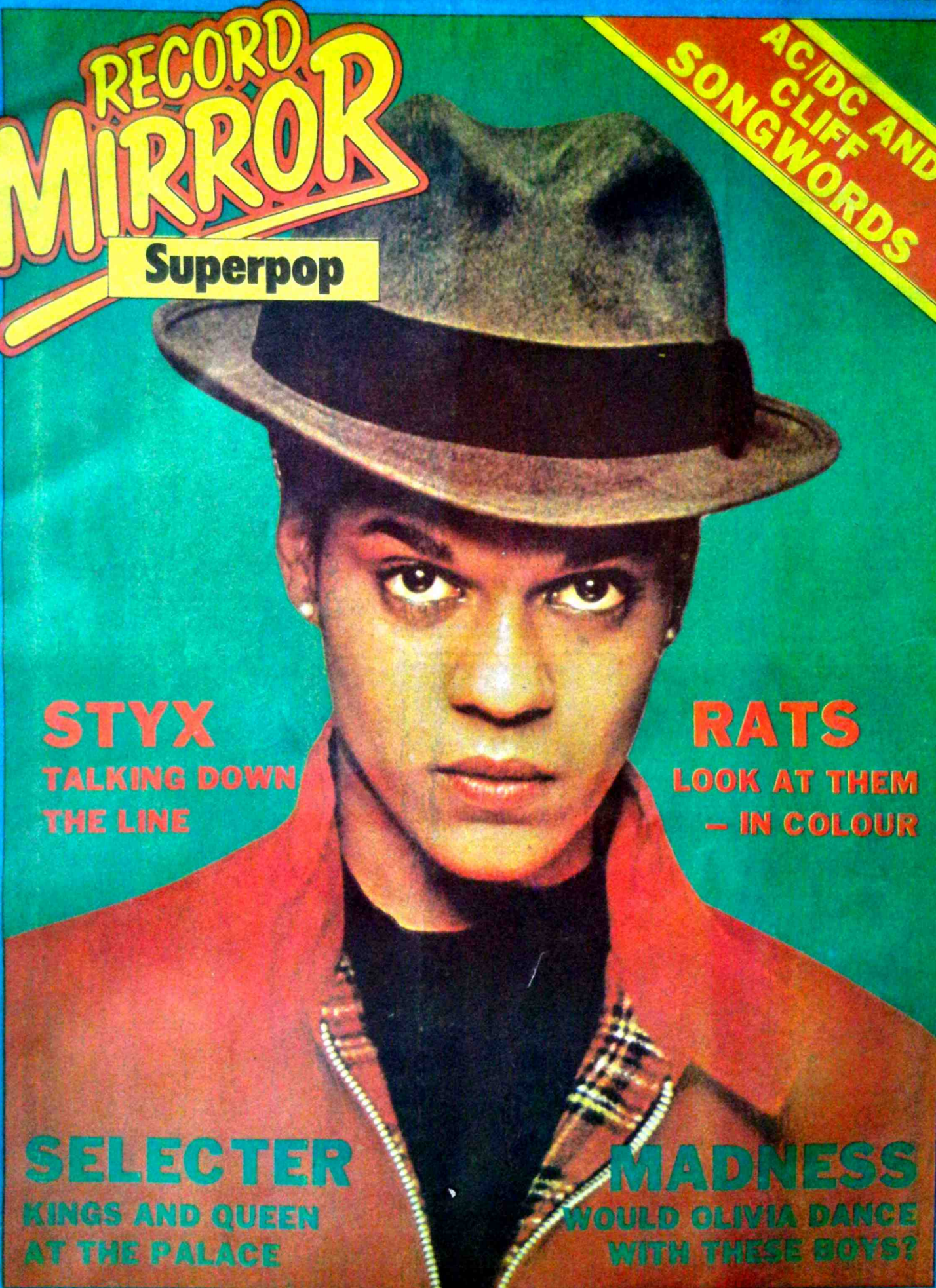


RECORD MIRROR

Superpop

**AC/DC AND
CLIFF
SONGWORDS**



STYX

TALKING DOWN
THE LINE

RATS

LOOK AT THEM
— IN COLOUR

SELECTER

KINGS AND QUEEN
AT THE PALACE

MADNESS

WOULD OLIVIA DANCE
WITH THESE BOYS?

The Natural Blonde.

GOD, NOT another week I ask myself pitifully as I drag myself to the typewriter assisted by six nubile boys in satin pantaloons. Talking of pantaloons, it was with some trepidation I entered the new PX shop in London's Endell Street, as Rusty whatever his name is and Richard Jobson are literally told what to wear by this shop (Still, if they weren't told, we might all be wearing horrid tartan socks). For the next year we're obviously going to have to get used to Beau Brummel style velvet pantaloons and frilly Tom Jonesesque shirts with floppy cuffs. The sight of all these boys' calves could prove too much for anyone.

DAVE STEWART, guitarist with the Tourists has a collapsed lung, but the poor brave is refusing to miss the tour. Does this mean he'll be taking his iron lung on all gigs? Apparently not, the band's taking a doctor with them to make sure he doesn't keel over. He'll also be strapped to his keyboards. After the tour Dave will be returning to hospital.

OBVIOUSLY AS intelligent as she looks... Theresa of Dollar was sitting in a pub last week when a fuzzy haired chap came over and sat down with her and started talking. Now at this point in the story it should be pointed out that if she'd had any sense she'd have cuffed him around the ears and told him to go and chatter elsewhere. She was obviously feeling friendly. He said he was in the music business and she gave him lots of advice on make up and wished him luck. It was Robert Plant. Still on the topic of Dollar, David the boy half, has recently had his hair dyed even blonder and now refuses absolutely

to go out in the rain in case it runs down his neck.

DEXY'S MIDNIGHT RUNNERS have kicked their support band off the tour. The band in question, **Small Hours**, were told to get lose unless they were willing to change their name as the Dexy's didn't like it. "Sounds a bit mod to us," they quothed, "don't want piles of bleedin' mods turning up." Small Hours refused and were then told that they weren't allowed to wear suits and the girl member of the band wasn't allowed to wear a dress (sounds a little rude to me). Dexy's lead singer used to be in a punk band called the Killjoys, aptly enough.

■ **LAPSED CATHOLIC** John Cooper Clarke is another boy who's injured himself this week (all these bum lifts and hernias, where's all the drugs and sin?) John broke his ankle while he was getting off a train being rather myopic he misjudged the distance and clambered into mid air. His mind was obviously on a higher, nobler plane than the other commuters.

IGGY POP did the first show of his British tour at Aylesbury the other night. The next day they had to go

straight to Newcastle without rehearsal so they set up in the bus and rehearsed on the journey (I get car sick and would be throwing up into every available paper bag if I even had to sit on a bus for three hours, let alone play). At the Aylesbury gig luminaries such as **Hugh Cornwell** and **Clem and Frankie** from **Blondie** could be seen in the audience measuring up Iggy's muscles.

LAST WEEK saw the first session for **Rockstars Underpants** and the lucky boys who got to load my camera every 36 pictures were Sparks who had obviously had a few goes on Iggy's **Bullworker** (not that it seemed to have done them much good). **Russell** positively rippled and **Ron** valiantly attempted to ripple with him, but how can a girl even be expected to hold her camera steady when she has to think of the devastatingly handsome **Al Clark**, **Virgin** pressperson, sadly peering down at his knickers wondering why he's not good enough. These sessions certainly seem hard to organise, in the case of handsome **Lizzy** manager **Chris O'Donnell** one has to battle with **Sabrina Guinness** for time on his telephone and then you get told that **Phillip Lynott** has to be finished.

CHER HAS just had her bum lifted. This operation, which plastic

surgeons say is one of the most painful of all (along with having your tummy tucked in and a sex change and is probably the only one left for Cher to have). The poor girl not only had to suffer the indignity of walking around for a week with her bottom stuck into shape but she also lives with **Kiss** man **Gene Simmons**. The one with the grizzly bear on his chest who sometimes tries sticking his tongue up to his fringe. But as Cher said "I think you should have a meaningful relationship if only with your dog."

■ **BUZZCOCKS STEVE DIGGLE** (now there's an interesting surname) was refused entrance to a **Deville Club** gig (Manchester). The reason they gave for his non admittance was that his brother had caused almost three pence worth of damage with paint when he was recently support to the **Pop Group**. Steve was last seen racing around the corner to the local **Dulux** store for revenge.

Richard Jobson finally managed to get himself to Berlin, which appears to have been an ambition fulfilled (another one would have been thinking of a way to pay his clothing bill). Once there he and a couple of friends ended up in a transvestite club surrounded by extremely dubious types. Everyone tried to pull **Richiepoop** who was overcome by the shock (whether this was because someone tried to pull him or because they were all Californians remains to be seen).

Anyway, after a long hard evening fighting them off like **Flash Gordon**, his chums came looking for him. The doorman (woman?) was asked if he'd seen an extravagantly dressed young man (obviously had his pantaloons on) but this was about ninety per cent of the clientele. So they described the **Jobson** coiffure, a sort of modified ducks bottom, and got immediate response "AHHH zee **John Travolta** boy, eee eees over zee" pointing to **Richard** swashbuckling his way through a crowd of **John Travolta** fans.

"**PRISON WASN'T** so bad," said **Chuck Berry** on being released from jail after a hundred days for tax evasion. He spent the time writing his autobiography, which is only 328 pages long. Why such a pamphlet "I don't want to write a symphony I'm a rocker."

MY ROMANTIC little heart goes out this week to my dear chums **Phil Lynott** and his delightful, super, girlfriend **Caroline** who will be getting married on **Saint Valentine's** day next week. I'm hoping for a good seat, preferably next to the bride's mother, so I can howl all the way through the ceremony and not have my puce face recorded for eternity by the video cameras that will be capturing the whole epic.

Until next week au revoir mon amies **PAULA** xxxx.

PS HOT on the heels of **John Cooper Clarke's** ankle, **Topper Headon's** pelvis. **Cher's** bottom and everyone else's pains was **Charlie Daniels** who has multiple fractures after getting his arm stuck in a piece of agricultural machinery. That means a tractor. The minute **President Carter** heard that **Charlie** was in the hospital he rang up to check he was well again. Maybe now **Mrs Thatcher** will start ringing up all the bands that seem to get bits of them stuck in things every week.

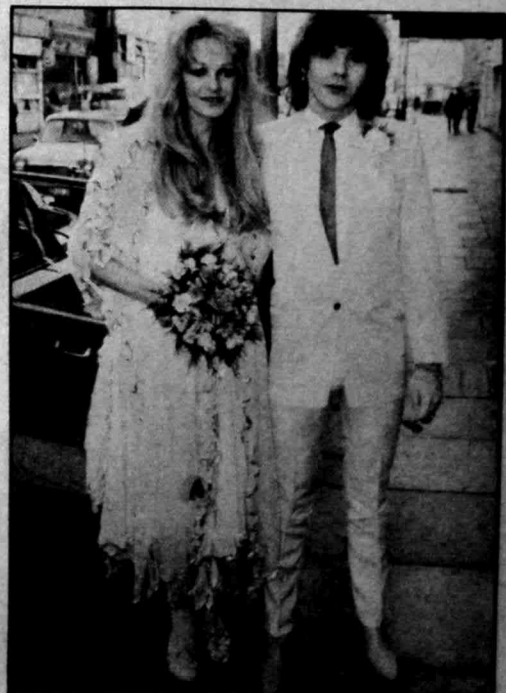
THE PUNK march for the first anniversary of the death of **Sid Vicious** was extremely well attended with about 1600 punks walking all the way from **Sloane Square** to **Hyde Park**. There was no trouble at all and only 120 policemen were sent to keep a fatherly eye on things. The march was organized by a Clapham punk **Pat Marc**. As the march ended a few mods were spotted in **Oxford Street**, but they "got a good kickin'" said a spokesman.

Obviously overcome by it all **Sid's** mother **Ann Beverley** is now in hospital following the overdose she took on his anniversary.

U.K. SUBS LIVE KICKS

"THE OFFICIAL LIVE RECORDING"
RECORDED AT "THE ROXY" 1977
LIMITED EDITION OF 5,000.
£3.50p. (Including p. & p.)
ONLY FROM STIFF MAIL ORDER -
9/11 WOODFIELD ROAD, LONDON W.9.
U.K. Only

NAME _____
ADDRESS _____



DEE HARRINGTON finally gets her man — congratulations! She married **Wild Horses** wildman **Brian Robertson** on Saturday. Dee, a former model (if says here) wore white. Brian wore a lemon suite with lemon boots and looked... quite well, considering he's only had a couple of days to recover from his stag night. Guests included **Phil Lynott**, **Scott Gorham**, other **Wild Horses**, **Mary Hopkin** and **Tony Visconti**. Wonder if they got a telegram from **Rod**?

Gunning for glory



THE SIGN outside the cavernous Alexandra Palace firmly states 'Trade Only', but the huge crowd winding their way up the hill in a collection of chauffeur driven Rolls-Royces and black Mercedes suggests that this is something more than an ordinary industry exhibition.

In fact the annual Amusements Trades Fair is one of the biggest and most prestigious of its type in the world.

The organisers estimate that 80 per cent of the population take it upon themselves to "be amused" by coin in the slot machines each year; a total operation that nets sums in the hundreds of millions region.

So for three days a year the members of the industry take it upon themselves to play each and every machine — totally free — in the self-effacing hope that these same machines will give you reliable and trouble-free service for the remaining 362.

The exhibits range from the latest in pinball machines (they're wide-bodied, and they shout back at you if you're playing too well), fruit machines that pay out paper credits (to be exchanged for "valuable prizes, naturally), a whole gamut of rifle ranges that spray you with water if you hit the target (really), real-life car chases that leave the user sick and dizzy, motor cycle scrambles that induce hernias... right through to the wonders of computerised roulette.

The exhibitors and the customers are a strange (but well-heeled) mixture. Everything from the cigarred and suited "Mafia" ("Will it hold on the jackpot?") to the bastions of the Northern funfairs ("Will it take big boot on panel, like?"). "Will glass shatter if you belt it, like?")

Into this wonderful maze of deafening bells, flashing lights and dazzling neon — this year's fun-for-

all — I took Motorhead's Lemmy; a firm devotee of fruit machines.

"I used to play all the time on the big machine at the Speakeasy," he told me. "Every few nights I'd end up winning £40."

But, how much did you put in?

"About £80," he replies.

At the end of the day the only frustration is looking and playing — and walking away with absolutely nothing. We've checked out every new machine you're likely to see, we've calculated the odds, we've got soaked at the rifle range — and despite several jackpots we're no better off. Still got money to burn, see?

Older and wiser men, we take our leave. Lemmy and I both know exactly what's in store for you at every pub, fairground and amusement arcade for the rest of 1980, and how much it'll cost you.

But it still didn't stop us going into the nearest boozier and losing a fiver on the "Lucky Streak".

MUNDANES



2 - CLEVER?

CAUGHT YOU on the double take did it? You're not the only one who was fooled. It's so perfect that quite a few of the people who received this party invite (yes, it is that) slung it on top of their record pile and didn't notice it wasn't the Specials until Val Doonican or whichever dud record was inside the sleeve came wafting through their speakers. Not exactly the most pleasant of surprises!

The confusion was all the fault of Breeks and Ronnie, owners of Groucho's, the only worthwhile record shop in Dundee. They were trying to think of an original invitation for their third birthday party last December and being great fans of 2 Tone, it seemed obvious to send out a piss-take of the Specials' album cover with the invite wording in place of recording details.

Easier said than done though. A suitable location had to be found, Andy and Stuart had to have their faces blacked with boot polish (how they suffered for their art) plus there was also the snag of only five Mundanes posing as six Specials. Eventually the problem was solved by taking an exposure, everyone staying completely still with the exception of John, who did a quick change in clothes and position, then taking another photo. The label also has the 2 Tone man looking like Groucho Marx.

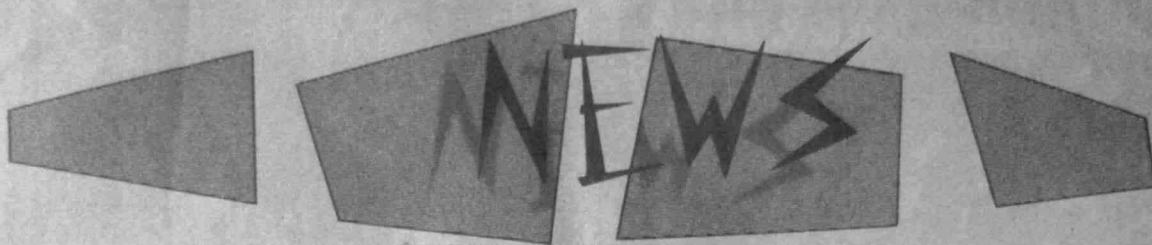
Smart Alecs! Still, what was originally a simple joke is now a twinkling in Breeks and Ron's eyes. They are now looking into the possibility of putting out their own Groucho label, with the first release coming from local band the Mafia. Unless Ron and Breeks get locked up for imitating the Specials that is. DANIELA SOAVE

THE FLYING LIZARDS

OF NOTHING ARE WE SO LIBERAL AS A SLICE



THE FLYING LIZARDS NEW ALBUM
INCLUDES MONEY, SUMMERTIME BLUES,
& THE LATEST SINGLE T.V.



News Editor: JOHN SHEARLAW

GENESIS SELL OUT — ADD ONE

ALL TICKETS for the massive Genesis spring tour were sold out last week in a mere two hours.

Queues formed at all box offices on Friday morning, the day the tickets officially went on sale, and the 106,000 tickets for the 40 dates had all disappeared by midday.

Police were called to several theatres to control the crowds, and in Newcastle and Bristol thousands were turned away.

Because of the huge demand Genesis have now added a show in London at the Theatre Royal Drury Lane on May 5. Again tickets will be on sale by personal application ONLY, at the Theatre Royal box office on February 10 at 12pm.

Tickets will be limited to two per person, and the members of Genesis have requested that anyone already holding tickets for a Genesis concert should not apply.

TULL DATES IN APRIL

JETHRO TULL are currently finalising a British tour for April.

RECORD MIRROR understands that at least one night has been booked at the London Hammersmith Odeon in late April, and that this date will be at the end of the tour.

But no further details will be released until ticket arrangements for all venues have been confirmed. "We expect to announce everything in a few weeks," said a spokesman.

• However there's not such good news for Yes fans. Despite the group's vocalist Jon Anderson intimating that the group may play live in the late summer — during a radio interview last week — it now seems that this is far from definite.

"They haven't even recorded the new album yet, and that takes first priority," we were told by the Yes London office. "Only when the album is finished will we start thinking about live concerts... and that could be quite a long time away."

SKIDS — WE WERE RIGHT

VIRGIN RECORDS have chosen to hit back at RECORD MIRROR after a correct and factual story appeared about Virgin band the Skids in last week's issue.

In a press release circulated to the music industry they state: "Contrary to ill-informed speculation... the Skids have not broken up."

And then go on to state that bassist Bill Simpson has left the band — confirming the story printed in RECORD MIRROR last week! Simpson's replacement has now been named as former Zones' bassist Russell Webb, and the new drummer as Mike Bailey — bringing the combo back to a four-piece.

The new Skids' single is 'Animation', released on February 22. And the band will be starting a full UK club and college tour March 6, for which dates should be announced shortly.

But remember, contrary to high-handed press releases from Virgin, RECORD MIRROR gets it right... and gets it first!

Joe jams 'em in

JOE JACKSON, still high in the charts with his 'It's Different For Girls', is to play four British dates this month — sandwiched in between lengthy tours of Europe and America.

You can catch him at:
Coventry Theatre February 25, London Hammersmith Palais 26, Colchester Essex University 27, Southampton Gaumont 28.

There will, however, be a full tour by Joe Jackson later in the year, recording commitments and American visits permitting!



HOLD THE FRONT PAGE

AFTER OVER a year of rumour and speculation it has finally been officially announced — ELP have disbanded. Keith Emerson, Greg Lake and Carl Palmer have now separated to pursue individual careers.

The trio was formed in 1969, and went on to collect 25 gold and 5 platinum albums, with worldwide sales of over 25 million. But a split in the ranks was suggested after their last American tour, and the release of 'Works Volume 1' and 'Works Volume 2', more collections of individual tracks than "band" albums.

As their spokesman said: "The band have been individually exploring new directions for several years, and will now devote all their energy to their own careers." No further details of new projects from Emerson, Lake or Palmer have yet been released, but these are expected in the next few months.

SAD PLAY 20

SAD CAFE are to embark on a major tour of the UK in March, taking in 20 dates.

They are: Sheffield City Hall March 20, Newcastle City Hall 21, Glasgow Apollo 23, Edinburgh Usher Hall 24, Hull City Hall 25, Preston Guild Hall 26, Oxford New Theatre 27, Birmingham Odeon 28, Cambridge Corn Exchange 29, Croydon Fairfield Halls 30, London Hammersmith Odeon April 1, Ipswich Gaumont 2, Liverpool Empire 6, Portsmouth Guild Hall 8, Brighton Dome 10, Poole Wessex Hall 11, Bristol Colston Hall 12, Manchester Apollo 15, 16.

Tickets are on sale at all venues now.

PRIOR DIES

THE DEATH has been announced of Albertos Y Lost Trios Paranoias founder member Les Prior.

Prior died after a long illness on January 31. For many years he had suffered from Hodgkinson's disease — a form of cancer of the lymph gland — which was diagnosed in 1973.

Despite his illness, which enforced long periods of recuperation, Prior carried on working with the Albertos, he was the DJ in 'Steak!', and was also composer on several Stiff tours.

Described by friends as a "wonderful, mocking observer of rock culture", his presence in that same culture will be missed very greatly.

INMATES WALK

THE INMATES, bringing you the sound of modern R&B with 'The Walk' and their latest single 'Love Got Me' begin their biggest ever British tour later this month.

The band recently completed a short American visit, and will be back for their 'Over The Wall And Away' tour at: Newcastle Polytechnic February 20, Manchester Polytechnic 21, Bristol University 22, Birmingham University 23, Reading University 25, Plymouth Fiesta 26, Newton Abbott Seale Hayne 27, Port Talbot Troubadour 28, Sheffield Polytechnic 29, Liverpool Eric's March 1, Derby Lonsdale College 5, Scarborough Penthouse 7, Durham St Cuthberts College 8, Redcar Coatham Bowl 9, Bournemouth Stateside Centre 11, Barnstaple Checkers 12, Exeter Routes 13, Bath University 14, Nottingham University 15, London the Venue 18 and 19.

Support for all dates will be Mark Andrews and the Gents.

GANG COMING

AMERICAN DJ trio the Sugarhill Gang — of 'Rapper's Delight' fame — arrive in Britain this month for a series of live appearances.

The group who started last year's "rapping" craze kick off at the London Venue on February 18, followed by Leeds Warehouse February 19, Norwich Cromwells 21, London Southgate Royalty 22, Isle of Sheppey Island Hotel 23, Nottingham Palais 24, Swindon Brunel Rooms 25.

You can also hear Sugarhill gang on their current album 'Sugarhill Gang', and single 'Bad News Don't Bother Me'.

CROSBY'S VENUE

DAVE CROSBY, fresh from an American solo tour, heads the list of attractions appearing at the London Venue in February.

He'll be playing his only London dates at the club on February 26, 27 and 28. There will be two shows each night — at 8.15 and 11 pm — and tickets are available now at £3.75 in advance.

SPYRO SESSIONS

SPYRO GYRA arrive in Britain in February for a 14 date tour and television appearances, including a 'Rock Goes To College' session for BBC TV.

Dates are: Sheffield City Hall February 7, Newcastle City Hall 8, Bristol Colston Hall 10, Croydon Fairfield Hall 11, Slough Fulcrum Theatre 12, Birmingham Odeon 13, Liverpool Empire 18, Hatfield Forum 19, Poole Artists Centre 20, Brighton Dome 21, London Hammersmith Odeon 22, Oxford New Theatre 24.

To coincide with the tour a new album entitled 'Catching the Sun' is released by MCA on February 8. The title track of the album will also be released as a single on the same date.

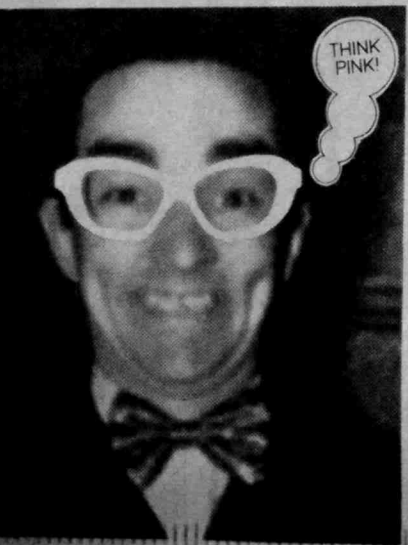
DRASTIC PLASTIC

BUGGLES LAST week faced the threat of having their debut album 'The Age Of Plastic' withdrawn from the shops.

Synthesiser player Hans Florian Zimmer sought a High Court injunction last Friday (February 1) to stop the album, after claiming that he had played synthesiser on the album and had not been credited.

Buggles, appearing as Trevor Horne and Jeff Down, denied the claim, and the case was adjourned until later this week to allow for the presentation of further evidence.

The album is still on sale, and as Buggles' record company, Island, have pointed out, it will remain so until the injunction is granted or rejected. "We can't make any comment until the court case is over," said their spokesman.



PAT BENATAR and Cher (inset), two of America's hottest rock 'n' roll sex symbols are to hit the UK for one-off gigs. They will be appearing at London's Venue on February 20 and Hammersmith Odeon on May 14 respectively. Pat Benatar's album 'In The Heat Of The Night' was released over here just before Christmas. Cher will be socking it to British audiences with appearances on the Muppet Show and on the show of the infamous Irish jumper-wearer, Val Doonican.



TOURS

AFTER THE FIRE

AFTER THE FIRE: who are working on their third album play the following dates: Liverpool Erics February 20, Leeds Florde Green Hotel 21, Maticok Pavilion 22, Retford Porterhouse 23, Newbridge Memorial Hall 24, Sheffield Limit 26, Birmingham Bogarts 27.

Q-TIPS

Q-TIPS: Fulham Golden Lion February 8, Egham Royal Holloway College 9, Central London Polytechnic 10, Oxford Polytechnic 11, St Albans Horn 'O Plenty 12, Wimbledon Nelsons Club 13, London Dingwalls 14, Fulham Golden Lion 15, Canning Town Bridge House 17, Oxford Polytechnic 18, St Albans Horn 'O Plenty 19, London City University 20, Fulham Golden Lion 21, Bristol University 22, Canning Town Bridge House 24, Camden Dingwalls 26, Clapham 101 Club 27, Southampton University 28, Fulham Golden Lion 29.

VIBRATORS

VIBRATORS: London Electric Ballroom February 8 and 9, Leeds University 16, Sheffield Top Rank 17, Newcastle Mayfair 21, Liverpool Erics 22, Reading Hexagon 23, Bristol Locarno 24, Bournemouth Statside 25, Coventry Tiffans 28.

DOLLY MIXTURES

DOLLY MIXTURES: who are going into the studios shortly to record a single, play the following dates: London Kings College February 7, Cambridge Beaconsfield Club 9, Fulham Greyhound 12, Hammersmith Odeon 16.

NAZARETH

NAZARETH: added date; Dundee Caird Hall March 10.

LAMBRETTAS

LAMBRETTAS: Shepherds Bush Trafalgar February 7, Hampstead Moonlight Club 14, Crystal Palace Hotel 15, Gloucester Roundabout 16. The band release their new single 'Poison Ivy' this week.

DUNCAN BROWNE

DUNCAN BROWNE: who had a hit back in 1973 with 'Journey', will be supporting Charlie Dore on her forthcoming tour.

GIRL

GIRL: who recently supported UFO play London Marquee February 11. The band will also be appearing at Liverpool Radio City in their 'Battle Of The Bands' contest.

ANDRAE CROUCH

ANDRAE CROUCH AND THE DISCIPLES: Hammersmith Odeon March 21 and 22, Birmingham Odeon 24, Manchester Kings Hall 25, Newcastle City Hall 26, Belfast Grosvenor Hall 27, Glasgow Apollo 29.

THE JUMP

THE JUMP: Covent garden Rock Garden February 19, South Bank Polytechnic 22, West Croydon Star 27, London Ronnie Scott's March 5, Woolwich Thames Polytechnic 14.

SAXON

SAXON: West Runtun Pavilion February 16, Redcar Coatham Bowl 17, Newcastle Mayfair 22, Leicester University 23, Cardiff Top Rank 26, Middlesborough Rock Garden 29, Retford Porterhouse March 1, Birmingham Top Rank 2.

LEGEND

LEGEND: who release their debut single in April play the following dates; Islington Hope And Anchor February 10, Croydon Crawdad 18, Harrow Road on Victoria Venue March 28.

HITMEN

HITMEN following London dates; Fulham Greyhound February 11, Camden Dingwalls 15, Victoria Venue 17, Covent Garden Rock Garden 18.

THE BLUES BAND

THE BLUES BAND: Plymouth Polytechnic February 7, Glasgow Strathclyde University 9, Redcar Coatham Bowl 10, Putney Half Moon 11, London West Kensington Nashville 14, London Covent Garden Rock Garden 15, Finchley Torrington 17, Salford University 19, Norwich Cromwells 21, London Camden Music Machine 22, Fulham Golden Lion 24, Reading Hexagon 29, Dudley JB's March 1, Putney Half Moon 2, Lambeth Town Hall 7, Wolverhampton Polytechnic 15, Southend Shrimpers 16, London 100 Club 17.

APRIL TOUR

BA ROBERTSON begins a full British tour in April... shortly after the release of his debut album. **Scotsman Robertson, who's knocked out two**

hits so far, has his fourth single — 'Kool And The Kaftan' — released on February 15. And the album, entitled 'Initial Success' follows on March 7.

The full tour dates are as follows: London The Venue April 11, Liverpool Empire 12, Newcastle City Hall 13, Glasgow Apollo 14, Edinburgh Usher Hall 15, Bridlington

Spa 16, Bradford St Georges Hall 17, Manchester Free Trade Hall 18, Wolverhampton Civic Hall 19, Derby Assembly Rooms 20, Leicester De Montfort Hall 21, Sheffield City Hall 22, Preston Guildhall 24, Henley Victoria Theatre 25, Birmingham Odeon 26, Bristol Colston Hall 27, Bournemouth Winter Gardens 28, Brighton Dome 30, Margate Winter Gardens May 1, London Hammersmith Odeon 2.

All tickets are available now.

THREE FOR JOEL

BILLY JOEL is to return to the UK at the end of March.

The American singer / songwriter had a successful visit here last February, and this time around he'll be playing three shows at major venues.

First dates are two nights at London Wembley Arena on March 30 and 31, followed by one show at the Deade Side Leisure Center on April 2. Ticket details weren't available as we went to press, so contact box offices for details.

According to Joel's record company, CBS, a new single is scheduled to coincide with the tour, but its title hasn't yet been confirmed.

RELEASES

THE BEAT'S follow up single to their Top 10 hit 'Tears Of A Clown' is released on February 15. It's a double sided single 'Hands Off She's Mine' b/w 'Twist And Crawl' which is on their own Go Feet label.

THE THREE DEGREES are releasing a new single taken from their album '3D' called 'Without You', it's produced by Giorgio Moroder and is released on February 8.

WRECKLESS ERIC comes back with 'Big Smash' on February 15, the title of his new double album. A single, 'A Popsong', taken from the album is released on February 8.

THE MOVIES first album for Gem Records, entitled 'India' is due for release on February 8, as is the single from the album 'Love Is A Sacrifice'. The band are currently preparing for a UK tour, which will be followed by dates in America.

RONNIE LAWS is presently generating such great demand that his new album 'Every Generation' is being rush released although it was previously scheduled for a late March appearance.

Negotiations for the top fusion saxophonist to tour the UK are currently under way.

BRUFORD release their third album 'Gradually Going Tornado' on February 15. Recorded at Surrey Sound and mixed in California, it was produced by Ron Malo and Bill Bruford.

CAPTAIN BEEFHEART releases his first album in years on February 15, as part of a new deal with Virgin. It's called 'Shiny Beast (Bat Chain Puller)' and was previously only available in the US. There are also plans in the offing for the Captain to play some British dates when he is over recording his next album.

THE TIGERS' first release for WEA 'Kidding Sticks' comes out on February 8. They have just signed a world wide deal with the company with the exception of the US and Canada, and the single will appear on the Strike label.

NEW HORMONES releases a live LP by the Tiller Boys on February 15.

MARIANNE FAITHFULL'S new single 'Broken English' is released by Island Records on February 1. A 12inch version of 'Broken English' featuring 'Why Do Ya Do It' is also available but because of the B-side lyrics, it is not being distributed by EMI.

PRAYING MANTIS release their debut single 'The Soundhouse Tapes' on February 15. It will be on their own Ripper Records label which is distributed by EMI. They recently changed their guitarist to Bob Sawyer, who once played with the early Iron Maiden. Coincidentally both groups are going out on tour together in the UK.

PUNISHMENT OF LUXURY release a single from their debut album 'Laughing Academy' of the same name on February 15. They are currently writing songs for a new album before departing on a fourteen date tour of Europe. It will be the first tour which includes new guitarist Malacabala who joined last November.

THE STYLISTICS' first release through Epic Records, from the independent Brent Walker label comes out on February 1 and is titled 'I Feel Lucky Tonight'. The band is due to play British dates in April and May as well as two dates at London's Dominion Theatre.



THE BEAT: new single

RECORD MIRROR

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

EDITOR
ALF MARTIN

ASSISTANT EDITOR
Rosalind Russell

NEWS EDITOR
John Shearlaw

ARTIST/SUB
Graham Stevens

REVIEWS EDITOR
Mike Nicholls

EDITORIAL
Ronnie Gurr
Simon Ludgate
Robin Smith
Daniela Soave
Chris Westwood

SERVICES DEPT EDITOR
Susanne Garrett

CONTRIBUTORS
Barry Cain
Mike Gardner
Philip Hall
James Hamilton
Alan Jones
Susan Kluth
Tim Lott
James Parade
Kelly Pike
Paul Sexton
Paula Yates

IN AMERICA NEW YORK
Jim Green

LOS ANGELES
Mark Cooper

MANAGING DIRECTOR
Jack Hutton

PUBLISHING DIRECTOR
Mike Sharman

ADVERTISEMENT MANAGER
Carole Read

ADVERTISEMENT REPRESENTATIVE
Geof Todd

ADVERTISEMENT PRODUCTION
Michael Hitch

TELEPHONE SALES MANAGER
Eddie Fitzgerald

PUBLICITY/PROMOTIONS DIRECTOR
Brian Batchelor

PROMOTIONS EXECUTIVE
Angela Fieldhouse

Registered as a newspaper at the Post Office. Published by Spotlight Publications Ltd, 40 Long Acres, London, W22E 8TF and printed by South Eastern Newspapers Ltd, Lambeth, London, SE16 6JF.

Selecter singer slashed in bottle attack

ALF MARTIN goes for the sensational stuff with Selecter. It could have happened, he claims. Pauline Black just laughs it off.



Pic by Bob Ellis

PAULINE laughing it off.

IMAGINE WORKING on a building site, muck all round your ankles, jeans and scruffy shirt and one of the bosses comes out and has heard that you can draw.

Pic by Paul Lantz

He invites you into the big office where all those people are sitting with white shirts, ties and suits, then says "all right, show us what you can do."
He plonks a few drawings in front of you and tells you to copy them. At the end of the day the boss comes back, sees your work, likes it and says you can stay.

Magic. It's what you've always wanted.
Next day you turn up in your best suit and you start work on something you really want to do.
For two years you slog at a labour of love and then decide that you want to become a qualified draftsman.
No chance guy, no qualifications.

"That's what happened to me," says Charley Anderson. "I left school with CSEs, one for art and the other for religious knowledge. I didn't want to go back to being an electrician on a building site, so I left. They still have one of my paintings on their office wall."

Charley, the rest of Selecter and myself are sitting in the band's coach at the very successful gig at The Palace in Harlow where the dancing never seems to stop, especially when Selecter are pumping out their infectious ska/reggae rhythms. They're all pretty happy with the way things went, even though there were a few blunders. One of those was when Charley's dreadlocks stopped bouncing and swaying to the beat and he stopped the band because his bass was out of tune.

He thumps his head on the table, obviously annoyed with himself and says: "I have to give 100 per cent, if I don't do that I'm not satisfied."

So he's disappointed, we've all had that. Like the job he wanted and couldn't have. Like in Coventry when he helped start up a youth club and managed to get the local council to give them money to run the place.

"The trouble is it's now run by them and they put down all these restrictions and no one wants to go now. I'd like to start that again," he says.

That's one of the things about life. It's giving people the opportunity to do something they want to do and then...

Charley is obviously a guy with convictions and when he does something he wants to follow it through. Today is his birthday, he hasn't told anyone else but as he says, "it's just another year." One of his convictions is the Rastafarian faith and, not knowing too much about it I didn't delve into the subject, I just brought it

down to basics and asked if he got many people laughing at his red pop-like hair.

"Some people react but when they get to know you it's alright. I've got what I believe in but I don't try to push it down people's throats. I keep the religion as a personal thing, it's not something that I want to put in my songs."

"It was easier for me to believe in something because my father was a preacher."

"When I was a kid my mum bought me a guitar and I just practised and practised. I couldn't play anything but I went around with other bands, lifting and humping and watching all the time. I gradually picked it up. I saw Richie Havens playing like a madman and tried to copy him. Throwing away as fast I could."

I've boasted, played in steel bands, soul bands, everything. Later I changed to bass, it felt better for me!

One thing completely different about Charley is that he can't like your regular straggles bass player. You'd think he'd had a ferret stuffed down his trousers before he went on stage.

"That's the music," he laughs, "I love it. It gets into my body and I have to move."

A 10-minute journey has just taken us over a road, we're about to start our faces at the French record company's expense.

Drummer Desmond Brown has made a clear thing, I want any of those things, when you're young.

Pauline Black and guitarist Neol Davies have ordered onion soup. When this traditional dish arrives, covered with its usual Parmesan cheese, they're not too keen on the look of it. "I wonder if they've got Cross and Blackwell's," says Pauline lifting her spoon as a great string of cheese stays attached to the bowl and hangs from her mouth.
Onstage she's a petite,

rather beautiful, bouncy person. Close up she's the same. Although she's treated as one of the boys by the rest of the band, she can use her dark, saucer like eyes to great effect. She's got a boyfriend who works at a Rolls-Royce factory who has promised to stop smoking if she does.

"Well, she's stopped buying them anyway," says Neol.

I asked Pauline, who previously worked as a radiographer whilst singing Janis Joplin songs part time in folk clubs, whether she was surprised by the chart position reached by 'Three Minute Hero' the new single and Selecter's second hit.

"I jumped up in the air when I heard it. I couldn't believe it, I thought the person at the record company was joking with me," says Pauline. "I had to keep asking her to repeat it."

"I knew it wasn't as commercial as 'On My Radio', but I like it better, it's the words we believed in."

"Now we've got this hit it should sell the album. I'm pleased with that because it captures us and is representative of our live sound."

Because she is the front person and a woman among all men at Selecter I ask her if she's worried about becoming a sex symbol.

"It's nice to be treated like a woman," she says with a glance at and look at Neol. "But I don't see myself as a sex symbol. I don't mind being treated as one as long as they think about the music first. Selecter is a band with a lot of individuals."

Charley's just been recommended pork for his main meal by the waiter.

"I don't eat it," he says, "I stick to fish." Perhaps he wishes he

hadn't when it appears complete with head, tail and a mouth like Jaws. Pauline orders a pear in syrup for her sweet and

some joker says that she has a nice pair. She puts her arms over her breasts to cover them.

Neol Davies, the only white member of Selecter and the man who wrote both 'On My Radio' and 'Three Minute Hero' hasn't eaten much all evening, pecking away at the delights in front of him and talks about how disappointed he was when his wife was turned down for university to get a BA in art "because she didn't speak properly. She's good, I know she is. Some of her stuff is brilliant."

The talk turns round to their future plans for America. Neol wants to go to New Orleans.

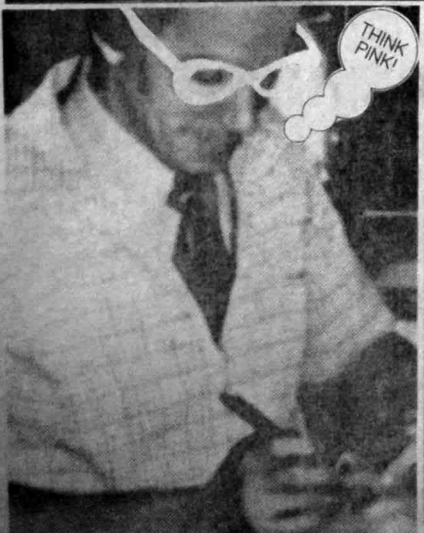
"I don't suppose it's like it is but I'd like to get to some of the bars and listen to the old jazz musicians."

"Those musicians were the first people I listened to. Then soul music, people like Sam and Dave and Wilson Pickett. Then I got into reggae."

"I'm a plagiarist really, I find something in a song, then use it but completely change it round. You'd never know I've listened. On one of our songs there's a riff from Spencer Davis' 'Gimme Some Loving' they played it backwards."

Babies full, Pauline and I wander out of the restaurant. As we hit the street, two girls are leaning down the road, one with a bottle in each hand, she smashes one on the floor and heads towards us with the biggest beck pointing in her direction. Some nifty footwork and we are standing in the middle of the road, watching her cautiously.

She goes straight on up the road, heading in someone else's direction. Pauline says she got a bit worried for a minute but then laughs it off. I couldn't help wondering that if the girl had come for us it would have made for great headlines and story but who would want to carve up a lovely girl like Pauline?



SQUEEZE



ARGYBARGY

THE INVENTIVE NEW ALBUM FOR THE 1980'S

on tour

- | | | | |
|---------------|--------------------------|-----------|--------------------------|
| February 11th | CAMBRIDGE Univ. | 27th | BRADFORD Univ. |
| 12th | READING Univ. | 28th | NEWCASTLE Mayfair |
| 13th | SOUTHAMPTON Univ. | 29th | LEEDS Univ. |
| 14th | CANTERBURY Odeon | March 1st | LEICESTER Univ. |
| 15th | EAST ANGLIA Univ. | 2nd | BRISTOL Locarno |
| 16th | ESSEX Univ. (Colchester) | 4th | LOUGHBOROUGH Town Hall |
| 17th | DUNSTABLE Queensway Hall | 5th | BRIGHTON Top Rank |
| 19th | SHREWSBURY Music Hall | 6th | HATFIELD Poly. |
| 20th | LIVERPOOL Univ. | 7th | NOTTINGHAM Univ. |
| 21st | COVENTRY Tiffany's | 8th | BIRMINGHAM Odeon |
| 22nd | HULL City Hall | 9th | LONDON Hammersmith Odeon |
| 23rd | STRATHCLYDE Univ. | 10th | SHEFFIELD Top Rank |
| 24th | ST. ANDREW'S Univ. | 11th | WAKEFIELD Unity Hall |
| 25th | EDINBURGH Tiffany's | | |



Album: AMLH 64802
Cassette: CAM 64802

WITH SPECIAL GUEST **WRECKLESS ERIC**

SINGLES

Reviewed by SIMON LUDGATE

CARRIE ON CLIFF

SINGLE OF THE WEEK

CLIFF RICHARD: 'Carrie' (EMI).

'Rock 'n' Roll Juvenile', from which this is taken. To be producing high - pop songs like this after 25 years in the Biz is extraordinary. Although it was actually written and composed by Terry Britten and noisy Scot BA Robertson, Cliff has the sass to spot good material. His delivery is immaculate and his timing because this is simply the best single. It's astounding, the hits keep rolling off popster; credit must be given.

Well, really. What's a scaly - neck do- ing on top of the pile, you may ask. It's because this is simply the best single. It's astounding, the hits keep rolling off popster; credit must be given.

DONNA SUMMER: 'On The Radio' (Casablanca)
The most original single she's put out yet. Perhaps this is the sort of thing that she feels Casablanca should have been letting her do in the first place, rather than all that hard - sell disco fodder. Perhaps that's why she's suing them for millions of dollars in the States. A more subtle Moroder arrangement than usual, Donna's exquisite voice is allowed to breathe life into the familiar disco - funk in a new way. She possesses an incredibly powerful, clear voice that deserves this kind of freedom.

SQUEEZE: 'Another Nail In My Heart' (A&M)
Customary three plays and you're hooked. What makes this for me are the hard, flat vocals with the close harmonies that made 'Goodbye Girl' irresistible. This is a sad song of the familiar "my girl done me wrong" variety but should prove to be penetrating when played on the radio. It seems the secret of success these days is to record your single louder than anyone else (especially the drums).

SIXTIES DANCE MUSIC MEETS THE EIGHTIES ORCHESTRAL MANOEUVRES IN THE DARK: 'Red Frame / White Light' (Din Disc)
BONNIE POINTER: 'I Can't Help Myself (Sugar Pie Honey Bunch)' (Motown)
These go neatly gland in gland although they are diametrically opposite in derivation. The first is the only really commercial thing that OMD have come up with, having spent too long dwelling on the serious aspects of the synthesiser. It's a fab record to dance to and is irresistibly catchy. The latter is by one - third of the Pointer Sisters, whose mutual and individual careers have been patchy, which I suspect is due to an uncertainty about which direction they should take plus consistently weak material

that masks their talent. Nevertheless, this is a soul classic which is so strong it would be hard to spoil it. Bonnie certainly doesn't do anything of the sort, rather she turns out a sizzling version with a determination that's impossible to resist. She has a very attractive soul / disco voice that cries out for good material to show it off - demonstrated here. With the current trend for reworking oldies, this should go down very well if it makes its way on to the radio - the arbitrating factor.

WRECKLESS ERIC: 'A Popong' (Sire)
A song from the wreckless one concerning the hassles by all those nasty bullies at the record label who pester you to come up with a catchy pop song, so that everyone can make a bit of money for a change. Seems Eric was so pissed off by this, he did just that. It's not quite the same league as similar efforts by some of the luminaries pictured on the sleeve, but it is pretty good and certainly the best thing he's ever done. Such irony.

BLONDIE: 'Atomic' (Chrysalis)
I have become as bored with their recent material as they have themselves. This is rapid and irritating - Blondie's grab for the disco market was a disaster artistically, though admittedly lucrative. The best thing about this is a live version of 'Heroes' by David Bowie recorded live at Hammersmith Odeon a short four weeks ago. Featuring Bob Fripp on guitar, Debbie sings in an unfamiliar deep register and reveals a Dietrich - like quality to her voice. It is quite magnificent and I wish that Blondie would either split and follow their own instincts, or explore this aspect of Debbie's voice. It would have made a far more interesting single than 'Atomic'.

CLASSIX KORNER THE MONKEES: 'I'm A Believer / Daydream Believer / Last Train To

Clarksville / A Little Bit Me, A Little Bit You' (Arista)
Either Arista are desperate or they have a desire to expose a new generation to Monkee - dom. Bit of both, probably. The quality leaves much to be desired and they sound flat and grey compared to modern standards, but they are songs that evoke an era and have many happy memories, it says here. Worth having in your collection for the novelty value.

JIMMY GRIERSON: 'This Way Up' (Jet)
Jimmy is managed by a modern - day phenomenon who possesses enough blarney to sell you a full dustbin at an inflated price. Peter Rosengard, known to his closer friends as Rosenballs, is so overpowering it takes a full hour for his enthusiasm to wear off and for it to become possible to listen to this objectively. It has the advantage of a strong opener, which might edge it on to the radio, and is a lively, insistent pop song. It's a witty story about life as a pop commodity. There is an album on the way and from what I've heard of it, Jimmy has plenty of enthusiasm but is too relentless in his vocal attack.

MORE SENSITIVITY MY BOY

THE FEELIES: 'Everybody's Got Something To Hide (Except For Me And My Monkey)' (Sire)
Yes, I know this has already been reviewed once but it deserves a second chance. The Feelies are some young Americans who produce surreal rock for the connoisseur. It's very brave to do a cover of an old biggie as your first attempt, especially the sacred Beatles, and therefore very easy to fall flat on your face. I really like this and think they've succeeded. For a first effort it is advanced and superbly recorded, so there.

DOLL BY DOLL: 'Gypsy Blood' (Automatic)
Taken from the album, etc this is an example of the difficult, but ultimately rewarding stuff of which Doll By Doll are capable. I spent weeks listening to the album and not liking it particularly but it clicked eventually. They deserve far more attention than they are receiving and I hope that some DJ picks up on it and thrashes it, because that's the only way. Jackie Leven, vocalist and penman, has a thick theatrical voice that would be sensational with

an A&M or CBS mega - production job done on it. Solid. Buy or die.

UB40: 'King' (Graduate)
Superb, spicy reggae. Best crossover reggae I pop I've come across in months. It has a soothing, cool effect that is very therapeutic. The vocals are underplayed with a mellow (sorry) harmonic working. If this were played to Hell's Angels in full battle, they would lay down their billiard cues and dance with one another and I say.

PSYCHEDELIC FURS: 'Sister Europe' (CBS)
Unpromising start - rescued by some uncannily 'Man Who Sold The World' vocals. In fact, the vocals are the only interesting bit of this, which sets a heavy atmosphere that I find really listenable. Music to permeate the skull as you sprawl obliterated on the shag - pile.

BERLIN BLONDES: 'Science' (EMI)
Wimpy looking quartet produce reasonably beely syn - rock which never really gets off the ground and eventually irritates. There should be a lesson for them here. Synthetic synthesiser - there is far better elsewhere.

YELLOW MAGIC ORCHESTRA: 'Computer Game' (Theme From The Invaders) (A&M)
But it's not here. The Yellow Peril Orchestra with a thing that derives its substance from that computer game. You can always spot Jap rock, because the classical Japanese phrasing always seems to creep in. YMO are quite impressed with themselves and claim that this is the music that you will be listening to in 2001. I hope they're wrong.

MARIANNE FAITHFUL: 'Broken English' (Island)

Really fab. That crunchy gravelly style she adopted on 'Ballad Of Lucy Jordan' is less apparent and I think this will be even bigger for her. You can dance to it, which immediately captures a tailor - made audience. Dr Hook did 'Lucy Jordan' so much better, but this is original and effective. She sings: 'Don't say it in Russian, say it in English' - which should go down well in view of current political trends. Will The Beeb Ban It?

DR FEELGOOD: 'Hang Kung Money' (UA)
The Feelgoods chug along ad infinitum, the only difference being that Lee Brilleaux has lost the old tough growl out of his voice. I can't see this shifting many units from the UA warehouse because it lacks any real care. The guitar is there, so's the mouth organ, but all in all it doesn't add up to much.

RAINBOW: 'All Night Long' (Polydor)
Yeh, yeh yeh. This is a real corker. Completely over the top, stupid lyrics, Cozy Powell bashes away in metal sounds like a large biscuit tin and I love it. It takes a certain kind of talent to convince with a line as crass as "I wanna love ya all night long", when you've heard it a million times before. But they do, they do. Imperative to play it loud and jump up and down, preferably smashing yourself over the head with a metal tea tray at the same time.

LOU RAWLS: 'Sit Down And Tell To Me' (Pir)
I shall always maintain that Lou Rawls is one of the best modern crooners. He has a fabulous, rich voice and his approach is effortless and faultless. Crooning may not be your bag, man, but anyone who can do something really well has to be admired. I hope this is a really big hit.

QUEEN: 'Save Me' (EMI)
Tat music from a tat band. Queen are a boring cliched has - been. They irritate me no end. They sound infinitely samey and leave me as cold as rice pudding. The worst record this week by far.

NAZARATH: 'Holiday' (Mountain)
When you are paid what an established act like Nazareth are paid, you would expect something a little more advanced than "Drinking my wine makes me feel fine" and "I don't know who you is". I'd expect better from an eight - year - old unmemorable song (just when they really needed a hit).

GARY HOLTON: 'Ruby' (Safari)
Jokey but affectionate version of the Kenny Rogers and the First Edition classic. This could have been really tasteless, but isn't. Holtton makes the undertones of psychosis into overtones, to say the least.

THE RAH BAND: 'Tokyo Flyer' (D.W.)
Blatant, although the unusual vocals might pull it on to

the airwaves. I can just see Pan's Persons flopping around to this in night space - age Jap jumpsuits. It's a meaningless ditty about train of same name and I caught my better half humming along to it easily enough. Could be a hit. On the other hand, it might not.

THE REGULARS: 'Don't Stay Out Late' (CBS)
Cliched reggae. Dull. Uninspired.

THE DUKES: 'Leaving All Behind' (WB)
Rock. It's a very well done, competent, catchy even - hate it.

THE TOURISTS: 'So Good To Be Back Home Again' (Logo)
The Tourists are a fashion band, a very fortunate fashion band. They have enjoyed a great deal of publicity on the strength of one single. It's vital therefore to produce a very strong second single and this will probably do the job. It's very catchy and will do very well on TOTP. I like Annie Lennox's work even if it is hard to judge on its own merit because it's veiled behind a lot of amount of multi - track

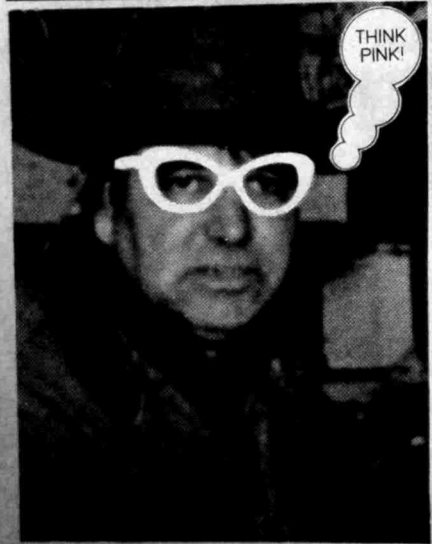
PLAIN CHARACTERS: 'Man In The Moon' (Final Solution)
Credibly good effort would make Moroder proud, albeit surreal way. No chance on the charts, but couldn't have been better. The vocal leaves a lot to be desired although there is a wealth of ideas here from guys who all look about

PETER BROWN: 'Love Our Hearts' (Trio)
When first played this is a shame as pretty vacuous a reflection. I've grown to really like it. It has a pleasant band - through and very good, precise harmonies. Please buy this one. Darlings, and I'll love you forever.

VIVA: 'Radio Station' (Square)
Plinky - pop synthesiser, very dull, a waste of time trying something new with basically the retransfer for synthesised keyboards.

TOYAH: 'Bird In Flight' (Safari)
Surprisingly gentle song by the banshee from Birmingham. It has an insidious quality that slowly gets under your skin and is a good pop song. The effective keyboards give it a desirable spacey atmosphere. Also more than a nod in Patti Smith's direction.

WHIRLWIND: 'Heaven Knows' (Chiswick)
Singalong rockability. Roger Scott of London's Capital Radio will play this on his 'Cruise' programme, but to my taste though, it does absolutely nothing for my imagination even if it is authentic and should do well in the current atmosphere of anything goes.



SKA, MODS AND SKINHEAD MOONSTOMP
7" (TRO 9062) 12" (TROT 9061)
OUT NOW
Distributed by CBS

THIS GIRL WON'T SHUT UP

HOLLY VINCENT is a skinny young American who plays guitar bad and sings loud. Steve Young is a chubby spiky-haired Yank who likes to make a lot of noise on his drum kit. Mark Henry comes from Brighton and plays a steady bass. These three punky individuals make up Holly & The Italians.

"For the first couple of weeks when we tried to get gigs, the fact that two members of the band came from LA helped us to get bookings here," admits Mark.

And having a girl vocalist/guitarist must have drawn some attention to the band.

"Oh yeah, that's definitely made life a lot easier for us," answers Holly.

Of course there's a lot more to Holly & The Italians than their American connection and their female frontperson. The band's excellent debut single is currently roaring out of the nation's radios.

The single, 'Tell That Girl To Shut Up', is a perfect illustration of the band's talent. It is loud and aggressive with a naturally melodic hookline.

"And she likes to seem intellectual. And to be a musician she goes to school. And the way she acts is sooo uncool. I just can't stand her. You better tell that girl to shut up. You better tell that girl I'm gonna beat her up."

"Some people seem to think that 'Tell That Girl' is a real horrible

and violent song. It's really just about a guy who's got a girlfriend who's a real pain in the arse and very immature," explains Holly.

Though the single is still on Oval Records it is now being distributed by Virgin.

Holly & The Italians were originally formed in Los Angeles at the beginning of last year. They did a few scattered gigs there and then with the help of Ed Bicknell, Dire Straits' manager, Holly and Steve came over to London to start afresh with a new English bassist, ex Boyfriend Mark Henry.

"I was living with Mark Knopfler of Dire Straits at the time," says Holly, "but then that broke up so Ed couldn't really manage us as Dire Straits were his first priority."

After meeting up with Oval's boss Charlie Gillett, Holly & The Italians have worked hard gigging around the London club circuit. Holly and Steve seem content living in London and realise their energetic music is more likely to interest British record companies and audiences.

"There were quite a few bands like us in LA but I think we had stronger material than most of them," says Holly. "A lot of the bands over there tend to be behind the times. They take new wave to the extremes."

When I first saw Holly & The Italians I thought their 1 2 3 4 approach was a bit dated. But it was clear that underneath their no frills attack lay a whole batch of punchy choruses.

Holly's songwriting influences should give you an idea of what to expect from the band—"I like The Pistols, Ramones, and all Phil Spector stuff", she says.

"We play heavy metal Spector," comments Mark. "Our set is changing all the time. We're thinking

of all different ways of using a three piece and the set's much better paced now. In fact the next single may be 'Miles Away' which is one of our slightly slower songs."

"We can't get slick because all the bands I've liked in the past have gotten slick and I don't like them anymore," says Steve, with a sneer.

"We could never be professional 'cos I just can't play guitar. I'm always making mistakes," adds Holly.

And Mark's contribution is a bit more philosophical: "Perfection and rock 'n' roll are total opposites. We fight against perfection."

As the band gains more stage experience they are going to make fewer mistakes.

"In six months time we'll become more sympathetic to each other without losing any of our rawness. It'll become a total sound," comments Steve.

Being a three piece means that each member of the band plays a crucial role on stage. The songs are glorious slabs of three minute heavy metal.

"If we got another guitarist we'd be just another rock 'n' roll band with guitar solos and all that garbage. Anyway we're not a rock 'n' roll band because we don't play all those recycled Chuck Berry riffs. We're just a garage band and I think we're pretty unique," says Steve.

Of course Holly & The Italians are likely to receive a lot of attention simply because they have a pretty lady frontperson. However, on stage Holly is a shy, nervous figure who veers away from the blatant sexual poses adopted by many female and male entertainers.

"I have too much to hold down with playing guitar and singing, so I don't have the time to pose around on stage," explains Holly.



Pic by Paul Cox

HOLLY AND THE ITALIANS: that's Holly in the middle, Steve on the left and Mark not on the left.

Mark backs up this point: "There's quite a few bands with girls in, but none of them are three pieces where the girl plays the guitar, writes the songs, and is the musical pivot of the band."

Holly & The Italians are a band who have drawn on sixties melodies and seventies aggression to make them the most exciting new band I've seen this year. You'll be able to

make your own mind about them they tour the country later this month with The Selector.

With any luck 'Tell That Girl To Shut Up' should be a hit single by then. However Steve has doubts about whether the band will want to appear on Top Of The Pops. They'll just have to get Legs & Co to dance to it," he says. Now that would be a sight not to miss. **PHILIP HALL**



LIGHT 'T WORLD

OF THE

NEW SINGLE

THE BOYS IN BLUE

PLUS
THIS IS THIS



ENY367
ENY3612 12"

STYX IN THE MUD

CHRIS WESTWOOD takes a cautious look at STYX, a phenomenon currently "consuming the States like wildfire" (it says here).

Q -LIGHTS, O-DRY ICE, Q-MASOCHIST

THE MASOCHIST feels like a change, so she spends a morning's entirety listening to

Genesis, Supertramp, Eagles, Yes and infinite plodding, senile American heavy metal bands — and they're all on the same album: 'Cornerstone' by Styx. Still ruminating beneath a particularly

masochistic frame of mind, the office Robin Smith understudy fails to veto a request for a Styx telephone - tete - a - tete. Better than thumb-screws. OPINION ONE National Lampoon's

'Lemmings', referring to someone actually not Styx at all: 'They're like, uhm, like uhm, like they're really scientific.'

OPINION TWO The Masochist says: hearing Styx after 36



months spent preening through fresh, new British bands is like time - warping it to the central years of creative suffocation — the early - mid seventies, during which Styx themselves took a low - profile 'Cornerstone' is their ninth attempt, and they still haven't got it right: from commencement to conclusion, it hugs one of those familiar MoR audiophile productions, as if unable to let go for a moment and actually do something. Going out and getting into it: queues of transcendental middle - America youths who gulp barbs, reds and booze, assume their vantage point, sit unquestioningly through the audio - visual star attraction, then retire, brains rotted. They remember the lights Styx should worry; for every opinion like this, they sell a million . . .

"Hello?"
Yes?
"Chris Westwood?"
Yes. Oh hello, Tommy Shaw: about what I was just saying.
TOMMY SHAW is the blond midget - guitarist whose blond midget American voice crackles from the wrong end of a Transatlantic line. In his world of escapism he sings, writes and guitars for Styx; in his world of reality he owns and lives on a middle - American subsistence farm, blistering hands shovelling animal crap.

You shovel crap, then, Tommy?
"We do, I suppose. We do write to our own tastes in a lot of ways — but our . . .
Uhm. Wrong question. Q opinion three . . .

OPINION THREE
You aim for a particular audience?
"We do, I suppose. We do write to our tastes in a lot of ways — but our demographics are widely spread, we have people who follow us, like us, and — I suppose we narrow our audience down in this sense — we aim for those people . . .

What sort of people?
"Mostly aged 15 to 25, ordinary people; we've been collecting our own information, conducting interviews after gigs, and he explains that Styx followers also tend to abide with dullard pensioners like Led Zeppelin, The Eagles or Queen.
"I suppose we are seen as a Heavy Metal type band by a lot of people — and that sort of rock and roll can be good fun; it means

concentration, pure energy, but we try not to stick to one particular thing. We leave ourselves open . . .
Don't you ever get bored?
"I get bored when I'm not doing it, but no, nothing can replace that feeling, being up there: I think we're very good at it — it's what makes us tick. It's a big ego thing in a lot of ways.
"Basically, we're just entertaining — for people who wanna come and witness the spectacle and enjoy it — and the whole thing is just feeling that loyalty. Loyalty from the people who put us up there, keeps us where we are. For them to come along and become part of the whole thing . . .
Cecil B De Mille smiles sweetly at this.
There's nothing particularly surprising, or noxious for that matter, with Shaw's attitude; he turns out to be a personable, affable and decisive about his position, role and their resultant implications — but Spectacle, Performance and Ego are all seen in major terms: there lie the prevailing attitudes in American society, the point at which trivia looms out of all proportion, coloured lights and presentation grounding all complex, harsh areas of personal life.

Although Shaw sees these things in mild terms, he still understands, separating Self from Super Ego, at least in conversation. Motives?
"We feel loyalty to our fans, and that loyalty means coming across positively, writing positively about feelings — be they good or bad.
"No matter how great people think you are — there's always vulnerability, sensitivity, fear of rejection. In our position it's easy to become jaded . . . with this constant bombardment, people telling you how great you are . . . but inside, it's good to know you're essentially no different, you're the same as they are . . .
Several times I wonder why he feels, therefore, this constant inclination to elevation in the guise of Hero, while people are paying money to go gloat and mindlessly appreciate. He keeps telling me he needs it, thrives on it, and like that, I concede a definite variant between British and American thought - processes, thought - programming and approaches.
"Nothing can replace

that feeling, etcetera."
"I suppose Styx are difficult to write about, because we don't hold any great delusions outside the band. For me to think that what happens on the road is reality, well, that's just useless. I think we're fortunate to be in this position, and fortunate to be aware of what can happen.
"It's fragile, sure, but that's where the excitement comes from; that's what keeps me doing it."
Still: if private life is of foremost prerogative — which it is — the Masochist still sees Styx as anything but a focal point for personal matter. That's the price paid for escapism.
Their observations are lacking, shallow, a la "Hard times come / Hard times go / And in between you hope and pray / The scars don't show" ('Why Me').
Their wet - lipped craving for the terminal trappings of success verge on fanatical, with a song like 'Lights' they're apologetically pleading "Give me lights / Give me my hope, give me my energy", which, if nothing else, emphasises the disturbing dread which spurs the Modern Rock Star (sic) to continue, to preserve his standard of living. 'Lights' is little more than the penultimate scene from 'Sunset Boulevard'.
Amiable and open Tommy Shaw may be — he does attempt to preserve perspective — but Styx are still essentially a willing party to the USA's financial conveyor - belt; what's more, is they're playing dated, trivial pomp-romp, a sort of squishy rice pudding music.
But you're safe, n'est ce pas?
"Well, small band in America can't afford to go off the road; they're in trouble if they can't tour for months. You come to a town, and people there are only gonna pay for what's familiar — they don't speculate — they want something they know, or they've seen, or they know is gonna provide a good show.
"That's a positive thing for us; but not the young bands. I guess it's a drag that people aren't more speculative . . .
Styx: you fit glove - like to the American dream, doubtless meriting your success. Over here, though, it's 1980 already, and mirrors are being smashed. Styx play British dates in April; women and children first.

CHRIS WESTWOOD



Sparks. Terminal Jive. Catch it. The album on Virgin.

WHO WAS the stupid git who said that musicians should speak as well as play? You don't expect a poet to be able to leap up on stage and start laying down spectacular guitar licks so why should anyone think the opposite should apply?

Foolishly, I thought it might be rewarding to contact Madness on their current tour of Europe and see how things were going. The charming Spike in Stiff's press office found the number of the hotel where the band were currently staying and I dutifully rang said hotel in anticipation of friendly little chat with lead vocalist Suggs.

It was a tired, slightly irritable Suggs who eventually came to the phone after a lengthy tussle in French with the hotel's switchboard girl, who let me prattle away in my diabolical version of Frog for ages before she said in perfectly-accented English, "I understand what you're saying, sir. Would you like me to connect you to the room where the Madness is staying?" Appropriate stuff.

Apart from the bit about tired and irritable, we spent quite a long time establishing which town they were in, what day it was and was it time for breakfast yet?

It is important to remember with a band like Madness why they got the name in the first place. It wasn't for winning an award for being normal.

"We are in Antwerp at the moment, we was playing in Brussels last night. No hang on a mo, it's the other way round. Belgium is a boring, flat and grey sort of place and I don't like it very much." This took a good 10 minutes to surface through the early morning haze.

Back to my original point. After another 10 minutes or so of trying to coax some ripping quotes out of a befuddled Suggs, I was beginning to get the whiff of dead horse being flogged. Suggs, and I think understandably, clearly feels that sitting on a phone in a dead-beat Belgian shack and trying to make sense to some over-eager hack at the crack of dawn is worth about as much as a lifebelt to a drowned man.

To make matters worse, he was just getting over a nasty dose of food poisoning: "I 'ad one of them poolets with chips they all eat over 'ere and I was sick as a dog. I woke up in the morning an' me dinner felt like I niver digested it. I threw up anyway, so it didn't matter. Tony The Tour Manager gave me some pills and I feel on top of the world."

Surprised and encouraged by this last statement I thought I could risk actually putting a few "serious" posers to the reluctant mouthpiece of Madness: how does it feel being the replacement to Saturday Night Fever?

"Y'know, I just can't take it in. I suppose really that you're right, 'cos all that disco stuff is on the way out and bands like us are on the way in. But I can't see in me own head 'ow come we are as big as everyone says. I mean, we 'aven't seen any money yet and I've only just found out about royalties. No one told us you was supposed to tell *them* about it. Fings might be better after April when we are due for a royalties cheque."

MR Suggs' grasp of the "business" is scant, to say the least, although their control and presentation on stage has improved incredibly over the last year from the first time I saw



Top: Woody. Centre: Suggs, bottom: Mike

Sons of Saturday Night Fever?

John Travolta is dead. Long live Suggs, Chris, Chas, Mike, Lee, Mark and Woods.

Scribbler: Simon Ludgate

Fab pix taker: Virginia Turbett

them when they were sensational, but different. Younger. And we're back to the Madness paradox: a fantastic performance on record and playing live is coupled with an uncertainty off-stage. What I'm saying is the progress they have made with the music completely overshadows them as individuals. That's probably the way it *should* have been, but to be a musician ya gotta be a politician. You have to be able to defend yourself against people like me.

It didn't help having several other people in the room where Suggs was trying to talk from. The temptation to make the glib, half-serious, lets - take - the - piss - out - of - the - hack answer was there, unfortunately.

Anyway, here's the best of a bad job.

"We're playing to dance-hall type audiences of about 2,000. They have all the gear like pork-pie hats, but they all seem to buy 'em six sizes too big so they look a bit ridiculous. We're Number One here you know. Anyway, at least they're trying. Belgians are a bit like their country though - grey and dull. The chicks are nice. We take our girlfriends on the road with us, but sometimes it's not possible for them to all come at once. Actually, if they do get left at home they get a bit stropky.

"We've been on the road almost constantly for the last year and we're 'aving to pay the price of this success business, whether we like it or not. I suppose it's worth it, but the bits inbetween the gigs do get a bit boring. Doing things like this interview."

I was beginning to see his point. The subjects that produced anything close to animation were the latest news from London on the Specials, the Pretenders, Paul McCartney and the state of the war games in the Middle East. As I relayed da fax: Pretenders Number One again, Specials straight in at 15 ('15! Shit, that's fantastic. Great.'), a strange echo is set up as everything is repeated to the homesick souls occupying the room.

"I'm glad the Pretenders are doing so well, they are a good band. The only thing is, they are in the spot where we should be in the singles chart—at Number One. But that's the only thing I've got against them. I'm very glad to hear about the Specials, 'cos they're a good band. Nearly as good as us."

Suggs' reaction to the news about "General" (sic) Carter's threat to reintroduce the draft and the mounting tension over the Olympic games was interesting. "We've never been a band to preach about politics or pain and suffering, 'cos what's the point? It's there nevertheless, innit? We want to give people a good time. I was thinking what I'd do if the war ever broke out. I'd take all my money, all five quid, and go to Switzerland with me girl. I'd hide there until it was all over, which wouldn't be very long would it?"

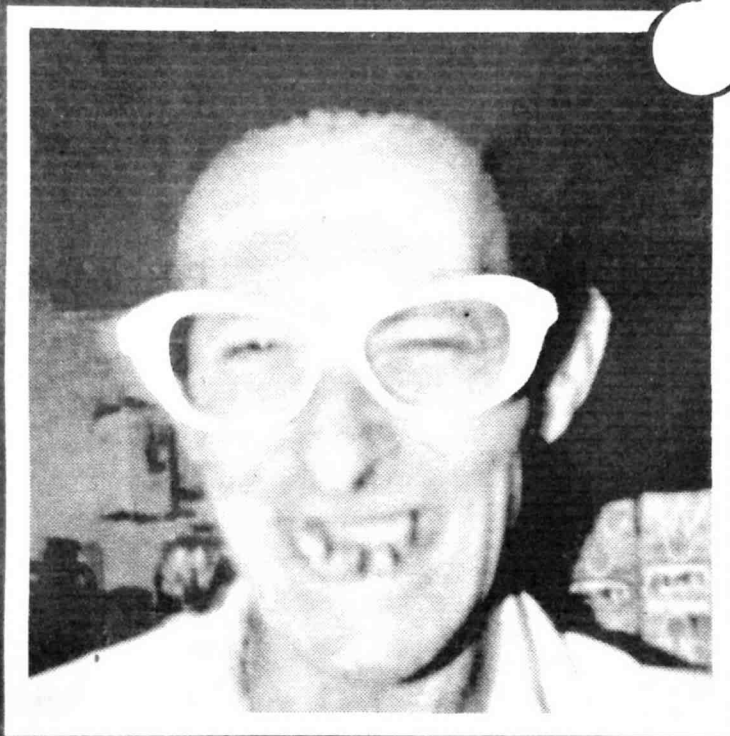
"We are all a bit romantic, a bit soft. We moan to our girlfriends when we get pissed off, and you do take the strain out on them a bit. We love them really. I've got to go now as it's time for breakfast and I've dropped me fag under the bed. Is there anything else you want to know?"

Oh, just a million and one things. What are the plans in the pipeline?

"We have to finish this tour, do another one in America and one in the UK. Then we're going to do our second album, that's if no one as a nervous breakdown first. We will be doing more originals, ballads, odes and romantic songs. If you want a quote, it's mohair is better than longhair, alright?"

Madness, they call it madness.

THINK
PINK!



**FABULOUS POODLES
'THINK PINK'**

Limited edition, first 10,000 albums in
giant 24" sleeve.

Also available on cassette.

PINK
blueprint

Have you a problem? Write to Help, Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply as it's impossible to publish more than a small percentage of the letters which arrive each week. Alternatively, ring Help on 01-836 1147.



ON THE SPOT

I'VE BEEN suffering from acne for two years or so now. This causes depression, moods and shyness towards the opposite sex. I've tried various well-known spot - preventative products without success. One brand made the condition worse! Is there a product on the market that really can relieve spots and blackheads?

I'm in a desperate state. I hate myself and everyone else, and a short while ago, also lost my girlfriend because of my acne.

Stephen, Stoke-on-Trent
 • It's little consolation to know that acne, comprising an embarrassing collection of blackheads and spots is, as you say, an extremely common condition, especially in adolescence when the endocrine glands, charging your body with all the hormones you'll ever need, launch into speedy activity. Most people do naturally grow out of it.

Meanwhile, when the first rays of 1980 sun appear, get out and about as

much as you can. The effect of natural sunlight on acne can be beneficial within a very few days.

While some products containing the bacteria-killing chemical hexachlorophane may help clear up minor spots, we can't recommend any one commercially available item. As this condition is causing you such distress, you'd be well advised to see your doctor who can prescribe either a lotion which you can apply facially or antibiotics which will help counter the spots, and, in many cases will quickly lead to a marked improvement.

DISABLED

MY SON, who is disabled and in a wheelchair wants to see a major concert in London, in the near future. Do any of the top London venues make special arrangements?

JD, Windsor

• All the major London rock venues have special,

if limited, facilities for the disabled. But for the really big events, it's advisable to apply for tickets as soon as dates are announced in the music press (just like everyone else), and also contact the management well ahead to discuss possibilities.

Phil Lievers, Manager of Hammersmith Odeon, which has two wheelchair spots in the stalls, stresses that seats in the circle can be arranged if parties book well enough in advance and advise any disabled person to come along with an able-bodied friend. For more information, write to Phil Lievers, Hammersmith Odeon, Queen Caroline Street, Hammersmith, London W6. (Tel: 01-748 4081). Forthcoming attractions include Squeeze (March 9), Peter Gabriel (March 13), Sammy Hagar (April 5/6). The Rainbow also has a limited number of wheelchair points. To discuss possibilities, write to Ray Brown, Rainbow Theatre, Seven Sisters Road, Finsbury Park, London N4. (Tel: 01-263 4568). Events coming up? Jerry Lee Lewis (February 17), David Soul, with the possibility of an extra early evening matinee (March 23).

Edited by SUSANNE GARRETT

Wembley Arena hires its premises to outside promoters for major pop events, and, depending on prior negotiation between the venue and promoter, can arrange places in a wheelchair enclosure. Contact Bryan Slayden, Wembley Stadium Ltd, Wembley Arena, Wembley, Middlesex. (Tel: 01-902 8833). Ask now about Rainbow (February 28 and 29), Jackson Five (March 21), Dr Hook (March 23).

At The Venue in Victoria, a restaurant as well as a concert hall, the seating arrangements are far more flexible, and the management are willing to cater for individuals or parties if you contact them in advance. Write to The Manager, The Venue, 160/162 Victoria Street, Victoria, London SW11. (Tel: 01-834 5882). Up 'n coming? Ellen Foley (February 21), Charlie Dore (February 25).

FAMILY TREE

I'VE ALWAYS wanted to track down my ancestors and have heard that Somerset House in London is the best place to

begin. What can I do to trace my family tree?

Dave, Swindon

• The Register Of Births, Deaths And Marriages based at St Catherine's House, 10 Kingsway, London WC2 (Tel: 01-242 0262), carries details of all births, marriages and deaths in England and Wales from 1840 onwards. You can start tracing back from your parents or grandparents date of birth, and carry on digging out ancestors from there. Details of parents are, after all, on every record of birth. A copy of any birth certificate registration will cost you £2.75 a time. You can visit the Register personally, or if you're pretty sure of your facts, write. If your parents or grandparents were born in Scotland or Ireland, you have to start at the Scottish office, New Register House, Edinburgh EH1 (031-556 3952), or the Irish branch, Oxford House, 49-55 Chichester Street, Belfast BT1 (0232 35211) / Custom House, Dublin 1 (0001 742961).

For explanatory leaflets on how to do it, and a booklist, write to Society Of Genealogists, 37 Houghton Gardens, London SW7 (01-373 7054).

FEEDBACK



THE TOURISTS

BRIEF FAX on The Tourists, all set for a length day trip, sought by BEV BROWN of EDINBURGH. Discography? Future plans? Ere goes. Singles: 'Blind Among The Flowers / He Who Laughs Last', May 4, 1979 (GO350); shortly followed by a limited edition double single plus 'The Golden Lamp / Wrecked', May 4, 1979 (GOD350); 'The Loneliest Man In The World / Don't Get Left Behind', July 20, 1979 (GO360); 'I Only Want To Be With You / Summer's Night', October 1979 (GO370); 'So Good To Be Back Home / Circular Tower', February 1, 1980 (Tour 1). Albums: 'The Tourists', June 8, 1979 (Logo 1018); 'Reality Effect, October 12, 1979 (Logo 1019). All releases on Logo Records. The bands first multi-dater headlining concert tour, named 'The Last Laugh', opens at Ipswich Gaumont (February 14), finishing at Hammersmith Odeon (February 28), and the band are filming a new ITV educational programme 'It's Your Future' due for screening later this year.

If W.H. Smith take £1* off a début album, it must be... MADNESS

Madness indeed!

Take "One Step Beyond" from the shelves of W.H. Smith and you'll pay just £3.99 - or £4.49 for the cassette version. With £1* off the album and 50p* off the cassette, you'd have to be round the twist to miss this!

WHSMITH

Prices correct at time of going to press. Available where you see this sign *Manufacturer's recommended price.



IGGY POP: 'Soldier' (Arista SPART 1117)

IGGY SAYS he's too damn old to join the military service, but he'd make a great politician because here he satisfied the

situations! Go ahead knock 'em down," he snarls, and no more has his own changed than in the half-serious 'I'm A Conservative' where he assumes the attitude of a court jester.

At odds with this is the

contradictory 'Play It Safe (I Want To Be A Criminal)' which shows that although he's endeavouring to make himself more accessible, he's not gonna lay all his cards on the table just yet.

One thing is for certain, however: having severed connections with his junk-ridden past, he's sure as hell not going back there. The concluding 'I Snob You' is presumably autobiographical, denigrating his "degenerate narcotic influence" and continuing in his quest for new values, and, of course, a larger audience.

Legends have two options: they can either fade into obscurity or come to terms with the future. Iggy Pop has chosen the latter and is to be wished bon voyage in the second part of his trip across the endless sea ++ +

+ MIKE NICHOLLS



Pic by Virginia Turbett

IGGY POP

demands of the majority without alienating too many purists.

Sure, some will whine that he's sold out, but a more realistic view is that he's just growing up, gracefully, as befits such a trim-torsoed trooper. Like David Bowie, who contributes here, he craves for change. On the last album he sought 'New Values' and now he's found 'em, without losing his sense of humour or extreme individuality; after all, he's still eating 'Dog Food'.

Following the quirky opening 'Loco Mosquito', he's on his optimistic vibe. The crooning, keyboard-based 'Ambition' sets a blueprint for the rest of the record, with Ivan Kral dominating with polite effect. Like Glen Matlock, who has co-written about a third of the album, he proves an ideal cohort, the

three combining best on 'Mr Dynamite', a killer cut based around a brilliant uncredited sax riff.

In a sense, the song is also a reminder that the Ig has still got a capacity for his old-style violence, a sentiment repeated in 'Knock Em Down (In The City)'. "You can change

Raw recruit

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

sure that when they do go on the road, their live show will transport us into another world of electro-pop music. Beam me up, Scotty ++ + ALF MARTIN

THE SELECTER: 'Too Much Pressure' (2-Tone CDL TT 5002)

SUDDENLY, IN mid 1979, a distant flicker in the original Mod scrapbook re-surfaces, Special AKA — aka The Specials — fall from nowhere to prominence, culminating in a single, 'Gangsters', that swamps the nation's imagination; suddenly Ska skips from every street corner, Prince Buster records are fished out and flaunted like badges, and 2-Tone, The Specials, Selector and Madness hold their own 'cultural' upheaval, fast becoming household names.

It soon becomes apparent what, precisely, is going on.

'I wanna be... three-minute hero' — it's all here in black and white, two-tone, on record and record sleeve. The Ska groups manage to state the obvious to such an alarming degree, one wonders what kind of ethic lurks beneath their black-white-youth-unity front... I mean, The Selector and 'Too Much Pressure' would be far more convincing, and concerning, if they refused to wallow beneath this terminal Mod Consciousness convenience.

At first glance, The Selector make the right noise: a choice, choppy Ska, busily-recorded and very sixties, replete with cheap organ and sax sounds. But it is an obvious, safe and ultimately unimaginative approach.

Their songs fit the pattern, too: one called 'Street Feeling', one 'Out On The Streets', and — just for the Rastas — The Selector's paean to pot, 'My Collier', which says nothing of the drug or the authoritarian oppression hampering its usage.

Likewise, the title track explains merely: 'Too much pressure / I'll get to stop'... no insights, no attempts to get through to, or come to grips with, the problems one presumes these bands should be approaching: this may be nitpicking — it is "fun" music anyway, I'm told — but massive propagation of racial unity is, by its very nature, the foundation of political issue, and such stances demand clarification, insight, studied thought. Twisted they may be, but it's also a fact of life.

On all levels, The Selector flatten everything down to a one-dimensional stylistic; there's no wit, joy or subtlety amongst their self-conscious scrabbling, nothing but a deliberate, painstaking grasp and approximation of market-demands.

As things stand, 2-Tone cling rigidly to their expanding stall on the market square; their "success" immaculately timed, but also easily predictable and therefore unremarkable (though irrefragable).

Ah, so. Here's to two-tone integration; I just wish the pork pie hat didn't have to symbolise the stance or the awareness. Are "trends" eclectic?? + 1/2 CHRIS WESTWOOD

The effects are more complicated than ever, with that thick, meaty, wailing guitar cutting through the partitioned vocals of Jimmy Dewar, which are as thick as my mum's gravy. Between the three of them, including ex-Sly and the Family Stone drummer Bill Lordan, they make a hell of a noise, sadly kept in check by a kind of musical rev-limiter which prevents them from ever really letting go. With 'Victims Of The Fury' and 'Ready For The Taking', you are left feeling that if they let rip completely, you would be devastated.

And I really want to be devastated by the collective calibre of this trio but ultimately feel cheated by their reticence. If there were more steam in the boiler, I wouldn't worry too much about the borrowed ideas — even a complete guitar passage lifted from the live version of 'Voodoo Chile' on 'Electric Ladyland'.

It's not that Trower has lost any enthusiasm or conviction, it's there, but everything seems to unfold in slow motion and your attention wanders, something that never happened with Hendrix. ++ + SIMON LUDGATE

SEX PISTOLS: 'Flogging A Dead Horse' (Virgin V2142)

'ANARCHY in The UK', 'I Wanna Be Me', 'God Save The Queen', 'Did You Not Know', 'Pretty Vacant', 'No Fun', 'Holidays in The Sun', 'The Biggest Blow', 'My Way', 'Something Else', 'Silly Thing', 'C'Mon Everybody', 'Stepping Stone', 'The Great Rock 'N Roll Swindle'. You got the picture? RONNIE GURR

NAZARETH: 'Malice In Wonderland' (Mountain TOPS 126)

NAZARETH GREW up from being bad bad boys into heavy metal heroes, practically without anyone in this country noticing. I say practically, because, though they've been able to sell out Hammersmith Odeon et al whenever they've toured, their name is not always trembling on everyone's lips. Not in this country anyway.

Though they've been consolidating their strength and popularity across the Atlantic, their albums have been reissued here, gradually building up the image in the absence of the bodies. But this album is a surprise: it's well away from the headbanging glories of the past, 'Lou'd 'N' Prod', 'Fazamanz', I loved them all, but it's good to hear their new sound too. Producer Jeff Baxter has helped bring out the melodic side of Naz — something they always had, but suppressed from an early stage.

Maybe recording in Nassau had something to do with it too — it must have influenced Zek Cleminson when he was writing/recording 'Big Boy' — because they've slipped in the smooth black hiccup of ska/ragga in the arrangement. I loved the backup vocals on 'Heart's Crown Cold' too; it's a fine song and exactly the type I like to hear them play. I wasn't so keen on the strings they used on 'Fallen Angel'. I think they've woven a good rock song, it's too tight, too much broken, the sort of white collar, for rock and roll.

In fact, they lost a lot of the blood, but held on to most of the guts in their music. Where they used to scream, they roll along now: it's a change that's need getting used to, but as long as they don't bring an orchestra on the road with them, their stage show (when they tour) will, with any luck, bring more fire to the songs. ++ + ROSALIND RUSSELL

BUGGLES: 'The Age of Plastic' (Island 1LPS 9585)

BEFORE WE start on the music, let's talk about the cover. The reason I'm reviewing this record is because I think the cover is superb and captures the look and feel of what Buggles and their music is about.

Now for the nitty gritty. Who are Buggles? Do we really want to know? They, Geoff Downes and Trevor Horn, have produced two singles, 'Video Killed The Radio Star' and 'Plastic Age' both capturing the age we live in. It must also be said that they made excellent videos to go with the singles.

But the theme of the 'Plastic Age' doesn't work on an entire album. It's a good idea that falls a bit flat when the rest of the songs don't live up to the catchiness of the two singles. I suppose Buggles have the same problem as Gary Numan — expanding on an idea can be difficult. 'Miss Robot' on Side 1 starts off with the gem of what might be in store for the future but the track runs on far too long. The same applies to 'Johnny On The Monorail'. Buggles are definitely very talented and will have us looking into the future with X-Ray glasses. I'm

ROBIN TROWER: 'Victims Of The Fury' (Chrysalis CHR 1215)

NOT SO much a progression, more an expansion, Trower, veteran of a lengthy stint with Proclama Harum, is now on his eighth album. Albums which include classics like 'Bridge Of Sighs' released in 1974 and 'Caravan To Midnight' released in 1978. This is an expansion only because Trower has steadfastly refused to be influenced by musical fashion, possibly to his loss. His main influence has always been Jimi Hendrix and is a torch-bearer for the ex-virtuose.

Well, someone has to be. Hendrix had so many possibilities still left to explore when he snuffed it in 1970 and he sits up there in Heaven, left-handed white Stratocaster on his lap, nodding approvingly in Trower's direction.

RECORD AND TAPE MART

Adrians

NEW ADDRESS (In PM) 30 High Street, Essex

MISSED THAT HIT SOUND WHILE IT WAS AROUND? GET IT FROM THE DEALER WITH ALL THE CLASSICS

All the Singles listed below are with a small selection from over 2,000 Singles and 1,000 LPs listed at incredible prices. SEND S.A.E. FOR LIST

ALL THE RECORDS LISTED BELOW ARE 70p EACH, 3 FOR £2 OR 10 FOR £6 (+ 30p P&P) MANY OTHERS ON LIST

| | |
|---------------------------|--|
| 11 ABBA | - The name of the game |
| 91 BEACH BOYS | - Great Britain |
| 177 BEATLES | - Sgt Pepper's Lonely Hearts Club Band |
| 2892 BEE GEES | - Tragedy |
| 188 DEBBIE BOONE | - You light up my life |
| 373 CERRONE | - Supernatural |
| 393 ELVIS COSTELLO | - (I don't want to go to) Chelsea |
| 600 EXILE | - Kiss you all over |
| 2527 G.O. | - Dance Nights |
| 776 BILL HALEY & COMETS | - Rock around the clock |
| 906 ISAAC HAYES | - Shaft |
| 2453 JAM | - Eton Rifles |
| 362 EVELYN CHAMPAGNE KING | - Shame |
| 1059 BONEY M | - Rivers of Babylon |
| 1135 MEAT LOAF | - You took the words right out of my mouth |
| 1220 JOHNNY NASH | - I can see clearly now |
| 1363 PEOPLE'S CHOICE | - Do it any way you wanna |
| 1461 OTIS REDDING | - The dock of the bay |
| 3840 SAILOR | - A glass of champagne |
| 3036 SEX PISTOLS | - Silly Thing Who killed Bambi |
| 1638 SIMON & GARFUNKEL | - Bridge over troubled water |
| 2285 DONNA SUMMER | - Dim all the lights |
| 1829 BOOKER T & M.G.s | - Time is tight/Soul Train |
| 1931 FRANKIE VALLI | - Grease |
| 2061 STEVIE WONDER | - I Wish |

ALSO A GREAT BARGAIN
100... 7 SINGLES - 70p (+ £2 if overseas)
100 SOUL SINGLES - £31 (+ £2 if overseas)
100 REGGAE SINGLES - £9 (+ £2 if overseas)

OLDIES UNLIMITED
DEPARTMENT 8, 6/12 STAFFORD STREET, ST. GEORGES, TELFORD, SHROPSHIRE TF2 9HQ

CASSETTE HIRE

Why pay over £5 for new cassettes when you can hire any of our 4,500 library cassettes for just 50p.

For full details of membership ask for our free brochure.

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

VINTAGE FOR OLDIES

50s 60s 70s
1000's IN STOCK
(Originals/Reissues/Imports)

Titles include

| | |
|----------------------------------|--------------------------------|
| Led Zeppelin - Fool in the Rain | Van Morrison - Moondance |
| Vedettes - These Things, etc | Crystal - Rhythms of the Rain |
| Cascades - Da Doe Run Run | Michael Jackson - Ben |
| Manfred Mann - Do Wah Diddy | Bad Company - Young Blood |
| Small Faces - All or Nothing | Bowie - Space Oddity |
| Max Romeo - Wet Dream | Who - Can't Explain |
| Who - Magic Bus | Queen - Little Queenie |
| Kinks - Waterloo Sunset | Elton John - Lady Samantha |
| Pink Floyd - Arnold Wayne | Arrows - Touch Too Much |
| Moodie Blues - Go Now | Who - Can't Explain |
| Thin Lizzy - Rocker | Queen - Killer Queen |
| Move - Blackberry Sweet | Four Seasons - Sherry |
| Arthur Conley - Sweet Soul Music | |
| Led Zeppelin - Whole Lotta Love | Status Quo - Down the Dustpipe |
| Cascades - Have I the Right | Michael Jackson - Ben |
| Michael Jackson - Ben | Bad Company - Young Blood |
| Bowie - Space Oddity | Who - Can't Explain |
| Who - Can't Explain | Queen - Little Queenie |
| Elton John - Lady Samantha | Arrows - Touch Too Much |
| Who - Can't Explain | Queen - Killer Queen |
| Otis Redding - Dock of the Bay | Honeycombs - Have I the Right |
| Who - Trick of the Light | Yardbirds - For Your Love |
| Otis Redding - Dock of the Bay | Honeycombs - Have I the Right |
| Who - Trick of the Light | Yardbirds - For Your Love |

VINTAGE RECORDS
(Est 1972)
91 ROMAN WAY, HOLLOWAY
LONDON N12 5JN
Tel: (01) 467 2586
(Closed Mondays/Tuesdays)

Adrians

RAT FILE

COMPILED BY
JAMES PARADE

BOB GELDOF
— lead vocals

HAVING PREVIOUSLY worked in a meat factory, a peacocking warehouse and as an HGV driver, Bob Geldof was once only the manager of the Boomtown Rats. That was until the singer left and Bob had to take over.

He also worked as a music journalist on a daily newspaper in Vancouver, Canada and taught English for a year in Spain.

An effusive reader, Bob says he sometimes has two or more books on the go at one time and apart from that likes watching TV, sleeping and sex. Though he says he can hardly play an instrument at all he does 90 per cent of the songwriting for the band. Writing the words first then sorting out a melody and playing it to the others to work out the arrangement. He will admit to some expertise on harmonica and three chords on the piano. He has firm admiration for anything that Bowie does and his most played albums are 'Stealers Wheel', 'Exile On Main St', 'Talking Heads', 'Alladin Sane', 'Revolver' and 'Tonic For The Troops'.

Known for his introspection and now a new recruit to the TV chat show / pop panel, his rubbery features and ape-like contortions have often been compared to those of Mick Jagger. He has this to say about it: "The only similarity is that I've got a big mouth, though I tend to use it more than him. He's more graceful, while I'm more like an ape and when he dances to the music I always try to interpret and illustrate the lyrics and try to relive what I was thinking when I wrote them."

JOHNNY FINGERS — keyboards

BORN IN Dublin in September '56, first became a keyboard player because his mother brought a piano into the house with aspirations of little Johnny becoming the next Chopin. He eventually escaped by passing three piano grades with distinction and made his first public appearance in 'The King And I' at school aged only 8 years old.

Johnny says he hates Christmas Day and having to spend boring evenings at home watching the TV and was already a traveller before he helped form the Rats, having worked in both a blood bank and a pickle factory in Amsterdam.

Like Bob Geldof he has been influenced by Bowie and Lou Reed and lists among his favourite albums 'Low', 'Exile On Main St', 'Transformer' and 'Sgt Pepper' though his classical training has been put to good use on songs like 'I Don't Like Mondays'.

Having made a mini-legend out of a pair of pyjamas he says he wears them everywhere except in bed.

"I wore them at school once and got sent home by the headmaster to change. So I came back in a different pair. Then they suspended me. I started wearing them to gigs — then all the time. In Texas they thought I was gay. In Germany I got arrested. Another time me and Bob went to a flash place with a record company executive and they wouldn't let Bob in 'cause he was wearing a pair of jeans, but they had to let me in wearing pyjamas. I don't have any other clothes."

SIMON CROWE
— drums

BORN IN April '55, Simon Crowe started off playing in a school band with Garry Roberts but he was playing guitar and messing around on the drummer's drum kit. Eventually he bought his own drum kit for £30 and played with a couple of ill-named bands, Mickey Mouse and the Bundlearths. Simon soon tired of only getting sporadic gigs and soon gave up the drumming and lent his kit to a friend.

Soon afterwards, the Rats started and the drums had to be retrieved.



L-R PETE BRIQUETTE, BOB GELDOF, JOHNNY FINGERS, SIMON CROWE, GERRY COTT AND GARRY ROBERTS.

DISCOGRAPHY

ALBUMS

THE BOOMTOWN RATS
A TONIC FOR THE TROOPS
THE FINE ART OF SURFACING
The Rats also feature on the compilation album 'New Wave' (Vertigo) and have contributed songs to the soundtrack albums of the films 'That Summer' and 'The Bitch'.

SINGLES

LOOKIN' AFTER NO 1
MARY OF THE FOURTH FORM
SHE'S SO MODERN
LIKE CLOCKWORK
RAT TRAP
I DON'T LIKE MONDAYS
DIAMOND SMILES
SOMEONE'S LOOKING AT YOU

Ensign ENVY 1
Ensign ENVY 3
ENROX 11

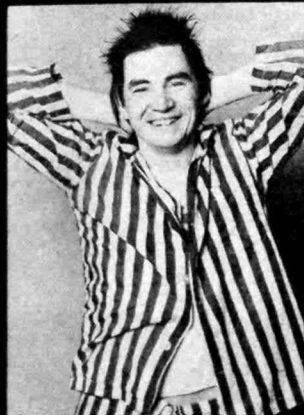
Ensign ENVY 4
ENVY 9
ENVY 13
ENVY 14
ENVY 16
ENVY 30
ENVY 34
ENVY 34

The only blonde member of the band and generally the most subdued character, Simon says he doesn't smoke, hates British Rail sandwiches and that his favourite food is Tequila. He shares the band's love of the Beatles and Bowie.

Simon doesn't contribute to the band's songwriting but he is responsible for helping out with a lot of

arrangements.

"There's no problem with songs in this band. A lot of people are interested in writing, but it's the arrangements really. That's what takes the time. You might think up an idea for a chorus or something but it takes a long time to actually arrange it all into a song and with six of us that's an awful lot of separate influences going into one song."



JOHNNY FINGERS

PETE BRIQUETTE — bass guitar

PETER ANDREW Briquette made his first public appearance at the age of nine playing the pianoforte at the Ballyjamesduff Musical Society, Co Cavan, Ireland. Only when he joined the Rats did he begin to learn bass and that, he says, was "because whoever was the last to arrive at rehearsals played bass. I hadn't got a watch so I was always late."

Pete sees his bass playing as one rung up the ladder from the Sid Vicious style and cites his influences as McCartney and Bruce Thomas — Elvis Costello's bass player. He also reckons Bill Wyman to be the worst bassist in the world.

With a fondness for bacon, cabbage and milk, Pete describes himself as "a night person" and is the one most often to be seen hanging out at swish London niteries.

His musical influences still firmly rooted in the long gone heydays of the sixties, his favourite records include 'Sgt Pepper', 'Ziggy Stardust' and generally anything by Bowie or the Beatles and he has a preference for "big girls".

GARRY ROBERTS — rhythm guitar

'CROSSROADS' fanatic and second guitarist, Garry Roberts started playing the piano when he was 12 and the guitar at 14 and even now describes his technique as 'basic'.

He began by copying chord patterns on Who and Stones records until he got his first electric guitar when the Rats got together. Garry probably likes more contemporary music than the rest of the band and his favourites include the Specials, the Ruts, Souixie and the Banshees, the Rezillos and Nick Lowe. He says he spends his leisure time ice-skating, driving fast and sitting around (probably not all at the same time).

"We started off in Ireland just because we all knew each other and so it wasn't Bob's band or anything. We asked him to join us only because we liked him and it's still the same now. He writes the words for the songs and has an idea for the tune. Myself, I'm quite lazy when it comes to songwriting, though I produced one of the tracks for the last album but it didn't go on."

GERRY COTT — guitar

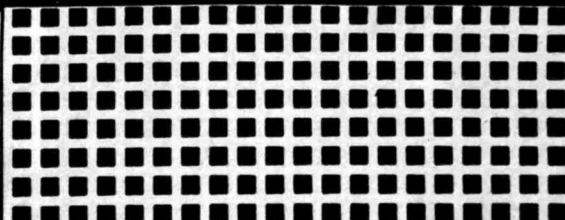
TWENTY-FIVE year old Gerry started out playing flamenco guitar when he was 13 but then gave up playing for two years until he started listening to Bob Dylan and began to get interested in acoustic blues and then when Dylan went electric Gerry did too.

Gerry Cott's first band was the Boomtown Rats and his enigmatic pose onstage in perpetual sunglasses perfectly complements Geldof's frantic dashes across the stage. Like the rest of the band he listens to Bowie and the Beatles and also has a preference for bands like the Cars and Frank Zappa. He says he hates cabbage and other foods that are good for you, but can't get enough Sugar Puffs.

Like all the Rats, Gerry has a trademark which are of course those eternal shades. In reality he's not short sighted though.

"What happened was that I wore the specs almost continually when I was about 15, then I found that my eyes had become more sensitive to strong light. Now I get very bad migraines if I go out into the sunlight without my specs."

"They come in useful at other times as well. For instance, you can watch whole conversations without people even knowing that you're looking at them." Gerry has started to listen to keyboard players rather than guitarists now because at the moment he's learning the piano.



PETE BRIQUETTE

CONT OVER

CONTINUED FROM PAGE 15

WHEN THE Boomtown Rats first crossed the Irish Sea in early '77 it was for a better reason than merely to get to the other side. At the time the British rock shop was infested by razor crazy punks sniffing around the cardboard foundations of the tired old rock establishment.

The Rats couldn't have picked a better time to land. They possessed all the energy and sparkle needed to punch singles into the Top 10 and they badly wanted to be famous, especially lead singer bendy Bob Geldof who immediately pronounced that he had come for only one reason — "to get rich, get famous and get laid." We're led to believe that all three wishes were soon granted.

The Rats began as seven young men on a long Dublin dole queue who just decided to form a band. One couldn't play an instrument so he became the manager and then there were six. Keyboard player Johnnie

Fingers knew Garry Colt and Pete Briquette. Garry Roberts and Geldof were friends of Fingers' elder brother. Coincidentally Simon Crowe lived next door to Geldof's aunt, was a friend of Garry's and also happened to play the drums so he joined and they became a straight rock and roll / R&B band playing local gigs around Dublin with Bob sporting a moustache under the name of the Nightlife Thugs.

Geldof: "I wanted a name you could shorten into something like the Stones... the Thugs. Everybody groaned but we did a gig with the name written up on a blackboard behind us and to everyone's amazement people started clapping. We used to do a two and a half hour set in those days and at the half-time break they were roaring and shouting; the feeling was incredible."

"The night before I'd been reading Woody Guthrie's autobiography 'Bound For Glory' and I got to the part where he was living in this town in Oklahoma and they'd discovered oil and the oil men moved in to the area with their families and called it Boomtown and the kids in the town formed a gang called the Boomtown Rats."

"All the band thought it was better than the Nightlife Thugs so halfway through the gig we rubbed the Thugs off the blackboard and chalked up the Rats."

FINDING it impossible to get on the gig scene in Ireland, controlled by the established bands like the Irish Shamrocks, the Rats decided to go anywhere they possibly could in search of better conditions. Within a year they were one of the biggest rock bands in Ireland.

They then went into a demo studio for four hours to record the four best songs and brought them over to England. Six record companies flew to Ireland to see them. One of them was Nigel Grange of EMI who had also signed Thin Lizzy and tempted the Rats to sign with him. They then met producer Mutt Lange, who whisked them off to Germany to record the first album and single, the prophetic 'Lookin' After No 1'.

The Rats then began their assault on England, doing the rounds and making sure that they had built up a following before the first album 'The Boomtown Rats' was released. At the same time they supported Tom Petty and the Heartbreakers on tour and succeeded in blowing them off somewhere in the direction of Saturn's most nights and began attracting press enthusiasm and heavy radio airplay along the way. The Boomtown Rats then became the first 'new wave' band to appear on 'Top Of The Pops', the first of the new wave to be playlisted

by the BBC and also the first to achieve a unilateral No 1 record in every British chart.

Recorded in Cologne, Germany and produced by J. R. Lange, the Rats' first album showed Geldof's talent for taking basic R&B forms and decorating them with the idiosyncrasies of early Bowie and all the good things ever to come out of glitter pop and to condense it all into one big sticky blob of indispensable modern pop music.

On songs like 'Lookin' After No 1' and 'Joey's On The Street Again' they lament the life they left behind on the dole queue. Then there is the teenage escapism of the subsequent single 'Mary Of The Fourth Form' and the partly autobiographical 'Kicks', which was really a suggestion of what we might look forward to from the second album.

With hit singles in the charts the club dates gave way to college tours and then big concert halls. The album notched up silver figures and individual members of the band began to be known for their own strength of character: Pete Briquette for his crablike stature on stage, Garry Roberts for his greased back floppy hair, Fingers for the pyjamas, Garry Colt for his eternal shades, Simon Crowe for his shirts and Modest Bob for his bashful diffidence.

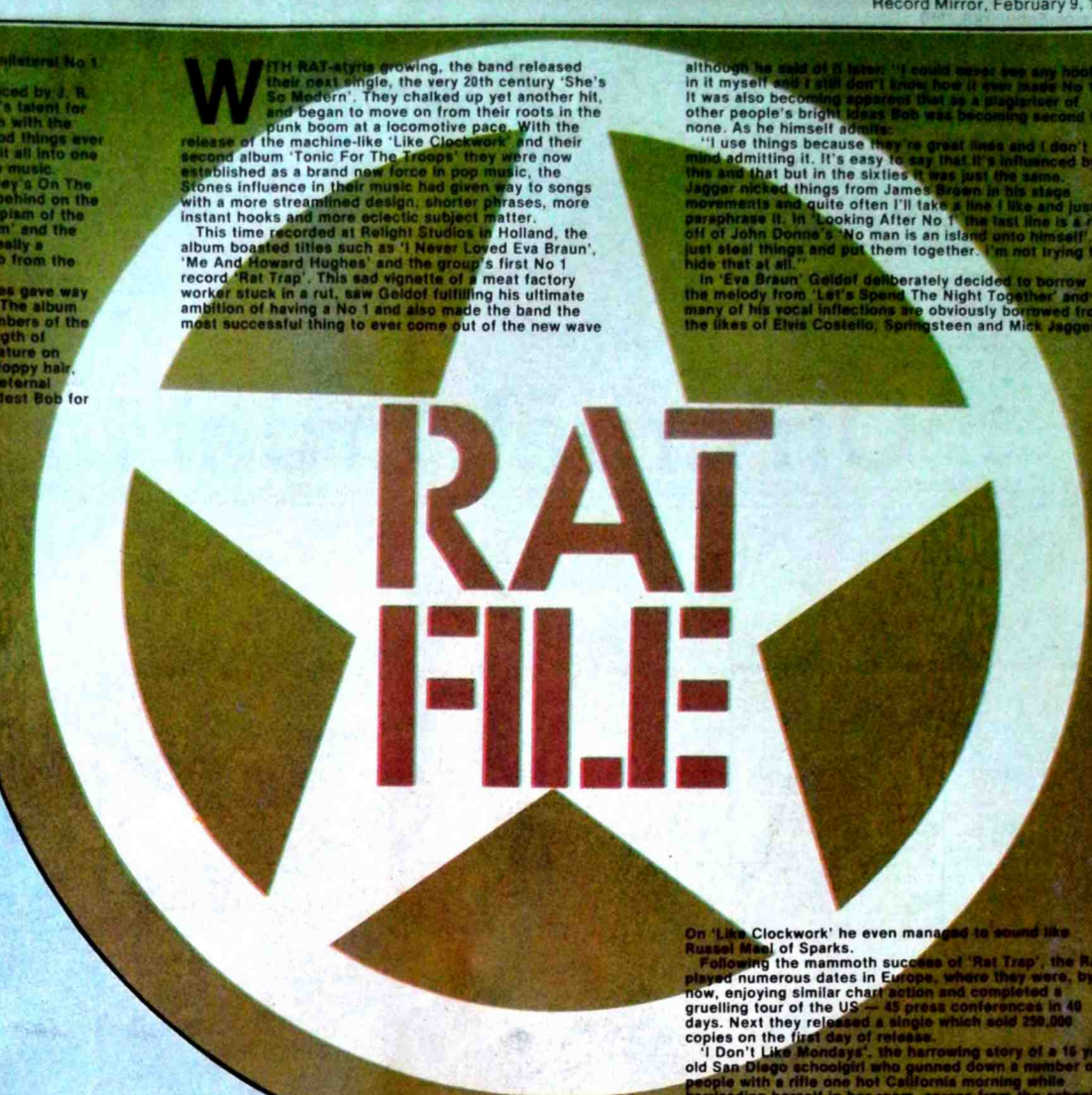
WITH RAT-actria growing, the band released their next single, the very 20th century 'She's So Modern'. They chucked up yet another hit, and began to move on from their roots in the punk boom at a locomotive pace. With the release of the machine-like 'Like Clockwork' and their second album 'Tonic For The Troops' they were now established as a brand new force in pop music, the Stones influence in their music had given way to songs with a more streamlined design, shorter phrases, more instant hooks and more eclectic subject matter.

This time recorded at Reight Studios in Holland, the album boasted titles such as 'I Never Loved Eva Braun', 'Me And Howard Hughes' and the group's first No 1 record 'Rat Trap'. This sad vignette of a meat factory worker stuck in a rut, saw Geldof fulfilling his ultimate ambition of having a No 1 and also made the band the most successful thing to ever come out of the new wave

although he said of it later: "I could never see any hooks in it myself and I still don't know how it ever made No 1. It was also becoming apparent that as a plagiariser of other people's bright ideas Bob was becoming second to none. As he himself admits:

"I use things because they're great lines and I don't mind admitting it. It's easy to say that it's influenced by this and that but in the sixties it was just the same. Jagger nicked things from James Brown in his steps movements and quite often I'll take a line I like and just paraphrase it. In 'Looking After No 1' the last line is a rip off of John Donne's 'No man is an island unto himself'. I just steal things and put them together. I'm not trying to hide that at all."

In 'Eva Braun' Geldof deliberately decided to borrow the melody from 'Let's Spend The Night Together' and many of his vocal inflections are obviously borrowed from the likes of Elvis Costello, Springsteen and Mick Jagger.



On 'Like Clockwork' he even managed to sound like Russell Mael of Sparks.

Following the mammoth success of 'Rat Trap', the Rats played numerous dates in Europe, where they were, by now, enjoying similar chart action and completed a gruelling tour of the US — 45 press conferences in 40 days. Next they released a single which sold 250,000 copies on the first day of release.

'I Don't Like Mondays', the harrowing story of a 16 year old San Diego schoolgirl who gunned down a number of people with a rifle one hot California morning while barricading herself in her room, across from the school, became the band's first million selling single (platinum sales) and one of only 24 records to ever have achieved that status. The irony of it is that although it is the band's most commercial sounding song so far and has been a hit all over the world, the lawyer defending the girl in the States is still trying to have the record banned at a time when the Rats must be desperate to crack America. It seemed like forever that 'Mondays' would be leaping out from 'Top Of The Pops' accompanied by David Mallet's poignant video but eventually it dropped out of the charts and the Rats returned to Silversum, Holland to record a new album with the working title 'The Fine Art Of Surfacing'.

STILL GARNERING inspiration from news headlines, the next single was a song called 'Diamond Smiles', which Geldof had written about a young debutante who hung herself from a chandelier with a gold lame belt at a society cocktail party.

"I think it was a wonderful touch. If you can talk in those terms about suicide that is, so I've indicated that her whole life was devoted to the pursuit of style. I called her 'Diamond' just because I thought it was a nice name."

With two No 1 records to your credit it is of course hard to top that kind of success. 'Diamond Smiles' struck into the Top 10 and then snuck out again. Something about it obviously didn't grab the heartstrings in the same way as 'Rat Trap' and 'Mondays' had done. Despite this, their hard won accolades include four silver discs and two gold for singles and a gold plaque for each of their three albums which isn't too bad for a bunch of boys from Ireland who simply formed a band so they could play the sort of music they wanted to hear.

The Rats ended '78 with an extensive tour of the UK and began 1979 with another gruelling Stateside trip just as 'Mondays' is being released over there.

Another single, 'Someone's Lookin' At You' has just been released and also doesn't seem to have the instant appeal or the hooklines displayed on their earlier work. Of course you can't go on having No 1 hits eternally but maybe this year will tell us whether the Rats are taking us to where pop will go in the nineties or whether Geldof is really a puppet in a PR suit, which is how some would like to paint him.

"Our whole thing was geared to playing rock 'n' roll and making it exciting like it was when I used to go to dances when I was 13 and 14. I knew that the singer on the stage was a bona fide star during the day and lived on some remote island but on that stage he was a star, when I was 11 I wanted to be Mick Jagger so bad, at 12 I wanted to be John Lennon and at 13 it was Pete Townshend. From I just wanted to be, I would re-enact the rock 'n' roll dream that was so essential to me. That's just what we're trying to do, revivify that dream."

MAILMAN

Oh cruel, cruel fate!

UNTIL FOUR years ago I took all four music papers, then the punk thing took off and the other three became so boring and stupid with their excessive coverage that I discontinued the others and stuck with Record Mirror and its impartial, informative and generally enjoyable reading. Then you adopted the "if you can't beat them join them" adage and gradually sank lower and lower. Now all of you are at the same abysmal level and I have finally been driven to ditching you too. Your paper is now riddled with untrue and sarcastic statements. The straw which broke the camel's back was Chris Westwood's "irrelevant

stars like Rod Stewart get prettier and thicker by the day..." Just what is that supposed to mean? How many 'Greatest Hits' albums do you know that retained the Number One spot for five weeks. You're trying to alienate the fans from the artists — or is it just to upset the artists? They're laughing up their sleeves at you. I suspect you writers are all on ego trips of your own. You are always telling us what a dreadful state the music business is in — no wonder when you are the biggest contributors, with your destructive reviews of brilliant albums and biased reports of concerts which bear little resemblance to what ac-

tually took place. In all the years we've been together I have never written to you, but I'd just like a say before we part company. I'm sure you won't miss my 20p a week but there must be others who feel the same way. I am very sad about it. Thanks for the good times, they were great while they lasted. Stewart Fan, Stockport, Cheshire.
 •Adios amigo — suppose you won't want an LP token then.

TISWASN'T

WHAT AN utter waste of space to devote a complete page to that diabolical show Tiswas — a programme that's an insult even to an educationally sub normal person. If RM has reached the stage of scraping the bottom of the barrel, the price should be lowered. If RM

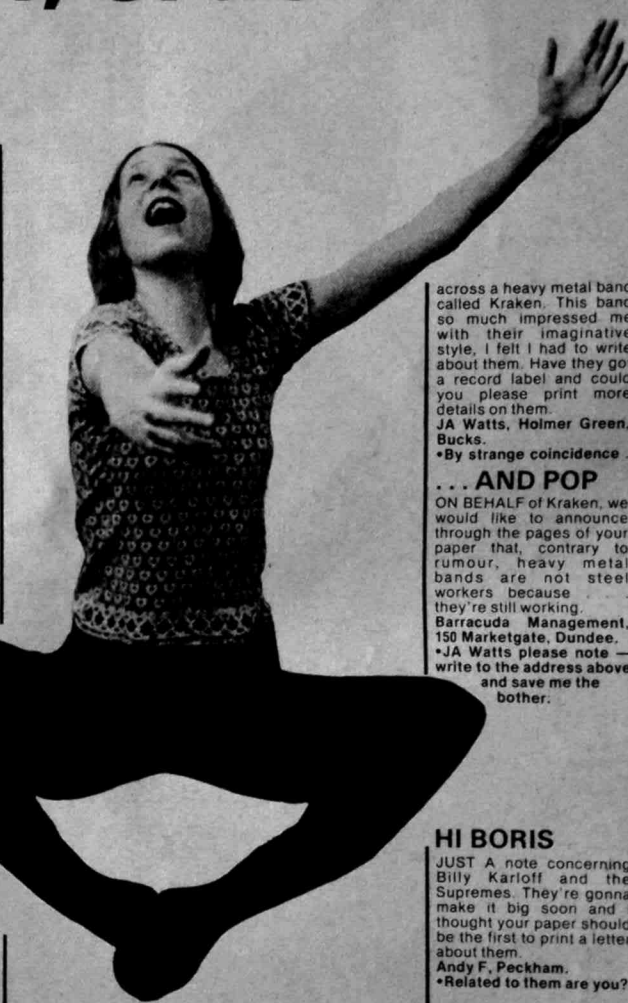
has to print things about TV shows, let's have one which has sophistication and is watched by millions up and down the country. I am talking about Coronation Street. After watching last week's episode, I was in tears and haven't been able to get to sleep at nights — I just hope that Rita goes back to Len, that Mavis is coping all right in the Cabin and that the girls from Baldwins enjoyed the French trip. By the way, that plastic Paula Yates looks like a domestic elephant in comparison to Suzie Birchall. Love, Deirdre and Tracey.
 •On the other hand however...

TIS WAS

I REALLY enjoyed your article on Tiswas. But I have several complaints: too much mod, not enough on Alice Cooper. I'd love an article on Alice. Paul Rooney, Cambslang, Glasgow.
 •Alice who?

LAST WRITES

HOW CAN you put Superpop and Record Mirror in-



A YOUNG fan, distraught at the news of Gurr's engagement.

to one and still sell it for the same price? Anyone knows that economics demand that you leave something out. If any bits of Superpop are killed off, I demand they be given a decent burial. Arrangements can be made. If you go on like this, there won't be any papers left. The only thing that prevented me from committing suicide was the picture of Debbie Harry. I dream about her every night and...
 The Archbishop Of Canterbury, Bristol.
 •Too right Arch, watch out Melody Maker.

Should I write thigh? Is it still hip to like Blondie? Anxious, Birmingham.
 •Why don't you write to Melody Maker and annoy them instead?

DES-PAIR

HOW COME Des O'Connor has had a gold disc for his latest LP 'Just For You' but he hasn't been in your charts? Just tell me that if you can.
 P.J. Moreton, High Wycombe.
 •Now look what you've done — he's got in. If you lot would just learn to keep your big mouths shut...

HIPS THAT PASS...

I WAS wondering — is it still hip to like Steel Pulse? Is it still hip to write hip?

across a heavy metal band called Kraken. This band so much impressed me with their imaginative style, I felt I had to write about them. Have they got a record label and could you please print more details on them.
 JA Watts, Holmer Green, Bucks.
 •By strange coincidence...

AND POP

ON BEHALF of Kraken, we would like to announce through the pages of your paper that, contrary to rumour, heavy metal bands are not steel workers because they're still working.
 Barracuda Management, 150 Marketgate, Dundee.
 •JA Watts please note — write to the address above and save me the bother.

DA DO RON RON

TO BE honest, I think Ronnie Gurr is pretty wonderful, so it is understandable that when he announced his engagement I was shattered (I was feeling pretty weak that day anyway). Oh cruel cruel fate! How could you deal such a card? What does life hold for me now? What gem of solace can be gleaned? I still wish Ronnie every happiness and I hope his ringworn gets better. And can he do another Tiswas as I missed the last one? (Just another sorrow to bear). Miserable.
 •I'd say fate had been pretty good to you really. If only the truth were known...

DA DON'T RON RON

PLEASE TELL me about Ronnie Gurr. How old is he? Where does he live? And can you print a picture of him on your page because I've never seen him before. If possible can you make the picture a recent one (not that one of him at Edinburgh zoo as a nipper). I think Ronnie does some great stuff and also he's a very kind man. Looking after Eric Faulkener's kitten and catching ringworm. Please do as I ask — it's not a lot to ask for.
 Julie, London.
 •This morbid interest in Ronnie's ringworn has gone far enough. I can now reveal that he's practically cured and we've finally let him bring in his typewriter from the fire escape. He's 21 and never been kissed, but I can't risk another photo in case you all cancel your orders with the newsagent.

HI BORIS

JUST A note concerning Billy Karloff and the Supremes. They're gonna make it big soon and I thought your paper should be the first to print a letter about them.
 Andy F. Peckham.
 •Related to them are you?

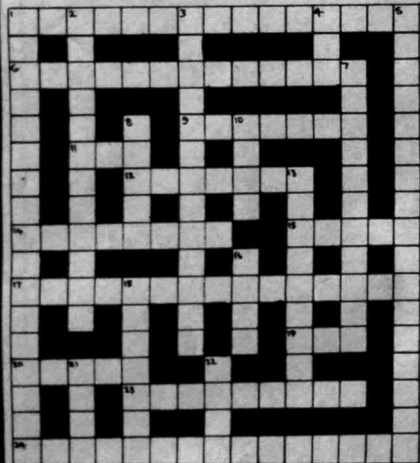
SIMPLE SOUL

I WOULD like to thank Simon Ludgate for his brilliant article on the Simple Minds, as I think they are a magic group. I'm sure that any other Record Mirror reader that's seen them would agree. There's only one word for the Simple Minds — yecannywhackem. Thanks

GENESIS X

THREE YEARS is a long time, but that's how long I've waited to see Genesis in an arena that isn't a mud-bath (sorry Knebworth). But then the date was announced — March 27, 28, 29 Hammersmith. Now please correct me if I'm wrong, but I thought the tickets went on sale on Feb 1st. So I thought I'd have a fair chance of getting them that morning. Wrong. I am informed by Hammersmith that all the tickets are already over subscribed by postal applications alone, and there won't be any on sale on February 1st. I could understand a 50-50 spread between postal and personal applications, but not all postal, and not all before the first day of sale. What are people supposed to do? Leave a standing order at the box office and wait another three years?
 Michael Spink, Rainham, Essex.
 •LP Winner, OK Hammersmith, or the promoter, or Genesis — what's going on?

X WORD



- ACROSS**
79. Quo hit (8,3,4)
 - They gave us a Disco Night (5,5)
 1977. Boney M hit (2,5)
 - Group from outer Space perhaps (1,1,1)
 - See 14 Across
 - 14 & 12 Across. Recent Boney M LP (6,2,7)
 - The Hell Raisers (5)
 1975. Olivia Newton John hit (1,6,4,4)
 - Phil's brother (3)
 - Eric Clapton's finest (5)
 - Is it love there after? (4,5)
 1967. Who hit (1,3,3,3,5)
- DOWN**
- Thin Lizzy hit (7,3,2,5)
 - 2 & 16 Down. Beatles flower power anthem (3,3,4,2,4)
 - Strangers bassman's solo effort (7,6)
 - Low Riders (3)
 - What The Rats gave The Army (5,3,3,5)
 - Where The Jam found themselves (7,4)
 - Stooges song recorded by The Pistols (2,3)
 - Ranking Full Stop group (4)
 1976. Beatles single (9)
 - See 2 Down
 - Group that told us that Heaven Must Be Missing An Angel (7)
 - Where the Village People might stay (1,1,1,1)
 - He was made for dancing (4)

LAST WEEK'S SOLUTION

- ACROSS**
- Living On An Island. 6 Sweet Talkin' Woman. 8 Tony Banks. 10 Metal. 12 Ain't Love A Bitch. 13 Night Owl. 14 Joe. 16 Off The Wall. 19 Syd. 20 Eat To The Beat. 22 Death. 23 Paul. 24 Go Now. 25 Nights On Broadway.
- DOWN**
- Last Train To London. 2 Ike. 3 Gotta Go Home. 4 Neil. 5 Don't Let It Fade Away. 7 Matchbox. 9 Shang. 11 Rico. 14 Julie. 15 Exile. 17 Freda. 18 Hot Shot. 19 Stan. 21 Train.

SONGWORDS

CLIFF RICHARD

Carrie
on EMI Records

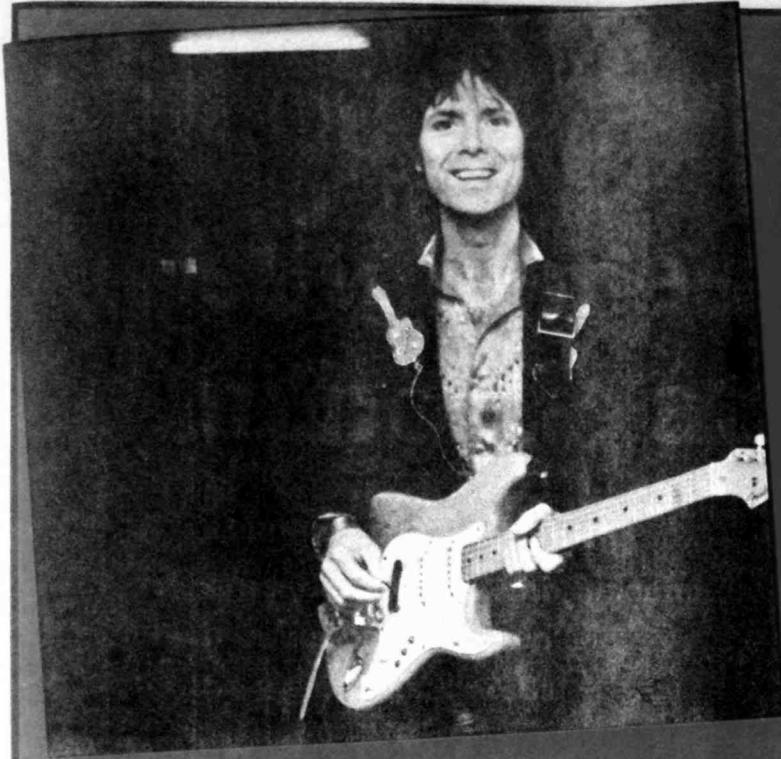
Sorry to disturb you
But I was in the neighbourhood
About a friend I've her picture
Could you take a look?
Oh I appreciate you're busy
And times not your own
Yeah maybe it would be better if I telephoned

Chorus: Carrie doesn't live here anymore
Carrie used to room on the second floor
Sorry that she left no forwarding address
That was known to me
You could always ask at the corner store
Carrie had a date with her own kind of fate
It's plain to see

Another missing person
One of many we assume
The young wear their freedom like cheap perfume
(It's useless information)
Returning my call
(To help the situation) they've nothing at all
You're just another message on a pay phone wall

Chorus: Carrie doesn't live here anymore

Copyright: Mews/Kongrude/United Artists/Myaxe
W & M Terry Britten/Brian Robertson



AC/DC

Touch Too Much

on Atlantic Records

It was one of those nights
When you turn out the lights
And everythin' comes into view
She was takin' her time
I was losin' my mind
There was nothin' that she wouldn't do
It wasn't the first
It wasn't the last
She knew we was makin' love
I was so satisfied
Deep down inside
Like a hand in a velvet glove

Chorus: Seems like a touch, a touch too much
Too much for my body
Too much for my brain
This damn woman's gonna drive me insane
She got a touch, a touch too much

She's the face of an angel
Smilin' with sin
The body of venus with arms
Dealin' with danger
Strokin' my skin
Like a thunder and lightnin' storm
It wasn't the first
It wasn't the last
It wasn't that she didn't care
She wanted it hard
She wanted it fast
She liked it done medium rare

Copyright: Zomba Management and Publishers
Limited
W & M Young/Young/Scott



TAKE A LITTLE RHYTHM

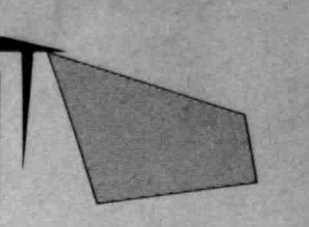
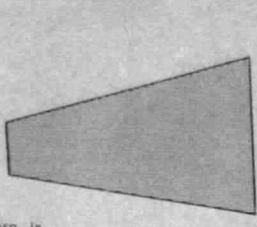
The Debut Album from

ALI THOMSON

See him on
**OLD GREY
WHISTLE TEST**
Next Tuesday



AMELH
68512



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

THURSDAY FEBRUARY 7

BELFAST, Uster Hall (21341), Menzies
BIRMINGHAM, Odeon (021 643 6101), Robin Trower / Samson
BOURNEMOUTH, Tiffanys (06238) Rhythmic Hawks
BRADFORD, University (53466), Rockpile / Fabulous Thunderbirds
BRIGHTON, Dome (0622177), Wishbone Ash
BRISTOL, Tiffanys (34057), Juan Pardo 'N' The Grave / Sneak Preview / Electric Guitars
CANTERBURY, Kent University (64724), Dey's Midnight Runners / Black Arabs
COVENTRY, Tiffanys (24570), The Clash
DERBY, Ajanta (32906), Def Leppard / Witchfynde
DUNDALK, Imperial Hotel (042 32471), The Undertones
EASTLEIGH, Crown Inn (613627), The Piranhas / Woody And The Splinters
EDINBURGH, Astoria (031 961 1662), Dominators
HIGH WYCOMBE, Nags Head (21758), The Smirks
HULL, University (44231), The Pretenders
LEEDS, Fan Club (063252), Doll By Doll / Dance Chapter / Baby And The Blackspots
LEICESTER, Polytechnic (25702), Wreckless Eric
LIVERPOOL, Eric (051 236 8301), The Heat / The Jerks
LONDON, Ealing Technical College (01 567 3813), Stra-Prest
LONDON, Electric Ballroom Camden (01 485 9006), Gang Of Four / Scritti Politti / Ralph And The Pony Tails
LONDON, Hope And Anchor, Islington (01 359 4510), Carpettes
LONDON, 100 Club, Oxford Street (01 539 9833), Capital Letters / Sunshine Steeldance
LONDON, Kings College, Surrey Street (01 236 7132), Blast Furnace / Revenge / Dolly Mixture

LONDON, Greyhound, Fulham (01 385 0526), F F Band / Montier
LONDON, Hammersmith Odeon (01 748 0093), UFO / Gilt
LONDON, Marquee, Wardour Street (01 437 6603), Original Mirrors / Another Pretty Face
LONDON, Moonlight, Railway, West Hampstead (01 992 0863), Icarus / A-Z
LONDON, Music Machine, Camden (01 387 0428), The Monos / Never Never Band
LONDON, Nashville, Kensington (01 633 6071), Nine Below Zero / Spoon Order
LONDON, Royal Albert, New Cross Road (01 692 1530), Mutiny
LONDON, The Source, Bromley Road, Catford (01 696 5645), Let The Good Times Roll
LONDON, Trafalgar, Shepherd's Bush (01 749 5005), Lambertes
LONDON, Windsor Castle, Harrow Road (01 266 8403), Theives Like Us / Lip Moves
MANCHESTER, Apollo Ardwick (061 273 1112), Iggy Pop / Psychedelic Furs / Spiders
MARGATE, Worler Gardens (Thames 21348), Fiddler's Dram
NEWTON, Rock Club, The Straits (041 288 8403), Theives Like Us / Lip Moves
PAISLEY, Bungalow Bar (041 889 8667), Just The Job
PLYMOUTH, Polytechnic (21312), Blues Band / Corn Exchange
PORT TALBOT, Toubador (77966), Toyah
READING, Monday Club, Fox And Hounds, Caversham (481637), Between Pictures
SHEFFIELD, City Hall (22885), Spyr's Gyr's
SHEFFIELD, Limit Club (730940), The Brakes
SUNDERLAND, Fusion (59548), LONDON, Electric Ballroom Camden (01 485 9006), Gang Of Four / Scritti Politti / Ralph And The Pony Tails
WAKEFIELD, Unity Hall (6555), Iron Maiden / Praying Mantis
WATFORD, Town Hall (26400), The Chieftains

WIN THE NEW TOTO SINGLE

This is your chance to win the latest Toto single and this one is SQUARE. The new single - "Saint George and the Dragon" / "White Sister" comes in a special, limited edition presentation pack. In fact it's so limited we can only offer TEN as prizes.
So if you want a collectors' item in your record collection answer the questions below and send off your entry NOW

FRIDAY FEBRUARY 8

ABERDEEN, University (572751), The Detonators/Eclipse
ASKERN, Miners Club, The Negatives
BASILDON, Double Six (20140), Berlin Blondes
BEDFORD, Horse and Groom (61059), Graphite
BIRENHEAD, Hamilton Club (051 847 8093), Noodogs
BIRMINGHAM, Golden Eagle (021 643 5403), The Teenbeats
BIRMINGHAM, Odeon (021 643 6101), Iggy Pop / Psychedelic Furs / Spiders
BLACKPOOL, Norbreck (52341), Gary Gutter
CAMBRIDGE, Beaconfield Hall, Transits/Zeds
CAMBRIDGE, Corn Exchange (68787), Ronnie Lane
CARDIFF, University (396421), The Screen Gems/Zipper/Retreat From Moscow
CHIPPENHAM, Technical College (3246), The Mental
COLCHESTER, Essex University (72402), Ramones/The Boys
CROYDON, Fairfield Hall (01 688 9291), The Chieftains
DUBLIN, University College (751752), Motorhead
GUILDFORD, University Of Surrey (01 274 2733), Billy Karloff And The Supremes
HENDON, Midlands Polytechnic (01 202 9255), Hay Day Flyers
HORNCHURCH, The Bull (42125), Bastille
HULL, City Hall (20123), Uriah Heep/Girtschool
HUDDERSFIELD, Polytechnic (38156), Iron Maiden/Praying Mantis/Kraken
HULL, College Of Higher Education (28845), Revillos
LANCASTER, University (65021), Rockpile/Fabulous Thunderbirds
LEEDS, Flodre Grene (490984), The Civilians
LONDON, Princess Louise, High Holborn (01 493 8816), The Scoop
LONDON, Music Machine, Camden (01 387 0428), Elizabeth College, Camden Hill Road (01 937 9714), Random Hold/Anthony Moss
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), The Smirks
LONDON, The Venue, Victoria (01 834 5500), O'Jays / Headline
LONDON, Windsor Castle, Harrow Road (01 266 8403), The Soul Boys
MANCHESTER, Apollo, Ardwick (061 273 1112), Madness / Mo-Dettes
MANCHESTER, Umet (061 280 9114), Iron Maiden / Praying Mantis
MANCHESTER, University (061 273 1112), The Pretenders
NOTTINGHAM, Boat Club (369632), Nutz
PORTSMOUTH, Guildhall (24355), The Clash
RET福德, Porterhouse (704981), Def Leppard / Witchfynde
ST IVES, Surfside Club (7572), Missing Chemicals
SHEFFIELD, Fiesta (70101), Jerry H & J / J Sumner And The Stamps
SOUTHALL, White Swan (01 574 10007), Vardis
STRATFORD UPON AVON, Royal Shakespeare Theatre (29227), The Chieftains
WYCOMBE, Concourse Bar, Bogey Boys
WINDSOR, Blazers (56222), The Ch-Lites
WOLVERHAMPTON, Polytechnic (28521), Charlie Dore
SLIGO, Gaymouth Hotel (071 78121), The Undertones
SOUTHALL, White Swan (01 574 1500), Scarlet O'Hara
SOUTHAMPTON, University (56262), Renaissance
SOUTHPORT, Floral Hall (40404), Sticky Milton
STAFFORD, North Staffs Polytechnic (063068), Dey's Midnight Runners/Black Arabs
STROUD, Marshall Rooms, Neilson Street (4887), The Flies
SUNDERLAND, Annettes (59137), The 666
WATFORD, Red Lion (29206), Spider
WEST RANTON, Pavilion (203) Def Leppard/Witchfynde
WINDSOR, Blazers (56222), The Ch-Lites
WORTHING, Balmoral Castle (36232), Vandelis

Much more massed lunacy courtesy of M-M-M-M-ADNESS, fresh from their successful European tour, kicking off a new series of five British concerts at Manchester Apollo (Saturday), moving on to Liverpool Empire (Sunday), Glasgow Apollo (Monday) and Birmingham Odeon (Tuesday), with an 'Amersmiff headline to follow next week.

IGGY POP continues his seven-date

LONDON, Marquee, Wardour Street (01 437 6603), The Chords
LONDON, Moonlight, Railway, West Hampstead (01 992 0863), Au Pairs/The Tinkies/Brainiac Five
LONDON, Princess Louise, High Holborn (01 493 8816), The Scoop
LONDON, Music Machine, Camden (01 387 0428), Elizabeth College, Camden Hill Road (01 937 9714), Random Hold/Anthony Moss
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON, New Sugar Loaf, Newtown Park (01 263 3410), Ramones / The Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Bogey Boys
LONDON, South Bank Polytechnic (01 291 1525), O'Jays/Headline
LONDON, University Of London Union, Malet Street (01 580 9551), The Smirks
LONDON, The Venue, Victoria (01 834 5500), Peter Dinklage
LUTON

**A PHENOMENAL
FIRST ALBUM**

BOOGIES

THE AGE OF PLASTIC



THE ALBUM · ILPS 9585
Also available on cassette ZC19585

ROAD SHOWS

Brief encounter

THE PRETENDERS/UB40 Tiffany's, Coventry

A MIDLANDS ballroom home of 2-Tone it may be, but that doesn't prevent brass-buckled, bondage strides rubbing pockets with mohair as a bemused DJ dithers between 'New Rose' and Secret Affair.

Initially, UB40 are perplexing. It all seems a little smooth, chain store dreadlocks and second-hand skanking only made respectable by Brian Travers' tireless sax. But as the cross-rhythms connect and the drum skins bite you realise, yeah, this is the real thing and there's not a still set of feet in the place.

UB40 are sassier than The Selector and will be far, far bigger than The Beat. Betcha. And so after an ankle-bruising wait, on to The Pretenders.

Having last seen them before Xmas, all I can say is the change has been dramatic. Billowing dry ice, blinding white light and a Holstan tape loop effect an entrance of Floy-

dian proportions.

There's a Kop-style surge to the front, and all hell's let loose as the band steam into 'Tattooed Love Boys'. Chrissie looks her usual animated yet restrained self.

Atop the obligatory leather jeans is significant 'From Hereford To Akron' T-shirt, while a freshly blow-dried fringe hides

any trace of anxiety in those elliptical eyes.

Between those masterpieces of contemporary pop-cool 'Precious' and 'Private Life', they sneak in a new number and a Bo Diddley tune reminiscent of 'Not Fade Away'.

It appears that Jim Honeyman-Scott is adopting an increasingly heavy metal style, though the strict balance maintained between riffs and solos shows a sensitive interpretation of the genre.

Axe-wise, he's on his own for 'Brass in Pocket', as Chrissie puts down her guitar, followed more seductively by her jacket. This coy caricature of a stripper is the sole concession she makes to any kind of showman (or woman)-ship, and apart from her voice, this is what makes her so powerful as a performer. Her natural magnetism negates the need for any kind of contrived gestures, and it's left to the boys to indulge in some temporary clowning on 'Stop Your Sobbing'.

Following 'The Phone Call' is 'Kid' and it seems a sensible ploy to despatch the hits early in the set, if only to stop the squawking. The fact of the matter is, however, that this is the *whole* set. One more and they're off — for good!

No encores, just Ms Hynde regretfully returning to announce "our guitar player's just collapsed" — after 45 minutes!

The kids are furious and lace their jeers with chants of "Spesh-ulst! Spesh-ulst!" I wring out my shirt and contemplate the logic of travelling 200 miles for three-quarters of an hour. **MIKE NICHOLLS**

EDDY GRANT AND THE FRONT LINE ORCHESTRA The Venue, London

THE SECOND of this year's surprise treats at the Venue (see also: Gladiators, The) and definite proof that Eddy Grant, given his predilection for the studio console, is capable of turning out a superb and inspiring live show.

Grant isn't often in the spotlight, but this (soon to be repeated?) performance demonstrated both careful preparation, and a mastery of reggae and Afrobeat, that must put him well in the forefront of homegrown black music.

The Front Line Orchestra was a well-drilled group: drums, keyboards, heavy bass, Grant on guitar — the whole augmented by a Nigerian bongos player, percussion and, on vocal backing, the nearest we'll get to the I-Threes outside Bob Marley's travelling circus. And just to show that he's very much his own man Eddy Grant didn't move into the reggae that the packed venue obviously wanted until more than halfway through



CHRISSIE HYNE: natural magnetism

the show, with 'Living On The Front Line'.

That song, a hit over two years vintage (but only reaching the national charts last year), would have been the turning point for a lesser talent. Instead it was a climax of an hour where the whole mish-mash of reggae, rock-reggae, impulsive West African rhythms and Grant's voice — a mixture of clear and soulful and energetically intoning — had been brilliantly combined to provide an impressive showcase. The dancers and the listeners obviously agreed.

After the long work-outs of standards like 'Jamaican Child', the delivery of the killer 'Living On The Front Line' (with that bass line sounding twice as hard live), it was left to 'Walking On Sunshine' — with Eddy showing off to no ill effect on guitar and keyboards — and a deserved encore.

I'd say, Eddy Grant your time is now — were it not for the fact that everybody at the Coach House studio (where most of this work is done) has known that for years anyway. **JOHN SHEARLAW**

SNAPSHOTS Bungalow Bar, Paisley

THERE'S A Snapshots in every town. A nice, safe, clean cut band, playing lacklustre, mainstream pop riddled with forgettable hooks.

A band sound revolving around a definite Springs-teen / Lynott / Police axis with a dominating injection of Costello.

If The Jags are constantly fighting against a copyists tag — a bit harsh in my opinion — I wonder just how Snapshots will fare.

When they lurch into 'Weekend World', a song penned many moons ago, a band aide points out that The Jags have just come up with a not too dissimilar new single. What conclusions would you jump to?

Much of Snapshots' shortcoming must fall squarely on the shoulders of lead singer and rhythm guitarist Stephen Reid, solo composer of all the current material.

He's all closed eyes and anguished vocals, with the kind of lean boy next door looks. He's also one of the worst lyricists I've ever stumbled across.

'Vanity Fayre' kicks off with a promising verse driven by drummer Bob Evans' solid, reliable backbone, but drifts into a hook lifted straight from the White Plains songbook.

"Down at Vanity Fayre / you can meet your match there... you can start your love affair."

What else! But the best, or worst depending on your viewpoint, is still to come on 'Johnny', the saga of a downtrodden youth who's forced to go through life

JOHN FOXX



METAMATIC

V2146

being small.
"Doctor what's wrong with me? / I'm only four foot, three" as lead guitarist and bassist sing "Jonee" in perfect harmony as backup.

It's the kind of number which gives you goosebumps for all the wrong reasons.

But at intervals without warning they can pull out an ace.

The superb 'Stick Around' is the only three minutes' worth when they sustain the correct power dosage, and 'Can You Live Without Love' has a chorus which delivers all the promise that's been talked about. They've also got bass player Glen Bissons — the newest recruit to the line up and it shows a mile. His line runs during 'Love Sick' were still implanted in my head days later.

With Snapshots, playing safe is a disease. They've no adventure in their writing. Nothing to get het up about. The quest to perfect classic pop eats away their true passion.

They'll be big in America.

BILLY SLOAN

JAPAN
The Venue, London

JAPAN STAND astride so many stools it's a wonder they don't fall flat on their pretty faces. They got the glamour. They got the metal. They got the synthesizers. They got style, in every possible sense: from David Sylvian's bespoke apparel and coiffured excess to their mannered control over all things audio and visual.

But above all they've got conviction. The imagination and determination to pull together all the disparate strands into one over-arching concept.

The term "only rock 'n' roll" is not relevant to Japan. They appear more concerned with refining their "art", in the least overblown sense of the word. And although the charge of pretentiousness is inevitable, the band are so open about what they do that the problem solves itself at source.

Personally, I enjoy the tense, textural interplay between the guitars and keyboards. Also to consider are Steve Janson's dry, discordant drums and the new, white boiler-suited lady low profiling on sax.

Well to the fore is Sylvian himself, his quavering voice more than a little redolent of Bryan Ferry,

particularly when negotiating material from the new album. 'Quiet Life' is their most enjoyable, if least challenging, work to date and live, songs like 'In-Vogue' and 'Fall In Love With Me' show Japan acting like the Roxy Music of the eighties.

Although different from earlier, more fraught material like 'Deviation' and 'Communist China', older cuts blended well with the new. Rob Dean's guitar solo on 'Rhodesia' was particularly outstanding.

Throughout the set Sylvian alternated between guitar and subsidiary keyboards. After describing 'All Tomorrow's Parties' as "an emotional song to get you through the difficult periods of life," his band not only showed itself, capable of covering a Velvet number better than anybody, but also effectively adapting it to their own style.

Other highlights included the disco-orientated 'Life In Tokyo' and a brilliant 'Suburban Berlin', complete with screaming guitars and apocalyptic blocks of dazzling fluorescence.

Influences they may have and unusual they may be, but there's no doubting the value of a band like Japan in an increasingly uninspired market.

MIKE NICHOLLS

THE GLADIATORS
The Venue London

MANY ARGUMENTS could be proposed in favour of a gig of this nature — a (largely) unadvertised party/concert by a group that just happened to be passing through town.

The fact that the group were The Gladiators, that they're finishing an album in London right now, and that they'll be back for some proper gigs in the summer shouldn't cloud the issue.

It was a pleasant enough evening for all parties concerned, without (inevitably) having all the brilliance of their last visits.

The Gladiators, led by Albert Griffiths singing his heart out stage right, bumbled through their greatest hits, played a few of them again when they ran out of numbers, tried a new song which collapsed after 30 seconds, and finally encored with their biggest ever Jamaican hit, 'Hello Carol'.

Ablly supported by

Aswad's Angus Gaye (drums) and Tony Robinson (keyboards) there were resemblances of past triumphs — an excellent 'Trenchtown Mix Up', 'Stick A Bush' and 'Soul Rebel' — as well as the more recent, and not nearly as successful, outings like 'Sweet So Till' and 'Write To Me'.

The Gladiators are a long way down their road already and just this once it was good to meet them at a friendly crossroads.
JOHN SHEARLAW

ULTRAVOX
Electric Ballroom, London

SOME EFFIGIES from suburbia are laughing, examining each other's PX drag, on stage there's an Ultravox effigy — out go John Foxx and Robin Simon, in comes Midge Ure — and it goes on and on all night, a brutal and abusive test of patience. The laughing stops.

Re-building the Ultravox legend — a band whose very wake and final death throes summoned an almost necrophilic upheaval of their popularity and status — must be, at the very least, a fragile, pointless undertaking, like converting a cul-de-sac to a freeway.

We're left with Billy Curry, Warren Cann, Chris Cross and would-be popstar Midge Ure, who, if nothing else, has succeeded in mutating this Ultravox into a sort of grotesque, mangled synthetic Rich Kids.

Not that Ultravox were ever essential property in the first place; they were all image and fashionability, with content coming a mean third. But New Ultravox are a dull, characterless fiction — a cold, hard, sluggish calculation, probably devised as the only logical pose they and their Blitz-in-crowd associates could slip into.

New Ultravox are fortunate; they're a name which works in their favour, another, newly-sealed, contract, a hand-picked clientele.

But that's all. Their version is severely restricted — doomy view of technology as nothing but an end in itself, of performance as art, and of art as "hip" minority doctrine, legible only to the privileged few. Their music is staid and predictable — in the Ultravox / Roxy / Magazine tradition; there are no laughs to be had at all.

CHRIS WESTWOOD

LUCKY LENE

LENE LOVICH / HOLLY & THE ITALIANS / THE BODYSNATCHERS
Lyceum, London

THE NORMALS were out in force to witness this ladies night at the Lyceum. Seven piece, girl ska band The Bodysnatchers were first on, and their brand of infectious rock - steady beat soon won over the mild mannered audience.

However The Bodysnatchers' set struck me as being a trifle ordinary. The girls haven't yet managed to create a distinctive sound of their own.

A song about rape, which builds up into a frightening climax, was the only Bodysnatchers song which stuck in my mind after their set.

Holly & The Italians didn't manage to win the same sort of response. At times their set reached magnificent heights but a lot of the excitement was wasted as Holly fumbled around changing guitars in between numbers.

For a three piece, Holly & The Italians make a helluva lot of noise. Some of the tunes would have been more effective if they'd been a little shorter. However as they stand Holly & The Italians are one of the best, and fastest, post-punk bands

around. Holly's guitar playing is simple and to the point.

And from over a memorable voice to the ultimate scream — Lene Lovich. It was obvious that she could do no wrong in front of a devoted crowd. Even though I'm a great fan of hers, her set left me a little disappointed.

She went through all the right motions, with her expressive vocal chords reaching new heights. The band played exotically bouncy music with the keyboard player perfectly complementing Lene's offbeat songs with his neat line in swirling / tinkling hooks.

Lene is a more accomplished performer these days and she gave the audience exactly what they wanted with old faves like 'Lucky Number', 'Say When', and 'Home', mixing with songs off her new album. However the new songs don't seem to equal Lene's past achievements and at times they appear too predictable.

I'm sure Lene's got the talent and imagination to experiment a bit more and occasionally songs like 'Bird Song' show that Lene can progress without losing any of her magic.

There's no doubt that seeing Ms Lovich live is an enjoyable experience but I was expecting something a little different from her this time around.

PHILIP HALL

BRASS CONSTRUCTION 5
NEW ALBUM OUT NOW
INCLUDES THE SENSATIONAL SINGLE
"MUSIC MAKES YOU FEEL LIKE DANCING"
C/W "SHAKIT" UP615



ALBUM UAG 30285 CASSETTE TCK30285



UNITED ARTISTS RECORDS

POSTERS



GARD SPACE HJACK (by R. Matthews) 23" x 33" £1.80



504 SUPPOSE THEY GAVE A WAR 20" x 30" 85p



1249 KATE BUSH 29" x 39" £1.35



B132 YES LOGO (by Roger Dean) 33" x 23" £1.40



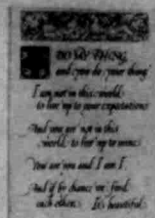
661 GRATE-FUL DEAD 14" x 22" 45p



277 O LORD 30" x 20" 75p



F78 WAITING FOR PEACE 23" x 33" 95p



809 I DO MY THING 15" x 20" 60p



GA110 COSMIC FRONTIERS 27" x 36" £1.95



B298 BLONDIE 23" x 33" £1.30



GA19 CLOSE TO THE EDGE (by Roger Dean) 40" x 20" £1.95



P24 OLIVIA NEWTON-JOHN 25" x 38" £1.40



P3248 STING (POLICE) 25" x 38" £1.40



B281 BOB GELDOF (BOOMBOWN RATS) 23" x 33" £1.30



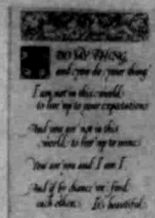
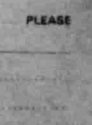
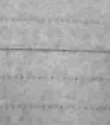
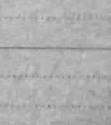
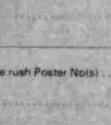
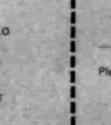
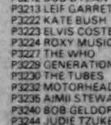
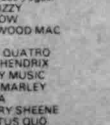
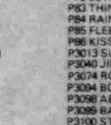
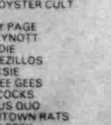
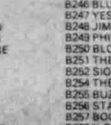
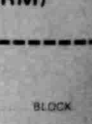
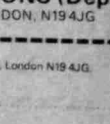
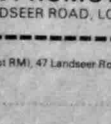
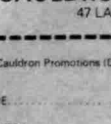
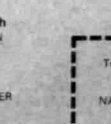
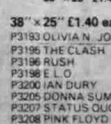
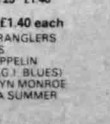
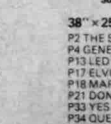
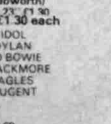
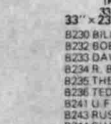
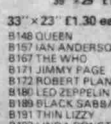
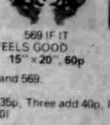
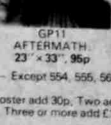
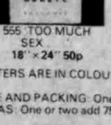
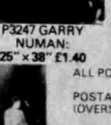
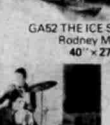
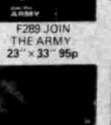
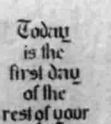
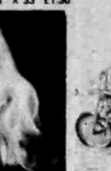
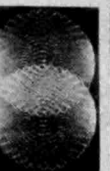
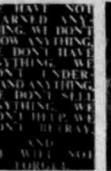
F87 BEACH BEAUTY 23" x 33" 95p



GA122 NO MEAN CITY (by Rodney Matthews) 40" x 20" £1.95



778 PILL 24" x 29" 75p



- B146 QUEEN
- B157 IAN ANDERSON
- B167 THE WHO
- B171 JIMMY PAGE
- B172 ROBERT PLANT
- B180 LED ZEPPELIN
- B189 BLACK SABBATH
- B191 THIN LIZZY
- B193 LINDA RONSTADT
- B195 Dr. FELGOOD
- B198 PINK FLOYD
- B201 GENESIS
- B202 LYNARD SKYNYRD
- B205 RORY GALLAGHER
- B212 EARTH WIND & FIRE
- B220 IAN DURY
- B223 ELVIS COSTELLO
- B224 JOHNNY ROTTEN
- B225 THE CLASH
- B228 GAYE ADVERT
- B227 THE STRANGLERS
- B228 T. ROBINSON BAND
- B229 THE JAM
- B230 BILLY IDOL
- B232 BOB DYLAN
- B233 DAVID BOWIE
- B234 R. BLACKMORE
- B235 THE EAGLES
- B236 TED NUGENT
- B241 U.F.O.
- B243 RUSH
- B244 SHAM 66
- B245 BLONDIE (on M/C)
- B246 BLUE OYSTER CULT
- B247 YES
- B248 JIMMY PAGE
- B249 PHIL LYNOTT
- B250 BLONDIE
- B251 THE BEZ GEESES
- B252 SIOUXSIE
- B254 THE BEE GEES
- B255 BUZZCOCKS
- B256 STATUS QUO
- B257 BOOMBOWN RATS
- B258 X-RAY SPEX
- B259 PAULINE (Penetr.)
- B260 JUDAS PRIEST
- B262 TALKING HEADS
- B267 BOSTON
- B268 ROLLING STONES
- B269 SUPERTRAMP
- B270 LOU REED
- B271 B. SPRINGSTEIN
- B274 BILLY JOEL
- B277 BOB MARLEY
- B278 RACHEL SWEET
- B279 ELVIS COSTELLO
- B280 IAN DURY
- B282 LENE LOVICH
- B283 PETER TOSH
- B286 GRAHAM PARKER
- B287 DIRE STRAITS
- B288 CHEAP TRICK
- B289 VAN HALEN
- B290 STYX
- B292 FRANK ZAPPA
- B293 THE WHO
- B294 JIMMY PAGE
- B297 SCORPIONS
- P2 THE STRANGLERS
- P4 GENESIS
- P13 LED ZEPPELIN
- P17 ELVIS (G.J. BLUES)
- P18 MARILYN MONROE
- P21 DONNA SUMMER
- P33 YES
- P34 QUEEN
- P217 THE BEATLES
- P277 ELVIS (Las Vegas)
- P63 THIN LIZZY
- P84 RAINBOW
- P85 FLEETWOOD MAC
- P86 KISS
- P813 SUZI QUATRO
- P340 JIMI HENDRIX
- P3074 ROXY MUSIC
- P3366 ABBA
- P3369 BARRY SHEENE
- P3100 STATUS QUO
- P3180 LINDA RONSTADT
- P3181 BONEY M.
- P3193 OLIVIA N. JOHN
- P3196 THE CLASH
- P3196 RUSH
- P3198 E.L.O.
- P200 IAN DURY
- P205 DONNA SUMMER
- P207 STATUS QUO
- P208 PINK FLOYD
- P210 U.F.O.
- P212 BOB DYLAN
- P213 LEIF GARRETT
- P222 KATE BUSH
- P223 LENE LOVICH
- P224 ROXY MUSIC
- P227 THE WHO
- P229 GENERATION X
- P230 THE TUBES
- P232 MOTORHEAD
- P235 ANNI STEWART
- P340 BOB GELDOF
- P3244 JUDIE ZUKIE
- P245 BRYAN FERRY
- P248 CLIFF RICHARD

ALL POSTERS ARE IN COLOUR - Except 554, 555, 562, and 569.
POSTAGE AND PACKING: One poster add 30p. Two add 35p. Three add 40p. Four or more add 45p (OVERSEAS: One or two add 75p. Three or more add £1.50).
POSTER CATALOGUE: Send just 40p for our full catalogue listing HUNDREDS of posters and prints. (Many illustrated in FULL COLOUR!)

OVERSEAS ORDERS WELCOME. Pay in your own money (notes only) or by International Postal Order.
CAULDRON PROMOTIONS (Dept RM)
47 LANDSEER ROAD, LONDON, N19 4JG

To: Cauldron Promotions (Dept RM), 47 Landseer Road, London N19 4JG.

NAME BLOCK

ADDRESS CAPITALS

..... PLEASE

Please rush Poster Notes!

DISCO SCIENCE

MUSICRAFT 303 Edgware Road
London W2
01-402 9729 & 2898

FOR PROFESSIONAL DISCO & LIGHTING EQUIPMENT

Stockists of
CITRONIC, FAL, PULSAR, OPTIKINETICS, ICE, SOUNDOUT, OWN MAKE AND OTHER LEADING MAKES

Easy Term HP Available - Overseas Orders Welcome
Manufacturers of
SOUND TO LIGHT UNITS, PRE-AMPS, HIGH VOLTAGE AMPLIFIERS & DISCO CABINETS

NOTICE
CHANGE OF NAME AND ADDRESS
READING DISCO CENTRE
NOW TRADING AS
ORANGE DISCO CENTRE
AT
483 OXFORD ROAD
READING BERKSHIRE
READING 588031
OPENING 10.00-6.00 MON-SAT
LARGER STOCKS NOW THAN EVER BEFORE

GLOSTER DISCO CENTRE
SALE OF THE 80's
- DON'T MISS THESE BARGAINS

| | |
|---|-------------------------|
| Soundout Soundcentre | from £857 to £525 |
| Citronic Mono Hawaii, with wooden surround | from £225 to £200 |
| Rokk 4 channel amp | from £225 to £150 |
| Rokk 120 slave (laterol) | from £140 to £100 |
| Fal PA 100 slave | from £56 to £46 |
| Fal PA 150 slave | from £90 to £70 |
| Atrac, voice of the theatre speaker | from £800 to £475 |
| Atrac 12 cabs | from £197 to £137 |
| GP Stack (base bin - 2 x 12 speakers) | normally £240 to £190 |
| Optikinetica Solar 250 M.I.I. | from £55 to £45 |
| Optikinetica Solar 1008 | normally £1.00 to £4.50 |
| Selected wheel effects | normally £95 to £75 |
| Pluto 5000 | from £70 to £40 |
| Replights, multicoloured, 4 channel, 25 volt, 30ft. | from £28 to £17 |
| Fuzz Lights | £89 to £75 |
| Lightmaster 300 | £115 to £90 |
| SIS Computer Lights | £105 to £70 |
| Citronic SSL 1001 Light Unit | £185 to £120 |
| Haze Towering Inferno | £75 to £40 |
| Que-Tone Jingle Machine | £85 to £55 |
| SIS 588 | £152 to £125 |
| Optikinetica Sound Animator | £72 to £59 |
| Citronic 313 Mixer | £95 to £85 |
| Meloe Echo Chambers | £85 to £75 |
| Triple Record Boxes (holds 500-600) | £19.75 to £16.75 |
| Single Record Boxes (holds 175-200) | £9.00 to £8.50 |
| Citronic Kansas | £363 to £225 |
| Citronic Hawaii Stereo | £399 to £250 |
| Haze Superwin 200 Speakers | £220 to £199 |
| GP Mini Bars | £100 to £80 |
| Space String | £1.60 to £1.30 |

SECONDHAND EQUIPMENT

| | |
|---|------|
| Fal Mono Console with built in amp | £90 |
| Custom built console with built in Citronic 313 mixer + cassette deck | £225 |
| Custom built console with line mixer + cassette deck | £238 |
| Custom built console with Citronic 313 mixer | £250 |
| DJ Box II with built in 100w amp | £25 |
| SIS Decks | £225 |
| H&H 5500D Amp | £350 |
| Tuac 125 Slave | £165 |
| Soundout Mono 200 | £90 |
| H&H 100w Slave | £75 |
| Ice 100w Slave | £70 |
| Citronic 800 Mixer | £30 |
| Citronic SM P500 Mixer | £30 |
| SM 506 Mixer | £140 |

These items are only available while stocks last
All prices plus 15% VAT

GLOSTER DISCO CENTRE
9 MARKET PARADE
GLOUCESTER
Tel: 33084/419567

DISCO NEWS FLASH!
TO ALL DISCO FLASHERS!
Disperse with your raincoat and get turned on to the latest craze in Disco Wear!

The Disco Flash Hat
ONLY £5.50 inc VAT, battery, postage and packing

- * Six L.E.D.s flashing in sequence
- * Choice of Blue, Green or Yellow Hats
- * PP3 battery included
- * Foam Backed Cotton Headband with adjustable elasticated strap
- * Toning coloured plastic clear visor

Please send me Blue Green Yellow Disco Hats at £5.50 each

I enclose a cheque/postal order for £..... p or debit my Access/Barclaycard Card no.

My name and address is

Delivery address (if different from above)

Post to: DISCO SALES & HIRE LTD, 378-380 VALE ROAD, ASH VALE, ALDERSHOT, HAMPSHIRE, GU12 5BJ. Personal callers welcome
Your money refunded if goods returned within seven days

AMAZING LIGHTS FOR MOBILE DISCOS
MULTIPHASE 410

* 4 CHANNEL (4-way sound to light)
* PUSH BUTTON EFFECTS SELECTION
* GIVING 12 COMBINATIONS
* PANEL MOUNTING OR CASED
* COMPACT AND RELIABLE

Effects include: Sequential lighting, Flashing, Sound Synchronization, Sound Modulation, Available from selected dealers and Multi-form Electronics Ltd
22 Portugal Road, Woking, Surrey GU21 5JE
Telephone: Woking (04862) 702481

LUTON DISCO LIGHTING CENTRE
73 WELLSINGTON STREET
LUTON, LU1 4AA
ENGLAND
TELEPHONE (0525) 411733
FAX 29551

THE DISCO SPECIALISTS

- * LARGEST STOCKS and BEST DEMO FACILITIES in the area
- * EXCELLENT SERVICE FACILITIES

Everything Disco and Nothing But Disco!
Illustrated Catalogue now available

ROLL YOUR OWN CABINETS?
ADAM HALL (RM) SUPPLIES
Mail Order Service for
CASTORS: FEET - HANDLES: COVERINGS: FRET CLOTH: GRILLE
LOCKS: CATCHES: HINGES: SPECIALISED HARDWARE
CORNERS: PIPINGS: TRIM ETC.
QUANTITY DISCOUNTS
9in x 5in SAE for Illustrated Catalogue
Unit Q, Sterling Works, Granger Road, Southend-on-Sea SS2 5DA

DJs ARE MAD
If they pay higher prices than ours
SOME EXAMPLES - NOW IN STOCK

| | | |
|--|----------|----------------|
| Citronic Stataline III Iowa with JVC cassette deck | RRP £833 | Our Price £785 |
| Haze Caravelle Stereo Decks 120W per channel | £487 | £390 |
| Heavy Duty 10m Rope Lights | £71 | £64 |
| Orion 10 way Chaser | £163 | £138 |
| Pulsar 10 way Chaser | £253 | £233 |
| S.I.S. 580 8 track Jingle | £120 | £99 |
| S.I.S./NAB Jingle Machine | £223 | £198 |
| Stereo Graphic Equaliser | £92 | £85 |

ALL OUR LAMPS ETC. ARE AT WHOLESALE PRICES
PRICES INCLUDE THE LUDICROUS VAT

CALL IN - PHONE - WRITE
PANDORA'S BOX
48-49 COWICK STREET, EXETER
TELEPHONE 0352 72480
ASK US TO QUOTE FOR YOUR REQUIREMENTS

Disco Equipment

HAZE PROFESSIONAL console for sale, 200 + 200, built-in amp, Grundig tape deck and packing case for transit. Hardly used. Bargain for £725 - Phone Ricky (0639) 842680.

BARGAIN. COMPLETE mobile disco for sale, includes powerful console and speaker. Latest extensive FAL lighting and record collection worth £500+. £975 o.n.o. Will consider sale of individual items. - Ring 328-7231 2250.

FOR SALE, 200 watt disco stereo, custom console (Citronic mixer, Garrard decks, jingle machine), sound out speakers and amps, sound to light, light boxes controller, cables mic, etc. Good condition, consider splitting £850 o.n.o. - Tel: Chippenham 0249 3005.

Equip. For Sale

TWIN DECK disco, 2 x 100 watts speakers, sound to light unit and lights, mic and mic stand, £400. - Phone Jerry 521-2700 after 5.30.

NEW COMMERCIAL RADIO STATIONS?

Record your audition tapes in a Radio Studio similar to those in British ILR Stations.
A helpful, friendly service at competitive rates.
* Studios, YMCA Building,
112 Great Russell Street
London WC1 - 01-636 7288

ABC music DISCOMART

THIS WEEK'S TOP 20

| | RRP | ABC PRICE |
|--|------|-----------|
| 1. LITO 250 Projector + £32 worth of attachment free | £210 | £199 |
| 2. Citronic SM 607 mixer | £303 | £225 |
| 3. Citronic Stataline 3 Iowa with JVC Tape | £860 | £725 |
| 4. Fantasy Infinity Screen | £115 | £99 |
| 5. TUIAC Starchaser Light Unit | £208 | £199 |
| 6. Citronic Hawaii Stereo | £782 | £599 |
| 7. The Discoland Magister 175w | £645 | £566 |
| 8. Soundout Panther 130 x 130 | £279 | £189 |
| 9. Fal Auto Sequential Rhythmite | £95 | £75 |
| 10. H/H 5130 Slave, used | £442 | £399 |
| 11. Carlaborn S800 Slave Stereo | £169 | £125 |
| 12. The Discosound 175w x 175w dart | £333 | £260 |
| 13. Haze Miniature Speakers, each | £63 | £48 |
| 14. H/H Unit Base, immac | £101 | £85 |
| 15. Citronic MMP 303 Stataline 2 | £17 | £250 |
| 16. Soundout Leopard Mono | £3 | £49 |
| 17. Pluto Seromatic 5/Light | £109 | £85 |
| 18. Perception Ladder Light Twin 3 Channel | | £15 |
| 19. Record Cases from | | |

All our prices are reduced. Ring now for the best deal.
VAT included on all our prices
Instant Credit up to £300
High p/each. Repair and hire
Complete range of accessories
Access and Barclaycard

56 Surbiton Road
Kingston, Surrey
01-546 9877

PULSAR THE MODULATOR
PROBABLY THE FINEST UNIT YOUR MONEY WILL BUY

£235.00 + VAT

JOIN THE PROFESSIONALS NOW GET INTO PULSAR LIGHT
HENLEY ROAD, CAMBRIDGE, ENGLAND
TEL. (0223) 66798 Telex 81697

TO ADVERTISE PLEASE RING ANDRINA ON 01-836 1522

