four musicians with an average age of 19, namely Sean Harris (vocals), Brian Tatler (guitar), Colin Kimberley (bass) and Duncan Scott (drums).

However, Diamond Head are more than a one-track band as they've amply shown with their debut single on Wolverhampton label Happy Face Record, 'Sweet & Innocent' / 'Streets Of Gold', plus their all-consuming contribution to MCA's 'Brute Force' compilation, 'It's Electric'. Future plans for the band include the imminent release of an album entitled 'Lightning To The Nations', again on Happy Face.

MAY WEST

BASED IN the Medway district, May West are an exciting quartet with a sound that leans towards the metal / pop market, having a battery of sure-fire hard-rock riffs which are set against freshly invigorating melodies. Just how confidently the band handles this approach can be heard on 'Black Queen', a powerful track that closes side two of 'Brute Force'.

May West came into their own last year when vocalist Pete Davidson joined forces with the basic framework of Jim Remon (guitar), Steve Butler (bass) and Chris McCormack (drums) and since then they've played support to Quartz and Girlschool, toured Germany and recruited Vardis manager Jane Revell to cope with their burgeoning affairs.

EAZY MONEY

PUT TOGETHER some eight months ago, Eazy Money are very much cast in the mould of early Genesis. For a start, this mature quartet (average age 26) was originally a hobby for ex-public schoolboys Jerry Kramsky (guitar / vocals), John Williams (drums / percussion), his brother David (synthesisers / keyboards / vocals) and Chris Grey (bass / vocals). However, things began to take more serious shape during the spring of this year when they cut a two-track demo, featuring Krokus's Marc Strayce on lead vocals and produced by Soundhouse DJ Neal Kay.

One of these numbers, 'Telephone Man', turned up in May on 'Metal For Muthas, Vol 2' and this provided a second, more tangible, identification with Gabriel's Genesis in that it's a thoughtful, technically excellent song, delivered with a steadfast elegance and power.

HORSEPOWER

RIDIN' OUT of Philadelphia come five-piece US hotrods. Horsepower, although they're now temporarily based in the less salubrious surrounds of Fulham!

The band line up is Steve Richter (lead vocals), Mike Kennedy and Rod Saltzman (guitars), Buddy Cash (bass) and Jack Daley (drums), and despite being in existence for only 18 months,

DARK STAR

DARK STAR (formerly Berlin) are a band who like to be different, if not to say special. They're presently involved in a 'Metallic Mystery Tour' somewhere in their native Midlands, they're financing their debut album themselves and they're even talking of a possible gig at the London Planetarium. And musically they're a bit special, too. Their 'Lady Of Mars' meisterwork was the undoubted highpoint of EMI's 'Metal For Muthas Vol 2' compilation and, not surprisingly, the track most DJ's singled out to represent the album. But interest in the band isn't merely confined to these shores. In France and Germany too the song has been getting plenty of airplay but as the Dark ones have only been together some 14 months they've yet to take their quality brand of guitar/synth drama that far afield.

Indeed, the band — Rick Staines (synth, vocals), Steve Atkins (drums), Chris Causton (bass), Robert Key and David Harrison (guitars) — have played surprisingly few gigs (about 30 in all) preferring to pick and choose their dates and give a good fresh performance each time. And in the studio they're the same, rather than bashing something out in a few days. Hence their decision to record the album without a record company breathing down their necks.

In a way, though, it's remarkable the band are still intact as they've had more than their share of financial disasters. Originally, they intended to release 'Lady Of Mars' on their own Steel Strike label but just as it was about to be pressed, one of their managers decided to go bankrupt and they were only able to press up 250 12-inch singles. These, however, were never released and copies have gone mainly to hardcore fans and — ahem — certain members of the press but, happily, 'Lady Of Mars' is now set for release on the Avatar label and should be in the shops by the time you read this. Keep 'em peeled.

HOLOCAUST

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ONLY 17 years of age, Edinburgh based Holocaust made their current single 'Heavy Metal Mania' whilst still at school, and for a premier vinyl outing it's mighty impressive. A touch naive and heavy handed maybe, but all the right ingredients are there. It's loud, it's raw, it's brash and it mentions the word heavy metal (several times) so what more could you possibly want? A tour, maybe? Well, that'll be happening in October as soon as the band — Robin Begg (Bass), Gary Lettice (vocals), Ed Montgomery and John Mortimer (guitars) — manage to find a new drummer (listen to the dead - weight percussion on the single and you'll see why they're looking) and should hopefully coincide with the release of their debut album on Phoenix Records.

It was the owner of Phoenix Records, John Mayer, who discovered the band and set about publicising them in a somewhat novel fashion. Along with colleague John Bell he made tapes from records by million - selling artists and sent them off to the major British record companies under false names. Amazingly, none were recognised and all were rejected outright, a fact which not only gained Mayer and the band a good deal of press but also placed very large question marks over the A&R men involved.

Whether this publicity is deserved and whether the band will be able to cut it more than locally, however, remains to be seen but 'Mania', available in 7in and blood - boiling 12in form, is certainly a promising start. Time will tell for the youngsters but it's my bet that the cradle will most definitely rock.

dubs than any spaghetti western and with enough deal - defying sonic leaps between speakers to leave even Eddie Kidd speechless with admiration.

'Sweet Danger' remains one of the most powerful, not to say underrated, singles of the year, and one thing that caught my attention almost immediately about it was the use of an instantly accessible melody; had it actually been conceived as a single possibility?

"Yes it was", admitted Hogg. "Although I still believe it has enough of our usual heavy metal hardness to be recognisable as an Angel Witch number. So many bands move away from HM when it comes to doing singles and go on to record something they know is gonna make 'em money, irrespective of how it sounds. We've no sympathy with that sort of attitude whatsoever.

But despite all they seem to have going for them, Angel Witch have at present failed to secure one of those much sought - after recording contracts. Many labels have written them off as a band with no more than a regional following (ie in London) and as such unlikely to crack the States or Japanese markets, so important these days for financial viability.

"That's just pure crap", exclaimed Kevin Heybourne. "We've got fans throughout the country and even in Europe, USA and Japan, and how anyone can believe otherwise I don't understand.

So then is it a safe bet that the lads will trudge over to America in the

wake of certain other 'newer' bands, if only to prove a point?

"No way", was the massed response. "There are enough gigs in England alone to keep us working our balls off for at least a year non - stop and we wanna play 'em all", said Heybourne. "Until we conquer the whole UK, trips abroad are out of the question."

Back to the matter in hand — record deals or rather the lack of them. How frustrating is the absence of any visible movement on this front for the band? "Very" snapped Hogg. "But I'd much prefer to be in our current position than in debt to some company through taking on board a bum deal, as has happened with several of the newer hard rock bands. You see, the trouble is, I think we've sussed out the major labels' little games. To start off with they come up with a very good verbal offer but when it comes to putting it into writing, things have a nasty habit of turning sour."

"We're looking for a reasonable advance", chipped in Heybourne snr, who manages the band. "This is not only important from our point of view in keeping Angel Witch soluble, but would also see the company involved into providing the right sort of solid backing for our products. All too often if no money is put into a band then no effort is forthcoming in promoting them. The only real bind about this situation is that other, lesser outfits are coming through and getting snapped up on Micky

SLYDA

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ALTHOUGH SLYDA was actually formed in May 1978, certain changes in personnel halted any real progress until quite recently. The present line-up consists of Clive Cox (vocals), brothers Steve and Graham Dennis (bass and rhythm guitars, respectively), Clifford Grant (drums), and Des Hanna (lead).

The band has been gigging on an increasingly regular basis since March, concentrating mainly around the area of Norwood, South London. Having achieved a certain amount of success, they now intend to spread their wings, and show the rest of the country what they can do.

Slyda's set at present includes numbers by Thin Lizzy among others, but they are bringing in more and more of their own, material written mainly by Clive and Graham.

NIGHT-TIME FLYER

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NIGHT-TIME FLYER are a four-piece band from deepest Wales and comprise Roger Davies (guitars and vocals), Neil Rogers (bass guitars and vocals), Leighton John (lead vocals, percussion) and Philip John (drums and percussion). Already well-known in their homeland, the band are hoping to impress their music upon the rest of Britain — their debut single 'Out With A Vengeance' / 'Heavy Metal Rules' released on Red Eye Records (EYE 2), is already at no. 8 in Sounds Heavy Metal charts.

STORM

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CAN I interest you in a genuine heavy metal female sex-symbol? Yes, such a 'goddess of hard rock' does exist, for may I introduce Jeanette Chase, vocalist extraordinaire with US metal/pop merchants Storm and a prime candidate for pin-up status!

Mouse deals and end up appearing above us on live bills."

However, let me leave you in no doubts whatsoever. Angel Witch are convinced of their ability to ultimately succeed. "Given the chance we'll push out a great debut album and end up as big as Iron Maiden, no problem", stated Hogg. "We don't think we're about to become really huge — we know it."

TORONTO

IF YOU'VE been following the import scene in recent months, then doubtless you'll have noticed that an album entitled 'Lookin' For Trouble' has been selling rather fast.

This is, in fact, a first in more ways than one, being the debut offering from new Canadian label Solid Gold Records and also that of a Canuck six - piece by the name of Toronto. The name is rather misleading - only one member, guitarist Brian Allen, is a genuine Canadian by birth. Of the others, drummer Jim Fox, bassist Niki Costello and keyboards technician Scott Kreyer all hail from New York; lead vocalist Annie "Holly" Woods is a native of North Carolina and second guitarist Sheron Alton was born in London. So how come, with such a wide geographical background, they end up with this particular monicker?

"We contacted an American pro-

Musically, they don't like being categorised as HM, or anything else for that matter. As for influences, these are as diverse as Led Zeppelin, Queen, Abba and The Beatles, with a strong hint of the Electric Light Orchestra coming through live, as Lear points out. "On stage we do put over choral harmonies and use orchestral arrangements which do owe quite a lot to bands like ELO. In fact, when performing, we try very hard to put on a real show by incorporating a whole range of subtle special effects into our numbers."

Sadly, though, the band's encounters with record companies have proven less than smooth. They initially signed to ABC Records but they got caught in the middle of the upheavals which ensued when the company was taken over by multi-corporate giants MCA. Eventually, their debut LP appeared on this label, a situation which didn't meet with wholesale approval from Storm's members. "To be absolutely frank, they didn't really seem to be on the same wavelength as us. Things just never worked out whilst we were with them" Lear states. The album, in fact, wasn't given a UK release slot and several months ago Storm and MCA parted company.

Since then, having been bitten once by the music business, Los Angeles' finest have been taking things at a professionally cool pace in their search for a new major label. "We're holding out for the best possible deal we can secure," explains Lear. "Indeed, at the moment virtually all of our energies are being diverted into landing a top-notch contract. We only want to sign for a company that'll get right behind the band and give our releases convincing promotional back-up."

When they do hook a new deal (present front-runners seem to be Capitol), there is, so it seems, enough material already in the can for about two new albums and it's all stuff, Storm believe, which marks a definite progression from their previous output. Over to Lear: "To be truthful, the tracks on our debut LP were rough diamonds. Now, however, our sound has matured and filled out. The guitars, drums and bass on the most recent material we've cut are far more competent and Jeanette's vocals come across with greater force." I can hardly wait to bend an ear or three to their latest recordings!

Yet, rough diamond or not and despite record company problems' Storm's first vinyl excursion did deservedly create a favourable stir, particularly in the UK. "We got a small amount of feed-back from isolated spots in the States, but the most positive comments and reviews came out of Britain," says Lear. That though isn't as startling as it seems when put into the context of the band's conscious affinity with rock trends over here. "We do feel closer to what's happening in your country," states the ubiquitous Mr Stevens. "All of us identify more with that scene than anything currently going on in America and we are, really, like fish out of water Stateside. One of the reasons for this is our firm belief in putting on for the people who come and watch us a spectacular event they'll remember, rather like British outfits such as Queen and ELO."

"There are too many American bands who just amble on stage acting real laid-back and cool taking the fans for granted. I suppose, though, the main cause of our strong British sympathies is that it's the place which seems to be alive

ducer with whom it was being mooted we should work and he suggested taking the name Toronto," explained Fox. "Apparently, musically the city carries a great deal of weight Stateside and since the band wanted to do well over there it struck us as a good idea to follow his advice." This happened after the present line - up had been put together last June by Woods, Allen and Fox. "All three of us were in a band before called Rose, who made a couple of albums but never got very far. After that outfit split up, Holly, Brian and I sat down and went through a list of every musician we'd played with - both collectively and individually - choosing those whom we felt could fit into our concept for producing a revolutionary form of heavy rock."

That particular 'concept' has been given the title 'rock 'n' wave' in Canada, and initially Toronto began to mould their sound in local bars and night clubs, working their way up steadily to supporting the likes of Pat Travers, Chilliwack, and Teaze during the Canadian legs of their respective tours.

Chart-wise, things have also been very successful on the home front for Toronto via 'Lookin' For Trouble' as Fox outlined. "Considering that we only had 19 days to do the entire album and had to slave away for something like 20 hours on each of the last two days in order to meet the schedule, we're pretty pleased with the way things have turned out. On the sales side, it's just gone gold and

a single, 'Even The Score' taken from it has also been picking up interest, both in terms of sales and radio airplay."

What about the UK? "Well, we have a clause written into our contract with A&M, who hold the world - wide rights on 'Lookin' For Trouble', that it must be issued in England within 90 days of being released in America," Fox told me. "So it'll be out in Britain by October. Whether we actually come over and play some dates depends entirely on how well it sells, although everyone in the band would love to tour there."

As for Toronto's long - term future, Fox sounded remarkably confident that this band would improve to ultimately be something special. "You know, all of us have had a feeling for some time that we would eventually wind up being part of a revolutionary movement in rock music and I'm convinced Toronto is the right vehicle to fulfill that sense of destiny the six of us have deep down inside of us; Don't ask me to explain why I believe this to be true, because it's only intuition!"

Are Toronto likely to become one of THE bands for the eighties? Only the passage of time, as they say, can answer the question. But don't let that stop you from hunting down the fine 'Lookin' For Trouble' and finding out for yourselves just how exciting they really are.

'Rock 'n' Wave' is on its way; this is your 10 minute warning!

DRAGONFLY

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FORMED IN July 1979, Dragonfly are a four - piece outfit hailing from East London. The line - up consists of Rudi Riviere (guitar, vocals), Stephen Heath (guitar), Pete Cornell (bass) and Nik Szymanek (drums).

"We don't consider ourselves part of the 'New Wave of Heavy Metal', although a heavy band we certainly are, with an over - the - top loud live show with Hendrix overtones of guitar sacrifices," says spokesperson Stephan. (All in one breath? — Ed)

Already the band have a strong following, particularly at East Ham's Ruskin Arms, the breeding - ground of those well - established 'mayhem merchants', Iron Maiden. Now, they're preparing 'a blitz on London'

Their debut EP will be released around mid - September, but only in a limited quantity of 1000. The tracks will be 'Silent Nights' and 'Mercy' on the 'A'-side, 'Space Bound' and 'Disappear From View' on the 'B'-side.

I first discovered Jeanette upon acquiring a copy of Storm's available-on-import-only debut album at the beginning of this year, a record so deliciously 'over-the-top' that nary a week goes by without it popping up on my turntable. Mind you, Ms Chase is only one of the reasons for this offering being so consistently enjoyable. There are three others in the form of Lear Stevens (guitar), David Devon (drums) and Ronni Hansen (bass).

The band, I am informed by Lear, has been on the go for something like five years, with the present line-up remaining constant over the entire period.

Yet, sadly, to date, commercial success has eluded them. "The fact of the matter is, we've been struggling for most of that time and have remained relative unknowns," says Lear, who, with Jeanette, co-writes all of Storm's material and, as the interview unfolds, becomes the band's principal spokesman. One of the consequences of their criminal lack of recognition has been that their gig experience is confined to the club circuit around LA and they have not yet supported any major US acts explains the guitarist.

musically. Over here everything has just stagnated and nothing new is happening, whereas in the UK rock is more exciting and full of vigour."

So given their admiration for all things British, when can this sceptered isle expect the Storm troopers to gather?

"As soon as possible," interjects David Devon firmly. Practical considerations, however, will probably mean that such a visit is some way off yet. "Much will depend on the label we eventually sign with," explains David, although the band are determined to make a truly fantastic trip in a matter of months rather than years. "I'll tell you something," says Lear, "we could find a way of getting onto tomorrow, than none of us would hesitate in hopping onto the first available flight."

Meanwhile, I'm looking forward, with a debauched sense of lust, to being wantonly enslaved by the luscious Ms Chase

HELLO

Edited by SUSANNE GARRETT

THOUGH I didn't think much of my mate's girlfriend, 18 months ago, when he started going out with her, I gradually began to like her more and more. And when they split up for a short time last year I was the only friend she could confide in.

After a drink at the local pub, I kissed her as if she were my own girlfriend. Disaster struck when her brother turned the corner and caught us in the act. Word spread. She was labelled a slag and I was called the equivalent.

She's gone back to him now, but we're still friends and I see her most Saturdays when her boyfriend works. Recently, the kissing started again at the local park and I really feel as if something has clicked for me for the first time. But I can't touch her can I, as this would upset

IN LOVE WITH MATES GIRL

my friendship with my mate and others?

Lately, he's been hitting her for silly things and going through her purse in public. Should I step in? Should I keep out? I think I love her and wouldn't really mind losing some friendships over her. I'm confused.

Larry, South London
•Analyse what's holding you back from intervening on behalf of the girl you care about. You've already survived the slings and aimings of outrageous muckchucking, and the fear of losing a few mates doesn't seem to be your prime motivation

for steering clear. You're pretty sure of how you feel about her, but not so certain of her attitude to you. It's a big question mark.

Even though her affection seems a little misguided, this girl went back with your mate after one bust-up, and presumably must still like him a lot if she's prepared to let him belt her and rifle her money supply in public. Maybe you think an open intervention would leave you wide open to disappointment on all sides; not only losing a friendship but putting yourself in line for the big brush-off too. Maybe you're right.

Find out. Ask her where you stand. Are you more to her than a convenient shoulder to cry on? Are you prepared to carry on being her friend regardless? Does she want you to intervene? Don't expect too much, you may be disappointed.

When you've sussed-out her feelings, then decide what to do for yourself. Even if she isn't interested in going out with you, remember that your mate doesn't own her either and a word in his ear may make him do some thinking.

LOSING THE HAIR

I'M WORRIED sick as my hair has started receding already, although I'm just 18 years old. Is there any advice you can give me before it's too late? I've been to every chemist in my area, but can find nothing at all for receding hair. Are there certain foods I could eat which would help? Do you think this loss is anything to do with bleaching my hair in the past?

Derek, Swindon
•Experimenting with bleaching effects yourself, without back-up guidance from a professional hair-dresser, can certainly dry-out the hair and damage its condition and it's possible that this could have contributed to your receding hairline. But the tendency to thin-out on top at a relatively early age is almost always hereditary; sometimes caused through illness and stress. Often hair recession or loss is linked with an associated scalp condition or infection, which can be treated with good results.

Sticking to a well-balanced diet, including plenty of protein and fruit (less of the chips 'n' cream cakes), with supplementary Vitamin B, found in brewers yeast and available in tablet form, will help the health of your hair, but won't necessarily touch a receding hairline. Unfortunately, if premature baldness runs in the family, there's little you can do about it, except maybe opt for a transplant later in life if you're that worried.
Chancing the expensive hormone-based products on general sale is not a good idea without medical guidance. If you don't know the cause of your condition you'll just be throwing money away.
To check-out possibilities, see a specialist now. For a list of experts in your area, and a selection of free leaflets on hair care, write, enclosing a large stamped addressed envelope to the Institute of Trichologists, 228 Stockwell Road, London SW1 (tel 01-733 2056).

DISTRESSED PARENTS

A FEW weeks ago my small brother was killed in a road accident, and since then, my parents haven't known where to turn. They're not religious, so that doesn't help; neither does everyone saying how sorry they are. I'm as upset as they are and wondered if there's anyone who can help. My mother is depressed all the time and on tranquillisers.

Jenny, Midlands
•If your parents are interested, you could ask them to contact The Compassionate Friends: a self-help group of bereaved parents, without religious or political commitment, who have several branches throughout the UK. They should write to Linda Pitch, The Compassionate Friends, 26 Harewood Drive, Clayhall, Ilford, Essex.

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

FEEDBACK

LITTLE ROOSTER

SASHA BATEMAN of North Harrow wrote asking for information on the LITTLE ROOSTERS, so, Sasha, here goes:

The band consists of Gary Eve, Garrie Lammin, Steve Bruce and John Hunt, and they've been going for about 18 months. They have a new single out next Friday (12th September) called 'Witness'. This, and their new album, are both produced by Joe Strummer of The Clash. For any more information, you can contact The Secretary, Ami Records, 9 Masons Yard, London SW1.

AC/DC

NICK AND Tom of Ipswich inquired about the availability of AC/DC songbooks. Well, Music Sales, who publish all AC/DC's lyrics informed me that as yet there hasn't been a songbook in this country (though you can get one from Australia if you feel inclined to nip over to the other side of the world to buy one!).

However, they are currently working on a matching book to their new album 'Back In Black'. "This will obviously include all the tracks from the album, plus a few of their well-known songs from previous albums" say Music Sales. AC/DC's 'Back In Black' songbook will be on sale provisionally around mid-October, and can be found in all the major music stores.



ANGUS YOUNG: AC/DC

FAN CLUBS

AND ANOTHER Fan Club 'bit' this week:

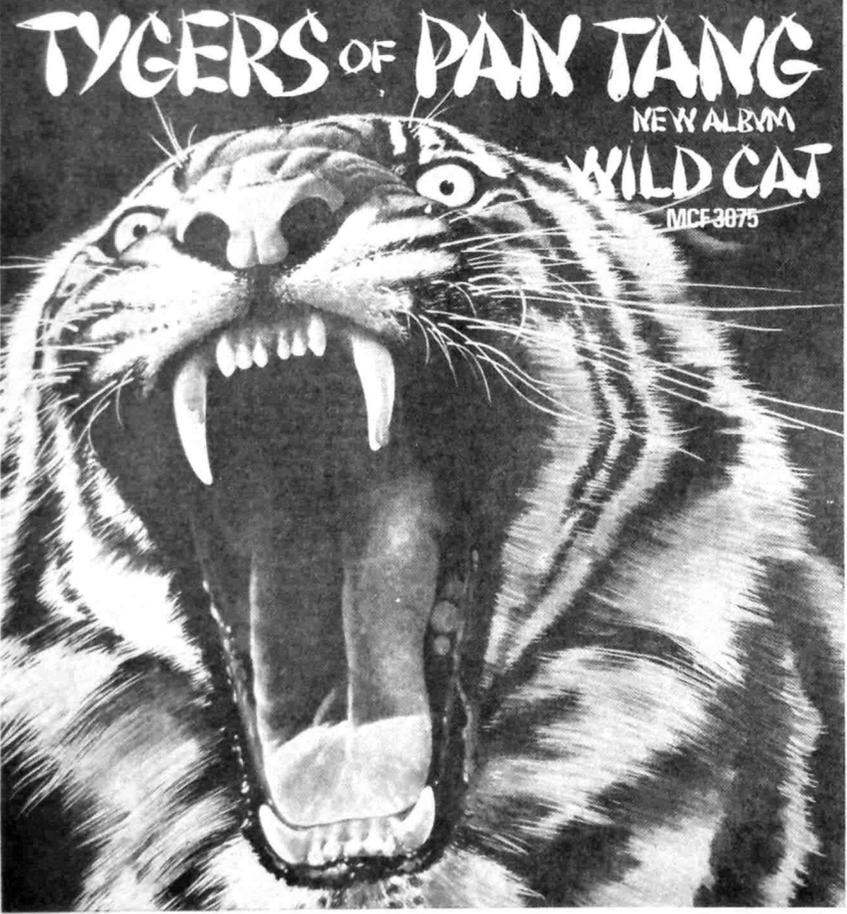
Apologies to all Human League fans — the address printed in Feedback a couple of weeks ago is the old fan club address. This is the official fan club you should write to: Human League, c/o Tune - Noise Ltd., 3/4 East Norton Place, Abbey Hill, Edinburgh. EH75DR.

As we've already mentioned AC/DC this week, for anyone interested the fan club address is: AC/DC, c/o Sandra Munday, 18 Watson Close, Bury St. Edmunds, Suffolk.

Cliff Richard's 'Dreamin' single is in the charts, and doing well. Overseas readers can write to him through the following address: The International Cliff Richard Movement, P.O. Box 4164, 1009 AD Amsterdam, Holland. But for you lot in Britain, you should contact: The Cliff Richard Fan Club of London, 142 Weston Park, Hornsey, London, N8 9PN.

That just about wraps Feedback up for this week. Meanwhile, remember to write to us about anything you like, within reason; Watch this space

• Write to Record Mirror, Feedback, 40 Long Acre, London, WC2E 9JT.



TYGERS OF PAN TANG

NEW ALBUM
WILD CAT
MCF 3075

THE TYGERS ABOUT TO POUNCE

- | | |
|--|--|
| SEPTEMBER | |
| Friday 12 Newcastle, Mayfair | Tuesday 30 Manchester, Polytechnic |
| Monday 15 Hull, Wellington Club | |
| Thursday 18 Grimsby, Central Hall | OCTOBER |
| Friday 19 Middlesborough, Rock Garden | Thursday 2 Hanley, Victoria Halls |
| Saturday 20 Retford, Porterhouse | Friday 3 West Runton, Pavillion |
| Sunday 21 Leeds, Ffôrde Grene Hotel | Saturday 4 St. Albans, City Hall |
| Monday 22 Derby, Assembly Rooms | Sunday 5 London, Marquee |
| Tuesday 23 Cardiff, Top Rank | Monday 6 London, Marquee |
| Wednesday 24 Colwyn Bay, Pier | Tuesday 7 Liverpool, Bradys |
| Friday 26 Bournemouth, Town Hall | Wednesday 8 Ayr, Pavillion |
| Sunday 28 Blackburn, King Georges Hall | Thursday 9 Edinburgh, Nite Club |
| Monday 29 Hardstoft, Shoulder of Mutton Club | Saturday 10 Colchester, Essex University |

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scary Monsters
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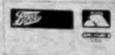
Boots Disc Deal Album of the Month.

Each month, Boots selects one of the highest albums in the charts and sells it at one of the lowest prices around.

We call it 'Album of the Month' and until October 4th you can buy David Bowie's latest album 'Scary Monsters' (including the No. 1 single 'Ashes to Ashes') at the monster saving of £1.70* The same prices apply to the tape.

*Savings shown are off the recommended retail price. Available at this special offer price until October 4th from Boots Records Department subject to stock availability.

Bowie



for the Special Touch

MAILMAN

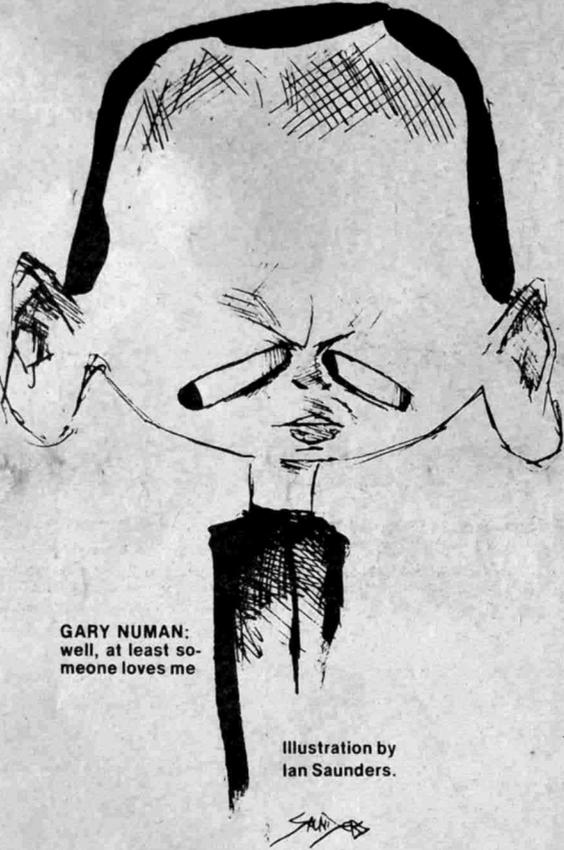
Write to Mailman, 48 Long Acre, London WC2E 9JT.

NUMANITES UNITE

WHAT THE hell is the matter with Chris Westwood? ... You idiot Chris Westwood, we'll Numanize you into a plastic android ... This "person" is trying to tell us that 'Telekon' is bad, well anyone with an open mind can look at Numan's new album objectively and say it's brilliant, which is why you lot of flea brained prats can't ...

What is Chris Westwood? ... Chris Westwood, you only have the mental age of a child of two ... You could make the unemployment figures worse by adding the name Chris Westwood ... Westwood, thou art a bullshitter ... I was disgusted when reading Chris Westwood's review of Gary Numan's new album 'Telekon' ... thick idiots like Chris Westwood don't understand ... Thanks for nothing Chris Westwood, I didn't have much faith in the music press before but now you've proved it to be a meaningless irritant with your pretentious rantings ... You make me puke ... That cretin who wrote the review of Gary Numan's album should be strung up by his balls ... Chris Westwood must have reviewed Gary Numan's album while watching 'Dallas' ... who the hell does farty faced Chris Westwood think he is? ... I couldn't give a toss about your meaningless review ... Is Chris Westwood completely deaf? ... Is Westwood a journalist or the Editor's son? ... Chris Westwood, you're jealous ... Does Chris Westwood actually get paid for writing this load of shit? ... How dare Chris Westwood, that cretinous slob, criticise the sensational new Gary Numan LP ... who is this insect Chris Westwood?

Those, and other compliments, were sent in by Kevin Black, Dover; Marc, Staines; Numan fan, Hampshire; Anon; Helen Leeds; Jo, Worcester; Julie, Hinkley; Anon; W. Dawson, Houghton le Spring; M. Young, Stanley; Numanoid, Bishops Cleeve; Anna; Anon; J. Fowler, Sheffield; Numan Fan, London; Numanoid, Winchester; Dave, Rochdale; Sharon Simpson; Helen Cleveland; Zeron, Barnsley; Numanoid, Thamesmead.



GARY NUMAN: well, at least someone loves me

Illustration by Ian Saunders.

WHAT'S IT WORTH?

I'VE JUST read Chris Westwood's rubbishy review of Gary Numan's new LP 'Telekon'. Westwood doesn't know what he's talking about. How can he, with any justification, give it one star? It's not worth any. Max Schreck, Norwich.

A FAIR SWOP

MY BROTHER and I dismissed Chris Westwood's review as prejudiced rubbish and dashed out to buy Gary Numan's 'Telekon'. But it would be false to deny that we found this particular piece of vinyl extremely disappointing. Fortunately (!) the record was scratched, so we quickly returned it to the shop and exchanged it for Saxon's 'Wheels Of Steel'. Why did Chris Westwood, who obviously dislikes Gary Numan intensely, do his best to write a pack of insults which most Numan fans will ignore, instead of constructive criticism? The truth of the matter is that Gary Numan has tried to become even more profound in his songwriting and it doesn't work. By the way, before returning the offending disc, I committed it to Memorex ferric oxide, just in case I do get to like it. That'll teach Beggars Banquet to put out faulty records! D. Cooper, Coventry.

THE OLD TOSSPOT

WILL YOU please tell Ronnie Gurr where he can stuff his literature. In his review of the lovely Kate Bush's 'Never For Ever' he obviously had something in his ears, or wasn't even

In the room when it was played. Saying that some of it was 'mental masturbation' seems to imply that he has had wide experience of the physical kind. Saying Kate is 'Neurotic, well to do and airy fairy in a meandering class' suggests that he himself is a docile, lower class tosspot. Kate Bush admirer, Brampton, Hants.

HEY, MILKO

HOW COULD you have the cheek to call that an album review. I am referring to Ronnie Gurr's review of Kate Bush's new album. My God, you must have a staff problem to take him onto your editorial team. He couldn't write a note for his milkman, let alone an album review. Nigel, Romford.



KEN BAILEY Kenneth Bailey, Bournemouth.

CRUSADER

FURTHER TO the enclosed (cutting from Paula's page) I am happy to enlighten you as to my position with a recent press write up. I would also like to tell you I encourage all local musicians and organise the Bournemouth Beat Contest. Bournemouth is not full of 'fuddy duddies'. I believe it is second only to London in the music scene. I understand it produces more musicians than any other town in the country (except London) and we have the largest discotheque in England and Europe. I love all music and encourage same at every possible opportunity, but I take exception to records which are liable to contaminate young people, to records with filthy dialogue such as used by Dudley Moore and Peter Cooke, and to records in which four letter words are used. I hope you agree! There are many beautiful words in our language and much pleasant music. Let us crusade together against contamination.

GIVE US A FLASH

I MUST protest at the invective written into the album review 'Kate Grates' by Ronnie Gurr. Your hoary old critic appears to have a personality problem as far as EMI and its recording artists are concerned and I wonder if his job application to tidy up paper clips in their offices has been rejected? Mr Gurr uses really cheap shots in that review and I would strongly advise that he refrains from tawdry comments about Kate's delectable anatomy! To descend to his utterly low level for a while, perhaps you could publish a revealing photograph of dear Mr Gurr and we could be invited to make comments on the dimensions of his personal attributes (we could all do with a laugh). The Man With The Child In His Eyes, Marlow, Bucks.

GET IT WHILE YOU CAN

WHO WAS that silly cow the other week who was talking about men being constantly after sex? I know lots of girls who can't get enough of it and there's still blokes like me trying to fight them off. I think she's a pervert with a thing about Ford Escorts. Get it while you can. I'm a Rolls Royce man. Trev, Stockport.

WHO'S A SILLY COW

I HEARD you on the radio the other week Rosalind Russell, and you sounded more of a silly cow than I thought you were. Mike Upton, Torquay.

N.O.R.W.I.C.H.

IN REPLY to Jennifer of Norfolk when she lashed out at us males. I would like to say that I have been out with quite a few girls and found 99.9% of them to be the most MONEY GRABBING, TWO FACED, SELFISH, LYING, NAGGING, SARCASTIC, JEALOUS beings on this earth. They use us males just to show us off to their female friends. When it comes to the pleasures of the flesh, they just run off to their mummies crying. 'The beast tried to take my knickers off.' Bob, West Midlands.

IS FERRY ASHAMED?

MAY I just say how disgusted my friend and I feel at the cancellation yet again of the Roxy Music concert at the Birmingham Odeon. No reason has been given and apparently there is no possibility of them setting another date. I hope you read this Mr Ferry and feel ashamed about letting your fans down. Next time we'll spend our money on a group that has more consideration for its fans. Yours bitterly, Wendy Griffiths and Suzanne Rose, Sutton Coldfield.

AN EARLY BIRD

I DO home taping all the time. I do it because I like to break the law and be cussed. I've got hundreds of tapes with recordings of LPs and radio shows on them. I get up early in the morning so that I can home tape some more. Wochta gonna do about it? Michael

THE DAILY Mirror informs us that "a sexy new song could be encouraging young girls to become prostitutes." It turns out that they're talking about that single that Sue Wilkinson talks her way through. Ken Bailey who, unbeknownst to moi, is known to millions of soccer fans as the cheer leader of the England side. I always thought that cheer leaders were blondes who threw sticks in the air and tossed pink and red balls up and down but Mr Bailey is obviously one of a kind. To get back to the point, he's trying to get the record banned in his home town of Bournemouth, whose main population is people of a hundred and three who live with their parents. Said Mr Bailey "It's quite a catchy tune but the words are disgusting."

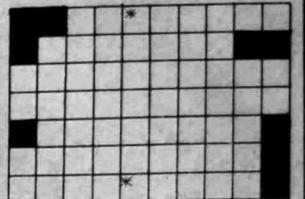
From Paula's pages (6/9/80).

MAN-AN-LP

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

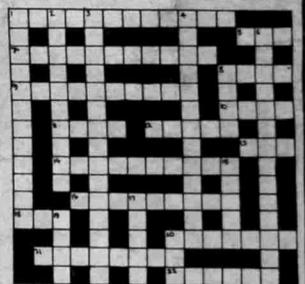
NAME
ADDRESS

POP-AGRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the star-red down column spells out the name of some people from west one. Remember, the clues aren't in the correct order. You have to decide what the right order is. Let's dig the hay to rebuild something for Hazel (6, 3)
A confused hot mark gives us a fishy hit (3, 4)
The Kerb ran Bob into a clash for this felon (4, 6)
VAT on part of Luxor provides sleep walkers (8)
Ron jags BBC for a crazy private life person (5, 5)
See her through a kaleidoscope (8)
Watch Mol's thick change into a band that must be able to unlock the funk (9)

XWORD



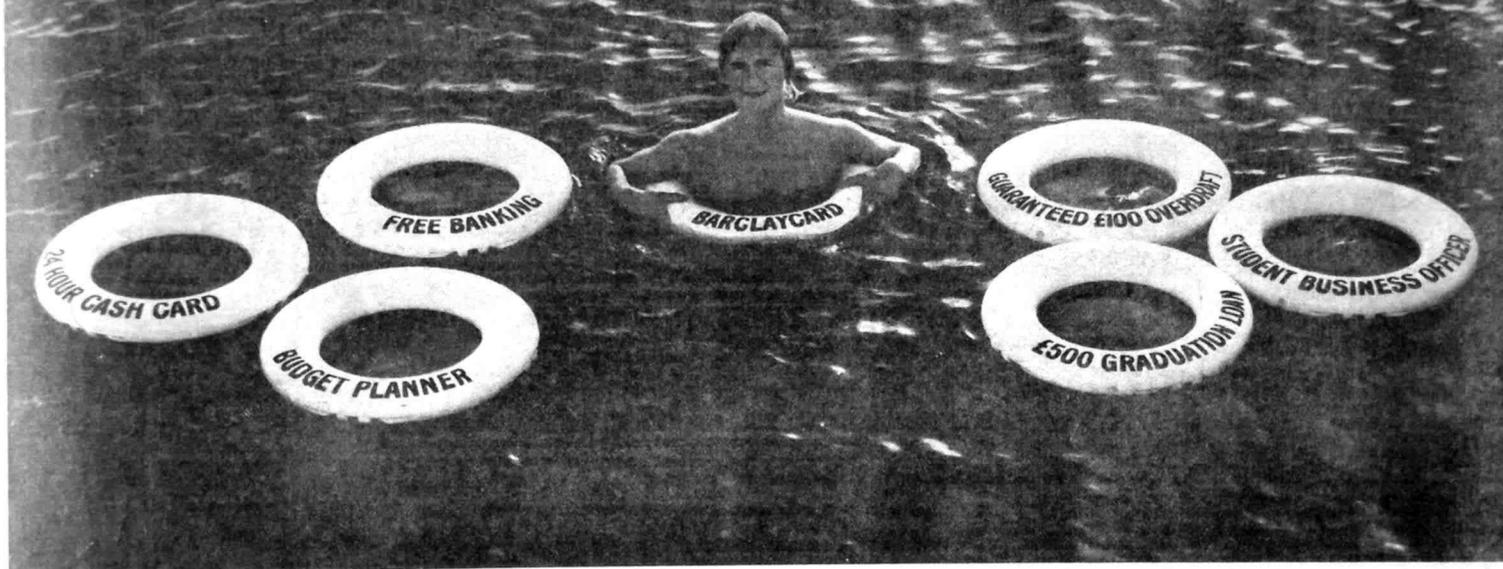
- CLUES
ACROSS
1 Ex - Buzzcock who learnt the Correct Use Of Soap (6, 6)
5 Reversible Steely Dan LP (3)
7 Why Billy Joel shouldn't throw stones (5, 6)
8 Mr Nelson of Red Noise (4)
9 Average White Band LP (4, 2, 4)
10 She was a contemporary of Bob Dylan (4)
11 It will tear you apart (4)
12 Fruity label (5)
13 Kate hit (3)
14 Are this group very big in Boston? (10)
16 Thin Lizzy LP (5, 4)
18 Re-Buggled group (3)
20 You may have crossed the red sea with this group (7)
21 Group that had a One Way Ticket (8)
22 Randy singer songwriter (6)

- DOWN
1 Get Happy with this hit single (4, 8)
2 Gary is very fragile (2, 3, 5)
3 Neil Young LP (4, 5, 6)
4 Madness have gone too far this time (3, 4, 6)
6 She had a hit with Alice Cooper's Only Women Bled (5, 9)
8 Bix hit (4)
10 Mr Hillage (5)
17 Detroit Spinners hit (5)
19 Undertones label (4)
20 Ms Peebles (3)

LAST WEEK'S SOLUTION TO XWORD
ACROSS: 1 Stewart Copeland, 6 No More Mr Nice Guy, 9 Ian Dury, 11 Wipe Out, 12 Sad Cafe, 13 Robin, 14 Hendrix, 15 Belfast, 17 Rak, 18 Sam, 19 Uprising, 21 Octave, 23 Summer Night City
DOWN: 1 Singing The Blues, 2 Edmonds, 3 Tommy, 4 Escape, 5 Do Ya Think I'm Sexy, 7 New Seekers, 8 Glory Boys, 10 Underpass, 13 Rick, 16 Tin, 20 Ram, 22 Cat.

LAST WEEK'S SOLUTION TO POPAGRAM
(In order of puzzle) Nick Straker, Uriah Heep, Sheena Easton, Lip Up Fatty, Grace Jones, Billy Joel, Magazine, Beach Boys, Jeff Beck, DOWN The Police.
LAST WEEK'S WINNER: John Rogers, 5 Grey Rock Walk, Liverpool L6 5HS.

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A Budget Planner is a booklet we designed for you to write down your income against your expenses.

You don't have to use it. But it can be useful to warn you of the thin times during the year when you may need an overdraft to tide you over.

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As long as you stay in credit, cheques, statements and standing orders are all free. This applies even if you take advantage of the Guaranteed Overdraft offer.

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BARCLAYS

People, I think it's fair to say, know very little about the B-52's apart from the fact that you're garish, had a minor hit with 'Rock Lobster', and emanate from the southern States. Fair to say? Yes?
 Fred: "I guess so."
 Keith: "We felt we had a lot of press. Like after the first album we felt there was maybe too much press."

Hmm. Contradiction city. Back to the performance . . . What did you all do in Athens?
 Keith: "Work."

At what?
 Kate: "Different jobs. I worked on a newspaper, pasting up."
 Fred: "I worked in a rodeo roping steers. I did that for a couple months. They had a permanent circus down there where tourists would come."
 Keith: "He was known as Cowboy Fred."
 Kate: "I also inspected clay pigeons in a factory."

What is the point in inspecting something that's going to be blasted out of the sky?
 Kate: "In theory, if they have cracks in them they might fall apart before you shoot 'em."
 Keith: "Cindy (Wilson) worked in a place called the Whirly Q Lunchette. She served, eh."
 Fred: "Peachy Burger Milks."
 Kate: "Hot Dog Soup."
 Keith: "And Ricky (Wilson) brother of Cindy) and myself both worked at the bus station in Athens. Ricky sold tickets and I put luggage on the buses."

Did you know each other socially before the band?
 Keith: "I knew Ricky and Cindy in High School. Then I met Fred."
 Fred: "When I was a brilliant student."
 Keith: "At the University of Georgia. Then we met Kate. She had a farm and we used to go out and visit her there. We just began to hang around together and go to clubs and stuff together. We'd end up getting thrown out because of the way we dressed or the way we danced."
 Kate: "I'd bring my goats to the club."
 Keith: "So we just began to jam. A friend of ours had some instruments. I guess this was like around February of '76."
 Fred: "What was?"
 Keith: "When we got ready for Julia's party."
 Fred: "'77. Yeah it was Valentine's Day."

Ready for?
 Keith: "Julia. A friend of ours. Julia and Greg had a Valentine's Day party. So we planned to do that one party and that's all."
 Kate: "We didn't really say let's start a group. We just went round to a friend's house and he went upstairs to write a letter so we started playing."
 Fred: "We were very drunk. We were working off our hangover."

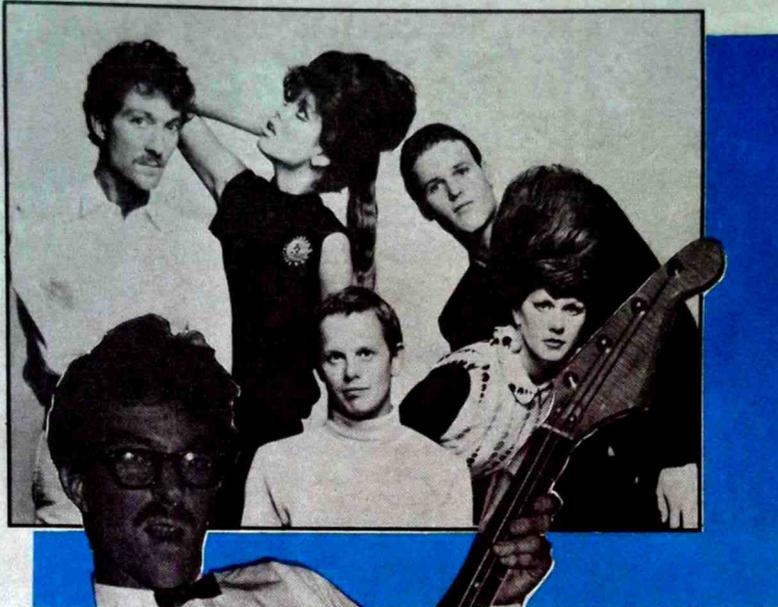
What kind of material were you playing way back when?
 Fred: "Original."
 Kate: "Abstract."
 Keith: "We had two conga drums and one electric guitar and maracas."
 Kate: "And there was lots of screaming."

Talk turns to new album . . . The new album, 'Wild Planet' sounds more produced than the previous effort.
 Fred: "Yeah, it's more produced. Rhett Davies who worked with Eno, Roxy and Talking Heads produced. We just wanted someone who would enhance our sound. It's not overproduced."

How do you feel about the first album in retrospect?
 Fred: "A little underproduced."
 Fine. Why a song on the album like 'Private Idaho'?
 Fred: "It's another state."
 . . . Of mind?
 Fred: "Another state."

Idaho, I believe, is famous for potatoes and little much else.
 Fred: "Other things too."
 Keith: "Nuclear power plants."
 Fred: "That's where they had a nuclear power plant where they almost had an accident because the people were watching a football game

instead of the emergency systems."
 Won't such a ditty affect sales in Idaho?
 Fred: "Oh that's a major push area. We're gonna tour extensively."
 In Idaho?
 Fred: "In Idaho, yeah. Nowhere else."



'If you go to Athens you'll hear the word "genius" used about everybody. There are more geniuses in Athens than anywhere else'

FRED: where'd ya get the boots? "Oh, they're Kiss' cast-offs"

The press, or some of that medium analyse your work rigorously. How do you feel about critics that sit down and analyse say, the story of a three inch high green dog on the end of a 30 foot leash ('Quiche Lorraine')?
 Kate: "You can learn a lot by thinking about it."
 Fred: "We'll give 'em magnifying glasses so they can find the meaning, the real meaning."

Is there a real meaning to your songs?
 Fred: "Yeah they're about life, love, happiness, sorrow . . ."
 Kate: "Truth."
 Fred: "Truth."
 Kate: "Death."
 Fred: "Eating."
 Keith: "It's important that you recognise the cruelty involved in the situations."
 Kate: "And the beauty too."
 Fred: "We just don't write transparent songs."

Realism, perhaps, rears its ugly head on 'Dirty Back Road,' it being a song about wreckless driving. Where is the realism in 'Quiche'?
 Fred: "All through the song. It's a song about a guy and his dog and what happens when he loses it."

Exasperation city . . . But people don't have three inch high green dogs.
 Fred: "In this country they do."
 Kate: "That song is sorta about drugs. Well it might be."
 Fred: "I'm sure lots of people have lost their dog, er, on one level."

But 30 foot leashes, God save us.
 Fred: "Well, you know. We don't like to talk about that song too much because the person who lost the dog is in a mental institution. He's gonna be released soon though. They're gonna give him a chihuahua and let him out."

Surely such silliness can't go on for ever. What future plans are there when the B-52's are but a pin prick of a memory in humanity's left buttock?
 Fred: "I'll be real fat and smoke cigars. Play the accordion."
 Kate: "I want to start a 50 piece woman tuba band."

Do you ever take things seriously? Huh?
 Fred: "Too often."
 Kate: "Yeah a lot of things."
 Fred: "What should be taken seriously."
 Keith: "We take the group seriously but we like adding humour into it as part of the creative process."

Finally, thank God, do you regard all this as being, somehow, important. Art?
 Kate: "Yeah we're creative engineers."
 Fred: "Artists for lack of a better word."
 Keith: "It's not as important as some people would like it to be."
 Kate: "I don't think you have to reach a certain level of expertise to be an artist."
 Fred: "If you go to Athens you'll hear the word 'genius' used about everybody. There are more geniuses in Athens than anywhere else."
 Kate: "If you tell a good joke you're a genius."

Remember them this way. Geniuses from Athens. The B-52's. (Snigger).

SATURDAY

SEPTEMBER 20

ABERDEEN, Capitol Theatre (23141), Wanda Jackson And The Nashville Cavalcade Show ANDOVER, Erham Alamein Hall (5428), Overkill BEVERLEY, Memorial Hall (Hull 80782), The Odds SICESTER, Red Lion (3180), Zorkie Twins SIRKENHEAD, Civic Centre, Marillon SIRKENHEAD, Gallery, Grace BIRMINGHAM, Bogarts (021-643 0783), Viking BIRMINGHAM, Cedar Ballroom, Constitution Hill (021-235 2454), Visions Collision BIRMINGHAM, Technical College, Solihull (021-705 5376), Au Pairs BLACKBURN, Regent Hotel (50839), Disco Students BLACKPOOL, Norbeck Castle (52341), The Usenet BRACKNELL, Bridge House (25396), Consonat Dogs BRIGHTON, Alhambra (25769), Midnight And The Lemon Boys BRIGHTON, Dome (682172), Daryl Hall And John Oates / Sinceros BRISTOL, Grandy (28272), White Spirit BRISTOL, Polytechnic, Redland Side (30990), Ricky Cool And The Rialtos BUDE, Headland Club (2555), Metro Glider BRISTOL, Great Northern (80340), Dolly Mixture CAMBRIDGE, Technical College, Mumford Theatre (363271), Rank Amateurs / Rendezvous CANNOCK, Troubadour (Burntwood 2141), The Kicks CANTERBURY, Odeon (62480), Rory Gallagher / Age CHESTER, The Windmill (210531), Ben E King COVENTRY, General Wolfe (88402), The Expressos CROYDON, Carlton (01-688 4500), Seven-Year Itch DOUGLAS (Isle Of Man), Summerland (25511), Joe Brown And The Bruvvers / Bert Weedon / Wayne Fontana And The Mindbenders / The Shades / Gino And The Rockin' Rebels / Yakey Yak / Househakers EDINBURGH, Eric Brown's (031-239 7840), The Sound EDINBURGH, Odeon (031-667 3805), Rick Wakeman EDINBURGH, Playhouse Nite Club (031-665 2064), Fingerprints FARNHAM, (Surrey), The Mallings, The Waterlons Hot Vultures / Bob Walton GLASGOW, Apollo (041-332 9221/2), The Tourists / Barracudas GUILDFORD, Burns Howe (041-332 1813), H2O GLASGOW, Third Eye Centre (041-332 7571), Eclipse / Lindon Kwesi Johnson (double bill) HERTFORD, Market Taverns (56325), Strange Blood HULL, The Bull Generator KEIGHLEY, Funhouse Bar, The Elements (Leeds) KEIGHLEY, Greenhead Youth Club, The Elements (evening) KINGSTON, Waves, Three Tuns (01-549 8601), On The Beach LEEDS, Searcort Hotel (645984), Gimmicks LEEDS, Tingley Working Men's Club, Rockability LEEDS, Wigs Wine Bar, The Other Switch LIVERPOOL, Brady's (051-236 7881), The Wall LONDON, Action Space, Cherties Street (01-631 2000), Barry Ford / Brimstone / Ras Angels (Black prisoners Welfare benefit) LONDON, Cock Tavern, North End Road, Fulham (01-385 5021), Darryl Hall / Wanda Jackson LONDON, Crystal Palace Hotel, Crystal Palace (01-778 6342), Nine Below Zero LONDON, Dingwells, Camden (01-267 4967), The Cheaters (special Northern night) LONDON, Greyhound, Fulham Palace Road (01-385 0526), John Oates And Wild Willy Barrett LONDON, Hall Moon, Herne Hill (01-737 4560), Soft Touch LONDON, Half Moon, Putney (01-788 2387), Carol Grimes Band LONDON, Hammersmith Odeon (01-748 4081), Ozzy Osbourne's Blizzard Of Ozz / Budgie LONDON, Hope And Anchor, Islington (01-359 4510), Keys LONDON, 101 Club, St John's Hill, Clapham (01-723 2309), Comsat Angels LONDON, Jacksons Rock Club, Highgate (01-340 3278), Red Beans And Rice / Dave Ellis Band LONDON, John Bull, Chiswick High Road (01-994 082), Spider / Mick Dogs LONDON, Marquee, Wardour Street (01-439 6603), G-Tips LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), The Directions / Vandelis / Odd Hits LONDON, New Golden Lion, Fulham Road (01-385 3942), Superslash LONDON, Rock Garden, Covent Garden (01-240 3961), Mobster LONDON, Star And Garter, Deptford High Street (01-788 0345), Stagecoach LONDON, Three Rabbits, Manor Park (01-539 3549), Suttel Approach LONDON, Upstairs At Ronnie's, Frith Street (01-439 0747), Fantasy LONDON, White Lion, Putney High Street (01-788 1540), The Scene LONDON, White Swan, Blackheath Road, Greenwich (01-691 8331), Acid Queen LONDON, The Venue, Victoria (01-834 5500), Live Wire LONDON, Wembley Conference Hall (01-902 1234), Don McLean / Prelude LUTON, Octopus (595098), Locators MANCHESTER, Cyprus Tavern (061-236 3786), Notables MANCHESTER, Millstone (061-632 5006), Crispy Ambulance MIDLESBROUGH, Rock Garden (241995), Revillos

THE TOURISTS start glowing on their 'Luminous Tour Of Great Britain' this week when they play Sunderland Mayfair Suite (Thursday), Newcastle City Hall (Friday), Glasgow Apollo (Saturday), Aberdeen Capitol (Sunday), Edinburgh Odeon (Monday), Sheffield City Hall (Tuesday) and Derby Assembly Rooms (Wednesday). THE BARRACUDAS are supporting. OZZY OSBOURNE'S BLIZZARD OF OZZ swirls its way around the country, continuing this week at Bradford St George's Hall (Thursday), Hammersmith Odeon (Saturday), Manchester Apollo (Tuesday) and Coventry New Theatre (Wednesday). Support band are BUDGIE. Ex-Yes-man RICK WAKEMAN takes in Newcastle City Hall (Thursday), Glasgow Apollo (Friday), Edinburgh Odeon (Monday), Manchester Apollo (Sunday), Birmingham (Monday), Hanley Victoria Hall (Tuesday) and Stafford City Hall (Wednesday).

GARY NUNAM, supported by a mysterious person called NASH THE SLASH, has added an extra date at the Hammersmith Odeon, which will be on Thursday. Plus, of course he plays all the previously announced dates.

NEWCASTLE UPON TYNE, Balmray's Music Hall (20015), Model Workers / Total Chaos NEWCASTLE, Gulbenkian Studios, Haymarket (28974), Natio NORTHAMPTON, Community Centre, Duston, World Service / The Army NORTHAMPTON, MFM, Crass / Poison Girls NORWICH, Warehouse (53216), Export NOTTINGHAM, Boat Club, Trentside (869032), Quartz OLDHAM, Tower Club (061-624 5491), Kraken PAISLEY, Bungalow Bar (041-889 6667), The Rockits (lunchtime) PAISLEY, Bungalow Bar, Moondogs (041-889 6667), PRESTON, Guildhall (21721), Showaddywaddy PRESTON, Warehouse (53216), Export READING, Target Club (585887), Flatbackers RETFORD, Portierhouse (704981), Tygers Of Pan Tan ROCHDALE, Rawstrons Arms, Private Sector SHEFFIELD, Penguin Club (385897), Ethel The Frog SHIFNAL (Salop), Star Hotel (Telford 461517), V-Babs TORQUAY, Pelican Inn (22842), Loaded Dice WATFORD, Balleys (39848), Liquid Gold WEST RUSTON, Village Inn (203), Atomic Rooster

SUNDAY

SEPTEMBER 21

ABERDEEN, Capitol (23141), The Tourists / Barracudas BIRMINGHAM, Barrel Organ, Digbeth (021 622 1353), Playthings BRISTOL, Grandy, Dreadnought Hotel, Snapshots BRADFORD, Bradford College, Vaults Bar (39212), Ulterior Motives BRADFORD, Panshche Club, The Wall BRIGHTON, Conference Centre (203131), Gary Numan / Nash The Slash BRISTOL, Colston Hall (291768), Michael Schenker CHESTER, Wilderspool Leisure Centre (312021), Ben E King CHIGWELL, New Epping Forest Country Club (01 901 9011), Marjorie COVENTRY, Queen Inn (24609), Criminal Class CROYDON, Fairfield Halls (01 688 2991), Daryl Hall The John Oates / Sinceros DERBY, Assembly Rooms (31111, x2255) Showaddywaddy DRIFFIELD, Queensway, Badge / Generator DUNSTABLE, Highwayway Hall (603326), Gregory Isaacs EDINBURGH, Eric Brown's (031 229 7840), Brothers EDINBURGH, Harvey's (031 229 1925), Side Effects EDINBURGH, Playhouse Nite Club (031 665 2064), Eclipse FARNHAM, Mallings, Hot Vultures / The Waterlons GLASGOW, Doune Castle (041 649 2745), H2O GLENROTHES, Rother Arms (753701), Dick Smith Band HATFIELD, Stonehouse (62112), Dragonfly / Powerhouse Heavy Metal Roadshow HAWICK, Kings Hotel (5534), The Circles INVERNESS, Eden Court Theatre (221719), Wanda Jackson And The Nashville Cavalcade Show KIRKCALDY, Dutch Mill (67512), Moondogs LEEDS, Florida Greene Hotel (490984), Tygers Of The Tunnel LEICESTER, Bath Hotel, Shearby, Alliance LIVERPOOL, Bow And Arrow (051 228 3487), Stun (01 637 7664), Au Pairs / Stepping Tall / Furious Pigs (Women's Aid benefit) LONDON, Bridge House, Canning Town (01 476 2689), Jackie Lynton Band, Camden Lock (01 267 4967), Chuck Farley LONDON, Cock Tavern, North End Road, Fulham (01 385 0526), The Works LONDON, Greyhound, Fulham Palace Road (01 385 0526), Famous Names LONDON, Hall Moon, Herne Hill (01 737 4560), Jamals Angels LONDON, Hope And Anchor, Islington (01 359 4510), Sad Among Strangers LONDON, Kings Head, Acton (01 992 0282), Decorators / Neon Dior

LONDON, Lyceum, The Strand (01 636 3715), The Psychotic Furs / Inner City Unit / The Thompson Twins / Ludus LONDON, Marquee, Wardour Street (01 437 6603), The Passions / Blue Orchids LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Root Jackson And The QB Blues Company / Flex LONDON, New Golden Lion, Fulham Road (01 385 3942), Marmalade LONDON, Old Queen's Head, Stockwell (01 274 3829), Steel Survivor LONDON, Pembury Tavern, Dalston, Avenue LONDON, Rock Garden, Covent Garden (01 240 3961), Translata / The Zeds / The Classics LONDON, Theatre Space, William Street, The Cathedrals LONDON, Torrington, North Finchley (01 445 4701), Carol Grimes Band LONDON, The Venue, Victoria (01 834 5500), Airtro Murella LONDON, White Lion, Putney High Street (01 788 1540), Ricky Cool And The Rialtos LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), T.F. Much Disco MANCHESTER, Apollo, Ardwick (061 273 1122), Rick Wakeman MANCHESTER, Portland Bars (061 236 8414), Disco Students MANCHESTER, Squal, Devas Street, The Enigma NEWBURGH, Memorial Hall (243019), Spider NEWCASTLE UPON TYNE, Balmray's Music Hall (20015), Model Workers / The Garage / Total Chaos NOTTINGHAM, Hearty Goodfellow (42257), Breakdown NOTTINGHAM, Imperial Hotel (42884), No Tiggers PAISLEY, Bungalow Bar (041 889 6667), Fingerprints PONTERFRACT, Blackmore Head Hotel (702345), Dredgins RICHMOND, Broilys, The Castle (01 948 4244), More SPAINFIELD, University (24076), Kraken STAMFORD, Danish Inverly (4409), Time Out STOKE, New Penny, Strange Brood WYOMOUTH, Nags Head (763555), The DS WOLLASTON, Grand Head (662041), U2

MONDAY

SEPTEMBER 22

ASHTON UNDER LYME, Spread Eagle (061 330 5732), Kraken BIRMINGHAM, Odeon (021 643 6101), Rick Wakeman BIRMINGHAM, Romeo And Juliet's (021 643 6696), Money BLACKPOOL, JR's Dallas Bar, Crispy Ambulance BRADFORD, Princiville (57864), Stormtrooper BRIGHTON, Dome (682122), Brothers Johnson BUNTERS, Guildford (72422), Between Pictures DERBY, Assembly Rooms (31111), Tygers Of Pan Tang CAMBRIDGE, Raffles (69933), Auditions DONCASTER, Rotters (27448), Dr Feelgood / Split River EDINBURGH, Eric Brown's (031 229 7840), Side Effects / Crisis EDINBURGH, Odeon (031 667 3805), Tourists / Barracudas EWELL, Grapevine (893 8522), Avenue HARROGATE, Bali Hai (53926), Impossible Man LEEDS, Compton Arms, The Munros LONDON, Florida Greene Hotel (490984), Blackjack LONDON, Bridge House, Canning Town (01 476 2689), Wasted Youth / Knox LONDON, Cock Tavern, North End Road, Fulham (01 385 0521), Seven Year Itch LONDON, Dingwells, Camden Lock (01 267 4967), Dead Alarm / Alan Delays / Icecream Pleasure LONDON, Green Man, Stratford (01 534 1637), The Soul Band LONDON, Greyhound, Fulham Palace Road (01 385 0526), Elgin Marbles / Dumb Blondes LONDON, Hammersmith Odeon (01 748 4081), Daryl Hall And John Oates / Sinceros LONDON, Hope And Anchor, Islington (01 359 4510), Comsat Angels LONDON, 103 Club, St John's Hill, Clapham (01 223 2309), The Imports LONDON, Marquee, Wardour Street (01 437 6603), U2

LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Thompson Twins / Local Heroes LONDON, Music Machine, Camden (01 387 0428), Invisible Sex LONDON, New Golden Lion, Fulham Road (01 385 3942), Bob Kerr's Whoopie Band LONDON, Old Queen's Head, Stockwell (01 274 3829), Seventeen / The Bouncers LONDON, Penthouse, Mayfair (01 493 1977), Gary Boyle LONDON, Rainbow, Finsbury Park (01 263 3140), Journey LONDON, Rock Garden, Covent Garden (01 240 3961), TV Personalities LONDON, Two Brewers, Clapham (01 622 3621), The Flatbackers LONDON, Upstairs At Ronnie's Frith Street (01 439 0747), Coconut Dogs LONDON, Windsor Castle, Harrow Road (01 286 8403), Metro Glider MANCHESTER, Band On The Wall (061 832 6625), The Cheaters MANCHESTER, Cyprus Tavern (061 236 3786), The Wall MANCHESTER, Raftera (061 236 9788), Geno Washington And The New Jam Band / Dougie James And The Soultrain MANSFIELD, Civic Hall (23882), Lighthouse NEWCASTLE, City Hall (20007), Don McLean / Prelude NEASETON, 77 Club, Future Tots PAISLEY, Bungalow Bar (041 889 6667), Disco Students READING, Hydro Hotel, Carl Green And The Scene RICHMOND, Snoopy's, The Castle (01 948 4244), The For L RICHMOND, Top Rank (26538), Tygers Of Pan Tang RICHMOND, Snoopy's, The Castle (01 948 4244), The For RICHMOND, Little Mill Inn, Hot Vultures SHAW, Wheatsheaf, Tora Tora SHEFFIELD, City Hall (22865), Michael Schenker / Dredgier

TUESDAY

SEPTEMBER 23

BIRMINGHAM, Odeon (021 643 6101), Brothers Johnson BIRMINGHAM, Top Rank (021 236 3226), Gregory Isaacs BRADFORD, St George's Hall (32513), Michael Schenker / Dredgier BRADFORD, Samps (69001), The Elements BRISTOL, Berkeley, Split Enz BRISTOL, Polytechnic, St Mathias Site, 455 BRISTOL, Top Rank (26538), Tygers Of Pan Tang CROYDON, Crawdaddy Club, The Star, London Road (01 684 1360), Seventeen DUNFRIES, Tam O'Shanter (4055), Hot Vultures EDINBURGH, Eric Brown's (031 229 7840), Cazd EDINBURGH, Usher Hall (031 228 1155), Don McLean / Prelude FLOOFIELD, Ipsalis, The Enigma GUILDFORD, Wooden Bridge (72708), Bullseye, Hill, Wellington Club (3262), Brian Bran GUILDFORD, Kirklands, Asylum GUILDFORD, Albany Empire, Deptford (01 691 4562), Flatbackers / Stesco Dolly (New Cross and Brockley Telegraph benefit) LONDON, Bridge House, Canning Town (01 476 2689), Kim Lesley And The Sportsmen LONDON, Cock Tavern, North End Road, Fulham (01 385 0521), The Directions LONDON, Dingwells, Camden Lock (01 267 4967), Los Angeles / Dead Kennedys / UK Decay LONDON, Duke of Lancaster, New Barnet (01 449 0465), Rhythm Squad LONDON, Green Man, Stratford (01 534 1637), Jazz Sluts LONDON, Hammersmith Odeon (01 748 4081), Daryl Hall And John Oates / Sinceros LONDON, Hammersmith Palais (01 748 2812), Dr Feelgood / Split River LONDON, Kensington, Russell Garden (01 603 3245), Satellites With Rat Scabies LONDON, Marquee, Wardour Street (01 437 6603), Line Dance LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Emotion Pictures / Wild Boys / Primal Screamers LONDON, Music Machine, Camden (01 387 0428), Gammer Band / Ed Bangers's Music School LONDON, New Golden Lion, Fulham Road (01 385 3942), Wildlife Heroes SW / Rochdale Local LONDON, New Merlins Cafe, Margery Street, Kings Cross (01 837 2097), Coconut Dogs LONDON, Old Queen's Head, Stockwell (01 274 3829), Local Heroes SW / Rochdale Local Heroes LONDON, Rock Garden, Covent Garden (01 240 3961), Balloons / The Flying Testes Brothers / Event Group (Ear Wacks Records gala evening) LONDON, Two Brewers, Clapham (01 622 3621), The Flatbackers LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), Rye And The Quarterboys LONDON, The Venues, Victoria (01 834 5500), The Directions LONDON, Wembley Conference Centre (01 902 1234), Wanda Jackson And The Nashville Cavalcade Show LONDON, White Lion, Putney High Street (01 788 1540), Richard Newman's Blues Band LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), The Kicks LONDON, Wembley Conference Hall (01 902 1234), Ozy Osbourne's Blizzard Of Ozz / Budgie

NORWICH, Cromwells (612909), Angels ST PAULS, City Hall (64511), John Kay And Step-penwolf / Chicken Shack SHEFFIELD, City Hall (7352965), The Tourists Barracudas SHIFNAL, Little Mill (709490), UJ HANLEY, Victoria Hall (24841), Rick Wakeman SWANSEA, White Swan (5408), Andy Caven SWINDON, Brunel Rooms (31384), Money

WEDNESDAY

SEPTEMBER 24

ABERDEEN, Capitol, (23141), Don McLean/Prelude AYLESBURY, Friars (8948), Rory Gallagher/Rage BIRMINGHAM, Bogarts (021 643 0783), A-Z BIRMINGHAM, Odeon (021 643 6101), Daryl Hall And John Oates/Sinceros BIRMINGHAM, Railway Inn (021 359 3491), Hand- some Beasts BRADFORD, St. George's Hall (32513), Billy Con- nolly BURY, The Greenmount, Nailors Green, J. G. Spill CAMBRIDGE, Great Northern (60340), Amyl Dug CAMBRIDGE, Raffles (69933), Producers CHESTER, Deadesse Leisure Centre (816731), Gary Numan/Nash The Slash COLWYN BAY, Duisland Showbar (2594), Tygers Of Pan Tang COVENTRY, General Wolfe (88402), Circles COVENTRY, New Theatre (23141), Ozzy Osbourne's Blizzard Of Ozz/Budgie CROYDON, Star, London Road (01 684 1360), Lodon Students DERBY, Assembly Rooms (31111), The Tourists/Barracudas EDINBURGH, Eric Brown's (031 229 7840), Matrix EWELL, Grapevine, Wine Bar (01 393 8522), Avenue GREENOCK, Victorian Carriage (2548), Snap- shot (Chesterfield 56276), HARDSTOFF, Shoulder Of Mutton, John Kay And Steppenwolf/Chicken Shack HARROW WEALD, Jules, Middlesex And Herts Country Club (01 954 7577), Grand Slam IRVINE, Eglinton Arms (78373), Hot Vultures LEEDS, Royal Park Hotel, (785078), Disco Students LEISTON, Youth Club, The Addicts LIVERPOOL, Gatsby's (051 236 1118), Vibrators LONDON, Action Space Theatre (Cherties Street, (01 637 7684), Poison Girls/Zounds LONDON, Bridge House, Canning Town (01 476 2689), Comsat Angels/Depeche Moi LONDON, Cock Tavern, North End Road, Fulham (01 385 0521), MGA Band LONDON, Dingwells, Camden Lock (01 267 4967), Lodon Students LONDON, Green Man, Stratford (01 534 1637), Mystery Band LONDON, Greyhound, Fulham Palace Road (01 385 0526), The Valentines/The Talk LONDON, Hope And Anchor, Islington (01 359 4510), The Associates LONDON, Kings Head, Acton (01 992 0282), The Vandelis / The Captain LONDON, Marquee, Wardour Street (01 437 6603), Any Trouble LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Soft Boys/The Sound/One On One LONDON, Music Machine, Camden (01 387 0428), Spartacus/The Captain LONDON, Nelson's Club, Wimbledon (01 946 6311), Seven Year Itch LONDON, New Golden Lion, Fulham Road (01 385 3942), Metro Glider LONDON, Newlands Tavern, Peckham (01 539 8251), Park Avenue LONDON, Rock Garden, Covent Garden (01 240 3961), Department S LONDON, Three Rabbits, Manor Park (01 478 3549), Suttel Approach LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), Guill Edge LONDON, The Venue, Victoria (01 834 5500), The Bands/The Upsets LONDON, White Swan, Blackheath Road, Green- wich (01 691 8331), T.F. Much Disco LONDON, Windsor Castle, Harrow Road (01-286 8403), Seventeen MANCHESTER, Apollo, Ardwick, (061 273 1122), Brothers Johnson MANCHESTER, Octus Beach Club, Blue Orchids MANCHESTER, Polytechnic (061 273 1162), Moon- dogs MANCHESTER, Portland Bars (061 236 8414), FT in- dex NEWCASTLE, Coopersage (28286), The Cheaters NOTTINGHAM, Boat Club, Trentside (869032), Quartz READING, Hexagon (56215), Wanda Jackson And The Nashville Cavalcade Show RICHMOND, Snoopy's, The Castle (01 948 4244), FX SOUTHAMPTON, Joiners Arms (25612), Motifs/In- sectors SOUTHAMPTON, City Hall Rick Wakeman S U N D E R L A N D , M a y f a i r (5 7 5 6 6 8) , N a t o / D i s o r d e r / G e n o c i d e / E x i t / R h y t h m M e t h o d s SOUTHAMPTON, Civic Hall, (21359), Michael Schenker/Dredgier

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D.F. FEELGOOD

+ The Piranhas + Split Rivrr

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THE WORDS

Everyone's feeling pretty
It's hotter than July
Though the world's full of problems
They couldn't touch us even if they tried
From the park I hear rhythms
Marley's hot on the box
Tonight there will be a party
On the corner at the end of the block

Chorus:
Didn't know you would be jammin' until the break of dawn
I bet you nobody ever told you
That you would be jammin' until the break of dawn
You would be jammin' and jammin' and jammin', jam on
They want us to join their fighting
But our answer today
Is to let all our worries
Like the breeze through our fingers slip away
Peace has come to Zimbabwe
Third World's right on the one
Now's the time for celebration
Cause we've only just begun

Chorus:
Didn't know that you would be jammin' until the break of dawn
Bet you nobody ever told you that you
Would be jammin' until the break of dawn
Bet you nobody ever told you that you
(We're in the middle of the makin's of the master blaster jammin')
Would be jammin' until the break of dawn
I know nobody told you that you
(We're in the middle of the makin's of the master blaster jammin')
Would be jammin' until the break of dawn
We're jammin', jammin', jammin' jam on
You ask me am I happy
Well as matter of fact
I can say that I'm ecstatic
Cause we all just made a pack
We've agreed to get together
Joined as children in Jah
When you're moving in the positive
Your destination in the brightest star

Chorus:
You didn't know that you (We're in the middle of the makin's of the
master blaster jammin')
Would be jammin' until the break of dawn
I bet you nobody ever told you that you
(We're in the middle of the makin's of the master blaster jammin')
Would be jammin' until the break of dawn
Oh, Oh, Oh, Oh, Oh, you
(We're in the middle of the makin's of the master blaster jammin')
Would be jammin' until the break of dawn
Don't you stop the music, oh no,
(We're in the middle of the makin's of the master blaster jammin')
Oh, oh, oh, you
(We're in the middle of the makin's of the master blaster jammin')
Would be jammin' until the break of dawn
I bet you if someone approached you yesterday
to tell you that you, would be



Jammin' you would not believe it because you never
thought that you would be jammin'
Oh, oh, oh, oh,
(We're in the middle of the makin's of the master blaster jammin')
Jammin' 'til the break of dawn
Oh oh, oh, you may as well
believe what you are feeling
Because you feel your body jammin'.
Oh, oh, you would be jammin' until the break of dawn
(We're in the middle of the makin's of the master blaster jammin')
Copyright: 1980 Jobete Music Co., Inc. and Black Bull Music.

Stevie Wonder information:
c/o Motown Records,
25 Manchester Square,
London W1.

Stevie Wonder Masterblaster Jammin'

W&M: Graham McPherson/
Chris Foreman/Mike Barson

Naughty boys in nasty schools
Head master breaking all the rules
Having fun and playing fool
Smashing up the woodwork tools
All the teachers in the pub
Passing round the ready rub
Trying not to think of when
The lunch time bell will ring again

Chorus:
Oh what fun we had
But did it really turn out bad
All I learnt at school was
How to bend not break the rule
Oh what fun we had
But at the time it seemed so bad
Trying different ways
To make a difference to
Baggy trousers
Baggy trousers
Baggy trousers

The head master's had enough today
All the kids have gone away
Gone to fight with next doors school
Every term that is the rule
Sits and moans and bends his cane
Same old backsides again
All the small ones tell tales
Walking home and squashing snails

Chorus
Lots of girls and lots of boys
Lots of smells and lots of noise
Playing football in the park



Kicking push bikes after dark
Baggy trousers dirty shirt
Pulling hair and eating dirt
Teacher comes to break it up
Back of the head with a plastic cup.

Chorus
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Madness Baggy Trousers



Pat Benatar



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c/w YOU BETTER RUN

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SAT. OCT. 18

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CLICHE

SHAKIN' STREET Old Waldorf, San Francisco

By Mark Cooper
Shakin' Street introduce their act with the pulsing strains of 'Ride Of The Valkyries.'
SS dress the part and take the path they have chosen. Fabienne Shine appears clad in a leather trouser suit that's tight enough to restrict some of her movements and which indicate that she is a large person.
The rest of the band look suitably "heavy" — Eric Lewy looks mean, moody and mostly bored on rhythm while Ross the Boss fingers at the back, lurching into the spotlight when the time for guitar heroics arrives, looking big and burly as an ex-Dictator should. Unfortunately in this context he lacks the sense of humour that endeared myself and others to the purveyors of tongue-in-cheek garbage Manifest Destiny that was the Dictators. What was once parody has become a clone.
As for the rhythm section, they're the best thing about Shakin' Street, most obviously because they've been worked over by the meticulous Sandy Pearlman. This band does have a BEAT. What they lack tonight is a good mix on the vocals and a lead singer capable of varying her tone. While Fabienne does well enough on the album, live she ignores the tunes and shrieks to be heard over the wailing guitars.
Shakin' Street's album is a well produced collection of cliches but those cliches become offensive, the sense of repetition overwhelming. Above all it becomes obvious that Shakin' Street are an empty package, a calculated product designed for an existing market that the band attempt to flatter. They want to be rich, they want to be stars, so they "give the public what it wants".



FABIENNE SHINE: a role, not a person

SOUND OF CONFUSION

SECRET AFFAIR Guildford Civic Hall By Mike Nichols

GOING TO A Go-Go or going through the motions? The collapse of the movement they adopted and the growing rift within their own ranks has spread to the inexcusable if unfortunately predictable — the deterioration of a once very engaging live show.

The Mohair might have been contrived but at least it suited Page's elegant stagmanship. Now he's reduced to hiding his paunch behind the closed doors of a waistcoat as he lumbers 'twixt microphone and keyboards.

Dave Cairns looks similarly debauched and the truce which allows him atop the PA for some decidedly non-guitar hero poses is somewhat scuppered by his need for help from the crew who would have been better employed trying to get a decent sound mix.

Admittedly, it was the opening night of the tour but the howling sax almost ruined the nostalgic

grandeur of, for example, 'Streetlife Parade'. That plus a growing unease amongst the crop-heads upfront who have become an integral part of today's 'Glory Boys'.

The letter is still featured early on in the set, but bearing in mind these recent Transatlantic capers, seems archaic to say the least.

Yet Secret Affair still hold their own as a dance band. 'Let Your Heart Dance', 'Shake 'n' Shout' (thanks 'Steve 'n' Trev' — I missed the beginning) and 'I'm Not Free (But I'm Cheap)' remain rousing attractions, notwithstanding Page's patronising tendency to grope into the audience.

But by the same token they rely too much on old tunes whose titles alone ironically work against them: It is time for action and a new dance but where they're coming from no one seems sure.

The second encore, only half-heartedly demanded by the half-full hall was 'Get Ready'. Disappointing as it is to say this, a more suitable choice of Motown classic would have been 'Ball Of Confusion'.

THE ALLMAN BROTHERS BAND

Rainbow, London
By P Lane
THE ALLMAN BROTHERS were late, as is customary amongst big heroes. And heroes they are — the hippies were there, watching every movement, listening to every sound, wondering at the modesty they displayed as they floated straight into 'My Cross To Bear'.
There were cheers and respectful applause at every opportunity — the atmosphere was distinctly festival-like, freaks, flags, roll-ups, the Rainbow's starry night ceiling — where were the camp-fires?
I doubt if anybody wondered why there were two drummers on stage, let alone that at one point Butch Trucks was at least two beats behind the rest of the band. But there were still plenty of 'Yeehah's' of encouragement for the new numbers from 'Reach For The Sky', a mixture of ballad, rock 'n' roll and country.
The nostalgic effect of just seeing Gregg Allman and Dicky Belts really took off on the very first note of 'Jessica' — that pure, detached, yet unexpectedly tight piece of genius, which had the original and the new Allman followers almost crying with ecstasy, willing this classic to go on forever.
The Allman Brothers Band got on with what they came to do — to give "them out there" what they came to see. There was no wasting time with "what's that you wanna hear?" or similar provocations. But weren't they just a little too distant from their faithful audience?

DR FEELGOOD / SPLIT RIVITT

Cedar Club, Birmingham
By Steve Coxon
SUPPORT BAND Split Rivitt turned in one of the most memorable support slot performances Cedar has ever seen. Even headlining bands can falter is they don't make the right connections. Split Rivitts however, got the entire place yelling for more, a band who are evidently destined for greater things.

The pure gut excitement continued non-stop when the Feelgoods took the stage with all the subtlety of Hurricane Allan.
They blew the place apart with a set made up of both their old, well loved material ('Rock Set', 'Back In The Night', 'Stupidity' and so on) and numbers from the new 'Case Of The Shakes' album.
Obviously the older stuff was received a little more warmly, but the power of the delivery meant that even the new material got raucous roars of approval.
At the end of the night the crowd were yelling 'Feelgood, Feelgood', and there's no doubt that they did.
Dr Feelgood proved at the Cedar they are still one of the most exciting live bands around today.

DIAMOND HEAD Brolly's, London By Malcolm Dome

IN THE past, most of Head's troubles were brought about via the unfair burden resting on the shoulders of lithe vocalist Sean Harris (who still moves with the sensuality of a young Rod Stewart and boasts a voice highly reminiscent of mid-seventies David Coverdale in both its clarity and range).
The upshot was that the DH material (always potentially exciting) was transformed into a ceaseless cavalcade of cataclysmic climaxes. 'Helpless' and 'Shoot Out The Lights', for instance, surged forward with commercial vigour whilst 'Play It Loud' musically echoed Hagar-style the war-cry of metal worshippers everywhere and the steamy 'Sucking My Love' came on with all the earthy thrills of a quick-one-in-the-back row.
However, the set's ultimate peak proved to be 'Am I Evil', telling the story of a witch's son and his gruesome habits with a ravenous majesty and at neck-snapping speed; if pleasure can ever be felt through excess then this was unbridled ecstasy!
Yessiree, there can be little doubt that Diamond Head's fortunes are on the march and you don't need to be an astrologer to forecast in which direction they're going to move.

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THE 'NOT SO FAMOUS' TOUR

West Drayton Youth Centre, Aug 28th
Grange Youth Centre, Sept 6th

By Clive Farrell

OVER the past four weeks there has been a tour around Hayes/Ruislip in Middlesex which in its way has been as important as those mentioned on the front pages of the national music press.

Therefore although some of the bands were punk and screamed songs about immigration, revolution, society, drugs etc. they had the right to do so. Given their immediate prospects with the unemployment figures, who can blame them. Others were multi-national and included both sexes.

There were some surprises though. One band, Red Box, showed, like The Ruts, that you can keep to basics, play for your mates and still work out structures, develop harmonies. In fact the lead singer, easily the most charismatic figure of all the bands, even sounded at times like the late Malcolm Owen. Matt, one guy who looked about 15, struggled manfully with prerecorded drums and guitar, plus playing live guitar and directing a mate on synthesiser, sounded like the young Spizz or Wild Man Fisher. In the end the electronics won and he lost. A valiant failure this time but look at Spizz now.

Finally, B-Film who, perhaps because they were older than the rest, gave one of the best sets. An early instrumental evoked memories of Lonnie Mack / Shadows / Link Wray, whilst influences on other numbers included Pili, Talking Heads, American psychedelia and cure. Bleak, chilling scatters of notes cut across disco-oriented bass runs.

**THE GO-GO'S
I-Beam, San Francisco**

By Mark Cooper

THEY BURST on stage as bubbly as cheap champagne with a resounding "pop". Their clothes are swinging teenage sixties, miniskirts and tight, Mary Quant boots and lots of colour. Gina Shock behind the drums sports a Shangri-Las T-Shirt. Belinda Carlisle is dressed as a torch singer, tight forties dress, one sleeve slipping off her shoulder. She looks like she's dressed in her mother's clothes, the others like they're stealing from their married sisters' cast-offs. They are all very Hollywood and very cute.

The Go-Go's are instantly in command and they never let up. Knees move up and down, heads swing from side to side, and bass and drums behind are rock solid. They have the necessary beat. The obvious commitment is to make sure that everyone dances, which everyone does. The harmonies are precise, Belinda's pout is perfect, irresistible stuff.

The Go-Go's do a fine cover of the Shangri-Las' classic 'Walking In The Sand' that manages to be campy, punky, trashy and yet as sincere as the original. They are as knowing as they are innocent. '64 and back seems to be the source of the moment, mods finding Motown and early Who there. 2-Tone ska and the Go-Go's the Beatles, girl groups like Goldie and the Gingerbreads or the Honeycombs and above all, surf music.

What makes them distinctive apart from the practised perfection of their sound and their looks and beat, is Charlotte Caffey's songwriting and her guitar playing, both rooted in the twang and trash sensibility of Southern California surf-sound and hot rod teen music. Songs like 'Skid Marks On My Heart' and 'You Can't Sleep Walk When You Can't Sleep' have a strong sense of pop history with a wit that makes them Californian contemporary.

A sea of swinging faces, the Go-Go's bouncing back and forth, fingers popping, 'Cool Jack', their anthem and self-promo 'We Got The Beat' and 'Let's Have A Party', the Go-Go's catch a homing wave that's second to none. Go cat go.



Pic by Paul Conry

CRAZY MANE

OZZY OSBOURNE: "All aboard!"

**OZZY OSBOURNE BLIZZARD OF OZZ
OZZO, Glasgow**

By Dante Bonutto

OZZY! OZZY! OZZY! When that time-honoured chant starts raising the rafters it can mean but one thing. Namely, that former Sabbath frontman, the perennially popular Ozzy Osbourne, is back and on the evidence of tonight's performance more with a bang than a whimper.

The Apollo being not only the Blizzard's first stop on their 17-date nationwide tour but also, with the exception of two "secret" warm-up gigs, their first live appearance as a band there was a good deal of pre-gig tension backstage. Ozzy was particularly concerned. Would the kids still remember him? Would he still mean anything in these metal-ridden times? Well, happily, the answer to both proved a hearty 'no'!

Not only did the embroidered ones still remember him but they made the point quite clear by shouting his name both before the show and at every opportune moment during it as well.

Frankly, it was enough to bring a lump to the throat particularly at the beginning when, after a brief Omen-style intro tape, the curtain parted a fraction to reveal the man himself, looking fitter and healthier than ever before, his arms raised in the traditional two-fingered salute, whilst the crowd returned the tribute with as many decibels as they could muster.

Before the show, however, I'd been a mite concerned that the Blizzard might simply content themselves with reworking Sabbath's finest moments but, in the event, they chose not to take the easy way out. With the exception of the instrumental 'Dee' they ran through all the new album plus the B-side of current single 'Crazy Train' and only 'Iron Man', 'Children Of The Grave' and encore (what else) 'Paranoid' remained as potent reminders of those heady days of yore.

And whilst at first Lee Kerlake (drums), Bob Daisley (bass), Randy Rhoads (guitar) and Lindsay Briggewater (keyboards) sounded a touch edgy and nervous it didn't take them long to find their feet.

The king is back and this time his crown looks firmly lodged indeed.

**MOONDOGS
Moonlight Club, London**

By Alf Martin

I KNOW I'm not supposed to mention them or make comparisons, but The Moondogs, who supported The Undertones on their recent tour, are nothing like their fellow Derry mates.

Whereas The Undertones pretend they don't really want to be pop stars, The Moondogs shout out at the tops of their voices that that's what they want to be. 'I Wanna Be A Pop Star' affirms that.

Heralded as another The Next Best Thing, The Moondogs were playing the second night of their British tour and, although it wasn't a packed Moonlight, their prophets certainly look to be right. I will make

one comparison and that's without the collarless jackets, Cuban heel boots and mop-tops, they could be The Beatles. Oh gawd, you might say, what's this geezer on about? But they even dropped in the Fab Four's 'She Loves You' as an encore because certain people clocked the similarity of the Beatlesque harmonies in their own songs.

There's been a bit of a hold up on their first single, 'Who's Gonna Tell Mary', but if it gets out in October they definitely stand a good chance of making it. The only part I don't like is their persistence in trying to get you to wave your fist in the air for almost every song and they've seemed to keep looking at me when they kept asking for people to come nearer the front. What do they expect, I had me elbow on the bar at the time.

Still, I did wave me fist a couple of times and I moved at least two feet away from the bar. So they must have been pretty good.

**THE RIVITS
The Venue, London**

By Mark Astaire

THE RIVITS: Island Records' answer to EMI's young soul rebels? Well, not quite. They are just the latest vehicle for the labels resident blue-eyed soulster Jess Roden.

Unfortunately the Rivits have changed very little about Jess Roden, and the strengths and weaknesses of the group at this showcase performance are those that could have attributed to the now defunct Jess Roden Band.

Altogether the performance was too predictable. Playing selections from the band's recent album 'Multiplay', Roden's finely toned voice was in evidence.

However, he never had and still hasn't the visuals of Stewart, the grit of Frankie Miller or even the style of Robert Palmer. Having said that, it is not Roden who is the band's weak link. They have other problems. In the first place, as was the case in the past, Roden's self penned material just isn't strong enough. And this isn't helped by the bands tendency to over-extend songs live. 'Some Vision' which bears a close resemblance to Joni Mitchell's 'Woodstock' was expanded by some pointless drab solos from keyboard players Peter Wood and Dave Wilkie.

On the crisis side, the show overall was quite pleasant. The band, if lacking anything inspired are good musicians and two of the best songs on the album 'Multiplay' and 'Looking', both slick but funky were handled with an enthusiastic professionalism.

Jess Roden's biggest problem is that he cannot come to terms with the passing of time. The replacing of a guitarist with a synthesiser just does not bridge the gap between a cult r&b singer and what is happening now.

**SKAFISH
The Venue**

By Billy Sloan

IT can't be much fun being Jim Skafish. A nose, a head, a crude hairstyle, an awkward gangling body... a freak. And, obscured by all of these, an exceptional rock talent, responsible for one of the albums of the year. Smirk now, but later you'll see.

The latest import from the wacky, tacky United States of Absurdville. The collective Skafish appeal is a calculated sense of the diverse; the unexpected.

Skafish are a rare experience, full of warmth, passion, fear and raw excitement. The band, with the exception of the truly delicious Barbie Goodrich, are as nondescript as Skafish is wildly intriguing. The musical framework of the Skafish appeal is a tight, solid structure of heavy slices of rock served up by a bass, guitar and keyboard line-up. They've also got one of the best shitticking drummers I've heard in years, who's got an unrelenting driving style which pummels your senses into submission.

'Guardian Angel' follows. Skafish's voice taking on its great Bobby Darin edge and has such a killer hook I'm surprised it's not been culled as a 45. It's as though he's challenging the audience to make up their minds about their feelings towards both himself and the music.

"You're not turned on by me at all / You don't like the way that I look", he sings in 'Obsessions Of You' — a menacing, deranged piece which has his thick American vocals offset perfectly by Barbie's tinsel crooning.

The new material aired indicates fully that not only is Skafish not going to allow himself to be stupidly caught up in his own paranoia on the next album, but that the wealth of material is a definite development on their debut. 'Beefcake Touch' has him performing Hendrix guitar contortions on a mikestand, and through the searing wall of metallic guitar you pick out an appealing disjointed melody.

While what could become the ultimate dance tune 'The Everlasting Sign Of The Cross' is bootied along by their heavy drum sound and a manic chorus which I'd give my mint copy of 'My Generation' to see on TOTP. Ultimately Skafish's songs will find the target — from the no nonsense heavy metal of 'Work' to the infectious Pat Boone mood of 'Romantic Lessons'. It's just that the listener has got to be just that.

Erase any false misconceptions based on the oddity of the man and take the songs at face value. If only he and Barbie could host the Generation Game — their album would look lovely on the shelf next to 'Tom Jones Live In Las Vegas'.

**THE DODGERS/THE BLAZERS
Locarno Ballroom, Portsmouth**

By Dave Jordan

TONIGHT'S first band cast a paradoxical light on the local Mecca hiring out part of its premises. Dodgers are so traditional that they gravitate towards the cabaret set with all the impetus of a falling rock. Not that this rock was heavy enough to cause much of an impact though, for in their close-knit rhythmic melodies merging sax, keyboards, guitar and percussion into a seamless "market" sound, The Dodgers compromise with such an abundance of influences that I'm left in a limbo of conflicting allegiances.

Following the Dodgers came the Blazers, a cue for the punks to leave and the head bangers to take over.

Despite not being able to hear a word of the lead singer/guitarist, it was a full driving blitz of a set which seemed to tread a thin tight-rope between what heavy metal should be, and what standard rock 'n' roll never had the backbone to try.

In their more elaborate moments such as 'Back-chat' they were jazz-rock leanings which they could well do without; the soul and power rooted in the strength of a penetrating bass reverb. It's a thick, swamping feeling which probably owes its solidarity to the intrinsic tightness and understanding that a threesome can achieve.

This was fast, heavy rock searing the membranes from their cranial anchor and imposing a new regime of forceful ideals. The PA was second-rate and they were from Southampton, but my submission was thorough.

by Ira Mayer
and Ken Braun

SUMMER'S OVER, school's back in session, things slow down a bit until everyone gets their bearings again. Hell, nobody's got any money to rock'n'roll anyway, Right? Wrong.

SUNDAY

SUNDAY: Stiff stiff's Hurrah week kicks off at the New Wave Dance Club with an "all star video night" basically a showing of the first Stiff tour video and assorted other Stiff clips. Highlights are the 'big drink' available free at the bar and an auction of 'collectibles' including a T-shirt belonging to Wreckless Eric and a pair of panties allegedly worn by Wendy O Williams of the Plasmatics (don't ask me how they proved it).

MONDAY - THURSDAY

MONDAY - THURSDAY: A different Stiff act headlines every night, with Any Trouble opening for them all. Any Trouble are making their American debut. Tight and well-tuned, they zip through their stripped down streamlined rock'n'roll led by Clive Gregson's emphatic voice and fuelled by Chris Parks' smooth rockabilly guitar. Their rendition of the Temptations' 'Just My Imagination' leaves The Stones cover in the dust, but if their performances are true to the best unpretentious traditions of rock, and are unaffected by fashionable trends, they are also undistinguished by anything original or new.

The Mo-dettes made their American debut earlier at Irving Plaza but they join the Stiff week festivities as though this is their first shot at the big time.

The four femme Londoners compare favourably with such other British all women groups as The Slits and The Raincoats, not merely in gender but also by dint of their unrefined musical facilities and their plucky use of them to establish a style of their own.

Neither as rhythmically quirky as The Slits nor as eclectic as The Raincoats, they are hardly ordinary. Their punk pop is at once appealing and challenging — the lead singer's arm - swinging dance, dark eyes and loose, low voice connected directly while the bassist snarled and sneered, reminding the audience that the Mo-dettes are not your usual cute girl group.

Closing out the Hurrah action (we missed Joe King Carrasco, King of the Farfisa sound these days, and Dirty Looks, NY power poppers) with a rare public appearance by The Feelies, local boys recently acclaimed for their debut album, 'Crazy Rhythms'. It's too bad they don't perform more often. They jump and jitter with a frenetic energy that gives their music an immediacy that their record lacks. Compelling and intelligent dance music it is.

The usual harmonies and rhythms of contemporary dance music serve as a foundation on which guitarists Glenn Mercer and Bill Million, and Bassist Keith Clayton, build layers of droning chords. These are fortified by contrasting beats supplied by drummer Anton Fier and guest drummer Dave Weckerman.

Adding to the aural mosaic are extensive use of electronic gadgetry, the band's treatment of Mercer's and Million's voices as instruments, and the lyrics — chosen for the effect of their sound rather than their sense. The Stiff climax however was not at Hurrah's but on a Manhattan pair in the Hudson River, where a stage is erected for a show by the notorious Plasmatics. Posters plastered all over town promise that Wendy O will end the show by driving a Cadillac Coup De Ville full speed into the stage, itself primed with explosive, thereby demolishing 20,000 dollars' worth of car and equipment and placing Wendy herself in considerable physical danger. The group's usual sex and violence antics are kept tame this night so as not to distract from the finale — which leaves little of interest in the



NEW YORK

Where it wasn't supposed to happen but everything did. The Stiff spots, Yes, Bob Seger and even a free Elton John gig

first part of the show. The music itself is a dense blur of thrashed drums and flailed guitars that makes Kiss sound like the Budapest quartet.

The promised Evel Knievel stunt goes off as planned, though not much is demolished. Wendy O walks off unscratched, and at least one patron walks off demanding his money back — disregarding the fact that the show is free.

TUESDAY

TUESDAY: Oingo Boingo are set to open Howard Stein's new rock lounge just below Soho. Stein once ran the Academy Of Music, now the Palladium, and now co-owns Xenon, the disco that picks up the slack left in the wake of Studio 54's demise. The local press primes flack machines, with full length stories of Stein's gangster father, sordid youth, rises and falls and his stunning model wife. What they eat, where they go, what they dress. The big word is the hot pink punk decor. Doors set to open at 10pm with the band going on at midnight. Come 12.00 and the bouncers are hovering over silver chains roping the entrance. Limos are lined around the block but no celebs are in sight. "Hey Bill, when they gonna let people in?" Bill doesn't even acknowledge the question. The papers next day picture princess this and that, so the doors must have opened, but we never see it. So much for Oingo Boingo.

FRIDAY

FRIDAY: After The Plasmatics having detonated their Coupe De Ville, it's over to Madison Square Garden to hear Bob Seger And The Silver Bullet Band. Friends remember him selling out Cobalt Hall in Detroit early seventies, when nobody knew who Seger was. Now he's cleaned out the Garden for two nights.

ELTON: like a dream

The man ain't profound, but he sure does rock. Derivative as hell but he does it well, picking off his Little Richard licks one minute, his Joe Cocker voice the next, a Muscle Shoals or Memphis guitar riff thereafter.

The band is tight enough, the three female singers adding zest, but Seger holds it together, gesturing mildly obscenely with his microphone, moving easily through the ballads and the rockers. That old time rock'n'roll, 'the Horizontal Dop', 'Night Moves' — there's variety aplenty and a genuine sense of enthusiasm. He's having fun, and so's the crowd. Without the usual sense of masturbatory stimulation.

Still later The Shirts have already hit the stage at The Ritz. Can't be more than one or two songs into the set and it's as though the music coming over the PA is a tape. No one's watching or listening. There's sparse applause at the end of numbers and when they walk off after an hour, no one seems to notice.

Opposite of the Seger story here. They had everything going for them a few years back — hot reviews, packed NY shows whenever they played (which was a lot). They were

and are managed by the owner of CBGB, the first of the punk clubs). Now here we are and nothing's changed. They sound tired, energy-less, spent. Annie Golden's mopey cuteness is feigned rather than personal and no one on stage appears to be communicating with anyone else on stage. 'One More Chance' and 'The Sun Don't Shine' come off moderately decently, but the spark is gone.

SATURDAY

SATURDAY: People are said to have camped overnight in Central Park —

a place not usually recommended for any kind of nocturnal sojourn. By 3pm showtime there are said to be 300,000 maybe 400,000 people sitting, standing and milling about the great lawn. Elton John will hit the stage in one hour.

The show is a benefit for the parks department — no ticket charge but proceeds from sales of T-shirts and buttons go toward reseeding the park. "Help Elton keep it green" reads the banner over the stage. It takes 20 minutes snaking through the crowd to find the first opening, a good eight or 10 blocks away from the stage. We position ourselves dead centre and start snaking forward this time, eventually moving about three or four blocks, until the pack of people cannot be further penetrated.

At four the overture — 'Funeral For A Friend' — begins and hundreds of balloons are unleashed from behind the stage. The sound is crystal clear, and from Elton's opening words every line can be understood. The stage is painted an ecologically sound green, with flashing orange dayglo lights that can be seen from afar. Elton's in black pants and black shirt with electric blue top and white cowboy hat. The piano is white, the band dressed in various combinations of red and white or pink and white.

The crowd sings and dances, people you never see at the Palladium or Madison Square Garden (certainly not at the Mudd Club or Hurrahs) and the dominant fashion motif is running shorts and shoes. This is no Woodstock generation. The mothers and daughters sharing joints are cutting their cheese with stainless steel slicers.

Elton takes it all in, not quite as chatty as usual, but then how do you make small talk to this many people? He fits in two Nigel Olsson numbers midway, and makes a respectable showing with his new songs as well as the faves.

'Saturday Night's Alright For Fighting' is the one that has everyone cheering, and it's near teary-eyed for the Brown Dirt Cowboy's version of John Lennon's 'Imagine'. 'Your Song' is saved as a first encore and thank you. It's hard to take it all seriously as music, and it's not the event it might have been a few years ago, before crowds of this size seemed almost normal. More like being in the middle of a movie (and the cameras are indeed sitting atop cherry-pickers in the middle of the field). Still, for a man who retired some years ago, who was tired of playing stadiums (witness the solo tour of a year ago) it must have seemed like some kind of dream. And not a bad one, at that.

And not bad for a week when nothing's supposedly going on. Maybe next time we'll even get to see Oingo Boingo. Or at least the Rock Lounge.

JUST THE WAY THEY WERE

YES
Madison Square Garden, New York
By Fred Williams

THE COMBINATION of three Yes-men and two Buggles is potentially the best thing to hit BOF-rock in a decade. On my left, a monolithic 12-album world-class outfit who must have been running short of ideas to maintain their style and audience, particularly since Anderson's and Wakeman's idea was to split.

On my right, a two-hit-wonder, pariahs of pure plastic pop for pure plastic people and a name chosen for its crassness - Buggles. A startling combination which could induce schizophrenia. In fact, the opposite has happened — Buggles have been totally absorbed into the Yes-machine, leaving no cracks showing. The exception is a new number, 'We Can Fly From Here', the only song to explore properly the opposite polarities now contained in one cookie-jar — the fresh-wrapped rhythms and catchy lines of the B's and the monumental orchestrations of the Y's. Intriguing.

Note, though, they're still called Yes, not Buggles, or Yuggles, or whatever. The outcome is a giant step backwards into the 'Close To The Edge' / 'Fragile' era, possibly a wise move, since most of their lasting music was carved into the rocks around them. The point being, is this a deliberate scheme to increase ratings? It's tempting to assume the answer is yes, for the following reasons: 'Drama', the recorded offspring of the union, harks back to those days strongly, and thus when it's displayed live, meshes in perfectly with the rest of the set, which comprises 95 per cent of material from — you've guessed it — the same period, 'Yours Is No Disgrace', 'And You And I', 'The Fish' including a stunning sequence of bass guitar / drum interplay backed with a keyboards / lead guitar rhythm. This reversal of musical roles is worth parting with pennies for and so on.

Finally, is it coincidence that Trevor Horn employs an almost identical high-voice technique to that of Jon Anderson? Hmmmm? So don't worry, Yes-fans, you'll love 'em even more, just the way they were. The rest of us will mourn for what could have been.

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FUTURAMA 2
Leeds Queens Hall
by Chris Westwood

WAITING FOR the end. Rock and roll's weary, twisted torso becomes wearier and more twisted by the hour: it's thrown at the fans like confetti, like mud at a wall. It's put up for sale to the people who're looking for something and finding nothing.

Leeds' Futurama festival was a fearsome and daunting confirmation of all our fears: that, in 1980, people will go to almost any ends to convince themselves that what they're doing with their lives is good and positive and beneficial. People are actually forcing themselves to have fun.

The handle itself - "Futurama" - is a terrible reminder that we're looking forward into an empty space; that we feel the need to escape the present.

Clock DVA are playing soulful, practical music before a crowd of thousands - a young soul rebel slumps unconscious to the floor.

They give us around 15 groups in a day. They ask £6 for that day, expect us to waste money on souvenirs like badges, T-shirts and hangovers: we call this entertainment. We thrive on it.

U-2 are making precious, apocalyptic music, the last truly great open music there'll ever be: a wasted youth falls dazed to the floor.

WE'RE IN the third age, an age of terror, and if we label things like Futurama "fun" and "entertainment", then fun and entertainment are utter dogshit; fool attempts to escape from all our problems, our real lives. There is no escape.

Rock and roll is a deceit and a lie. If bulldozing people into a state of flux for 12 hours is what things have come to, then we've quite simply gone too far.

Soulless, aimless thumpings dominated the day. Black, ugly bastions of new music. *Wasted Youth* were crashing away like a (marginally) less obnoxious *Bauhaus*; Glaswegians *Altered Image* had a charming Mary Poppins singer but danced around until Buzzcocks and Joy Division likenesses became infuriating, even opening with a Buzzcocks 'ESP' riff and adding their own words; Blah Blah Blah barely lived up to their monicker, sounding like Pop Group parodists and making unwelcome, ugly noises, to the chagrin of many; *The Mirror Boys* were a festival band, essential padding, unmemorable pop with no twists; I came too late for *I'm So Hollow*, whose last - minute addition to the bill proved infuriating; *Music For Pleasure*'s light, danceable electronic music was soothing and passive, never looking as though it might break the deadlock, though 'The Human Factor' remains a miniature gem. I missed *Guy Jackson* and *Modern English*. I think. Even journalists deserve a break.

A twisted image for the scrapbook: the last thing I remember was leaving through a foyer where anxious parents, waiting, gazed blankly at an unconscious punter, sprawled pathetically on a stone floor.

People wandered in droves, empty-eyed, clutching at their money's worth: on the floor, testaments to Futurama and its usefulness - empty cans, soiled blankets, bodies, vomit.

Up on the stage, flashing strobes; *Clock DVA*. A Sheffield brigade with overcoats and saxophones, *Clock DVA*'s maniac dance music is eerie, unsettling, busy music that vies with Joy Division and Contortions, under

the circumstances the aptest soundtrack for the occasion - music of fear.

They've still to come out of themselves, to explode their influences and expose their underlying uniquenesses... but *Clock DVA* are getting there.

Acrobats Of Desire filled a hole with scratch - band antics - violins, sheet music, penguin suits and glitter - and had no effect other than subtle charm: they broke through the tortured barrier of fist - wavers, and then were forgotten.

Outside, a barricade of police, presumably protecting the Good Citizens from security mafioso...

Inside, *U-2*'s music for the end, a sublime chiming away of devoted, euphoric pop that heals wounds; a breath of relevance for the first time; something to stand up for. In front of me, someone fell over, defeated. In front of me, *U-2* were the first group of the day to go for the people instead of the hall.



1984

It's here already, as they drop like flies at the Futurama 2 Festival

I've seen and felt things in *U-2*, things that are there to see and feel, that I never saw or felt in *Altered Image* or *Wasted Youth* or *Siouxsie & The Banshees* or (even) *Echo & the Bunnymen*. Love.

U-2 may lack light and shade at times, image, and many other things people will ascribe as keys to "success", but they're the finale, the life and death.

Things like 'A Day Without Me' and 'An Cat Dubh' and 'Electric Co' should be better known than they are, but soon will be; if you don't see a solution in *U-2* you don't deserve them.

U-2 are calling you...

And Robert Fripp is patronising you. With Barry "ex-TC" Andrews and *League Of Gentlemen* playing back - slapping virtuosos, an endless set of instrumental doodlings, I'd had my fill. These men are old and lost and out for your wallets!

Echo & the Bunnymen preceded, and played without smoke but with lasers. They were routine, which upset me; they played with their usual hard edge, a frayed, gritty rock noise, but appeared careless and satisfied. They're currently toying a line of contentment, though 'Over The Wall' and 'Monkeys'



U-2: they care

SIOUXSIE: sideshow music

prove they shouldn't be: time to start pushing again.

A black - haired girl, stoned, crouched by me and told me about the man who was trying to kill her. I didn't know what to say...

A black - haired girl, famous, closed day one of the Leeds Apocalypse with her Banshees. Next to the sideshow - T-shirt stalls, badge stalls, slide shows of more T-shirts, helium balloons for the occasion - *Siouxsie & the Banshees* made sideshow music; void music.

Capovorting and churning the way they should, they looked like the bill - toppers they were - their cold, calculated thudding falling as if on an empty aircraft hangar. To be where they are, and do what they do, you must abandon all conscience, soul and care. This is the way the day ends: not with a scream but a whimper.

U-2 care; the Banshees don't; rock and roll obviously doesn't. The second - last thing I remember was a punter in a sleeping bag, dead to the world, lying in a puddle of indoor mud on a stone floor...

After Futurama, rock can no longer claim it cares about anything. We can no longer expect a solution

from music, because music is a symptom of the problem; we have to look beyond, for a real truth... It's worth worrying about.

At Leeds, '11 O'Clock Tick Tock' told me about the end; and Futurama showed me what it looked like.

At Leeds, I saw the future of rock and roll; it had a blanket over its head.

SECOND DAY

By Steve Flannagan

THE BANDS with the singularly undeniable task of striking up day two's proceeding, soothing the hangovers and generally dispersing the aroma du Salvation Army hostel included *Household Name*, *Naked Lunch*, *Artery*, *Vice Versa*, *The Flowers* and *Frantic Elevators*. Local mobs and other town's home grown favourites, their success was measured by the number of underworld creatures who crawled inquisitively out of their grimy sleeping bags. Between them there were enough moments of genuine inspiration for a good compilation album (whether you like them or not) and allowing several line - up permutations, the odd super group or two.

Later, round about the time somebody else was getting my Yorkshire pudding the members of *Boots For Dancing*, *The Not Sensibles* and *Brian Brain*, headcase to a man, combined to provide much needed jolly mayhem though in the latter's case this tended to dilute some impressive power play.

As an exercise in tack *Classix Nouveau* certainly have a sense of occasion, their *Star Trek* seediness endearing them to the night warriors *Sal Solo*'s tight forceful play finally woke everyone up. 'Gully', 'Runaway', 'Robot's Dance' and even the whimsical '5 To 3' became gripping slices of modern pop, the lasers streaking through the smoke in celebration.

The *Durutti Column* proved that subtle guitar studies can be just as accessible, while *The Young Marble Giants*' music for churches seemed like an oasis of relaxation in the frantic change over of acts.

I know somebody whose reason for living is *The Soft Boys* and although they didn't fire out the manic guitar solos and *Rocky Erickson* - style acid victim lyrics he led me to half expect, they did display a distinct Velvet Underground Only Ones feel on 'Kingdom Of Love', 'Strange', and 'Internally Jealous Of You', worth investigating at some suitable smaller dive.

The *4 - Be - 2*'s and their large folk like entourage can get up to the terraces if it's cheap publicity they want. You can read about *Hazel O'Connor* performances in your newscagents next Sunday, suffice to say she can feel justifiably sad at the self consciously frosty reception. Okay, so we've all been told that 'Eighth Day', 'Writing On The Wall' etc., are lyrically redundant but in concert context they were quite danceable.

'Sister Europe' is still the highlight of the mysterious *Psychedelic Furs* meshed sounds. Eating its way out it seems to almost have a life force of its own and only when they shift their gears for 'Pulse' can you be sure it's gone. *Athletico Spizz 80* were of course excellent, the breathlessly jagged 'European Heroes', 'No Rome' and of course 'Where's Captain Kirk' were perfect vehicles for Spizz's frenzied, undoubtedly genuine lunacy. Until tonight his rise from a high position of the world's most hated support band list to No1 cult star status had been seemingly inexplicable but live he reaffirmed your faith in this cancerous industry. Where do I get one of the T - shirts?

So to Mr and Mrs Glitter's little boy, *Gary Glitter*. Older, fatter and still as daft as a brush, but great fun, and an accurate performance description is impossible, it's hard to take notes when you're punching the air and yelling obscenities about 'Rock 'n' Roll'. I've never seen so many unashamedly smiling faces. As members of most teenage cults emerged their joyous drowning out of the band on all the favourites, 'Always Yours', 'Hello Hello' (tax man off my back) and naturally 'Leader Of The Gang'; were the highlights. Even the handful of full - time idiots present, musically educated at Radio Borstal wanted to touch him. Meanwhile the Big G milked the last drops of energy and who could blame him for resting those extra pounds at three in the morning.

And nobody required an explanation for his closing a festival supposedly dedicated to the bands that 'Experiment' and 'Progress'. After all you don't question the leader.

Pic: Andy Phillips

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AMIGO

THE NEW SINGLE FROM
BLACK SLATE

AVAILABLE ON 7" AND 12" DISC

By JAMES HAMILTON

ODDS 'N' BODS

COFFEE CASANOVA seems to be out now, it's their LP that's due next month. Incognito 'Parisian Girl' will be about an Ensign white label via City Sounds this week, while already serviced to DJs is a 3-track white label by Light Of The World with the lovely 25-51/102-105-102-105bpm. 'London Town' instrumental jazz 121-122bpm-121bpm 'Peter's Crusade' and appropriately titled 'A New Song' Song... Record Shack's next altruistic 12in sleeper will — surprise, surprise — not be on white label (they say they'll have some proper ones printed by then) and is by the Manchester area's Really Band, both sides being pleasant enough, though not terribly exceptional. Barbara Thompson 'Sunset' is evidently at last on 12in (where's mine, MCA?), as is Rah Band 'Falcon'. Polydor rush Roy Ayers' new 'Love Fantasy' LP immensely plus a 12in coupling 'Sometimes Believe In Yourself' with the original 'Love Fantasy' version set. Thank You Thank You / Can You Set Me Morgan Khan, cutting his R&B Division list to sixty DJs as he'd rather service fewer people properly than more people poorly, now handles all Pye black product so he's the Brat from PRAT again — plus he's the one he's got accounts to, while Dave McAleer moves from Pye to DJM to set up a new black product division with its own label there — first release on this now being Geraldine Hunt as Morgan Khan's Excalibre label is instead being next week with... wait for it — young & Company! Morgan will be serving the McAleer label too. Weekend Television will be filming the first Friday night at Caister for a Janet Street-Porter special on 'tribes'. Funktion starts at the Embassy the first Monday in October with a 'pink ball' (details 01-352-1349). Staines Jacksons, last of a sibling strife. Robin Nash now no longer being involved (and I should think looking for gigs). DJs who were there say I was too kind about Skegness — I know, but Steve Walsh got paid. Dartford Flicks' recent eight hour marathon dance set 34 was the original 'Dancers' lasting the course, sponsorship raising £1,500 towards an oxygen tent for 10-year-old Holly-in-the-heart victim Tina Irwin. Larry Foster, just engaged to Mandy Green (so maybe there'll be lots of little Mad Hatters), says all draught beer and lager is just 50p a pint throughout September on Thurs/Fri/Saturday at the Room At The Top — so hurry, hurry! Covent Garden's Rock Garden apes-gig DJ diner last Friday accommodated Tom Holland, Steve Walsh, Tony Jenkins, Dean Hume, Morgan Khan, Alison Elaine, Trevor Charles, Russell himself (Cuzword), a powder, Rusty Egan (Covent Garden Blitz/Heil), heavily into Zapp, has a sequel 'electronic disco' LP due soon on US Polydor. Steve Wonder at his Gullivers party danced to Teena Marie, Gladys Knight, Curtis Blow and Michael Henderson, doing a rap over the last two. A fetchworth area like the Backwater Bruces evidently have an 'Outback' magazine that's the funniest magazine yet — can anyone supply me? Gordon Stone's self-financed soul survey on 'The Paul Hunsley Electric Wireless Show' every Tuesday at 10.45pm on Radio 1. 'Exeter Boxes' both 9 & 11F is compiled from various soul-oriented dealers and discos in the area, and any other potential contributors are invited to contact Gordon either on 0482-447260 (evenings) or at Radio Humbertside. Richard Tompkins (Shepton Mallet, YC) and Chris Dinning (Exeter Boxes) both report that rowing must be a big craze, as they're now even doing it down in the West Country (this late addition explaining Gap Band's rise again in the chart). Southampton Virgin record shop manager Steve Gibbs maintains that Linx will be the year's biggest hit but Dave Van Steiger reckons he needs a deal aid — who's going to be right (or does Dave need glasses)? Mike Morgan & Mick Jackson jock the revamped Chelmsford YMCA Wednesdays for all ages and Fridays divided under-16 over-14, and could do with a special record company promo as prizes (call Chelmsford 440277). Stuart Robinson (Chapel-Allerton) must have been a bit out of it when noting his current disco dates — he put 'em down as being in June. Derek Thorne (Bridgewater), back from Ibiza, was nagged there by a catchy Europop tune by unknown artist, the chorus going 'This is the night, the night of Spiderman!' — anyone any ideas? Steve Wiggins (Barry Freddie's Bar) is off to Corfu, where he'll do his best to do his bit for the new James Bond movie. Kanu Sukalagwan is the mystery Japanese release that's on everyone's lips! Geraldine Hunt must have been young when she mothered Freddie James, as I find her from the sleeve of the 1970-issued 'Never Never Leave Me' UK 7in on Roullette that my review read: '22-year-old St. Louis-born soulstress now from Chicago, on a pretty wailing slowie with lovely 'Soulful Strut' in punchy backing — to those who're the boys (or were they)?' — UK record companies should note that if you don't send me your product I obviously can't and won't review or mention it — why should I have to chase you anyway? KEEP IT GOOD!

IMPORTS

JIMMY 'BO' HORNE. 'Is It In' (US Sunshine Sound SSD-4718). Terrific solidly smacking 115-116bpm 12in clapper just made for mixing as it synchs sensationally (for instance) out of JR Funk 'Feel Good Party Time' percussion break or vari-synchs with Fatback 'Backstrokin' claps, the real killer though being a dynamite break where the claps drop out and come back in over bumping bass making at that point a long vary - synch into Geraldine Hunt sound incredible! On its own it's good 'n' funky too.

EARTH WIND & FIRE. 'Let Me Talk' (US ARC 1-11366). Ultra - jittery brassily blasting staccato segmented 106 (intro) - 111 - 112 - 113 - 114 - 114bpm 7in rattler with a preferable less strident longer 106 - 111 - 112 - 113 - 114 - 115bpm B-side version, which (minus very start) mixes out of the similarly busy 'Let's Get Serious' while Diana Ross 'I'm Coming Out' chops into the percussion part well. A mind - blower it ain't.

SADAO WATANABE. 'No Problem' (LP Columbia CX 36818). Japanese jazz saxist now notorious for a flood of high-priced digital / direct - cut imports thankfully on a less expensive but also beautifully recorded 'live' instrumental double set, this fluidly honking jaunty 107 (intro) - 105 - 104 - 104bpm 12in joggler being introed and interrupted by a bit of hand clapping from the Jackson 5's old 'I Want You Back', the whole effect ending up like Spyro Gyra meets Bob James sez Chris Hill, while an intensifying 104 (intro) - 107 - 105 - 104 - 102bpm version of the current 'Nice Shot' is useful too.

DAVE VALENTIN. 'Astro - March' (LP Land Of The Third Eye US Arista GRP GRP-5093). Jazz haughty jaunty specialist toother has buzzing synth and a choppy 121 - 122 - 120 - 122 - 123bpm beat similar in attack to Dexter Wansel's 'Life On Mars', the steel drums - spiced bouancy 0 - 108 - 112 - 119 - 121 - 122bpm title track swayer building with nice piano and Latin intensity to a searing finish, 'Fantasy' being a pleasant 0 - 116 / 58 - 117bpm instrumental of EWF's lone 'Sindran's Dream' a 'Rise' - style lush slow 0 - 92 / 46 - 94 / 47 - 96 / 48bpm jogger and 'The Tellers' a fast 130 - 128 - 133 - 130 - 128bpm Latin filler.

L.T.D.: 'You Gave Me Love' (LP 'Shine On' US A&M SP-4819). Boring set apart from this 'Stomp' - like enthusiastically storming 121 - 122bpm leaper, which would have been a better singles choice.

BRAVO. 'Touch Me Now' (US Launch At MC 1002). Frantic hurried 122bpm 12in 'disco' with squawking chix over busy beat loses some nice fiddle 'n' things in the overall rush.

DAYBREAK. 'Everybody Get Oll' (US Prelude PRL D 602). Patrick Adams - produced chix - backed gruff chap - sung clichéd 115bpm 12in 'disco'.

COFFEE. 'Casanova' (De-Lite MEX 38). Due now on smash - bound 12in, the monster happily skipping girly groove romper with appealingly breathy '80s vocal flavour, lovely jazzy guitar and phasing finish is presumably 123 - 125 - 128 - 126 - 128 - 126 - 128 bpm like the LP version and chops superbly out of the quiet bits in Linx.

MC FADDEN & WHITEHEAD. 'I Heard It In A Love Song' (TSOP PIR 13-8864). Finally sighted on 12in though I've yet to be serviced, the full length creaming smacking 'Ain't No Stoppin' Us Now' - like swinger is presumably 118 - 119 - 120 bpm like the LP version.

BUNNY BROWN. 'Strawberry Letter 23' (Groove Production GP 103T, via Groove 01-439 8231). Excellent very slightly reggae - influenced densely jittery pent-up 85 - 86 - 85 - 87 bpm 12in remake of the Brothers Johnson oldie, full of exciting tension.

THE RAH BAND. 'Falcon' (DJM DJR 18014). Jazzy bouding catchy instrumentals smacker is 0-21 bpm on full length 12in and really sound like a hit (though it's too glib to be hip).

DONNA SUMMER. 'The Wanderer' (Warner / Geffen K 79180). Lightweight synthetically burning 137 bpm 7in smacker with a subtle 'disco' - like nod to Dion song.

GAP BAND. 'Party Lights' (Mercury MEX 37). Originally Al Hudson - influenced but now 'Booty Ooty'-like 119-118 bpm 12in strutter remixed from their 'rush-released' LP (which is a laugh considering it was on import last Christmas), flipped by last summer's 'disco' - like mix-sung lightweight pounding 124 (intro) - 129 - 131 bpm 'Baby Baba Boogie'.

POINTER SISTERS. 'Save This Night For Love' (LP 'Special Things' Planet K 5224Z). Gently starting lovely 55/110 - 112 - 113 - 114 bpm swayer spurts 'Gloria' - like into bursts of the trendy Fick & Hathaway / Ashford & Simpson / Knight & Pips tempo range. 'Could I Be Dreaming' being a 'Shake Your Body' - inspired 118-119 bpm burbler and 'We've Got The Power' a jaunty little 119-120 - 121 bpm smacker.

WHISPERS. 'Out The Box' (Solar SOT-12). Whimsical - flavoured smacking 113 - 112 - 113 bpm 12in hall - stepper seemed stronger back in January.

whole effect ending up like Spyro Gyra meets Bob James sez Chris Hill, while an intensifying 104 (intro) - 107 - 105 - 104 - 102bpm version of the current 'Nice Shot' is useful too.

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DAYBREAK. 'Everybody Get Oll' (US Prelude PRL D 602). Patrick Adams - produced chix - backed gruff chap - sung clichéd 115bpm 12in 'disco'.

ASHFORD & SIMPSON. 'Bourgie Bourgie' (Warner Bros K 76797). Evidently now properly pressed as the flip to their current 12in, this 1977 instrumental version of Gladys Knight's recent Northern hit is 0 - 118 - 120 - 122 - 0 - 118 - 121 - 144 - 123 - 0 - 118 - 122 - 124 bpm orchestrally lush swayer in several spurring sections that disconcertingly freaks momentarily halfway — which I would have thought was the original, supposed pressing lull!

OLEATA HOLLOWAY. 'Love Sensation' (Salsoul SALT-6). Powerfully waited thundering 117 bpm 12in soul rouser with her dynamite deep soul 20/40 bpm revival of Otis Redding's 'I've Been Loving You Too Long' as flip.

LARRY GRAHAM. 'One In A Million You' (Warner Bros K 7685). US smash romantic 36-60 bpm 7in smoocher sounds refreshingly masculine.

BROTHER JOHNSON. 'Treasure' (A&M AMS 7561). Dead slow 27 bpm 7in smoocher, flipped by the jazzy guitar and trumpet alternating instrumental 115 bpm 'Smilin On Ya'.

CARROLL THOMPSON. 'I'm So Sorry' (Santic SAN 0011, via Ital Music, Force 01-249 5445). Sweetly winsome attractive little squeakily - sung 68 bpm 12in reggae slow with a catchy hook.

HAMMATTAN. 'Nite Of Bliss' (Lagos International LIS 1201, via 01-486 6348). Well produced pleasant enough if derivative 60 bpm 12in reggae, slowly, lavishly launched amidst reams of semi-literary pseudo-philosophical bullsh!t.

HEE BEE GEE BEE. 'Meaningless Songs' (Original ABO 2). Brilliantly conceived and packaged 10 - 38 - 29 bpm 7in piss-take of the Bee Gees - islet to the lyrics!

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in are Stevie Wonder 132f, Madness 144 - 146 - 145f, AC/DC 0 - 129 - 129 - 131c, Odyssey 0-19-37f, Otisawan 124-123f, Ozzy Osbourne 0 - 137 - 138f, Michael Schenker Group 172f, Genesis 81f, Bob Marley 38/77f, Nolans 125f.

DISCO DATES

THURSDAY (18) Chris Brown, Sean French & Ferné celebrate two years of joggin' at Southall Americas, FRIDAY (19) Robbie Vincent funks Didcot Rio, Jeff Young & Tom Holland funk Canvey Goldmine, Nick Davies does Watford New Penny, SATURDAY (20) Chris Hill & Martin Collins funk Canvey Goldmine, Graham Gold funks Southall Georginas weekie, Froggy & Brothers Louie funk Southgate Royalty, Steve Walsh turns 22 (is that all?) at London's Lyceum, Steve 'CB' Dee does Tylers Green Village Hall, Stuart Robinson does Leeds Dragonara Hotel, Richard James jazz - funks Christehurst, Buckley Arms weekie, SUNDAY (21) John Douglas & Gary Soul funk Colchester Embassy Suite, Paul Clark & Trevor Fung jazz - funk Brighton Fevers, Liz Bailey spins 'ace oldies' at Fevers, Steve Dennis does weekly, TUESDAY (22) Steve Dennis celebrates Edgobston Faces second birthday with the hopes a Bros Johnson PA, WEDNESDAY (24) Mike Allin (no longer at Home! Hempstead Scamps) & Brother Louie start funking Chesham Galtsby weekie.

THE DELLS, poised with their refreshingly mid-'70s sounding 'All About The Paper' to score their biggest hit here since 1969, in fact date right back to the early '50s. From just south of Chicago in Harvey, Illinois, they began by singing gospel in church before calling themselves the El-Rays in 1954. A name change to the Dells was followed in '56 by their 'Oh What A Nite' doo - wop classic, but their next releases did not come until a late '60s string of soul smashes, 'I Can Sing A Rainbow / Love Is Blue' being the one that broke 'em in Britain. With just one personnel change



THE DELLS (and that was back when), the Dells remain Marvin Junior, Mike McGill, Chuck Barksdale, Verne Allison, Johnny Carter — twenty-eight years on!

DJ TOP TEN

- STEVE BOLEY, resident at Weston - Super Mare Mr B's, says (erroneously, I think) that we're always printing a hip Top 10 and suggests instead his 'wally smoochers' listing. The most consistently requested evidently, especially on Thursday 'hen' nights, is the Barry White OK, Steve
- 1 DAY I'LL FLY AWAY, Warner Bros
 - 2 OH YEAH, Polydor
 - 3 JUST THE WAY YOU ARE, Barry White, 20th Century
 - 4 SOUL SHADOWS, Crusaders, MCA
 - 5 MAGIC, Olivia Newton-John, Jet
 - 6 CLOSE, Jimmy T & Ricki D, Laser
 - 7 TOUCHED A DREAM, Dele, 20th Century-Fox
 - 8 HELPLESSLY, Olivia Newton-John/Ciff Richard, Jet
 - 9 SHINE ON, A&M
 - 10 IF YOU'RE LOOKING FOR A WAY OUT, Odyssey, RCA

In addition, Steve wonders if anyone has any spare copies of his closing down theme, the now deleted old Dulux jingle by the Nolans 'Love Transformation' (Target), as he is getting so many enquiries about it.

BUCKLE UP

BUBBLING UNDER the UK Disco 90 (page 47) with increased support are Pointer Sisters 'He's So Shy' (Planet), David Hudson 'Ease Up / Scratch My Back / Pump It' (US Alston LP), Windy City 'I Still Love You' (US Kelli - Arts), Mirage 'Summer Grooves' (Flamingo 12in), Osibisa 'Moving On' / 'Celebration' (Calibre 12in), Proton 'Make Your Move' (Ballistic 12in), Light Of The World 'Peter's Crusade' / 'Shall I' (Ensign 12in promo), Earth Wing & Fire 'Let Me Talk' (US ARC), Soul Shack 'Galactic Funk' (Galactic 12in), David Matthews 'Cosmic City' / 'Special Delivery' (Japanese Electric Bird LP), Kanu Sukalagwan 'Stand Up Please' / 'Shall I' (Ensign Flying Dick LP), Zapp 'More Bounce To The Ounce' (US Warner Bros / LP), Irene Cara 'Fame' / 'Hot Lunch Jam' (RSO 12in), LTD 'Shine On' (A&M), Sadao

S.O.U.L.

THE STATE of Soul in the nation has been creating some comment. Mike Davidson, busy with lots of good PAs at his Thurs / Fri / Saturday Liverpool Hollywood residency, says that unless the North - West's 'superstar' DJs come back down to earth and work for one cause (whether it be money or prestige) they will stay in second place to anyone who can actually organise soul events correctly. WEA's disco plugger Fred Dove weighs in with, 'People should reconsider the all - dayers, weekenders, boat trips etc, and decide what use they are, especially where the after effects involve keeping the kids away from the clubs and from a more biased point of view, away from the records shops, because money simply doesn't stretch in time the kids are going to get too much of it and only then will those responsible say we should concentrate on quality instead of quantity, with fewer events during the course of a year!' In fact Messrs Hill & Vincent pulled out of October's second Caister for much these very reasons. Chris Hill's latest venture finds him from the end of next month on Thursdays at Victoria's revamped Venue, showcasing UK jazz funk acts under the slogan 'Sound Of Underground London' (S.O.U.L.), a new crusade for the future because, as Chris asks, 'Can we justify still crusading for US music when all the really interesting activity is going on right here? How long before the rest of the music press latch on to the fact that it's not only punk that's a thriving home - grown scene?' Hmm, no doubt it won't be long before the Peterborough mob start serving S.O.U.P!

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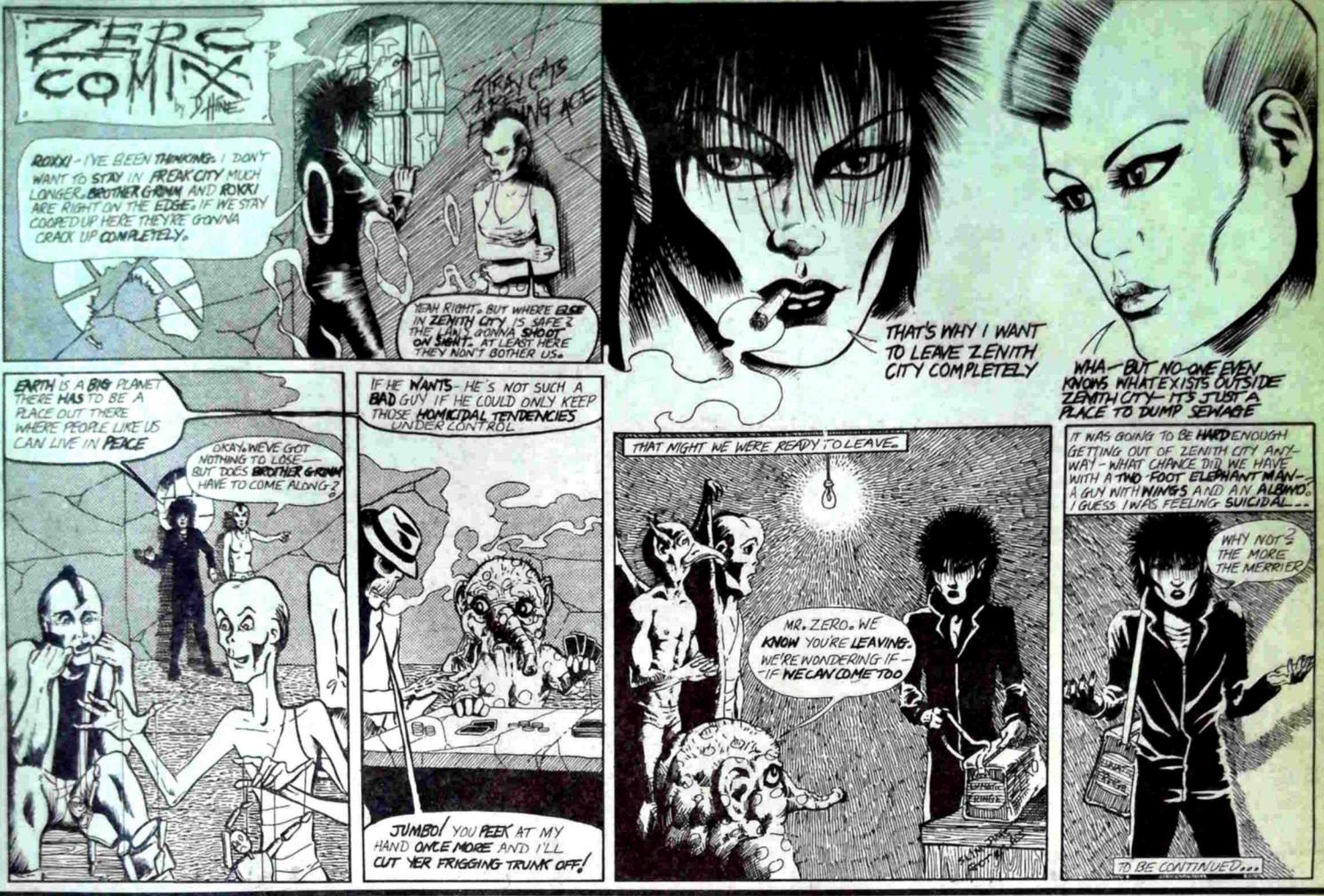
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10 Teena Marie 12in + LP
11 Freddie 12in + LP
12 Americas 12in (White Label)
13 Norman Connors 12in + LP
14 Stevie Wonder 12in LP
15 Light Of The World 12in LP

Compiled by Tony Hodges, Steve Walsh, Chris Britton and Andy Rogers.

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MARC BOLAN BIOGRAPHY (Third printing in a year) exclusively from **HARLEQUIN BOOKS** 68 St Peters Gate, Stockport, Cheshire £2.50 + 60p postage

MARC BOLAN — Baby Strange, I love you and miss you always and forever. — Rose xxxxx. **MARC. LOVE IS THE WORD** — AMANDA xxx. IN the light of the day I laugh, In the dark of the night I cry. Marc, I mourn you still, my heart is always heavy. — Eddy, Newcastle 743 988.

BOLAN FANS. Buck up TOTP petition for Marc. — SAE Groover, 30 Causeway Crescent, Lintwaite, Huddersfield. **NUMAN FANS!** Don't let Gary quit. Send letters, petitions for Gary to: Kim McClure, 61 Canterbury Place, Newington Estate, Waiworth SE17 London. **KATE BUSH**. Thanks for another great album — Never For Ever. From K5827 with love. **ALVIN STARDUST**. Happy Birthday. — Love from Jackie, Herts. **KATE BUSH**. Great meeting you in Glasgow recently. Thanks for signing Wuthering Heights. Come Back Soon. — Love Chris. **MARC BOLAN**. Like a white star tangled and far. Marc that's what you are. Missing you still but loving you always. — Denise and Judith.

BOLAN IS rocking on, in the exciting new T. Rex newsletter called The Slider. It's full of fantastic competitions, full of super ideas, full of great news, full of great offers. It's different. **Issue number** two contains: Newsdesk service, a super quiz, letters page, Exclusive news about the CUDDLY TOYS, part two of the Official Gloria Jones Biography, plus lots, lots more! **If you want** to keep up to date about Bolan goings on, if you want the chance to win some super prizes, if you want something interesting to read, don't sit there like an idiot, get writing. Get the Slider. **CLASS YOURSELF** as a Marc Bolan Fan? If you do, the only thing to do is send 50p + a large SAE to: Paul Beresford, 23 Richardson, Concord, Washington, Tyne & Wear. Hurry the first 50 copies are sent with a free sticker!

MARC BOLAN. Thanks for being Marc, missing you more than ever. — love Colm, Kim, Haze. **GARY GLITTER**. Missing you very much. Keep Glittering and spangulating. — Love you, Linda (Spangle) Blackpool. **MARC BOLAN**. Rock in Peace. — Love Richard and Celia. **MARC BOLAN** — Still 'Prince of Players, Pawn of none'. — Dave, Fortune Green.

RADIO CAROLINE latest news, landbased pirate news, offshore radio souvenir with photos, CB report and much more in Soundwaves Magazine. Issue 10 out now. 35p from Soundwaves, Box 110, Orington, Kent. **THE MARC BOLAN** Magazine issue four available now! Record news, pics, competitions, double page pullout, sales pages, etc. etc. 70p inc p&p. — Gordon Christer, 237 Farndale Road, Newcastle, NE4 8TY.

MARC BOLAN. Still missing you Babe. I'll love you forever. — Sandy xxx. **RADIO CAROLINE** and full Radio News in bulletin No 10 send 50p Bulletins No. 9 and 10. Send £1 subscription £2.50 from Caroline Movement, BCM-BRFM, London, WC1.

Fan Clubs

CILLA BLACK fan club. — SAE: Joan Organ, 5 Moorland Avenue, Sale, Cheshire. **ELVIS FANS!** — Amaze your friends! Authentic US '50s style fan badges — 'Jailhouse Rock', 'Don't Be Cruel', 'Elvis National Fan Club Member'. 'Always Yours Elvis'. Your friends won't believe these superb badges aren't original! 75p each including postage or £2 for all four. P/O or cheque to Rockin' Carol, 63a Gibbon Road, Kingston, Surrey. **MOTORHEADBANGERS** The Official Motorhead Fan Club. Send SAE for details to: Helen Taylor, 35 Upper Accommodation Road, Leeds 9, Yorkshire. **CLIFF FANS** join the International Cliff Richard Movement now. SAE: Janet Johnson, 142 Weston Park, Hornsey, London N8 9PN. **THE WHO** official fan club. Send SAE for details to — The Who Club, PO Box 107A, London N6 5RU. **SAMSON FAN** Club, SAE for details — Box 82, Guildford, Surrey GU2 6PF.

OFFICIAL UK Subs fan club. — SAE to: PO Box 12, Guildford, Surrey. **GENESIS OFFICIAL** Fan Club. Send SAE for details to: — Genesis Information, PO Box 107, London N6 5RU. **THE SHADOWS**. At last 'New Gandy Dancer' magazine, all Shadows special issue at only 80p, including postage. (£1.25 overseas). — Davy Peckett, 7 Corsair, Fellside Park, Wickham, Newcastle NE16 5YA. **CLIFF RICHARD** fans join Grapevine for up to date information. — SAE PO Box 55, Colchester CO4 3XJ. **SAXON MILITIA** Guard — SAE to 33 Osbert Drive, Thurcroft, S. Yorks. S66 9AF. **GARY GLITTER'S** New Gang. c/o Glitter Kid, Beau Rivage Hotel St Brelades Bay, Jersey CH1.

NEW MUSIK fan club c/o — 215 Westbourne Park Road, London W11 1EA. **KISS ARMY** Fan Club for details send SAE to — P.O. Box 63, London W2 3BZ.

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53	ARMED & READY, Michael Schenker Group	Chrysalis
54	UNLOCK THE FUNK, Locksmith	Arista
55	THE QUARTER MOON, VIP's	Gem
56	OH YEAH, Roxy Music	Polydor
57	BACKSTROKIN', Fatback	Spring
58	LATE IN THE EVENING, Paul Simon	Warner Brothers
59	ALL THE WAY FROM AMERICA, Joan Armatrading	A&M
60	MAGIC, Olivia Newton-John	Jet
61	THE WHISPER, Selector	Selector
62	BE THANKFUL FOR WHAT YOU'VE GOT, William DeVaughan	EMI
63	SOUND OF CONFUSION, Secret Affair	i Spy
64	WEST ONE (SHINE ON ME), The Ruts	Virgin
65	YOU'VE LOST THAT LOVIN' FEELIN', Hall & Oates	RCA
66	PEACHES, Darts	Magnet
67	SARTORIAL ELOQUENCE, Elton John	Rocket
68	ARE EVERYTHING/WHY SHE'S A GIRL, Buzzcocks	UA
69	YOUR EARS SHOULD BE BURNING NOW, Marti Webb	Polydor
70	LOVE MEETING LOVE, Level 42	Polydor
71	YOU'RE LYING, Linx	Chrysalis
72	SUMMER FUN, Barracudas	Zonophone
73	I'M THE LEADER OF THE GANG (EP), Gary Glitter	GTO
74	YOU GOTTA BE A HUSTLER, Sue Wilkinson	Cheapskate
75	THE OZZ, Scorpions	Harvest

UK ALBUMS

1	NEVER FOREVER, Kate Bush	EMI
2	SIGNING OFF, UB40	Graduate
3	TELEKON, Gary Numan	Beggars Banquet
4	MANILOW MAGIC, Barry Manilow	Arista
5	I'M NO HERO, Cliff Richard	EMI
6	FLESH AND BLOOD, Roxy Music	Polydor
7	OZZY OSBOURNE'S BLIZZARD OF OZZ, Ozzy Osbourne's Blizzard of Ozz	Jet
8	GIVE ME THE NIGHT, George Benson	Warner Brothers
9	HANX, Siff Little Fingers	Chrysalis
10	NOW WE MAY BEGIN, Randy Crawford	Warner Brothers
11	BACK IN BLACK, AC/DC	Atlantic
12	DRAMA, Yes	Atlantic
13	MICHAEL SCHENKER GROUP, Michael Schenker Group	Chrysalis
14	SKY 2, Sky	Ariola
15	I JUST CAN'T STOP IT, The Beat	Go Feet
16	BLACK SEA, XTC	Virgin
17	CHANGE OF ADDRESS, Shadows	Polydor
18	BREAKING GLASS, Hazel O'Connor	A&M
19	DIANA, Diana Ross	Motown
20	ME MYSELF I, Joan Armatrading	A&M
21	I AM WOMAN, Various	Polystar
22	XANADU, Soundtrack	Jet
23	OFF THE WALL, Michael Jackson	Epic
24	ONE-TRICK PONY, Paul Simon	Warner Brothers
25	FAME, Soundtrack	RSD
26	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
27	THE GAME, Queen	EMI
28	CAN'T STOP THE MUSIC, Soundtrack	Mercury
29	GLASS HOUSES, Billy Joel	CBS
30	DEEpest PURPLE, Deep Purple	Harvest
31	GLORY ROAD, Gillan	Virgin
32	A, Jethro Tull	Chrysalis
33	FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys	Cherry Red Records
34	REGGATA DE BLANC, Police	A&M
35	WILD PLANET, B52's	Island
36	DUKE, Genesis	Charisma
37	GREATEST HITS VOL 2, Abba	EMI
38	UPRISING, Bob Marley & The Wailers	Epic
39	McVICAR, Roger Daltrey	Polydor
40	CLUES, Robert Palmer	Island
41	KALEIDOSCOPE, Siouxsie & The Banshees	Polydor
42	SOMETHING WHEN WE TOUCH, Cleo Laine/James Galway	RCA
43	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
44	LIVING IN A FANTASY, Leo Sayer	Chrysalis
45	WHEELS OF STEEL, Saxon	Carrere
46	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
47	I BELIEVE IN YOU, Don Williams	MCA
48	PETER GABRIEL, Peter Gabriel	Charisma
49	BLACK SABBATH LIVE AT LAST, Black Sabbath	Nems
50	TRUE COLOURS, Split Enz	A&M
51	GREATEST HITS, Royce Roxy	Whitfield
52	SEARCHING FOR THE YOUNG SOUL REBELS, Dexy's Midnight Runners	Parlophone
53	HIGHWAY TO HELL, AC/DC	Atlantic
54	PRETENDERS, Pretenders	Real
55	VIENNA, Ultravox	Chrysalis
56	SOUNDS SENSATIONAL, Bert Kaempfert	Polydor
57	ONE STEP BEYOND, Madness	Stiff
58	THE WALL, Pink Floyd	Harvest
59	4 RUMOURS, Fleetwood Mac	Warner Brothers
60	PARALLEL LINES, Blondie	Chrysalis
61	COUNTRY GENTLEMEN, Jim Reeves	K-Tel
62	BRITISH STEEL, Judas Priest	CBS
63	WILD CAT, Tigers of Pan Tang	MCA
64	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
65	SOMETHING YOU WIN, Dr. Hook	Capitol
66	OUTLANDS D'AMOUR, Police	A&M
67	24 CARAT, Al Stewart	RCA
68	THE COMMON ONE, Van Morrison	Mercury
69	THE MAGIC OF BONEY M, Boney M	Atlantic/Hansa
70	PIRANHAS, Piranhas	Sire
71	TWELVE GOLD BARS, Status Quo	Vertigo
72	MCCARTNEY II, Paul McCartney	Parlophone
73	BEHIND CLOSED DOORS, Secret Affair	i-Spy
74	THE SWING OF DELIGHT, Carlos Santana	CBS
75	LIVE 1979, Hawkwind	Bronze

US SINGLES

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

VIRGIN CHART

1	NEVER FOR EVER	Kate Bush
2	SCARY MONSTERS AND SUPER CREEPS	David Bowie
3	SIGNING OFF	UB40
4	BLACK SEA	XTC
5	TELEKON	Gary Numan
6	FLESH & BLOOD	Roxy Music
7	FRESH FRUIT FOR ROTTING VEGETABLES	Dead Kennedys
8	COMMON ONE	Van Morrison
9	CLUES	Robert Palmer
10	WARM LEATHERETTE	George Jones
11	GIVE ME THE NIGHT	Grace Benson
12	WILD PLANET	B52's
13	THE ABSOLUTE GAME	The Skids
14	I JUST CAN'T STOP IT	The Beat
15	CLOSER	Joy Division
16	EMPIRE & DANCE	Simple Minds
17	KALEIDOSCOPE	Siouxsie and the Banshees
18	DRAMA	Yes
19	BLIZZARD OF OZZ	Ozzy Osbourne
20	ME MYSELF I	Joan Armatrading

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

CHARTS

EVERY YEAR returning hordes of holidaymakers bombard record shops with requests for their favourite continental hits. Witness the success of Patrick Hernandez, Bimbo Jones and Sylvia amongst others in recent years. This year it's Ottawan, whose infectious 'DISCO' has already been a monster (in all senses of the word) throughout Europe. Originally released here a year ago to little effect 'DISCO' is currently bounding up the chart despite sounding like the result of a particularly unhappy marriage between Boney M and the Gibson Brothers.

And the Gibson Brothers connection is more than co-incidental. Daniel Vengado, producer and co-writer for the aforesaid stragulated Mauritians, performs the same dastardly deeds on the Ottawan disc. Ottawan itself consists of 20-year-old Annette and 24-year-old Patrick. Both hail from the French-owned Caribbean island of Guadeloupe but met in Paris where Patrick has lived since 1968 and Annette for four years. As yet 'DISCO' is the duo's only UK release and is annoyingly difficult to forget even at their first hearing. For prolonged agony I recommend the 5.25 minute large format version — but don't say you haven't been warned.

Whilst brooding on the crimes of Guadeloupians (?) it's worth mentioning Jacques Fred Petrus, another product of the island who recently found fame and fortune masteringmind Change's intelligent disco efforts 'A Lover's Holiday' and 'Searching'. Change is basically a studio aggregation featuring several Italians with indecipherable names plus top American sessionmen including Luther Vandross. Another group which fits in the 'big in Europe' category, Change's 'The Glow of Love' album receives belated UK release this week — but save your cash: four of the album's six tracks have already been released on the band's two hits and the other two are rather ordinary disco fodder in comparison.

Compiling RM's disco 90 for the last 18 months has been something of a revelation to me. Broadly, what London and the South East play today the rest play tomorrow, but what Scotland plays ANYTIME is largely ignored south of Hadrian's Wall. The South East's 20 favourite disco records, extracted fairly painlessly from the national listing opposite reads: 1) George Benson 2) Fatback 3) Tom Browne 4) Locksmith 5) Change 6) Hiroshi Fukumura 7) George Benson (LP) 8) Gap Band 9) Deddo 10) Diana Ross 11) Rick James 12) Young & Co 13) Linx 14) Baby 'O' 15) William DeVaughn 16) George Duke 17) Coffee 18) Black Slate 19) Gladys Knight 20) Steacy Lattisaw.

Highly conspicuous by her absence is Kelly Marie, who ranks only 80th in Scotland Kelly is, predictably, No 1 followed by George Benson and Queen.

Mention of Ms Marie brings me on to more serious subjects. Now, I know we're all entitled to the occasional lapse — I once liked a Queen single — but this obsession with mediocre Scotswomen has got to stop! First Sheena Easton rides to fame on the back of Esther Rantzen, and now Kelly has girded her syndrums and planted herself firmly atop the chart whilst wailing like a banshee.

Kelly squeaked her first 23 years ago in Paisley and was christened Jacquelin McKinnon. 14 years later she made her first professional appearance and rapidly became a regular performer in cabaret and clubs in and around Glasgow.

Six years ago she won 'Opportunity Knocks' four times under the name Kelly Brown. Since then she's notched a few hits in Europe (an area rapidly becoming something of an obsession with Chartfile correspondents) notably 'The Lady With My Man', 'Help Me', 'All We Need is Love' and 'Run To Me'. In Australia 'Make Love To Me', was a big hit last year finishing 12th on the year's final rankings and achieving a modicum of success in Canada. But 'Feels Like I'm in Love' is the big one. It was written by Ray Dorset — Mungo Jerry three years ago and lay festering on Jerry's album until exhumed by Kelly's producer Pete Yellowstone last year. Now Kelly's version has sold over 450,000 copies and is heading rapidly for gold...

In just two years The VIP's have progressed from college students dabbling in the music scene to full-time musicians with a hit record. Jed Dmochowski, Guy Morley, Andy Price and Paul Shury formed the band to relieve the tedium of studying in 1978 and invented a fictitious booking agency to handle their gigs. On leaving college the quartet moved to London and pigged around the Capital trying to build themselves a following. Last year they supported Madness on a nationwide tour and were signed to Gem shortly afterwards.

Earlier this year the group's first, rather ordinary single 'Causing Complications' was issued to a rather tepid reception. Their latest 'The Quarter Moon' represents a vast improvement (and compromising the band's style more than a little with the introduction of Bolan and Glitter Band influences, not surprising as 'Moon' was written by Gerry Giffen's ex-manager Mike Leander. More interesting is 'Moon's' flip, the old Swinging Blue Jeans hit 'Happy Hippy Shake' which is well worth checking out... ALAN JONES

US ALBUMS

1	4	THE GAME, Queen	Elektra
2	1	HOLD OUT, Jackson Browne	Asylum
3	5	DIANA, Diana Ross	Motown
4	2	EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
5	12	PANORAMA, The Cars	Elektra
6	8	CHRISTOPHER CROSS, Christopher Cross	Warner Bros
7	8	GIVE ME THE NIGHT, George Benson	Warner Bros
8	10	XANADU, Soundtrack	MCA
9	3	URBAN COWBOY, Soundtrack	Full Moon/Asylum
10	16	CRIMES OF PASSION, Pat Benatar	Chrysalis
11	7	FAME, Soundtrack	RSO
12	13	BACK IN BLACK, AC/DC	Atlantic
13	15	ANYTIME ANYPLACE ANYWHERE, Rossington Collins Band	MCA
14	14	ONE FOR THE ROAD, The Kinks	Arista
15	20	HONEYSUCKLE ROSE, Soundtrack	Columbia
16	17	TP, Teddy Pendergrass	PIR
17	9	GLASS HOUSES, Billy Joel	Columbia
18	11	FULL, The Charlie Daniels Band	Epic
19	21	ONE TRICK PONY, Paul Simon	Warner Bros
20	18	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
21	38	DRAMA, Yes	Atlantic
22	22	McVICAR, Soundtrack	Polydor
23	25	NO NIGHT SO LONG, Dionne Warwick	Arista
24	24	VOICES, Daryl Hall & John Oates	RCA
25	26	LOST IN LOVE, Air Supply	Arista
26	27	PETER GABRIEL, Peter Gabriel	Mercury
27	29	ELVIS ARON PRESLEY, Elvis Presley	RCA
28	42	LOVE APPROACH, Tom Browne	Arista/GRP
29	31	REACH FOR THE SKY, The Allman Brothers Band	Arista
30	19	EMPTY GLASS, Pete Townshend	Atco
31	32	HERODES, Commodores	Motown
32	33	ONE IN A MILLION YOU, Larry Graham	Warner Bros
33	36	JOY AND PAIN, Maze	Capitol
34	35	CHIPMUNK PUNK, Chipmunks	Excelsior
35	23	DUKE, Genesis	Atlantic
36	28	THE SOS BAND, SOS	Tabu
37	40	PLAYING FOR KEEPS, Eddie Money	Columbia
38	38	A MUSICAL AFFAIR, Ashford & Simpson	Warner Bros
39	30	THE BLUES BROTHERS, Soundtrack	Atlantic
40	63	SHINE ON, LTD	A&M
41	45	THE YEAR 2000, The O'Jays	TSOP
42	47	HORIZON, Eddie Rabbitt	Elektra
43	43	MIDDLE MAN, Boz Scaggs	Columbia
44	55	LOVE LIVES FOREVER, Minnie Riperton	Capitol
45	52	ADVENTURES IN THE LAND OF MUSIC, Dynasty	Solar
46	50	UPRISING, Bob Marley & The Wailers	Island
47	48	ONE EIGHTY, Ambrosia	Warner Bros
48	49	NO RESPECT, Rodney Dangerfield	Casablanca
49	51	THERE AND BACK, Jeff Beck	Epic
50	54	DAVE DAVIES, Dave Davies	RCA
51	53	THIS TIME, Al Jarreau	Warner Bros
52	34	JUST ONE NIGHT, Eric Clapton	RSO
53	57	LET ME BE YOUR ANGEL, Stacy Lattisaw	Cotillion
54	58	FREEDOM OF CHOICE, Devo	Warner Bros
55	82	WIDE RECEIVER, Michael Henderson	Buddah
56	86	SWEET SENSATION, Stephanie Mills	20th Century
57	37	CAMEOSIS, Cameo	Chocolate City
58	69	TRUE COLOURS, Split Enz	A&M
59	59	IN THE HEAT OF THE NIGHT, Pat Benatar	Chrysalis
60	41	THE EMPIRE STRIKES BACK, Soundtrack	RSO
61	56	OFF THE WALL, Michael Jackson	Epic
62	60	CULTOSARUS ERECTUS, Blue Oyster Cult	Columbia
63	—	A, Jethro Tull	Chrysalis
64	44	REAL PEOPLE, Chic	Atlantic
65	65	THE BOYS FROM DORAVILLE, Atlanta Rhythm Section	Polydor
66	—	24 CAROTS, Al Stewart And Shot In The Dark	Arista
67	67	NEVER RUN NEVER HIDE, Benny Mardones	Polydor
68	68	PRETENDERS, Pretenders	Sire
69	—	WINNERS, Various Artists	I&M
70	85	CAMERON, Cameron	Salsoul
71	71	CHICAGO XIV, Chicago	Columbia
72	73	ROBBIE DUPREE, Robbie Dupree	Elektra
73	—	SPECIAL THINGS, Pointer Sisters	Planet
74	64	FLESH AND BLOOD, Roxy Music	Atco
75	75	CAREFUL, The Motels	Capitol

HEAVY METAL

1	1	GIVIN' THE DOG A BONE, AC/DC	Atlantic
2	3	DIE YOUNG, Black Sabbath	Vertigo
3	7	PARANOIA, Black Sabbath	NEMS
4	2	RACE WITH THE DEVIL, Girlschool	Bronze
5	5	HELL'S BELLS, AC/DC	Atlantic
6	4	NO NIGHTS, Black Sabbath	Vertigo
7	6	DON'T MAKE NO PROMISES, Scorpions	Harvest
8	8	NO EASY WAY, Gillan	Virgin
9	—	CRAZY TRAIN, Ozzy Osbourne/Blizzard of Oz	Jet
10	13	THE ZOO, Scorpions	Harvest
11	12	LADY OF MARS, Dark Star	Avatar
12	9	747 (STRANGERS IN THE NIGHT), Saxon	Carrere
13	11	NOTHING TO LOSE, Girlschool	Bronze
14	10	SUZY SMILED, Tigers of Pan Tang	MCA
15	—	MIDNIGHT CHASER, White Spirit	MCA

COMPILED BY THE POWERHOUSE HEAVY METAL ROADSHOW

US SOUL

1	1	GIVE ME THE NIGHT, George Benson	Warner Bros
2	2	UPSIDE DOWN, Diana Ross	Motown
3	4	GIRL, DON'T LET IT GET YOU DOWN, O'Jays	CBS
4	6	FUNKIN' FOR JAMAICA, Tom Browne	Arista
5	3	CAN'T WE TRY, Teddy Pendergrass	CBS
6	7	WIDE RECEIVER, Michael Henderson	Buddah
7	8	I'VE JUST BEGUN TO LOVE YOU, Dynasty	Solar
8	9	SHAKE YOUR PANTS, Cameo	Chocolate City
9	10	SOUTHERN GIRL, Maze	Capitol
10	5	THE BREAKS, Kurtis Blow	Mercury
11	14	LET ME BE YOUR ANGEL, Stacy Lattisaw	Cotillion
12	15	WHERE DID WE GO WRONG, LTD	A&M
13	—	ANOTHER ONE BITES THE DUST, Queen	Elektra
14	—	MORE BOUNCE TO THE DANCE, Zapp	Warner Bros
15	19	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
16	20	HE'S SO SHY, Pointer Sisters	Planet
17	17	BIG TIME, Rick James	Gordy
18	18	MAGIC OF YOU, Cameron	Salsoul
19	—	NO NIGHT SO LONG, Dionne Warwick	Arista
20	—	HERE WE GO, Minnie Riperton	Capitol

US DISCO

1	4	LOVE SENSATION, Loleatta Holloway	Salsoul
2	3	GIVE ME THE NIGHT, George Benson	Elektra
3	6	ANOTHER ONE BITES THE DUST, Queen	Elektra
4	7	CAN'T TAKE THE FEELING, Geraldine Hunt	Prism
5	1	UPSIDE DOWN/I'M COMING OUT, Diana Ross	Motown
6	2	FAME/RED LIGHT/HOT LUNCH JAM, FAME, Soundtrack	Various Artists/RSO
7	5	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL, Dynasty	Solar
8	8	QUE SERA MI VIDA, Gibson Bros	Mango
9	10	EMOTIONAL RESCUE/DANCE/SHE'S SO COLD, The Rolling Stones	Rolling Stone Records/Atlantic
10	9	LOVE DON'T MAKE IT RIGHT, Ashford & Simpson	Warner
11	11	S-BEAT, Gino Soccio	Warner/RFC
12	14	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE, Devo	Warner
13	12	FEEL LIKE DANCING, France Joli	Prelude
14	19	FUNKIN' FOR JAMAICA (NY), Tom Browne	Arista
15	13	SHAKE IT UP/DO THE BOOGALOO, Rod	Prelude
16	16	I'M READY/HOLLY DOLLY, Kano	Emergency
17	—	LET'S GET IT OFF/MAGIC OF YOU, Cameron	Salsoul
18	—	BREAKAWAY/WHAT'S ON YOUR MIND, Watson Beasley	Warner
19	—	PRIVATE IDAHO, B-52's	Warner
20	17	SEARCHIN', Change	Warner/RFC

UK DISCO

1	1	GIVE ME THE NIGHT, George Benson	Warner Bros 12in
2	3	BACKSTROKIN', Falback	Spring 12in
3	5	OPPS UP SET YOUR HEAD, Gap Band	Mercury 12in
4	2	UNLOCK THE FUNK/BLACK JACK/FAR BEYOND, Locksmith	Arista 12in
5	4	FUNKIN' FOR JAMAICA (NY), Tom Browne	Arista GRP 12in
6	7	BIG TIME, Rick James	Motown 12in
7	8	SEARCHING/ANGEL IN MY POCKET, Change	WEA 12in
8	9	TASTE OF BITTER LOVE, Gladys Knight & The Pips	CBS 12in
9	6	UPSIDE DOWN, Diana Ross	Motown 12in
10	11	NIGHT CRUISER/GROOVATION/LOVE MAGIC/UNCLE FUNK, Emir Deodato	Warner Bros LP

11	20	YOU'RE LYING, Linx	Aves/Chrysalis 12in
12	12	HUNT UP WIND, Hiroshi Fukumura	US Inner City LP
13	25	BE THANKFUL FOR WHAT YOU'VE GOT, William DeVaughn	EMI 12in
14	15	POP YOUR FINGERS, Rose Royce	Whitfield 12in
15	23	LOVE DON'T MAKE IT RIGHT, Ashford & Simpson	Warner Bros 12in
16	13	DYNAMITE/DREAMING, Stacy Lattisaw	Atlantic 12in
17	14	LOVE & LOVE/MAKE IT BROADWAY/MOODY'S MOOD/TURN THE LAMPLIGHT/DINORAH DINORAH, George Benson	Warner Bros LP
18	24	I LIKE (WHAT YOU'RE DOING TO ME), Jeff Young & Company	US Brunswick 12in
19	22	LET'S GET IT OFF/MAGIC OF YOU, Cameron	Salsoul 12in
20	26	AMIGO, Black Slate	Ensign 12in

21	27	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre Plus 12in
22	40	IOWE YOU ONE, Shalamar	Solar 12in
23	44	CAN'T FAKE THE FEELING, Geraldine Hunt	US Prism 12in
24	39	ALL ABOUT THE PAPER/IT TOUCHED A DREAM, DeLis	20th Century-Fox 12in
25	56	ANOTHER ONE BITES THE DUST, Queen	EMI/US Elektra 12in promo
26	30	CASANOVA/I'LL WANNA BE WITH YOU/SLIP AND DIP, Coffee	US De-Lite LP
27	38	NEED YOUR LOVE, Teena Marie	US Gordy LP
28	10	USE IT UP AND WEAR IT OUT, Odyssey	RCA 12in
29	16	IN THE FOREST, Baby O	Calibre 12in
30	17	BRAZILIAN LOVE AFFAIR, George Duke	Epic 12in

31	32	I'VE JUST BEGUN TO LOVE YOU, Dynasty	Solar 12in
32	33	DANCIN' ON A WIRE/LOVE GROOVE, Surface Noise	Groove PRP 12in
33	21	JUMP TO THE BEAT, Stacy Lattisaw	Atlantic 12in
34	33	STEPPIN', Shakatak	Polydor 12in
35	31	LOVE MEETING LOVE, Level 42	Polydor 12in
36	—	MASTERBLASTER (JAMMIN'), Stevie Wonder	Motown 12in
37	18	BURNIN' HOT, Jermaine Jackson	Motown 12in
38	19	TAKE YOUR TIME (DO IT RIGHT), The SOS Band	Tabu 12in
39	60	CAN'T STOP THE MUSIC, Village People	Mercury 12in promo
40	43	ROLLER JUBILEE, Al DiMeola	CBS 12in

41	63	ONE DAY I'LL FLY AWAY/BLUE FLAME, Randy Crawford	Warner Bros 12in
42	34	COULD YOU BE LOVED, Bob Marley	Island 12in
43	45	TO PROVE MY LOVE, Ned Doherty	Japanese CBS Sony LP
44	36	COLORS IN SPACE/HIGH POINT/COME BACK JACK/WHISPER ZONE/CARIBBEAN BLUE/HELL ON WHEELS, Ramsey Lewis	CBS LP
45	41	WEAKNESS FOR YOUR SWEETNESS, Jimmy Senyah	Roxel 12in
46	29	MARIANA, Gibson Brothers	Island
47	28	A LOVER'S HOLIDAY/THE GLOW OF LOVE, Change	WEA 12in
48	35	YOU'VE BEEN GONE/FAR OUT, Crown Heights Affair	De-Lite LP
49	57	LEADIES OF THE EIGHTIES, 80's Ladies	US Uno Melodic 12in
50	48	I HAD IT IN A LOVE SONG, McFadden & Whitehead	US TSOP/LP/12in promo

51	53	DON'T MAKE ME WAIT TOO LONG/GOD DON'T LIKE UGLY, Roberta Flack	Atlantic 12in
52	61	RESCUE ME/BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol 12in
53	84	A WALK IN THE PARK, Nick Straker Band	Pinnacle 12in/CBS
54	58	SUGAR WASTED LOVER, Flakes	Calibre 12in
55	50	I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU), Narada Michael Walden	Atlantic 12in
56	62	I'M YOUR RADIO, Chocolate Milk	RCA 12in
57	42	DO YOUR DANCE, Rhyze	Epic LP
58	47	I WANNA GET WITH YOU, RitZ	US Posse 12in
59	51	WIDE RECEIVER, Michael Henderson	US Buddah LP/12in promo
60	49	WAS THAT ALL IT WAS, Jean Carr	Phil Int 12in

61	79	SPLIT DECISION/NOW THAT YOU'RE MINE AGAIN, Detroit Spinners	Atlantic 12in
62	65	LOVE T.K.O./TAKE ME IN YOUR ARMS TONIGHT/CAN'T WE TRY, Teddy Pendergrass	Phil Int LP
63	55	YOU'RE A STAR, Starship Orchestra	CBS 12in
64	68	I JUST WANNA DANCE WITH YOU, Starpoint	Casablanca 12in
65	67	HOUSE PARTY, Fred Wesley	US RSO
66	—	JUST HOLDIN' ON, Ernie Watts	US Elektra LP
67	54	JOY AND PAIN/CHANGING TIMES/THE LOOK IN YOUR EYES, Maze	US Capitol LP
68	85	SEND ME YOUR FEELINGS/SAMBA DE LA CRUZ, Terumasa Hino	Japanese Flying Disk LP
69	59	PRIVATE LIFE, Grace Jones	Island 12in
70	74	NICE SHOT, Sadao Watanabe	Japanese Flying Disk LP

71	77	TAKE IT TO THE LIMIT, Norman Connors	Arista 12in
72	70	HOW DO YOU DO/WE ARE BRASS/DO YA, Brass Construction	US UK LP
73	73	SAMBA DO MARCOS, Sadao Watanabe	Japanese Flying Disk LP
74	84	FURTHER NOTICE, Larsen-Feiten Band	Warner Bros/US LP
75	81	KEEP SMILIN', Carrie Lucas	Solar 12in/US 12in remix
76	75	GET OUT YOUR HANDKERCHIEF/I AIN'T ASKING FOR YOUR LOVE, Ashford & Simpson	Warner Bros LP
77	82	JUST HOW SWEET IS YOUR LOVE, Rhyze	Epic 12in
78	71	SOUL SHADOWS/PUT IT WHERE YOU WANT IT, Crusaders	MCA 12in
79	72	WE SHAP UP TOGETHER AGAIN, Stanley Clarke	Epic 12in
80	87	FIGURES/CAN'T CALCULATE, William DeVaughn	US TEC/LP

81	—	THE OTHER WORLD, Judy Roberts	US Inner City LP
82	86	D.I.S.C.O./YOU'RE OK, Ottawan	Motown 12in
83	—	MY OLD PIANO, Diana Ross	Motown LP
84	66	I'M COMING OUT, Diana Ross	Arista LP
85	—	TM/CINNAMON/GROOVE TOWN, Locksmith	Arista LP
86	—	JY/ANAVA, Michal Urbaniak	US Motown LP
87	76	SPEAC RANGER/HOT SPOT/GUEST, Sun	Capitol 12in
88	89	WHEN I COME HOME (REMIX), Aurora	Salsoul 12in
89	—	I LOVE NEW YORK/ASATYKA, Casiopea	Japanese Alfa LP
90	89	MISBRINA TEQUANA (MY SISTER'S DAUGHTER), Ingram	US H&C LP

STAR CHOICE

1	HOT LOVE	T-Rex
2	STAR MAN	David Bowie
3	MIRROR IN THE BATHROOM	The Beat
4	PLEASE PLEASE ME	Beatles
5	LEADER OF THE GANG	Gary Glitter
6	BLITZ KRIEG BOP	Ramones
7	I'M A LITTLE AEROPLANE	Jonathan Richman
8	I MUST BE IN LOVE	Rutles
9	YOUNG ONES	Cliff Richard
10	BOYS DON'T CRY	The Cure



Star Choice VIPS

YESTERYEAR

ONE YEAR AGO (September 15, 1979)		
1	WE DON'T TALK ANYMORE	Cliff Richard
2	CARS	Gary Numan
3	BANG BANG	B A Robertson
4	DON'T BRING ME DOWN	Electric Light Orchestra
5	STREET LIFE	Crusaders
6	ANGEL EYES	Roxy Music
7	IF I SAID YOU HAD A BEAUTIFUL	Bellamy Brothers
8	JUST WHEN I NEEDED YOU MOST	Randy VanWarmer
9	LOVE'S GOTTA HOLD ON ME	Dollar
10	MONEY	Flying Lizards
FIVE YEARS AGO (September 20, 1975)		
1	SAILING	Rod Stewart
2	MOONLIGHTING	Leo Sayer
3	THE LAST FAREWELL	Roger Whittaker
4	SUMMERTIME CITY	Mike Batt
5	FUNKY MOPED/MAGIC ROUNDABOUT	Jasper Carrott
6	I'M ON FIRE	5000 Volts
7	HEARTBEAT	Shawty Reddy
8	A CHILD'S PRAYER	Hoi Chocolate
9	HOLD ME CLOSE	David Essex
10	THAT'S THE WAY (I LIKE IT)	K.C. and The Sunshine Band

TEN YEARS AGO (September 19, 1970)		
1	BAND OF GOLD	Freda Payne
2	TEARS OF A CLOWN	Smokey Robinson and The Miracles
3	GIVE ME JUST A LITTLE MORE TIME	Chairmen of the Board
4	THE WONDER OF YOU	Elvis Presley
5	MAMA TOLD ME NOT TO COME	Three Dog Night
6	LOVE IS LIFE	Hot Chocolate
7	MAKE IT WITH YOU	Bread
8	YOU CAN GET IT IF YOU REALLY WANT IT	Desmond Dekker
9	WILD WORLD	Jimmy Cliff
10	WHICH WAY YOU GOIN' BILLY?	The Poppy Family

FIFTEEN YEARS AGO (September 18, 1965)		
1	SATISFACTION	The Rolling Stones
2	I GOT YOU BABE	Sonny and Cher
3	MAKE IT EASY ON YOURSELF	The Walker Brothers
4	LIKE A HOLLING STONE	Bob Dylan
5	LOOK THROUGH ANY WINDOW	The Hollies
6	A WALK IN THE BLACK FOREST	Horst Jankowski
7	TEARS	Ken Dodd
8	HELP	The Beatles
9	LAUGH AT ME	Sonny
10	ZORBA'S DANCE	Marcello Minozzi

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