

TOUR DATES-A-GO-GO:
GENESIS, HAGAR, SELECTER,
SQUEEZE, SLF, RAINBOW

SOUNDS



BF
NOV 11
**BAND
ON THE
(MIDNIGHT)
RUN**

PAGE 12

PLUS!

SIMPLE MINDS - JOHN FOX

More UFO, AC/DC and Trower

UFO have added an additional Hammersmith Odeon concert to their schedule on February 7, making four nights in all at the venue.

Their new album, 'No Place To Run', came out last week on Chrysalis in six different coloured sleeves.

AC/DC return to Britain later this month to play dates at Newcastle and Southampton that they had to cancel in December. They play Newcastle Mayfair January 25 and Southampton Gaumont 27. New tickets are required for the Newcastle gig, while the original Southampton tickets will still be valid.

A new AC/DC single, 'Touch Too Much' from their 'Highway To Hell' album, is released next weekend. The flip side contains live versions of 'Live Wire' and 'Shot Down In Flames' recorded in Britain on their last tour.

After their dates the band go into the studio with producer Mutt Lange to record a new album in London.

ROBIN TROWER has added more dates to his British tour this month at Plymouth Polytechnic January 23, Poole Arts Centre 24, Bristol University 25, Reading Hexagon 26, Leicester University 29, Norwich University 30.

THE KILLERMETERS, a northern mod band, have signed to Gem Records and will be releasing a single called 'Twisted Wheel' on February 22.



GENESIS

Genesis break two-year silence

GENESIS make amends for their two-year absence from the British scene by embarking on a massive two-month tour in March that will take in about 40 dates and cover all parts of the country.

The band, who haven't toured here for more than three years and last performed in Britain at the Knebworth Festival in 1978, kick off at Bournemouth Winter Gardens on March 26 and then play three nights at London's

Hammersmith Odeon 27, 28 and 29.

Other confirmed dates are at Oxford New Theatre 31, Ipswich Gaumont April 1, Great Yarmouth ABC 2, Peterborough ABC 3, Birmingham 4-5, Blackpool ABC 6, Stoke Trentham Gardens 8, Cardiff Sophia Gardens 9, Southampton Gaumont 11, Brighton Centre 12, Coventry Theatre 13, Leicester De Montfort Hall 15, Derby Assembly Rooms 16, Sheffield City Hall 17, Manchester Apollo 18-19, Bradford St Georges Hall 21, Edinburgh Odeon 23, Dundee Caird Hall 24, Aberdeen Capitol 25, Glasgow Apollo 27-28, Newcastle City Hall 29-30, Carlisle Market Hall May 1, Liverpool Empire 2-3.

More dates have still to be finalised and will include places like Paignton, Exeter, Guildford, Aylesbury, Reading and Portsmouth.

Tickets for all venues will be priced at £4, £3 and £2 except for Stoke, Cardiff and Carlisle where they are all £3.50. Tickets will go on sale on February 1 and will be limited to four per person. Edinburgh is available by post only.

Passion play

THE PASSIONS, who released one of last year's most critically acclaimed (though not very successful) singles, 'Hunted', are now recording their first album in London for release by Fiction Records in April.

The band break off to play dates this month at London Marquee January 16, Liverpool Erics 19 and London School Of Economics 25.

Beat boom

THE BEAT, whose debut single on 2-Tone, 'Tears Of A Clown', is in the Top Ten, have lined up a series of dates at Newcastle University January 19, Birmingham Top Rank 23, Bournemouth Stateside Theatre 24, Brighton Polytechnic 25, London Electric Ballroom 26.

To judge from the venues, it's a fair bet that Genesis' traditionally lavish stage show will be trimmed down somewhat. There are likely to be fewer revolving mirrors, jumbo jet landing lights and dry ice. The band are currently recording their new studio album in this country, but there's no news about whether it will be ready in time for the tour as yet.

Meanwhile, Mike Rutherford has his solo album released by Charisma at the beginning of February. Called 'Smallcreep's Day', it features Ant Phillips on keyboards, Noel McCalla on vocals, Simon Phillips drums and Morris Pert percussion. A single, 'Working In Line', will be released at the same time.

Pop music

IGGY POP, whose British dates were announced last week, has now confirmed the band line-up for his tour. The band comprises Ivan Kral (ex Patti Smith band) guitar and keyboards, Billy Rath (ex Johnny Thunders Heartbreakers) bass, Rob Duprey (an Iggy 'discovery' from New York) guitar and Klaus Kruger drums. He has also added a gig at Bournemouth Stateside Centre on February 11.

Iggy Pop's new album, 'Soldier', has been put back by Arista until February 8, but a single, 'Loco Mosquito', comes out next weekend.

Gladiators, Gang dates

THE GANG OF FOUR have lined up four British dates later this month. They are at Brighton Top Rank January 23, Guildford Civic Hall 24, Birmingham University 25 and Loughborough University 26.

THE GLADIATORS, who are over here recording a new album with Eddie Grant, have lined up two dates at London's Venue this weekend on January 18 and 19.

Energi crisis

SPIZZ ENERGI vocalist Spizz collapsed with exhaustion after the band's Hampstead Moonlight Club gig last week and has been ordered to rest for two months. Consequently the band's scheduled gig at High Wycombe Nags Head on January 10 has been put back to the 24th.

The band are also changing their name to Athletico Spizz 80 and will be playing their first gig as such at the Kensington Nashville on January 26.

Rainbow details

RAINBOW have finally confirmed a London date for their British tour - at Wembley Arena on February 29. Apparently an American boxing promoter had tentatively held the date, but he has been persuaded to relinquish his option.

Tickets will be priced at £4.50 and £4.00 and will go on sale by postal application only from January 21. You can order them from Wembley Arena Box Office, Wembley, Middlesex or the Ticket Machine, PO Box 4TL, London W1A 4TL. Mark your envelope 'Rainbow Concert' and make postal orders (no cheques accepted) payable to 'Wembley Box Office Rainbow Concert' adding 45p handling fee per ticket.

Travel arrangements for the Deeside Leisure Centre and Inglestone Royal Agricultural Exhibition will also have been announced. For Deeside, special trains will run every 15 minutes between Liverpool Lime Street and Stratton Deeside before and after the gig. At Inglestone there will be a bus shuttle service between Edinburgh St Andrews Square and the showground before and after the gig.

To coincide with the tour a new Rainbow single, a remixed version of 'All Night Long' backed by the previously unreleased 'Weiss Hein', is released on February 1. And drummer Cozy Powell has another track from his solo album called 'The Loner' released this week by Ariola.

Costello in the provinces

ELVIS COSTELLO, who is in legal dispute with WEA Records which is the subject of a court hearing this week, will be touring Britain throughout March, just over a year since his last British dates.

The tour consists exclusively of towns where Elvis hasn't previously appeared and some of the venues haven't been used by rock bands before. All the halls have standing facility and promoter John Curd is hopeful that he will be able to use many of the venues for future gigs, as both he and Costello would like to save fans "travelling great distances to see bands playing the same tired old circuit."

Tickets for all venues will be £3 and details of their availability will only be advertised locally to enable local fans to get first option on the tickets. Fans should watch their local papers. There is not one major British city covered by the tour and it's not known whether Elvis intends to be kind to urban kids as well later.

The tour starts at West Runton Pavilion on March 1 and continues at Margate Winter Gardens 2, Folkestone Leas Cliffe Hall 3, Hastings Pier Pavilion 4, Lincoln Drill Hall 6, Peterborough Wirrena Stadium 7, Halifax Civic Hall 9, Matlock Pavilion 10, Shrewsbury Tiffany's 11, Merthyr Tydfil Tiffany's 13, Llanelli Glen Ballroom 14, Aberystwyth Great Hall 16, Colwyn Bay Pier 17, Southport Floral Hall 18, Wakefield Tiffany's 19, Sunderland Mayfair 20, Lasswade Sports Centre 22, Dunfermline Kinema 23, Ayr Pavilion 24, Carlisle Market Hall 25, Stafford Stychfield Hall 27, Leamington Spa Pavilion 28, Swindon Oasis 29, Yeovil Johnson Hall 30, St Austell Riviera Lido 31.

Although legal hassles have put a block on recording plans, a single, 'I Can't Stand Up For Falling Down' is apparently released shortly on the Beat label.

Hagar back

SAMMY HAGAR keeps his promise of "coming back real soon" when he flies in for ten dates next month following his successful debut solo tour here last September.

He opens at Portsmouth Guildhall on February 10 and then plays Bristol Colston Hall 11, Leicester De Montfort Hall 13, Newcastle City Hall 14, Glasgow Apollo 16, Liverpool Empire 17, Manchester Apollo 18, Sheffield City Hall 19, Birmingham Odeon 21, London Hammersmith Odeon 24.

Tickets are now on sale priced at £3.00, £2.50 and £2.00

for all venues except Leicester which are £3.00 and £2.50.

To coincide with the tour, Capitol will be releasing a live Sammy Hagar album called 'Loud And Clear', which features tracks like 'Red', 'Bad Motor Scooter' and 'Space Station Number 5'. There will also be a single, 'Everything I've Done For You/Red', which will be sold with a sew-on patch with the first 10,000 copies.

Special guests on the tour will be Canadian band April Wine.

Maiden head

IRON MAIDEN, the new wave heavy metal band who have two tracks on the forthcoming EMI HM compilation 'Metal For Muthas' (released February 15), go out on the road next month for a four-week plus intensive series of dates.

With new drummer Clive Burr and guitarist Dennis Stratton, the band kick off at Aberdeen University on February 1 and then play Glasgow University 2, St Andrews University 3, Edinburgh Tiffany's 4, Grimsby Centre Halls 5, Bristol Romeo And Juliet 6, Wakefield Unity Hall 7, Huddersfield Polytechnic 8, Manchester UMIST 9, London Lyceum 10, Mansfield Civic Theatre 11, Coventry Tiffany's 12, Swansea Circles 14, West Runton Pavilion 16, Redcar Coatham Bowl 17, Birkenhead Hamilton Club 18, Oldham Civic Hall 19, Blackburn King George's Hall 20, Carlisle Market Hall 21, Newcastle Mayfair 22, Leicester University 23, Sheffield Top Rank 24, Cardiff Top Rank 26, Portsmouth Polytechnic 27, Wolverhampton Civic Hall 28, Hanley Victoria Halls 29, Retford Porterhouse March 1, Birmingham Top Rank 2.

Ruts and Tones gigs

THE RUTS return from a European tour to record a new single early next month for release in March.

They've also got a string of gigs lined up at Leeds University February 16, Sheffield Top Rank 17, Newcastle Mayfair 21, Cambridge Corn Exchange 22, Reading Hexagon 23, Bristol Locarno 24, Bournemouth Village Bowl 25. And there's an unconfirmed date at London's Electric Ballroom on February 29.

THE UNDERTONES have lined up an Irish tour to coincide with the release of their album in America.

They play Galway Seapoint February 1, Cork Arcadia 2, Limerick Savoy 3, Belfast Ulster Hall 6, Dundalk Imperial Hotel 7, Sligo Baymouth Hotel 8, Ballymena Flamingo 9, Dublin National Ballroom 10, Cookstown Club Royal 14, Ballyhelly Drummond Hotel 15, Omagh Knocknamoe Hotel 16, Arbo Hall 17.

Regular reward

THE REGULARS had the masters of their new single, 'Don't Stay Out Late' stolen from the boot of their van last week in Brixton. They'd like them back for obvious reasons and there'll be no questions asked plus a reward for anyone contacting Terry at 01-734 0542 with information leading to their return.

Cool for Squeeze

SQUEEZE have now confirmed the dates for their British tour which starts next month.

They open at Cambridge University on February 11 and continue at Reading University 12, Southampton University 13, Canterbury Kent University 14, Norwich East Anglia University 15, Colchester Essex University 16, Dunstable Queensway Hall 17, Shrewsbury Music Hall 19, Liverpool University 20, Hull City Hall 22, Glasgow Strathclyde University 23, St Andrew's University 24, Edinburgh Tiffany's 25, Bradford University 27, Newcastle Mayfair 28, Leeds University 29, Leicester University March 1, Bristol Locarno 2, Loughborough Town Hall 4, Brighton Top Rank 5, Nottingham University 7, Birmingham Odeon 8, London Hammersmith Odeon 9, Sheffield Top Rank 10, Wakefield College 11. More dates are likely to be added.

They'll be releasing their new album, 'Argy Bargy', early in February to coincide with the tour.

Don't watch that...

MADNESS, who've just scored their third Top Twenty hit with 'My Girl', have lined up a brief tour next month, which includes a special date at London's Hammersmith Odeon exclusively for under-16s.

The band play Manchester Apollo February 9, Liverpool Empire 10, Glasgow Apollo 11 and Birmingham Odeon 12. Tickets are now on sale price £3.00, £2.50 and £2.00. They then play London Hammersmith on February 16 at 11.30am and admission will be restricted to kids under 16.

Extra Blondie, Ramones

BLONDIE have lined up a 'Child's Play' charity gig at London's Hammersmith Odeon on January 22.

Organised by the Variety Club of Great Britain with Music Therapy and promoted by Umbrella Promotions, the gig will also feature The Selecter and Holly And The Italians. Tickets are now on sale to personal callers only for £5.50 and £5.00.

THE RAMONES have added further dates to their British tour - at London's Electric Ballroom on February 22 and 23 and Bournemouth Stateside Centre on February 6.

In addition to the tour, the Ramones film, 'Rock 'N' Roll High School', is going on release around Britain to coincide with their tour.

Selecter under pressure

THE SELECTER set out on a lengthy British tour next month following the release of their first album, 'Too Much Pressure', on 2-Tone on February 8.

The album contains 14 tracks including the title track and their new single, 'Three Minute Hero'/'James Bond', which is released next Friday. Most of the material was featured on their recent 2-Tone tour with The Specials but there are three tracks, including 'Three Minute Hero', which haven't yet been given an airing

live.

The full tour will take in some 30 dates and the first to be confirmed are at Derby Kings Hall February 14, Hanley Victoria Hall 15, Leeds University 16, Birmingham Top Rank 17, Carlisle Assembly Hall 19, Newcastle Mayfair 20, Glasgow Tiffany's 21, Lancaster University 23, Blackburn King George's Hall 24, Manchester Apollo 25, Sheffield Top Rank 26, Leicester De Montfort Hall 27, Hemel Hempstead Pavilion 28.

STRAIGHT MUSIC PRESENTS

IGGY POP

WITH GUESTS

PSYCHEDELIC FURS

HAMMERSMITH PALAIS
242 SHEPHERDS BUSH RD. W6.

TUESDAY 12th FEBRUARY at 7-30

TICKETS £3.00 (INC. VAT) ADVANCE PALAIS BOX OFFICE, TEL: 749 2812
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245.
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5084

STRAIGHT MUSIC PRESENTS

LENE LOVICH

LYCEUM
STRAND, WC2

SUNDAY 3rd FEBRUARY at 7.30

TICKETS £3.00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5084

More news on page 43

NO PLACE TO RUN TOUR.

JANUARY

- 16 EDINBURGH ODEON
- 17&18 NEWCASTLE CITY HALL
- 19 LEEDS UNIVERSITY
- 20 OXFORD NEW THEATRE
- 21 LEICESTER DE MONTFORT HALL
- 22 PORTSMOUTH GUILDHALL
- 24 WOLVERHAMPTON CIVIC HALL
- 25&26 BIRMINGHAM ODEON
- 27 COVENTRY NEW THEATRE
- 28 SHEFFIELD CITY HALL
- 29&30 MANCHESTER APOLLO
- 31 HANLEY VICTORIA HALL

FEBRUARY

- 1 BRISTOL COLSTON HALL
- 2 SOUTHAMPTON GAUMONT
- 3 LONDON HAMMERSMITH ODEON
- 4 LONDON HAMMERSMITH ODEON
- 5 & 7 EXTRA SHOWS AT HAMMERSMITH ODEON

UFO

No Place To Run

NO PLACE TO RUN ALBUM.

NEW ALBUM CDL 1239
 INCLUDES THE SINGLE 'YOUNG BLOOD'
 ON BLOOD RED VINYL.
 ALBUM ALSO AVAILABLE ON CASSETTE.



The moving Fingers

STIFF LITTLE FINGERS embark on a 23-date British tour in March, when they'll be releasing their second album.

Called 'Nobody's Heroes', it's released on March 14 and contains 11 new songs. One of them, 'At The Cage', is released as a single on February 1 and the flip side contains two of the group's 'silly encores' recorded live on their last tour.

They start their dates at Aberystwyth University on March 5 and continue at Derby Kings Hall 6, Liverpool Mountford Hall 7,



LINVAL THOMPSON

Tighten up

BARRINGTON LEVY, currently one of reggae's most in-demand young vocalists, is set to play his debut UK dates next month, supported by established singer and producer Linval Thompson.

The duo begin at Bristol Turntable Club February 9 and go on to London Dingwalls February 12 and 13, Manchester Russell's Club 23, Southgate Royal Club Echoes Awards Show 24 with Aswad and The Blackstones, and London 100 Club 28, with dates in Birmingham and Huddersfield to be confirmed. Levy's most recent album release, 'Englishman', is available on Greensleeves Records.

Further reggae dates include Amba at the 100 Club January 17 and Cygnus at the same venue 24. Promoter Ron Leslie is also involved in negotiations for Sugar Minott, Augustus Pablo and Hugh Mundell for sometime in the spring, and a 1980 'Roots Encounter' package of Rod Taylor, Prince Hammer, and General Echo. Aswad return to The Venue in Victoria on Feb 1, and Revelation play London Dingwalls January 25 and 26.

Bournemouth Stateside Centre 9, Bristol Colston Hall 10, Leicester University 11, Brighton Top Rank 12, Guildford Civic Hall 13, Birmingham Civic Hall 14, St Austell New Cornish Riviera 15, Sheffield Top Rank 17, Manchester Apollo 18, Cardiff Top Rank 19, Hemel Hempstead Pavilion 20, Cambridge Corn Exchange 21, Southampton Gaumont 22, London Hammersmith Odeon 23, Bradford St George's Hall 24, Cleethorpes Winter Gardens 25, Wakefield Community Hall 26, Edinburgh Odeon 28, Aberdeen Capitol Theatre 29, Glasgow Apollo 30.

There are no dates in the North East, where Stiff Little Fingers appear to have been banned. Manager Gordon Ogilvie said this week: "We last played in Newcastle at the Mayfair because we couldn't get a date at the City Hall. The gig went off without any problems, but we are unwilling to play there again because of the venue's policy of not admitting under-18s. We have repeatedly tried to book the City Hall through several promoters who have all been keen to promote us, but they've all received flat refusals."

The reason for the ban isn't clear, but it's probably to do with the anti-racist single 'White Noise', which one local councillor completely misconstrued and labelled as racist to considerable local publicity. The fact that Stiff Little Fingers had played a Rock Against Racism gig in Newcastle two weeks earlier appears to have been overlooked by the councillor! Ogilvie added: "I wrote to the council some months ago explaining the position and asking for a reason for the

ban, but so far I've had no reply. We are still hopeful of playing a date somewhere near Newcastle in order not to disappoint the fans we have there."

Knackered

THE KNACK's second album will be called 'The Little Girls Understand' and *Sounds* understands it will be released here in February to coincide with a visit by the band. They played here briefly last year after the release of their first album.

Subs one-off

THE UK SUBS, currently in the charts with 'She's Not There', go into the studios next week to record the follow-up single and a new album.

They also have one London date lined up this month — at the Music Machine on January 26.

Mars blows in

JOHNNY MARS, American blues harp player, has formed an r'n'b band with British musicians, to be based in this country. Joining Mars are Brian Miles (guitar), Wayne Elliott (bass), John White (drums) and Harry Packer (keyboards). The band expects to be gigging by February and Stiff are reported to be interested in signing them.

Mars has a long pedigree as a solo performer and 'guest artist' in this country, having made appearances with The Blues Band and Lew Lewis among others.

BLACK SLATE, have finally released their single 'Sticks Man'/'Boom Boom (Rasta Festival)' on TCD Records after pressing delays. Their album will be released at the end of February.

WIFFY SMOG, a Wallasey band who disbanded last summer, have re-formed and will be releasing a new single called 'Man Of Today' in March.

999's prize giving

999, whose third album 'The Biggest Prize In Sport' is released this weekend on Polydor, have lined up their first British tour for a year before returning to America, where they've been touring extensively recently.

They start at Liverpool Eric's on January 24 and then play Manchester (venue to be confirmed) 25, Middlesbrough Rock Garden 26-27, Sheffield Top Rank 29, Portsmouth (venue to be confirmed) 30, Guildford Civic Hall 31, Cambridge Corn Exchange February 1, Leicester University 2, Plymouth Fiesta 4, Exeter Routes 5, London Electric Ballroom 8-9, Cardiff Top Rank 10, Norwich Cromwells 12, Brighton Top Rank 13, Port Talbot Troubadour 14, Retford Porterhouse 15, Northampton Cricket Club 16.

They have a single called 'Trouble' released on the same day as the album.

The Dore opens

CHARLIE DORE, who released her debut album, 'Where To Now', on Island last month, has lined up her first headlining tour of Britain in February.

With her Back Pocket she plays Uxbridge Brunel University February 6, Oxford Polytechnic 8, Wolverhampton Polytechnic 9, London The Venue 12, Slough College 13, Swansea University 14, Bath University 15, Manchester University 16, Leeds Forde Grene Hotel 17, Cambridge University 18, Norwich University Of East Anglia 19, Stoke Keele University 20, Bristol University 22, Sheffield University 23, Nottingham Trent Polytechnic 26, Leicester University 27, Huddersfield Polytechnic 29, Newcastle University March 1. More dates will be added

Osibisa meet Pye

OSIBISA have signed to Pye Records and release a new single called 'I Feel Patter Patter' released on January 25.

They have also lined up a British tour with dates at Leicester Polytechnic January 24, Guildford Surrey University 25, Bournemouth Winter Gardens 26, Croydon Fairfield Halls 27, Colchester Essex University 30, St Albans Civic Hall February 1, St Austell New Cornish Riviera 2, Worthing Assembly Hall 4, London Queen Mary College 7, London College of Printing 8, London The Venue 9.

A new album will be released in March.

Linda's own road show

LINDA LEWIS undertakes her first British tour for three years next month following the release of a new single, 'Sleeping Like A Baby', on Ariola on January 25.

Ms Lewis, who appeared on the BBC's *Disco Roadshow* series before Christmas, begins her tour at the Glasgow Apollo on February 10 and continues at Bristol Colston Hall 12, Coventry Theatre 13, Nottingham Trent Polytechnic 14, London Theatre Royal 17, Birmingham Town Hall 18, Manchester Tameside Theatre 19, Slough Falcon Theatre 21, Portsmouth Guildhall 22, Reading Hexagon 23, Bournemouth Winter Gardens 24, Worthing Assembly Hall 25, Southport Theatre 29.

TOUR NEWS/DATES



SCREEN IDOLS (above), a five-piece band featuring Woody Woodmansey with ex-Lone Star's Tony Smith and fronted by Michelle Nieddu, play Nottingham Boat Club January 19, Hull College 25. They'll be releasing a single on Cobra shortly.

LITTLE BO BITCH promote their new single on Cobra, 'Take It Easy', with dates at Barnstaple Queens Hall January 19 and Newbridge Memorial Hall 20.

ZORRO, an East Anglian heavy metal band, update their schedule with gigs at London Harrow Road Windsor Castle February 3, Norwich Cromwells 5 and have a series of appearances at Chiswick John Bull on February 1-2, March 21 and 28, April 11 and 12.

THE VIP's begin a new series of gigs at Clapham 101 Club February 1, Herne Hill Half Moon Club 2, Basingstoke Technical College 15, Nuneaton 77 Club 18, Hammersmith Swan 19, London South Bank Polytechnic 22.

THE ROLL-UPS, who've been revamped from their original form, play their first dates with the new line-up at London Bridge House January 17 and 25 and will be going on tour following the release of their new album, 'Low Dives For Highballs' on Bridge House next week. First confirmed date is at Camden Music Machine February 2.

SORE THROAT, who'll be releasing an album shortly on Hurricane, play Kingston Polytechnic February 1, Norwich Cromwells 19, Ripon College 23, London Queen Mary College 29 and appear on the BBC's *Old Grey Whistle Test* on January 22.

MISTRESS, an all-girl band from Blackpool, play Blackpool Jenks February 7 and record tracks for a single before beginning a new series of gigs at Norwich Cromwells on the 26th.

BASTILLE, a heavy metal band from Essex, have lined up further dates at Basildon Double Six January 24, Manor Park Three Rabbits 26, Southend Top Alex February 9, Southend Scamps 14, Gravesend Red Lion 17.

TENNIS SHOES move into the new decade with their balls intact and gigs at Fulham Greyhound January 25 and Clapham 101 Club 27.

ASYLUM, a Liverpool band, play gigs at Liverpool Masonic January 18, Liverpool Moonstone February 6 and 12, St Helens Railway Tavern 13 and 14, Liverpool Masonic 18, St Helens Hare And Finch 25, St Helens Cindys March 1, Wallasey Dale Inn March 2.

THE THOMPSON TWINS, who have a single called 'Brave' released on February 1, play North East London Polytechnic January 22, Bath Moles 22, Bath Weston Hotel 11.

THE SUNSET BOYS, The Well Hung Band and Uncle Stigley, three New York bands, are coming over for gigs here. The first confirmed dates are at London Ronnie Scotts Upstairs January 22 and London City University February 14.

THE FUNBOY FIVE, who have a single on Cool-Cat-Daddy-O Records called 'Life After Death', play Watford Cassio College January 18, London Ronnie Scotts February 13, Brighton Alhambra March 11.

SCOTCH, who've just signed to Coma Records, have gigs at Sunderland Mayfair January 19, Paisley Bungalow 24, Banff Fife Lodge Hotel 27.

SLEDGEHAMMER have two further dates at Bristol Granary February 5 and Bishops Stortford Triad 10.

THE TOYS from Swindon make a return visit to Swansea Circles on January 17.

CARL GREEN AND THE SCENE from Stockton play Darlington Bowes Wine Cellar January 18, Darlington New Imperial 23, Middlesbrough Empire 27, Darlington New Imperial 30, Sunderland Old Twenty Nine 31, Darlington New Imperial February 6, Stockton The Ragwort 7, Darlington New Imperial 13, Darlington The Speedwell 15.

BLITZ from Maidstone have lined up dates at Epsom Art College January 17, Greystone Sea Horse 23, Gravesend Red Lion 24, Maidstone Rock Against Racism 26.

GEDDES AXE, a five-piece young heavy metal band from Sheffield, have local gigs at the Broadfield Hotel January 21, The Penguin 24, Wapentake Bar 31, The Saddle February 5.

ICE, a Lichfield five-piece band whose second album will be released in the summer, have dates at Birmingham Tyburn House January 21, Leamington Spa Crown Hotel 24, Newcastle Under Lyme Hemstal Inn 25, Tamworth Glasco Club 26, Birmingham Tyburn House 28, Bedworth Cuttalong Inn 30, Tamworth Chequers February 2, Birmingham Great Bar Drakes Drum 4, Nuneaton Cherry Tree 11, Cheshire Madeley College 16, Birmingham Tyburn House 18.

ELECTROTUNES, whose first single 'If This Ain't Love' is released by Cobra this week, play Fulham Golden Lion January 17, Covent Garden Rock Garden 18, Egham Royal College Hospital 19, Clapham 101 Club 20, London South Bank Polytechnic 25, Fulham Greyhound 27, Camden Dingwalls 28, Birmingham University February 1, Aberavon Nine Volts 9, Halifax Good Mood Club 16, Uxbridge Brunel University 24, Camarthen Trinity College March 5, North Staffs Polytechnic 7.

SAD AMONG STRANGERS, who release a maxi-single called 'Sparks Fly Upwards' next weekend on Brave Tales (available through Rough Trade), have gigs at Clapham Two Brewers January 16, Clapham 101 Club 17, Chiswick John Bull 29, Clapham Two Brewers 23.

NIGHTBIRD, a four-piece London rock band, play Bethnal Green Greengate January 27, Ronnie Scotts Upstairs February 11, Ifford Cranbrook 14, Wembley Hop Vine 15.

EXCEL, a Yorkshire band who are releasing a single shortly on Polydor called 'What Went Wrong', have added dates at Leeds Warehouse January 31, Huddersfield Polytechnic February 1, Scoul The Wheel Inn 2, Dudley JB's 8, Woolwich Thames Polytechnic 9.

SELF INDULGENCE, a Bromley four-piece band, play Bromley William Morris Hall on January 26 with Teachers Pet.

THE MARTIAN SCHOOLGIRLS have lined up dates next month at North Kensington Acklam Hall February 1, Bath Moles 2, Poole Brewers Arms 8, Tarant Monkton Langton Arms 9, Weymouth Gloucester Bar 10, Salisbury City Hall 14, Devizes Corn Exchange 15, Taunton Cellar Bar 16, Bishops Stortford Triad 20, Gosport John Peel 28.

SPASMS from Chesterfield play Barborough Hall January 19 and Sheffield Broadfield Hotel 26.

EL SEVEN have dates at Hampstead Moonlight Club January 25, Reading Cherry's 28, Bracknell Bridge House February 23.

RECORD NEWS

ORIGINAL versions of 'Rudy, A Message To You' and 'Skinhead Moonstomp' are being rush-released by Trojan following the successful 2-Tone 'cover jobs'.

Dandy Livingstone's 'Rudy, A Message To You' (and not the other way round as The Specials call it) is part of a four-track EP which includes 'A Tribute To The Prince', 'Big City' and 'Think About That'.

Simarpy's 'Skinhead Moonstomp', which was released as part of an EP recently, is being withdrawn and reissued as a single on January 11 in an attempt to make the charts. It will come in 7 and 12-inch versions.

Trojan are also releasing a series of six albums called 'Creation Rockers' tracing the development of reggae from ska through rock steady to the reggae of today.

Compiled by our own Dave Hendley, the majority of the early 'racks' haven't been available for a long time and the artists include Carlton And The Shoes, The Waiters, The Interns (the initiated will know who they really are!), Big Youth, Gregory Isaacs, Dennis Brown, Wailing Souls, Don Drummond, the Clarendonians and I Roy.

GALACTIC SYMPOSIUM, who claim to be rock music's answer to the Portsmouth Symphonia, release the Pink Floyd's 'Money' as a single on Vague Records, who describe it as "appalling". The flip side is 'In The Navy'!

PHOENIX, featuring John Verity, Ray Minnett and Bob Henrit, release their first single on Charisma called 'Just Another Day (In The Life Of A Fool)' this week. Their album, 'In Full View', is set for release next month.

THE FLIRTS, who released a version of 'He's The Kind Of Boy You Can't Forget' before Christmas, go into the studio with producer Richard Hartley to record a new single this month.

VICTIMIZE would like it known that the new single 'Where Did The Money Go' and the re-released 'Baby Buyer' have been put out without the band's consent. Anybody wishing to get in touch with the band should contact Andy Jones, telephone Barry (South Wales) 744726.

THE IGNERENTS from Kent have a new single on Rundown Records this month called 'Radio Interference' and

it's available for £1.10 from Rundown at 15 Northwood Road, Whitstable, Kent.

THE COLLECTIVE HORIZONTAL release a five-track EP on Dolmen Records this week available for 85p from 159 Granville Road, London N22 5LS.

JOAN ARMATRADING has a new single, previously unavailable, called 'Rosie' released by A&M on February 1.

GRADUATE RECORDS have singles released by The Circles, 'Opening Up', and Mean Street Dealers, 'Japanese Motorbikes', this month. They are distributed by Spartan.

THE FRANTIC ELEVATORS have a new single called out on TJM Records called 'Hunchback Of Notre Dame'.

THE FAMILY FODDER release their second single this month called 'Warm'. It's on Parole Records through Fresh.

THE YELLOW MAGIC ORCHESTRA release 'Space Invaders' from their first album as a single on A&M this weekend. Their second album, 'Technopolis', comes out on February 1.

THE DICKIES' new single, 'Fan Mail', is released by A&M next weekend.

HENRY BADOWSKI releases his second single called 'My Face' on A&M on February 1.

DELETED RECORDS of Low Farm, Brigg Road, Messingham, Scunthorpe, South Humberside, have four cassettes available for free copying to anyone sending a blank cassette of the right length. They are 'The Electric Mouth Tapes' by the Original Brain Damage And The Caffeine Kids (C60), 'Joie De Vivre Means Masochism' by Chris Scott (C60), 'An Hour Of Torture With ... The Teen Vampires (C60), and 'Mental Disorders' by Alien Brains (C60).

JANIS IAN releases a new single called 'Have Mercy Love' on CBS this week featuring East Street Band sax player Clarence Clemmons.

X-HIBITION, a Northants band, release their debut single called 'Time Devours' on their own 3/4 label next month.



THE TEA SET

They're also looking for a new drummer and anyone interested should call Terry at Kettering 83279.

WALDOS RECORDS release two singles this month from Watford Band The Tea Set (pictured above), 'Parry Thomas' (with gatefold sleeve and "mystery envelope"), and St Albans disco singer Tanya Hyde, 'Herr Wunderbar'.

THE WIMPS from London release their second single 'At The Discotheque' on Sniff Records catalogue number SNORT 2 (ho ho) for £1 from Rough Trade or 21 Florence Mansions, London NW4.

SPASMS, a Chesterfield four-piece band, release their first single 'It Never Happens Like It Does On The Tele', on Ellie Jay Records, 151 Nethermore Road, Old Tupton, Chesterfield, Derbyshire for £1.

THE CHORDS release their second single, 'Maybe Tomorrow' on Polydor next weekend and are lining up a series of dates.

TORTCH RECORDS from South London release singles by The Sound, 'Physical World', The Directions, '3 Bands Tonight', and Scissor Fits, 'Soon After Dark', this month. They'll be available through Rough Trade, Fresh and Virgin.

THE BRAINIAC FIVE have released a new single called 'Working' on Roche

Records and it's available from 74 Ridge Road, London N8 for £1.10.

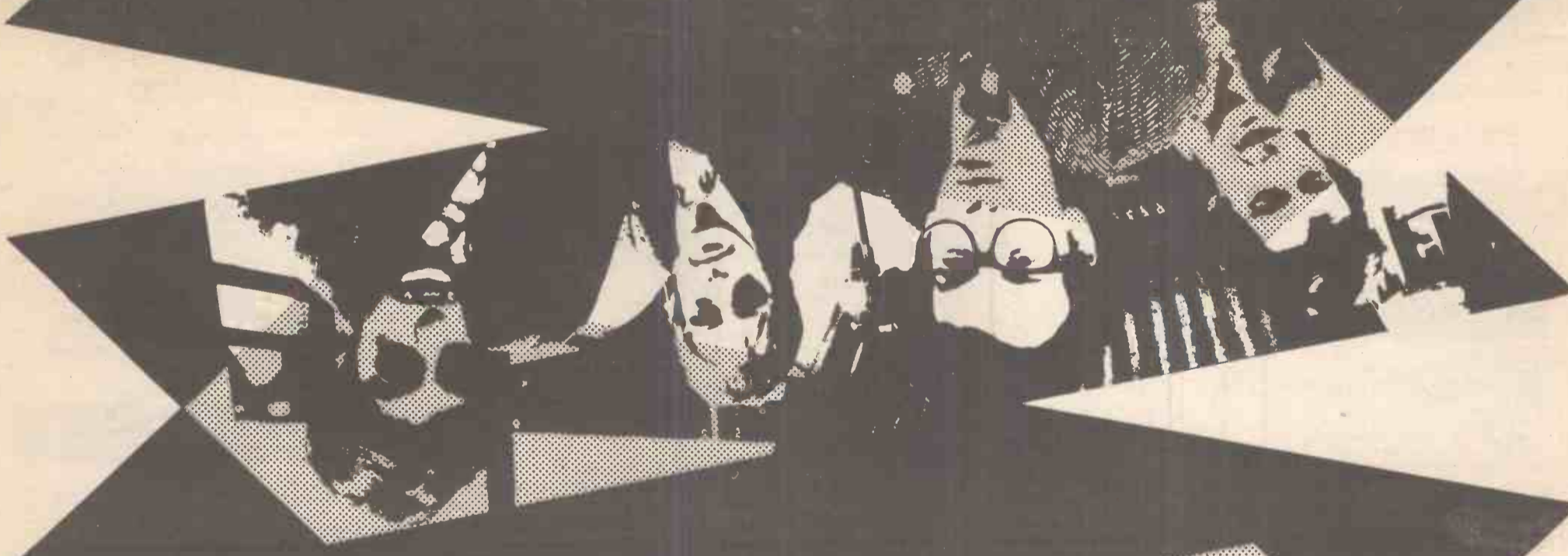
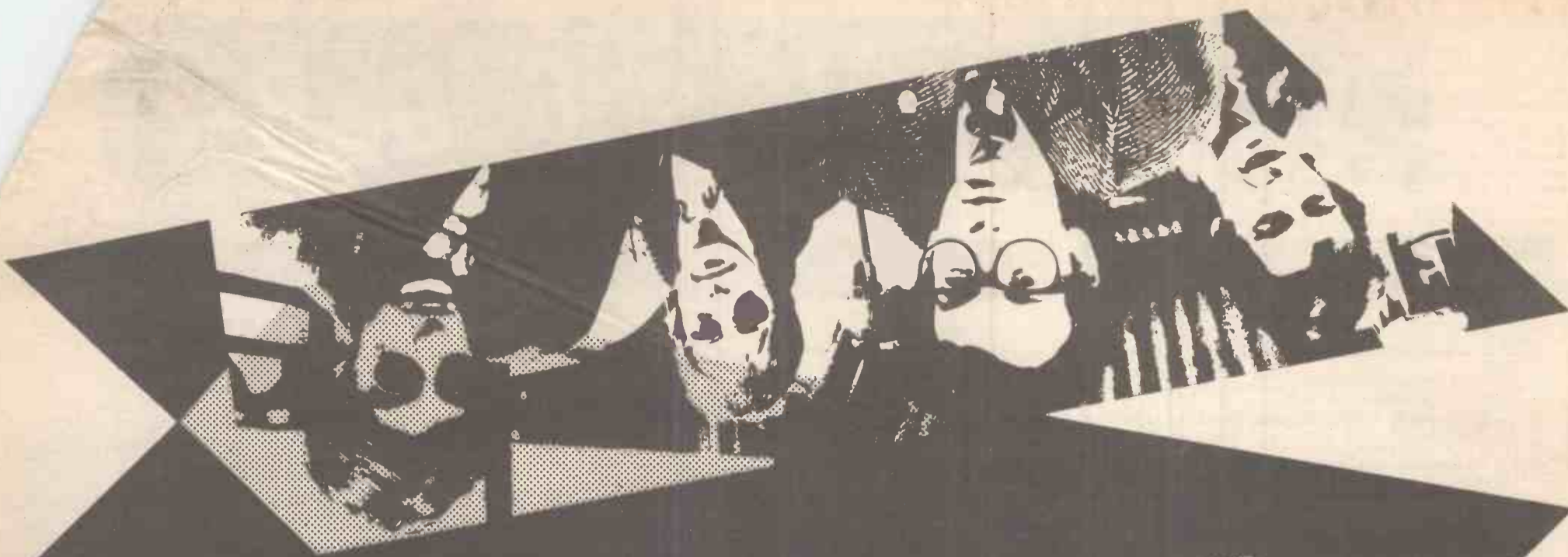
DAVE MADDISON, an electric guitarist in the Fred Frith/Derek Bailey vein, has released an album called 'Descriptive Improvisations' on Mad Records and it's available for £2 from 5 Andrew Street, Easington Colliery, County Durham.

METABOLIST have released their first album called 'Hansten Klorck' on their own Drömm label and it's available through alternative outlets or for £3.50 from Jacqueline Bailey, 18 Roakey House, Caister Road, London SW12.

PLECTRUM RECORDS, a Peterborough non-profit making record label, are looking for two more bands for a compilation album. Based at 98 Gladstone Street, David Brzeski is "especially interested in human beings"!

CRYSTAL GROOVE RECORDS at 227 Mount Pleasant Road, London N17, have electronic singles from Home Service, 'Wake Up', and Orior, 'Elevation', released this month.

DEAD GOOD RECORDS of Lincoln release a compilation album called 'East' on February 15 containing tracks from various bands from the east of Britain including The Cigarettes, Fatal Charm, Whizz Kids, B Movie, Pseudo Existents, Sincere Americans, Half Life and Vick Sinex And The Nasal Sprays.



THE JAM: Paul Weller, Rick Buckland, Dr. John. THE POLICE: Stewart Copeland, Bill Summers, Sting. THIS WAY UP: ...

V I N Y L S C O R E

ALTERNATIVE

SINGLES

- 1 DON'T WANNA BE NO GENERAL, Dennis Brown, DEB
- 2 MIND YOUR OWN BUSINESS, Delta 5, Rough Trade
- 3 EARCOM III, Various Artists, Fast
- 4 COMING FROM TOWN/SISTER SUE, Madoo, Techniques
- 5 YOU KNOW HOW TO LOVE ME, Phyllis Hyman, Arista
- 6 WE RAP MORE MELLOW, Younger Generation, Brass
- 7 CRABWALKING, Prince Jazzbo, Studio One
- 8 BLOODSHOT EYES, Wynonie Harris, King
- 9 SILENT COMMAND, Cabaret Voltaire, Rough Trade
- 10 MAFIA, Barry Brown, State Line



- 11 WHERE'S CAPTAIN KIRK, Spizz Energi, Rough Trade
- 12 FORGIVE THEM, Johnny Osborne, Studio One
- 13 KNEE DEEP, Funkadelic, Warner Bros
- 14 FOOTSTEPS, Minnypops, Plurex
- 15 THE WORLD IS A GHETTO (NEW VERSION), War, MCA

ALBUMS

- 1 LIVE AT THE AJANTA CLUB, Throbbing Gristle, Industrial Records cassette
- 2 SABOTAGE, John Cale, Spy
- 3 HORACE SIR CHARLES PARKER, George Lewis, Black Saint
- 4 FLYING DOESN'T HELP, A. Moore, Quango
- 5 BURNIN' ALIVE, Tony Rallo, Casablanca



- 6 STATIONS OF THE CRASS, Crass, Crass
- 7 PASSIONS OF A MAN, Charlie Mingus, Atlantic
- 8 GREATEST JAMAICA BEAT, Various Artists, Treasure Isle
- 9 THE RETURN OF THE DURUTTI COLUMN, Factory
- 10 FREE TO DANCE, Marcello Melles, Black Saint
- 11 EARLY CLASSICS, Marv Johnson, United Artists
- 12 STRICTLY INSTRUMENTAL, Various Artists, Vision Bop
- 13 PRODUKT DER DEUTSCHE AMERIKANISCHE FREUNDSCHAFT, Warning
- 14 NOSFERATU SOUNDTRACK, Popol Vuh, Egg
- 15 GLORIHALLASTOOPID, Parliament, Casablanca

Compiled by R. E. Cords, 8/9 Sadlergate, Derby.

SOUNDS PLAYLIST

Geoff Barton
DO YOU LOVE ME, Girl, Jet
THE OTHER SIDE OF LIFE, Japan, Ariola LP track
BABE, Styx, A&M

Garry Bushell
OVERKILL, Motorhead, Bronze 45
SOCIETY, The Ruts, Old B-side
GREATEST COCKNEY RIP-OFF, Cockney Rejects, Irons tape

Hugh Fielder
ELVIS, SCOTTY AND BILL. THE FIRST YEAR, Elvis Presley, Very
Wonderful Golden Editions
GOONHILLY DOWN, The Planets, Rialto
PRESENT TENSE, The Shoes, Elektra

Eric Fuller
WANT TO BE NO GENERAL, Dennis Brown, DEB
LOVE AND DEVOTION, Jimmy Riley, Taxi
LONELY MAN, Gregory Isaacs, Success

David Lewis
GOONHILLY DOWN, The Planets, Rialto
THE SPECIALS, 2-Tone
CAROLYN MAS, Mercury

Dave McCullough
REAL TO REAL CACOPHONY, Simple Minds, Arista
PARRY THOMAS, The Tea Set, Waldos 45
CONFESSIONS, The Flowers, Fast 45

Robbi Millar
BRASS IN POCKET, Pretenders, Real 45
SETTING SONS, The Jams, Polydor
MODERN TIMES/MIRROR SONG, Exile Views, private tape

Tony Mitchell
WAIT TILL YOUR BOAT GOES DOWN, XTC, studio playback
THE PRETENDERS, The Pretenders, Real
WANG DANG SWEET POONTANG, Ted Nugent, Epic

Betty Page
MATTER OF TIME, Berlin, Renegade 45
BURGER CITY, Casino Music, from 'Jungle Love', ZE
WRECK A BUDDY, Soul Sisters, from 'Tighten Up Vol. 2', Trojan

Sandy Robertson
MYSTERY ACHIEVEMENT, Pretenders, Real
JUDY GET DOWN, A. More, Quango
WEE SMALL HOURS, Frank Sinatra, Capitol

Phil Sutcliffe
THE WILD, THE INNOCENT ETC, Bruce Springsteen, CBS
SETTING SONS, The Jam, Polydor
THE LAST RECORD ALBUM, Little Feat, Warner Bros

HEAVY METAL

- 1 RED, Sammy Hagar, from 'All Night Long', Capitol
- 2 WARRIOR, Riot, from 'Rock City', Ariola
- 3 BREADFAN, Budgie, From 'Never Turn Your Back On A Friend', MCA
- 4 GETCHA ROCKS OFF, Def Leppard, Bludgeon Riffola EP
- 5 ANTHEM, Rush, from 'Archives', Mercury
- 6 WHOLE LOTTA ROSIE, AC/DC, From 'If You Want Blood...', Atlantic
- 7 GREAT WHITE BUFFALO, Ted Nugent, from 'Double Live Gonzo', Epic
- 8 STARGAZER, Rainbow, from 'Rainbow Rising', Polydor
- 9 WILDFIRE, Quartz, R.R.R. 45
- 10 SMOKE ON THE WATER, Deep Purple, from 'Made In Japan, Purple/EMI
- 11 TUSH, ZZ Top, from 'Fandango', London
- 12 B-B-B-BOOGIE, Skyhooks, from 'Guilty Until Proven Insane', UA
- 13 FREEBIRD, Lynyrd Skynyrd, from 'One More For The Road', MCA
- 14 SLEDGEHAMMER, Sledgehammer, Slammer 45
- 15 STALLIONS OF THE HIGHWAY, Saxon, from 'Saxon', Carrere
- 16 WAR PIGS, Black Sabbath, from 'Paranoid', NEMS
- 17 EVIL, Legs Diamond, from 'Diamond Is A Hard Rock', Mercury
- 18 BAD TIMES, Tygers Of Pan Tang, Neat EP
- 19 IT'S A CRIME, Jameson Raid, from 'Seven Days Of Splendour', GBH EP
- 20 FINDERS KEEPERS, Earthquake, from '8.5', Berserkley
- 21 HOUSE OF THE RISING SUN, Frijid Pink, Deram 45
- 22 BORN TO BE WILD, Steppenwolf, ABC 12" Single
- 23 BAT OUT OF HELL, Meat Loaf, from 'Bat Out Of Hell', Epic



- 24 WALLBANGER, Nutz, from 'Live Cutz', A&M
- 25 GONE WILD, American Ram Jam, from 'Portrait Of The Artist As A Young Ram', Epic
- 26 GREEN MANALISHI (WITH THE TWO PRONGED CROWN), Judas Priest, CBS 12" 45
- 27 FEVER, Brownsville, from 'Air Special', Epic
- 28 MOTORHEAD, Motorhead, from 'Motorhead', Chiswick
- 29 ERUPTION, Van Halen, from 'Van Halen', Warner Bros
- 30 GREAT WHITE WAIL, Mott, from 'Drive On', CBS

Compiled by FX Heavy Metal Roadshow, Newtown, Powys, Wales.

ROCK 'N' ROLL

- 1 BLOODSHOT EYES, Wynonie Harris, King
- 2 SEVENTEEN, Boyd Bennett, King
- 3 CADILLAC CAR, Dave Taylor, Charly
- 4 MY BOY FLAT-TOP, Boyd Bennett, King
- 5 HAIL! HAIL! ROCK 'N' ROLL, Bill Haley, Sonet
- 6 GONNA TYPE A LETTER, Billy Fury, Decca
- 7 I DON'T WANT TO BOOGIE, Matchbox, Magnet
- 8 TUTTI FRUTTI, Little Richard, Specialty
- 9 WHO SLAPPED JOHN?, Gene Vincent, Capitol
- 10 WELL I KNOCKED, Gene Vincent, Capitol
- 11 BABY BABY, Curtis Johnson, Event
- 12 EVERYBODY'S ROCKIN' BUT ME, Bobby Lord, CBS
- 13 BLUE MOON OF KENTUCKY, Elvis Presley, RCA Victor
- 14 DANCE WITH A DOLLY, Bill Haley, Rollercoaster EP
- 15 BUMP, BOUNCE, BOOGIE, Asleep At The Wheel, Capitol
- 16 CIRCLE ROCK, Matchbox, Chiswick
- 17 FEVER, Little Willie John, King
- 18 HOT ROCK BOOGIE, Mac Curtis, Hot Rock
- 19 LET'S ALL ROCK TOGETHER, The Jodimars, Bulldog LP
- 20 BRAND NEW CADILLAC, Vince Taylor, Chiswick

ALBUM OF THE WEEK: ELVIS THE MOVIE STAR, RCA import

Compiled by The Sunderland R'N'R Society, 50 Drummond Crescent, Tyne & Wear.

DISCO

- 1 AND THE BEAT GOES ON, Whispers, Solar
- 2 I SHOULD'VE LOVED YOU, Narada Michael Waldren, Atlantic
- 3 I CAN FEEL IT, Stop, Elite
- 4 LOVE INJECTION, Thrussel, Elektra
- 5 YOU KNOW HOW TO LOVE ME, Phyllis Hyman, Arista
- 6 HOLDIN' ON, Tony Rallo, Casablanca
- 7 ISLAND BOYS, Sonny Rollins, Milestone
- 8 WORLD IS A GHETTO, War, MCA
- 9 LOOKING GOOD, Eddie Sheba, Tree
- 10 JUST A TOUCH OF LOVE, Slave, Atlantic
- 11 CAN'T LET GO, Earth Wind And Fire, CBS
- 12 RHYMIN' TALK, Jocko, Philadelphia International
- 13 GOT TO LOVE SOMEBODY, Sister Sledge, Atlantic
- 14 STEPPIN', Gap Band, Mercury
- 15 DANCE FREAK, Chain Reaction, Sound Of New York
- 16 ROTATION, Herb Alpert, A&M
- 17 DON'T STOP THE FEELING, Roy Ayres, Polydor
- 18 WE RAP MORE MELLOW, Younger Generation, Brass
- 19 LOVE AND TIME, Mr Q, DK Sound
- 20 DON'T WANNA BE YOUR LOVER, Prince, Atlantic

Compiled by Quicksilver Records, 36 Hanway Street, London W1

BRITISH SINGLES

- 1 1 ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
- 2 2 I HAVE A DREAM, Abba, Epic
- 3 5 BRASS IN POCKET, Pretenders, Real
- 4 3 DAY TRIP TO BANGOR, Fiddler's Dram, Dingles
- 5 4 I ONLY WANT TO BE WITH YOU, Tourists, Logo



- 6 17 TEARS OF A CLOWN/RANKING FULL STOP, The Beat, 2-Tone
- 7 20 PLEASE DON'T GO, KC And The Sunshine Band, TK
- 8 7 RAPPER'S DELIGHT, Sugarhill Gang, Sugar Hill
- 9 8 WALKING ON THE MOON, Police, A&M
- 10 10 MY SIMPLE HEART, Three Degrees, Ariola
- 11 24 WITH YOU I'M BORN AGAIN, Billy Preston/Syreetta, Motown
- 12 12 JOHN I'M ONLY DANCING (AGAIN), David Bowie, RCA
- 13 15 IS IT LOVE YOU'RE AFTER, Rose Royce, Whitfield
- 14 — MY GIRL, Madness, Stiff
- 15 29 LONDON CALLING, Clash, CBS
- 16 9 QUE SERA MI VIDA, Gibson Brothers, Island
- 17 18 LIVING ON AN ISLAND, Status Quo, Vertigo
- 18 6 WONDERFUL CHRISTMAS TIME, Paul McCartney, Parlophone
- 19 27 BLUE PETER, Mike Oldfield, Virgin
- 20 — I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic
- 21 23 WORKING FOR THE YANKEE DOLLAR, Skids, Virgin
- 22 21 MY FEET KEEP DANCING, Chic, Atlantic
- 23 16 UNION CITY BLUE, Blondie, Chrysalis
- 24 13 IT WON'T SEEM LIKE CHRISTMAS WITHOUT YOU, Elvis Presley, RCA
- 25 11 OFF THE WALL, Michael Jackson, Epic
- 26 — GREEN ONIONS, Booker T And The MG's, Atlantic
- 27 22 ONE STEP BEYOND, Madness, Stiff
- 28 33 SPACER, Sheila B Devotion, Carrere
- 29 14 NO MORE TEARS, Donna Summer/Barbra Streisand, Casa
- 30 — I WANNA HOLD YOU HAND, Dollar, Carrere

Compiled by BMRB/Music Week

US ALBUMS

- 1 2 GREATEST, Bee Gees, RSO
- 2 1 GREATEST HITS VOLUMES ONE AND TWO, Donna Summer, Casablanca
- 3 7 THE WALL, Pink Floyd, Columbia
- 4 5 THE LONG RUN, Eagles, Asylum
- 5 4 JOURNEY THROUGH THE SECRET LIFE OF PLANTS, Stevie Wonder, Motown
- 6 8 DAMN THE TORPEDES, Tom Petty And The Heartbreakers, Backstreet
- 7 3 CORNERSTONE, Styx, A&M
- 8 15 KENNY, Kenny Rogers, United Artists
- 9 10 OFF THE WALL, Michael Jackson, Epic
- 10 9 TUSK, Fleetwood Mac, Warner Bros
- 11 6 IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
- 12 12 PHOENIX, Dan Fogelberg, Full Moon
- 13 13 FREEDOM AT POINT ZERO, Jefferson Starship, Grunt
- 14 11 HEAD GEMES, Foreigner, Atlantic
- 15 14 MASTERJAM, Rufus And Chaka, MCA
- 16 16 NIGHT IN THE RUTS, Aerosmith, Columbia
- 17 18 WET, Barbra Streisand, Columbia
- 18 19 MIDNIGHT MAGIC, Commodores, Motown
- 19 17 KEEP THE FIRE, Kenny Loggins, Columbia
- 20 20 LIVE RUST, Neil Young With Crazy Horse, Warner Bros
- 21 23 RISE, Herb Alpert, A&M
- 22 22 GREATEST HITS VOL 1, Rod Stewart, Warner Bros
- 23 25 PRINCE, Prince, Warner Bros
- 24 — GOLD AND PLATINUM, Lynyrd Skynyrd Band, MCA
- 25 27 I'LL ALWAYS LOVE YOU, Anne Murray, Capitol
- 26 26 A CHRISTMAS TOGETHER, John Denver And The Muppets, RCA
- 27 — NO NUKES, Various Artists, Asylum
- 28 21 ONE VOICE, Barry Manilow, Arista
- 29 28 BREAKFAST IN AMERICA, Supertramp, A&M
- 30 30 ELO'S GREATEST HITS, Electric Light Orchestra, Jet

Compiled by Billboard

TOP 75 ALBUMS

- 1 2 GREATEST HITS VOL 2, Abba, Epic
 - 2 1 GREATEST HITS, Rod Stewart, Riva
 - 3 5 THE WALL, Pink Floyd, Harvest
 - 4 3 HOTTEST HITS, Hot Chocolate, Rak
 - 5 7 REGATTA DE BLANC, Police, A&M
 - 6 9 BEE GEE'S GREATEST HITS, Bee Gees, RSO
 - 7 15 EAT TO THE BEAT, Blondie, Chrysalis
 - 8 10 ELO'S GREATEST HITS, ELO, Jet
 - 9 21 LONDON CALLING, Clash, CBS
 - 10 18 ONE STEP BEYOND, Madness, Stiff
 - 11 11 OFF THE WALL, Michael Jackson, Epic
 - 12 4 LOVE SONGS, Elvis Presley, K-Tel
 - 13 8 20 GOLDEN GREATS, Diana Ross, Motown
 - 14 20 OUTLANDOS D'AMOUR, Police, A&M
 - 15 28 PARALLEL LINES, Blondie, Chrysalis
 - 16 16 CREPES AND DRAPES, Showaddywaddy, Arista
 - 17 6 PEACE IN THE VALLEY, Various, Ronco
 - 18 22 SLIM WHITMAN'S 20 GREAT LOVE SONGS, Slim Whitman, United Artists
 - 19 25 TUSK, Fleetwood Mac, Warner Brothers
 - 20 30 DISCOVERY, ELO, Jet
 - 21 36 SPECIALS, Specials, 2-Tone
 - 22 31 SETTING SONS, Jam, Polydor
 - 23 14 NIGHT MOVES, Various, K-Tel
 - 24 43 PLATINUM, Mike Oldfield, Virgin
 - 25 - VIDEO STAR, Various, K-Tel
 - 26 19 LENA'S MUSIC ALBUM, Lena Martell, Pye
- 
- 27 - SEMI DETACHED SUBURBAN, Manfred Mann, Bronze
 - 28 26 GREATEST HITS 1972-1978, 10cc, Mercury
 - 29 13 ALL ABOARD, Various, EMI
 - 30 35 THE FINE ART OF SURFACING, Boomtown Rats, Ensign
 - 31 49 THE BEST OF CHIC, Chic, Atlantic
 - 32 40 THE UNRECORDED JASPER CARROTT, Jasper Carrott, DJM
 - 33 41 THE SECRET POLICEMAN'S BALL, Various, Island

- 34 48 THE PLEASURE PRINCIPLE, Gary Numan, Beggars Banquet
- 35 53 I AM, Earth Wind And Fire, CBS
- 36 60 ON THE RADIO - GREATEST HITS VOLS. 1 & 2, Donna Summer, Casablanca
- 37 33 VOULEZ VOUS, Abba, Epic
- 38 23 20 GOLDEN GREATS, Mantovani, Warwick
- 39 42 SID SINGS, Sid Vicious, Virgin
- 40 27 SOMETIMES YOU WIN, Dr Hook, Capitol
- 41 12 TRANQUILITY, Mary O'Hara, Warwick
- 42 65 BAT OUT OF HELL, Meat Loaf, Epic
- 43 17 KENNY ROGERS SINGLES ALBUM, Kenny Rogers, United Artists
- 44 32 WAR OF THE WORLDS, Jeff Wayne, CBS
- 45 29 ASTAIRE, Peter Skellern, Mercury
- 46 24 ROCK 'N' ROLLER DISCO, Various, Ronco
- 47 55 RHAPSODY IN BLACK, Various, K-Tel
- 48 46 STRING OF HITS, Shadows, EMI
- 49 39 FAWLTY TOWERS, Soundtrack, BBC
- 50 37 OCEANS OF FANTASY, Boney M, Atlantic
- 51 34 WET, Barbra Streisand, CBS
- 52 64 LAST THE WHOLE NIGHT LONG, James Last, Polydor
- 53 75 RUMOURS, Fleetwood Mac, Warner Bros
- 54 67 BREAKFAST IN AMERICA, Supertramp, A&M
- 55 58 THE SECRET LIFE OF PLANTS, Stevie Wonder, Motown
- 56 56 WHATEVER YOU WANT, Status Quo, Vertigo
- 57 15 MANILOW MAGIC, Barry Manilow, Arista
- 58 69 METAL BOX, Public Image Ltd, Virgin
- 59 - THE LONG RUN, Eagles, Asylum
- 60 - QUEEN LIVE KILLERS, Queen, EMI
- 61 61 3D, Three Degrees, Ariola
- 62 54 MIDNIGHT MAGIC, Commodores, Motown
- 63 63 SKY, Sky, Ariola
- 64 - REPLICAS, Tubeway Army, Beggars Banquet
- 65 - DARK SIDE OF THE MOON, Pink Floyd, Harvest
- 66 44 OUT OF THIS WORLD, Moody Blues, Deram
- 67 - BOMBER, Motorhead, Bronze
- 68 38 25 GOLDEN GREATS, Bachelors, Warwick
- 69 62 NIGHTFLIGHT TO VENUS, Boney M, Atlantic
- 70 - GLORY BOYS, Secret Affair, I-Spy
- 71 - QUADROPHENIA, Soundtrack, Polydor
- 72 - OUT OF THE BLUE, Electric Light Orchestra, Jet
- 73 52 TOGETHER, Various, K-Tel
- 74 47 ECHOES OF GOLD, Adrian Brett, Warwick
- 75 74 BRIDGES, John Williams, Lotus

Compiled by BMRB/Music Week

REGGAE

PRE 7"

- 1 BUCKET BOTTOM, Prince Alla, Freedom Sounds
- 2 JAH SAY, Junior Delgado, Incredible Jux
- 3 LOVE AND DEVOTION, Jimmy Riley, Taxi
- 4 WANT TO BE NO GENERAL, Dennis Brown, DEB
- 5 FORT AUGUSTUS, Junior Delgado, Taxi
- 6 HAVE NO FEAR, Sugar Minott, Winro
- 7 DREAM LOVER BABE, The Jewels, Cash And Carry
- 8 DIFFERENT STYLE, Nigger Kojak, Joe Gibbs
- 9 VAMPIRE, Trinity, Flagman
- 10 ONE JAH AIM AND DESTINY, Hugh Mundell, Rockers International

12" DISCO

- 1 LET ME LOVE YOU, Carlton and his Shoes, Studio One
- 2 RUN WICKED MAN/FAR EAST, Barry Brown, Channel One
- 3 HARD TIMES, Pablo Gad, Burning Sounds
- 4 COME NOW SISTER/CRAWWALKING, Freddie McGregor/Prince Jazzbo, Studio One
- 5 IT'S A NEW DAY, Pat Kelly/Trevor Ranking, Ossie & Koos
- 6 LOVE AND UNDERSTANDING, Sugar Minott, Studio One
- 7 HOMEWARD BOUND, Creation Steppers, Nationwide



- 8 POOR AND CLEAN, Gregory Isaacs, African Museum
- 9 JAH A THE CREATOR, Papa Michigan and General Smilie, Studio One
- 10 HOTEL FEE, Madoo and General Echo, Techniques

ALBUMS

- 1 BLACK ROOTS, Sugar Minott, Mango
- 2 AFRICAN ANTHEM, Mikey Dread, Cruise
- 3 IN DUB, Michael Prophet and Yabby U, Vivian Jackson
- 4 STRUGGLE, Bunny Wailer, Solomonic
- 5 REVOLUTIONARY SOUNDS, Cultural Roots, Germain
- 6 ROCKING AND SWING, General Echo, Manzies
- 7 GUIDANCE, Meditations, Tads
- 8 RAINY DAYS, Al Campbell, Hawkeye
- 9 ORIGINAL ROCKERS, Augustus Pablo, Greensleeves
- 10 SHOWCASE, Black Uhuru, D-Roy

Supplied by Dub Vendor, c/o 18 St John's Avenue, London SW15
Tel: 01-785 9636

V2146

JOHN FOXX METAMATIC



ASLEEP ON THE JOB: Above the buxom blonde Fatal Microbe Honey Bane demonstrates her exciting stage act at the Moonlight Club last Tuesday. Actually she'd just fainted after hearing backing band Crass playing one of their tasteful

ditties 'Screw You Smelly Old Fascist Ponger' a detailed expose of music biz corruption. Mickey Geggus was not in the audience, surely not a lovers' tiff one hopes.

Play Misty for me

CLARENCE BAKER NO TROUBLEMAKER (CONTD.): Misty's manager Clarence Baker at long last faces the beak at Barnet this Thursday charged with assaulting a police officer on the day of the Southall riot last April.

The alleged incident took place when the police raided the People Unite musicians co-operative and Clarence was left in a coma with a fractured skull. It's likely to be the last of the Southall cases to be heard at Barnet and to close this phase of their campaign against the prosecutions People Unite are asking everyone who supports them and can afford it to send a telegram to the magistrates expressing their views in whatever way they choose.

The address is The Sitting Magistrate, Court No. 3, Barnet Magistrates Court, Barnet High Street, Barnet, London and you should try to get them to the court by ten in the morning.

FREDDIE AT THE READY: Records by the horrendous Queen are for once being put to good use it would seem. Staff at Wittering RAF base use them to scare birds away from the runway.

GROINS GALORE: We hear that the appalling Paula Yates, *Retard Mirror's* answer to Hilda Baker and Bobsie Geldof's boiler, is planning to collate a book of rock stars in their y-fronts. Already lining up to reveal all are Phil Lynott, Steve Jones, Paul Cook, Geldof and the nauseating Nick Lowe. Apparently Captain Sensible volunteered but no one thought it was worth it.

TOURIST DETOUR: Plain pain Tourist vocalist Annie Lennox is currently planning to write a kiddies' novel. Anything rather than sing, dear.

SOVIET IMPERIALISM, OUT, OUT, OUT: So great is anti-Russian feeling in the States nowadays that Fischer-Z have had to withdraw their first single 'Remember Russia' even though it's a put down of Stalinist atrocities. 'The Worker' has been released instead.

MADNESS: Those pork pie hatted Billy Bentleys from Camden Town, the moonstompin' Madness almost beat each other up down Dingwalls the other night after the band's Mrs Mills Mike Barson was found snogging with someone else's girlfriend and mayhem ensued.



THE REGENT'S '7Teen', the 45 currently seen firing its way up the charts, is (surprise surprise) a d.i.y. effort recorded by an hitherto unknown male duo, Martin Sheller (drums, guitars and vocals) and Damian Pew (bass, keyboards and clarinet), aided by two lady acquaintances Bic Brc and Kath Best.

Such was the spontaneity of '7Teen' that the cuddly foursome selected their name from the London park which their flat overlooked. Their recent TOTP performance was the first time they'd appeared 'playing' in public. The band are currently in Cologne recording an album with none other than cult-person Connie Plank, renowned producer of such as Bowie's 'Heroes', Eno and the Tourists.

A frantic publicist, former *Sound's* ligger Brick Wall, informs us that he has it on first hand knowledge that young Plank views the Regents as "the most exciting thing since Bowie", though personally Jaws would rather place its judgement on the silky promise of '7Teen' and Rialto's impressive track record (*Korgis*, *Planets*) recently. The Regents are go. — Dave McCullough.

SLAG ROCK, NEW HORRORS: Not content with knocking off Britt Ekland, Girl's lead singer Phil Lewis is currently putting it about in high places, and can oft be

seen in the presence of Baroness Fiona Fex-Janniere, thus giving the gossip columnists a whale of a time.

STOP PRESS: Hey did ya see

Elvis Costello on Tiswas? We thought we did but the Elvis lookalike was SMILING, throwing buckets of water (badly) and acting almost human so he must have been

an impostor. Definitely not an impostor was the miserable looking bugger getting tomato-sauced in the stocks — none other than *Retard Mirror's* tame drunk, Ronnie Slurr.

SECRET AFFAIR: Spotted in a sleazy Notting Hill studio at midnight last Friday, none other than every hack's favourite sitting target *Secret Affair* recording their third single, the excellent sharply anthemic 'My World' which'll be blessed with a pleasantly out-of-character finger-clicking, swing-rhythmed b-side.

SHE WILL BE QUEEN: Blondie stunned the multitudes at Hammersmith Odeon last Friday, culminating a hugely enjoyable show by bringing on skinhead Robert Fripp for a nifty version of Bowie's 'Heroes'. Other star names in evidence were Lemmy (natch) and William Idol and chum Tony James (ditto natch). Special mention must go Chrysalis press person Hugh Burley for heroically taking huge bouncers to task for jostling fans. We intend to send a wreath to Stratford Place.

TRUE CONFESSIONS: Interesting interviews with Jimmy Pursey in the *Evening News* last Tuesday wherein the persecuted one said of his greyhounds: "They provide me with a feeling of security. If you haven't got a woman then a dog waiting at home for you is the next best thing." You better watch it son, it'll be camels next.

In the same interview La Jim hit out at the music press thus: "One week they're saying I'm an urban hero and the next week they're making me out to be a real thick idiot with blow-dried eyebrows and an open invite into the BBC." But Jim lad, if you will ponce about with Tony Blackburn, put out crappo singles and contradict yourself every time you open your mouth you bring these fings upon yourself, knoworrimean darling?

ANTI-NAZI LEAGUE: Jaws getting perturbed about loveable Scottish Skidlet Richard Jobson. Not only has he taken to wearing badges from the 1936 Nazi Olympic Games but he's also planning to go to Berlin to research for a play he's gonna write on the theatre in Deutschland under the Third Reich. Jobbers assures us however that he still "Hates all this Nazi shite, by the way."

YOUNG LOVE: Bill Oddie living up to his name we hear, having taken to following Huge Feeler's approved country rocker Charlie Dore all over the country and letting la belle Bore use his flat when he's holidaying it about. Natch the couple claim to be just good friends.

THE QUALITY OF MISPRINTS IS NOT STRNEN: It is fairly boring but necessary to remark that at the start of the last paragraph in last week's article on the Clash movie somehow the word 'tax' was printed instead of 'him' (meaning Ray Gange) and so a sentence which had related to them firing a roadie somehow came to imply that they were evading the Inland Revenue gumshoes. Groan. Apologies. What's more Jack Hazan, the director, wasn't 'borrowing' his own film back from the preview theatre but 'barrowing' it. And how have we avoided a nuclear holocaust for so long?

EXPOSE: We were shocked to learn in Friday's *Sun* that rich people, especially rock stars, have been taking the drug 'cocaine', and that Los Angeles is the cocaine capital of the world. It's rumoured that the *Sun* is about to reveal that Santa Claus does not exist and that Quentin Crisp is not heterosexual.

DEDICATION: Barracudas, who seem about to sign with a big record label, blew out a series of gigs on the continent when they heard that they could wax their boards and relive that youth they never had when the Scala cinema in London runs an all-nite fest of surf movies on February 2. Research, research.....

LAST WEEKEND'S Sunday Mirror managed to find a novel excuse for yet another gutter press interview with D Harry — they got fashion editor Eve Pollard to interview her about clothes and things.

Describing her as the "sensuous lead singer of the top punk band Blondie" and adding the requisite introductory lines about hard drugs and being a groupie, Eve went on to inform her readers that Debbie dresses simply during the day and that her heavy lidded eyes need eyeliner and lashes to extend the eyes and give them width — just like Marilyn Monroe, whom she "looks rather like".

Other hot poop Eve got, much to the chagrin of Garry Bushell who thought he'd done the ultimate Blondie interview last week, included an answer to the searching question: what "special care" does Debbie take of her "ex-Bunny Girl body and her face"? If you want the answer, incidentally, it was "Nothing special".

Personally we preferred Eve's accompanying piece on Tatyana Vedeneeva, Russia's answer to Angela Rippon. Yes, you can see why Tatyana gets bags of proposals (mostly over the head, we imagine).

Stop Press: Recording tape manufacturers Ampex inform us that the Ampex 'Blondie' promotion is now in full swing at hi-fi outlets, Lewis's group department stores and Tesco Home 'N' Wear centres. Buy three Ampex cassettes and your get a free colour poster of Debbie. Our local fish shop is starting a similar promotion next week.

POLICE FIVE: the spate of nicking from musicians which went on around the Christmas and New Year period — presumably to fill other people's Christmas stockings — reminds us of an encounter with a certain West End music store salesman just before Christmas who was bragging about his latest venture into the world of thievery.

Seems this leech was offered the opportunity to buy a Les Paul at knock-down, or rather knocked-off price and on respraying it was able through the shop he works in to sell it back to the bloke it was nicked off for some £450. He thinks it doubly funny that the poor muso didn't recognise his own guitar after a respray and has now shelled out his hard-earned lucre twice for the same axe.

ULSTER ROCK: The entertaining Beeb Two rock-plus show *Something Else* made by teenagers from different areas of the country every month comes to its end this Saturday with a show from sunny Belfast featuring a documentary approach to working class areas, sectarianism and local punk with two new songs from the Undertones from their just completed elpee and a pair of pop pearls from local boys Rudi.

BRICK LANE: Much sufferation in the Mikey 'Casanova' Dread London camp, when a spurned would-be girlfriend made the trek from North London to suburban Barnes and the home of Capital Radio dj David Rodigan where the producer/toaster extraordinaire was until recently shackled up.

Irritated by the Dread's reluctance to play lover's rock she bunged a brick through Rodigan's closed window, taped to which was a photo of his houseguest and a note reading "Mikey Dread will pay for this, like he'll pay for everything else". Mikey has since escaped to the safer shores of Jamaica, but may return to play support gigs for The Clash. Watch for the interview next week.

And a greeting to Harlesden's own Doctor Alimantado, who visited the *Sounds* office last week to deliver a discomix and pin up a picture of himself on the wall.

MORE JAWS

PAGE 33

AT LEAST £1 OFF
LIST PRICE

STYXX

HIT ALBUM
"CORNERSTONE"



FEATURING THE SINGLE
BABE

**AT THE HMV SHOP, VIRGIN
& OUR PRICE RECORDS**

JUN 3

Real Ska! from one of the originals a new single by Toots & the Maytals



CYGNUS, black London's answer to the Cockney Rejects.

THE CURRENT Cygnus show includes a number of fresh and original tunes.

"Inner Vision" is a song that describes our own vision of how Babylon will one day fall. Half the time I don't suppose that most of the audience really have much idea of what we're talking about, but we don't go out of our way to put on the Jamaican accents like some English blacks do. For myself, I can't stomach people like that.

"Stand Up Rastaman" is a call for the Rastaman to stand up and be counted, to fight for what he believes in. But even though we do that song, none of the band are really Rastas.

"We know that the audience like to see us wear the red, gold and green on stage, but we also know that some of the people in this country who wear those colours can't be truly committed. Kids are growing up here and taking pork from their mothers, so if it didn't kill them then it won't kill them now. And they still go out to the chip shop and buy a load of chips cooked in grease, so what's the difference? Rastas aren't supposed to drink beer or any alcoholic spirits, but you can go to any club and see guys with the locks pouring it down. We have to look at reality."

A next tune 'Hypocrites' deals with the partisan attitude of radio dj's against Cygnus music. "The people who control those shows pretend to support reggae, but they're only interested in Jamaican music. We are here living in England, but we are all involved in the same struggle. Like personally, I model my playing on Ansel Collins, and Gregory Isaacs is my best loved vocalist, but a chance must still be given to groups like us. I was very pleased to see Janet Kay take an English reggae record into the charts, it's a good step forward for all of us."

"You Don't Remember Me" is a tune we hope to record and produce ourselves, it's a lover's tune and the kind of thing that everyone in the audience can relate to. If you go to a party or a club and a nice lover's music comes over the sound system, every man will wish that he asked a girl for a dance to it. It's the same feeling, like a good Millie Jackson soul record, love can be hurtful as well as it can be sweet, and with lover's rock the words can make the music nicer still."

Following in the footsteps of genius King Tubby, Len is by profession a hi-fi engineer and TV repair man, partnered in Cygnus by two jewellers, a machinist and a Post Office engineer. Cygnus the word made flesh will appear at the 100 Club, 100 Oxford Street W1, next Thursday January 24.

ERIC FULLER

Notes on the morality of eating chips

HAILING FROM the East End's brightest Bow, the motley collection of arms and legs above belongs to local reggae band Cygnus, yet a further example of native talent cruelly unrecognized in the slipstream of skinhead Bluebeat mania.

Carrying this current line-up of (left to right) Leonard 'Chopper' Cameron, guitars, Tony 'Junior' Corbin, vocals, Len 'Prince' Emmanuel, keyboard and vocal, Mervyn 'Fingers' Williams, bass, and Barba 'Sticks' Walker, drums, Cygnus' smooth glide to international superstardom has not been without incident, mostly of the disadvantageous kind.

Their first release on the Greensleeves label 'Babylon Got To Set Jah Children Free' met with a certain critical

indifference, though not enough to dissuade the same company launching its lover's rock label Cool Rockers with a next Cygnus composition 'Silhouettes', the tune made famous by Herman's Hermits back in the mists of time and re-cut in the reggae style by both Dennis Brown and Janet Kay. And herein the first body-blow, as explained by Michael Jackson lookalike the Prince himself.

"When that tune was released, we sent a copy to the Reggae Rockers show, when Tony Williams and David Rodigan were doing it, but because the Dennis Brown version was out at the same time, they refused to play ours, even though it was supposed to be a reggae show. They're only interested in the established artists, even though ours sold a lot of copies abroad and Snoopy in Black Echoes voted it one of the best singles of 1978."

Somewhat disillusioned, Cygnus proceeded with a string

of local appearances around the country, some enthusiastically reviewed in this very paper, and stood in for Aswad on a visit to Ireland where they played alongside budding Dubliners and Sounds tip for tax exiled U2. On their return, John Rubie from Harlesden's Freedom Sounds label approached them to cut a reggae version of McFadden and Whitehead's 'Ain't No Stopping Us Now'.

"Well now that was the first of a lot of cover versions, but again we sent it into Radio London and they wouldn't play it. We've started to wonder what we've done to offend them. We've shown that we can get appreciation from audiences when we play on stage, but we can't get any fairness from the airplay."

Nurturing hopes for an early retirement through going straight to the people turns out to be no more straightforward.

"In Europe the reaction to us has been fantastic, the people are fresh to the music and

they'll go out of their way to see a reggae band. And in England, even for a reggae band, it's the white people who show the most appreciation towards live music. It's very different with a black audience, like where we've played at All Nations in Hackney, the Bouncing Ball and Cubies. The week before we played Cubies the Heptones were there and the audience were disgusting, they just stood there.

"Young black people are too much into sound system, they won't show response to a tune when it's played live even if they really like the record. If black people could come together to support their own artists, the whole industry would benefit. Black people will only come to a venue like the 100 Club if a lot of white people have already established it.

They don't realise that a small band like us don't have any big financial backing, we don't ride about in limousines and so we like to see some appreciation for our efforts."

Bleaker than the rest

'Notes From A Hostile Street' by Dave Waller

WELL, IT'S a long way from Patrik Fitzgerald, thank God, and Dave Waller's tidy collection of poems proves much more essential than the majority of street-beat, contemporary r'n'r verse-makers.

'Notes From A Hostile Street' is the first fruits of Paul Waller's and Waller's joint Riot Stories Ltd Publications. The aim of the partnership is to provide publication space for people who have something to say and who want to say it in poetic form. In Waller's case, the collection is, if for nothing else, significant in that it shows how much of an influence, perhaps the primary influence in fact, the Jam's lyrics and attitudes have been.

It's tempting to put down anything distinctly 'poetic' in the context of r'n'r as puseid or flippant or (mostly the case) a conceited waste of time and money, but 'Notes From A Hostile Street' is definitely worth investigating, particularly by anyone who's been impressed by a song as lyrically

effective as, say, 'Down In The Tube Station' or 'Mr Clean'.

Here, as on all three Jam albums, you're provided with an angry, at times hard and at times soft, often witty, frequently moving mirror of essentially young working class attitudes and ideas. Waller's influences range from Roger McGough to Van Morrison (the opening, mean-talking blues of 'Just Seen You Downtown'). 'The Bourgeois Order' ('Is this the mob we should obey/who starve our kids and steal our pay?/They'll want our votes on polling-day!/this is the bourgeois order') is a good tuning-fork for the rest of the poems: the theme of repulsion towards the 'ruling classes' is treated competently, wittily, skilfully, Waller mixing an orthodox poetic sensibility with a young-blood eye for the realities of working class life. Typically, it's effective though unremarkable.

'Subway' ('Piss stench/Strip lights bickering,') casts its thematic net across the brutalities of 'Tube Station', that staggered succession of words, that eye for significant, enlightening detail, that telling simplicity, all the Waller acquired Jam-isms there

'Truelove' illustrates Waller's greatest gift, his wry, acerbic wit ('I loved you/and you loved our/joint bank account.'). In 'Warpoem', the reversed-chauvinism of much of 'Setting Sons' is displayed ('The rich supply the guns/and the bullets that kill our sons/surprises they've hidden in the sands/blow off legs in foreign lands'), while my personal favourite is 'Untitled No 1', where the last verse is a superb, barely disguised metaphor for teenage-wasteland violence:

"Today I bought a jar of pickled onions/But I had to take them back/Because there was a fly in it/In the shop they fussed over me/And pampered me/I enjoyed being the centre of attention/But there was something missing/So next time, I'm gonna try a beetle."

'Notes From A Hostile Street' is valuable as a document to clarify Paul Waller's emergence as our foremost social commentator. Whether Dave Waller proves a widely influential beat-poet in his own right remains to be seen.

DAVE McCULLOUGH



ENIGMATIC Dave Waller

“CHATTY-CHATTY”

WIP 6544



ISLAND

also available on 12"

12 WIP 6544

Produced by Chris Blackwell

Crûelty Cörner

There's
no such
thing as
a free
lunch
(any more)



WHAT A dreadful year it's been. No, I'm not talking about the heavy metal revival or the Mod cattle stampede. I'm talking about the blanket withdrawal of freebies to music journalists!

Time was when a chap could expect to feed and clothe himself, decorate his flat and stock up on booze without lashing out a penny of his own hard-earned lucre. The record companies were his *friends*. But now, thanks to Mother Scratcher and her monetary policy, it's cutback city.

The season of mellow mists usually heralds the commencement of the liggng season, with at least two record company parties, two blow-out lunches at the Neal Street and countless promotional goodies to look forward to each week. At this time of year journalists would normally be seen every lunchtime falling drunkenly down the steps of some winebar in pursuit of American Express Card-wagging press officers. But the only things that fell this autumn were the leaves off the trees.

Where were the tee-shirts and tour-jackets? How is an office-full of writers supposed to keep warm on the walk to Cheapos without even so much as a 'Decca Gets It On' shirt to share between the lot of us? Oh yes, we still manage to find the odd album to flog, but even the free records are becoming harder to get hold of. Several companies now make you *write your order down* and they *keep a note of it* so when you phone up to ask them to send you a second copy because the first one didn't turn up, they consult their little lists and snap back "Well we sent it!". I suppose it was inevitable the companies would eventually realise that they could save money by being more efficient, but *where* did they get the idea that cutting back on *parties* would do them any good?

Some of them didn't have a lot of choice. The first lig of the season should have been the launch party for EMI's new Cobra label but it was cancelled at the last moment, probably because at the time the company's poor financial state had just been revealed to the public and it was thought inappropriate to 'squander' any of the remaining resources on a bunch of hacks. I phoned Sir Bernard, of course, and tried to explain to him that the launch party could have gone ahead and he could have saved a lot more money simply by not signing up all the no-hoper acts Cobra is now lumbered with.

Surely these people don't think these ligs do the *bands* any good? Most of the bands know they don't, and very sensibly don't bother to turn up when there's one in their honour. After all, as Illinois HM artists Screams found out, the penalty for turning up at your own lig is likely to be a) getting collared by the nauseating Mike Nicholls who will then spend two hours explaining to you why he's the most gifted music journalist in the known universe, b) learning that your label has gone bust two weeks later, or c) — in Screams' case — both.

Mind you, the likelihood that the Screams lig, with its tacky orange flavoured chicken legs and minimalistic cold nibbles, was responsible for breaking the bank at Infinity is rather unlikely. Far more believable is that poor old Ron Alexenburg was still paying for the label's launch party at London Zoo a year earlier.

OF COURSE various individuals suffer in different ways. Hugh Fielder, once known as the king of the tour jacket, is currently suffering acute withdrawal symptoms due to not having received anything wearable since his 'Exegesis 1979 tour of British Law Courts' number, a dinky little outfit made of canvas with strong leather straps around the wrists.

Tony Mitchell, lover of gourmet cooking and the office secretary, has been much put out by having to buy so many of his own lunches recently. He reports that the only free lunch he's had in ages was when Dave Fudger invited him at extremely short notice to help consume a meal on Virgin supreme Richard Branson's houseboat. The reason? Not that Virgin or DinDisc were particularly anxious to curry (ho, ho) favour with TM, but simply because the food had been laid on specially for some television people who cancelled at the last moment. So, it seems, writers are now relegated to the role of lunchtime understudies.

But the real crunch for everyone came at Christmas. In the past any record company that failed to send each journalist at the very least a bottle of good single malt whisky could expect to find scant favour for its acts in the ensuing months. This year, if anybody got a bottle, they were likely to be forced to share it out on the spot with their alcohol-starved colleagues.

Past Christmases were indeed joyous occasions. Doing the round of record company parties was like going on a never-ending pub crawl. Naturally we see it as just reward for having to put three issues together in one week before the holiday, so if they think they can take it away from us without a fight, they've got another think coming.

Look at the 'goodwill' we received in the past. We've been sent whisky, vodka, brandy, champagne, port and sherry til it's been coming out of our ear'oles, we've been made free members of the *Sunday Times* wine club (a completely useless present since it involved actually paying for the wine), we've been sent table football games that have been taken away by management because we weren't getting our work done (and anyway *they* wanted to play, so there), we've had calculators, electronic TV games, LED temperature gauges, cakes, cheeses... we've even had press officers turn up with bottles and glasses and actually mix us Tequila Sunrises and Harvey Wallbangers as we sat at our desks trying desperately to finish off the Christmas ishoo.

So please, please: don't expect us to start spending our own money at this stage in the game. Where's the dignity in that? Let's hear no more of this defeatist talk about closures and pulling in of belts. You'll never get rewards if you don't take risks. I'd like to see the record companies making a real effort to redress the balance this year. So they have to sack a few people, so what? As long as they look after their real friends.

Let's have record company shoes, record company trousers, record company credit cards, record company cars, record company houses, record company yachts, record company aeroplanes... and bugger the Tory government.

ACE FREEBIE

Strange Little Girl

The New Hit Single from

SAD CAFÉ

Taken from the album

FACADES

which includes the smash hit
'Every Day Hurts'



THE DEXEDRINE GANG



words by PHIL SUTCLIFFE,

pics by MIKE LAYE.

(this feature is dedicated to the memory of Geno Washington).

BY THE time I'd reached the counter I'd forgotten it. "What was it again?" I called over to the Dexy's tables. They said "Five teas and two coffees. Two teas with three sugars, one with two and one with one, one coffee with three and one with none." Of course.

The proprietor of the Appollonia caff in the middle of Birmingham poured the teas and gave me the sugar-bowl. "I could run a pipeline to that table," he said. "Pour it straight down their trumpets."

I told him sorry, trumpet was one instrument they didn't play. "That's bad. You can't have a good band without a trumpet."

Chewing this over I took the beverages back to the tables and passed on the warning about their musical future. They took it remarkably well. "Don't pay him any attention," said JB, horn arranger *extraordinaire*. "His wife plays the trumpet and he wants to get her a job."

In fact on a day's acquaintance I

came away with the impression that Brummie caff society more or less revolves around Dexy's Midnight Runners. They're certainly a catch for any *maitre de* greasy spoon. There's a lot of them and they don't like the look of an empty cup. They hang about a lot and make any establishment look like a cheery home-from-home to the passer-by on dog day afternoons when business is generally slack.

Across the aisle their manager Dave Corke, clad in blue jeans and silk lapelled black DJ, was examining his coffee with a magnifying glass proffered for no reason by the chimpanzee-like old man opposite him. "Best cup of coffee in Birmingham," he concluded,

quaffed it and got up to leave us to our own devices for a few hours.

"If we aren't here we'll be there" he was told. Of course.

As we checked each other out a little my main problem was simply remembering the names, picking the distinctive details from their homogenous look of smartness scoring itself. Dexy's gang.

Big Jim Patterson is the tall skinhead who plays trombone and wears mirror shades on stage, a Scot slipping whiskey in to his tea from a half-bottle. He comes on like a bruiser and the band use that menace in him to test out newcomers but his temperament is more what you'd expect from the music

college student he once was.

Al Archer guitar and red woolly hat. Pete Williams bass and white woolly hat.

JB tenor sax and rather older than the boyish 21 they average.

Kevin Rowland vocals, guitar, a lot of the writing, and a very pointed person — chin, eyes, perhaps his whole character.

Growk drums, new, cropped, laughing a lot and definitely not related to Kelly Grocutt of ELO.

Steve Spooner alto sax and Anddee Leekke new keyboardist and fairly quiet otherwise (or at least they were last Wednesday).

They were working up a story around the theme of how poor they were to see if me and Mike Laye would bite. I'll bite almost anything (Freud has a lot to answer for). Al: "At first we couldn't afford mikes so Kevin had to sing into the pick-ups of his guitar!" Pete: "That's how he got such a loud voice."

I went out to the bog (no door, no seat, no plumbing) and was standing there chuckling about life's vicissitudes and not achieving much else when a bloke came out and caught me at it. He started chortling too: "Oi 'ad the sime trooble last noight — ite points oi 'ad and could oi get eet started? Poomp eet opp and down, wring eet out, wheestle to eet, roon the taps. Noothing. Yeow feel a roight pillock don't yeow?"

Be they ever so humble or ever so posh it's amazing how many good encounters with rock bands start in bogs up and down the land. It was going to be a salty day with a salty band.

'Back in '68 in a sweaty club/ Before Jimmy's machine and the rocksteady rub/ On a night when flowers didn't suit my shoes/ After a week of flunkin' and bunkin' school/ The lowest head in the crowd that night/ Just practising steps and keeping out of fights/ That man took the stage his towel swingin' high/ This man was my bombers, my dexy's, my high.'

THE WORDS from 'Geno', the band's tribute to Geno Washington. When I'd seen Dexy's at the Marquee the previous weekend just the announcement of it had the audience chanting his name though I'd lay odds that not one of them had ever seen him. While the old hero's weary body treks the cabaret and airbase circuit Dexy's are making myth of the spirit hitting them from his mid-60s records. The song is their next single.

The gig made me realise that for a band whose single has just caused quite a stir at their record company (EMI who release Dexy's own Oddball Productions) by rising as high as 78 Dexy's have already got a lot going for them. Such as 550 people on a Sunday night. Such as very distinctive music.

If you were born up to about '55 you find familiarity in their classic covers 'Tearing Down The Walls Of heartache', 'Hold On, I'm Coming', 'Respect', 'Big Time Operator' even if, like me, you can't exactly place who did all the originals any more — respectively Johnny Johnson And The Bandwagon, Sam And Dave, Aretha Franklin and Zoot Money it turns out. You like it anyway because it's old and it's new. A mixture of care and coarse attack, respect without reverence, roaralong and feel good.

And then their own songs are so competely different that to me it's really difficult to see that their love for the Stax/Atlantic catalogue has actually much influenced the creative process.

Take the single 'Dance Stance/ I'm Just Looking'. Ah yes, a brazen brass riff — but does that really sound like the Memphis Horns or near offer? Not at all. Nothing slick about it, nothing 'musicianly'. More like a bunch of blokes shouting in the street. Bring it down to a technical approach and what you find is that they are playing very unorthodox harmonies.

There's the same roughness in the vocals. Kevin is a one-off finding new recesses in his vocal chords all the time without a hint of imitating the black American giants. He's alternatively pinched and nasal then full-throated bellowing . . . and listen to that beyond-the-subconscious whisper he uses on 'I'm Just Looking', the sort of thing you'd expect from a bleak-wave act who say 'angst', 'weltschmerz' or 'paranoia' at least every third sentence.

WHAT DEXY'S Midnight Runners say often is 'soul'. They never say "Are you having a good time?" They play fiercely and they say only what they mean — "Despite this cold exterior our hearts are really full of soul", "There's a lot more people starting to feel the soul power now", "This must be the definitive cover version", "If you still haven't heard of Zoot Money consider this an education". They're not exactly shrinking violets but nobody took this as arrogance either.

Without a hint of the poser about them they were the most dynamic photographic subjects I've seen outside of a fashion parade. Purposefully they led us through a half-mile of rubble-strewn disused railway tunnel with Mike flashing, so to speak, to give us the odd clue about where the floor might be.

Then, when they were faced with the camera there was no embarrassment, cringing and wondering where to put themselves. DEXY'S Midnight Runners, the band, the gang, know who they are in any circumstance. They sang James Brown's 'Sex Machine', they chanted 'Ge-no!', they danced, threw rocks . . . what they didn't do was pause to look over their shoulder to see if anyone was pointing the finger and saying they were making twats of themselves. They are very self-contained and strong.

The session closed with interesting revelations about woolly-hat chic. Al lost his when he fell off a small precipice in the tunnel so we had to go to a shop and buy him a new one. He was most particular that the bobble should be cut off and after some haggling he got his way. "Cutting the bobble off is the acid test," he explained. "I bought a hat the other week which just fell apart, unravelling itself. You have been warned."

'Academic inspiration you gave me none! Ah but you were Michael, the lover, the fighter that won! And look at me now looking down at you! No I'm not bein' flash, it's what I'm built to do.'

IT WAS a different caff, La Cantina, the 'soul café' with a record player instead of a juke box, and DEXY'S were amazed because I didn't know what dexies were. Dexadrine. A stimulant. Ah. But what are 'midnight runners' then? What dexies make you do. Oh. I mention this in case among *Sounds'* vast readership there might possibly be someone else as unhip as me who also hadn't understood.

The from-square-one phase of the interview, insofar as I caught it through Millie Jackson at full volume, revealed that DEXY'S played their first gig in December '78 after being brought together by Kev and Kev . . . pardon me? "Al is 'Kev'," said Kev. "It's an in-joke."

Finding nowhere for nobodies to play they set about getting their own youth club circuit going. The pay-phone at the Appollonia yielded about a dozen dates and they were just about off the ground. They even struck lucky in a sense because a teenage gang scene was just growing up in Birmingham at the time and, playing the clubs they did, they found themselves adopted by almost all of them.

That must have been against the odds because the essence of the gangs is territory in every sense. Kev mentioned the Zoomers (mods from Brierley Hill), the Imitation Boys (gangs from Hall Green), and Romantics (mixed girls and boys with bright clothes, walking sticks and a repertoire of their own songs). Growk said he was a member of the Swan 41 based on a pub in Wolverhampton (the '41' is the number of members — supernumeraries join the waiting-list as if it was a gentleman's club in Knightsbridge).

They said they'd leave it to the sociologists to explain why the gangs started but Kev thought it might be because travel had become so expensive that people were more restricted to their home areas and had decided to make something positive out of it.

It didn't have much to do with violence or crime, they reckoned. The members acted pretty much as they had before. For one gang organised into a shop-lifting ring there'd be another who just met up to go dancing.

As if to prove the point the owner of the 'soul café' came over to show me a photo of the local gang, the Bearwood, gathered outside his door for a day trip

to Blackpool (Brewer's Dram are *realpolitik?*).

"The gangs have a fierce pride in themselves," said Kev, "but for a laugh we advertised one of our gigs as a gang meeting. They all came and they looked at each other but there was no trouble. I think the gangs are good."

THE DEXY'S gang comes from all over the Black Country plus Kev from London and Jim from Scotland so their territory hasn't got any parish boundaries, but it is clearly defined by their soul-puritan zeal. By rules even. "We hate to call them that but . . ."

Such as no drink, drugs or other digressions on the night of a gig. Absolutely none — except for Jim who *must* have a half-bottle of whiskey, no more, in the two hours immediately before they go on and another waiting for him on stage. Kev: "He's an alcoholic and he has to have it. But any more than that and he'd flake out. He's worth the trouble. He's a great trombone player and a good friend. Anyway he tolerates us too."

Such as never paying train fares. All eight do the Brum to London run for nowt as a matter of course though I'm sworn to secrecy on their methods, but they did consider it a triumph when they got 100 miles south of Paris and back for £18 including the boat. If the band should fall through DEXY'S could clean up with a slim volume on the art and craft of 'bunking'.

The rigour and the vigour is there beyond the rules too, in their music. They all gave up their jobs a year ago because they agreed DEXY'S had to be 100 per cent. They refuse easy money and easy exposure offered by constant requests to use their brass section from, they say, luminaries ranging from the Specials through Glenn Matlock to Robert Plant. Kev: "We won't hear of it. We will never do sessions and nobody else is going to get that DEXY sound."

You can suss another skein of myth-making hereabouts I expect. It has to be admitted that they are hypercritical of other bands who have changed direction, mod to ska or whatever, then found success. Their line was that this automatically made you insincere, a turn-coat, no question that it could possibly be experiment and search for your true self. In his intolerance Kevin drew a veil over his own past involvement with the Killjoys, an early thrash outfit who themselves fell apart in a confusion of different styles in '78.

Well, I'd sooner take the positive side of what they express negatively — like sculptors they are cracking DEXY'S identity out of blank rock and the past is so much broken stone they don't need.

The single is ample evidence that they are getting clear. Sam and Dave never sang about this sort of thing.

Kev: "'Dance Stance' I wrote because Irish jokes made me sick. A lot of people believe all that stuff. I'm sure the BBC or Lew Grade could stop it but they won't. Anyway that's what the lists of great Irish authors are in it for — to show the other side. At least I felt a

lot better when I'd written it.

"I'm Just Looking' comes from when I worked in a warehouse. The pay and conditions were terrible and I organised a union there and everyone agreed to go out on strike one afternoon. Then when the time came and I went round they all backed down. Suddenly they were saying their crap jobs were good jobs. I grew up working-class and I'd been a socialist. The song is more or less saying I've given up on that . . . well, not entirely."

MIKE REMINDED me that Corkie would be waiting for us at New Street by now. So finally

"Why Geno?"

Kev: "He was the greatest soul singer that ever lived apart from James Brown. I know he blew it, played the cabaret circuit and pissed everyone off but he's criminally underrated, especially the band he had about '65. The fire and emotion he performed with, total conviction . . . it's that strength and aggression we try to put in."

We caught a bus down to the station, they bunked their trains home and Mike and I, with legit. tickets, missed ours.



SWANZO

On a New Single

THE REVILLOS MOTOR BIKE BEAT

See Them At :-

- oo Listen Ear - Newcastle - 16 Jan
- oo Virginio - Sheffield - 17 Jan
- oo More Green Records - Sutton Coldfield - 18 Jan
- oo Goules - Wolverhampton - 19 Jan
- oo V6 RECORDS - Stokeport - 22 Jan
- oo Malcolm's - Chorley - 23 Jan
- oo Vides - Bury - 25 Jan
- oo H.M.V. - Stockton - 25 Jan

dindisc

SINGLES

REVIEWED BY GARRY (DON'T FORGET MY PICTURE) BUSHELL



SINGLE OF THE WEEK

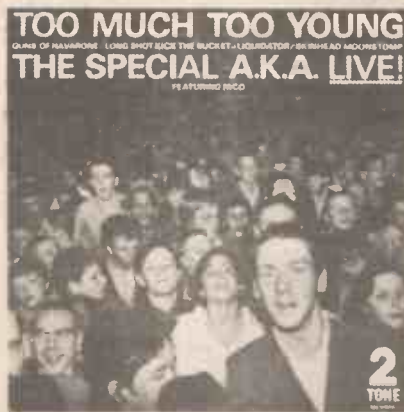
THE CHORDS: 'Maybe Tomorrow' (Polydor). Just as *Mod* was shaping up to become the Bermuda Triangle of modern music with blinkered philistine scribes shooting down all-comers without fair hearing, and even yours truly beginning to believe I'd been a victim of some mass hallucination over the summer, the Chords have finally come up trumps on vinyl.

Blessed with a clean, uncluttered production courtesy Andy Arthurs, 'Maybe Tomorrow' manages to combine the power and urgency of the band's sizzling stage sound with a surefire, guaranteed wimp-free sense of hard pop, aggressively spitting in the ugly face of the eighties instead of cretinously looking back to some mythical sixties golden age.

Catchy opening chords lead into the meat

and two veg body of the song with its forceful contagious chorus that points an angry finger at everyone, from fat thug bouncers to truncheon happy cops, who try and keep us safely 'in our place': 'Imagination/Or real sound?/From the streets/From the towns/Silent footsteps/Whispers unfound/It's too late/The deadly underground/It's reality/Or just lies/From those who/Talk with lead/So be good now/And don't do nothing/Cos if you do/BANG, BANG?/BANG, BANG/YOU'RE DEAD.'

Like 'Time For Action' and 'Millions Like Us', 'Maybe Tomorrow' is a contemporary pop classic for contemporary people and in particular the real Mods who ain't been drowned by the gumbysed, commercially castrated 'movement'. It's out in six days and if it ain't a hit I'm gonna start believing in conspiracy theories.



BEST OF THE REST

THE SPECIAL AKA LIVE! (2-Tone). Another essential 2-Tone purchase, being five live slices of the Specials captured in their natural element on stage in London and Coventry. The EP majors on the one original here, 'Too Much Too Young', a beefy, bouncy put-down of rabbiting it about at an early age, that's taken fast and fluently, trouncing the slower album version and destined to cause multiple hernias on the dance floor. Also featured are the excellent Rico/Cuthell embroidered 'Guns Of Navarone' and a 'Skinhead Symphony' consisting of 'Longshot Kick The Bucket' (which IS too fast and pales next to the Pioneers original), 'Liquidator' and natch 'Skinhead Moonstomp' itself, and incidentally Trojan have just repackaged the 12 inch of Symarip's original, a disc no self-respecting drum should be without.

Like the Edward G. Robinson squeak 'Gangsters' and the ska-authentic 'Rudy', this punter-pleasing platter will sky rocket

into the Top Ten but probably it's greater significance is that it marks the end of the first stage of the Specials story. From now on we should expect subtle shifts in their sound and a wider experimentation to ensure longevity and re-inforce their indisputable excellence.

WASTED YOUTH: 'Jealousy' (Bridge House). In which the Lousy Lou Fan Club, East London branch, prove that derivative doesn't always spell redundant. 'Jealousy' has Lou Reed graffitied all over it but you get the feeling the grave robbing's been done with affectionate rather than mercenary motives. Ken Scott intones dryly over a simple keyboard figure like he's just OD'd on Ovaltine as the band take a catchy walk on the mild side through the asphyxiating properties of excessive possessiveness.

The similarly imitative b-side 'Baby' has already been adopted by those pretentious posers who pollute Studio 21, but I would say the band's appeal is potentially wider than

bozos with birdbrain barnets and half a pound of self-raising flour plastered all over their boats. In fact I reckon with airplay this could be an unexpected hit for the self-abusing kids and the potentially strong Bridge House label.

IRON MAIDEN: 'Iron Maiden' (Rock Hard); **WITCHFYNDE: 'Give 'Em Hell'** (Round); **GIRL: 'Do You Love Me'** (Jet). Last time I woke up in Edinburgh Tiswas was being ravaged by the very ugly Motorhead heroically deafening the fiendish Phantom Flan Flinger with 'Bomber', and like wotsname on the road to Damascus your humble hero didst see with new eyes and lo he didst decide the ugly ones' pure energy was acres more enjoyable than crocks of crap like 'Jimmy Jazz'.

Sadly research shows that most HM toerags still litter their sets with ponderous doomsday dirges, although some hope lies with Barton's famed 'New Wave Of HM Bands' of which these are three examples. However only Iron Maiden

equal the fervoured frenzy of 'Overkill' or Sledgehammer's handsome 'Sledgehammer'. Witchfynde present a semi-successful dated hard rock romp while Girl sadly retreat from the fresh approach of their spanking debut 'My Number' in favour of a boring run thru an old Kiss number.

In contrast former Ruskin Arms regulars the Maiden compete for Single Of The Week with a mightily contagious 11 note riff and an obligatory 'Oh yeah' paving the way for a truly thunderous anthem, that drives home like Trevor Brooking on a good day, with gormless, gory lyrics in the tasteless tradition of the genre. And yep, Deaf Barton likes it! He's screwing up his face and tugging Hugh Fielder's hair out by the handful. My God! He's ripped his head off his body and hurled it at Pete Simpleton and, Jesus, Simpleton's stomach's been crushed, blood is gushing out his ears and (Cont. Jim'll Fix It).

RE-ISSUES

BLACK SLATE: 'Sticksman' (TCD). Much as I hate the Slate's sick-making anti-women stance there's no denying that 'Sticksman', with its sensible anti-mugging lyrics, sweet vocal delivery, silly noises and juicy dance rhythm, is a true British Reggae classic. A reggae hit in '76 re-released due to popular demand. And why not, indeed.

RUDI: 'Big Time' (Good Vibrations). Rudi are the Ulster boys who didn't make it, though on the basis of this single that'd seem to be our loss as much as their's. Insistant driving guitar captures the undivided and lead into a simple riff with matching vocals and an instant chorus for a pleasant slice of pop-punk in the well-respected tradition of the province. ABR departments are advised that Good Vibrations reside at 102 Great Victoria Street, Belfast, should you feel inclined to have a hit on your hands.

LYNYRD SKYNYRD: 'Free Bird' (MCA). They might look like the 'before' part of a Head & Shoulders advert, and they might steal a lot of riffs from Johnny Winters, but they still made one classic rock song and this is it. Eee, and it still brings a tear to the eye and a bulge to the beer gut.



THE REST

SIMPLE MINDS: 'Changeling' (Arista). 'Real To Real' showed the Simple Minds making some marked progress but Arista have chosen to release one of the weaker tracks from the album simply because it sounds like a heavier version of Gary Neutered. Obviously a potential hit 'Changeling' finds the band in fairy tale mood, ie Grimm.

RAMONES: 'Baby I Love You' (Sire). Awful but probably a hit. This sluggish retreat of the old Spector/Barry/Greenwich classic is handled with all the love and integrity of a Party Political broadcast and represents the lowest point yet in the Ramones' rapidly deteriorating career. In fact it's so bad the mice in my nice new maisonette hurled themselves in the traps rather than hear it through a second time.

EARCOM 3 (Fast). Fast started out as a good idea but the Earcom series has seen the label degenerate into the indulgent, wasteful, artsy-fartsy cul-de-sacs they've always slagged off other independents for. Earcom 3 is two singles featuring five bands: Noh Mercy, a yank broad shrieking gibberish over shambolic drumming; Stupid Babies, a 5 year old crying and bawling while his 11 year old brother larks about with a guitar; From Chorley, electronic drivel about a table cloth; DAF, daffy extracts from a German Dictionary; and the Middle Class, tuneless thrash merchants who make the Dickies sound sophisticated.

Sounds can now exclusively reveal the contents of Earcom 4. It will come in three connectable parts, a video-disc of Bob Last's grandad playing the spoons, a picture disc of Hilary Fast's ginger tom being castrated and hurled down three flights of stairs, and, in a special metal casket, a tape of two Texan transvestite transexuals playing ping-pong while reciting extracts from the Koran in back slang. Betcha can't wait, can ya?

CATS UK: 'Sixteen Looking For Love' (WEA). Dated sub-Dollar pop slop from some of the ruins Cromwell knocked about a bit. Honestly, the singer sounds like an East African water buffalo with an advanced state of piles. I bet when she was young her mum had to feed her with a catapult. 'Sixty and looking for love-eh-eh'. Yeah, yeah, yeah, sit back in your chair, love, and I'll plug it in.

THE JAGS: 'Woman's World' (Island). Take a big dollop of Costello, add a pinch of Geldof and stir it all into an uptempo reggaefied pop recipe with an easy to digest chorus and we're talking hitsville Arizona again for Island's answer to Mike Yarwood. Elvis's Army is here to stay, but I would rather have the paranoid android than these dozy bozos any day (woh oh oh oh, woh oh oh oh).

THE PIRANHA BROTHERS: 'Too Much Of Wanting You' (Guardian). The band lifted their moniker from Monty Python's superb spoof of John Pearson's moving book on the Kray Twins, 'The Profession Of Violence', and I've just heard from Doug and Dinsdale that if they carry on taking their name in vain and churning out gutless West Coast slush Vince Snetterton Lewis is gonna come round and screw the singer's pelvis to a cake stand. Get the picture?

SPARKS: 'When I'm With You' (Virgin). Sparks seem to have lost that certain Jenny Says Quoits on this limp slice of Moroder-produced Bakerama, enlivened only by the occasional 'elevator going up' harmonies. The cover features a couple rollicking about under satin sheets which Big Al reckons are pretty impractical cos you always slide off 'em. I bow to his superior knowledge.

TINA TURNER: 'Backstaber' (UA). Pointless retreat of the O'Jays worldwide zillion seller from a woman who's seen much better days, and should return gracefully, like NOW. Also on offer this week were several thousand undistinguished independents and dodgy discs from such clapped-out old codgers as Suzi Quatro, Wishbone Ash and Jefferson Starship which I would have reviewed 'cept my stereo broke down. Honest Al, would I lie to you? The relief was beyond belief chief.



SINGLE OF NEXT WEEK (GROAN)

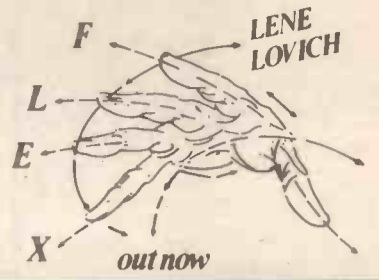
ANGELIC UPSTARTS: 'Out Of Control' (Warners). Everytime I do the singles Big Al Lewis makes me swear on his tatty copy of *Boxing News* that there's nothing in the pipeline from the Upstarts or the Cockney Rejects. Everytime I do so in good faith, and everytime that well-known hit man for the muppets, Tommy Mensforth fetches in the white label of his latest creation (that's my story, anyway).

This week's no exception and the single's no let down either. Not as irrepressibly cross-over commercial as 'Never 'Ad Nothin' which was criminally suppressed by the radio stations, 'Out Of Control' is a boisterous back to the boots job, a real smash and grab punk assault

that kicks like an untamed stallion. A quick drum roll, a roar of guitar and we're plunged into a ferocious account of adolescent angst with a meaty mass chorus-shout: 'OUT OF CONTROL/He's gotta break away/OUT OF CONTROL/That's what the teachers say... all their rules are made to be broken'.

It's familiar Upstarts territory sure, but it still sounds honest, hard and heartfelt, and I sincerely believe that this band and the even better Cockney Rejects are not just the tail end of a decaying, fatally flawed movement, but the start of something newer, realer and harder than the rest. Incidentally, no one ever did tell us what Mensi's gonna do for a face when Dracula wants his arse back.

LENE LOVICH
new album
FLEX sez 19
new single
ANGELS buy 63



TIFF
RECORDS
FLEX YOURSELF



PIX BY PAUL SLATTERY

JOHN FOXX: Gary Numan has often cited him as a major influence

'Walking, they were walking — On the rainy days — Looking at all the faces — And no-one ever noticed them — The Quiet Men.'

THE LAST lines from 'Quiet Men', one of

the last songs John Foxx wrote before leaving Ultravox early last year, just after a successful American tour.

Since then, Foxx himself has become something of a Quiet Man (in more ways, perhaps, than one) while

the band seems to have slipped into limbo. But the new decade marks something of a renaissance for Foxx. He has just signed his own independent label, Metal Beat, to Virgin, and releases an album, 'Metamatic', and a single from the album, 'Underpass', this week. While out of rock biz

circulation, however, Foxx was busy writing (music and 'literature'), painting and, it seems, unintentionally sparking off success for other musicians. He first swam back into your typist's field of vision late last year, bearing a tape of Holger Czukay's upcoming album, 'Movies'. Foxx met Czukay while recording 'Systems Of Romance' at Conny Plank's Dusseldorf studios, and was entranced by Czukay's electronics'n'random radio orchestrations. Foxx modestly describes the meeting as a 'chat', but, on a recent trip to London, Czukay overflowed with praise for Foxx's support of his project. Unbeknown to Foxx, Czukay also included a note on the sleeve thanking him for his invaluable support during the project.

"Oh, that's nice, I didn't know that about that," Foxx says, trying to find time to eat a salad inbetween the questions flying across a table in a Notting Hill restaurant. "He was a bit shakey when I saw him, a bit nervous. I think because he'd been working on that album for a long time. People tend to be like that when they've just finished an album. A sort of nervous exhaustion, I suppose."

"They were finishing the album off at Conny's, because some of the more complicated things, like pitch-changing things from the radio, had to be done there. They played me some of it and explained how it was done. I was just amazed by it. Holger was in that funny position where he hadn't had any encouragement; in fact, all he'd had was discouragement from people. I said he should continue with it. I just loved that idea of taking music from the airwaves which are around us all the time."

Despite Czukay's protestations to the contrary, Foxx strongly denies having had any profound influence on him.

"It's just that it was a crucial point for him, because he was doubting himself a lot. It's great if someone can be positive and say, 'Yes, you should

do it'. I don't think I did anything else. It was all Holger's work, all his ideas."

Nevertheless, Foxx's support encouraged Czukay to start pushing the album. With the help of Hildegard Schmidt, business brains behind Can and a champion of Czukay, his album is now

('Replicas') because they were almost exactly like some of the things I'd written for 'Systems Of Romance', and he was worried about that.

"But I don't mind. I'm glad all that happened because all the work I've ever done was for other people to listen to. I do it for myself, obviously, but the whole idea of it is to put things out that other people listen to and become excited by and use it — and use it ruthlessly, as much as they like."

In a roundabout fashion, Foxx goes on to virtually explode the idea of plagiarism (cruel thought: How much is Gary paying him?). Unlike the legions of precious artists who see their work as sacrosanct and inviolable, once Foxx releases An Artefact he immediately declares Open Season on the work. He sees it as a natural part of the progression of music — "Or any other field, because that's how things move on. People take ideas that excite them and adapt them to their own use. If a thing's derivative I think it's almost a compliment, because things can be derivative and original, too."

"People filter it through their personality, their needs and the angles they see it from. So even if you do get something that's almost a pastiche of what you did, it's inevitably different, even

THE QUIET LIFE

JOHN FOXX'S META(MATIC)MORPHOSIS

BY JOHN GILL

getting the full works from EMI-London's promotion people.

At the same time, another of Foxx's little seeds was bursting forth in full colour — to whit, the newly-famous Gary Numan. From the outset of his Mark Two, all-electronic career, Numan has cited UltraFoxx as his main influence. While Numan was working on 'The Pleasure Principle', Influence and Influenced met.

"He sent some albums over to me, so I went down to the studio to have a look at what he was doing. Some of the albums were interesting, so I went over to listen."

And how was the meeting?

"It was very good. He was a bit nervous, in fact, because he thought I'd be angry about what happened. He was very open about it. He said they couldn't use some songs on the previous album

if that difference doesn't matter. But I'm interested in the differences that *do* matter, and I think the differences in Gary's music do matter."

And you can't be fairer than that.

ODDLY ENOUGH, 'Metamatic' sees Foxx catching up with his own 'influences'. Having discarded conventional instruments in favour of electronics, he now travels a parallel road to Numan.

From the formation of Ultravox onwards, Foxx's work has been evolving towards electronics. When exposed to the music of mid-period Kraftwerk, his ideas of composition and instrumentation were "crystallised" and now see the light of day on the predominantly electronic 'Metamatic'.

"It was a challenge to get away from those

IAN NORTH...



conventional instruments, and that meant that the form of the music had to change slightly, as well. You can't imitate guitar and drum functions. You take the principle and function, then you see what you can do with the new sounds from the synthesiser. As a consequence, the whole feel of the music shifts very slightly, like it did when the electric guitar came in."

Following his "adopt and adapt" policy, Foxx himself assimilated the ideas of Kraftwerk to produce his own electronic music.

"Their sound was very designed. It was Bauhaus music, very careful, architectural music. In some senses, it didn't take chances with the sound. I wasn't a rough sound. I thought I'd try to get something slightly looser than that, slightly dirtier."

Consequently, 'Metamatic' dresses the bare bones of the current synthesiser style with that grey, metallic edge of Ultravox, shoots off at weird angles and, occasionally, dips into random and concrete electronics.

"I like things like that, things that are just slightly out of control sometimes. It puts you off balance and I like that. I don't like things to be too safe. I've always liked the slightly unpredictable edge you can get. Like when we used to use a lot of guitar feedback with Ultravox. It makes everyone that much more alert, the feeling is much more dangerous."

Foxx has a systematic, or sequential, approach to writing, and draws parallels between his writing and cinema.

"I've always thought of the songs as being small movies. You have a theme and then you set the scene, you put the characters in and you bring them through some sequence of action and then out again on the theme. I construct songs very much like that, very cinematic.

He gives 'Dislocation' and 'Quiet Men' as examples of this style of writing, but it should be said that this method is an ideal for Foxx. He willingly says that he has not always reached this ideal level.

"I feel I succeed in touching edges of it sometimes. I can name the songs, like 'Hiroshima Mon Amour', 'Just For A Moment', 'Quiet Men', 'My Sex' and 'I Want To Be A Machine'. Those things touch the edges of what I wanted to do, what no one else was doing at that time. I always had this very powerful feeling of a romance with technology, with machinery. Because no one in music ever seemed to establish a relationship with machinery, apart the obvious thing of cars, which have always been popular."

THIS MAN-and-machinery idea provides a convenient bridge over to another of Foxx's activities; visual art (he designed Ultravox's album sleeves, has been drawing/painting since a child and was a Royal College Of Art rebel). Does he feel an affinity with the Futurists of pre-war Italy, who also glorified the machine?

"Oh yes, I have a lot of

regard for what they did, mainly because they jumped free of all that romanticism that was around before them. They replaced it with a different kind of romanticism, but it romanticised what was around it rather than some illusion of trees and nature."

The fate of the Futurists, whose 'mechanismo' led to a flirtation with Mussolini's fascists (who, ironically, then stomped the Futurists for being decadent artsy-fartsy types), is a sobering image for Foxx, who is all too aware of the dangers of Wanting To Be A Machine (witness Gary Numan's unfortunate remarks about Nazis and his oblique comments about the colour black in a recent *Sunday Times* interview).

"The logical extension of being in love with machinery, enterprise and technology is complete organisation, because that's what technology is about. And one very strong danger of that is fascism."

Other major artistic interests/influences include Robert Rauschenberg, Marcel Duchamp and ... L. S. Lowry.

"I liked the way he (Lowry) lived. I've always been interested in the Quiet Men. The Quiet Man is a figure who is really

important to me."

Just how important might be read inbetween the lines that follow...

"I know it was necessary to invent the Quiet Man, even though I didn't know it at the time. I was living a very public life, we were playing a lot, I was onstage all the time, and I'm not really a terribly extroverted sort of person. I think that's why I became obsessed with this figure of the Quiet Man, which was like someone who doesn't attract attention to himself at all, lives very anonymously, pursues his own project without any public or media end in mind. I was very attracted to figures who had led that kind of life."

Lowry and Duchamp are his two main ideals of the Quiet Man. The former lived in working-class-obscure until his old age, worked as a rent-collector and painted 'matchstick men' in the evenings, never really believing his works were 'art'. Only after his death did he become a cost-effective commodity on the art-poster market.

Duchamp, with the aid of a small private income, was able to spend 15 years working on a sculpture in the privacy of his own studio — although other

works did appear from time to time!

The Quiet Man seems to be Foxx's cypher for the ideal position of the artist untroubled by the demands of commercialism and public exposure. Lapsing into armchair psychology, the Quiet Man could be his response to the trials and tribulations of rock'n'roll: smiling at the press, performing for the punter, constructing your image in accordance with the

money-makers' demands. When talking to Foxx, you get more than a sneaking suspicion that he would like to lead the life of the Quiet Man. Whatever his involvement with the idea of the Quiet Man may be, the figure has led him to start writing a series of literary pieces on the theme which he hopes to publish as a book.

HE HOPES soon to be joined on his Metal Beat label

by various other new music artists, including — off-the-record — one or two Americans. He is also setting up his own studio, which he hopes will become "more of a workshop" for himself and other likeminded souls. Live work is out of the question until he can muster the resources to organise the film, video and set back-up he'd like to use on the road.

That is, of course, if the Quiet Man, remembering the savage treatment meted on Ultravox, lets him.



.....**NEO**

Album AUL 706
Cassette ZCAUL 706

"The winds of change are blowing in Ian North's favour for once. Founder of the pre-punk and power pop Milk 'N' Cookies, Anglophile North has gone on to whip up 'Neo', an impressive blueprint for a future." Sandy Robertson....SOUNDS

Reggae reviewed by DAVE HENDLEY

HUGH MUNDELL 'One Jah, Aim, And Destiny' (Rockers International). A bit reminiscent of 'Ein Volk, Ein Reich, Ein Fuhrer', as the young dread warns that all the real rotters of this world are destined to be consumed by flames. Not the most profound example of Hugh's work, in fact the lyrics sound suspiciously like they were made up as he went along.

It's left to the rhythm to save the day seeing as it's Augustus Pablo's cut to 'Real Rock' originally recorded seven years ago as 'Rockers Rock/El Rockers'. Dubwise, Tubby's protegee 'Scientist' puts on the pressure as he mixes the version in a dance hall style.

PAPA MICHIGAN AND GENERAL SMILIE 'Jah Creation' (Studio One 12"). JA's answer to The Sugarhill Gang strike again, this time to the tune of Dawn Penn's 'You Don't Love Me', perhaps better known and loved as the backing for Big Youth's early seventies epic 'Screaming Target'.

Not as successful as 'Rub A Dub Style' and 'Nice Up The Dance', mainly because the duo's deejaying is not really suited to this kind of plodding rhythm. Halfway into the mix it's that man again, Pablove Black with a lesson in advanced melodica technique.

BARRY BROWN 'Far East' (Channel One 12"). The first half decent Channel One release in living memory, probably because the rhythm is an old one dusted off from the shelves of the tape vault and tarted up with a new mix. Popular youth singer Barry Brown tackles the song well, informing the listener that Kingstonians are going north, south, west and even far east to escape from the evil and violence of city life. The dub section sees a welcome return at Channel to solid gimmick free engineering mercifully free of syndrums.

EARL ZERO 'Pure And Clean' (Freedom Sounds). When it comes down to it, Earl Zero has

only ever made four good records in his entire career, 'City Of The Weak Heart', 'Please Officer', 'Righteous Works', and 'Shackles and Chains'. It seems the time has now come to re-assess the man and the myth.

While this latest attempt is a marginal improvement on the truly awful 'Home Sweet Home' it does little to re-establish faith in Sir Nought's talents. The vocals are so painfully tuneless and the rhythm so dull that it even sends the engineer to sleep on the version.

CULTURAL ROOTS 'Blackie Blackie' (Germain Revolutionary Sounds 12").

From the title I was hoping this would be a tribute to the canine superstar of Saturday morning TV, Spit the punk dog. Unfortunately it's yet another meaningless dirge about black unity etc from a pair of singers who sound like they learnt their trade at the Earl Zero academy of music.

TREVOR HARTLEY 'Africa' (Jah Child 12"). A well above

average release from Trevor and Clapton's most dashing young entrepreneur Roddy Burnett. A good song and a well built rhythm although I could have easily done without Ray I's unnecessary ramblings on the subject of ganja consumption. A solid dub on side two more than compensates for the duff deejaying.

TONY TUFF 'Gimmie What Me Want' (Hit Ex-African Brother Tony Tuff is a competent singer given a good

song and a reasonable rhythm. This Alvin Ranglin production though is sadly lacking in both these qualities, and the result is a pretty forgettable record from an artist who's already far too prolific for his own good. Give this a blank and wait patiently for the release of T.T.'s Sugar Minott produced cut to Burning Spear's 'Swell Headed', 'King Of Kings'.

ESKENDER TAFARI 'Just Another Day' (Studio One 12"). A re-working of The Paragons' 'Every Day Is Like A

Holiday' by Coxsone Dodd's captive cultural dread Judah Eskender Tafari. A pleasant enough disco-mix although I can't help thinking it's a bit pointless versioning old songs when the singer's own original material like 'Jah Light' and 'Rastafari Tell You' is so excellent.

SUGAR MINOTT 'Love And Understanding' (Studio One 12"). More old rhythms, this time it's Jackie Mittoo's 'A Big Car' which in turn is a version of William De Vaughn's soul hit 'Be Thankful For What You've Got'. Sugar's lilting double tracked vocals are every little bit as perfect as you would expect from the only consistently great singer left in Jamaica. Highly recommended, even despite the ham fisted pseudo-jazz guitar in the instrumental department.

PRINCE ALLAH 'Bucket Bottom' (Freedom Sounds) Yet another singer who makes far too many average records, although this is by far his best release in ages. A lively production with some fairly magic vocalising from the Prince even though lyrics about buckets going to wells and water running dry are not exactly revolutionary. Excellent 'Scientist' mixed dub-side with lashings of good old delay echo on the vocal track.

BARRY BROWN 'We Can't Live Like This' (Justice 12") There's no stopping Barry Brown, he makes records like there's going to be no tomorrow, perhaps he knows something we don't? Barry is currently reaching new heights of popularity so it's probably prudent to make hay while the sun shines. This time he's in the capable hands of producer Bunny Lee on a well worn rhythm that's already been put to good use by Al Campbell and Sugar Minott. Baz also seems to make the words up as he goes along, but unlike Hugh Mundell he manages to get away with it. Good roots music with a generous second helping of more of the same sort of thing on the 'B' side, 'From Creation I Man Free'.



CARLTON AND THE SHOES 'Let Me Love You' (Studio One 12"). After a fairly disappointing debut album and a few below par singles on Dennis Brown's DEB label, Carlton and The Shoes' hallowed status as the world's most esoteric reggae group has been left rather devalued. It therefore comes as a great pleasure to be able to report that the Manning Brothers, Carlton, Donald and Lynford, are back on form

The continuing saga of everyday people

Joe's Garage Acts 2&3

Frank Zappa's new double album.

Uncle Frank welcomes you and extends an invitation to meet the folks— Father Riley B Jones; Mary, a simple girl with chafed knees; Sy and Mrs Borg; and last, but certainly not first, the Utility Muffin Research Kitchen Chorus.

Their story is no Emmerdale Farm. So turn off the TV and come over to Joe's Garage Acts II & III. And while you're at it, lay out some money for Frank's new single. It's called 'Joe's Garage' too, but it's not on the album. So you'll have to show some cash before we hand over the goods!

Album: 'Joe's Garage Acts II & III' CBS 88475
 Cassette: CBS 40-88475
 Single 'Joe's Garage' CBS 7950

'CHILD'S PLAY'

A SPECIAL CHARITY PERFORMANCE

Produced by Umbrella Productions in association with Chrysalis Records

BLONDIE

WITH SPECIAL GUESTS

SELECTER

AND

HOLLY & THE ITALIANS

ON

TUES. JAN. 22

AT

HAMMERSMITH ODEON

TICKETS £5.50 & £5

PERSONAL APPLICATION TO THE BOX OFFICE AT HAMMERSMITH ODEON ONLY

LIMITED TO 4 TICKETS PER PERSON

NO APPLICATION TO ANY OF THE CHARITIES

THE ENTIRE PROCEEDS FROM THIS CONCERT WILL BE GIVEN TO
VARIETY CLUB OF GREAT BRITAIN AND MUSIC THERAPY

ROCK N ROLL ZOO

9/1/80. AFTER WATCHIN' TH OLD GREYWIZZLETEST I HAVE AN' OVERWHELMIN' SENSE OF LOSS COME OVER ME!

ABOUT '68 I USED TO BE TOTALLY OBSESSED BY FRANK ZAPPA AN' THE MOTHERS OF INVENTION!!

I ONCE WENT TO MANCHESTER TO SEE THEM IN CONCERT. AND CHASED TH' TOUR BUS FOR SEVERAL STREETS WHILE THEY WERE CRUISING

THE MOST AWESOME CONCERT I WENT TO SEE WAS TH' RAINBOW 919 WHICH ENDED IN TRAGIDY! 000

NEAREST I EVER GOT TO MY CHILDHOOD HERO WAS AT TH BAR IN MAX'S N.Y.C. 1978. HE WAS AT A TEENAGE JESUS 919 WITH HIS BODYGUARD!!

© 1980 SAVAGE PEN

OUTLAW & JOHN SHERRY PRESENT

WISHBONE ASH ON TOUR

- January**
- Fri 18th Hanley, Victoria Hall (0782 24641)
 - Sat 19th Sheffield, City Hall (0742 735295)
 - Mon 21st Newcastle, City Hall (0632 20007)
 - Weds 23rd Edinburgh, Odeon (031-667 0971)
 - Thurs 24th Dundee, Caird Hall (0382 23141)
 - Fri 25th Aberdeen, Capitol (0224 51365)
 - Sat 26th Glasgow, Apollo (041-332 3728)
 - Sun 27th Liverpool, Empire (051-709 1555)
 - Tues 29th Leicester, De Montfort Hall (0533 27632)
 - Weds 30th Derby, Assembly Rooms (0332 31111)
 - Thurs 31st Bradford, St Georges Hall (0274 32513)

- February**
- Fri 1st Hammersmith Odeon (01-748 4081)
 - Sun 3rd Croydon, Fairfield Halls (01-688 9291)
 - Mon 4th Ipswich, Gaumont (0473 52082)
 - Tues 5th Southampton, Gaumont (0703 22001)
 - Thurs 7th Brighton, Dome (0273 682127)
 - Fri 8th Manchester, Apollo (061-273 1112)
 - Sat 9th Birmingham, Odeon (021-643 6101)
 - Sun 10th Oxford, New Theatre (0865 44544)
 - Mon 11th Hemel Hempstead, Pavilion (0442 64451)
 - Tues 12th Guildford, Civic Hall (0483 67314)
 - Weds 13th Bournemouth, Winter Gardens (0202 26446)
 - Fri 15th Portsmouth, Guildhall (0705 24355)
 - Sat 16th Bristol, Colston Hall (0272 291768)
 - Sun 17th Paignton Festival Theatre (0803 558641)

BY PUBLIC DEMAND EXTRA CONCERT ON SUNDAY 20th JANUARY
AT SHEFFIELD CITY HALL
AND SATURDAY 2nd FEBRUARY EXTRA SHOW AT HAMMERSMITH ODEON
TICKETS ON SALE NOW!

JUST TESTING!

A weekly shot in the arm for vinyl addicts from Dr BARRY LAZELL

WAX FAX

ONE MAN'S POISON

AN INTERESTING opener this week from Martin Percival of High Wycombe, Bucks, who writes as follows: "In Wax Fax of Nov. 17, you asked if anyone knew whether Graham Parker's 'Mercury Poisoning' was ever issued as a single in the States. Well, while on holiday in the USA last summer, I noticed that many record shops I visited were displaying posters advertising the fact that some shrink-sealed copies of the 'Squeezing Out Sparks' album contained a voucher. This, when sent by the purchaser to the record company, would result in a free 7" blue vinyl copy of 'Mercury Poisoning'."

"Whether these freebies were actually ever distributed (or even pressed, for that matter) I can't of course be sure, but certainly that was Mercury's advertised intention at the time. You couldn't call it an official single release, but the freebie must obviously qualify as a collector's item for Graham Parker fans. I hope that clears up a few questions."

Martin also has a couple of queries concerning Stiff records, the first of which is closely echoed by a similar letter from John Maguire of Solihull, who wants to avoid paying unnecessarily high prices for a couple of early singles on the label.

He asks: "Seeing as Stiff have now reissued the singles numbered BUY 11-20 as a second boxed set, how about pointing out what the difference between the originals and the reissues is. Also, I recently heard about the Damned's first Stiff album being issued with a picture of

Eddie And The Hot Rods on the back cover; can you give me any information on this?"

According to Stiff's pressman Nigel Dick, there's a straightforward way to distinguish recent repressings of BUY 11-20 (or 1-10, come to that) from the originals — look for the magic phrase 'Made In England' on the label. If it's not to be found, you have an oldie — if it is, the disc is current stock. The inscription is a legally required adornment of British records which are sold in the States as imports and, with every Stiff single a potential dollar-earner, the company is particular nowadays about observing the rules. The fact that this is an anti rip-off safeguard is a pleasant bonus for the collector.

The first Damned album was briefly issued with a back sleeve pic of Eddie And The Hot Rods, though entirely due to a corporate cock-up which resulted in the printers getting the wrong photo. The fault was spotted almost immediately by fans and even a few alert journalists, with the result that the sleeve was quickly withdrawn and amended amidst apologies.

SOUND AND VISION

LETTERS enquiring about themes heard on the telly are fairly frequent. I'm lumping three recent ones together here and I'll also take the opportunity to plug the definitive source for this sort of info (at least the one I use), particularly as it's just been reissued in a new edition. It's a paperback titled *Tele-Tunes 2*, compiled by Mike Preston and published by Record Information Centre, 78

Birchfield Road, Kidderminster, Worcs. DY11 6PG. It costs £2.95, for which you get details of the availability on disc of virtually every TV theme from the last 20 years — everything from *News At Ten* to *Don't Ask Me* (the theme to the latter being 'House Of The King' by Focus and not something by Jethro Tull, as so many people seem to imagine.) The book also has exhaustive lists of film theme recordings and a host of appendices listing things like song and TV award winners, all the albums ever advertised on the box and even whose voices you can hear behind the various TV ads! A fascinating book, in fact.

On to specific queries, however. Jeffrey Holloway of Durham wants details of the theme to the BBC *Roadshow* series. I'd assumed it was a piece of synthesiser doodling written specifically for the show, but no — it turns out to be a single by Donna Summer's producer Giorgio Moroder, title 'If You Weren't Afraid' (Oasis 7). One that was specifically tailored is the *Shoestring* theme; the Beeb used to announce that this was available on record, but as Pat Bennett of Swanley, Kent points out: "They never gave any specific details." The details are, Pat, that the record is by George Fenton and is unsurprisingly a BBC label single (RESL 67).

By far the most frequently enquired-after TV theme (and one which I've a feeling I've identified before, actually) is that for *Weekend World*. For John Harding of Diss, Norfolk, and all the others who can't quite place it, the theme is a snatch of 'Nantucket Sleighride' by Leslie West's band Mountain.

'BIRDS SEED

TIM PRENTICE of York asks: "Are there any singles still available by The Yardbirds, apart from what I might find in secondhand shops or collectors' lists. Particularly, are there any tracks available which aren't to be found on the 'Shapes Of Things' compilation by the band?"

The Yardbirds' original EMI singles are, unsurprisingly, long-deleted. Most of their material — from the Clapton and early Beck periods, basically — now resides with Charly records and one single has been reissued on this label complete with its original flip: 'For Your Love'/'Got To Hurry' (CYS 1012). Both these cuts are on the 'Shapes Of Things' album. Charly also have an EP (CEP 110) featuring 'Evil Hearted You'/'Shapes Of Things'/'For Your Love'/'Still I'm Sad' — again all these are on the compilation.



LESLIE WEST, man Mountain and mystery TV star. See second item

I F T H I S . A I N ' T . L O V E .
E L E C T R O T U N E S .
F I R S T . S I N G L E .



**STRAIGHT MUSIC
PRESENTS**

JAWNY HAGAR

WITH SPECIAL GUESTS

APRIL WINE

**SUN FEB 10 PORTSMOUTH GUILDHALL
MON FEB 11 BRISTOL COLSTON HALL
WED FEB 13 LEICESTER DE MONTFORT HALL
THURS FEB 14 NEWCASTLE CITY HALL
SAT FEB 16 GLASGOW APOLLO
SUN FEB 17 LIVERPOOL EMPIRE
MON FEB 18 MANCHESTER APOLLO
TUES FEB 19 SHEFFIELD CITY HALL
THURS FEB 21 BIRMINGHAM ODEON
SUN FEB 24 HAMMERSMITH ODEON**

Tickets £3.00, £2.50, £2.00* Available from Box Offices now

***except Leicester**



Pic: Nigel Coke

A. MORE: Former Slapp Happy member makes good

Once (A) More with feeling

ONE OF the best records of the turn of the decade has, save a couple of favourable reviews in the British pop papers, slipped out with absolutely minimal publicity into the traditionally loudmouthed marketplace, where sincerity and restraint are not the most highly prized of virtues.

The album would've certainly been somewhere to be found in my top four or five records of 1979 had I heard it in time. It's called 'Flying Doesn't Help', it's by a man who calls himself A. More (at the moment), it's on Quango Records and in keeping with the austerity of the project I actually went out and bought a copy. I now tip the bondagepop of 'Judy Get Down' as a hit 45.

A. More swears he's never been inside the offices of a rock journal before, so he was happy to visit Sounds and discover how mundane it all is. He's about 30 years of age, and has short hair, a pleasant round face and nondescript clothing; he could be a gardener, a greengrocer, a terrorist.

What he used to be was Anthony Moore, member of doomy artrock trio Slapp Happy (a Virgin tax loss of some years ago). This phase of his existence was not something I was particularly keen to ruminate on, since I never was into all that Henry Cow/Dagmar commierock collective stuff, but I was a little surprised at More/Moore's own reluctance to capitalise on his past.

"I won't be drawn on this, if you'll excuse me . . . I haven't had anything to do with Slapp Happy or Henry Cow or anything like that for 4½ years or something . . . I mean, the first Virgin album is definitely a classic, and has helped me to sell an extra 10% on what I've done this time, y'know, but I don't really want to talk about it at all."

Which attitude appears more than reasonable, since the only connection with Anthony's blunt past and his sharp new self is that one of the songs on 'Flying Doesn't Help', the uncharacteristically jagged 'War', was once recorded by H. Cow. For the most part, the album is a delirious, delicious amalgam (to my ears, anyway) of influences all too rarely assimilated with any degree of style these days.

Everyone's sick of bands who think being "in the tradition of" The Velvet Underground means singing like Lou Reed and ripping off the chords to 'Sweet Jane' (badly). A. More will make you think again. I hear elements of John Cale's 'Vintage Violence' and 'Paris 1919' and Eno's early rock-dabbings (which he seems bored with lately) and Syd Barrett and Phil Harvey Spector and also much that's effervescent, inspired and yes, even original, too.

It's as wilfully independent in execution as in manufacture and marketing. I still think changing his name was a little extreme, though.

"I'm gonna change it again next week."

Seriously? This wouldn't be a wind-up, would it?

"No, dead serious. It's the only way I can relate to what I do, y'know. If I see a strange name on it I can listen to it objectively. If I see my own name on it I just sit there and wank off on it. It's not just being difficult, there are reasons . . . de-emphasise the name, who the hell cares. In the end the record, the music's great."

And CBS and EMI nixed it.

THE PRESENT Mr. More is absolutely right in his last statement, of course. 'Flying Doesn't Help' is a labour of love on which he played everything except for bass and drums, assembled over a two year period

on a cheapo deal whereby he got a studio whenever it wasn't booked by some more lucrative guest. He's not too keen on my comparisons, however.

"I don't think I've listened to one John Cale album, which is nothing that I'm proud about, it just happens to be true . . . I don't think I'm talented enough to deliberately sing like somebody else, anyway . . . Cale is an interesting guy, I don't write him off. I heard some stories about him when he was producing, sort of falling asleep over the desk. And I think that the best producers are producers who're asleep . . ."

"I don't mind being told it sounds like The Velvet Underground, 'cause I think they were a good band, and I think Lou Reed's all right, apart from when he can't stand up at live gigs and just makes an arsehole of himself . . . the one thing that bothers me is that they're all so old."

"I'd like to think that the music is quite fresh, but maybe it's timeless, maybe age doesn't come into it. Spector, again I haven't gone into The Ramones album, but from what I heard of it it sounds like he half-produced it over the telephone. But he was a great producer, but again it's all like 15 years ago, which is a bit disturbing . . . but it wasn't deliberate, it's all me struggling to do my best."

OVER THE last few years More has been surviving by being "drip-fed" by Blackhill, his publisher.

"Were we working on a building site in Manchester? Not quite . . . I somehow always manage to scrape through by working in music which never makes it, but for some reason somebody always seems to be prepared to back me with a few quid which means that I can just about pay the rent."

Small amounts of cash have also been scooped up by Anthony's production work for Kevin Ayers, This Heat and Manfred Mann, none of which could have been spent on 'Flying Doesn't Help's rather awful cover, which looks like a washed-out, chemical stained black & white photo of an airport in the Outer Hebrides, with the scant info scrawled on top in yellow magic marker.

"You don't like it either?"

Well, it doesn't exactly jump out at you. "That's right!", he exclaims. "We don't wanna push ourselves down people's throats, we don't wanna take out advertising or anything like that . . . I actually believe the quiet way is the right way for long-term, getting it across. I just don't want to do a £10,000 studio mug shot of my blackheads . . . there's an endless amount of stuff in that cover . . . it's like the music, it has a way of surviving, of continuing to be interesting, which I think is much more important than going Boom! Look at me in my silk jock-strap."

"You like the album, don't you? But if I can be so big-headed as to say so, you'll go on liking the album, because of the way it was mixed and produced with Laurie Latham, who's a wonderful guy . . . it's got a life of it's own."

Publicist, business adviser and friend to More, legendary Glen Coulson, explains how they've been doing it all themselves, putting the records in their sleeves and even distributing them to the stores. Surely I wouldn't want to see the man as the figurehead of some big Warner Brothers campaign? Well, ah, yes I would, actually.

"That's why you wear these ghastly ties!", cackles Anthony. I look sadly at the pink thing round my neck. Buy 'Flying Doesn't Help' and look out for A. More and his electric guitar onstage somewhere soon. He's what your ears are for.

SANDY ROBERTSON

LYNYRD SKYNYRD

THEIR VERY BEST

A DOUBLE ALBUM INCLUDING
FREE BIRD

(single now in the top 50)

SATURDAY NIGHT SPECIAL

GIMME THREE STEPS

WHAT'S YOUR NAME

GIMME BACK MY BULLETS
WHISKEY ROCK-A-ROLLER

THAT SMELL

I AIN'T THE ONE
TUESDAY'S GONE
and many more

Lynyrd Skynyrd

GOLD

&

PLATINUM

Band

on
MCA RECORDS

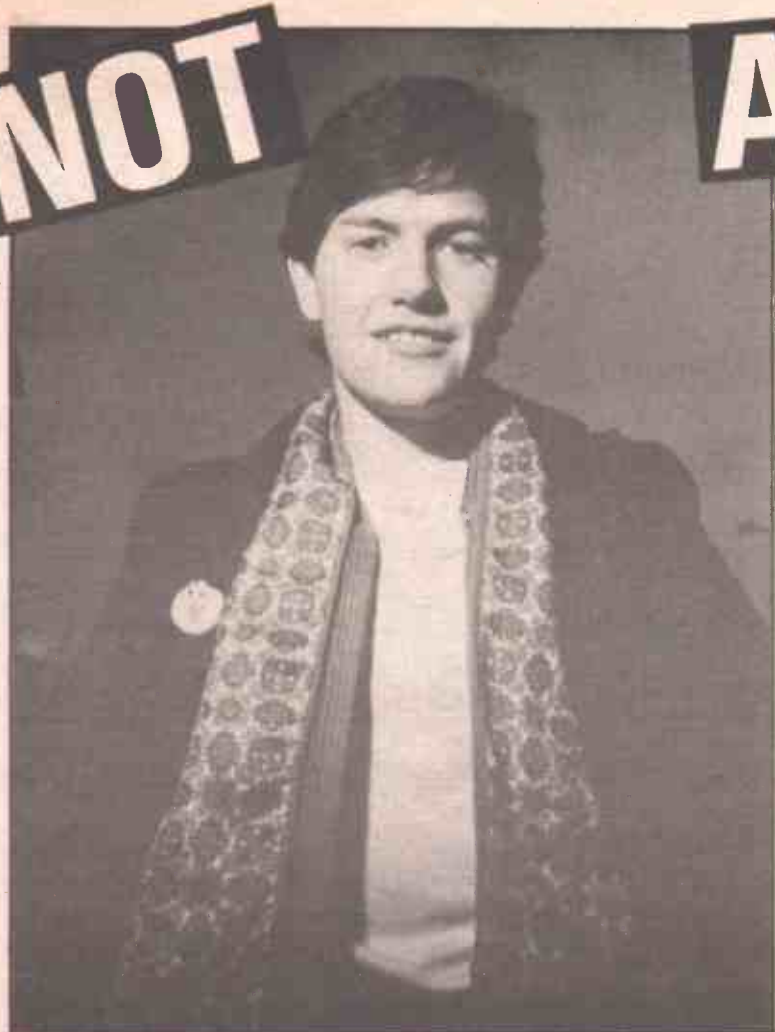
1 Great Pulteney Street, London W1R 3FW

COMING SOON
ROSSINGTON COLLINS BAND

NOT

AS

SIMPLE



CHARLES BURCHILL



BRIAN MCGEE



JIM KERR

JESUS, COULD you imagine liking Simple Minds? More to the point, could you have imagined liking the Simple Minds of a short time ago?

Of course, we all fall into the category game; 'us' with our 'street creds', our noble DIYs, our dusty notions of direct subversion, and 'them', our truly simple-minded enemy at the door, basking in Aristalian comfort, probably seen sipping Martinis on their next odious album sleeve, an heroic fivesome ('hair by Guiseppe', but of course!).

No: the Simple Minds of not long ago was not a welcome proposition, and their debut waxing, the 'Life In A Day' album, was scarcely a warming introduction, insidious big-record-company prejudices *et al* excluded.

It's doubly rewarding therefore to proclaim, as we swerve into the Eighties, that, lock stock and barrel, a number of us have got these Simple Minds all wrong.

With their new album, 'Real To Real Cacophony', what only recently appeared a distinctly pampered and wet-behind-the-ears gathering of Art School

clans, shows itself to be a significant new branch on the tree of forward-growing young music.

By pure chance of the fact that 'Real To Real Cacophony' was the only new album lingering around the festive period, on my turntable at least Simple Minds have provided the bridge from the Seventies to the Eighties, saving me from the custom-built Mod Ska excesses, the taming of the Clash and other horrors, reminding me that at least a few of us still know where we're going.

The album is a wonderfully vigorous adventure into all kinds of dark entrances and alleyways. It takes some persistence (a good six or seven plays) but it opens out powerfully at last, with panoramic Skidsian/Roxy/Magazine contemporary cutting edges, and a hard, intense, individual depth in support. I'd say it's an astonishing, totally unanticipated record. I'd say it made me curious and anxious to meet Simple Minds.

WHICH IS where I come in. Swanking it in the downtown splendour of Arista Records, with pointed efficiency I'm placed in a room with Simple Minds'

singer, the distraught-looking Jim Kerr. Guitarist Charlie Burchill, whom I'm also supposed to be talking to, is on his way, I'm told.

Jim Kerr, meanwhile, acts like he's on the run from the police and looks at the window with the hopeful gaze of a man searching for a way to the fire-escape. When the jolly Arista-person departs, he mutters something Scottish but unmistakably scurrilous in nature (it could have been 'Fwaagh!', though I can't be sure), and this is followed by an emphatic sigh of relief, presumably at being at last left to his own devices with (as the jolly Arista-person coyly put it) The Journalist.

Things, as you may have gathered, aren't exactly hunky-dory between Simple Minds and Arista. The dilemma is that Simple Minds have made an album that Arista didn't expect them to make and they don't know how to handle it, so a current lull exists in relations between band and company, lately and increasingly brightened-up in Simple Minds' favour by a latent, glowing interest in 'Cacophony' from Peel and press quarters. Still, the atmosphere was decidedly frosty, though Kerr seemed in the mood for some hard, straight talking.

I asked Jim what sort of mood the band had set about making 'Cacophony' in. "A pure repulsion against this whole trip in here. I mean, we were really disappointed by our first album. It didn't even turn out as well as the demos we did up in Glasgow ourselves. Then we came down here . . . and the way the album was sold, sort of ham-fisted, banded-about, and the album came into the charts at 32, and the single was like 68, and they'd big ads saying 'hit single' and 'hit album' . . . fwaagh! (that noise again).

"We came in here and no-one knew who was to blame. You know, we've got an album we don't believe in, how do we get other people to believe in it? The only reason we got chart success then was because nothing else was happening in the music scene. We got that high in the charts with comparatively low sales, it was weird."

JIM SPEAKS with a slight stutter, and his words come across with an impassioned bluntness. Contrary to the band's erstwhile precocious brats, pretentious twats image, along with the robust-looking Burchill, who now appears, Kerr strikes

me with a favourable warmth and sincerity. He tells me of those earlier times:

"We were very green and naive. We really froze up. Up in Glasgow we'd have had time to get things going, but we'd been in a band before, Johnny And The Self-Abusers, which had a very tongue-in-cheek attitude and we were on a small label, Chiswick, and that was a complete balls-up, and already this lot and the CBS's and the EMI's were approaching us, and we thought, with the closeness we'd keep with the small-company atmosphere of Zoom, we'd come to this lot and it'd be a good compromise."

Charlie: "After the Abusers we thought we'd try something with a bit of spine and a bit of backbone, and that's why we were so disappointed with the first album because it felt weak and glossy. It's very frustrating when you go into a studio for the first time and it all sounds great, then it comes out on vinyl and you think, 'What the fuck is this?' We thought that album would give us a face and get us off to a good start, but the end result showed us being naive in the studio and naive in general. It's taken us this time to develop and feel

Simple Minds talk to DAVE ("we hoped it would be someone nicer") McCULLOUGH

what we're doing now is the right direction for us."

What's the attitude now? Jim: "There's some people in the building who are right behind us, so we don't want to shut them out, but we do hope they might soon say, 'Sorry lads, we can't handle you anymore, go away!'"

They point out that they finished their last tour before the new album, which they were supposedly promoting, had even come out, so the feeling towards Arista, even more so considering the high-class and obliqueness of 'Cacophony', is perhaps understandable. But still, I'm surprised at the candidness of their criticism.

"Yeah, yeah," Jim warms to the challenge, "we walked in here today and

they all ran away from us. The only thing they'd say is 'Yeah, yeah, it's beginning to come together', but they never tell you what they mean. Like we never wished for the hit-single thing, because in a way it fgghtens us . . . their attitude seems to be they've put all their eggs in one basket with the first album and now they're saying 'fuck it, this won't take off!'"

WELL: this won't do! If someone would take the expensive cotton-wool out of their ears they'd maybe realise that 'Real To Real Cacophony' is full of potential, and that securing Simple Minds a hit-single, if that is the intention, is not aided by lifting, as they are



U.K. TOUR 1980

JANUARY 19 EDINBURGH Usher Hall 20 NEWCASTLE City Hall 22 BIRMINGHAM Odeon 23 LONDON Hammersmith Odeon 24 LONDON Hamme

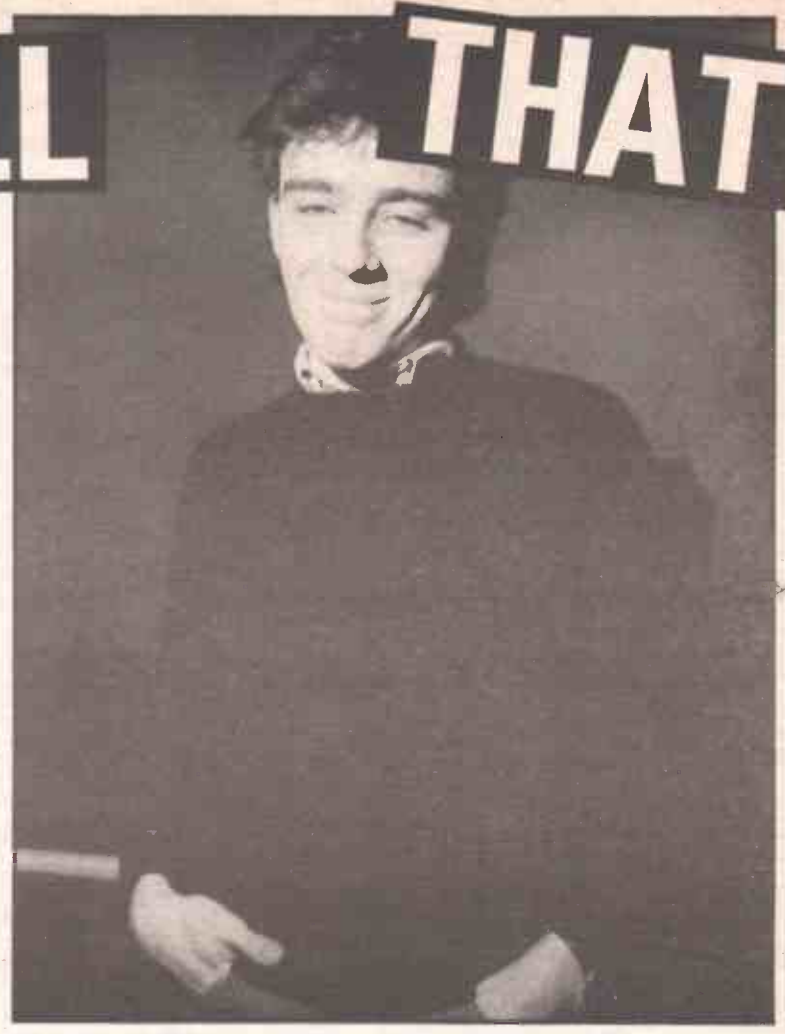
AS

ALL

THAT



DEREK FORBES



MICHAEL McNEILL

about to do, a track like 'Changeling' off the album when others ('Carnival', 'Premonition') cry out for chart attention. Moreover, John Peel, if he's any judge (and he often is), has been moved to use words like 'excellent' and 'amazing' when praising 'Cacophony'. I wonder how the healthy change of direction came about.

Jim: "It was frustration really. We knew that there was fuck-all that was going to amuse the people here demo-wise, so we went in with lots of ideas, questioning everything we did. If no-one else liked the album we knew it would please us because we tried, and that was the most important thing for us. Sometimes after a day's recording we'd sit down and say, 'What have we done now?' There was always that one per cent of worry and uncertainty. In the end we walked into Arista with the finished tapes and a huge smirk on our faces! Then we ran out and jumped on the next train home, and waited for them to contact us.

"To an extent, that was us beating them at their own game, because all they knew was that we were recording an album and they'd invested so much money into it already that it

had to go out. The risk we did take was that Arista mightn't want to go any further with us after the album."

Jim: "We got to the stage of thinking, 'Go away distribution deals, music press, record companies. Gigs can still go on, music can still live without you, just go away!'"

The band also got to the stage of feeling a more widespread paranoia towards the music scene and people's habitual pigeon-holing of music.

Jim: "We did feel there was a prejudice against us because of the way the first album was set-up. None of the alternative charts would come near us or even mention us. Like, if you look at the back of the papers at the mailing lists, they're full of Spizz Energis and that, but you'll never see any of our records. You know, shit, what is this? Maybe they see us as the Cars or something.

"So, that's how it was when we sat down at Rockfield and said to ourselves, right, let's do something worthwhile, let's find a direction we can take from now on. When we played it here of course, they went 'Jesus where's the 'Chelsea Girl'?', where's the single?' We said, well, there isn't

one! . . ."

Charlie: "Sometimes you get the feeling, right, 'We're going to go out and kick people in the balls with this album tonight', and they'd be saying 'Well, why not pat them on the head a little?'"

The door opens and a balding head peeps in and out again. Jim tells me the balding head is 'the boss'. "He came in here and said, 'You know we didn't really dig the album at the start, but we really love it now . . . 'Fwaagh!'"

THE PREDOMINANT atmosphere on 'Real To Real Cacophony' is that of fear. There's something disturbing and twisted in the maelstrom of metallic, at times military, and frequently (and incongruously) melodic shafts of new music.

The tone of underlying malevolence at varying times makes me think of Roxy Music's first album, the Skids' second, 'Unknown Pleasures' and Cale's 'Fear'. In Kerr's lyrics, or more to the point the audible fragments of his words, the fear is expressed through a feeling of paranoia, most vividly captured on the second side's 'Calling Your Name'.

Jim: "That song for us is about the frustration of

trying to get out of Glasgow. It's the only track I could stand anybody using the word 'alienation' (a word that's been mistakenly used to describe us many times) to portray. To me it's about people having their spirit broken. I know it sounds very melo-dramatic saying we're from Glasgow, but I suppose it's the same as in most big cities, we'd a lot of shit early on, we weren't accepted."

The first gig Jim saw was Genesis circa 'Foxtrot', an interesting debut considering the mostly specious 'arty-farty' accusations Simple Minds have confronted in the past.

Jim: "I hate that word 'Artschool', because when I hear it I think of 'contrived' . . . fwaagh! 'Artschool' coming from our backgrounds! It's actually funny, because we knew we were in for it right from the start, with the bit of mascara and that. To tell you the truth, we felt we were cold on stage once because of our own embarrassment. We couldn't handle it; we weren't just an up and coming young band, we were a band who had to prove itself."

Do you think you're still a little naive?

Jim: "Yeah, we're still very mixed up, we're still very much in the process of

weighing things up, I still feel I've got lots to learn. I know I sometimes leave myself wide open to being called pretentious.

"We were embarrassed by the image we had from the first album. It left us paranoid second time around. That's good, because I think when you're paranoid it brings out a lot of character in you. And it's still there you know; when they told us the interview was with you we said, 'Fuck sake' . . ."

Why? (Feeling paranoid myself now).

"I dunno . . . maybe we hoped it would be someone nicer! . . ."

Aw shucks, boys: and I forgot my portable rack and thumb-screws for once.

Jim Kerr's distraught features look at the window again, and suddenly break into a smile.

"I think maybe that's what we look forward to," he muses, "seeing our name in the alternative charts!"

As I take my leave, the balding head asks me if I want a copy of the band's first album. Before I've time to answer, a distinctly uncouth, un-Art School and disrespectful voice shouts from above:

"NO, HE DOES NOT!" Point taken all round, I think.

barclay

James harvest

NEW ALBUM

EYES OF THE UNIVERSE

INCLUDES THE SINGLE
LOVE ON THE LINE



Smith Odeon 25 BRISTOL Colston Hall 27 MANCHESTER Apollo Theatre 28 MANCHESTER Apollo Theatre



HOLGER CZUKAY



MICHAEL ROTHER



RAGNAR GRIPPE



SAMLA MAMMAS MANNA



BETWEEN

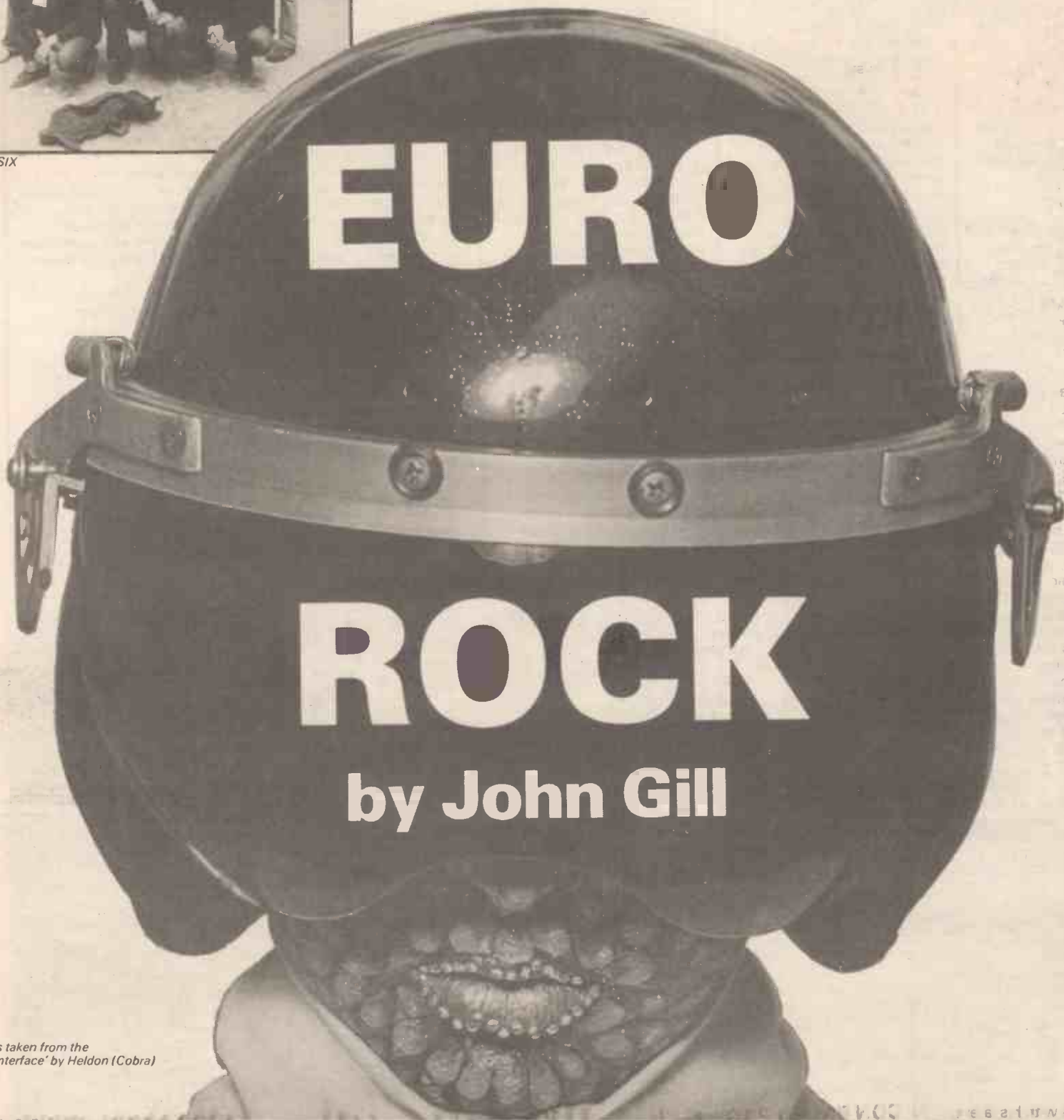


FELINI JOAN ALBERT



STORMY SIX

For those who can't tell
their Art Zoyd from their
Albert, we present...



Graphics taken from the album 'Interface' by Heldon (Cobra)

OF ALL the West European countries, Germany gives the best explanation of the cultural upheavals which gave birth to "Euro-rock".

It was here, at the close of the Second World War, that Brit/Yank culture imposed itself most on European culture. German intellectuals like Can's Irmin Schmidt say that the razing of Germany's great cities left a yawning cultural vacuum, a missing link in the history of the country, into which the likes of Karlheinz Stockhausen stepped quite nicely, thank you.

He'd had his precedents, of course, as had the avant-gardists in France, Scandinavia, the Iron Countries and elsewhere. While the Brits and Yanks wallowed in formal classical styles, good ol' Karlheinz, Ligeti, Berio, Penderecki and others were upending European music. The Allies had, meanwhile, imposed blues-based rock'n'roll on European youth culture. The two were heading for a collision . . .

And it came with the Euro-rock explosion of the late Sixties. Fed up with having four-to-the-bar US of A rock shoved down their throats, a few brave young Euros struck a blow against the empire, giving birth to Magma, Can, Faust and others. Chuck Berry was out the window: models for these shocking young things were Cage, Berio, Stockhausen, Ligeti — the classical anarchists that even your school music teacher declined to tell you about.

After a brief dalliance with Can, Amon Duul, Tangerine Dream and Gong in the early Seventies, Britain got tired of those intense Frogs and Krauts and moved off to find newer toys to play with. It wasn't until late '77 that Eno and the young British experimentalists who'd grown out of the New Wave made it respectable to mention such names in public once more.

But they'd been there all the while, breaking even newer ground, flouting conventions and cultivating a blossoming listenership across Europe, England and even those stick-in-the-muds across the Atlantic. The Americans even went as far as producing what many consider to be the definitive fanzine, unsurprisingly titled *Eurock*. The amount of distributors, shops and fanzines serving the second wave of European rock bands grows monthly. So, entering dressed in a ragbag of styles, ages, influences and national costumes come The Europeans.

REPORTS suggest that Belgium is a pretty enclosed, reactionary society, giving little breathing space to the rebel. It's one of many European countries prepared to accept the daily dose of imported UK/US rock or, at worse, concoct its own bland, copycat version.

A violent reaction to this entropy is *Univers Zero*, a group of classically-influenced rock musicians who constitute Belgium's contribution to the international Rock In Opposition network. Their eponymous debut album was stark and sombre, inviting the know-all to compare them with Magma. They take an uncompromising stand somewhere in the wide gulf

between (maybe) VGGG and Schoenberg.

Their second album, "Heresie", released on the French Atem label, comprises three long pieces, allowing their tense, Gothic style to stretch out. A difficult band, but rewarding once you get past the heavy and depressive surface of their music.

Picturesque France is famous, naturellement, for giving us Gong, Magma, and that playboy of the polyphonic synthesiser, Jean Michel Jarre (see "Charlotte Rampling"). To give him his meagre due, Jarre did put Frog electronics on the map, opening the door for the numerous synthesiser acts based around the Egg label such as Michel Magne and Michel Madore (why are all Frogs called Michel, you may well ask).

Apart from Magne, whose "La Tarré" (Egg) moves away from the customary indulgence towards the tight style of Germans like Rother, the endless stream of electronic albums from the Egg harem is becoming a mite too stereotyped.

Veering from the norm Français are such bands as Etron Fou Leloublan, an intense Beefheartian trio involved in RIO (and with two albums available here from Recommended Records), and dancier souls such as ZNR and Art Zoyd. ZNR's "Barricade 3" (Recommended) is a gentle, whimsical album, echoing some of the feel of Satie; employing woodwind, keyboards and synthesiser to build short, dreamy pieces with a quirky, school-hall atmosphere. A word of warning, though. The excellence of the material is severely hindered by the appalling quality of the pressings, right down to the glue oozing across some copies.

Art Zoyd are a seven piece employing strings, brass and percussion. Along with Magma, they stick out like a sore thumb from the romantic tradition of French rock.

It's no surprise that on their latest album, "Musique Pour L'Odyssee" (Atem), they thank their "amis" Univers Zero in the sleeve notes, for if Univers Zero are closer to the classical end of the spectrum, Art Zoyd move towards the rock end, and show a definitive jazz influence in their use of brass. They rely far more on ensemble riffing that Univers Zero, keeping the grey menacing orchestral feel to a minimum.

Presenting something of a compromise between the orchestral and the electronic come Heldon, a well-established synthesiser-based trio. Toning down the electrics with drums and guitar, they produce a muscular alternative to ZNR, or maybe a rockier version of such Krauts as Cluster and Neu.

Their latest, "Interface" (Cobra), is said by many to be their most commercial, but still presents a substantial and rhythmically hypnotic sound. Mainman Richard Pinhas is also involved in solo work for the Cobra label.

One of the few people saying something new in the French synthesiser-rock market is Bernard Szajner, currently trading under the trademark Z. Szajner came into electronic music via the laser stage-show business, and has developed a very individual approach to synthesiser music. His debut, "Visions Of Dune" (Initial Records), displayed a

notable shift from the meandering doodles of the Egg variety.

His next album, "Some Deaths Take Forever" (Initial), due in January, is a hair-prickling tone-poem on the experiences of a political prisoner, and is dedicated to the work of Amnesty International.

One of the most mysterious French acts is one Ragnar Grippè, who released an album called "Sand" in early '78 and then, it seems, disappeared. The album was inspired by the sand paintings of Viswanadhan (?), and features just one 50-minute piece of shimmering bells, synth pulses and echoed notes. His label, Shardar, is strangely unresponsive to various requests for information, but "Sand's" rippling atmospherics are very well worth investigating.

ONCE UPON a time, Germany was synonymous with all that was outrageous in the Euro-rock vanguard. In their heyday, Amon Duul II managed to sound like Jefferson Airplane jamming with This Heat (!). Faust jettisoned all ideas of melody and harmony, and (probably) revelled in the outrage their guerilla tactics elicited.

Can proved you could amalgamate rock, free and ethnic music with superb style. The Tangs brought the oscillator to Ligeti (the sound-mists of "2001" — remember?) and laughed all the way to the bank and obesity. Kraftwerk funk up Riley and Glass, discovered the fine art of posing, and made it into the charts. Germany then sank beneath the waves.

Then came the second wave, same as the old wave but with the new music stamp of approval emblazoned across their foreheads.

The resurgence of Cluster was one of the biggest events in recent years. Disappearing along with the other Germans in the mid-Seventies, they returned a few years ago with "Sowieso" (Sky), going on to record the lauded "After The Heat" with Brian Eno. Their latest is "Grosses Wasser" (Sky) reviewed in these pages a few weeks ago.

Whereas the freshness of Kraftwerk's sound soured after "Ralf & Florian", Cluster weathered the years and still produce a refreshing, non-robotic sound. Although they were considered one of the lesser names to emerge from Germany in the early Seventies, a sign of their nigh-mythic popularity is the fact that copies of their early albums now change hands for over £50 on the collector's market.

The darling of the new German music scene is, unquestionably, Michael Rother. Rother was a co-founder of the legendary Neu, and is presently in danger of becoming Germany's answer to Mike Oldfield. His first two albums for Sky, "Flammende Herzen" and "Sternentaler", are both examples of exuberant, romantic new German rock; smooth, enticing melodies and rhythms (from the virtuoso sticks of Jaki Liebezit) which mixed experimentation with commerciality.

The albums caused a great buzz on the Eurorock grapevine; so much so that Rother's importers, Projection Records, think they have a minor hit on their hands with his latest,

"Katzenmusik". A hit it may be, but it signals a movement from bright originality towards "Hergest Ridge"-style blandness.

In terms of "New German Rock" Holger Czukay is rather long in the tooth by dint of his relationship as bassist and producer with Can. Since he severed his musicianly ties with the band two years ago, however, Czukay has developed his own, very striking sound, and one that puts him at the head of the German rock movement. His album "Movies" (EMI), some two years in the making, is due out here this month.

A single from the album, "Cool In The Pool", has just been released here, and is as accurate a taster of the whole album as is possible. Luscious rhythms tumble around the mix, led by fanfares and choirs of keyboards, over which Czukay orchestrates raw and treated random radio snatches; sensuous, post-Can music topped with a startling "toast" from Persian, Russian, American and European radio stations.

A hangover from the Terry Riley days of systems music intermingling with mysticism is Between, an ad hoc group formed a few years ago by German keyboardist Peter Hamel (close, but no relation). The most recent album from Hamel and friends is "Dharana", released on the avant-classical label, Wergo.

Like Riley, Hamel is involved in Eastern mysticism, and uses an international cast of musicians on Western reeds, Indian percussion and electric guitars and keyboards to weave mesmeric "ragas", a la Riley, a cross-cultural systems music. For "Dharana", he adds a fascinating dimension to the sound by fusing the group with the SWF Orchestra of Baden-Baden.

Before dipping into the Lowlands, a reminder of How Things Used To Be. The Dusseldorf-based quartet, Deutsche Amerikanische Freundschaft (second album reviewed in Sounds recently), are perpetrators of the classic German Sturm Und Drang rock tradition. Their two albums explode with raw, violent rhythms, rumbling along beneath crazy guitar freak-outs and unholy electronic noises.

HOLLAND gave us Focus, the separate members of which lost their marbles and got into Mantovani after peaking with "Focus 3". Holland also gave us Kracq, ambassadors of a little-known cluster of independent labels and groups. So far, only one Kracq album has inveigled itself into Britain — "Circumspection" (UAP Amsterdam). The album is an amalgam of jazz-rock in the post-Matching Mole tradition and cranky free electronics, similar to but more accessible than, say, America's The Muffins.

Also emanating from the UAP stable are Sustain, a softer, but still jazz-rock oriented, sister to Kracq (eponymous debut available from HMV and other importers) and Persephony, whose "To Those Who Loved Us" is a collection of 15 very short acoustic snippets, some folksy, others with a jazzy, Slapp Happy tinge.

Although coming from the proliferating jazz movement in Holland, honorary membership of the



Thru the 80's

GIL live on tour as special guests of UFO

January	17 & 18	NEWCASTLE	City Hall
	19	LEEDS	University
	20	OXFORD	New Theatre
	21	LEICESTER	De Montfort Hall
	22	PORTSMOUTH	Guildhall
	24	WOLVERHAMPTON	Civic Hall
	25 & 26	BIRMINGHAM	Odeon
	27	COVENTRY	New Theatre
	28	SHEFFIELD	City Hall
	29 & 30	MANCHESTER	Apollo
31	HANLEY	Victoria Hall	
February	1	BRISTOL	Colston
	2	SOUTHAMPTON	Gaumont
	3,4,5 & 7	LONDON	HAMMERSMITH ODEON

GIL The Single 'Do You Love Me'

b/w Strawberries Jet 169 taken from their new album 'Sheer Greed' released February 1st.



© Jet Ltd 1980 All rights reserved

EURO-ROCK

FROM PAGE 27

**Cozy Powell
Jack Bruce
Don Airey
Gary Moore
Dave Clempson
Bernie Marsden
Max Middleton**



Cozy Powell

Over the top

The Album and Performance.

Cozy Powell's new solo album "Over the Top" includes The Loner, Theme 1 and Over the Top (1812 Overture)

Album: Over the Top ARL 5038 Single: The Loner (picture bag—steel blue vinyl) ARO 205

Euro-rock clan should be given to the Willem Breuker Kollektief, a fluctuating big band formed by socialist new jazzer, Willem Breuker. Like Britain's Mike Westbrook, Breuker is involved in music-theatre and plays gigs in schools, community centres and so on, but in style he's closer to Carla Bley than Westbrook, blending brassy riffing and free blowing with great humour. Kollektief gigs involve some very zany "theatre", such as throwing rubber chickens at the audience and musicians dressing up as belly dancers, charming fake snakes out of pots. Breuker has recorded for various labels, and is imported through such shops as Dobell's on London's Charing X Road.

Italy's best-known contribution to the Euro-rock archive is Stormy Six, another member of the international RIO collective. Stormy Six (inexplicably, a seven piece) have long been involved with Italy's turbulent Left Wing scene, and seem to have been pushed into their current style by the continuing wrangle over whether "political" music should be of the rousing, "Internationale" style, or the Cornelius Cardew tinkle 'n' screech variety.

On their third (and best) album, "L'Apprendista" (Recommended), they've moved on from their folk origins into an almost perfect mixture of the two warring styles. To use the phrase of the Sunday Supplements, they've come up with a beautiful cross between folk, jazz, and progressive rock (eat your heart out, Derek Jewell!). They are most definitely not, however, Italy's answer to the appalling Sky (the band). The inclusion of the various influences breeds a very different brand of passionate, sumptuous rock. Live, their political music-theatre can become pedantic, but on record they achieve a fine balance between radical music and radical politics.

It's probably due to the "liberalisation" of post-Franco Spain that we're able to hear the exquisite Spanish duo, Feliu & Joan Albert. Superficially, Feliu Jasull and Joan Albert Amargos (along with various friends) might be said to be a Spanish version of ZNR, or even a new music variant on Brazilian composer Villa-Lobos (I). Their album on the Edigsa label (available from Recommended) is awash with intricate, rippling Flamenco-style guitar backed by muted keyboards, percussion and electric guitar.

A PART from a few manic depressive playwrights and the even more depressive filmmaker, Ingmar Bergman, Scandinavia's most recent contribution to world culture is Samla Mamma's Manna, based in Uppsala, Sweden. Sweden isn't as liberal (either sexually or musically) as you might imagine, and alternative music still has the same battle to survive as elsewhere. Politicised, like Stormy Six, and based similarly in native folk, the Samlas took a different course to the ten-a-penny politico-folkies and introduced — gasp! — electricity and then improvisation into their music. Their live concerts have, for a while, included improvisation alongside their

quirky, almost twee chamber rock.

But it was not until their fourth album, "Schlagerns Mystik" (Silence Records — available via Recommended) that they included both on record. Even then, it was in the form of a double album — one record formal, one improvised, and with a dotted line down the spine of the double sleeve implying you should treat the two as separate albums.

In the formal area, they exude a mild, offbeat personality, but in their improvised pieces they really do a Jekyll And Hyde number; clattering rhythms, swirling, spontaneous themes and a maelstrom of other instruments. Texturally akin to Henry Cow (as are, incidentally, Univers Zero), the Samlas' wide-ranging improvisations give testimony to a diverse and exciting side to Swedish music.

NATURALLY, no article could ever extend to cover the complete European rock scene. The various aforementioned bands have, in taking up the cues left by the jazz and classical avant-gardists, really broken down the barriers between musics (yet another Sunday Supplementism), metamorphosing such disparate influences as Bartok, Riley, Cage, you-name-it into a new music which either defies pigeon-holing or gets buried under a flurry of "they sound like . . ." names.

Britain and America tried half-heartedly with jazz-rock which, with a few exceptions, is doomed to producing funky bass-lines for the world's population of disco-goers. Europe decided not to play safe. At first the bands were either reviled or laughed at. But now, thanks to the open-mindedness of some of the new wavers, Euro-rock (initially through the German axis) is gaining ground here and in America.

Some, like Colin Walkden of Virgin's import division, still bemoan the lack of commercial interests here in "experimental" music. Others, like Dave Lawrence of Projection, see a momentum building up in the Euro-rock market.

The fact that a certain major record company is, "off the record", planning to move in on the Euro-rock market suggests that — although still relatively small — the Euro-rock market is on the up. As *Sounds'* occasional Euro-rock/Alternative chart shows, shops (and not just those serving jaded London palates) are opening up to the influx of European music. Apart from the major "fanzines" like *Impetus* and *Aura*, various small, local fanzines dedicated to the European sound are popping up here and there.

Of course, it's not all hail the conquering (European) heroes; some of the music is only a minority interest, while others (such as Rother) could easily slip into the shoes left by Oldfield when he came over all supermarket muzak.

But while the Eagles are still churning out their coked-out-cowboy anthems and the likes of Genesis get blander by the album, it's a relief to look to Europe and see people bands rejecting the rock and roll tradition to produce dangerous, challenging and innovative music.

You may never be the same again.

****Indispensable ****Worth buying ***Worth listening to **Boring *Junk ;

ALBUMS



Pic by Kevin Cummins

LENE LOVICH in severe need of a new Bullworker

Muscular dystrophy

LENE LOVICH 'Flex' (Stiff Seez 19)***

A YEAR ago I saw Lene Lovich, Les Chappell and a sinewy backing band play Middlesbrough's Rock Garden in one of the most memorable gigs of the last twelve months. At that time the Lene and Les team had an addictive and endearingly scrappy debut album, 'Stateless', out on Stiff. Although she was only beginning to get attention then, her sharp live act and the unfairly overlooked vinyl-first was a welcome diversion from Stiff's other great white female hope at the time, the since fallen Rachel Sweet, whose rise to fame, fortune and emphatically aimless critical drooling has been matched only by her equally rapid slide down the personality stakes.

Since then, of course, the Lovich star, on the crest of a brace or so of adequate if unspectacular hit 45s, has risen steadily, and it's only lately that the upward progress has been seen to waver and falter. 'Flex', an album fortunately and enterprisingly released in a period of relative inactivity, must be considered the first major blow to the progress of Lene Lovich, and it comes at a time of no little significance either to Stiff themselves, whose recent track record has been less than impressive.

On 'Flex' the suspicions surrounding the remodelled 'Say When', 'Birdsong' and the new 'Angels' are confirmed; the Lovich bounce and

sparkle has gone, and there has been little or no consolidation or progression since those strong, promising Middlesbrough days when the Lovich image and aura seemed to have something very definite going for itself. 'Flex' is only a few, all too tentative footsteps on from the rush and excitement of 'Stateless', and it loses out primarily through its failure to move on and build upon that album's ragged and slightly tatty, but real potential.

Here, the creases of 'Stateless' have been peremptorily ironed out and replaced with a self-satisfied, clean and diligently polished portrait of La Lovich: and it's all so very undistinguished. Here, in an attempt to capture on one album the 'essence' of Lene Lovich, the little lady loses out every way. Gone are the real Lovich traits, that child-like quality side by side with an element of horror and a strong trace of burlesque, that feeling of vulnerability foiled by a sense of feminine power at times expressed in a vision of femme-fatale, and that aura of psychic aberration (viz 'Momentary Breakdown'), and in their place we have all the straight, untangled triteness of the typical main-lining Stiff act; all 'wacky' fun and lotsa effects disguising not one single real spark of imagination.

At last (we always somehow knew it would happen) Stiff's dedication to fizzy ephemera has cut its own throat, and in its trail Lene Lovich is left cradling an ugly baby of kin somewhere in the region of Wreckless Eric-meets-Kate Bush. Not a pretty sight, especially considering the magnum force of four producers

(Lovich, Chappell, Becharian and Winstanley) hired on the job.

On 'Flex', the toytown disco nuances of Lovich's work a year ago become the dour raison d'etre of every song on show. 'Bird Song' opens unremarkably and then 'What Will I Do Without You' is the tuning-fork of the remainder of the album, demoting style and imaginative vigour to fat discoid funk-out with everything in the right place like an expensive Axminster and everything that matters, a shred of inspiration, a scrap of emotiveness maybe, missing. The songs are almost uniformly mediocre and miss the contrasting sparkle that something like Lowe's 'Tonight' or 'I Think We're Alone Now' provided on the first album. The Lovich-Chappell writing partnership certainly this time falls far short of producing a 'Lucky Number' or, even more to the point, a beauty like 'Too Tender To Touch'.

'Wonderful One' on the second side is perhaps, structurally, the best song on display, but here again there are typical shortcomings. The playing, for a start, seems to lack the cohesion and identity that a regular, non-session orientated Lene Lovich Band could provide; it's all very tight and funky and unremarkable, unknowingly leaving Lene's voice vulnerable as the sole identifying element and in the process illuminating the limited expression of the Lovich larynx.

The effect is a confused and confusing and unfocussed album; there's little to cling to save that inexhaustible discoid thump-thump, and two paltry, all too perfunctory attempts at (hey man!)

'atmospherics' at the end of each side, where first 'You Can't Kill Me' and then the appropriately titled 'The Freeze' squiggle and squeak, cocooned in a misleading Dulux Gloss production that flattens anything they're trying to do.

It's only near the end, on 'Joan', when suddenly and unexpectedly proceedings are lifted and a brief flash of inspiration appears (reflected in an unlisted change in producer perhaps?). 'Joan' is an invigorating, potentially strong 45 contender, built on a glorious sax anthem, and freshened-up with keyboards, synth, dub and vocal effects that for the first time on the album are used effectively. It's a superb pop-song, and surely this is the most exciting direction Lovich can take, instead of the unpalatable, characterless MOR where the roots of 'Flex' lie.

That title, indeed, is so ironic! It's the 'smooth-running' and 'well-oiled' nature of 'Flex' that makes it such an unassuming and uninviting record, and no amount of 'wacky' Stiff stickers and sleeve paraphernalia can disguise that fact. With the Lene Lovich of 'Flex', Stiff have got their priorities all wrong; they're trying to build the music around the image (an all too thinly established image at that), they're leaving the real Lovich enigmas unpushed and unemployed, they're making a rag-doll out of a marble-engraved Russian queen. I saw Rachel Sweet on Oh Boy last night: what price Lene Lovich on The Good Old Days next time around?

DAVE McCULLOUGH

The money programme

TOTO 'Hydra' (CBS 83900)** 1/2

TOTO PROBABLY ought to have their albums reviewed in Fortune magazine, because whoever named the Sex Pistols as young businessmen of the year somewhere got it completely wrong; these men are still solvent, and like all good executives they're essentially anonymous. Would you recognize a Toto in the street? Do they ever go out in the street? This, the second and inferior Toto totality, has been out in the USA for a couple of months and I think it's platinum and nobody seems to have noticed. With a degree of good reason.

The first LP by these amiable, engaging old hacks sold enough to offend lots of people but was actually a model of precise and satisfying (if unoriginal) white AOR/MOR soul. The sword and sorcery cover appeared to have little connection with the contents, and the group apologised for their occasional sterility by assuring us of a raunchier follow-up.

It was all academic, of course. Toto have coined enough big bucks as sessioneers to make it plain that their lives don't depend on 'Hydra', which is undoubtedly the problem: When chief composer David Paich was writing first-class whippers to help Boz Scaggs realign his image to the satisfaction of the CBS Artist Development Department he wouldn't have launched into college boy fantasy concepts like 'Hydra', which with its 7.33 title cut draped in rambling instrumental embroidery and its glossy pomp-rock sleeve looks like the soundtrack of a horrendous ersatz Sinbad movie where the budget ran out before they could get Ray Harryhausen.

David is obviously labouring in the shadow of his daddy, Marty Paich, and wants to deal in epic concepts of the silver-screen kind. Unfortunately, this is not what he's best at. Paich is a craftsman who thinks he's ready to be an artist, but he's as sensitive as a chequebook.

The first side of the album never quite recovers from the excesses of the seven-headed and truly monstrous title cut, which is backed up by more

metaphoric(?) slaughter in 'St George And The Dragon', and two tracks ('99' and 'Lorraine') which come off like either out takes from the debut Toto LP or merely a decent, if overwrought, impersonation of their fussy style. When rich musos rip themselves off, honey, that ain't no romance.

The flip picks up a mite with 'All Us Boys'. Like most Toto songs it's far too lengthy at 4.59, and vocalist Bobby Kimball can't really rock'n'roll with any conviction. Even so, it has a surprising amount of bubblegum trashmetal flair; it seems that being able to play your instruments really well need not be a barrier to the creation of wonderful garbage.

'Mama' is real steaming cocktail jazz necrophilia, while 'White Sister' might be the record's best thing. Lightweight Cheap Trick without The Beatles influence, it could well be the smartest avenue for these ancient lads to saunter down if they're truly unable to come up with the singles-bar softrock that made their first LP such a savvy truffle.

One ray of hope in that direc-



TOTO, unfashionable rock businessmen

tion is the closer, 'A Secret Love'. It doodles about and goes nowhere in particular, anaesthetic synthesiser rippling over everything like snow falling

on a country cottage. It's very comfortable, like a soft pillow. Toto should think small more often, it's nothing to be ashamed of. But meanwhile... I don't

think we're in Kansas anymore, Judy. Hey, that Wiz is nothing but papier mache, and it rains a lot in England.

SANDY ROBERTSON

WISHBONE ASH



£1.00

OFF
LIST PRICE

'Just Testing' is the new album from Wishbone Ash. See them on tour in Sheffield, Newcastle, Edinburgh, Liverpool, London, Croydon, Southampton, Brighton, Manchester, Birmingham, Bristol and Cardiff.

IT'S AT

Virgin

**RECORDS
& TAPES**

THE VIRGIN MEGASTORE, 14 OXFORD ST. W1
(Nr. Tottenham Court Road) Tel: 580 6177 Tickets: 631 1234

London
9 Marble Arch W1
Tel: 01-262 6985
Oxford Walk
Tel: 01-580 7066
150-154 Oxford
Street W1
130 Notting Hill
Gate W11
Tel: 01-221 6177
Brent Cross
NW4
Tel: 01-202 7315
62-64 Kensington
High St. W14
Tel: 01-937 8587

Birmingham
74 Bull Street
Tel: 021-236 9432
Brighton
5 Queens Road
Tel: 0273-28167
Bristol
12 Merchant Street
Tel: 0272-290499
Cardiff
6/7 Duke Street
Tel: 0222 390 418
Coventry
11 City Arcade
Tel: 0203-27579

Croydon
12a Suffolk House
George Street
Tel: 01-686 3566
Edinburgh
18a Frederick Street
Tel: 031-226 4042
Leeds
145 The Briggate
Tel: 0532-449791
Liverpool
169 Market Way
St. Johns' Centre
Tel: 051-708 0366
Manchester
Arndale Centre
Market Street
Tel: 061-834 7204

Milton Keynes
59 Silbury Arcade
Tel: 0908 660404
Newcastle
10 12 High Friars
Eldon Square
Tel: 0632-612795
Nottingham
21 Clumber Street
Tel: 0602 40096

Plymouth
105 Armada Way
Tel: 0752-60435
Sheffield
137 The Moor
Tel: 0742-70929
Southampton
16 Bargate Street
Tel: 0703-34961

Swansea
34 Union Street
Tel: 0792-51499

**JANUARY SALE STILL ON IN
ALL VIRGIN STORES**

JIMMY LINDSAY
'Where Is Your Love'
(Gem GEMPL
101)*1/2**

OH DEAR. Around me I see hordes of Fuller-type reggae purists raising their hands in horror at the strictly philistine sound of 'Where Is Your Love', grinding their teeth and relegating it to tourist discos. But Jimmy Lindsay's reggae got soul; it's got relaxing tempo and it's got a sleek milky veneer of listenability and charm.

Reggae for beginners. Reggae for Capital radio devotees. Reggae for people who bought 'OK Fred'. Stop! I'm not throwing any elitist insults 'cos there's probably hundreds of punters (rather like me?) who reckon 'Rub A Dub Style' sounds like a new chain of launderettes while Jah is what you buy jam in. They'll welcome the warm romantic rhythm of Jimmy Lindsay.

So it's commercial. So what? From the once-an-unsuccessful-single title track, laced with simple melody and gentle string embellishments though it's probably too long, to the final softly crooned 'Sail Away', with a successfully buttered-down version of the Commodores 'Easy' and a neatly chorded 'I Will Love You' resting in-between.

Of course, most of the words are about love 'n' stuff and there is precious little variety between one tune and another which'll be Jimmy's major downfall but, as noises go, it's pretty pleasant.

ROBBI MILLAR

JOHN MAYALL
'No More Interviews'
(DJM DJF 20564)**

BACK WHEN I was a lad John Mayall was a big favourite of mates who were generally a couple of years older than me and, likely as not, attended teacher training college. They used to come home during the holidays, play their Bluesbreakers albums and sneer every time I mentioned The Beatles.

Twelve years later Mayall can be put into perspective. The Bluesbreakers was a training ground for the likes of Clapton, Fleetwood, Mc Vie and Peter Green. But, the fact remains, now as then, John Mayall made some amazingly tedious records.

'No More Interviews' is an album full of 'been-through-it-all' songs, with titles like 'Hard Going Down' and 'A Bigger Slice Of Life'. The musical accompaniment to these tales of woe aren't one hundred per cent blooze these days. 'Sweet Honey Bee' is Elton John with harmonica, but mostly it's funk that's the main infiltrator.

When he attempts to update his rock blues on 'New Wild Love' the result is so new and wild that I had to switch it off on second time of playing in case I nodded off. He may be using saxes, synthesisers and girl singers but with this record Mayall is just proving that old bores don't die. They just continue making records on DJM.

IAN RAVENDALE

A bit on
the side



PENETRATION display mixed feelings

PENETRATION
'Race Against Time'
(Cliffdayn Ltd)*1/2**

WHEN IS a bootleg not a bootleg? When it's produced by the band themselves and their record company.

The sleeve is black and white no-design with nary a mention of Virgin Records and no serial number. The only other piece of type other than track listings and dates is the wildly informative 'Cliffdayn Ltd'. The game is given away by the cover photograph being only of vocalist Pauline Murray and bassman Rob Blamire. As drummer Gary Smallman has now flown the coup along with guitarists Neale Floyd and Fred Purser these two are Penetration, a point that a bootlegger wouldn't know or care about. (Although, to be more accurate 'Penetration' the entity is now dead and the duo's future output will be issued under Pauline's name).

They were going to put out 'Race Against Time' themselves on the quiet. Virgin got wind of the idea and they came to an agreement where Virgin would issue it in its current form and allow Rob and

Pauline studio time for mixing and track selection. The scheme is to keep everything as low key as possible. Or, as Pauline told me: "We didn't want it to be a big publicised album. We just thought it would tie up both versions of the band. What we didn't want was a Rezillos type live album, put out without the band's approval after they'd split. 'Race Against Time' is something we've put together mainly for the people who followed Penetration."

The whole caboodle sells for around four quid and consists of (side one) nine demos recorded in 1977 and January '78 by the original four piece with Gary Chaplin on guitar and (side two) six live tracks from the December '78 and October '79 Newcastle City Hall gigs with Mark 11 of the outfit. Plus an unreleased studio version of 'Danger Signs' which has, I think, an extra verse, is more restrained and not as good as the single. Three of the songs on side one haven't appeared anywhere before, so let's take them first.

'Duty Free Technology' has Gary Chaplin's honed down

version of 1977 punk guitar well back in the mix with the vocals and bass as clear as a bell. Pretty well par for the whole album, and not surprising considering the circumstances. The band's blossoming songwriting is demonstrated on the title track. Reminiscent slightly of Pete Shelley's 'Nostalgia' from 'Moving Targets', 'Race Against Time' is almost but not quite there, but certainly more of a signpost to the excellence that was to follow them. 'In The Future' is a fairly standard punk opus of the period with only the above average guitar and Pauline to elevate it.

The rest of the side are demo versions of songs that appear subsequently as singles or on 'Moving Targets'. 'Silent Community' is blunter and more aggressive than the sinister later edition, more of a sock 'em in the mouth than a sneer, with skyrocket Chaplin guitar. On 'Free Money' Pauline sounds less passionate than she did a year later, as though she hadn't quite got the hang of letting her voice off the leash. The arrangement is less complex, takes off faster and finishes sooner.

'Firing Squad', its 'B' side 'Never Never', 'Don't Dictate' and 'VIP' (flip of 'Life's A Gamble') all differ in varying, but generally slight, degrees to the singles. They're direct and to the point, with the band doing nothing to stand in the way of the fine vocals. 'Dictate' in particular catches the definitive early Murray.

The 'Live' side ('Come Into The Open', 'Movement', 'Lovers Of Outrage', 'She Is The Slave', 'Too Many Friends' and 'Killed In The Rush') consists of clever catchy songs niftily played. Some would say that releasing a live (half) album of already available material after only two studio jobs is pushing it a bit. And in honesty they'd be right, especially as Penetration were always too disciplined to let themselves stretch or stray very far. But, put on 'Movement' and marvel at Gary Smallman's drumming, or 'Slave' for Pauline's sexy squealed "Take me awaaay!", or the dozens of other small but potent touches.

That's it. A tidy epitaph for a tidy band. And please, no 'Carroll On Penetration'. All right Virgin?

IAN RAVENDALE



DENNIS BROWN gropes for E flat

DEBwise

DENNIS BROWN
'Joseph's Coat Of Many Colours'
(DEB Music import)****

1979 DID Dennis Brown a variety of favours, with the sight of his dreadlocks plastered all over the covers of pop journals, the chance to pocket a few notes and time to shamble about in leather-look jeans in front of dead bodies at the prestigious Venue. Good times for his sound system followers were a deal thinner on the ground. The infamous hit single was in truth a swiftly palling, inferior son of 'How Can I Leave' while his capitalising album offerings only yielded the tedious 'Words Of Wisdom' and the terminally trying 'Live At Montreux'.

What a treat, then, to report that old faith for the future is fully restored, most decidedly with a single 'Want To Be No General', not included here but a very hip possession with screeching electric drums and a dub that caused an officious of rock writers to groan and demand less volume, and this ten-tracker. Still, as I always say, criticism is only a matter of perspective, so while 'Joseph etc' doesn't exactly get in there with Niney efforts like 'Wolf And Leopard' it does have its moments.

A version of Bob Marley's 'Slave Driver', the core of the Wailers 'Catch A Fire' album that introduced a whole generation to reggae as a mainstream occupation, opens the business, featuring some gratuitous but entertaining strangled guitar whining in the background and plenty solid vocalising such as we might expect. A new tune 'Open Your Eyes' augurs badly for the rest, but 'The Creator' observes that 'The creator created creation' with more convincing zest, leading into 'A Cup Of Tea', detailing a low budget ita menu. Some relief, then, to discover that the last track 'Together Brothers' is a version of 'Real Rock' and so doomed to success from the start, as it happens a hymn to upful living.

'Oh What A Day' started life as a UK DEB disco with 'Not to be reviewed' scrawled on it, though it probably would've been a hit anyway, prefacing a plodding but engaging reggae-blues 'Well Without Water'. 'Three Meals A Day' is a telling highspot on the smell of the general penitentiary theme, winding down into 'Home Sweet Home', an atmospheric and convincing yearn concerning Israel and Africa with what is elsewhere called a wicked rhythm, and a final cut of John Holt's profound 'Man Next Door'.

Anyone who's read this far might already appreciate that five if not more of these tunes have already been available as singles or discos on various labels, in which case the new album tracks are all going at the individual singles rate of exchange. Considering the generally feeble state of reggae album releases this has to be a contender, but 'Black Uhuru Showcase' and Sugar Minott's 'Black Roots' still have the drop for your wallet.

ERIC FULLER

Maple blossom

APRIL WINE
'Harder ... Faster'
(Capitol E-ST
12013)****

WHEN CAPITOL released 'First Glance' last year, many people were impressed by such a 'debut' album. Whereas in fact Wine are one of Canada's longest standing bands, with at least six home releases preceding two British releases via Decca (which is one way of keeping a secret), the excellent 'The Whole World's Going Crazy' and the slightly naff 'Live At El Mocambo' recorded when they opened for the famous/infamous Rolling Stones club gig. With such a long history, maturity is inevitable, and it shows.

As befits a band with three guitarists, the sound is wide and rough, with someone always hitting a huge, dirty rhythm line to anchor the track as someone else soars and screams above. The excellent drumming of Jerry Mercer gets a chance to shine, well up in the mix, and the overall effect is sophisticated but very powerful.

'I Like To Rock' opens the account with churning, roaring guitars and a strutting riff, with leader Myles Goodwyn's characteristic voice working well over the top. Second up is the

exception to the raunchy rule, the unusual but very commercial 'Say Hello', its dirty, raw solo contrasting with the jerky, rippling melody of the song. A hit single perchance?

Even the distinctly average 'Tonite' and 'Better Do It Well' score, thanks to the thought put into them, whilst the macho rockers 'Ladies Man' and 'Babes In Arms' are a marvellous melange of snarling guitars and pouting vocals.

King Crimson's '21st Century Schizoid Man' is a surprising inclusion. It follows the original closely, as far as I can recall, and hence veers between gut-wrenching power and meandering boredom.

The classic in the package is Brian Greenway's 'Before The Dawn', its surging intensity very reminiscent of Boston's 'More Than A Feeling'. The production defuses it a little, missing out on the cathartic passion that threatens but never quite breaks through. Three albums ago Myles Goodwyn came up with a chilling masterpiece in 'Wings Of Love' where he got things perfectly right, but this time he and co-producer Nick Blagona don't quite deliver. The fact still remains though that this track is still an absolute ripper, and destined for much HM adulation I suspect.

Whilst this album lacks the five-star firepower of its predecessor 'First Glance', it is nevertheless an excellent album, and augurs well for their projected tour in harness with Sammy Hagar. I for 'one can hardly wait.

PAUL SUTER

CASINO MUSIC
'Jungle Love'
(ZE ILPS 7000)*1/2**

VANESSA WAS set to win her first thousand. Her lucky number would be 19, she felt sure. The musak playing tonight soothed her nerves. As she reached for her Sloe Comfortable Screw, she realised that it was Casino Music.

Ah well, if you can't manage Monte Carlo, a front room in Monmouth will do if you close your eyes and listen to 'Jungle Love'. Mood music from classy continentals, Casino Music are French and their album is produced by Chris 'Mr Blondie' Stein. Half the songs are sung in their native tongue (probably Common Market regulations) and have nothing in common with Sacha Distel. If cool, relaxing rhythms are your *raison d'etre*, then this is for you.

Commencing in effervescent style we have 'Do The Proton', a dance illustrated on the inner sleeve which apparently even family pets can negotiate. Synths bubble, the backbeat is crisp and clipped à la Yellow Magic Orchestra, and powerful girl

backing vocals add a refreshingly different texture, as do the introduction of horns on the title track.

Have fun with your lyric sheet trying to translate 'Vite Et Bien' (try 'une touche de clavier qui parle comme un chewing gum' for starters). French is a romantic language that usually suits poetry rather better than rock 'n' roll, but here it fits snugly into the smoothness of the beat. 'C'Est Extraordinaire' is funkier, with more skilful use of the horn section.

Pinky and Kerly fans will just love 'St Tropez', a not - quite - disco - or - funk number which features a voice double tracked with another, squeaker one. Personal favourite is 'Burger City', which could be a hit if released as a single. It's as off the wall as 'Pop Musik', with the emphasis on jazzy/funky dance music. Also rans which don't quite work are 'Higher', white reggae which is too cluttered to gel, and 'Do You Feel Blue', veering too close to the well-trodden jazz/rock path.

Hard to say quite what bag their collective head is in; it could conceivably be described as sophisticated Jazzfunk dance music with synthesisers, if you follow my drift. Mr Stein has done a worthy job producing a polished, laid back overall sound; cool, but inducing a pleasant warmth. Funny thing is, though, it reminded me of 10cc... 'J'et deviens banana!'

BETTY PAGE

Alicia through the looking glass



ALICIA BRIDGES, pose sans poise

ALICIA BRIDGES 'Play It As It Lays' (Polydor Import)**

THE CREDITS for this album run to twenty separate headings including a small army of sidemen and numerous listings in particular for Ms Bridges and her associate Susan Hutcherson, eg 'Hairstyle and makeup by'

Alicia Bridges' (do you realise this means she actually combs her own hair?)

But the sector I'd like to single out for calumny and vituperation is 'Career direction: Bill Lowery, Arnie Geller, Buddy Buie'. These are the boys who've blown it — along with Alicia herself of course by putting herself in the position where she could even think of

employing persons called 'career directors'. From the starting point of her obviously very clear and strong self-image — white-haired, sculpted, hard, androgynous sexuality — they have managed to project music of minimal quality, identity and entertainment value.

'Play It As It Lays' is an abysmally arranged and played album with the dual exceptions of Jay Scott's soulful saxophone solos and some of Ms Bridges' vocals. Both are significant. Scott simply exposes the depth of fatigue in the session soldiers around him, even the famed Tower Of Power horn section — just as if being invited to earn a few bucks for playing his alto was an opportunity he relished, strange as it might seem to his fellow pros.

Meanwhile Bridges' effective moments suggest that she and her team have completely misjudged where her talents lie. Her funky stuff's tame, her disco doesn't dance, her soul doesn't stir and her cabaret jazz has no atmosphere because what she sounds like all the time is a good country and western singer trying to deny her true self. The outcome is lumpy turgidness. No swing, no fun, no spirit.

A cock-up on the career direction front and until she brings in a Personal Potential Reassessment Concepts Consultant, all Alicia Bridges is likely to be remembered for is last year's most stunning album sleeve.

PHIL SUTCLIFFE

For Foxx's sake

JOHN FOXF 'Metamatic' (Metal Beat/Virgin V2146)**

FROM ACID clouds of swirling synthesizers, between whole galaxies of Teutonic auto-suggestion, born of something called Ultravox, stepping lightly across Numan's nose comes...

strong album, but it indicates that Foxx could soon provide us with something interesting.

On the surface (but not superficially) 'Metamatic' is very, almost laughably, Numanesque. The floating synths, the castrated voice, the glossy pop production, the ghost of Gal (himself, of course, strongly influenced by Ultravox) glides almost too tangibly over the essentials of 'Metamatic'. Even accepting the redundancy of chicken-in-egg theories, however, Foxx appears to have much more going for him than Big Gal, and maybe that's where many of the album's shortcomings lie. It's as if Foxx is caught between the artistic intent that characterised his erstwhile Ultravox venture, and the overwhelming leaning towards commercial pop-single engineering that characterises 'Metamatic'.

GOOD VIBRATIONS RECORDS NEW RELEASES

- TERRI HOOLEY, Laugh at me... £1.00
 - RUFREX, One by One... £1.00
 - THE MOONDOLLS, Ya Don't Ya... £1.00
 - THE OUTCASTS, Self Conscious over You... £1.00
 - STRANGE MOVEMENTS, Dancing In The Ghetto... £1.00
 - STATIC ROUTINES, Rock 'n' Roll Clones... £1.00
 - THE JETS, Original Terminal... £1.00
- Re-Released by Public Demand*
- RUDI, Big Time... £1.00
- Ireland's Only Reggae Group*
- ZEBRA, Repression 12" (limited edition 1200)... £1.50
 - NUGGATTS, 25 assorted American import pic Sleeve singles (new wave, punk, esoteric)... £5.50

All Records include P & P from GOOD VIBRATIONS RECORDS 102 Great Victoria Street, Belfast BT2 7BE

WEST 4 RECORD COVERS

- LP Polythene (200g) 25 £1.45; 50 £2.85; 100 £3.80; 250 £7.85; 500 £14.80; 1000 £24.80
 - LP Polythene (400g) 25 £2.20; 50 £3.75; 100 £5.55; 250 £12.70; 500 £23.80; 1000 £44.70
 - LP Paper Polythene (inners) 30 £3.30; 100 £3.50
 - LP White paper (inners) 50 £3.50; 100 £7.15
 - PVC Double LP 1 (9 44); 10 £4.40
 - LP PVC (heavy duty) 25 £3.40; 30 £3.70; 100 £17.15
 - Singles Card/Poly 30 £3.55; 100 £3.55; 250 £19.30
 - Singles White Card 30 £3.15; 100 £7.20; 250 £15.15
 - Singles paper 100 £2.50; 250 £5.30; 500 £11.30
 - Singles PVC (h. duty) 25 £3.45; 50 £3.45; 100 £12.30
 - Singles Polythene (400g) 50 £2.15; 100 £2.80; 250 £3.15; 500 £11.75; 1000 £22.25
- Prices include postage and packing in UK. Euro, Channel Island and BPO Overseas and Trade customers write for list. Cheque or P.O. with order please, or shoppers welcome to save postage etc. — WEST 4 TAPES AND RECORDS, 108 CHISWICK HIGH ROAD, LONDON W4 8PL*

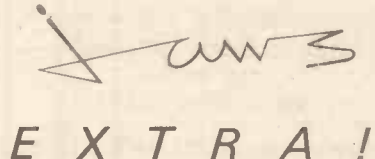


JUAN ZEENOFF RECORDS
Valley Rise, Castle Close, Castle Heddingham, Halstead, Essex.
Import Pic Sleeve Discs. Elvis, Pistols, Dury, Vicious, Costello, McLaren, Blondie, Stranglers Etc.

Cheapest anywhere! SAE for lists



HER BEST FRIEND WOULDN'T TELL HER: Above Joan Jett blows kisses at Lea Hart who averts his nose and ponders ways of breaking the news about the Colgate Ring Of Confidence to the renegade Runaway. Joan and a couple of Roll Ups are currently recording her album in beautiful down town Battersea



EXTRA!

WHAT BLONDIE DID NEXT:

Next British Blondie single should be 'Atomic' and not 'Hardest Part' which is wot they've put out in America.

MADNESS MATINEE: Big-hearted Madness currently trying to organise a series of matinee dates, maybe at the Music Machine or Dingwalls, for kidlet fans who ain't getting into regular performances.

FRIPP V. FRIPPERY: Ill as it behoves us to praise another publication, this month's *Sound International* magazine includes a brilliant article by Robert Fripp denouncing record company attitudes which are not only bad for art but bad for business, pausing to define the meaning of 'intelligence' before laying out his ideas on the 'new realism' for record budgeting.

He places himself at 'garage level' (40 dollars to 5,000) with sales potential on 'intermediate level' which he costs at 30-100,000 dollars. "I consider this to be successful activity within the market place" he says, while observing of 'star level' budgets up to a million dollars an album that "This kind of dream-like existence does not by definition respond overmuch to the intrusion of common sense."

OPPORTUNITY KNOCKS:

Big Al Lewis's fave curls, The Orchids, just appeared on an American teevee talent show titled *Callback*. Unfortunately they were beaten.

'HEY MAN, I'M AN ARTIST NOW' Part 126:

Like, would Mary Tyler Moore wanna own up to being a porno movies before she made it big? Warren Zevon, the idiosyncratic California songsmith, is bleating in the American press because, just as he's about to put out his long-awaited new LP on Asylum, Pickwick in the States have snaffled up the rights of Zevon's first-ever platter 'Wanted Dead Or Alive'. The reissue of this *Kim Fowley*-produced trash classic is giving Zevon mucho stomach aches. Aha, but what would the excitable boy say if we revealed that he used to be Rodney Bingenheimer's chauffeur?

EVERYBODY'S SCRAPPING NOWADAYS (INCORPORATING ORGASM ADDICT):

Trouble at t'gig for Manchester's disowned sons the Buzzcocks down there in Houston Texas at the end of last month. Seems two off-duty cops in uniforms took it upon themselves to start giving some fans waiting to go backstage a bit of stick after one gig. Bassist Steve Garvey went down to let them in and got smacked in the mush for his pains. Luckily a local fanzine minxlette recognised the offending rozzers and threatened to expose their extra-duty activities if they didn't depart. Natch the fearless crime-busters did just that. Only other interesting tour gossip was the lad's manager, tall thin and ginger-haired nice chap Richard Boone getting seduced by the Dead

Kennedys horny managers. *Jaws* heart bleeds for him.

YOUTHS OF TODAY: Coming soon from Sugar Minott's Black Roots organisation, the debut album from dee-jay Captain Sinbad, 'Pressure Rock', a set from Barry Brown, 'Showcase', and a dub cut of the fabled 'Ghetto-Ology'.

PUNK REVOLUTION IN ACTION: A small scuffle at the Police's recent party at the Kensington Hilton was ended by the arrival of a squad of cops who were quite happy to escort factions off the premises. Leading 'punk' revolutionary Gene October had other ideas however and stood outside picking out certain prominent East London Glory Boys, insisting the police arrest them. Apparently the chaps are quite looking forward to Chelsea's next East End gig.

START THE WEEK WITH MENS! Just when we thought we were going to make it through Monday, Mr Thomas Mensforth of South Shields chose to honour us with his presence. Still aggrieved at not being mentioned in the New Years Honours List for services to music and community relations he revealed that he'd be striking back at Maggie with the Upstarts' next-but-one single 'King Coal', a moving tale of his days as a pit pony. Mensi plans to send a copy to Arthur Scargill with fraternal greetings and the hope that he might fulfill his long-held ambition — to get his picture in 'Coal News'. You'll be pleased to hear that he reports all is quiet on the home front at the moment as almost everybody he knows is in jail.

SHAM ARE BACK SHOCKER:

Yaa boo sucks unbelievers! *Jaws* heard half the next Sham album — due out about April — last week and was promptly ko'd. Out go the saccharined slowies and neutered non-starters of the last album and in comes a superb influx of rockhard assault, more proficient than anything the band have done before but just as energetic. Seems La Jim intends to be around for some time to come. (*Curses — Ed.*)

RETRACTION:

The *Jaws* editors unconditionally disassociate themselves from inaccurate comments about West Ham fans in a recent issue. *Jaws* are well aware that Hammers supporters are the hardest men who ever strode God's earth and put the mistakes down to the activities of the so-called fourth man.

BRIDGE BESIEGED:

The jolly old Bridge House had all the earmarks of an A&R Man's Convention last Monday with scores of company types A&R'ing it about for the lovely Bodysnatchers who appear to be going from strength to strength and managed to play a sparking set which, apart from the dubious voicings of the infamous Crank, was exceedingly well received.

ROBBI MILLAR

The page for musicians edited by Tony Mitchell

BLOWN!

Heads have ears

Frank Gallagher, Talking Heads' sound man, makes a belated bid for stardom

THE ELECTRIC Ballroom, one prematurely dark afternoon early in December, resounds to a stream of invective and deletable expletives. Frank Gallagher, Talking Heads sound engineer, has arrived.

Frank doesn't always announce his arrival in this manner. It's just that all his carefully laid plans are up the shoot. Despite his request, there's no riser for the mixing desk and Frank — not the tallest person in the world — is a little concerned that he won't be able to see the band once the audience is inside. He also wants to know why the promoter hasn't provided the piano tuner he's contracted for.

Having made his point as volubly as possible, he storms off to grab a coffee and make for the upstairs bar where we can talk in peace until he's needed for the soundcheck.

I first met Frank on the Talking Heads European tour they shared with XTC a couple of years back. That was his second tour with the band and he's been with them ever since. His Scottish mannerisms, appalling sense of humour and occasional fits of pique help to counterbalance the quiet, almost shy public face of the band, but it doesn't take long to discover that he takes his job very seriously however much he might try to convince you that he's only in it for the laughs.

He's the only full time employee of the band and his role in addition to mixing the sound embraces a string of organisational activities which are normally, with a band of this stature, the province of a tour manager. A jock of all trades, to be sure, but a master of none? You better not even suggest it!

He's proud — justifiably I'd say — that Talking Heads have never been late on nor had to stop a show due to equipment problems. That, he maintains, is because the band's careful choice of gear and the general philosophy of keeping things as simple as possible.

"The less you've got, the less there is to go wrong" he recites. This applies to both back line and PA. The small combos on stage behind the musicians are American-made Galleon Kruger amps, models which are no longer obtainable but whose age is a sure testimony to their reliability.

"They've never broken down, never fried an egg," says Frank. "The most that's ever gone wrong is a blown fuse."

The band has never believed in loudness although they've certainly got louder recently — "That's my fault," admits Frank — and their minimal approach to equipment has meant they've never needed even a single artic to tour their gear around. Two three ton trucks are generally sufficient.

Frank also takes credit for the heavier feel the Heads now transmit from the stage. "In the beginning I kept the texture light and crisp because my mix was determined by hearing the songs as



GALLAGHER: forced to drink tea throughout the photo session

BOTH PIX BY JILL FURMANOVSKY

finished album tracks. But with new the album, I've been totally involved with the material from the very start and that's made a big difference."

Not that his involvement with the Heads in the studio has made him hanker after a recording job. "I could see myself engineering and maybe producing, but it isn't a burning ambition, and I wouldn't want to do it with this group. If you're producing, some songs have to be restructured and this group won't let you restructure their songs. I wouldn't mind doing a live album with them, though . . ."

The main reason Frank resists the lure of the studio is, he says, that he gets real job satisfaction from being on the road, something he's been doing for more years than he cares to admit to and which he got into originally for the drink and women back in Scotland. He had two Vox columns and his first job with a semi-pro band earned him 30 bob a night plus use of the van at weekends.

In 1969 he got his first gig as a humper with a 'name' pro band — the Casuals. "But I didn't get smart until a couple of years ago," he confesses. Getting smart means sitting behind the desk rather than carrying it around.

"There wasn't much technology then. I grew up with the technology and it's probably overtaken me now. Nobody can keep up with it really. So that's why I keep it simple! I never really got into the physics of the thing or went to night school; I can't even read a circuit diagram, but I can bluff my way through a circuit if I have to."

He started his apprenticeship with the mixing board when the band he was working with mysteriously 'acquired' six Shure columns and a 12 channel mixer. "I used to be able to get a good sound even with a Vortexion and Beyer ribbon mikes," he recalls.

"Then I started to concentrate on getting a drum sound. That's where the work really comes in. Any idiot can get a

sound with guitars and voices, but drums and bass are much more difficult. It was the Move who really opened my eyes to drum sound. I feel I've got an affinity with drums because, believe it or not, I used to play tenor snare drum in a pipe band."

The degree of his involvement with and control over the Heads' sound, and the drum sound in particular, has meant that he could go into a San Francisco music shop, see a snare drum that he liked the look of, hit it once with a stick and decide the band was going to buy it. The drum in question was a Ludwig Black Beauty and it's the one Chris Franz currently uses. I wonder what most guitarists would think about being told which axe to play by their sound man? Perhaps that wouldn't be such a bad idea, come to think of it . . .

Another innovation initiated by Mr Gallagher was the dumping of Chris's floor toms in favour of timbalees. "The toms just always sounded like they belonged to another kit," he explains simply. And there are no drums in the stage monitors, just vocals. And no side frills, only the six wedge monitors.

But, if he's to be believed, the real key to the Heads' great stage sound is a practically mystical technique which he refuses to divulge. I gather it involves some out-of-phase miking but the details are definitely on the secret list. That's what Frank says anyway.

He jokingly reinforces the impression of power he has over the band by talking about all the members as if they were his personal possessions. "My singer is very loud. Sometimes I have to hold him back. Sometimes he plays games with me. But he's not as bad as he used to be."

But take it from me, the immodesty is 99 per cent put-on. He could make a lot more of a song and dance about the fact that he reckons to get a good sound out of any sound system the band hires, whatever and wherever. He prefers Midas-Martin, which used on the UK tour, but his general rule is: when in Rome, do as the Romans do.

One item of equipment that's hired in every country is the Yamaha Stage Grand that Jerry uses, and which, as those of you who came in at the beginning of the feature will know, needs to be tuned regularly.

And at the Electric Ballroom, he was raving about his latest acquisition — a rack of Scamp sound processors. These British-made units have been making considerable inroads in studios. And, on the road, where their compactness — they're about a quarter of the size of conventional rack-mounted units and are mounted vertically rather than horizontally in the rack — is a boon indeed.

"They're so clean," Frank enthuses. "I bought the ADT in Seattle after trying it for just 10 minutes. It cost me 4,000 dollars but it was worth it. I mean, being Scottish and working with Jews, one has to keep airfreight costs down."



NEWS OF two more products from the prolific American FX manufacturer Electro-Harmonix reached us with the New Year's mail. Above left is the Ambitron Mono To Stereo Exciter, claimed to turn the smallest, dearest room into the acoustic equivalent of a concert hall. With their usual modesty, E-H say it does a great job enhancing live music and can be used with electric instruments either live or in the studio as well as home audio equipment. Three rotary controls determine stereo ambience, acoustic spaciousness of the synthesised ambience and tonal character. A Feedback Switch introduces an echo for additional spaciousness. Above right is the DRM-16 Digital Rhythm Matrix, programmed with "only the latest dance rhythms" — four types of disco beat, four types of funk, four varieties of rock and "four other hip time schemes" including reggae. A maximum of 32 beats per two bars, in any combination of bass drum, tom tom, snare, long and short cymbals, wood block and hand claps, plus selectable emphasis, volume and tempo complete the unit's impressive specification.



BARRY LAZELL, our man at the ringside with a swab-stick and tube of vaseline, brings you a blow-by-blow account of the final vinyl round of the decade



PUBLIC IMAGE LTD: album of the month — once you get it out of the box!

Pic by Robert Ellis

REMEMBER, remember, the month of December. As far as the men who market the vinyl are concerned; it's the last possible chance to get your commodities in front of the customers in time for by far the heaviest record-buying period of the whole year. In these days of comparative crisis, the manipulation of the pre-Christmas mini-boom is even more important — all of which boils down to the fact that December has just as much junk vinyl deluged upon it as any other month. The good, bad and ugly are alphabetised here as usual, though there's scarcely a five-star blockbuster in the whole batch. A few goodies, though, made the month worthwhile; if a couple of them didn't find their way into your Christmas stocking, you might well appreciate our guidance in the use of granny's record token.

ADAM AND THE ANTS: 'Dirk Wears White Sox' (Do It RIDE 3)***
Rather self-consciously over the top in parts.
ATLANTA RHYTHM SECTION: 'Underdog' (Polydor 2391 398)**
I like this very much on a laid-back level — but nobody else seems to.
ATV: 'Live At The Rat Club' (Crystal CLP 01)***
The famous legal bootleg; while not great, worth grabbing before it vanishes.
AVERAGE WHITE BAND: 'The Best Of The Average White Band' (RCA SXL 13101)***
The Scots masters of tight funk at their most eminently listenable.
ROY AYERS: 'No Stranger To Love' (Polydor 2391 438)***
Sophisticated disco-funk, commercial but tightly produced.
CHUCK BERRY: 'Rockit' (Atco K 50648)***
Unmistakeable Berry touches, and of course it rocks.
BOGEY BOYS: 'Friday Night' (Chrysalis CHR 1241)**
Rather uninspired, small-group R&B.
BOYS: 'To Hell With The Boys' (Safari 1-2-BOYS)***
Easily the best music they've ever committed to wax; raw and rocking, but not as ragged as before.
CAMEL: 'I Can See Your House From Here' (Decca TXSR 137)***
Their best for a while; some interesting neu muzak adaptations.
CAPTAIN BEEFHEART: 'Strictly Personal' (United Artists LBR 1006)***
Welcome low-price re-issue of this classic album from a decade or so back.
CHIC: 'Les Plus Grands Succes Du Chic' (Atlantic K 50686)***
Their best, in autre words. Seven magnificent dance singles in a tight row.
CLASH: 'London Calling' (CBS CLASH 3)***
NOT their best, maybe, though certainly their most technically accomplished album. (But is that what Clash fans want...?)
CRASS: 'Stations Of The Cross' (Crass 521984)***
Not to be listened to lightly; racing, kicking and very angry rock'n'roll.
CRAWDADDY: 'Crawdaddy Express' (London/Bomp HA-Z 8541)**
The sort of band who obviously worship bootlegs of Yardbirds-with-Clapton outtakes.
CRIMSON TIDE: 'Reckless Love' (Capitol E-ST 11939)***
Smoothed-out Southern boogie-funk with wimpish trimmings.
DIRT BAND: 'An American Dream' (United Artists UAG 30271)***
They've certainly lost their Nitty Gritty — if you know what I mean, you'll know what I mean.

CHARLIE DORE: 'Where To Now?' (Island ILPS 9559)**
Some strong songs and a commercial (if not outstanding) voice should see her alright.
GEORGE DUKE: 'Master Of The Game' (Epic EPC 83951)***
Master too of eminently danceable but inventively jazzy funk.
DUROCS: 'The Durocs' (Capitol E ST 11981)***
The Wilsonesque West Coast pop ethic lives on.
EARTH, WIND AND FIRE: 'Last Days And Time' (CBS 31761)***
Low-price release of an early set never before available here.
RANDY EDELMAN: 'Uptown, Uptempo' (20th Century T 601)***
A 'best of' compilation by one of the cooler singer-songwriters.
FAT LARRY'S BAND: 'Bright City Lights' (Fantasy FT 564)***
Another 'best of', with some choice ex-12" mixes by one of the best disco/funk bands.
GINA X PERFORMANCE: 'Nice Mover' (EMI EMC 3314)***
Heavily continental disco/glam and electro/Kraut mixture, but stylishly done.
GLADIATORS: 'Sweet So Till' (Front Line FL 1048)***
OK mixed reggae bag.
IAN GOMM: 'Gomm With The Wind' (Albion DAL 1)***
Reissue of his 1978 super-pop 'Summer Holiday' album.
ALEX HARVEY — THE NEW BAND: 'The Mafia Stole My Guitar' (RCA BL 25257)***
His unmistakable rollicking raunch style still very much in evidence.
MICHAEL HENDERSON: 'Do It All' (Buddah BDL 4062)**
Rather ordinary soul/disco set.
HOT CHOCOLATE: '20 Hottest Hits' (Rak EMTV 22)***
All their singles — and most still sound good.
JANIS IAN: 'Night Rain' (CBS 83802)***
Hints of disco in a smoothly crafted singer/songwriter pop set.
JACK-KNIFE: 'I Wish You Would' (Polydor POLS 1010)**
Strange that this month should throw up so many primitive (and very ordinary) R&B band albums.
BOB JAMES AND EARL KLUGH: 'One On One' (Tappan Zee/CBS 83931)***
Two respected jazz-fusionists in a sophisticated and virtuoso package.
JEFFERSON STARSHIP: 'Freedom At Point Zero' (Grunt FL 13452)***
Once part of the West Coast Underground vanguard, the Starship are now so mainstream Radio 2 wouldn't run away from them.
FRANCE JOLI: 'Come To Me' (Ariola ARL 5046)**
Sexy-looking 16-year-old Canadian white nymphette on a standard Donna Summer-like disco set.

JOLLY BROTHERS: 'Consciousness' (Ballistic/UA UAG 30261)**
Patchy reggae balladeering.
GEORGE JONES: '20 Favourites Of George Jones' (United Artists LBR 1009)**
Familiar repertoire of oldies at low price.
GEORGE JONES: 'My Very Special Guests' (Epic EPC 83163)**
Interesting package with duets with other country superstars and one Elvis Costello.
ALVIN LEE'S TEN YEARS LATER: 'Ride On' (Polydor 2310 678)**
And just like Alvin Lee ten years earlier it is, too.
FREDDIE 'FINGERS' LEE: 'O! One Eye's Back' (Charly CR 30178)**
Britain's Jerry Lee Lewis substitute on a wild rock set.
JONA LEWIE: 'Alias Jona Lewie' (Sonet SNTF 794)**
Strangely-timed retrospective by a still fairly unknown artist — aimed at who?
JERRY LEE LEWIS: 'Good Rocking Tonight' (Sun 1003)***
Classic 1970s Memphis Rock from one of the all-time originals.
LITTLE BO BITCH: 'Little Bo Bitch' (Cobra CBR 1002)**
Straightforward rock/pop mix, and very ordinary.
RICHARD LLOYD: 'Alchemy' (Elektra K 2196)**
Ex-Television member on a strong solo set.
NILS LOFGREN AND GRIN: 'Nils Lofgren And Grin' (CBS 31770)***
Budget reissue of another chunk of classic early 70s material.
MAINLAND: 'Exposure' (Christie ALML 0200)**
Another rather ordinary rock/pop mix with little to characterise it.
CAROLINE MAS: 'Caroline Mas' (Mercury 9100 068)***
Raunchy girl singer/songwriter with more than a breath of originality.
JOHN MAYALL: 'No More Interviews' (DJM DJF 20564)***
OK blues set in time-honoured style from one of the mentors of British electric blues.
MEAN STREET DEALERS: 'Bent Needles' (Tank BSS 384)**
Home-produced live effort by a fairly biting and heavy, but not particularly gripping band.
MEKONS: 'The Quality Of Mercy Is Not Strnen' (Virgin V 2143)**
The quality of Mekons is a bit variable too.
NOEL McCALLA: 'Night Time Emotion' (Epic EPC 83838)***
Neat soul-rock package from ex-Moon-man.
MONKS: 'Bad Habits' (EMI EMC 3309)**
Bad isn't the half of it.
A. MORE: 'Flying Doesn't Help' (Quango HMG 98)***
Phil Sutcliffe's off-the-wall album of the month. Sounds inventive and worth investigating.

IAN NORTH: 'Neo' (Aura AUL 706)***
Varied material and strong production on an interesting pop rock set.
MIKE OLDFIELD: 'Platinum' (Virgin V 2141)***
Unmistakeably Oldfield, but simpler in structure than anything he's previously offered.
SALLY OLDFIELD: 'Easy' (Bronze BRON 522)**
The equally unmistakable folksy wimp approach to some fairly commercial songs.
WAVIS O'SHEA: 'Anna Ford's Bum' (Anti-Pop AP 2)***
Outrageously nutty and inventive concept/comedy album — and WHAT a concept.
WILSON PICKETT: 'I Want You' (EMI America AML 3007)***
Fair disco-funk set by former soul superstar.
PINK FLOYD: 'The Wall' (Harvest SHSP 4111)***
Despite all the ballyhoo, it's basically just a very strong single plus 3 1/2 sides of variable-quality doodlings and sound effects.
PLANETS: 'Goon Hilly Down' (Rialto TENOR 102)***
Very strong debut; inventive, varied and extremely commercial pop/rock.
ELVIS PRESLEY, SCOTTY MOORE AND BILL BLACK: 'The First Year' (Very Wonderful Golden KING 1)**
Ancient (and sounds it) tape of the embryonic Presley live on stage, plus a vinyl-filling Moore catalogue. Very interesting historically, if hardly essential listening.
PUBLIC IMAGE LTD: 'Metal Box' (METAL 1)***
Easily the most challenging and worthwhile release of the month, fulfilling most of the elements of promise which PIL have displayed previously. Half the challenge, of course, is getting the records in and out of the damned tin without scratching them!
THE RAINCOATS: 'The Raincoats' (Rough Trade ROUGH 3)**
Non-too-convincing girlie new wave bash; could use more body, less spite.
RAMONES: 'End Of The Century' (SRK 6077)***
All the mind-boggling Spector production tie-up really seems to have done is slow 'em down a bit and add a couple of layers here and there. OK, but not their best.
OTIS REDDING: 'Otis' (Atlantic K 50564)***
Fairly well-chosen compilation of

classic material by the late soul giant of the 60s.
AL ROBERTS JR: 'Frogabilly' (Frog 002)***
Roberts tailors his own songs to the classic rockabilly genre and clicks perfectly almost every time.
EBERHARD SCHOENER: 'Video Flashback' (Harvest SHSM 2030)***
Compilation of the avant-garde-ish German's recent work — including all three members of Police in prominent vocal/instrumental roles!
SIMPLE MINDS: 'Real To Real Cacophany' (Arista SPART 1109)***
Less straightforward (and commercial) than their last effort, but full of invention and excitement.
SLADE: 'Return To Base' (Barn NARB 003)***
Always an exciting, but unfortunately an all-too-obviously redundant sound.
SLY AND THE FAMILY STONE: 'Back On The Right Track' (Warner Bros K 56640)***
Almost the same track as before, in fact, except for the inevitable modern disco overtones.
SMURFS: 'Smurf Sing Song' (Decca SMURF-R 2)!!
The little blue guys have split from former lead singer Father Abraham, but it doesn't seem to have changed their musical policy.
SOUNDTRACK: 'Americathon' (CBS 70172)***
Whatever the movie may be about, it has some interesting cameo musical slots, notably from the Beach Boys and Elvis Costello.
SOUNDTRACK: 'Fawltly Towers' (BBC LEB 377)***
Two complete shows and as immaculate on vinyl as when viewed on the box.
SLAKEFINGER: 'Chewing Hides The Sound' (Ralph/Virgin V 2104)**
Some Residents influence behind this weird but interesting rocker.
SPORTS: 'Don't Throw Stones' (Sire SRUK 6001)***
Strong album debut by the Aussie rockers.
SYLVESTER: 'Living Proof' (Fantasy FT 573)**
Disco-based and campish, of course, but his strongest set yet vocally.
THROBBING GRISTLE: '20 Jazz-Funk Greats' (Industrial IR 0008)***
A little more accessible than previous efforts, you could call it jazz-funk.

TRICKSTER: 'Back To Zero' (Jet JETLP 221)**
Slick but unexciting US-style Adult-rock.
IKE AND TINA TURNER: 'Soul Sellers' (United Artists LBR 1002)***
Low-price compilation of the best of their material from 1961 onwards.
TINA TURNER: 'Love Explosion' (United Artists UAG 30267)**
Today's Tina, unfortunately, is still somewhat on the slide.

A WHOLE bundle of 'various artist' compilations, most of which are self-explanatory though they aren't all necessarily that hot.

VARIOUS: 'Black Soul 40' (Pickwick P-D 8000)***
VARIOUS: 'Drumbeat' (EMI NUTM 20)**
VARIOUS: '491 2139' (Rocket DIAL 1)**
VARIOUS: 'Labels Unlimited (The Second Record Collection)' (Cherry Red A RED 4)***
VARIOUS: 'The Label So Far' (The Label LRLP 002S)***
VARIOUS: 'The Secret Policeman's Ball' (Island ILPS 9601)***
VARIOUS: '20 Mod Classics' (Tama Motown STML 12125)***
VARIOUS: 'No Nukes' (Asylum ML 801)**
VARIOUS: 'Who Put The Bomp' (London/Bomp DHSZ 3/4)**
SID VICIOUS: 'Sid Sings' (Virgin V 2144)**
A cash-in, rip-off, call it what you will... it's not much fun.
DON WILLIAMS: 'Portrait' (MCA MCF 3045)**
Laid-back country balladeering.
WRECKLESS ERIC: 'The Whole Wide World' (Stiff USE 1)***
Actually a US Stiff compilation of his singles, but the company are distributing it here, too. At his best, he can be great.
TAMMY WYNETTE: 'The Classic Collection' (Epic EPC 88472)***
Budget double compilation of Ms Wynette's familiar brand of country music.
FRANK ZAPPA: 'Joe's Garage, Acts II And III' (CBS 88475)***
Like most Zappa, it's patchy, but the best patches are typically brilliant.

TOYAH

THE BIRD IN FLIGHT TOUR

JANUARY		FEBRUARY	
Friday 18th	STAFFORD	Friday 1st	LONDON
Saturday 19th	HITCHIN	Saturday 2nd	READING
Sunday 20th	LONDON	Tuesday 5th	TORQUAY
Thursday 24th	BLACKPOOL	Thursday 7th	PORT TALBOT
Friday 25th	HUDDERSFIELD	Friday 8th	HARROW
Sunday 27th	LEEDS	Saturday 9th	LONDON
Monday 28th	DONCASTER		
Tuesday 29th	NOTTINGHAM		
Thursday 31st	NORWICH		

North Staffs Poly College
Marquee
Norbreck Castle
Poly
Fan Club at Branigans
Romeo & Juliet
Trent Poly
St Andrews Hall

South Bank Poly
Bulmershe College
400 Club
Troubadour
Technical College
Music Machine

New Double 'A' Side Single
BIRD IN FLIGHT
TRIBAL LOOK

SAFE 22

ON THE ROAD

Blondie Hammersmith Odeon

SO BLONDIE is all about Debbie Harry huh? Leastways that's the propaganda and never having seen them live before that's what I was expecting. But it ain't necessarily so.

In fact on this last night of their British tour it was their generally neglected tub-thumper Clem Burke who won my heart and not just because he had the gall to upstage Ms Hari (as Guru Gaz insists on spelling it) with a genuine gold lamé suit the like of which I hadn't seen since Vince Eager bestrode the '6.5 Special' studio like a rock 'n' roll colossus.

Throughout Clem declared himself forthrightly the second most important part of Blondie's on-stage sound. He was the only one acknowledging that beneath their unique sheen sweat might be shed in the cause of communicating the music in a different way to the all-conquering records. He was as flash as a whole marching band. He twirled his sticks, flung them 10 feet in the air and if he missed the catch he did it again. Most of all he cracked those skins with a verve and precision which swept them way out in front of the guitars and keyboards to insist that this was physical music, rock more than pop, not just an anodyne living-room experience between you and your record player.

Clem dug the road, all Deb had to do was graciously cut the tape to declare it open.

Don't get me wrong. It was a highly acceptable concert and the whole band must have been contributing effectively but it was in the manner of the pen-pushers in the Portakabin whose individual efforts are never identified. The gig was about the navy and the great lady, and Clem was the point of contact, the one I could relate to.

I needed him because Debbie Harry is such a strange performer, so elusive. I mean wouldn't you agree that she's at her very best, her artistic peak, as a photographic subject? When she's at her greatest distance from you or me?

In the Great Scheme Of Things (not her own) I think she gained fame through music in order that she would be photographed. And that's an extra to the usual list of reasons why a concert has a lot of ritual about it. 'Blondie: a retrospective exhibition of their hits'. More than for any other rock band in the world the people come to look as much as to listen. They could almost end up 'looking' at the songs, artefacts, the way they look at Debbie, artist/artefact.

On this night at least it was Clem Burke who stopped that happening and made Blondie live.

And the rest is about Debbie Harry. Accepting at a stroke the lack of intimacy and emotional depth in her music I was left with a sequence of dynamic surprises — about her resources of sheer craftsmanship and the slippery chimerical quality of the style, attitude, and atmosphere she evokes. She is a startling singer. Her middle-range single-hit tone is summed up in the song and the phrase 'Heart Of Glass'. Pure but fatigued and stressed, necessarily protected by a hard outer shell.

I expected that to be the whole story. Instead infinite variety.

'Shayla': for the bridge section between verses of the tale of a factory girl she dived down into a subterranean register, still powerful, still effortless, as if she was working up to slotting 'Old Man River' into the next album.

'The Hardest Part': she growled '25 tons of hardened steel' trying to persuade us that the urban angel has a savage side.

'Victor': from the back of the stage behind the guitarists she screamed time and again, incomprehensible raw power, refuting all prettiness, cracking the image though certainly not exposing her true self behind it because it was just sound not soul (even so I'm sure I felt a shock-wave from the audience for whom this vocal equivalent of the high kicks she does from time to time was almost too much).

'Atomic': over Blondie disco-machine funk she hit stunningly loud, high sustains, total technical bravura.

Pete Frame's band family tree in the programme showed that Debbie Harry has been singing in groups for 14 years and her performance showed that she'd been learning all along — specifically how to do what she's done to us for the past three years. Whether she will ever choose to apply her skills to anything more profound I'd guess to be a matter of where her temperamental growth takes her rather than ongoing assessment of market demands.

For now Blondie's slight songs gather together over an hour and a half into an expression of resigned fatalism. There is no pain in it — though there might be a tough resilience

or courage if that impression isn't from the facial and vocal grace of Debbie Harry fooling me into seeing content where there is none. Still, Blondie are a mood at least.

The encores, the last of the tour, said a little more about them. 'Louie Louie', greeted with decrepit joy by card-carrying fogies like me, came as an outpouring of relief that the formalities had been completed. They broke ranks. Robert Fripp sat in. Iggy Pop led them through something wild which might have been 'Fun House'. They kicked the arse off 'One Way Or Another' and Clem Burke declared this concert closed by wrecking his kit in the manner of his hero, Keith Moon.

With the tight (self-imposed) rein off Blondie are a different, hotter band. Smart New York personalities form a queue to jam with them and that's nice. But it did remind me that of all the New York underground bands over the years it's only disciplined three-minute-pop-song Blondie who have got close enough to a mass of people to issue eight straight hit singles without making idiots of themselves and their fans. They lack depth but they lack pretentiousness too.

PHIL SUTCLIFFE

JUST



Pic: Virginia Turbett

LOOKING

The Fall Manchester

LET US all get together and cry for rock's little problem child. The Fall are a damn nuisance. They are continually prodding the music media, asking awkward questions and laughing out loud at the absurd replies.

Two-and-a-half years on and Mark Smith still remains unsatisfied and gloriously alert. He still whines during the night. Musically, the Fall have repeatedly shied away from any traditional or logical progression. They take the advice of their own healthy mistakes and blunder onwards without caring whether or not they are losing contact with the bulk of modern rock and pop. They seem content to remain a shambles spurred on by their own uncontrollable arrogance. They are easy to dismiss but the purity of their music and the biting honesty of the lyrics places them in an untouchable position. Mark Smith is but another journalist, laugh with him, not at him.

Manchester Polytechnic is the only regular venue left in Manchester. A disgraceful situation and a crippling one if it fails to improve before the

usually hectic spring season. Some people are trying to rectify matters, in fact tonight's gig is a benefit for the well-intentioned (if a trifle elitist) Manchester Musicians' Collective, whose main aim is to keep the city active. So, it is indeed a worthy cause and who better than the Fall to supply the entertainment. Fresh from their recent adventures in America and eagerly awaiting the opportunity to play to a sane English audience once more.

Once on stage they are immediately confronted with all too familiar difficulties; poor lighting and lousy sound are the problems for today and the 'really healthy' Mark Smith isn't at his happiest. The guitar sounds stodgy and the drumming is dulled. Consequently the normally powerful 'Psychic Dancehall' loses its initial sharpness. But the disaster-ridden Fall continue and matters improve considerably by the time they slide into the aggravating 'Dice Man'.

The trouble is that The Fall are something of an acquired taste. A genuine home made curry as opposed to the more popular Vesta trash, if you like. But once hooked, the thousands of musical and

lyrical twists contained within are both enjoyable and stimulating.

Each instrument (or torture?) is treated equally and allowed to wander off in its own direction from time to time. Only the rolling drums of Mike Lee seem to stick to any kind of consistency. Often, they will rescue the music from disintegrating into messy self-indulgence.

Somewhere in between the pounding bass and the choppy rhythm guitar lies the voice of Smith. Stubbornly pouring out words in a monotone cuteness. Contrary to popular opinion, Smith's words are more than just a vehicle for academically naive journalists to demonstrate their deciphering ability. In fact, they are simple and blatantly straightforward. It doesn't take the mind of Ian Penman to understand lines like 'I could use some pure criminals and get my hands on some royalties', or the basic questioning of rock and roll attitudes when Smith shouts 'I am the dice man, I take a chance, man, do you take a chance fan?'

The end of the Fall's set is really a climax. They tend to peter out and leave the stage quietly with just a hint of mischievous sarcasm. End of set, suckers.

I'm not crying for the Fall, in fact I envy them. They are one of the few bands in this country who set their own goals and go about achieving these in their own way, on their own terms. The Fall are happy. The Fall will last forever.

MICK MIDDLES

Pointed Sticks Nashville

'NOT BAD' might just be a nice way of saying 'not quite good enough', especially if we're talking about pesky (white) foreigners.

Pointed Sticks, Stiff's new signing from Vancouver, valiantly tried to escape London's mistrust of anything pale and unheard of from across the Atlantic by pointing out (ouch!) that they were from Canada and not the USA, but this didn't help them much. "Wake up to the 20th century!" yelled some unkind sod. The lead singing Stick shook a half-hearted tail feather. The music was quite palatable, early Blondie without the blonde, Under-tones minus the pathos.

Five very young men, most of them seemingly suffering from anorexia nervosa, played a fast but tuneful set of decent organ-swelled pop. They dressed like construction workers and the singer had a semi-high voice like Gene Vincent. They covered 'Baby, I Love You' because they've been doing it longer than the Ramones, and on one hearing their interpretation appears to add some subtle new inflections which are all the Pointed Sticks' own. And to do 'It Hurts To Be In Love' is divine, anytime.

Pointed Sticks' take everything a little too speedy, but that's not an offence punishable by death, and it's one they could quite easily rectify. A bigger problem is their obvious self-doubt. Despite some vague attempts at audience baiting, they're plainly petrified by the notion that London, England is the centre of the rock 'n' roll universe and confused by the fact that the Nashville on a Friday night looks like anything but that pinnacle of heavenly post punk noise worship they'd expected.

Maybe they began to think it was their own fault, since the vocaliser urged people to dance because "We're probably not that exciting to watch." They were being too hard on themselves, but so were the punters.

Imperfect, sure, but better than a poke in the eye with a

SANDY ROBERTSON

UB40/Circles Rock Garden

I HANG MY head in shame and admit that until tonight I'd never even heard of Circles, though an uncomplimentary reference from the stage to Pete Silverton prefacing their single 'Openin' Up' suggests they must've suffered the lash of this paper before.

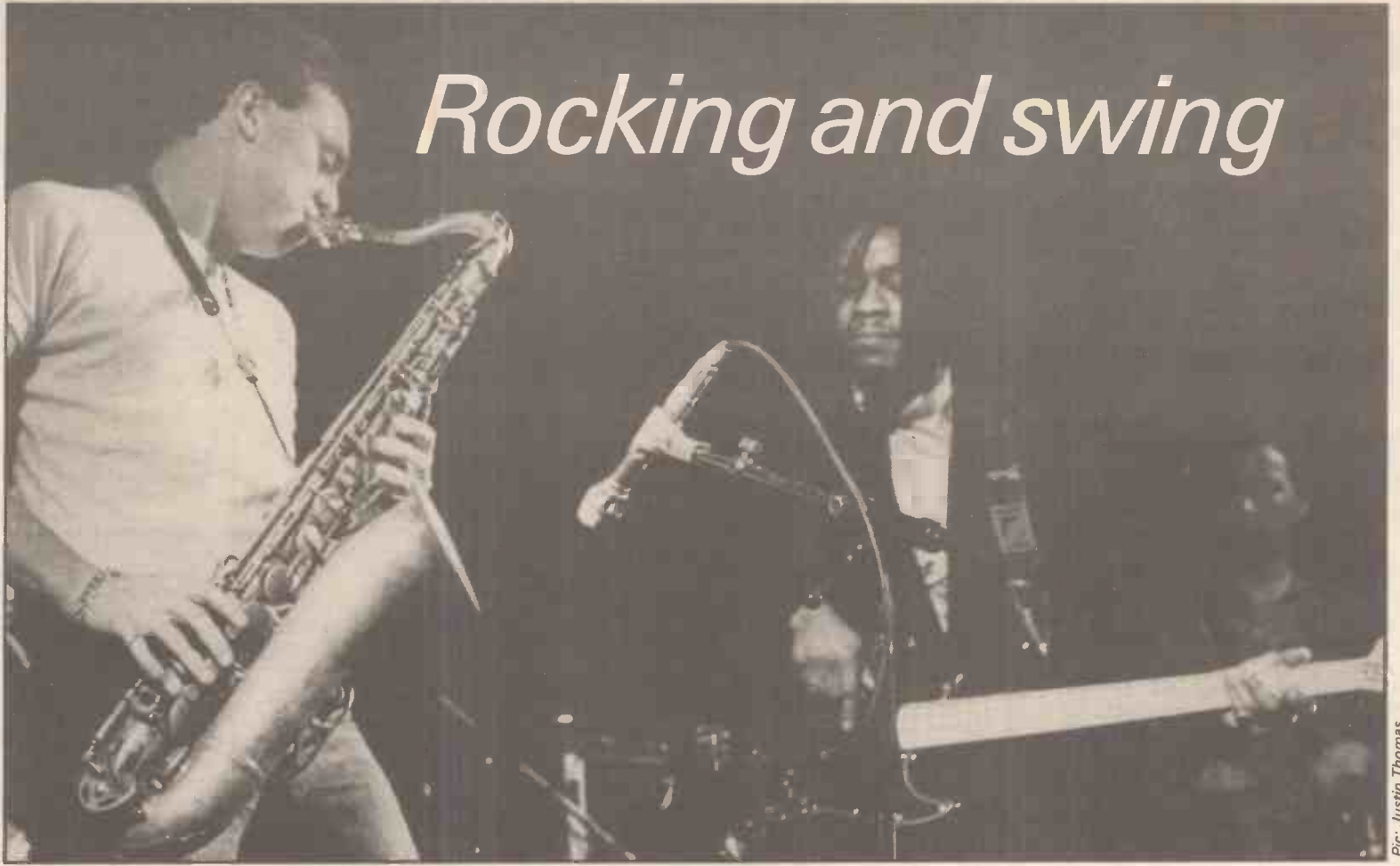
I would bracket them a regular Fred Perry and tatoos, Purple Hearts-style young Mod effort, mixing up their own Sixties soulpop with straight covers of Del Shannon's 'Runaway', a Wilson Pickett tune and, most tellingly, a big production job on the Small Faces' 'All Or Nothing'.

Not even the acid critical barb of the features editor could deny their competence and eagerness to please, deploying a particularly crucial rhythm section, but the enterprise is so lacking in true imaginativeness that a man of over 25 can't find much new to get thrilled about. I don't even listen to the original records any more, and have to concur with the drunken Australian lurching into skinheads and shouting 'Boring' from the back.

Formerly the unique journalistic property of the world's most convoluted commentator, sometime *Sounds* contributor Stephen Gordon, UB40 address themselves to the future with a more positive, not to say massively ambitious regard. Old Stephen's ramblings had mentioned 'dub' and that was about the size of it, while a little-played demo tape spawned some rambling and indifferent instrumental reggae. In fact they turn out to be one of a highly endangered species, a white pure reggae group (with a black bass player) not really anything to do with the ska-Specials-Selector axis, far less the Clash-Police school, but closer in spirit to medium league black UK entertainers such as Pressure Shocks, Capital Letters or Eclipse.

Playing with the obvious love of the music that they do, this is enough on its own to merit respect, but also invites direct comparison with the massed forces of Studio One, King Tubby's, Light Of Saba and all the rest of it. So this is not the easy way up.

UB40's most appealing asset, apart from their singer being called Al Campbell, is saxophonist Brian Travers, who puffs away with an overdose of vitality and generally holds the whole ensemble together, taking a decisive and permanent lead but currently blanking out



UB40 (from left): Brian Travers, Earl Faulkner, Al Campbell (not the 'Late Night Blues' man)

Pic: Justin Thomas

Rocking and swing

the keyboard, a superlative reggae instrument on its own. While on the offensive, the show is one paced, too formless and inclined to veer off up blind alleys.

The vocal was garbled and mostly unintelligible, and as for the 'dub', Cimarons have been playing it harder for years. Still, it's easy to be cynical, and it must be said the front of the house danced themselves silly, clapped like there was no tomorrow, and undoubtedly all went home well pleased and satisfied.

Highspots were a version of 'Summertime', an instrumental entitled '25%' and both sides of an imminent single on Graduate Records 'Food For Thought' and 'King'.

The harsh truth is that if they can't even build a rhythm like they used to in Jamaica then UB40 are unlikely to cut the next 'Sister Big Stuff', but then Birmingham is a long way from Orange Street, and as my grey haired old schoolmaster used to say, a mouse is not an inferior rat.

ERIC FULLER

of provincial bands, apparently happy enough to get their kicks locally.

Thinking bigger than most bands in their league, however, Lies All Lies at least know the way out of their home town, making the grim M62 trip to the Royal Park as often as the Leeds venue will have them. This time around, they consolidated their reputation among the traditionally discriminating, intelligentsian punters (this being the heart of high IQ bedsit land), opening with the self-evident 'Strictly Rockers', and peaking on the theme, 'Lies All Lies', 'Dancing On A String' and a pre-the Beat 'Tears Of A Clown'.

That the band as yet lack the kind of identity which might advertise A&R potentiality manifestly has nothing to do with singer/composer/phased lead guitar Turner, whose exhortatory onstage efforts reveal him to be far and away the premier talent in the band.

Second guitarist Graham Wood, bassist Anton Brooks and drummer Mike Roberts (no offence, man, but what time was that?) weighed in with contributions which sufficed, but could have been a lot better. It was viable pub-rock on the night.

DES MOINES

sights firmly set on the Eighties.

Rudden has learned from their mistakes, however, and eschews the silly pseudo-decadence which detracts from the undoubted appeal of the Blondes' electro-anthems. If I had to make a Norton Ferris-style prediction as to who will make it first, I'd put my money on Endgames.

Which is more than I can say for Those French Girls. As I'm wearing my objectivity hat it's only fair to mention that they got a tremendous reception from an audience who were impatient to see the headliners - quite an achievement for a new band. I found their set interminably boring and unmemorable, except for 'Regular Sex', which won two ticks in the old notebook. Too much jam, not enough bread - I suppose a lot of people must like their musical food that way.

The Minds kept us all waiting till midnight - no fun when the place is packed and the bars and the bogs are downstairs - but as soon as they took the stage they won back our hearts with rhythms for the head and the feet. 'Reel To Reel' was well represented and it's a tribute to the Minds' popularity that even the new numbers were greeted with roars of approval.

As Ms. Millar recently pointed out, the Minds inspire something akin to religious fervour north of the border. Such Mindless (sorry) acceptance could do the band's creative powers no good at all, but right now the goods on offer are solid gold all the way through, the new songs contrasting sharply with the earlier, less substantial material such as 'Chelsea Girl'. 'Destiny' now strikes one as being a trial run for the lovely, haunting 'Factory'. 'Life In A

Day' and 'Pleasantly Disturbed' bear up to the test of time though, the former provoking a burst of incongruous Sham-style singing-along from one section of the audience, while on the latter Kerr showed sufficient lack of reverence for his own material to break into Lou Reed's 'Vicious'.

Despite his efforts to stay cool and aloof, Kerr couldn't prevent the odd grin from time to time, his delight mirroring that of his audience. Derek Forbes, Mick McNeil, Brian McGee and Charles Burchill all gave their best, and deserved the two encores which rounded off the night.

And I plead not guilty to regional bias when I say that if you let them, Simple Minds will provoke, excite and delight you every bit as much as the Fall, or Joy Division or PIL.

MAXWELL PARK

The force of the unexpected

Certain Ratio Manchester

THE AWARD for the most improved band in Manchester must go to the rhythmic, pulsating, vibrating Certain Ratio.

Their sound is unique and certainly innovative as it pushes ahead into areas unknown.

Factory Records boss Tony Wilson will call it 'post-punk funk' but that's just his romantic journalism beginning to get the better of him. Certain Ratio are not about to start or front a new movement. They are introverted and characterless, they are alive and thriving on plain old self-satisfaction and if they are about to gain a following of sorts, then that'll be a nice plus.

It has really taken me an awful long time to accept and understand the work of this band. They have always filled me with confusion and boredom. I used to consider them to be flat, directionless trendies, appealing only to the very wayward section of Joy Division's audience. I still think I was right. But with all the force of the unexpected, Certain Ratio have become an essential outfit.

Basically, they are drum based. Pounding, unstoppable rhythms dominate their per-

formance. They dictate the speed and flow of the music, at times completely overpowering the harsh biting and duelling guitars. The vocals are as bleak and distant as the visuals and tend to lurk in the background with just a touch of hip seeking menace.

Certain Ratio are the soul to Public Image's disco. They care not for the trappings of accepted rock formula. They are ugly and protruding, occasionally inaccessible, but the overall haunting effect serves to rescue them from the depths of the expected self-indulgence.

Comparisons with the Pop Group will understandably feature in many of this band's forthcoming live reviews. Indeed, their look and stance is not dissimilar to that of the Bristol bombers. But the music is tighter, less democratic and much less a social comment.

Another Manchester band, another first. Now all we have to do is to find them somewhere to play.

MICK MIDDLES

Lies All Lies Leeds

BIRKENHEAD NEW Wave rockers Lies All Lies, eight months together and going nowhere particularly fast, are, in common with the majority

Simple Minds/Those French Girls/Endgames Glasgow

IN A RECENT interview Jim Kerr, singer for the Simple Minds, complained that provincial music critics seemed to lose all sense of perspective when writing about local bands, tending to promote them as ambassadors for the area instead of assessing them from a purely musical standpoint.

Point taken (although you Londoners do need constant reminding that there is still life north of the Electric Ballroom) but I'm still convinced that some sort of musical renaissance is gradually taking place in this man's town. The effect could be far-reaching, and if anyone is responsible for all the howling synthesizers and thumping drum-machines currently disturbing the peace up here, then it's the Simple Minds.

Endgames use such modish technology intelligently, and soften the hard electronic edges with a little judicious sax and flute. They have a strong focal point in their Ferrysque singer and bassist Davy Rudden, late of the Berlin Blondes, another Glasgow band who have their

ANABAS

10" x 8" COLOUR OR BLACK & WHITE 80p | 40p FULL COLOUR | BLACK & WHITE PHOTOS

NEW!

125 SEX PISTOLS

137 MADNESS

121 POLICE

30 SEX PISTOLS

131c BLONDIE

133c GARY NUMAN

132c SEX PISTOLS

134c POLICE

136c JAM

135c STING

105 STING/POLICE

124 JOHNNY ROTTEN

123 BLONDIE

126 POLICE

115 SEX PISTOLS

129 STING/POLICE

130 GARY NUMAN

117 SID VICIOUS

116 SID VICIOUS

96 JAM

93 SID VICIOUS

110 SEX PISTOLS

96 SID VICIOUS

31 JOHNNY ROTTE

TRADE AND EXPORT ENQUIRIES WELCOME

Please rush me the following photographs

Subject	Code
1	
2	
3	
4	
5	
6	

To avoid delay, please indicate alternative choice, should any one subject be out of stock.

ALTERNATIVE

I enclose Cheque/Postal Order £..... for total amount of purchases (which includes 25p P&P)

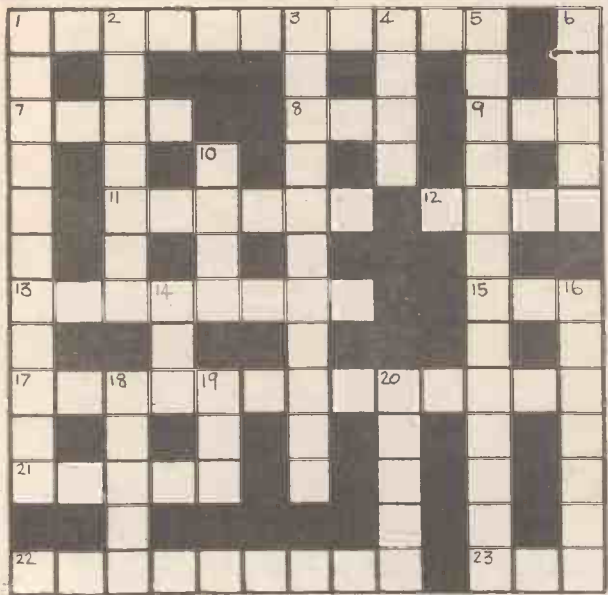
We regret we cannot accept orders for less than a minimum of £1.20 + 25p P&P

Name

Address

Post to ANABAS PRODUCTS LIMITED, Chesham Close, Cedar Road, Romford, Essex RM7 7EX, England. Dept S

Also available at most good record stores



by SUE BUCKLEY

ACROSS

1. Do they give mods bad breath? (5.6)
7. Steve Hillage's not closed(4)
8. Ancient Bobby's rude sign(3)
9. Descriptive of 11?(3)
11. Knights servant form a new band (6)
12. Neil Diamond's rude sung song (4)
13. Erotic transport for Mr. Warmer (5.3)
15. Mr. Fowley (3)
17. What David said to John (2.4.7)
21. Slick's prayer (5)
22. When to wallow in Beatles nostalgia (9)
23. How many C.C.s for Eric (3)

DOWN

1. What 23 said to the judge (4.7)
2. Remove him from his band and leave an album (7)
3. Persistent Sabbath (5.3.3)
4. Classic U.S. label sounds fine (4)
5. Marseilles' favourite Jack Lemon movie? (4.4.2.3)
6. Hot Rod's head man? (5)
10. Jewel for Stones' Tuesday (4)
14. University man MacClean (3)
16. A Byrd person (7)
18. Philly backstabbers (5)
19. Brilleaux in the shade (3)
20. Sid's ex (5)

ACROSS: 1 Samson 4. Devil 7. Rikki 8. Ian Gomm 9. Nils Lofgren 11. Seats 12. Beatle 14. Prince Buster 18. Sad 20. Coverdale 22. Eat

DOWN: 1. Sarah 2. Makin' Magic 3. Orioles 4. Dan 5. Lemon 6. Silly 10. Rutles 11. Supreme 13. Easter 15. Crack 16. Brave 17. Ra 19. Dee 21. Al

ROCKY HORRORSCOPE

by
**NORTON
FERRIS**

very seriously on Monday about where life is taking you (probably got on the wrong bus again), but for some strange reason you'll still be feeling quite optimistic.

CANCER (22nd June - 22nd July) Your social scene looks like it'll be taking a step back in time now. You sometimes enjoy meeting up with people from the past more than making new friends and between Thursday and Saturday that's the sort of mood you'll be in (nostalgia freak, huh?) On Monday your area of high finance will be coming under the spotlight — and a sorry sight it looks too. But, encouraged by a strong Sun-Mercury conjunction, you'll be wanting to plan some kind of recovery budget for yourself (like going out nicking things) to put you back on the road to riches. On Wednesday, don't rely too much on what others say — they could be empty words.

LEO (23rd July - 23rd August): If you think you're in line for a rise in income, this week could bring the answer to your greedy materialistic prayers. The people in charge of forking out the quids for you to squander recklessly down the pub will be in unusually benevolent and appreciative moods (well, if you think about it, it's people like you who keep the dole officer in work, isn't it?) If you've ever thought about a job in journalism (and if you could see the impoverished staff here, you'd probably think again) try scribbling something out on Monday and touting it around. You'll be lucid, imaginative and inspired then. Alternatively, you could always just add your own contribution to the graffiti in your nearest public bog like all other frustrated writers.

VIRGO (24th August - 23rd September): The Sun and Mercury will be making a couple of nice aspects to Saturn before they move out of your area of love and lust on Sunday evening — so make hay while the Sun shines, strike while the iron is hot, and all that sort of stuff. No dramatic new liaisons looks likely, but you should be able to get in a bit deeper with a current contender for your amorous inclinations (if you see what I mean). Be careful on Wednesday though — the less you see of other inhabitants of this pestilent planet the better.



They won't have your best interests at heart, however sincere they may seem.

LIBRA (24th September - 23rd October): If this week's *Steppin' Out* gig guide doesn't look as full as usual, it's not the *Sounds* staff getting lazy — it's that there's just not a whole load of big tours going on at the moment. So if you've already seen the Clash and S27 aren't coming anywhere near your neighbourhood, you could do worse than spending a bit of time *chez vous*. A couple of good Saturn aspects between now and Sunday will be making home a good place to be (why not catch up on some of those video-cassettes you recorded over Christmas?) Take care of your body on Wednesday — too much food, drink, sex etc spells bad news.

SCORPIO (24th October - 22nd November): With an energising Mercury-Uranus sextile on Thursday, it'll be a good day to take a trip to see or do something new, so if Blackpool's within jogging range of your place, you could take time out to go and see S27 at Norbeck Castle. Whatever you do, make sure it's nothing boring or routine though, or you'll be wasting a fun day (so no staying in to watch *TOTP* with your slippers on). If the party scene seems to have died a death since the 79/80 festivities, you'll be in the right mood to organise something yourself. It certainly looks like you'll be contacting a lot of friends for something, and I doubt if you'll just be trying to find a fourth for bridge.

SAGITTARIUS (23rd November - 21st December): Thursday should be a particularly inspirational day financially — a plan for reducing your overdraft could come to you out of the blue, so whether you hit on the scheme of selling library books, or mortgaging your dad's house, keep your eyes open for ideas. You could get some good news on Monday which will put you in a very optimistic and

confident frame of mind. But don't throw your weight around at home too much on Wednesday. You'll be feeling self-indulgent and lazy then and it could rub people up the wrong way. Best get out of the place — why not catch The Piranhas at Shrewsbury Cascade Club? Better than the jawing you'll probably get at home from your parents otherwise!

CAPRICORN (22nd December - 20th January): You should be waking up on Thursday morning with a smile on your face, a song in your heart and a strange but irresistible urge to be nice to people *all day*. This peculiar state of affairs is brought about by the New Moon in your Sign, and by an excellent aspect between the Sun and your Ruling Planet. So if you had in mind to stay in bed all day wondering how come you aren't rich and famous yet, forget it. This could be the day Something Happens (unlikely, knowing your luck, admittedly, but you can't be a pessimist every day — it gets boring). Saturday also looks a very positive day — don't be afraid to go out on a limb.

AQUARIUS (21st January - 19th February): Pay attention to your hunches and instincts on Thursday and Friday. If you start to get the feeling that what you're doing isn't quite right (as you stroll into your local newsagents to pick up your copy of *Malady Maker*) don't ignore the thoughts that come to you. Doubts about your present situation look like being constructive rather than destructive. And this is something that will be re-emphasised on Saturday when you should be confronted with the opportunity to start taking some action about it. The coming months could see a lot of changes in your lifestyle (who knows? You might even start making an effort to be nice to people!)

PISCES (20th February - 20th March): If you've been feeling lonely and unloved lately (even after you started using Listerine mouthwash) Thursday's New Moon should galvanise your social scene with friendlier and happier vibes lasting right over the weekend. So, if you still find yourself stuck in your room listening to 'Wonderful Christmastime' and staring at the wallpaper, don't blame it on the planets giving you a hard time. Sunday especially should be a day to bring a bit of colour to your paid cheeks — a Venus conjunction in your Sign will be putting a touch of romance your way. So it looks like you'll be able to give your inflatable doll the day off!

ROCK ALMANAC

- Saturday January 19**
1939 Phil Everly born in Kentucky.
1943 Janis Joplin born in Texas. She died in 1970.
1946 Dolly Parton born in Tennessee.
1966 With Tony Blackburn aboard, pirate ship Radio Caroline runs aground.
- Sunday January 20**
1945 Eric Stewart born in Manchester.
1965 Death of Alan Freed, pioneer rock 'n' roll DJ.
1979 'YMCA' by the Village People is Britain's No. 1 in America it's Chic 'Le Freak'.
- Monday January 21**
1885 Leadbelly born in Louisiana. He died in 1949.
1966 George Harrison marries Patti Boyd.
1975 'Help Me Make It Through The Night' by John Holt enters the Top 10.
- Tuesday January 22**
1931 Sam Cooke born. He died in 1964.
1967 Rolling Stones cause a national scandal by refusing to stand on the revolving stage at the end of the *Saturday Night At The London Palladium* TV show.
1975 First broadcast of Radio 1.



DOLLY PARTON: 34 on Saturday (I thought they were nearer 44 — Ed)

- Wednesday January 23**
1974 Alvin Stardust makes his first live appearance in Cannes.
1978 Chicago's Terry Kath accidentally kills himself, playing with a gun.
- Thursday January 24**
1936 Doug Kershaw born in Louisiana.
- 1944 Neil Diamond born in New York.
1970 Badfinger's 'Come And Get It' enters the Top 10.
Friday January 25
1943 Anita Pallenberg born.
1975 'Ms Grace' by The Tymes reaches No. 1 in Britain.

Pic by Barry Plummer

dn
KAM SIHL
THIS WAY
NEW SINGLE FROM
JIMMY
GRIERSON

Give us a ring
We'll give you
a listen.
01-499-9471

jet RECORDS JET 164

Shrunken T-shirt? Warped record? Max Bygraves inside your 'Metal Box'? SUSANNE GARRETT to the rescue

FAIR DEAL

Glastonbury: a bum deal

SEVERAL months ago my friend and I sent off £10.00 for two tickets for the Glastonbury Festival. As they didn't arrive we couldn't go.

Despite writing a few times to the original address we received no reply. Contacting you is a last attempt to gain a refund. We still have the postal order numbers. — Mr. Ribena, Cambridge

NO PROBLEM. It's possible that your tickets, sent out from a London mailing address by last year's Glastonbury team, could have vanished in the post en route. And, when *Fair Deal* contacted Michael Eavis, the man who owns Worthy Farm at Pilton, Somerset (the land traditionally used for Glastonbury Fayre), he was perfectly happy to refund. Your details have been passed on — expect the bread soon. Now that Knebworth, for one, has hit the

dust, any chance of another goodtime event at Glastonbury this year? Last June, John Martyn, Peter Gabriel, Sky and Tom Robinson Band were just a few of the name acts who appeared, although Grateful Dead, strongly rumoured as the main attraction, decided against playing at the eleventh hour.

As for this summer, Michael Eavis, who doesn't charge for the use of the land, looks forward to more response from musicians to help proceedings along... especially name bands, also willing to entertain for free. Glastonbury Fayre 1979 had a budget of £45,000, but charging only a fiver a head for the three-day period from and including June 21 lost between £7,000 and £8,000.

Bands who want to sign on well ahead should contact Michael Eavis, Worthy Farm, Pilton, Shepton Mallet, Somerset.

How to become your own music mega-mogul

HAVING existed as a band for five months now, we want to put out a record on our own label. First we need a few useful addresses, and would also like to know if it's possible to have small amounts of records (i.e. five or so) pressed to ascertain the quality of records produced first.

Roughly how much would we expect to pay for such 45's, EP's or LP's? Can we get the basic records pressed without the sleeves, labels and so on? — Jimmy Jimmy, Dorchester.

EVEN IF you're just into the idea of pressing your own record for fun and, realistically enough, don't expect to make any profit whatsoever from the exercise, forward-planning and organisation has to be the keynote of any small label enterprise. Start seriously, by putting together any capital you can manage between you, and register yourselves as a company. To set up as a business name, enabling you to start a company bank account (and keep track of funds) costs only £1.00. Send for an application form to The Register Of Business Names, 55/71 City Road, London EC1 or, if you're in the vicinity, call in.

You have a band. You have the material. As a trial run, you'd do best to opt for a

single or EP only — for obvious reasons. What next? There'll be lots of legwork involved in checking out a recording studio; the tape will need to be mastered before you arrange for pressing and sleeves and labels will have to be arranged too.

A useful source of those crucial contacts and addresses is the *Music Week Year Book*, 1980 version, available for £4.00 from Subscriptions, Morgan-Grampian Ltd, 30 Calderwood Street, Woolwich, London SE18. The yearbook publishes a comprehensive list of recording studios, custom pressers and sleeve and accessory manufacturers too.

Going for a pressing firm which offers an all-in service is worthwhile if you're working on a tight budget. For example, SRT Ltd, 987 High Road, Finchley, London N12 (tel. 01-446 3218) will advise on studios and cover the whole process from cutting through to sleeves and labels. Singles-wise, their minimum order is 500, which all-in will set you back only £250, on average.

Dave Richardson of SRT, a studio engineer himself for 10 years, offers the following advice to bands who're contemplating pressing a record for the first time:

"Don't worry about the number of tracks in the studio. The quality is most important. You can be better off to go to a good 8-track studio. The number of tracks is an over-dubbing facility. Always get a cassette copy of the master tape and listen to it at home before committing it to record.

"Remember that you may not be as good as you think you are and, once you're in the studio, remember that it's music that you're recording. Spend 80% of your time on the music — the mix is easy."

Other points to keep in mind? All tapes for recording should be 15 inches per second on ¼-inch tape edited for cutting with the relevant equalisation standard on the box with, wherever possible, line-up tones indicated. The studio should do this and it's worth checking out their intentions before committing yourself. Dave Richardson also stresses that the sound level of a record is always relative to its length. The shorter the record, the louder the sound, and vice versa. For a single, the average recommended length must be four minutes a side and, for an album, 20 minutes.

At the pressing stage, you should expect to hear a test

pressing before the run is pressed and, if you've opted for an all-in service, it will certainly be far easier to arrange for re-cutting if the company is willing. Although you don't need to be present at the cutting itself.

If in doubt about using the services of a pressing firm, it's well worth contacting the British Phonographic Industry, 33 Thurloe Place, London SW7. The fly-by-night companies who disappear with master tapes or go bust owing you money don't tend to be members. And, just in case you do have trouble with a BPI member, you can make a formal complaint, as member companies are obliged to stick to a strict code of professional conduct.

Once you have the records, the crucial step, which you should be planning even now, is the all-important stage of distribution. No-one wants to

be left with 500 singles stuck in the bottom of the wardrobe. For a first single, you can distribute yourself, by visiting local record shops and trying specialist one-stops like Rough Trade or Spartan. At the same time, try for review with the music press, by sending one in, and for airplay with your local radio station.

Anyone who intends to make a record is obliged to contact The Mechanical Copyright Protection Society, the body which distributes royalties back to copyright owners. For explanatory leaflets, *So You Want To Make A Record* and the appropriate form, write to Mechanical Copyright Protection Society, Elgar House, 380 Streatham High Road, Streatham, London SW16.

We'd welcome news of readers' experiences with pressing plants and the back-up service industries — good and bad.

BOX BLUES

STIFF RECORDS recently advertised the ten singles from the boxed set at 90p each (as a special offer?). It so happens that a year ago I sent off for this supposedly very rare boxed set (of only 5,000). Then the set cost £12.00 plus £2.00 postage and packaging. Although when the set arrived, I found the postage mark read 50p only and the box the records were in could not have come to more than 30p in value. The records were all warped, some very badly, however I let all this pass.

So now the singles cost £9.00 and I feel I've been ripped-off. Can Stiff Records offer a reasonable explanation as to why these records are now so readily available at a much lower price? — Tommy King, Dublin

"IF WE had been re-selling the original boxed set, BUY 1-10, like this, it certainly would be a rip-off," comments a Stiff organ. "We are simply selling a few of the singles left over, such as Plummet Airlines and early Damned at 90p each."

Why the confusion? Possibly because Stiff issued a new boxed set, containing BUY 11-20, with Dury's 'Sex And Drugs And Rock And Roll', The Damned's 'Problem Child', Elvis Costello's 'Alison', Red Shoes', 'Watching The Detectives', 'Less Than Zero', plus tax from Wreckless Eric, The Adverts and The Yachts in December

last year. It's currently selling for £12.50 (plus 50p postage and packaging) from Stiff Mail Order, 9 Woodfield Road, London W9. Postage seems to have been realistically reduced this time around. If anyone does find a duffo set on the doormat send it back instantly for replacement.

As well as being an opportunity for Stiff to unload unsold singles, the boxed set idea also works for fans who want to add items missed first time around to their collections.

FLAT OUT

SOME TIME ago I bought a copy of an ancient record 'Poetry In Motion', finding it warped when I put it on the turntable. As I've now forgotten where I bought it even, I'm wondering if there's any way of flattening it out without affecting the sound. — C. Rice, Hants.

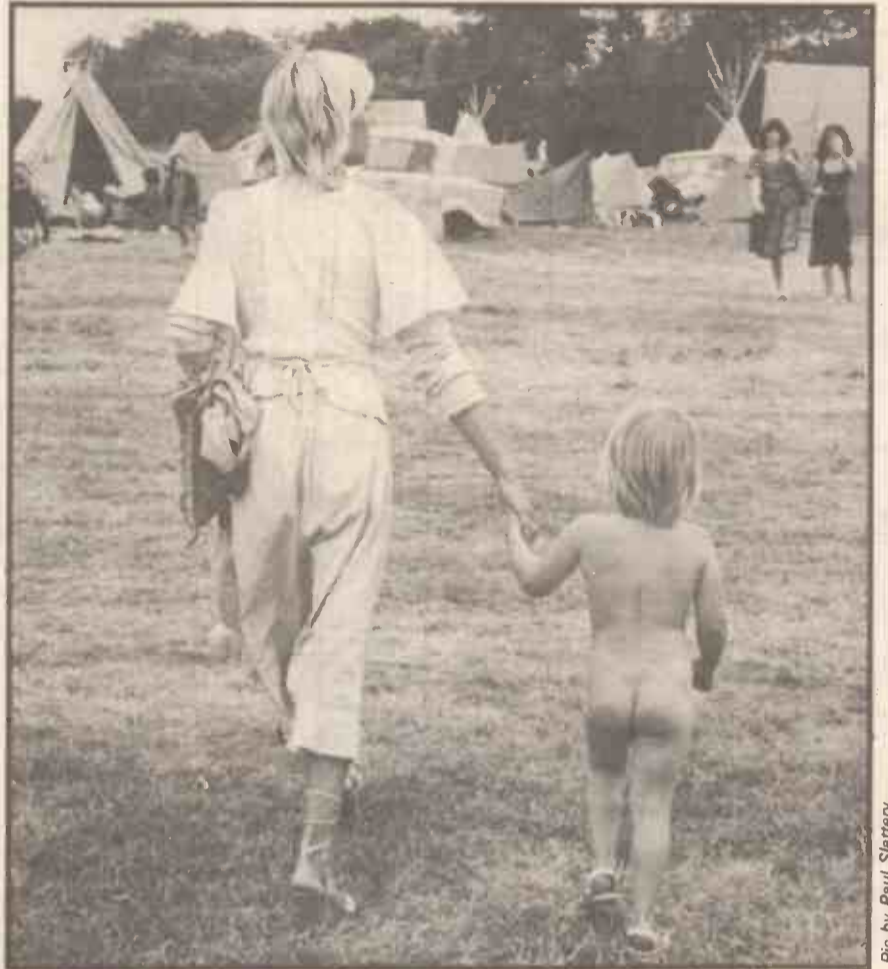
THE ODDS are well-stacked against you! You could try flattening the single between two hefty tomes in a reasonably warm room (the organic structure of vinyl responds to heat) for a day or so. And more than one mentally unhinged hi-fi expert, omitting temperature and time details, has been known to suggest baking warped records individually in a warm oven between two sheets of glass for a short while. If you choose the second alternative, experimentation with records you no longer want or need is highly recommended.

CULT APPEAL

HOW DO I get a refund for the cancelled Blue Oyster Cult gig, due to be held in the Royal Highland Showground Exhibition Hall, Ingleston, last year?

The show was cancelled at short notice and I only found out through an announcement on Radio Clyde the day before. I bought tickets at £4.50 each from the Glasgow Apollo box office, but am unable to contact them. — Iain McLellan, Glasgow.

ACCORDING to the promoters of this ill-fated gig, Straight Music of London, anyone with refunds still due should return their tickets to the point of purchase. Keep a note of the numbers, if any, and zap 'em back, with an explanatory note, to The Manager, Glasgow Apollo, Renfield Street, Glasgow.



HORDES of frantic fans seen dashing to last year's Glastonbury festival.

Pic by Paul Slattery

Maiden in distress

ON NOVEMBER 1 last year I sent for a copy of the 'Soundhouse Tapes' EP by London heavy band Iron Maiden, enclosing a cheque for £1.20, after seeing an ad in a rival publication.

When I saw the band at Retford Porterhouse on December 1 the vocalist told me there had been problems with the picture sleeve, but that it should have been ready for distribution the following weekend. I presume the orders must have been sent out as Bullet Records of Stafford have listed the EP in recent advertising and the 'Prowler' track, taken from the EP, was in the *Sounds* Christmas Heavy Metal chart.

Any ideas where my copy can be? — Rolf Hayes, Doncaster

SHOULD be with you by the time you read this column. According to Iron Maiden manager Rob Smallwood, the band's debut recording on the Rock Hard label was originally due for release in mid-November, but due to pressing delays the 'Soundhouse Tapes' were ready for distribution a little later than expected, in early December. Delayed production of the picture sleeves has also meant that the first batch has also been mailed minus their pics. They'll be forwarded to everyone who already has a copy this week.

In dire need of a transfusion of new wave heavy metal, J. W. Foot of Kings Lynn and D. Brown of Hetton-le-Hole report problems in tracking down a copy of the EP (Rock Hard 1), which includes 'Iron Maiden', 'Prowler' and 'Invasion' at local record emporia. The resourceful D. B. has trekked the length and breadth of the North East, without success. Look no further.

The majority of the 5,000 copies of 'Soundhouse...' are being sold by mail-order, direct from Rock Hard at 105 Beaconsfield Road, London E16, price £1.20. Cheques and postal orders should be made payable to Iron Maiden. Alternatively, copies will be on sale at future gigs. The band have an intensive tour coming up in February and will also be supporting Judas Priest in March.

And, for everyone who asked, copies of the new Witchfynde single, 'Give 'Em Hell' (Round 1) are available from Round Records, 45D Leeming Street, Mansfield, Notts, (£1.25 including postage and packaging).



Pic by Ross Halfin

A MAIDEN with (we guess) another maiden.

Marquee

90 Wardour St. W.1.

01-437 6603

OPEN EVERY NIGHT 7.00 PM - 11 PM
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Wed 16th Jan (Adm £1.00) PASSION Plus support + Jerry Floyd	Sun 20th Jan (Adm £1.50) TOYAH Plus Support + Mandy H
Thur 17th Jan (Adm £1.00) ORIGINAL MIRRORS Plus guests + Ian Fleming	Mon 21st Jan (Adm £1.00) ROY SUNDHOLM Plus Support + Jerry Floyd
Fri 18th Jan (Adm £1.00) THE MO-DETTES Plus 45's + DJ Ian Fleming	Tue 22nd Jan (Adm £1.50) BERNIE TORME + JOHN McCOY featuring special friends Plus Teaza + Jerry Floyd
Sat 19th Jan (Adm £2.00) THE TEENBEATS Long Tall Shorty DJ Ian Fleming	Wed 23 Jan (Adm £1.00) CLASSIX NOUVEAU + support + Jerry Floyd

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

MUSIC MACHINE

CAMDEN HIGH ST. Opp. MORNINGTON CRESCENT TUBE

Wednesday 16th CRAZE plus Martian School Girls plus The Mice Admission £1.20	Saturday 19th BERNIE TORME & JOHN McCOY BAND plus Teaza Admission £2.20
Thursday 17th GANGSTER & MOLLS NIGHT FEATURING BODYSNATCHERS PLUS Wide boys plus Reluctant Stereotypes Admission £1.70	Monday 21st SEVENTEEN plus Heroes Admission £1.20
Friday 18th BILLY KARLOFF & THE SUPREMES plus Bauhaus Admission £2.20	Tuesday 22nd PROTEX plus Survivor Admission £1.20
Wednesday 23rd Heavy Metal Night Featuring ANGEL WITCH plus Diamond Head plus White Spirit DJ Neal Kay Admission £1.20	

LICENSED BARS - LIVE MUSIC - DANCING
8pm - 2am MONDAY TO SATURDAY
OVER 18s ONLY

STRAIGHT MUSIC PRESENTS

PRETENDERS

HAMMERSMITH PALAIS
242 SHEPHERDS BUSH RD., W6
TUESDAY 4th MARCH at 7.30
TICKETS £3.00 (INC. VAT) ADVANCE PALAIS BOX OFFICE, TEL: 748 2812
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371. PREMIER BOX OFFICE, TEL: 240 2245.
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088, OR £3.00 ON NIGHT

Bandwagon Heavy Metal Soundhouse
Kingsbury Circle NW9
(Nearest Tube: Kingsbury on the Jubilee Line)
DELIVERS THE POWER
Tuesdays, Thursdays, Fridays and Sundays each week
with DJ Neal Kay & the famous Soundhouse Sound System.
Admission Tuesday, Thursday 50p.
Friday 70p B49, £1.10 after 9 including meal ticket.
Sunday 60p. Open 8pm

STRAIGHT MUSIC PRESENTS

THE BEAT

U.B.40
THE AKRYLYKZ
ELECTRIC BALLROOM
184 CAMDEN HIGH STREET, NW1
(Nearest tube Camden Town)
SATURDAY, 26th JANUARY, at 7.30
TICKETS £2.50 (INC. VAT) ADVANCE ELECTRIC BALLROOM BOX OFFICE, TEL: 485 9006
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371. PREMIER BOX OFFICE, TEL: 240 2245
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

"ELECTROTUNES now on tour"

January 17th Golden Lion, Fulham
18th Rock Garden, Covent Garden
19th Royal Holloway College
20th 101 Club, Clapham
25th South Bank Poly
26th Half Moon, Herne Hill
27th Greyhound, Fulham
28th Dingwalls

LEARGO

17th Jan - St Davids University, Lampeter
18th Jan - Nine Volts Club, Port Talbot
23rd Jan - Bogarts, Birmingham
24th Jan - Princeville, Bradford
25th Jan - Mayfair, Sunderland
26th Jan - Troubadour, Burnt Wood
31st Jan - CF Mott College, Liverpool
1st Feb - Edge Hill College, Liverpool
2nd Feb - Lion Hotel, Warrington
More dates being arranged
New single "The Artist" out now!!!

OUTLAW AND JOHN SHERRY PRESENT

WISHBONE ASH

HAMMERSMITH ODEON
Friday 1st February
EXTRA PERFORMANCE FEB 2nd
TICKETS £4.00 £3.50 £3.00 £2.50
FROM PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS; TICKET MACHINE

THE PORTERHOUSE CLUB
20 Carolgate, Retford, Notts (0777 704981)

Friday 18th January
UB40
Saturday 19th January
DIAMOND HEAD

BRUNEL UNIVERSITY
Kingdom Room, Kingston Lane, Uxbridge.
Tel: Uxbridge 39125

Friday 18th January
THE MEKONS
Support
£1.20 in advance, £1.40 on the door

Friday 25th January
THE PHOTOS
Support
All tickets £1.00

Saturday 16th February
ROCK PILE
Featuring Dave Edmunds & Nick Lowe + Support
£2.50 in advance
Nearest tube Uxbridge, Motorway 2 miles.
Tickets available from Hard Pressed Records, Uxbridge or by post from Social Sec, Students' Union

IN NEXT WEEK'S SOUNDS...

CLASH

UFO

REVILLOS

meet THE BEAT on tour!

JANUARY
19th Newcastle University
23rd Birmingham Top Rank
24th Bournemouth Stateside
25th Brighton Poly
26th Electric Ballroom, London



Moonlight Club, Railway Hotel, 100 West End Lane, NW6

Wednesday 16th Jan. A-Z + The Back numbers
Thursday 17th Jan. "Mark Andrews and the Gents + the Flatbackers (Resident Bands)"
Friday 18th Jan. The Crooks + Rubber Johnny
Saturday 19th Jan. Scandle + Side Effects
Monday 21st Jan. Tenpole Tudor + Between Pictures
Tuesday 22nd Jan. The Rackets + The Almost Brothers
Wednesday 23rd Jan. The Vandells + Willie & the Splinters
Vaultage One Stop Tour

100 CLUB
100 OXFORD STREET
LONDON WEST ONE

Thursday 17th January
Rankin' Roots
AMBA
Thursday 24th January
Cygnus

PROGRAM 1 2 3
SEARCH LOWER UPPER STAGE 4 5 6

... FAST FOOD ...
... dining out ...
... at dingwalls ...
... Monday .. 21st Jan
8-2 .. TICKETS FREE
From HONKY TONK REC
... 4 course meal ...
1. the addicts
2. the disco zombies
3. the INSEX
4. the MYSTERONS

STRAIGHT MUSIC PRESENTS

999
THE VIBRATORS
HOLLY & THE ITALIANS
ELECTRIC BALLROOM
184 CAMDEN HIGH STREET, NW2
(Nearest tube Camden Town)
FRI 8th/SAT 9th FEBRUARY at 7.30
TICKETS £2.50 (INC. VAT) ADVANCE ELECTRIC BALLROOM BOX OFFICE, TEL: 485 9006
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371. PREMIER BOX OFFICE, TEL: 240 2245
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

STRAIGHT MUSIC PRESENTS

PSYCHEDELIC FURS

Soft boys **POINTED STICKS**
ELECTRIC BALLROOM
184 CAMDEN HIGH ST, NW1 (NEAREST TUBE CAMDEN TOWN)
SATURDAY 19th JANUARY at 7-30
TICKETS £2.50 (INC. VAT) ADVANCE ELECTRIC BALLROOM BOX OFFICE, TEL: 485 9006
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371. PREMIER BOX OFFICE, TEL: 240 2245.
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

STEPPIN' OUT RING LYN 836 1522

Compiled by SUSANNE GARRETT and KATHY RYAN

APPIN' OUT



Pic by Jenny Lens

ROCKAWAY Ramones are finally back on the UK trail again, supported this time by The Boys. Opening concerts on their 22-dater trek are at Leicester De Montfort Hall (Thursday), Cambridge Corn Exchange (Friday), Norwich University Of East Anglia (Saturday), Exeter University (Monday), Cardiff University (Tuesday) and Aylesbury Friars (Wednesday).

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

A square denotes a gig of special interest or importance (even if it's only good for a laugh or posing)

THURSDAY JANUARY 17

ABERDEEN, Fusion Club (21135), Purple Hearts
ALSAGER, Aisager College (3231), Alwoodley
JETS/BOMBERS UK
AYLESBURY, RAF Halton (623535), Marvelettes
BIRMINGHAM, Night Out (021 622 2233), Barron
Knights
BIRMINGHAM, Railway (021 359 3491), Orphan
BOLTON, Aquarius Club, Daubhill (652262), J G Spoils
BRADFORD, Princeville (78845), Slender Thread
CAMBRIDGE, Great Northern (60340), Hopo
CANTERBURY, College Of Art (69371), The Mekons
CHORLEY, Joiners Arms (70611), Jeff Hill Band
FLINT, Raven Hotel, Last Chicken In The Shop
HARROW, Queens Arms, Q-Tips
HIGH WYCOMBE, Nags Head (21758), Small Hours
ILFORD, Cranbrook (01-554 8659), The Orange
Cardigan
JACKSDALE, Grey Topper (Leabrooks 3232), White
Line
LEEDS, Fan Club, Brannigans (663252), Artery/I'm So
Hollow/Xero/De Tian (Sheffield Steel Express)
LEICESTER, De Montfort Hall (27632), The
Ramones/The Boys
LIVERPOOL, Metro Club, Sweeting Street, The
Neutral Cover-Ups/The Profounds
LONDON, Albany Empire, Creek Road, Deptford (01-
691 4562), The Dance Band/Charlie Fawn And His
Band
LONDON, City of London Polytechnic, Whitechapel
High Street (01-247 1441), Billy Karloff And The
Supremes
LONDON, Dingwalls, Camden Lock (01-267 4967),
Carol Grimes And Sweet FA
LONDON, Ealing College (01-579 4111), Metro Glider
LONDON, Greyhound, Fulham Palace Road (01-385
0526), Mo-Dettes/Manufactured Noise
LONDON, Hope And Anchor, Islington (01-359 4510),
Bobby Henry And The Risk
LONDON, 100 Club, Oxford Street (01-636 0933),
Amba
LONDON, 101 Club, Clapham (01-223 8309), Sad
Among Strangers
LONDON, Marquee, Wardour Street (01-437 6603),
Original Mirrors
LONDON, Maunkberrys, Jermyn Street (01-499 4623),
The Hots
LONDON, Moonlight, Railway Hotel, West Hampstead
(01-992 0863), Mark Andrews And The
Gents/Flatbackers
LONDON, Music Machine, Camden (01-387 0428),
Body Snatchers/Wide Boys/Reluctant Stereotypes
LONDON, Nashville, Kensington (01-603 6071), Little
Roosters/The Cannibals
LONDON, Pizza Express, Dean Street (01-437 9595),
Jay McShann
LONDON, Raindrop Club, Freston Road (Latimer Road
Tube), The Androids Of Mu/Zounds/The Mob/The
Entire Cosmos
LONDON, Rock Garden, Covent Garden (01-240 3961),
Valentines/Scissor Fits
LONDON, Royal Exchange, Hartland Road (01-485
1547), Idlers
LONDON, Royalty, Southgate (01-886 4112),
Cruisers/Tommy And The Hot Rocks
LONDON, Squires, Catford (01-698 8645), Flying
Saucers
LONDON, Swan, Fulham Broadway, Chanter
LONDON, Windsor Castle, Harrow Road (01-286 8403),
The Carpettes
LONDON, White Swan, Blackheath, Indians And The
Soul Agents
MANCHESTER, Polytechnic (061 273 1162), The
Passage
NEWCASTLE UPON TYNE, City Hall (20007), UFO
NORWICH, Cromwells (612909), Ginger Baker's
Energy
PORT TALBOT, Troubador (77968), The Photos
ST HELENS, Railway Hotel (25613), Mistress
ST HELIER, Behans West Park (20302), JALN Band
SHEFFIELD, Limit Club (730940), Roy Sundholm
SHEFFIELD, The Penguin (385897), Art School
WELLINGBOROUGH, British Rail Sports And Social
Club, Rhythm Hawks

FRIDAY JANUARY 18

ABERDEEN, University (572751), Def Leppard
ABERYSTWYTH, University (4242), The Revillos

BEDFORD, Horse And Groom, Ford End Road (61059),
Force
BIRKENHEAD, Hamilton (051-647 8093), Spooky
BIRMINGHAM, Aston University (021-359 6531), Hi-
Tension
BIRMINGHAM, Golden Eagle (021-643 5403), Airphix
BIRMINGHAM, Mercat Cross (021-622 3281), No
Faith
BIRMINGHAM, Night Out (021-622 2233), Barron
Knights
BIRMINGHAM, Railway (021-359 3491), Spitfire
BIRMINGHAM, University (021-472 1841), The
Androids Of Mu/Zounds/The Mob
BOURNEMOUTH, Pinecliff Hotel (426312), Chinatown
BRADFORD, Royal Standard (27898), Mirror Boys
BRIGHTON, Lewes Road Inn, Lewes Road (602995),
Crazy Cavan 'N' The Rhythm Rockers
BRISTOL, University, Queens Road (35035), Matchbox
CAMARTHEN, Trinity College, Screen Gems
CAMBRIDGE, Corn Exchange (68767), The
Ramones/The Boys
CHORLEY, Joiners Arms (70611), Little Murders
CRANFIELD, Institute of Technology (75011), Power
Exchange
CROYDON, The Star, London Road (01-684 1360),
Crime/Raw Deal
DARLINGTON, Boars Wine Cellar (62579), Carl Green
And The Scene
DUDLEY, JB's (53597), Quartz
DUNDEE, Caird Hall (28121), The Clash
EDINBURGH, Clouds (031-229 5353), The Purple
Hearts
EXETER, University (77911), Art Failure
GRIMSBY, Community Hall (41031), Defectors
HANLEY, Victoria Hall (Stock On Trent 2618),
Wishbone Ash
KIDDERMINSTER, Town Hall (23471), The
Piranhas/In The Gym
KINGSTON, Grove Tavern, Washington Road (01-549
5080), The Fads/The Panics/Bloodshot
LEEDS, Mexborough, Harrogate Road (621263),
Medium Wave Band
LEEDS, University (39071), Alwoodley Jets/Bombers
UK
LIVERPOOL, Masonic, Asylum/Mistress
LONDON, Avery Hill, Eltham, Flatbackers
LONDON, Crystal Palace Hotel (01-778 6342), The
Face
LONDON, Dingwalls, Camden Lock (01-267 4967),
Harrow Horns/Living-In-Tents
LONDON, Greyhound, Fulham (01-385 0526),
Electrotunes
LONDON, Hackney College (01-985 8484), Brown
Sugar
LONDON, Half Moon Club, Herne Hill, Blizzard
LONDON, Hope And Anchor, Islington (01-359 4510),
The Soft Boys
LONDON, Kings College, Macadem Buildings, Surrey
Street (01-836 7132), Cool Notes/Animals And Men
LONDON, Marquee, Wardour Street (01-437 6603),
Mo-dettes/45's
LONDON, Middlesex Polytechnic, Trent Park (01-368
9841), Tour De Force
LONDON, Moonlight, Railway Hotel, West Hampstead
(01-992 0863), The Crooks/Rubber Johnny
LONDON, Music Machine, Camden (01-387 0428),
Billy Karloff And The Supremes/Reluctant
Stereotypes
LONDON, Nashville, Kensington (01-603 6071), The
Bishops
LONDON, Newlands Tavern, Stewart Road, Peckham
(01-639 8201), Blind Date
LONDON, Pizza Express, Dean Street (01 437 9595),
Jay McShann
LONDON, School Of Oriental And African Studies,
Malet Street (01-637 2388), The Mighty Whybes/The
Vincent Unit (RAR)
LONDON, Southbank Polytechnic, Rotary Street (01-
261 1525), The Photos
LONDON, Southlands College, Wimbledon (01-946
2234), Bumpers
LONDON, Squires, Catford (01-698 8645), Flying
Saucers
LONDON, University College Union, Gordon Street
(01-387 3611), The Flvs
LONDON, White Lion, Putney (01-788 1540), The
Realists
MIDDLESBROUGH, Rock Garden (241995), Roy
Sundholm
NEWCASTLE UPON TYNE, City Hall (20007), UFO
NEWCASTLE UPON TYNE, Polytechnic (28761),
Tom Robinson's Sector 27
NEWPORT, Harper Adams Agricultural College
(811280), Supercharge
NEWPORT, Village (811949), Girlschool
NORWICH, Manor House (46846), The Rackets
NOTTINGHAM, Imperial Hotel (42884), The Speedy
Bears
ORMSKIRK, Edgehill Colege (75171), The Original
England Band
OXFORD, Co-Op Hall, Cowley Road, Delta Five/Guy
Jackson/Alien Kulture/The Jive (RAR)
OXFORD, Nowhere Club, Bicester (3641), Berlin
OXFORD, Oranges and Lemons (42660), UK
ST HELIER, Behans West Park (20302), JALN Band

SALISBURY, The Rising Sun (20301), Toulouse
SHEFFIELD, The Broadfield (50200), Vending
Pact/Repulsive Alien/Y?/Sexual Lotion
SHEFFIELD, Firth Park WMC, Strange Days
SHEFFORD, (Beds), RAF Chicksands (Hitchin 812571),
Marvelettes
SHREWSBURY, Music Hall (52019), The Stains
SOUTHALL, White Swan (01-574 1500), Scarlet
O'Hara
SOUTH SHIELDS, Balden Lane Community Centre,
The Fauves
STAFFORD, North Staffordshire Polytechnic,
Beaconsfield (52331), Toyah
TORQUAY, Pelican Inn (22842), Metro Glider
UXBRIDGE, Brunel University (01-893 7188), The
Mekons
WINCHESTER, Art College (64242), Program
YEOVIL, Technical College, Thieves Like Us



Pic by Neil Anderson

TOYAH and her band embark on a 17-date college and club tour this week, kicking off at Stafford, North Staffs Polytechnic (Friday), Hitchin College (Saturday), London Marquee (Sunday), Cardiff Top Rank (Tuesday) and Bristol Granary (Wednesday).

SATURDAY JANUARY 19

AYLESBURY, Friars, Dexty's Midnight
Runners/Capital Letters/Dolly Mixture/John Peel
BIRKENHEAD, The Gallery, Vardis
BIRKENHEAD, Hamilton (051-647 8093), Spooky
BIRMINGHAM, Bogarts (021-643 0172), Ezra Pound
BIRMINGHAM, Hopwood Caravan Club, Quartz
BIRMINGHAM, Odeon (021-643 6101), Marvin
Gaye/Edwin Starr
BIRMINGHAM, Railway (021-359 3491), Main Street
Dealer
BLACKPOOL, Norbreck Castle (52341), Limelight
BRIGHTON, Northern Hotel (602519), Airport
BRIGHTON, Polytechnic (681286), The Mekons
BRISTOL, Castle Green, Program
BRISTOL, Turntable Nightclub (23306), Promises
BUDE, Headland Club (2555), Metro Glider
CONNAHS QUAY, Deeside Leisure Centre (816731),
Blondie/Whirlwind
COVENTRY, Dog And Trumpet (21678), Newmatics
DUNDEE, University (23181), Def Leppard
EDINBURGH, Odeon (031-667 3805), The Clash
EDINBURGH, Usher Hall (031-228 1155), Barclay
James Harvest
GLASGOW, Queen Margaret Union (041-334 1565),
The Purple Hearts
HARROGATE, Cock And Castle, Mirrorboys
HITCHIN, College Of Education (2351), Toyah
HUDDERSFIELD, Polytechnic (38156), Roy Sundholm
ISLEWORTH, Maria Grey College, Jeep
LEEDS, Florde Grene Hotel (490984),
Turbo/Misadventure
LEEDS, Mexborough, Harrogate Road (621263),
Medium Wave Band
LEEDS, Staging Post (735541), Side Effect
LEEDS, University (39071), UFO
LEWES, Community Centre, The Lambrettas
LINCOLN, Wragby Road Club (23298), Strange Days

LIVERPOOL, Eric's (051-236 8301), The Passions
LIVERPOOL, University (051-709 4744), Alwoodley
JETS/BOMBERS UK
LONDON, Adam And Eve, Hackney (01-985 3066),
Flying Saucers
LONDON, The Chippenham, Shirland Road (01-624
7202), Flat Earth
LONDON, Dingwalls, Camden Lock (01-267 4967), The
Cruisers/The Shapes
LONDON, Green Man, Plumstead (01-854 0873),
Splodgenessabounds/The Normal
Hawaiians/Rodney And The Failure
LONDON, Greyhound, Fulham (01-385 0526),
Electrotunes
LONDON, Half Moon Club, Herne Hill, The Piranhas
LONDON, Hope And Anchor, Islington (01-359 4510),
Sox
LONDON, Marquee, Wardour Street (01-437 6603),
Teenbeats/Long Tall Shorty
LONDON, Moonlight, Railway Hotel, West Hampstead
(01-992 0863), Scandal/Side Effects
LONDON, Music Machine, Camden (01-387 0428),
Bernie Tormé, John McCoy and friends
LONDON, 101 Club (01-223 8309), Billy Karloff And
The Supremes/Flatbackers
LONDON, Nashville, Kensington (01-603 6071), The
Vibrators/The Rave
LONDON, Red Lion, Woolwich, Sinner
LONDON, Royal Exchange, Hartland Road (01-485
1547), Dipsticks
LONDON, Royalty, Southgate (01-886 4112), Froggy
LONDON, Swan, Hammersmith (01-748 1043), The
VIP's
LONDON, Three Rabbits, Manor Park (01-478 0660),
Rednite
NORWICH, Keswick Hall College (56841), Witchfynde
NORWICH, University Of East Anglia (56161), The
Ramones/The Boys
NOTTINGHAM, Boat Club (869032), Screen Idols
OXFORD, Nowhere Club, Bicester (3641), Teaser
OXFORD, Oranges and Lemons (42660), The Toys
PAISLEY, Bungalow Bar (041-889 6667), Chou Pahrot
ROTHERHAM, Arts Centre (2121), The Negatives
ST ALBANS, City Hall (64511), Hi-Tension
ST ALBANS, Horn Of Plenty (36820), Q-Tips
ST AUSTELL, New Cornish Riviera Club (812725),
Matchbox
ST HELENS, Glass Bridge Club (23324), Mistress
ST HELIER, Behans West Park (20302), JALN Band
ST IVES, St Ives Recreation Centre, Foundations
SCUNTHORPE, Oswald Hotel, The Classics
SHEFFIELD, City Hall (22885), Wishbone Ash
SLOUGH, Community Centre, Farnham Road (21256),
Total Attack
SUNDERLAND, Polytechnic (76191), The Revillos
WINDSOR, Blazers (56222), Hot Gossip/Wayne
Check Allon
WOLVERHAMPTON, Polytechnic (28521), The
Androids Of Mu/Zounds/The Mob

SUNDAY JANUARY 20

BELFAST, Queens University (45133), Lene Lovich
BIRMINGHAM, Railway (021-359 3491), Prima Donna
BOURNEMOUTH, Pinecliffe (426312), Thieves Like
Us
CHELTENHAM, Everyman Theatre (25544), Roaring
Jelly
CHORLEY, Joiners Arms (70611), Orphan
EDINBURGH, Odeon (031-667 3805), The Clash
EXETER, New Victoria (72736), Metro Glider
GLASGOW, Tiffany's (041-332 0992), Def Leppard
GRAVESEND, Prince of Wales, Rednite
HEMSWORTH, Beeches (610339), The Negatives
HULL, Wellington Club, Wellington Street (23262),
Blue Kitchen/The Z-Men/Sims And Taff
JACKSDALE, Grey Topper (Leabrooks 3232), Hotel
LEEDS, Fan Club, Brannigans (663252), Tom
Robinson's Sector 27
LEEDS, Haddon Hall (751115), Shake Appeal
LEICESTER, Polytechnic (25702), Roy Sundholm
LONDON, Dingwalls, Camden Lock (01-267 4967),
Nine Below Zero
LONDON, Half Moon Club, Herne Hill, The Blues
Band
LONDON, Hammersmith Odeon (01-748 4081),
Blondie/Whirlwind
LONDON, Hope And Anchor, Islington (01-359 4510),
Klondike Pete And The Huskies
LONDON, 101 Club, Clapham (01-223 8309),
Electrotunes
LONDON, Marquee, Wardour Street (01-437 6603),
Toyah
LONDON, Nashville, Kensington (01-603 6071),
Cygnus
LONDON, Torrington, North Finchley (01-445 4710),
Soulyard
LONDON, Tramshed, Woolwich (01-855 3371),
Telephone Bill And The Smooth
Operators/Tzidanka/Joe Stead

CONTINUED ON PAGE 42

CONTINUED FROM PAGE 41

LONDON, Wimbledon Theatre (01-946 5211), Merton Parkas
 MACCLESFIELD, Bears Head (21597), Victor Brox Blues Train
 MANCHESTER, Polytechnic (061-273 1162), The Androids Of Mu/Zounds/The Mob/The Entire Cosmos
 MANSFIELD, New Houghton Social Club (810243), Strange Days
 NEWCASTLE UPON TYNE, City Hall (20007), Barclay James Harvest
 OLDHAM, Birch Hall Hotel (061-624 8875), Jay McShann
 OXFORD, New Theatre (44544), UFO
 ST HELIER, Behans West Park (20302), JALN Band
 SHEFFIELD, City Hall (22885), Wishbone Ash
 SHREWSBURY, Music Hall (52019), The Stains
 STAFFORD, Bingley Hall (58060), Marvalettes
 WEYMOUTH, Gloucester Hotel (786404), Program (lunchtime)
 WINDSOR, Blazers (56222), The Hollies

MONDAY
JANUARY 21

BIRMINGHAM, Barrel Organ (021 622 1353), The Gangsters
 BIRMINGHAM, Bogarts (021 643 0172), Eric Bell Band
 BIRMINGHAM, Nite Out (021 622 2233), The Chi-Lites
 BIRMINGHAM, Railway (021 359 3491), Out
 BRAINTREE, Institute of Higher Education (21711), The Accidents
 CARDIFF, Trehearn Hall (371861), Screen Gems
 EDINBURGH, Tiffany's (031 556 6292), Def Leppard
 EDINBURGH, Usher Hall (031 228 1155), Marvin Gaye/Edwin Starr
 EXETER, University (77911), The Ramones/The Boys
 LEICESTER, De Montfort (27632), UFO
 LIVERPOOL, Kirklands Wine Bar (051 708 8303), Asylum
 LONDON, Bridge House, Canning Town (01-476 2889), Q-Tips
 LONDON, Dingwalls, Camden Lock (01-267 4967), The Addicts/Disco Zombies/23 Skidoo's Mysterons
 LONDON, Half Moon, Herne Hill, Telephone Bill And The Smooth Operators
 LONDON, Hammersmith Odeon (01-748 4081), Blondie/Whirlwind
 LONDON, Hope And Anchor, Islington (01-359 4510), The Soulboys
 LONDON, 100 Club, Oxford Street (01-636 0933), Art Themen/Hart Beckett/John Picard/Dick Heckstall-Smith/Terry Smith/Brian Lemon/Lennie Bush/Tony Crumble
 LONDON, 101 Club, Clapham (01-223 8309), Thieves Like Us
 LONDON, Kensington, Russell Gardens (01-603 3245), Agents/The Trendies
 LONDON, Marquee, Wardour Street (01-437 6603), Roy Sundholm
 LONDON, Maunkberrys, Jermyn Street (01-499 4623), The Soul Boys
 LONDON, Moonlight, Railway, Hampstead (01-992 0863), Tenpole Tudor/Between Pictures
 LONDON, Nashville, Kensington (01-603 6071), Manicured Noise/The Scars
 LONDON, Notre Dame Hall, Leicester Place, Leicester Square (01-437 5571), The Piranhas/The Au Pairs (RAR/Steelworkers support gig)
 LONDON, Pizza On The Park, Hyde Park (01-235

STEPPIN' OUT



Pic by G. Leighton

TO COINCIDE with the release of her new album 'Flex', Lene Lovich steps out on a brief series of pre-Stateside concerts at Belfast Queens University (Sunday), Dublin Olympic Ballroom (Tuesday) and Galway Seapoint Ballroom (Wednesday).

5550, Jay McShann
 LONDON, Windsor Castle, Harrow Road (01-286 8403), The Rackets
 MANCHESTER, Funhouse, Birch Street, The Androids Of Mu/Zounds/The Mob/The Entire Cosmos
 MANSFIELD, Civic Hall (23882), Limelight/Blush
 NEWCASTLE UPON TYNE, City Hall (20007), Wishbone Ash
 SHEFFIELD, Broadfield (50200), Geddes Axe
 SWANSEA, Circles (54131), Venom/Next Step/Bad Breath
 TRURO, City Hall (2452), Metro Glider
 WINDSOR, Blazers (56222), The Hollies

TUESDAY
JANUARY 22

AYR, Pavilion (65489), Def Leppard
 BIRMINGHAM, Nite Out (021 622 2233), The Chi-Lites
 BIRMINGHAM, Odeon (021 643 6101), Barclay James Harvest
 BIRMINGHAM, Railway (021 359 3491), Speed Limit
 BISHOP STORTFORD, Triad Leisure Centre (56333), The Chevrons/Spider
 BRIGHTON, Alhambra (27874), The Lambrettas
 BURY, Derby Hall, Market Street (061 761 7107), Cheetahs/Any Trouble
 CARDIFF, Top Rank (26538), Toyah



Pic by Steve Berry

LAST SEEN here four years ago, Robin Trower celebrates the release of his eighth album on the Chrysalis label, 'Victims Of The Fury', with a major British visit thru' to mid-February. One date this week at Plymouth Polytechnic (Thursday).

CARDIFF, University (396421), The Ramones/The Boys
 DUBLIN, Olympic Ballroom (754027), Lene Lovich
 FARNBOROUGH, Tumbledown Dicks (42055), Between Pictures
 GLASGOW, Apollo (041 332 9221), The Clash
 GRAVESEND, Red Lion (66127), The Orange Cardigan
 LONDON, Brecknock, Camden (01-485 3073), First Aid
 LONDON, Bridge House, Canning Town (01-476 2889), Billy Karloff And The Supremes
 LONDON, Dingwalls, Camden (01-267 4967), Phil Daniels And The Cross
 LONDON, Hope And Anchor, Islington (01-359 4510), Tenpole Tudor
 LONDON, Marquee, Wardour Street (01-437 6603), Bernie Tormé, John McCoy and friends/Teaza
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-992 0863), The Rackets/Almost Brothers
 LONDON, Music Machine, Camden (01-387 0428), Canis Major/Survivor
 LONDON, Nashville, Kensington (01-603 6071), Local Operator
 LONDON, Pizza Express, Dean Street (01-437 9595), Jay McShann
 LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Sunset Boys/The Jump/Well Hung/Stig Putrid
 LONDON, The Venue, Victoria (01-834 5500), Mike Westbrook Brass Band
 NORWICH, Cromwells (612909), Little Bo Bitch/Masquerade
 PORTSMOUTH, Guildhall (24355), UFO

SHEFFIELD, Blitz, Vendino Pact
 SHEFFIELD, Limit Club (730940), Gods Toys
 STANMORE, College (01-954 0961), The Chevrons (lunchtime)
 SWINDON, Brunel Rooms (31384), Marmalade
 WINDSOR, Blazers (56222), The Hollies
 WOKINGHAM, King Of Clubs (784147), Icarus

WEDNESDAY
JANUARY 23

AYLESBURY, Friars (88948), The Ramones/The Boys
 BIRMINGHAM, Bogarts (021 643 0172), Leargo
 BIRMINGHAM, Night Out (021 622 2233), Chi-Lites
 BIRMINGHAM, Old Rep Theatre (021 236 4455), Roaring Jelly
 BIRMINGHAM, Railway (021 359 3491), Rainmaker
 BRISTOL, Granary (28272), Toyah
 BRISTOL, Stonehouse, behind Bunch Of Grapes, Stereo Models
 CHELMSFORD, Chelmer Institute of Higher Education (65611), The Accidents
 DARLINGTON, New Imperial (82311), Carl Green And The Scene
 EDINBURGH, Odeon (031 667 3805), Wishbone Ash
 ELLESMERE PORT, Bulls Head (051 236 5130), The Vye
 EXETER, Routes (58615), Small Hours/Terminals
 GALWAY, Sea Point Ballroom (62810), Lene Lovich
 LANCASTER, University (65021), The Clash
 LIVERPOOL, Royal Philharmonic (051 709 3789), Marvin Gaye/Edwin Starr
 LIVERPOOL, University (051 709 4744), Def Leppard
 LOFTUS, West Road Social Club, Shake Appeal
 LONDON, Dingwalls, Camden Lock (01-267 4967), Mark Andrews And The Gents
 LONDON, Greyhound, Fulham (01-385 0526), Spider
 LONDON, Hammersmith Odeon (01-748 4081), Barclay James Harvest
 LONDON, Hope And Anchor, Islington (01-359 4510), The Expressos
 LONDON, 101 Club, Clapham (01-223 8309), Brainiac Five
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-992 0863), The Vandells/Willy And The Splinters
 LONDON, Music Machine, Camden (01-387 0428), Angel Witch/White Spirit
 LONDON, Nelsons Club, Wimbledon (01-946 6311), Tour De Force
 LONDON, Princess Louise, High Holborn (01-405 8816), Flatbackers
 LONDON, The Swan, Hammersmith (01-748 1043), The Rackets
 LONDON, Thomas A'Beckett, Old Kent Road (01-703 7334), The Realists
 LONDON, Tramshed, Woolwich (01-855 3371), Lowdown/Lorrie Van Trucke
 LONDON, The Venue, Victoria (01-834 5500), The Inmates
 MIDDLESBROUGH, Rock Garden (241995), Tom Robinson's Sector 27
 NEWQUAY, St Morgan Club, Bumpers
 PLYMOUTH, Polytechnic (21312), Robin Trower/Samson
 PRESTON, Jaigoes Club, X-cells
 READING, Target (585887), Eyesight
 SCUNTHORPE, Riddings Youth Centre, The Classics
 SHEFFIELD, Limit Club (730940), Reggae Regulars
 SHREWSBURY, Cascade Club (59441), The Piranhas
 SOUTHAMPTON, Top Rank (26080), Hi-Tension/Billy Karloff And The Supremes
 WINDSOR, Blazers (56222), The Hollies
 WORCESTER, Bank House (32248), Marmalade

POISON MOSCOW

Panel 1: "WHO KILLED ROCK & ROLL? EPISODE 39 BONDAGE!"
 "...I WUZ HANGIN BY MY FEET, BEING INTERROGATED BY A PAIR OF FREAKS..."
 "BUT THEN I SUPPOSE WE ALL HAVE DAYS LIKE THAT."

Panel 2: "OKAY, DEEPER FOR THE LAST TIME..."
 "...WHO'S PICKIN' UP THE TAB??!"

Panel 3: "AHH BANANA OIL, YA CRACKPOT!!"
 "...I EJACULATED..."

Panel 4: "HEAR! GET THE FISH! VERY WELL!"
 "HEAR! GET FISH!"

Panel 5: "IT WUZ FUNNY, WHENEVER I GOT MYSELF BEATEN UP..."
 "...OR YUMILIATED..."

Panel 6: "MY THOUGHTS TURNED TO MAXINE..."

Panel 7: "BEAUTIFUL MAXINE, DUMB BUT LOYAL!"
 "POOR KID! SHE MUSTA BIN SICK WITH WORRY..."
 "...BUT SOMEHOW I KNEW SHE WOULDN'T GIVE UP ON ME..."

Panel 8: "...LIKE I SAID: LOYAL!"
 "...HELLO THERE ZOLTAN? M'Y-MMM! I JUST GOT THE LETTER FROM MY SOLICITOR..."
 "HE'S SERVING THE DIVORCE PAPERS! AIN'T THAT TERRIF?"

Panel 9: "OH I JUST KNEW THAT YOU'D BE HAPPY, ZOLTAN!! YEAH!! MM-HMM! OH SURE!! OH, YEAH, BY THE WAY ZOLTAN... MY 'FRIEND' IS TWO MONTHS LATE!"
 "...ZOLTAN??"

Panel 10: "KILL IN THE RAIN..."
 "THE THOUGHT STRUCK ME SUDDENLY..."
 "...THIS SURE WUZ A DAMNED STUPID WAY TO DIE!"

TO BE CONTINUED © '80 CUB VILE...

RENTA CASSETTE, cassette lending library, free lifetime membership, write immediately for details and catalogue number from: Renta Cassette, PO Box 3, Wareham, Dorset.

MOLDLESS OLDIES! 1000s available 1955/78. Imports, re-releases, collectors original UK labels, singles EPS LPs SAE Diskery, 86/87 Western Road, Hove, Sussex, Callers Welcome. **HIGH NUMBERS** near mint. Offers? Plus over 100,000 old singles and albums in stock. Phone write or call at 'Beans' 27 Surrey Street Market, Croydon Surrey. 01-680 1202.

BEATLES ROLLING STONES, Eddie Cochran rare U.S. singles, complete Marc Bolan, album discography, sales, wants, etc., plus TOP 200 RARE RECORDS CHART, are all in the January issue of RECORD COLLECTOR MAGAZINE from your local newsagent now!

DAMNED STRETCHER CASE, Neat, Adverts Wonders, Wreckless Eric, Wideworld, Cooper Clark Innocents, Rezillos Baby (orig) Fingerprints blue, Skids Valley white, Holidays (pic) Residents Duck Stab, Bridgwater 59190 evenings weekends.

18 PAGE LIST London label, albums, singles, original labels '54-'79 from 15p SAE 94 Fitzpain Road, Fern-down, Dorset.

ALBUMS OVER 15,000 singles in stock. Brand new 45's from past 25 years and recent ex-juke box hits at bargain prices. Send 12p stamp for list. Gemini Records, 123 George Street, Mablethorpe, Lincolnshire.

STRANGLERS T-shirts (state which one) SML £3.50, S/Shirts £5.95, T-I-T-S. 12Blenheim St., Newcastle-upon-Tyne.

DISCO STUDENTS single out now. "South Africa House" £1 Inc. Postage, 8 Ripon House, Bishops Walk, Aylesbury, Bucks.

Records Wanted

H M BOOTLEGS Motorhead, Purple etc. D Bryar, 22 Rock Road, Yatton, Bristol

CASH FOR good condition albums. Large quantities collected Aylesbury 86276

LYNYRD SKYNYRD, Aerosmith Bootlegs wanted write to S Desson 10 Hall Drive, Middleton, Manchester

SPECIALS, JAM, Madness, selector, Bootlegs Freebies, demos promos. imports wanted (records only) good price paid. Box no. 9060

COSTELLO, BUSH, Runaways, Bootlegs (records) import pics, demos good prices paid. Box no. 9059

STIFF BUY 4, Tyla Gang Styrofoam (pic) 35, Lovich Home, (demo), 37, Lewie Europa, (demo), 49, Wreckless hit/Miss Judy (7" only). Good prices paid. Box no. 9058

RARE ALEX Harvey vinyl wanted - reasonable prices - 125 Tanfields New Church Farm, Skelmersdale, Lancs.

ALL RECORDS, tapes, singles, bought/exchanged, 10p - £2.20 each paid. Absolutely NONE refused! Bring ANY quantity in ANY condition to Record and Tape Exchange, 38 Notting Hill Gate, London W11 (01-727 3539). Cassettes may be sent with SAE for cash. Estimates on request.

A QUICK SERVICE and top prices guaranteed for your unwanted LP's and cassettes. Any quantity brought, send details with an sae for cash offer by return of post - GEMA, Dept SDS PO Box 54, Crockhamwell Road, Woodley, Reading, Berkshire.

For Sale

SLEDGEHAMMER TEESHIRTS s,m,l, black on white, white on black £3. Posters 60p singles £1 M. Cooke, 67 Rochford Gardens, Slough, Berks.

BOWIE BOWIE's wedding photos, also rarities send s.a.e. Ziggy Zane, 20 Woodfield Road, Princes Risborough Bucks.

QUADROPHENIA PHOTOS from the film s.a.e. for details to 66 Exeter Road, Brinnington, Stockport, Cheshire

"HM FANS" Sledgehammer + Vardis live Bristol Granary 5 Feb, Bishops Stortford Triad 10 Feb, Advance tickets available £1.50 each + s.a.e. from J. Revell, 78 Osborne Road, Windsor, Buy Now - avoid disappointment.

MOD BADGES packs of 5 assorted £1.75 Mod Patches 5 different £2.75 large Union Jack or target for parkas £1.50 each, Simm, 9 Mill Lane, Newbold Verdon Leics.

GARY NUMAN, Police, Angelic Upstarts, Kate Bush, Queen Pink Floyd Zeppelin, Motorhead, AC/DC, Black Sabbath, Thin Lizzy, Quo, Bowie, Blondie, Sid Vicious, Stranglers, Boomtown Rats, Jam, Ramones, Damned, Kawasaki, Honda, Suzuki, Yamaha, t-shirt £2.75 s/shirt £4.99 including postage black/white s.m.l. Dept C Gentry Queensway, Billingham, Cleveland

BLONDIE TICKETS stalls Hammersmith offers Trevor 0235 850533 after 5pm

AMAZING 1930s-1960s clothing - genuine gear not imitations - really low prices! i.e. - 3 narrow ties £1.30, inc p&p orders Jane Revell 78 Osborne Road, Windsor (s.a.e. catalogue)

PUNK MOD SKA BADGES 20p each or 6 for £1 postage 10p, The Beat, Prince Buster, Selector, Rude Boys, Madness, Rude Girls, Secret Affair, Back to Zero, Squire, Glory Boys, Teenbeats, Chords, Union Jack, Merton Parkas, the Jam (Setting Sons), BW, Eton Rifles, Target, Mod Cons, The Police (A&M Reggatta), Numan, Damned, Siouxsie, 999, UK Subs, Crass, P.U.L. Slits, Angelic Upstarts, Pinpoint, Ruts, SLF, Mod Stinks, Clash, Gang of Four, Modettes, Undertone, Buzzcocks, R. Thomas, 21 Bishops Way, Buckden, Huntingdon.

BUTTON BADGES own design. Ideal groups, fan clubs. Minimum 50 from 15p s.a.e. Kon-Tiki, 117 Nelson Road, Twickenham, 01-894 7930

THE DAMNED teeshirts £3 Sweatshirts £4.95 (s,m,l, ex-l) SPRINTPRINT (Dept S), 120 Shaftesbury Avenue, Swindon, Wiltshire.

THE ENID official merchandise, sweatshirts, (white logo on black) s/m/l £5.50 teeshirts (logo or 'six pieces' s/m/l, £2.75. Badges (logo) 'Six Pieces', 'Land of Hope and Enid') 25p + s.a.e. Stickers (logo 'Six Pieces') 10p + s.a.e. Sew-on patches (logo) 50p + s.a.e. cheque/PO to The Enid Society, 63 High Road, Waterford, Near Hertford, Herts.

QUEEN CRAZY tour superb in concert photos set of ten 5" x 3 1/2" colour only £3 from S. Flinders, 5 Main Street, Stanton By Dale, Ilkeston, Derbys.

CUTTINGS SEND s.a.e. Box no. 9408

COLLECTION OF albums, singles, posters, programmes and badges for sale. s.a.e. for lists KB Hickson, Woodedge, Birmingham Road, Allesley, Coventry CV5 9AZ

THE RAMONES teeshirts £3 sweatshirts £4.95 (s,m,l, ex-l) SPRINTPRINT (Dept S), 120 Shaftesbury Avenue, Swindon Wiltshire.

SEX PISTOLS teeshirts £3 sweatshirts £4.95 (s,m,l, ex-l) SPRINTPRINT (Dept S), 120 Shaftesbury Avenue, Swindon, Wiltshire

GARY NUMAN teeshirts £3 sweatshirts £4.95 (s,m,l, ex-l) SPRINTPRINT (Dept S), 120 Shaftesbury Avenue, Swindon, Wiltshire

THE POLICE teeshirts £3 sweatshirts £4.95 (s,m,l, ex-l) SPRINTPRINT (Dept S), 120 Shaftesbury Avenue, Swindon, Wiltshire

AC/DC TEESHIRTS £3 sweatshirts £4.95 (s,m,l, ex-l) SPRINTPRINT (Dept S), 120 Shaftesbury Avenue, Swindon, Wiltshire

MADNESS TEESHIRTS £3 sweatshirts £4.95 (s,m,l, ex-l) SPRINTPRINT (Dept S), 120 Shaftesbury Avenue, Swindon, Wiltshire

PUBLIC IMAGE Limited teeshirts £3 sweatshirts £4.95 (s,m,l, ex-l) SPRINTPRINT (Dept S), 120 Shaftesbury Avenue, Swindon, Wiltshire

THE JAM teeshirts £3 sweatshirts £4.95 (s,m,l, ex-l) SPRINTPRINT (Dept S), 120 Shaftesbury Avenue, Swindon, Wiltshire

GOD SAVE THE QUEEN T-shirts £3.50, s/shirts £5.95, SML - TITS., 12 Blenheim St., Newcastle upon Tyne

NEVER MIND THE BOLLOCKS T-shirts £3.50, s/shirts £5.95, SML - TITS., 12 Blenheim St., Newcastle upon Tyne

PENETRATION T-shirts £3.50, s/shirts £5.95, SML - TITS., 12 Blenheim St., Newcastle upon Tyne

THE SPECIALS - T-shirts £3.50, s/shirts £5.95, SML - TITS., 12 Blenheim St., Newcastle upon Tyne

THE WHO (Logo) T-shirts £3.50, s/shirts £5.95, SML - TITS., 12 Blenheim St., Newcastle upon Tyne

THIN LIZZY (logo) T-shirts £3.50, s/shirts £5.95, SML - TITS., 12 Blenheim St., Newcastle upon Tyne

SEX PISTOLS (group pic) T-shirts £3.50, s/shirts £5.95, SML - TITS., 12 Blenheim St., Newcastle upon Tyne

JAM TUBE STATION - T-shirts £3.50, s/shirts £5.95, SML - TITS., 12 Blenheim St., Newcastle upon Tyne

PIL Massive log on contrasting shirt - T-shirts £3.50, s/shirts £5.95, SML - TITS., 12 Blenheim St., Newcastle upon Tyne

CLASH - T-shirts (group + soldier) £3.50, s/shirts £5.95, SML - TITS., 12 Blenheim St., Newcastle upon Tyne

SWASTIKA T-shirts £3.50, s/shirts £5.95, SML - TITS., 12 Blenheim St., Newcastle upon Tyne

TWO BLONDIE tickets deeside leisure centre Jan 19 ring Ian Stoke on Trent 643301.

TIES BLACK slim satin with white logos Police, Clash, Purple Hearts, Tubeway Army, Elvis, Specials, Chords, Sid Vicious, Merton Parkas, Jam Madness, Cannabis Leaf, Mods 999 and three different Who £1.40 each + SAE Naked Eye, 7 Fairview Drive, Orpington Kent

SATIN TIES Blue or crimson £1 phone Hazel Dorking 86343

2 BLONDIE TICKETS Saturday 19 0865 64428

SEW ON PATCHES 50p postfree AC/DC (3 different) Sabbath (4), BOC (4), Blondie, Purple (2), Genesis (2), Hawkwind (2), ELO, Jam, Kiss (3) Zeppelin (4), Skynyrd, Motorhead (4), Floyd (2), Rainbow (4), Police, Rush (4) Queen (3), Lizzy (3), UFO (2) V. Halen (2), Who (2), Yes, plus many more Send SAE for comprehensive catalogue of badges patches scarves. Programmes stickers Badge Co. 59 Piccadilly, Manchester

BLONDIE CALENDER POSTER FULLCOLOUR approx 24 x 19 POST FREE 85p. For lists of prints photos and Art prints, SAE to Legs & Company 12 Bryn Road, Connahs Quay, Clwyd

ANARCHY T. SHIRTS Large A in circle S/M/L £3.50 S/Shirts £5.95 T.I.T.S., 12 Blenheim St., Newcastle upon Tyne

CHEAP TRICK T-shirts £3.50, S/Shirts, £5.95 SML-TITS., 12 Blenheim St., Newcastle upon Tyne

T.I.T.S. - T. SHIRTS & SWEATSHIRTS see ads in these columns. Send SAE for fully illustrated pamphlet. TITS. 12 Blenheim St., Newcastle upon Tyne or call in anytime Tel 0632 29847

WHO KEITH MOON autograph and four 10" x 8" B/W photographs offers? Box no 8908.

DESTROY T.SHIRTS £3.50, S/Shirts £5.95. SML - TITS., 12 Blenheim St., Newcastle upon Tyne

RUSH (state which one) T.Shirts £3.50, S/Shirts £5.95. SML - TITS., 12 Blenheim St., Newcastle upon Tyne

SEX PISTOLS T.Shirts (state which one) £3.50, S/Shirts £5.95. SML - TITS., 12 Blenheim St., Newcastle upon Tyne

YOU TELL IT - WE PRINT IT - your slogan on Tee or sweatshirt SML tees £3.50, S/Shirts £5.95. SML - TITS., 12 Blenheim St., Newcastle upon Tyne

MOTORHEAD T.Shirts (state which one) £3.50, S/Shirts £5.95. SML - TITS., 12 Blenheim St., Newcastle upon Tyne

BRUCE SPRINGSTEEN - BORN TO RUN OR HES THE ONE - T.Shirts or sweatshirts. Both photo screenprinted. Tees £3.50, S/Shirts £5.95. SML - TITS., 12 Blenheim St., Newcastle upon Tyne

STIFF LITTLE FINGERS - INFLAMMABLE MATERIAL T.Shirts £3.50, S/Shirts £5.95. SML - TITS., 12 Blenheim St., Newcastle upon Tyne

COLOUR CONCERT PHOTOGRAPHS - The Best in Quality, Choice + Service from the Professional Photographers. Latest additions - Police (Rainbow) Numan (Wembley), Abba (Wembley), Kiss (US Tour), Queen (Lewisham), Who, Wings, Lovich, Rats, Priest, UFO, Stranglers, Hagar. Also in our wide range of over 100 bands. Blondie, Bowie, Zeppelin, Kate Bush, Clash, Purple, Dylan, ELO, Essex, Ferry, Genesis, Floyd, Gillan, Sabbath, Nugent, Presley, Stones, Rush, Pistols, Sham, Patti, Quo, Stewart, Lizzy, Van Halen, Whitesnake.

Set of 10 different 3 1/2" x 5" colour prints costs £4.00, 20 for £7.50, 30 for £11.00 - all plus 20p p+p.

Fully illustrated proof sheets of all above bands are available for you to select from at your leisure. Send order and/or SAE for lists + proofs stating your requirements for reply by return to Dick Wallis Photography, 159 Hamilton Road, London SE27 9SW.

THE POLICE - Latest Colour Concert Photographs - Only £2.99 per pack of 10 prints (Ex. p&p). The Police pictured live on stage - December 1979. Exclusive pack of 10 different prints - size 5" x 3 1/2", for Only £2.99, plus p&p: per pack UK/12p; Overseas/25p; for these top-quality photos, by professional photographer, send remittance to: GIGIPI Colour-packs (S55), PO Box 22, 15 Marks Road, Wokingham, Berkshire RG11 1NW.

POSTERS POSTERS Gary Numan, Police, Sting, Sex Pistols, Elvis (GI Blues), Debbie Harry, Kate Bush, Sid Vicious, Cliff Richard, Kiss, Jam, Stranglers, Ian Dury, Who, Clint Eastwood, Scorpions, AC/DC, Motorhead, Bob Geldof, David Bowie, Status Quo, Led Zeppelin, Clash, Generation X, Bob Marley, Rod Stewart, Elvis Costello, Sham 69, Abba, Yes, Queen, ELO, Pink Floyd, Thin Lizzy, Genesis, Village People, Rush, Meatloaf, Tubes, Bob Dylan, Ami Stewart, Roxy Music, Dire Straits, Olivia Newton-John. All quality posters, and in superb colour. £1.30 each, order three or more. £1.20 each. Add 35p for P&P up to two posters, thereafter add 5p for each additional poster, overseas 80p three or more £1.60. Cheques/PO made available to Primsid Ltd, 75 Kings Road, Kingston upon Thames, Surrey KT2 5JB.

UK SUBS OFFICIAL MERCHANDISING 'Tomorrows girls, badges, t-shirts, stickers, 'Another kind of Blues', bades, t-shirts, stickers, colour posters photographs etc. Send SAE for FREE LISTING of up to date available. Merchandise and prices to: UK SUBS PRODUCTS, PO Box 12, Guildford, Surrey.

WHO T-SHIRTS badges, stickers, Send SAE to the Who Club, PO Box 107A London N6 5RU.

JAM TIES Black print on white fabric £1 + SAE Bentsleather(S) 45 Church Lane, Whitwick, Coalville, Leics

STUDDER BELTS Black or brown fabric £1.90 + SAE Bentsleather(S) 45 Church Lane, Whitwick, Coalville, Leics

GARY NUMAN Ties. black print on white fabric £1 + SAE Bentsleather (s) 45 Church Lane, Whitwick, Coalville, Leics

MIRROR TIES reflective vinyl £1 + SAE Bentsleather 45 Church Lane, Whitwick, Coalville, Leics

XTC TEESHIRTS £3.00 Sweatshirts £4.95 (s,m,l, ex-l) SPRINTPRINT Dept S, 120 Shaftesbury Avenue, Swindon, Wiltshire.

PUNK TIES shiny blue PVC £1 + SAE Bents leather (S) 45 Church Lane, Whitwick, Coalville, Leics

QUEEN GLITTER t-shirts £3.00 Sweatshirts (s,m,l, ex-l) SPRINTPRINT Dept S, 120 Shaftesbury Avenue, Swindon, Wiltshire.

RUSH GLITTER t-shirts £3.00 Sweatshirts £4.95 (s,m,l, ex-l) SPRINTPRINT Dept S, 120 Shaftesbury Avenue, Swindon, Wiltshire.

MOTORHEADS TEESHIRTS £3.00 Sweatshirts £4.95 (s,m,l, ex-l) SPRINTPRINT DEPT S 120 Shaftesbury Avenue, Swindon, Wiltshire.

THE SPECIALS teeshirts £3.00 Sweatshirts £4.95 (s,m,l, ex-l) SPRINTPRINT Dept S, 120 Shaftesbury Avenue, Swindon, Wiltshire.

SELECTOR TEESHIRTS £3.00 Sweatshirts £4.95 (s,m,l, ex-l) SPRINTPRINT Dept S, 120 Shaftesbury Avenue, Swindon, Wiltshire.

CONCERT PHOTOGRAPHS 10" x 8" bw close ups:- Blondie, Police, Bush, Zeppelin, Dylan, Stones, Wings, Eagles, Queen, Abba, yes:- many others available:- SAE for details: G Smith, 21 Manningtree Close, Wimbleton, SW19 6ST.

ZIGZAGS ALLMOST complete set, 88 issues, offers - Egham 35549 evenings.

JOKES FART Powder, stink bombs, red hot sweets, snow & smoke tablets cigarette bangers over 200 jokes, saucy jokes, masks, tricks posters, badges SAE for bumper catalogue and free gift. Dept 51, 167 Winchester Road, Bristol BS4 3NJ.

NEW WAVE mini lapel badge ties 3" long pvc £1 + SAE Bentsleather(s) 45 Church Lane, Whitwick, Coalville, Leics

GENESIS T-SHIRTS books, badges etc. Send s.a.e. to Genesis information, PO Box 107, London N6 5RU.

BADGES POLICE (2), Blondie, Stranglers, Sid, Undertones, Who, swastika, cars, mods rule, many more, list with all orders (or send SAE) 25p each + SAE Naked eye badges, Dept S, 7 Fairview Drive, Orpington, Kent.

SPECIALS TIES black print on white fabric ties £1 + SAE Bentsleather(S) 45 Church Lane, Whitwick, Coalville, Leics

MODS UNION Jack ties £2.90 Two tone belts £1.90 + SAE Bentsleather (s) 45 Church Lane, Whitwick, Coalville, Leics.

HUMAN BONDAGE. DESTROY T-SHIRTS. TARTAN HEAVY DUTY TROUSERS. STUDDER WRIST BANDS AND BELTS. NAPPIES. KILTS. CRAZY COLOURS. HARD-CORE PUNKS CALL AT THE LAST RESORT. 43 GOULSTON STREET, PETTICOAT LANE, LONDON E1 NEAREST TUBES ALDGATE EAST AND LIVERPOOL STREET STATION. OPEN MONDAY TO FRIDAY AND ALL DAY SUNDAYS!!

POLICE TIES Black print on white fabric £1 + SAE Bentsleather(s) 45 Church Lane, Whitwick, Coalville, Leics

SIOUXSIE TIES black print on white fabric + SAE Bentsleather(s) 45 Church Lane, Whitwick, Coalville, Leics

WRIST BANDS 3" wide. Leather grain look £1, 6" wide £2.90 10" wide £3.90 + SAE Bentsleather(s) 45 Church Lane, Whitwick, Coalville, Leics

MADNESS TIES black print on white fabric £1 + SAE Bentsleather(s) 45 Church Lane, Whitwick, Coalville, Leics

CRAZY HAIR colours, crazy colours, pink, blue, green, red, etc. call in person to: The Last Resort 43 Goulston Street, Petticoat Lane E1 open Monday to Friday and Sundays Nearest tube stations Aldgate East and Liverpool Street.

THE UNDERTONES Teeshirts £3.00 Sweatshirts £4.95 (s,m,l, ex-l) SPRINTPRINT Dept S, 120 Shaftesbury Avenue, Swindon, Wiltshire.

BELT BUCKLES titles available. Zeppelin, Eagles, Bowie, Elvis, Queen, Blondie, Floyd, Abba, Genesis, Quo, Rats, AC/DC, Sex Pistols, Kiss, Sabbath, Bee Gees, ELO Rainbow Yes, Who, Dylan, Lizzy, confederate flag £1.90 complete with leathergrain look belt £2.90 + SAE Bentsleather(s) 45 Church Lane, Whitwick, Coalville, Leics

STRAIGHT TIES you name it we print it your slogan group printed in black on white fabric tie £1 + SAE Bentsleather (S) 45 Church Lane, Whitwick, Coalville Leics

"SKIN-WEAR", BUTTON DOWNS, 1/2" BRACES, CROMBIES, STA PREST, PENNY LOATHERS, GOOD MUSIC, SKINS WELCOME. CALL "LAST RESORT" 43 GOULSTON STREET, PETTICOAT LANE E1. NEAREST TUBES ALDGATE EAST AND LIVERPOOL STREET. OPEN MONDAY TO FRIDAY. ALL DAY SUNDAYS!!!

UNION JACK Iron on mini transfers 50p each three for £1 Simm, 9 Mill Lane, Newbold Verdon, Leicester.

ABBA, NUMAN, POLICE, ZEPPELIN, AC/DC, Whitesnake, New Jam, QUEEN, Who, Stranglers, Rush, Motorhead, Priest, Quo, Scorpions, BLONDIE, Bowie, Rainbow, Purple, Olivia, etc. colour concert photographs: 45p each, £4.00 for ten. SPECIAL OFFER 3 STING 10" x 8" for £5.00. Send SAE for list or with order to: ALAN PERRY, P O Box 4, Upton, Wirral, Merseyside L49 6LE.

Wanted

ZEPPELIN KNEBWORTH record or tape. McIntosh, 13 Park Way, Cumbernauld

ZEPPELIN KNEBWORTH LP or cassette wanted Box no. 9046

LIVE TAPES wanted Trick, Cure, Hackett, Priest, Magazine, Motorhead, Punilux Ramones, S L Fingers Pistols, Siouxsie, UFO, Ultravox, XTC. Only good quality. Many swaps. Rudi Val Roest, D Boutstsv 31B Leeuwarden, Holland

PISTOLS SLF Buzzcocks and other punk, new/wave bootlegs G Payne, 24 Bramham Court, Harton Moor, South Shields, Tyne & Wear

BE BOP DELUXE rarities imports, posters, acetates, live tapes, etc. Also Global Village 'Mr Fantasy' acetate urgently wanted and us DJ 'Modern Music' good prices paid. Barbara 'Kingsfield' Union Road, Ashton Under Lyne, Lancs

ELP 8MM Cine wanted quality im-material Hire buy 090458860

WANTED LIVE Punk tapes, especially of Menace, Ants, Crass, Epileptics Blitz, Jam, Generation X and anything from Roxy and Vortex. Mark. 55 Silverleigh Road, Thornton Heath, Surrey

BUZZCOCKS BOOTLEGS Simon (0532) 758094.

Musicians Wanted

MUSICIANS MALE/Female to form punk band (No Nazis) London Box, no 9031

HUDDERSFIELD BAND need drummer (Gang of Four/Joy Division) must be committed Holmfirth 4637

BRIDGWATER BAND Female preferred (Wire Penetration Jam) instruments needed. Box no. 9037

DRUMS VOCALS Wanted Cumberland, Phone Drew 67-34814

X-HIBITION NEED Drummer, must be imaginative. (Gang of Four/Joy Division) single out next month. Tel: Kettering 83279. Terry

JAPANESE GUITARIST seeks other instruments, voices and friends, Buzzcocks Pil, Talking Heads. No underground music. Write, Tetsu Matsura, Garden Flat 20 Greville Road, London NW6

DRUMMER VOCALIST wanted for Heavy Metal band, Cheekunt Hertfordshire phone Pete, Week days after 5 p.m. weekends anytime Wx 21376.

Situations Vacant

JERSEY GUERNSEY seasonal work clubs discos hotels restaurants bars etc. good wages low tax cheap gigs booze etc. Send £2 for lists K Peters 205A Richmond Road, Twickenham, Middx.

GIBRALTAR SEASONAL work. Discos bars hotels restaurants etc. Long summer, good wages low taxes Morocco 20 min away etc. Send £2 for list. CBLORE, 7 Rocks Lane, Barnes, London.

EMPLOYMENT OPPORTUNITIES with record companies, radio stations, music magazines etc. Full time, part time. Experience unnecessary. 'Music Industry Employment Guide' £1. 'Radio Employment Guide' £1. 'British Music Index' (including 450+ record company addresses) £1. All three £2.40

Dept 13, R S Productions, Hamilton House, Staverton, Devon.

LYRIC WRITERS required by recording company details (SAE): - 30 Sneyd Hall Road, Bloxwich, Staffordshire.

ALTERNATIVE EMPLOYMENT with record companies, radio station etc. Full time Part time, experience unnecessary. 'Music Industry Employment Guide' £1. 'Radio Employment Guide' £1. 'British Music Index' (includes 450 + record company addresses) £1. All three £2.40. Dept 13, RS Productions, Hamilton House, Staverton, Devon.

LYRIC WRITERS required by recording company details (SAE): - 30 Sneyd Hall Road, Bloxwich, Staffordshire.

ALTERNATIVE EMPLOYMENT with record companies, radio station etc. Full time Part time, experience unnecessary. 'Music Industry Employment Guide' £1. 'Radio Employment Guide' £1. 'British Music Index' (includes 450 + record company addresses) £1. All three £2.40. Dept 13, RS Productions, Hamilton House, Staverton, Devon.

LYRIC WRITERS required by recording company

GRINGOS - 1980 SALE

LEATHER JACKETS

NEW **SALE**

LO7 Good quality leather jacket (as LO4), in black and white leather. State size. **£47.50** inc. p&p

LO8 Good quality leather jacket (as LO4), in white leather. State size. **£44.95** inc. p&p

LO4 Good quality leather jacket, fully lined, waist adjusters, zip fastenings and pockets. Sizes 34"-44" chest. **£44.95** inc. p&p

KILTS

NEW

SY23 Tartan kilt, red 'Royal Stewart', plain front, pleated back, leather strap fasteners. State waist size. **£11.50** inc. p&p

LEOPARD AND TIGERSKIN LEGGINGS

SALE

SY21 Male or female body-hug jersey, leggings in leopard and tigerskin print. State size. **£10.95** inc. p&p

STRAP TROUSERS BONDAGE TROUSERS CONDUCTOR TROUSERS TARTAN TROUSERS

SALE **SALE** **SALE** **SALE**

SY24 Strap trousers in red, blue, black or white, three straps and large zip to each leg. State size. **£13.50**

SY12 Bondage/zip trousers, plenty of zips, straps and 'D' rings. State size. Black or red. **£15.50** inc. p&p. Blue or white. **£12.95** inc. p&p

SY25 Conductor trousers in red, blue, black or white with contrasting piping along side seams. State size. **£12.50**

SY22 Tartan trousers, red 'Royal Stewart', 'D' rings on waist and knee. State size. **£12.95** inc. p&p

BONDAGE T-SHIRT ZIP T-SHIRT

SALE

SY11 Bondage Tee, black, red or white with 'D' rings, zips and strap. State size. **£5.50** inc. p&p

SY10 Heavy bondage shirt, black with contrasting piping, zips, 'D' rings and straps. State size. **£8.95** inc. p&p

SY14 Zip tee, black, red or white, infested with zips, various lengths. State size. **£5.50** inc. p&p

CROMBIE PARKA

NEW

SY29 Good quality 2-length Crombie style navy coat, centre vent with red lining and parrot. Sizes 32-40. **£27.95** inc. p&p

SY32 Lightweight fishtail Parka without pockets or lining, but great value. State size. **£9.50** inc. p&p

TWO-TONE TONIC LEVIS

SY28 Two-tone Mod jacket, centre vent, 3 button, narrow lapel, tonic material in blue, bronze, mauve. State chest size. **£29.95** inc. p&p

LEV 501 Original shrink fit indigo denim, button flies, parallel leg. State waist size. **£15.95** inc. p&p

SY27 Two tone Mod trousers, tonic material, parallel leg, in blue, bronze, mauve. State waist/leg size. **£13.95** inc. p&p

PRICE FOR SUIT **£39.95**

SY16 Bum flaps in tartan, blue, black, red or leopardskin pattern. **£1.25** inc. p&p

SY08 Latest style wrap-around shades in red, blue, green, black. State alternative colour. **£3.95** inc. p&p

SY01 Super cool pilot style mirror shades with case. **£2.50** inc. p&p

SY20 Bondage straps in red or black with 'G' clips. Two for **£1.20** inc. p&p

SY09 Unused prison ties, narrow style in black. **£1.75** inc. p&p

SHAGGY JUMPERS

NEW

SY34 Shaggy jumpers in acrylic fur with contrasting neck and cuffs, in turquoise, red, black, yellow. State size. **£12.95** inc. p&p

LEATHER WAISTCOAT & TIE PVC JEANS

SALE **SALE**

SY05 Super fitting PVC jeans, black or silver. Sizes 27"-36" waist. **£12.95** inc. p&p

LO3 Genuine straight black leather tie. **£3.95** inc. p&p

LO1 The original leather waistcoat in black. Sizes 32"-44" chest. **£10.95**

CHECKED SWEAT SHIRTS

NEW

SY33 Checked sweat shirts, large or small black check on white. State size. **£7.95**

Punky Tee shirts, colour-fast and washable, original designs in Dayglo and bright colours. S.M.L. **2.95** inc. p&p

SALE

T84 Black leopard spots, front and back, on yellow or red shirts, chopped sleeves.

T100 Black tiger stripes, front and back, on yellow or red shirts, chopped sleeves.

T91 The Clash, black on fl. red, white shirt.

T75 Anarchy, white on black shirt.

T98 999, black and green on white shirt.

T93 Ruts, black and orange on white shirt.

T83 Question marks, white on black shirt.

T77 U.K. Subs, mauve on pink, white shirt.

T78 Siouxsie, black and pink on white shirt.

T96 Ramones, black on pink, white shirt.

T92 The Jam, black on light blue target, white shirt.

T82 Lambretta, black on light blue target.

T81 Mods, red on light blue target, white shirt.

T95 The Who, white on black shirt.

T107 Diamonds, black on white or red shirt.

T108 Checks, black on white or red shirt.



Customers' Services Department
For enquiries and telephone orders ring Bedford (0234) 58355, between 10.00-1.00, 2.00-5.00 Mon. to Fri.

To Order
Simply complete the below coupon indicating an alternative if any and clearly state your name and address in block capitals.

Telephone Orders
Credit card holders only can phone with your Barclay/Access Number for a faster service.

Overseas Orders
For overseas orders, please add £2 to the total cost to cover postage, or 50p for Tee shirts. Customers from Eire please check exchange rate on all prices.

Money Back Guarantee
We will always exchange goods or refund your money if you are not satisfied, goods must be returned unwashed, unworn, etc., within 7 days.

CREDIT CARD ORDERS WELCOME BY PHONE

CODE	ALTERNATIVE	SIZE	COLOUR

NAME & ADDRESS

GRINGOS 55, ST. PETERS ST. BEDFORD
DEPT. S TEL. (0234) 58355

PAYMENT ENCLOSED

£

LETTERS

MORE MILES PER PAGE

HAVING BEEN forced to buy a copy of this week's *NME* in addition to my usual *Sounds* (thought none were left) I could not get over the fact that the *NME* was far thicker (in every sense) than the equivalently priced *Sounds*. Having, on various occasions, discussed with friends the fundamental and 'world shattering' differences between the music papers I decided to ascertain once and for all which of the two has the most non-advert space. Having put to use for the first time all of my 19 years of education I came up with the information that the overall area of *NME* (excluding front cover) = 0.007401 acres; *Sounds* = 0.000591 acres.

However, all is not lost *Sounds* readers, for although the *NME* has 12 pages more it works out that the non-advert space is distributed thus: *NME* = 0.0000000275 sq miles/page; *Sounds* = 0.0000000308 sq miles/page (approximately). So there you are, undisputable proof that page for page, *Sounds* is a better buy! — Olinga Tæed (that's my real name, honest) the only Bahai in Paris/New York/Selby — guess which one.

YESTERDAY'S HEROES

WHY IS it so hip to slag off Yes? Just because they don't stay static? Just because they experiment? Just because they don't churn out the same commercialised product? Just because they are adventurous? Just because they are not hip? Just because they appeal to the intelligence? Just because they don't follow the trends? Just because they don't appeal to knicker wetting school boys? Just because the music papers say so? Just because they are all so talented? Just because they have been around for eleven years? Or is it just because they're better than the rest?

So think before you open yo'r fat mouths. 'Young Christians see it from the beginning/Old people feel it

that's what they're saying' — Skyline Teacher, Tanelorn, Topographic Oceans, Southside of the Sky.

PS How come I have a picture of John Peel (with hair) on the stage at Crystal Palace looking at equipment with Yes, and why now does he slag them off? Was it just a fad, like his fad for New Wave?

BUSH TELEGRAPH

I WOULD like, through your newspaper, to reply to the letters (gratifyingly most of them were not rude) I have received regarding the possible release of 'December Will Be Magic' as a single by Kate Bush.

Discussions took place between EMI Records (UK) and Kate Bush regarding this track as a possible single, but unfortunately Kate did not finish recording the song until it was too late to be considered for release before Christmas.

There are plans for a new single from Kate Bush in the spring and 'December Will Be Magic' will be considered, along with other new songs that Kate is due to record later this month. If another title is chosen for release as a single in the spring then we are obviously well positioned to consider 'December Will Be Magic' for release prior to Christmas 1980. — Brian Southall, Publicity Executive, EMI Records (UK)

KRAUT CLOUT

IT SEEMS to me obvious that Michael Schenker's departure from UFO would affect their overall quality. However Mr Barton thought otherwise, as shown by his reviews of their gigs with Chapman, who admittedly is no mug. I saw them at Wolverhampton in February and Geoffrey's report just did not wash with me. And now Farton is surprised that UFO's album is not up to their usual standard, and conveniently ignores the fact that Michael is missing.

Not only is Schenker a terrific guitarist (after all, if he is not the best, and my friends try to convince me he isn't, he is certainly one of the elite) but he also has great songwriting



WELLIE AND THE GALOSHERS (sic): megagroup in the making

Pic: Ross Halfin

SUPERLOON STRIKES BACK

MY NAME is Lee Burrows. I was playing the gumbot-shaped guitar in the headbanging band contest (January 5 issue). While I am highly delighted that Barton thought we should have won (we in fact came second) I wish to point a few things out.

1. The man writhing about on the floor was not me, it was Ian Superloon (I know Barton was not sure, but I wanted that straight, after all he was our ace in the hole, as you might say).

2. We played 'Exciter', not 'Tyrant'. However, I admit that this may not have been Barton's fault, it could have been a printing error.

3. We are not called 'Wellie And The Galoshers'. (Now that's definitely a printing error).

But whatever, I enjoyed the coverage of the competition and long may Barton reign to be scorned for being a Kiss fan and all other atrocities he makes weekly. — Lee (rhythm guitarist) Burrows.

ability (he co-wrote three out of the four tracks Barton specifically mentioned from 'Obsession'). So please *Sounds*, let me know when his solo LP comes out, and I will rush to the shops to buy it. — Tone.

RUDE BOYS ON THE RADIO

WELL THERE I was with me cassette in taping the Jam at the Rainbow off Radio One



Pic: Nicola Tyson

DREAMBOAT OF THE EIGHTIES

THE SOONER *Sounds* realises what a tacky bunch of untalented, piss-elegant slags Girl are, and thus stop fuelling their shoddy little ego trip, the better for all of us. To compare them, in any way, to Japan is obscene. Visually, Girl are a plain eyesore and musically they are going precisely nowhere.

I shall be interested to see if they can produce three albums as consistently rich and original as Japan have done so far. — A 'Dr Buzzard's Original Savanna Band' fan, Harrow.

PS Let's have a pic of Dave Sylvian as 'Dreamboat Of The Eighties' please!

NICK, NICK

RE YOUR article on the Police (January 5).

Hugh Fielder makes the group sound like a collection of mean, penny-pinching misers. Comments such as 'Sting has afforded himself the luxury of hiring a Jaguar for the first part of the tour' and 'after the gig I discover him (Miles Copeland) in a room backstage counting the band's fee for the evening with Stewart, Andy and the press officer leafing through piles of notes with him'. Well, I saw them at their recent gig at the Hammersmith Palais and, my God, they deserve every penny they get, but no mention of this in the article.

The article is very hypocritical at first saying that the group are attempting to play down their 'glamour boys' image and then putting a piece on Sting winning the crowd back by returning topless to the stage for an encore. Mr Fielder makes this sound like a secret weapon that is produced just as a crowd pleaser. Then the article goes on to comment on the sauna bath effect in the halls where they play. Didn't you feel a bit on the warm side of cool then, Mr Fielder?

The thing that really angered me was the comment on Andy Summers which said 'Andy could be the father of most of the screaming teenyboppers although he probably isn't'. As far as I can see anyone who's as talented as Andy Summers deserves to get all the success that's due to them, no matter how old they are. And I don't really see what age has to do with it all. It takes experience to produce a guitarist as excellent as Andy Summers — and not only in the field of electric guitar but in the classical style as well.

Also Stewart Copeland was made to sound like a callous money-grabbing git, who is only out to get all he can out of the general public and anyone who listens to their music. And much the same view is given of his brother and the group manager Miles.

May I suggest that the next time you consider doing an article on the Police how about getting someone who has at least half a brain and some idea that it's musical ability and personality that makes a great band and does not set out with the intention of just creating an overall bad impression of their subject?

With pity for that bitchy cretin Fielder (may he get well soon) and sympathy for Sting after having his car pinched. — Angie from Tooting.

when all of a sudden there was this bloody beep. I thought there was something wrong with my radio but just as I was about to dive on the tuning knob I realised that it was just being used to obliterate the 'fucks' on 'Modern World.' Just what were the BBC playing at? It can't be that they're trying to prevent our ears being soiled by such language 'cos we'd already had 'shit' and 'bastard' on 'To Be Someone'. So why did the BBC ruin my recording with that beep?

Whilst I'm writing this letter I might as well get my money's worth for the stamp and say what I think of the pillock who wrote in a few months back saying 'Weller is a wimp', the most pathetic example of alliteration yet. Poetry isn't all golden daffodils tossing their heads in sprightly dance, like music it's just a form of expressing yourself which Paul does extremely well both in his music and poetry. — Ann Gree.

SMASHING TIME

I KNOW I'm a bit late in telling you this, but I thought I'd tell you all the same, so read on and gasp at my discovery. First, dig out the Damned's single 'Smash It Up', second, put the 'B' side 'Burglar' on your turntable then play through until Scabies sings 'I'll even ave the milk off your doorstep, or the skin off a baby seal's back' then wait for the bit straight after those lines, that bit that sounds like he's being sick down a bog. Stop the record and then play backwards with your finger and hear Rat the Cad announce 'Yes, I'm a real villain'. What a butch boy. — Dai, the boy who can see into the future and has foreseen that Poison Dwarf-O are gonna be huge in the Eighties.

BISCUIT DIN

EVERY TIME I open 'Metal Box' my mum shouts out 'Leave the biscuits alone' and I get told off. Virgin should have thought of things like this. — Innocent PIL fan, Wembley.

WHAT A SHOWER

CAN I be the first this decade to offer you the sexiest 'Orchestral Manoeuvres In The Dark' anagram yet? 'Mr Derek Haurin loves the Raincoats'.

What's more, so do I, and if Ana wants to come round for a late Xmas kiss, tell her I've put the mistletoe in the freezer. Happy New Year everyone, and I hope Santa forgot about McCullough completely. — Mick, The Bear Inn, Sudbury, Suffolk.

IT'S LOVE

AAGGH! MY life's a misery. I'm done for. That ever so tiny pic of Robbi Millar you printed recently has reduced me to a quivering wreck. God! She is gorgeous. She is the most gorgeous, sexy, luvverly bird I've clapped eyes on.

Wendy Wu? Honey Bane? Blondie? Give over! Robbi is the face (legs, arms, body) of 1980. I ask, nay demand, you print a full double page colour pic of Robbi or put a pic of her on every page, or better still send her over here and we can discuss the current ongoing situation amongst other things. — Robbi Miller (an assumed name but it has a nice ring to it, eh?), near Dublin, Eire.



RECENTLY I saw the enclosed picture of Glenn Hughes of Village People in a music magazine. Is he the same person as the Glenn Hughes who used to play bass guitar for Deep Purple? — Deep Purple fan, Offerton. No. — Ed.

U.F.O.



THE CASSETTE
£1.00
OFF
LIST PRICE
(WHEN RELEASED)

THE ALBUM
AT LEAST
£1.00
OFF
LIST PRICE

'No Place To Run' is the new album from U.F.O. featuring the single 'Young Blood' and available in six different colour sleeves. See them on tour during January and February.

IT'S AT

Virgin

RECORDS
& TAPES

THE VIRGIN MEGASTORE, 14 OXFORD ST. W1
(Nr Tottenham Court Road)

London
9 Marble Arch W1
Tel: 01-262 6985
Oxford Walk
Tel: 01-580 7066
150-154 Oxford
Street W1
130 Notting Hill
Gate W11
Tel: 01-221 6177
Brent Cross
NW4
Tel: 01-202 7315
62-64 Kensington
High St. W14
Tel: 01-937 8587

Birmingham
74 Bull Street
Tel: 021-236 9432
Brighton
5 Queens Road
Tel: 0273-28167
Bristol
12 Merchant Street
Tel: 0272-290499
Cardiff
6/7 Duke Street
Tel: 0222 390 418
Coventry
11 City Arcade
Tel: 0203-27579

Croydon
12a Suffolk House
George Street
Tel: 01-686 3566
Edinburgh
18a Frederick Street
Tel: 031-226 4042
Leeds
145 The Briggate
Tel: 0532-449791
Liverpool
169 Market Way
St. Johns' Centre
Tel: 051-708 0366
Manchester
Arndale Centre
Market Street
Tel: 061-834 7204

Milton Keynes
59 Silbury Arcade
Tel: 0908 660404
Newcastle
10/12 High Friars
Eldon Square
Tel: 0632-612795
Nottingham
21 Clumber Street
Tel: 0602 40096

Plymouth
105 Armada Way
Tel: 0752-60435
Sheffield
137 The Moor
Tel: 0742-70929
Southampton
16 Bargate Street
Tel: 0703-34961

Swansea
34 Union Street
Tel: 0792-51499

JANUARY SALE STILL ON IN
ALL VIRGIN STORES