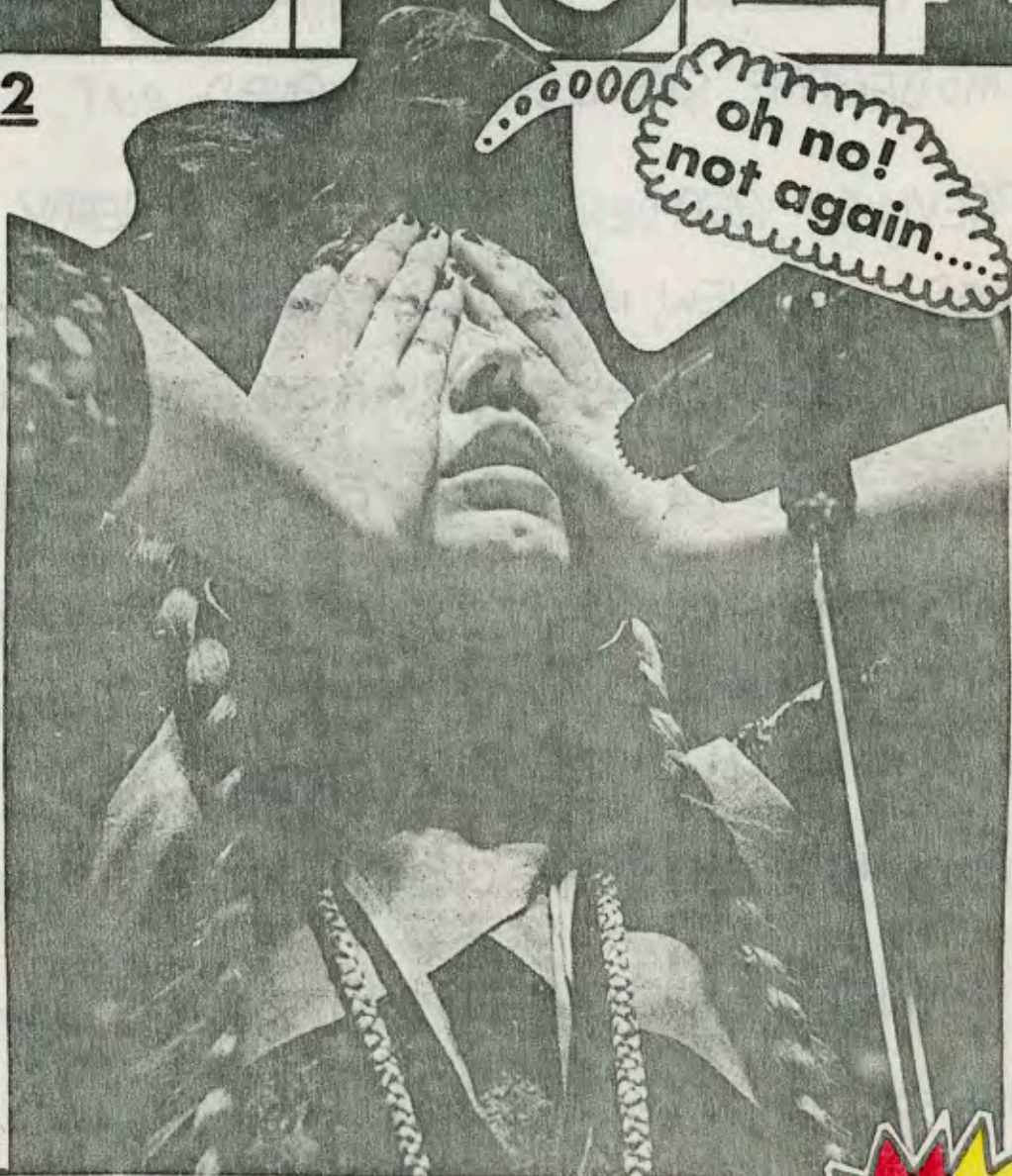


VOOX POPULAR

No.2

In this issue: Rachel Sweet, Dolly Mixture, Double Vision.



oh no!
not again...

Special feature -
HISTORY of REGGAE MUSIC -
including **FREE** reggae single !!

NEW PRICE!
20p
DO NOT PAY LESS

VOX OFF

WELCOME TO THE SECOND INSTALLMENT OF VOX POPULI, ESPECIALLY IF YOU ARE ONE OF THOSE WHO HELPED MAKE ISSUE 1 THE MODERATE SUCCESS IT TURNED OUT TO BE.

PREVIOUS READERS WILL HAVE ALREADY NOTICED THE NEW, IMPROVED PRICE - FREE RECORDS ARE ALWAYS VERY ACCEPTABLE, BUT SOMEONE HAS TO PAY FOR 'EM...

ALSO, AS YOU WORK YOUR WAY THROUGH THIS ISSUE, YOU'LL NOTICE THAT THE THREE FEATURED BANDS ARE ALL BASED AROUND YOUNG GIRLS - PURELY COINCIDENTAL, I ASSURE YOU!

ANYWAY, I WON'T KEEP YOU FROM THEM ANY LONGER - THANKS FOR YOUR CUSTOM, AND SPECIAL THANKS TO SUE (THE 'ZINE QUEEN) OF ROUGH TRADE FOR SERVICES RENDERED.

THE 101 CLUB

Open 7.30 to 11 p.m. Membership £7.50 incl. first entrance
Face membership on docs to 10.30 p.m.

101 ST. JOHN'S HILL, S.W. 11. 01-223 8309
(Next to Clapham Junction Station)

RACHEL SWEET



FEATURING:-

Steve Everett - lead guitar
Andy Scott - guitar/keyboards
Graham Edwards - bass
Steve Harvey - drums

Seeing Rachel Sweet at the Clapham 101 Club is the next best thing to having her play in your own front room. The club is not known for it's wide open spaces at the best of times, and tonight even more valuable floor space had been occupied by a lorry load of the band's equipment.

A mixing desk the size of a double bed restricted the access to the bar, and the stage had been "extended" by a line of flight cases which precariously supported the monitors (monitors at the 101???) The on-stage amps were propped up by beer crates, and cables for the extra lights had been gaffa-taped to the walls.

The opening chords of Truckstop Queen started up, and as Rachel pushed her way through the audience from the bar to get on the stage (dressing room? - you must be joking, mate!) she must have wondered what the bloody hell she was doing here. Tonights gig was a low-key warm-up for her support slot for Ian Hunter at Hammersmith Odeon 2 days later, and a single ad in MM had attracted just 67 people to the club.

The set she performed turned out to be a showcase for her newer material, and apart from Truckstop Queen, the only "oldies" were a pumped up version of "Lisa" and an interesting reworking of B-A-B-Y. Another song, "Foul Play", with it's Watchin' the Detectives style lyrics was a familiar number from the May tour. The rest was new, and virtually a live rendering of the forthcoming "Protect the Innocent" album.

The newly assembled band sounded good - the Graham Edwards/Steve Harvey rhythm section as tight as the proverbial duck's whassaname, and Steve Everett's guitar loud and clear. (The Joe Walsh histrionics were extra!) Andy Scott's keyboards had been shoved behind the P.A., and he only tinkled on them for one number. The most immediate of the new songs were "Lover's Lane", "Rikki" (I think!), "Stepping Stone", and a slower one I forget the title of... The inclusion of The Damned's "New Rose" on the album seems a bit dubious, although it sounds quite good live.

Rachel was on stage for 50 minutes - the longest set I've seen her do, and had saved the best until last - a song called "Tonight" (not the Nick Lowe song...) Before she had a chance to order a Coke from the bar, she was weaving her way back through the crowd to deliver the predictable encore - "Baby Let's Play House".



A great gig - you can come and play in my front room any time you like, Rachel!

DOLLY ROCK

THE 101 CLUB DOLLY MIXTURE

+ Support

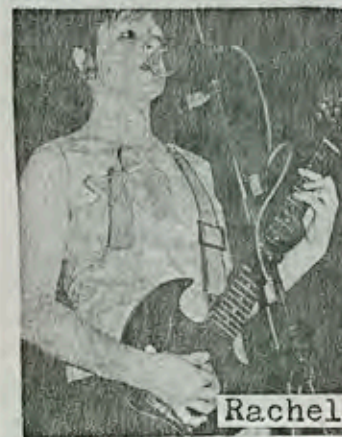
101 ST. JOHN'S HILL, S.W.11. 01-223 8309
(Next to Clapham Junction Station)



Hester



Debsie



Rachel

DOLLY MIXTURE are three little girls from Cambridge. "There's Hester on drums and Debsie on bass, Rachel with guitar and we set the pace..." as their "Theme Song" tells us.

When they make three mistakes during the opening number, you wonder how on earth they're going to get through the gig. They do, of course, although it's achieved by using charm and personality rather than musical ability. The second song - "Dream Come True" - usually follows directly from "Theme Song", but the cue gets missed and it takes a 2-3-4 from Rachel to get things going again. Redheaded Rachel handles most of the lead vocals, and almost apologetically introduces the songs. "This one's called New Look Baby 2-3-4" as they stumble into the next number almost together.

Hester's drumming is basic and rather erratic, although if she were to improve on her playing it would certainly spoil the effect. Her missed beats attract a sideways glance from Debsie, and they both giggle. "Shakerella" starts with a rather flamboyant burst of drumming and a cymbal crash - only Hester loses her grip on the drumstick and it flies across the stage. Her blushes almost match her pink dress as she dives to the floor to retrieve it. Unfortunately on the way up she bangs her head against the hi-hat, and whilst adjusting it knocks the mike over. Debsie shrieks with laughter and Rachel looks on in amusement. They are enjoying themselves enormously, and such events which would spell disaster for any other band, are accepted as welcome diversions.

Their liking for 60's Motown-style records is reflected in much of the material, and they do excellent "Dolly Rock" versions of "The Locomotion", "Da Doo Ron Ron", and "The Happening". Their own songs are mostly about boyfriends, and Rachel beams as she introduces titles like "Will He Kiss Me Tonight", and "He's So Frisky". The last number arrives all too soon, and at the end they gather behind the P.A. (we can see you!) to congratulate each other.

They return for an encore, but first have to decide what to play. "I know - let's do Rock and Roll" bubbles Hester - and they do. I hated this song when GG minced his way through it on TOTP 7 years ago, but after tonight I love it! The Dollies aren't allowed to finish yet, though. Another conference and they trip into The Supremes' "The Happening". They leave the stage grinning broadly as the audience clap, stamp and whistle for more. They are per-

suaded to return for encore No.3 although they have obviously exhausted their material. "What shall we do?" they ask each other. Rachel asks us which of their own songs we want to hear again. "All of them" someone shouts, and they giggle again. Hester is on the floor behind her drums adjusting the bass pedal as "He's So Frisky" is decided upon. As Rachel says "Ready? 2-3.." Hester bobs up and asks "Which one are we doing?", and they collapse with laughter yet again...

Dolly Mixture are improving all the time, but I hope they never become too proficient - it would spoil a lot of the fun...

HISTORY OF

REGGAE

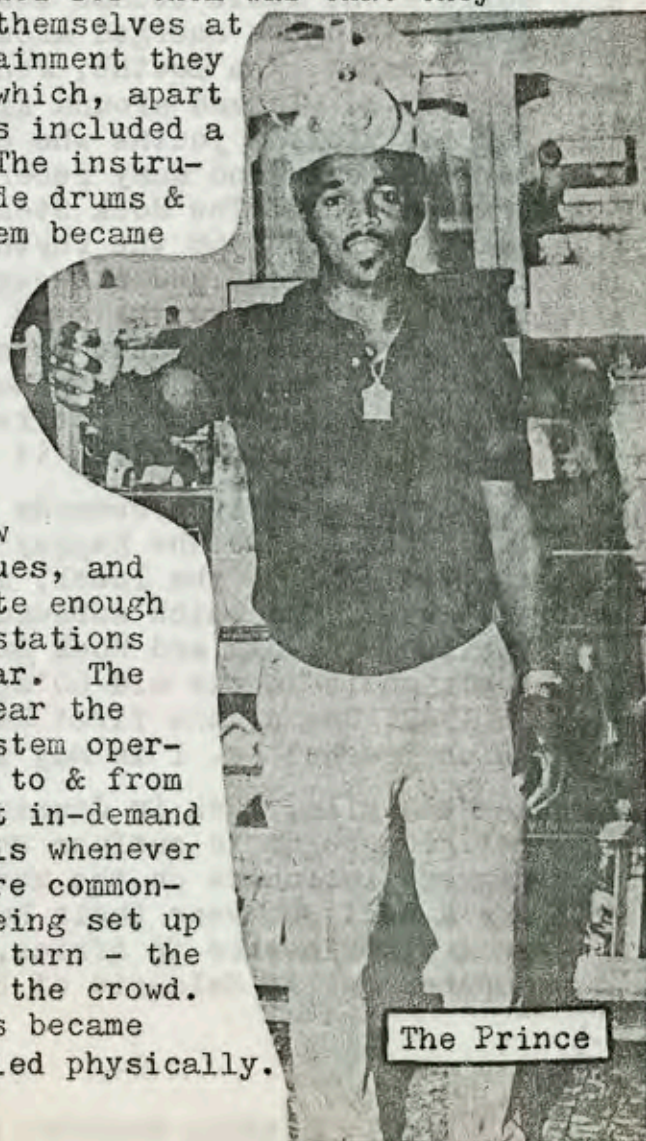
MUSIC.

As the music industry lurches into the 80's, it's becoming more and more obvious that Reggae music and Reggae influenced music is here to stay in a bigger way than it's ever been before. Good reggae is no longer an exclusive product of Jamaica - it's being made in Britain by black AND white bands (and mixed bands, but I'll come to The Specials later!) The demand is now for a more commercial sound, although the "roots" market continues to be catered for by the more obscure, one-off records that still come in from Jamaica every week.

This article is not intended to be a definitive, comprehensive account of a form of music which, after all, has been developing for the past 414 years (I've only got four pages!) - but is intended to fill in some background for the benefit of those whose first contact with the music has been comparatively recent. Bob Marley and The Wailers were the first Jamaican artists to make a real breakthrough in the UK with the release of their "Catch a Fire" album of 1973, and this effectively opened the door for a whole host of similar artists to bring their music to this country.

The origins of the music, however, lie way back in the days of slavery, when thousands of Africans were transported to the plantations of Jamaica. One of the few concessions that the owners of the plantations made to the slaves that worked for them was that they were allowed to make entertainment for themselves at the end of each crop season. The entertainment they made naturally took the form of music, which, apart from remaining basically African, always included a deep bass drum laying down the rhythm. The instruments used at that time were crudely made drums & flutes, and the musicians who played them became more and more popular at the annual dances. The era of slavery which had begun in 1565 was brought to an end in 1838, and the music which had developed over that period, and which continued up to the 1950's was known as Mento.

The greatest influence on what we now know as Reggae was American rhythm & blues, and during the 50's those Jamaicans fortunate enough to own a radio would tune in to the US stations that played the music they wanted to hear. The only way the majority of people could hear the music was at the dances run by sound system operators, and the DJ's regularly travelled to & from the States in search of the rarest, most in-demand records with which to out-do their rivals whenever they played in competition. Contests were commonplace - 2 or 3 separate sound systems being set up in a hall, and each operator playing in turn - the winner being decided by the reaction of the crowd. The rivalry between the sound operators became fierce, and differences were often settled physically.



The Prince

History of Reggae Music (contd.)

A lot of the DJ's working the sounds at this time went on to become famous names - Coxson Dodd, Duke Reid, Prince Buster, King Edwards & many more. It was these guys who also became the first producers of Jamaican music when they used local musicians to make records in the R&B style. As more and more such records were made, and as the American musicians were changing their style more towards Rock 'n' Roll, so the Jamaicans gradually dropped the R&B style and started to develop a sound of their own. They called the new music Ska, and once it had taken off there was no looking back.

Many of the cultural aspects of Jamaican life were communicated through the music at this time, and it was this communication that remained vital to the West Indians who settled in Britain during the 50's and 60's. The result was that Ska records started to be released in this country, and it was Millie Small who had the first such hit when her record "My Boy Lollipop" shot to No. 2 in March '64. Records were appearing on a variety of Jamaican labels, but it was one in particular that gave Ska it's other name - Blue Beat, the first such release to make an impact being Prince Buster's "Al Capone". (This Blue Beat original being the influence for The Specials 1979 hit "Gangsters") It was also at this time that something that was to become an important aspect of Jamaican music emerged - the DJ or "toasting" records - basic rhythm tracks to which the vocals could be added "live".

By 1966 interest in Ska had started to decline, and the demand for a slower style emerged. The emphasis was placed more on the rhythm guitar as well as the bass and drums, making the overall sound more solid - the music became known as Rock Steady. Some of Jamaica's most popular singers emerged around this time - people like Delroy Wilson, Leroy Smart, Ken Boothe, John Holt, Alton Ellis, Pat Kelly - the list goes on... In and around Kingston Ja this period also became notorious for the violent youths who often disrupted the dances. They were known as Rude Boys, and many records were made either condemning them or praising them. The Rock Steady style retained it's popularity for two years, but in 1968 the rhythm changed yet again. The new sound became known as Reggae, and although the name has remained to this day, it is not clear where the term originated. As the music's most ardent followers were the Rude Boys, it was often referred to as "Ragamuffin" music, and one theory is that "Reggae" was derived from this. Where the word came from is not really important, though - Reggae music had arrived, and looked like it was here to stay...

One of the first records to call the music by it's new name was The Maytalls "Do The Reggay". That's not a misprint - they had spelt it with "AY" on the label, although it was the "AE" spelling that was most used, and which subsequently became accepted as the correct spelling. As Ska and Rock Steady had been taken up by The Mods as their music in the mid 60's, so Reggae was taken up by The Skinheads in 1969. One of the first Reggae hits was Desmond Dekker's "Israelites" which reached No. 1 in May that year.

Meanwhile, back in Jamaica, the long established Rastafarian religion began to surface on record, and was soon to become the biggest influence on the music. The Rastas, as they are known, are a sect who wear their hair matted in "dreadlocks", and who believe in a black empire in Africa, "Ras Tafari" being the uncrowned name of Emperor Hailie Selassie of Ethiopia.

RUPIE EDWARDS - THE ETHIOPIANS - JAH WOOSH - 90° INCLUSIVE - U-ROY - TAPPER ZUKIE - OWEN GRAY - THE HEPTONES - DERRICK MORGAN - LLOYD CHARMERS - PAT KELLY - JOHNNY CLARKE

ROCKERS

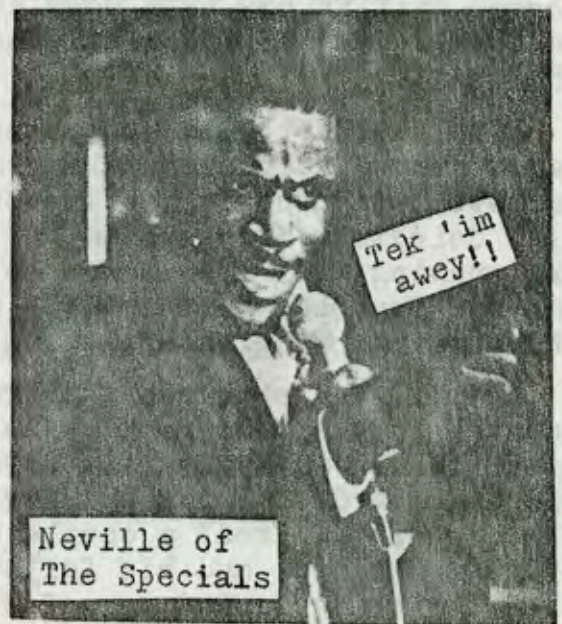
DREAD AT THE CONTROLS



The DJ "toastmasters" also gained prominence at this time. There had already been toasting records made earlier, but it was U-Roy who turned the practice into a major Reggae craze which was to stay with the music up to the present day. 1969 also saw the emergence of "versions" of the A side of records appearing as the B side, and it was this that gave way to what we know now as Dub. It wasn't called Dub until 1972, though, when the rhythm became more widely known as Rebel Rock - a much slower sound, and more in the vein of Rock Steady than Reggae. Dub is primarily an engineer's creation, and involves the multi-track master tape being remixed, with echo and reverb effects added to produce a different interpretation of the original track.

Although The Wailers had been popular in Jamaica for some time, it was the release of their "Catch A Fire" album in 1973 that gave Reggae music new interest and respectability to a larger percentage of British record buyers. The way had been paved for artists such as Dennis Brown, The Mighty Diamonds, Third World, Matumbi, The Rasses and many more to have their music accepted in Britain.

In 1974 the rhythm changed yet again - back to a faster sound, brought about by the way in which the cymbals were now being played in conjunction with the rhythm guitar. Originated by Santa, the drummer with The Aggrovators, it became known as the flying cymbal sound, or Flyers. An early example of this sound was Johnny Clarke's "None Shall Escape the Judgement" - this rhythm being resurrected more recently by Johnathan Richman in his "Egyptian Reggae" hit of 1977. This was the reverse of what usually happened, in that Jamaican Reggae hits are usually straight cover versions of established soul and pop hits.



1975 saw the rhythm revert back to a slower sound once again, and it was given a very appropriate name - Rockers. P.T.O. →

B.B. SEATON - JOHN HOLT - SUSAN CADOGAN - DONNA HINDS - BARRY

NICKY THOMAS - KEN GOOTHE - AL BROWN - TITO SIMON - DENNIS BROWN - BIG YOUTH - THE MARVELS - BRIGGS

History of Reggae Music (contd.)

In 1976 another percussion technique was introduced - Sly Dunbar's "rimshot drumming". Sly's band was The Revolutionaries - the name reflecting the war with Angola of the time - and they were recording at what was then Jamaica's No.1 studio, Channel One. It was also in 1976, however, that Jamaica suffered a severe setback when the government declared a state of emergency in the light of political and tribal warfare. In London violence also flared at the Notting Hill carnival, and involved a lot of heavy police action. Junior Murvin's view of the Jamaican situation, "Police and Thieves", was reworked by The Clash, demonstrating the identification shown to Reggae by the punk movement.

Bob Marley



1977 was fairly quiet as far as Jamaican Reggae was concerned. The vinyl shortage brought about by the oil crisis effect- ively killed off the production of the majority of independ- antly released records by new artists. In Britain, however, the year saw the birth of a form of Reggae that is now very popular - Lovers Rock, with records such as Janet Kay's "Silly Games" making strong showings in the charts.

1978 saw the build up to the current Reggae boom, with major record companies taking a serious and active interest in developing the music. The present Ska revival with bands like Selecter, Madness and, of course, The Specials making the running will also serve to generate renewed interest in many of the Blue Beat artists of the 60's - indeed many of the original singles are being re-released as a series of EPs.

Anyway, the progress that Reggae music will make in this country in the 80's remains to be seen. There are still many established Jamaican artists yet to break through over here - who had heard of Errol Dunkley, for instance, before his release of "OK Fred" a couple of months ago? The record is by no means new, and his follow-up to it, "Little Way Different" - being touted as a "new release" - is at least seven years old... Errol was one of Jamaica's original Reggae artists, and there are many more like him who are certain to be well known in this country before too long.



OK, Errol?

NATTY

RANKING





I-SPY with my little eye...



DOUBLE VISION

Originally discovered by Heartbeat Records, this band are one of the more recent arrivals on the Bristol scene, and certainly the youngest. Formed eight months ago, they usually attract large audiences to their gigs, comprising mostly of students from the band members' schools. The first gig they ever played was in a local church hall, which surely must have undergone some structural alterations as over 400 of their supporters crammed themselves in.

The average age of the band is 16, with Neil McDougall the "old man" at 18, and the focal point of the outfit, Melanie Dicks, the youngest at a mere 14. Football fans will associate her surname with another public figure in the Bristol community - Alan Dicks, the manager of Bristol ~~Tix~~ City F.C. who is her father. Apparently it is a family joke that he has offered to become the band's manager as well, although this seems unlikely as his assessment of their efforts so far is "It's like all modern music - there's some you like and some you don't..."

Double Vision specialise in their own brand of Reggae/Ska beat music, and write all their own material. The quality of their work can be judged from their contribution to the "Avon Calling" compilation LP, a song called "My Dead Mother". This might sound like quite a heavy subject for a 14 year old schoolgirl to be singing about, but the song itself is by no means ridden with gloom and despondency, and is in fact quite a bouncy little number. The Reggae feel to the song is reasonably authentic, and the overall sound they achieve would be envied by many older, more experienced bands.

Despite their vinyl debut appearing on the Heartbeat label, it seems as if this is to be their last release for the company. There is a deal with Arista-owned I-Spy Records in the pipeline, although as yet nothing has been finalised. With I-Spy's involvement with Mod bands, they have obviously been attracted by the Ska/Blue Beat influence in the band's music, and the unique manner in which it is presented.



Double Vision: Melanie Dicks (foreground) with (from left) Daniel Stevens, Hilda Ash, Neil McDougall and Edward Ash

How does

30 BANDS for

AVON

AVON CALLING - The Bristol Compilation.

This action-packed slice of vinyl brings you the best and possibly the worst of the Bristol sound. Whether your favourite type of music is punk, reggae, pop or electronic, you'll find it on this album.

GL*XO BABIES
It's Irrational

Taken from their John Peel session. "Do we disengage or disembark when they tell us that the party's over?" It looks like it's over now for The Glaxos, and we have too few tracks like this to remember them by.

EUROPEANS
On the Continent

Appeared on TOTP as extra Korgis after being signed by Rialto Records. Undistinguished ~~slap~~ sorry - pop.

PRIVATE DICKS
Green is in the Red

One of Bristols finest, and fame can't be far away after their appearance in VP 1. Got the forms ready, Charisma?

MOSKOW
Too Much Commotion

Electronic farting noises lead into this 3 minutes of phased stop/start pop. Another Rialto signing...

ESSENTIAL BOP
Chronicle

The 60's are alive and well, and this sounds more like The Doors than The Doors ever did. And the French like them, apparantly...

THE DIRECTORS
What You've Got

A good song somewhat let down by the lightweight sound of the band. Shows promise, though.

VARIOUS ARTISTS
Own Up

Not so much a band - more a collection of whoever's available when a gig comes up, although always under the guidance of "Jonjo".

SNEAK PREVIEW
Slugweird

This is more like it! A band of many styles offer a keyboard-based powerful pop song.

APARTMENT
The Alternative

Back to the 60's again, this time we have Love on speed. Anyone remember Love? Try again in 10 years...

THE STINGRAYS
Sound

Fast pop with "Batman Theme" breaks between verses. Much better when performed live.

THE X-CERTS
Anthem

A punk band. Not one of their better songs, though - and bears no comparison to their excellent "Blue Movies" on the 4 Alternatives EP.

THE NUMBERS
Cross-Slide

A change of direction since their "Alternative Suicide" period, now sounding like Gary Newman without electronics.

VICE SQUAD
Nothing

Getting bored? It's Becky Bondage to the rescue! A punk band with Becky's vocals giving it a raw, Penetration-like sound.

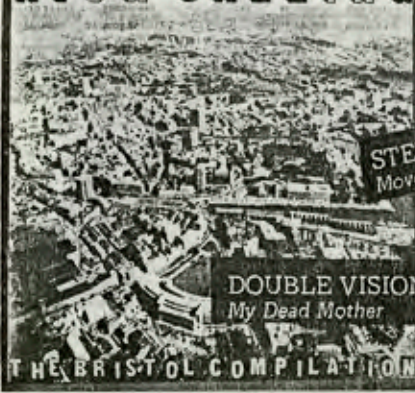
STEREO MODELS
Move Fast - Stay Ahead

They do but they won't. Recorded at Horizon Studios, - but this ain't The Specials!

DOUBLE VISION
My Dead Mother

This is your prize for sifting through the 14 other bands on the LP. An excellent reggae-based song with distinctive vocals from Melanie Dicks. The average age of this band is only 16, and they are sure to prove a

AVON CALLING



THE BRISTOL COMPILATION

8 QUID

grab you?



LABELS UNLIMITED - The Second Record Collection.

This is the companion album to the Business Unusual collection of last year, and again offers the opportunity to catch up on some great singles that were mostly only available as limited editions.

The band that bought you "D.H. Lawrence Wasn't Mexican", and "I Wish I Hadn't Shaved My Pubic Hair Off"... OK if you like Heathrow P.A. announcements.

RUDI BIG TIME

A popular Irish band who came to London on the new wave - and were ignored! This was the first ever release on Good Vibrations, and very much in The Undertones mould.

GIRLSCHOOL TAKE IT ALL AWAY

Who said girls couldn't play hard rock? Their raw sound captured on this track - their debut single for the now defunct City Records.

STAA MARK PLEASANT VALLEY SUNDAY

A cult Liverpool band, this was their early vinyl outing on the highly acclaimed Zoo label. The song itself is rather silly, though.

THE SHAPES WOT'S FOR LUNCH MUM?

Being winners of an MM Rock/Folk contest is probably the greatest handicap a band can work under. P.V.S. is the B side of the "Crazy Weekend" single on Cherry Red, and is an old Monkees song.

LYVGD FYRNING N.C.B.

An early Rough Trade release, this was Spizz in his first identity. The song bears a strong resemblance to I Jog's track later on.

PIRANHAS JILLY

Rough and ready sound released on their own label. It was recorded at BBC Wales' studio, so they have an excuse for the poor quality.

GLAXO BABIES WHO KILLED BRUCE LEE?

A powerful pop song from this Harlow band that really got the sprouts jumping around over in Brussels at a recent Rock Against Facism gig.

AK PROCESS AFTER ALL LOVE

The first and best single on Tyger Records, although the similarity between this and Spizz's "Cold City" is uncanny. Areas that have green buses will be confused.

SECOND LAYER METAL SHEET

If AK Process is Crossroads in diguise, then this has to be Dr Who on a bad day. If these electronic adventures appeal to you, I suppose these are two of the better examples.

THOSE NAUGHTY LUMPS IGGY POP'S JACKET

[NOT B...S AGAIN!]

SPIZZ OIL COLD CITY

NEWTOWN NEUROTICS HYPOCRITE

I JOG AND THE TRACKSUITS RED BOX

POISON GIRLS CLOSED SHOP

L A B ELS

UNLIMITED

SWISSER LETS I DON'T WANT TO WORK FOR BRITISH AIRWAYS

CRISIS HOLOCAUST

DREAMBOAT OF THE WEEK
(TASTEFUL DEPT.)

Copying of this record prohibited. Made in Great Britain

STIFF RECORDS
All rights of the producer and of the owner of the recorded work reserved. Unauthorised publication prohibited.

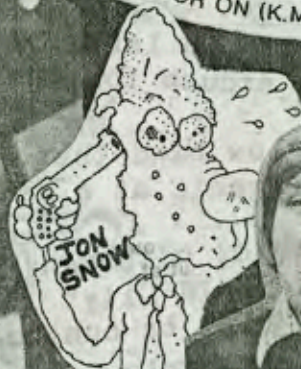
STIFF?

Debbie who?

Here's how it's done, Dave!
(in joke-ha ha ha--)

KIRSTY MacCOLL
THE PURLEY Queen

PRODUCED BY LIAM STERNBERG
B SIDE - MOTOR ON (K. MacCOLL)



ARCHIVE FUN From '77

Pop Shop exclusive... in your fact-packed Sun

They have their own lingo

PUNK TALK

PUNK speech is purposely inarticulate, spliced with four-letter words.
A Cockney or working class accent is essential. Here's a guide to some of the more widely used Punk words:
Pogo: Punk dance. To pogo, jump up and down, as if heading an imaginary football.
Mock brawls, strangulations and sticking out the tongue, to look ugly and

menacing, are all permitted.
Gobbing; Spitting: Punks' way of showing appreciation of Punk band.
Heavy Punks: Full-time Punks who wear the gear day and night.
Plastic (or weekend) Punks: Those who only dress Punk at night and weekends.
Poseur Punks: Youngsters who know nothing about Punk.
PUNK HATES
Hippies: Boring, stupid.

old people, who talk about peace and love.
Pot: Because it's the hippies' turn-on.
Teds: Wait in gangs to beat up Punks.
Rock 'n' Roll: Because it's Teds' music.
The Queen: She don't do nothing.
Pop stars: Too rich, too posh—don't understand us.
PUNK THOUGHTS
About politics: Not much.
About sex: Quite a lot. Girls get equal status. Unisex fashion and fights

Don't date. Just hang around with Punk boys.
About drugs: Not pills, but sniffing glue is OK.
About drink: Drink anything that's going. Favourite Punk drink (for economic reasons) is brown ale.
PUNK NAMES
Vicky Violent, Suzy Spiteful, Eva Irrational, Petra Fied, Andy Abominable, Dee Generate, Slimey Toad, Captain Sensible, Gob Noxious, Ron Gunge, Nick Spit, Jerry Slop, Nigel Nasty, Eric Squirm.

Say Cleese and you're smiling



Backchat

YOUR page - and you're welcome to it...

Any questions?

SIR,—Excellent as Mk3 stock may be in all other respects, there is one feature which I hope that British Rail will reconsider for future designs. This is the new-style door handle which, being pivoted at one end instead of centrally, requires the alighting passenger to lean rather further out of the window to open the door. From my height of just over 5½ft I find that I have to bend at the waist whereas a turn of the wrist is sufficient with the traditional handle. This may be a trivial point but I feel it deserves a mention.
Egham, Surrey

S. B. HILL

WHO decides which records are played on BBC radio programmes, the deejays or the producer? — D. E. Eastwood, St Albans.

Senile old women. I know that certain noises can damage our hearing. What about noises which are so high-pitched that humans can't hear them?

Did you say something?

PLEASE list the equipment used by Ian Dury and the Blockheads. — Arthur Williamson-Tait, Harrogate.

A little bit of this & a little bit of that. Is it true that talcum powder is dangerous to babies?

Only if you hit them with the tin.

We're planning a ski holiday this winter, for the first time ever, taking our two children with us. We've never had a holiday of this kind before, so where do you suggest we go? — A C WALKER, LEEDS

Africa, perhaps?

I played a hectic game of squash last week and now I find it hurts to eat. Is there any possible connection?

Not unless you swallowed the ball.

WHAT were the cameras doing at Knebworth August 11? — P. Webber, Wood Green, London N22

What do you think?

Why do I see rings round the street lamps when I'm out at night?

After 15 pints what do you expect?

Whenever I have to face something unpleasant, I get a headache. Why is this?

Ask your husband.

LETTERS on railway topics are always welcome, but correspondents should enclose a stamped self-addressed envelope if they require acknowledgement of receipt. The Editor regrets that he cannot enter into personal correspondence with individual readers.

Personal

EX-TUG SKIPPER, 48, known as a rough diamond wishes to meet lady **BIG GIRLS**. "It took nearly 15 seconds to walk from one end of her to the other", Delighted, Manchester. For details: s.a.e. to:

WANTED "I don't know what I want but I want it now". Phone SHR 434.

THOMPSON'S 'TIGER Tongue' Toilet Tissue. "It's smooth at the top; but rough on the bottom".

WINNER OF local Talent Show wishes to make it big. Will try anything.

BANDS: V.S. has a few dates available in Sept. & early Oct. 1980. Contact Glen Colson, greengrocer & fruiterer, also trousers steamed: 434 1351.

CURIOUS CORNER: Pictures of insecure chaps lifting very heavy things & making bulges; while sucking their checks in. 734 3007.

DISCOS: Share mobile cul-de-sac show for your weddings, functions & funerals. Don't come to us, we won't go to you. Rat Shant Visit Party.

'BLISS' The Ignorance Assurance Co. Insure against the future & forget it. Let us do the worrying, you merely pay. "I dunno".... delighted customer, Worcs.

PLASTERING ... Professional sot will get completely plastered at your expense in your home. Why waste your own time?

PAINLESS KARATE EAR-PIERCING, no appointment necessary. Unusual simultaneous method. Price includes studs & convalescence. Phone KNIPPOFF the jewellers. 01-734 3007.

CONVERT YOUR old parrot into a riding-crop. For kit send £1. Must be delighted or parrot back!

WASP ... send £1. Dead delivery guaranteed.

Please don't print this. I'd only be embarrassed.
Len de Zaquid, Millom, Cumbria



OOPS, SORRY, I'll start this letter again.
Jonathan Pigswill, Southampton.

ONCE AGAIN THIS ENTIRE ISSUE WAS COBBLED TOGETHER BY Peter Denton 50 14, ALFRED RD. KINGSTON, SURREY

SPECIALS



A blow job



Next month: Win a five-record set of Max Bygraves' Golden Greats.

