

RECORD MIRROR

POLL
RESULTS INSIDE



**FLEETWOOD
MAC**

**POLICE IN
COLOUR**

QUEEN • WINGS • WHO • DURY • COSTELLO

IN CONCERT

KATE BUSH: ONE OF THE POLL WINNERS

HS
FUEL
RD

PAULA'S PAGES

The Natural Blonde.

A VERY happy new year to you all. At Christmas I naturally thought of my dedicated readers sobbing into their Christmas pudding wishing they could be reading the column instead of playing yet another bleeding game of charades, which is something I did. In fact, I played so many games of charades I was down to 30 seconds for 'Gone With The Wind'. I spent Christmas in Nice, where even Santa has to wear a beret (by order of the tourist board) and it rained solidly for the whole week. So much for the glorious Riviera. Still, I ask myself, is this a travelogue I am writing? Non (as they say in frogland).

ON NEW Year's Eve the delightful **Lloyd Johnsons**, of Johnson's the men's shop threw a party in aid of some tropical disease at London's Venue. The party was of course a rip roaring success, despite the fact that once I got there I decided I didn't like the outfit I was wearing and kept hiding in the loo. **Glen Matlock** was also looking very slim and **Siouxie Sioux** appeared cheerful (nothing like the festive spirit). Her incredibly handsome manager was telling me that **Steve Jones** has possibly the biggest willie in existence in North London. Other informants tell me the passionate Steve has his flat completely decked out in red flock wallpaper, like an oriental knocking shop, and in the middle of the room is a small platform. What he uses it for I'll leave to your feverish imaginations. But I wonder if this is the reason that many of

Steve's neighbours wish they could have their houses sound-proofed. I shouldn't think it has anything to do with his guitar playing. Still contemplating these important matters I saw the New Year in with a bang

DAVID BOWIE was on the American show 'Bandstand' a couple of weeks ago and stunned the audience by singing 'TVC15' in a dress.

THE INTREPID **Chrissie Hynde** (who stands a good chance of getting herself into one of Ros Russel's sexism articles if she's not careful) was chatting intimately with **Mick Jones** (or maybe she was just avoiding his teeth) at the **Wings** gig last week. Personally, in the case of ladies like Miss Hynde I think chaperones should be brought back to protect the young men. Even the highly intelligent Paul



HERE ARE the Go-Gos a Los Angeles band that is setting light to clubs as large as 10 and 12 seaters with the drummer from the Buzzcocks, John Maher. The black and white check shirt that the Go-go on the left is wearing is the official Firestone Tyre uniform. The Go-gos will be heading for Blighty in April.

Gambaccini told me he was very interested in "A certain bit of her." When I asked him what bit he quickly responded with "her left ear" . . . but not quick enough for my eagle eye to spot the pink colour of his ears. Of course that was probably caused by sitting on the sofa with moi.

THE ROLLING STONES were all given Christmas hampers by their record company, which they promptly sent off to their parents. Except for **Keith Richards** who no doubt sent his off to the sexpot journalist **Barbara Charone**.

Talking of the Stones, darling **Mick** was telling me that the house at Cheyne Walk in Chelsea (his favourite house) went to Bianca during the divorce. Mick was, as you can imagine, a teensie bit cross so he had the whole of the house painted bright pink (a colour guaranteed to make Bianca throw up) before he handed over the keys.

THE CHARMING and sweet **Lynsey de Paul** is probably now back in her hacienda in LA recovering from the surgeon's latest onslaught on her nose. Why she wasn't happy with the delightful face that God gave her I just don't know. If that had been me they would have had to tie me to the seat even to look at mine, let alone stick a tube up it.

WHILE WE are on the topic of unfortunate diseases of the stars, **Eric Faulkner** has ringworm. He caught this itching virus off his cat who has given it to our **Ronnie Gurr**, who is baby sitting with it at the moment. All three are to be found scratching various bits of their anatomy at all times of the days and night.

THIS WEEK'S Sunday Times featured a rather nifty article about **Gary Numan** by the Times' delightfully attractive fashion correspondent **Michael Roberts**. It included memorable descriptions of Gary such as



APPARENTLY **Oliver Tobias**, who like **Phillip Lynott** enjoys home pursuits, wants to make a biking film. **Phillip** will be doing the music if they find a suitable lounge lizard script.



"dusting over his pockmarks with powder, balding and wimpy." He said it, not me.

ELLEN FOLEY had a motorcycle accident on New Year's Eve when she was riding on the back of a motorbike in California. Of course what her press officer refuses to reveal is what she was hanging on to before she fell off. The mystery is, why did the driver lose control? Was it the ice picks of excitement coursing up his spine as Miss Foley wrapped her cool fingers around his . . . left ear?

AND WHILE I'm writing about this kind of trip, this week's Cold Wind Over Clapham instalment will set your heart racing.

As usual, everyone but everyone is in love with **Clarissa**. **Fergal O'Niffy** has consoled himself over Christmas by reclusively staying in a mysterious hotel suite. **Juan Martyn** continues to pursue other women in the hope of finding a replacement love, he also buys piles of new jackets to improve his suave new image. **Robbie McRampant**, a workmate of **Juan Martyn** is asked to go around to **Roberto** and **Clarissa's** hacienda to discuss business matters so that **Juan** does not have to face the object of his devotion and instantly falls under the sofa and **Clarissa's** passionate spell. Meanwhile, **Clarissa** has no feelings for anyone except **Roberto**, who continues to go on swashbuckling tours in peculiar countries and wears thigh boots on the bed (makes the duvets filthy).

SUSAN ST JAMES, the slightly prattish wife of 'McMillan And Wife' telly fame is about to become a DJ in order to recover from her heartache after her

split from **Stephen Stills** of the hippie group **Crosby Stills and Nash**. However, she does feel that "Crawling into bed alone is not as distressing as I thought it would be," which doesn't really say that much for Mr Stills' Amazonian technique. Surely she should be pining for the next three years.

THERE WAS a little confusion at the airport when **Alana Stewart's** passport wasn't quite up to date and she and the baby (a raving beauty) and **Rod** (some think he's a raving beauty as well) had to stay in London in the pouring rain for an extra day. **Rodnee** went to a football match, as if you hadn't guessed.

THE QUITE incredibly good looking **Richard Jobson** of the **Skids** (I have to say that there's a gun at my chops) is apparently planning to write a play on theatre in Germany under the **Third Reich**.

THE TOP 100 will have a whole new meaning in the summer, when work starts on a new film 'Bubbling Under' which is being



Rodney trying to rush away from the airport.



made in London. The top 100 people in the music business (how will they choose them I wonder? The size of their ears? The size of their heads?) including stars, record company execs etc will be invited to appear in it. Will **British Academy Award** winner director **David Rolfe** be able to make stars out of **Harvey Goldsmith** or **EMI** chief **Ramon Lopez**? Will stars be born? Can they afford to sign me up? Perhaps I should have a discreet word with one of their script writers, **Barry Cain**.

AT LEAST now that I've finished the column you can now all look forward to **Dallas** on Saturday, which is definitely my thrill of the week now that the weather's too lousy to go out playing. A message to **Dave Jarret**, sylph like press officer to the stars, I would absolutely love to go on the six month sabbatical doing interviews in the States that you were telling me about the other day (there's no use denying it), but could you please stop making those phone calls coughing into the phone late at night . . .
LOVE PAULA x x x x

WHAT ELSE can we say but . . . keep taking the **Pils**. Looking suitably surly, as if you didn't know are **Messrs Strummer and Dury** following "the first major gig of the eighties" (groan) at the famous **Friars, Aylesbury** on Sat'day night.

Supporting **The Clash** on the first night of their current nationwide marathon were none other than **Mister Doorey and the Blockheads**, graciously returning the **Spanish Bombers'** compliment of having opened for them at one of the **Kampuchea** gigs.

Fab Facts (Vol 41): **Mick Jones** jammed with **The Blocks** on 'Sweet Gene Vincent'; **Ian** changed the words of 'Rhythm Stick' to "Over the Hills / To Aylesbury"; On 'Jimmy Jazz' (**Joe Strummer** meets **Tom Waits** in **Woody Guthrie's** box - car while bound for glory) **The Clash** were joined by The 'eads' **Micky Gallagher** on keyboards and the inimitable **Lew Lewis** on harp. Ditto 'Train In Vain' (the nineteenth and untitled track on 'London Calling', don't you know) and an indescribably excellent version of 'White Man In Hammersmith Palais'.

All in all a beezee night was had by all including **Phil Rambow** and the chummy **Phil Taylor** of **Motorhead** who once again blew his image by appearing freshly shampoo-ed, bright-eyed and anything but **Phil-thy**.

Also out and about this week - end were **Jake Riviera** and **Andrew Lauder** of the recently resuscitated **Radar Records**, both down **The Nashville** in sleazy **West Kensington** on Sunday night to scrutinize the ever - so - cutesie - pie **Dolly Mixtures**.

Also looking on was a certain **Mr Nick Lowe**, who as well as being strongly tipped to produce **The Mixtures'** upcoming platter, appears to be acquiring a prodigious number of grey hairs.

And if that lot weren't enough, supporting **The Dollies** were the fabulous **Nips** (shame on you for not buying 'Gabrielle') and the whole both gigs were filmed for a German TV documentary. So don't mention the war. **MIKE NICHOLLS**

The Band

GIL

The Single

'Do You Love Me'

b/w 'Strawberries' Jet 169

Taken from their new album 'Sheer Greed' released February.

The Tour

As special guests of **UFO**

January

- 13 LIVERPOOL Empire Pool
- 14 GLASGOW Apollo
- 15 ABERDEEN Capitol
- 16 EDINBURGH Odeon
- 17 & 18 NEWCASTLE City Hall
- 19 LEEDS University





News Editor: JOHN SHEARLAW

CORNWELL JAILED

THE STRANGLERS' Hugh Cornwell was given an eight week prison sentence and fined £300 at the West London Court on Monday, when he admitted to five charges of possessing drugs — including cannabis, heroin and cocaine.

Also charged was rock promoter Paul Loasby, who works for Harvey Goldsmith Entertainments. Loasby admitted one charge of possessing drugs and was given a 14 day sentence.

Both Cornwell and Loasby have appealed against their sentences and were given unconditional bail.

The police say they stopped the pair at a "routine roadblock" at London's Hammersmith Broadway on November 1 last year, and found drugs in the car.

Magistrate Eric Crowther said: "You are two intellectual men of mature years who have a great influence on the lifestyle of teenagers and who should not cause damage to the morals and physical well being of those who admire you. Both of you have a university education which makes your involvement in the drug scene all the more contemptible. You have deliberately chosen to flaunt the law."

The defence told the court that Cornwell, 30, was a science graduate who had given up a promising career in medical research to form his band in 1974.

If the conviction stands, there could be problems about the Stranglers' future dates abroad as both the



HUGH CORNWELL: at the gates of doom

States and Japan are known to take a tough line with visitors who have been convicted for any drug offence. A concert tour of India, Thailand and Australia has already been cancelled.

PRETENDERS TO TOUR

THE PRETENDERS, who last played a full tour last August, are to go on the road for a 30-date tour this month.

The lengthy trek coincides with the release of the band's debut album — 'Pretenders', see review page 14 — and starts at Portsmouth Locarno on January 29.

Dates then follow at: Stoke - on - Trent Keele University January 29, Coventry Tiffany's 31, Cromer West Runton Pavilion February 1, Loughborough University 2, Bristol Locarno 3, Cardiff Top Rank 5, Bradford University 6, Hull University 7, Newcastle Polytechnic 8, Manchester University 9, Sheffield Top Rank 10, Leicester University 12, Liverpool University 13, Aberdeen University 15, Dundee University 16, Glasgow Tiffany's 17, Edinburgh Tiffany's 18, Malvern Winter Gardens 20, Canterbury Odeon 21, Norwich University of East Anglia 22, Colchester Essex University 23, Birmingham Top Rank 24, Brighton Top Rank 26, London Uxbridge Brunel University 27, Guildford Civic Hall 28, Cambridge Corn Exchange 29, Dunstable Queensway Hall March 1, Leeds University 2, London Hammersmith Palais 4.

IGGY DATES

DATES FOR Iggy Pop's tour of Britain — his first since May last year — have now been finalised.

Coinciding with the release of a new album — 'New Values' — Iggy and his band will be playing the following dates: Newcastle City Hall February 4, Aberdeen Capitol 5, Edinburgh Odeon 6, Manchester Apollo 7, Birmingham Odeon 8, Bristol Locarno 10, Portsmouth Guildhall 11, London Hammersmith Palais 12.

Tickets for all venues are available now, from box offices and usual agents.

FIRST DORE

SINGER / SONGWRITER Charlie Dore begins her first major British tour in February.

Charlie, backed by her band Back Pocket, plays a warm up date at the London Marquee on January 10, followed by dates at: Oxford Polytechnic February 8, Wolverhampton Polytechnic 9, London Venue 12, Slough College 13, Swansea University 14, Bath University 15, Manchester University 16, Leeds Florde Green Hotel 17, Cambridge University 18, Norwich University of East Anglia 19, Stoke Keele University 20, Bristol University 22, Sheffield University 23, Nottingham Trent Polytechnic 26, Leicester University 27, Huddersfield Polytechnic 29, Newcastle University March 1.

More dates are likely to be added. Charlie Dore's debut album — entitled 'Where To Now' and recorded in Nashville, USA — was released last month.

HALL AND OATES BACK

HALL AND OATES will be playing their first British dates in two- and - a - half years this month.

The American duo will be playing a string of dates at the London Venue on January 25, 26, 27 and 28. The band have slotted the sparse dates in after a lengthy American tour and before a series of dates in Japan.

They'll be playing two shows at 8.30 and 11.30 on January 25 and 26, with one show only on 27 and 28. Tickets priced £5 for all nights are on sale now.

IN BRIEF

JETHRO TULL are featured in an hour - long TV documentary on BBC 2 at 8 pm on January 11, directed and produced by David Buckton. The film features the band in action and Ian Anderson at home in Scotland and Buckinghamshire.

TOM PETTY has changed his forthcoming gig at Southampton University from February 29 to March 3.

BLONDIE'S Jimmy Destri has been producing a number of New York bands for an album due to be released in Britain on March 1. Amongst the bands featured are Student Teachers and the Revlions.

TOM ROBINSON is currently playing in a band named Sector Twenty Seven. The band was formed at the beginning of this year and are planning a small series of college and club gigs around Northern Ireland and Britain this month.

TICKETS FOR the Judas Priest Bristol appearance will go on sale on March 9. Their gig on March 23 has been changed from Liverpool Empire to Deeside Leisure Centre. Support band on the tour will be Iron Maiden.

RELEASES

THE ONLY ONES release their new single 'Trouble In The World' this Friday. Produced by the Only Ones and Colin Thurston, this is their first release since their album 'Even Serpents Shine'. The band are currently in the studios laying down tracks for their third album which is scheduled for early March release.

BARDI TRAVIS'S debut single 'Blaise Siberian Express' is released on Dindisc this week. The single is available in a picture bag.

JANIS IAN releases her new single 'Have Mercy Love' on Friday. The backing musicians feature Bruce Springsteen's sidekick Clarence Clemons and Chick Corea on keyboards.

LENE LOVICH'S new single is 'Angels' released on Friday. The single was apparently inspired by a chance meeting with some Hells Angels while on tour in Holland and will be featured on Lene's forthcoming album 'Flex' available on January 18.

THE COLLECTIVE HORIZONTAL release their first EP this week and tracks include 'Crab Game' and 'Edwards Leer'. The single retails from 85p and is available from usual record shops. **NEW RECORD** label Axis, distributed by Beggars Banquet will be releasing its first four singles on January 14 — 'Dark Entries' by the Bauhaus, 'Junction' by Fast Set, 'She's My Girl' by the Beaz and 'No Turning Back' by Shox. The single is available from Rough Trade.

THE MONOCHROME SET who signed to Dindisc last December release their first album as yet untitled on March 21. The album was produced by Bob Sargent and the band are currently fixing dates to coincide with its release. **ORCHESTRAL MANOEUVRES** (see Tours) release their new single 'Red Frame White Light' on February 1 in both seven inch and 12 inch versions.

JOAN ARMATRADING releases her new single 'Rosie' on February 1. The B side 'How Cruel' is available on Joan's recent 'Steppin' Out' album. **THE YELLOW MAGIC ORCHESTRA** release their new single 'Space Invaders' on January 18. It's a track from their first album 'Computer Game (Theme From The Invader)'. **THE DICKIES'** new single will be 'Fan Mail' released on January 25. It's taken from their latest album 'Dawn Of The Dickies' and will be available in red vinyl in a picture bag.

HENRY BADOWSKI releases his new single 'My Face' shortly. It will be available in a special picture bag.

THE CHORDS release their new single 'Maybe Tomorrow' on January 25. It's the follow up to 'Now It's Gone'.

BOWIE WILL BE BACK

DAVID BOWIE will be back playing live concerts in Britain by the early summer — and he's likely to be playing at "normal sized rock venues" instead of London Earls Court or the Wembley Arena.

That's the heartening news this week after months of speculation and rumour about Bowie's plans for 1980.

But don't start rushing to the box offices just yet, for no confirmation of dates and venues will be available for at least a month. And although "informed sources" elsewhere have indicated that the tour may take in a week at London's Hammersmith Odeon in April, neither the venue, the promoter or Bowie's record

company would confirm this.

"The only thing that is 100 per cent definite is that Bowie will be doing a tour of Britain before the summer," a spokesman for Bowie's record company said this week.

And he added: "It's also true that the venues won't be as big as the last time — at his request — but until contracts are signed we can't say anything. At present the chances of the tour being finalised before April are optimistic to say the least."

Bowie last appeared in London — at Earls Court — in 1978.

FINAL CLASH

THE CLASH have now finalised their 1980 tour itinerary after several last minute swoops and additions.

Here is the definitive gig list for the band, right through to the end of February. But for full details of support bands — two at each gig, with the opening act being a local band — check locally.

There is now a gig at Leicester De Montfort Hall on January 16, and the rest of the "revised" dates are as follows: Dundee Caird Hall January 18, Edinburgh Odeon 19 and 20, Lancaster University 23, Deeside Leisure Centre 26, Sheffield Top Rank 27, Bridlington Spa Hall 30, Hanley Victoria Hall February 1, Manchester Apollo 3 and 4, Birmingham Top Rank 5 and 6.

Coventry Tiffans 7, Portsmouth Guildhall 9, Poole Wessex Centre 10, Cardiff Sophia Gardens 11, Bournemouth Stateside 12, Southampton Top Rank 13, London Electric Ballroom 15 and 16, London Lyceum 17, London Lewisham Odeon 18, Derby Kings Hall 21 and Bristol Colston Hall 25 (replacing the cancelled gig at Bristol Locarno on January 13).

The Clash have still been refused permission to play at their first choice of London venues, Hammersmith Palais; hence the gigs at the Lyceum and the Electric Ballroom.

"This seems very unfair when you consider that acts like Iggy Pop are allowed to play there," a Clash spokesman told RECORD MIRROR.



LEPPARD ON THE PROWL

DEF LEPPARD are one of the first of the "new wave" of heavy metal bands to announce a New Year tour.

The young Midlands - based band go out on the road later this month for an extensive club and college tour.

Full tour dates read: Aberdeen University January 18, Dundee University 19, Glasgow Tiffans 20, Edinburgh Tiffans 21, Ayr Pavilion 22, Liverpool University 23, Oldham Tower Club 25, Newcastle University 26,

London Marquee 27 and 28, Bradford University 30, Middlesbrough Rock Garden February 1, Stockport Ritz 4, Leicester University 5, Exeter University 6, West Runton Pavilion 8, Retford Portnerhouse 9, Bristol Granary 11, Cardiff Top Rank 12, Exeter Routes 13, Loughborough Town Hall 18, Sheffield Top Rank 20, Grimsby Central Hall 21, Withersea Grand Pavilion 22, Nottingham Boat Club 23, Leeds Florde Green Hotel 24, London Music Machine 27, Newcastle Mayfair 29.

TOURS

THE REVILLOS

THE REVILLOS: who release their new single 'Motorbike Beat' on January 11, play the following dates; Aberystwyth University January 18, Sunderland Polytechnic 19, East Anglia University 26, London Marquee February 1 and 2, Durham University 9, Newcastle Polytechnic 15.

BLAST FURNACE'S REVENGE

BLAST FURNACE'S REVENGE: following London dates; West Kensington Nashville January 10, Victoria Venue 12, Covent Garden Rock Garden 19, Islington Hope And Anchor 25, Camden Dingwalls February 2.

THE PHOTOS

THE PHOTOS: Port Talbot Troubadour January 17, South Bank Polytechnic 18, London King's College 24, Brunel University 25.

TENNIS SHOES

TENNIS SHOES: following London dates; Harrow Road Windsor Castle January 12, Fulham Greyhound 25, St John's Hill 101 Club 27.

THE MEKONS

THE MEKONS: North Staffs Polytechnic January 11, Brunel University 18, Brighton Polytechnic 19, Manchester Polytechnic 24, North Staffs Polytechnic 25, University of East Anglia 28, London Marquee 30 and 31.

TOYAH WILCOX

TOYAH WILCOX: North Staffs Polytechnic January 18, Hitchin College 19, London Marquee 20, Cardiff Top Rank 22, Bristol Granary 23, Blackpool Norbreck Castle 24, Huddersfield Polytechnic 26, Leeds Fan Club 27, Doncaster Institute 28, Trent Polytechnic 29, Norwich St Andrews Hall 31, South Bank Polytechnic February 1, Reading Bulmershe College 2, Torquay Ballroom 5, Port Talbot Troubadour 7, Harrow Technical College 8, London Camden Music Machine 9. A double A sided single will be released to coincide with the tour.

LINDA LEWIS

LINDA LEWIS: who will be releasing a new single 'Sleeping Like A Baby' shortly, plays the following dates; Glasgow Kings Theatre February 10, Bristol Colston Hall 12, Coventry Theatre 13, Trent Polytechnic 14, London Drury Lane Theatre 17, Birmingham Town Hall 18, Manchester Thameside Theatre 19, Slough Falcon 21, Portsmouth Guildhall 22, Reading Hexagon 23, Bournemouth Winter Gardens 24, Worthing Assembly Hall 25, Southport Theatre 29.

HOLLY AND THE ITALIANS

HOLLY AND THE ITALIANS: London Islington Hope And Anchor January 10, London Camden Music Machine 11.

THE JUMP

THE JUMP: Clapham 101 Club January 10, London Harrow Road Windsor Castle 11, London Camden Dingwalls 14, London Ronnie Scott's 15, West Croydon Star Hotel February 3, South Bank Polytechnic 22.

ORCHESTRAL MANOUVRES

ORCHESTRAL MANOUVRES IN THE DARK: Liverpool Eric's February 15, Huddersfield Polytechnic 19, Shrewsbury Cascade 20, Leeds Fan Club 21, Liverpool Edge Hill 22, Dudley JB's 23, Plymouth Clones 25, Exeter Routes 26, Oxford Polytechnic 27, Portsmouth Polytechnic 28, London South Bank Polytechnic 29, West Runtun Pavilion March 1, Brighton Pavilion 5, Retford Porterhouse 7, Middlesbrough Rock Garden 8, Edinburgh Valentinos 9, Dundee Market Hall 10, Aberdeen Russells 11, Glasgow Technical College 12, Sheffield Limit 13, London Electric Ballroom 14, Liverpool University 15.

MCGUINN / HILLMAN

ROGER MCGUINN AND CHRIS HILLMAN: former members of the legendary Byrds play Hammersmith Odeon February 6. Support will be Lee Clayton and tickets are on sale now priced £4.50, £4, £3.50 and £2.50.

PHIL DANIELS AND THE CROSS

PHIL DANIELS AND THE CROSS: The star of 'Quadrophenia' and his band play the following London dates; Camden Dingwalls January 22, Clapham 101 Club 24, Marquee 28, West Kensington Nashville 29, West Hampstead Moonlight Club February 1.

UK SUBS

UK SUBS: currently charting with 'She's Not There' play London Camden Music Machine January 26.

999

999: who release their third album 'The Biggest Prize In Sport' on January 18 play the following dates; Liverpool Eric's January 24, Middlesbrough Rock Garden 26, 27, Sheffield Top Rank 29, Guildford Civic Hall 31, Cambridge Corn Exchange February 1, Leicester University 2, Plymouth Fiesta 4, Exeter Routes 5, London Camden Electric Ballroom 8 and 9, Cardiff Top Rank 10, Norwich Cromwells 12, Brighton Top Rank 13, Port Talbot Troubadour 14, Retford Porterhouse 15.

THE NUMBERS

THE NUMBERS: a new five - piece group, play the following London dates; Camden Music Machine January 12, Clapham 101 Club 23, Islington Hope And Anchor 27.

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Strange Little Girl

The New Hit Single from

SAD CAFÉ

Taken from the album

FACADES

which includes the smash hit
'Every Day Hurts'



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POLL RESULTS

MUCHO MEGASTARS IN THIS LOT. YOU VOTED, SO TAKE A GANDER AT THE WINNERS

BEST FEMALE ARTIST

1. KATE BUSH
2. DEBBIE HARRY
3. JUDIE TZUKE
4. Donna Summer
5. Siouxsie Sioux
6. Ellen Foley
7. Lene Lovich
8. Suzi Quatro
9. Barbra Streisand
10. Chrissie Hynde



KATE BUSH

BEST ALBUM

1. REGATTA DE BLANC, POLICE, A & M
2. REPLICAS, GARY NUMAN, BEGGARS BANQUET
3. IN THROUGH THE OUTDOOR, LED ZEPPELIN, SWANSONG
4. Live Killers, Queen, EMI
5. Discovery, ELO, Jet
6. Setting Sons, Jam, Polydor
7. Fine Art Of Surfacing, Boomtown Rats, Ensign
8. Eat To The Beat, Blondie, Chrysalis
9. Outlandos D'Amour, Police, A&M
10. Parallel Lines, Blondie, Chrysalis

BEST SINGLE

1. ARE FRIENDS ELECTRIC, GARY NUMAN, BEGGARS BANQUET
2. MESSAGE IN A BOTTLE, POLICE A&M
3. I DON'T LIKE MONDAYS, BOOMTOWN RATS, ENSIGN
4. Heart Of Glass, Blondie, Chrysalis
5. Eton Rifles, Jam, Polydor
6. Since You've Been Gone, Rainbow, Polydor
7. Roxanne, Police, A&M
8. Crazy Little Thing Called Love, Queen, EMI
9. Another Brick In The Wall, Pink Floyd, Harvest
10. We Don't Talk Anymore, Cliff Richard, Columbia

BEST GIG

1. LED ZEPPELIN
2. KATE BUSH
3. ABBA
4. Queen
5. Gary Numan
6. Police
7. Boomtown Rats
8. Jam
9. Status Quo
10. Stranglers

BEST BAND

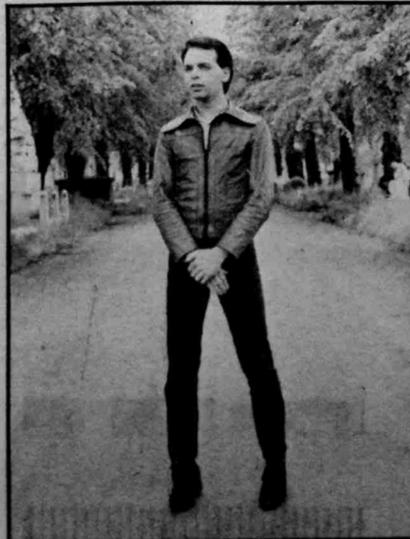
1. POLICE
2. BLONDIE
3. QUEEN
4. Boomtown Rats
5. Jam
6. ELO
7. Led Zeppelin
8. Status Quo
9. Abba
10. Tubeway Army

BEST MALE ARTIST

1. GARY NUMAN
2. BOB GELDOF
3. STING
4. David Bowie
5. Cliff Richard
6. Freddie Mercury
7. Paul Weller
8. Ian Dury
9. Michael Jackson
10. Dave Edmunds



POLICE



GARY NUMAN

BEST RECORD SLEEVE

1. RAVEN, STRANGLERS, USA
2. REPLICAS, TUBEWAY ARMY, BEGGARS BANQUET
3. SETTING SONS, JAM, POLYDOR
4. Live Killers, Queen, EMI
5. In Through The Outdoor, Led Zeppelin, Swansong
6. Discovery, ELO, Jet
7. I Am, Earth, Wind & Fire, CBS
8. On Stage, Kate Bush
9. Whatever You Want, Status Quo, Vertigo
10. Fine Art Of Surfacing, Boomtown Rats, Ensign

SEX SYMBOL

1. DEBBIE HARRY
2. KATE BUSH
3. STING
4. Gary Numan
5. Ellen Foley
6. Paula Yates
7. Bob Geldof
8. Judie Tzuke
9. Agnetha
10. Robert Plant

BEST ARTIST/BAND OF ALL TIME

1. THE BEATLES
2. QUEEN
3. LED ZEPPELIN
4. Sex Pistols
5. Status Quo
6. David Bowie
7. T. Rex
8. Abba
9. ELO
10. Boomtown Rats



DEBBIE HARRY

BEST TV SHOW

1. TOP OF THE POPS
2. OLD GREY WHISTLE TEST
3. FAWLTY TOWERS
4. Kenny Everett Video Show
5. Soap
6. M.A.S.H.
7. Star Trek
8. Tiswas
9. Not The 9 O'Clock News
10. Shoestring

BORE OF THE YEAR

1. LENA MARTELL
2. GARY NUMAN
3. TONY BLACKBURN
4. Mods
5. Bob Geldof
6. Debbie Harry
7. Disco
8. Paula Yates
9. Boney M
10. Police

PRETENTIOUS PRAT

1. GARY NUMAN
2. BOB GELDOF
3. LENA MARTELL
4. Jimmy Pursey
5. Paula Yates
6. Tony Blackburn
7. Johnny Rotten
8. Ian Page
9. Freddie Mercury
10. Peter Powell



JOHN PEEL

BEST RADIO SHOW

1. JOHN PEEL SHOW
2. FRIDAY NIGHT ROCK SHOW
3. TOP 40 SHOW BBC
4. Dave Lee Travis Breakfast Show
5. Noel Edmunds
6. Anne Nightingale Request Show
7. Roundtable
8. Kid Jensen Show
9. Star Special
10. Six Of The Best

BEST DJ

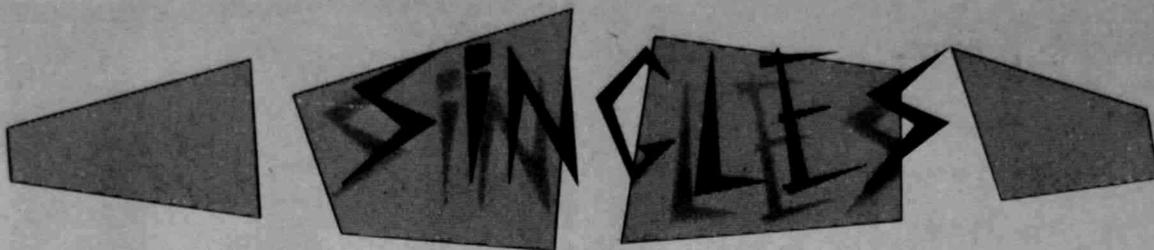
1. JOHN PEEL
2. DAVE LEE TRAVIS
3. NOEL EDMUNDS
4. Kid Jensen
5. Tommy Vance
6. Kenny Everett
7. Mike Reid
8. Anne Nightingale
9. Nicky Horne
10. Peter Powell

NEW HOPE FOR 1980

1. GARY NUMAN
2. POLICE
3. MADNESS
4. Def Leppard
5. Specials
6. Ellen Foley
7. Selecter
8. Tourists
9. Secret Affair
10. Judie Tzuke

DEAD ROCK STAR OF ALL TIME

1. ELVIS PRESLEY
2. MARC BOLAN
3. SID VICIOUS
4. Jimi Hendrix
5. Keith Moon
6. Buddy Holly
7. Eddie Cochran
8. Jim Morrison
9. Gary Numan
10. Ronnie Van Zant



Reviewed by ROBIN SMITH

CRUSHED

As the last piece of Christmas pud wends its sluggish way through your intestines and you munch your last stale turkey sandwich, brighten the post-festive gloom with RECORD MIRROR'S fun-packed, action-filled singles page. The only bit of the paper that the Ayatollah reads and enjoys.

STEVE FORBERT: 'The Sweet Love (That You Give Sure Goes A Long Long Way)' (Epic). Back again go the moth eaten curtains and out steps little Stevie in jeans and sneakers. Plays his little heart out he does, on yet another autobiographical song. Trouble is that Stevie's arrived about forty-two years too late in Britain. Sensitive singer songwriters were left crushed and bleeding in the gutter long ago. There is a hickory charm about this single, and a certain friendliness like an episode of 'The Waltons', but after the sad demise of his last two releases is there anybody left out there who really cares about him?



FRANK ZAPPA: 'Joe's Garage' (CBS). I haven't had many good things to say about Frankie lately. I've been extremely rude about his concerts and made several objectionable comments about his lanky person (he can't help looking like a pipe cleaner with a moustache). And then he brings out this amusing little sideswipe about life during his early career. Funny and tender with more than a hint of emotional nostalgia. Perhaps it needed a little delicate editing to make it acceptable for radio airplay, but it could still be there amongst the big 'uns this year.

TOTO: 'St George And The Dragon' (CBS). And once more I'm grabbed firmly by the left leg and pinned to the floor. There isn't a flaw on this. Not even the tiniest pinprick of light through the strong fabric. Another keyboard intro falling easy as a waterfall and lightened by the odd guitar burst and then a thunderstorm of drumming. Pppppplay it again.

LENE LOVICH: 'Angels' (Stiff). One more from the crypt. Frankly, I find the vocal and sartorial posturing of this vamp an acute embarrassment. But this shows considerable restraint compared with previous singles and the backing is a fair imitation of the Volga Boat Song played at 33 rpm. For all that, her novelty value is beginning to tarnish and this single will only scrape in at the bottom of the pile.

NEIL DIAMOND: 'September Morn' (CBS). Dear old Neil hitches up his gut on one of those all American dewey eyed ballads. Yesiree, lovers are parting again zzz zzz.

NOSTROMO: 'The Black Hole' (Bronze). **NOVA: 'The Theme From The Black Hole' (Epic).** Both trying to go and bravely squeeze more cash out of over-hyped sci-fi epics. Both feature intergalactic batteries of synthesisers on typically heroic and overblown themes. In the current sci-fi glut who really needs stuff like this?

SHAKIN' STEVENS: 'Hot Dog' (Epic). One more from the lumbering rock 'n' roll mastodon that refuses to die. Off we go with cats and chicks gathering round the hot dog stand of a summer's evening. The sort of thing you've heard time and time before, and will no doubt be tortured with time and time again.

SPLIT ENZ: 'I See Red' (Illegal). In the pre-punk seventies, Split Enz were being tipped as the next big thing. I've always remained pretty negative about them — get under the dynamic coffures and you find little more than an undynamic solid band with an average song or two. Crawling from the wreckage of a deal with Chrysalis, 'I See Red' displays that there still isn't very much to them apart from etc etc.

UFO: 'Young Blood' (Chrysalis). Caged by the tea and biscuits production of George Martin UFO end up with severe metal fatigue. What happened to the glory of 'Shoot, Shoot' or half a dozen other tracks. It's gone and diluted as they sit on their backsides. This sounds tired and disinterested, hardly a great way to kick off the New Year.

PAT BENATAR: 'We Live For Love' (Chrysalis). Not content with Debbie Harry, greedy Chrysalis have coughed up Patsy. Same angel voice with that good old underlying hint of menace, but it's a good song and certainly more accessible than the peroxide one's current sterile style.

HERB ALPERT: 'Rotation' (A & M). Another of those trumpet solos that echoes like a fart in the bath, thrown together with a bit of synth. Tijuana Taxi man gets a puncture.

SKAFISH: 'Disgracing The Family Name' (Illegal). About the only memorable thing about this single is the size of the gentleman's conk on the cover — it's even bigger than Townshend's and I suspect they've done something to the picture. The single? Oh yes, the single. Skafish are one of those arty American bands destined for about as much success as those cuddly B52 persons. In short, this stinks.

STEVIE WONDER: 'Black Orchid' (Motown). Of course it hits you RIGHT THERE. Stevie in little kid lost voice carrying off lyrics that would crumble into foolishness handled by anybody else. This will continue to bloom with each and every play. (Must you? — Ed).

DEFIANT POSE, THE FECS URGAN ENEMIES, XS DISCHARGE: 'Ha Ha Funny Polis' (Groucho Marist). Come on lads, being rude about policemen is last year's thing, we're all meant to be happy little skankers now. A selection of rather awful tracks from four rather awful bands who are thankfully destined to be confined to Saturday afternoons sessions in Dad's garage.



MCFADDEN AND WHITEHEAD: 'Do You Want To Dance' (Philadelphia International). Slickwhite suited openshirtrevealinghairychestand chippendantsingle. Your usual solid disco filling but boring as hell.

LEGENDARY LONNIE: 'Constipation Shake' (Nervous). Tired old has been on an. John Fox instrumental backed by hilarious sounds of someone suffering from constipation. What fun, what fun, what fun.

JIMMY SILVER: 'Skin Talk And Body Walk' (Gem). See McFadden and Whitehead review.

JOHN FOX: 'Underpass' (Virgin Metal Beat). Earnest man in industrial setting part 106. John Fox who ranked high in my boring band league. Now he's sounding more than a little like Gary Numan with a piece of brackish nonsense about city life. Yawn cough splutter.

CATS UK: 'Sixteen Looking For Love' (WEA). That was a long time ago, wasn't it darlings? Weak follow-up after the quirky excellence of 'Luton Airport', and unless I'm horribly wrong Cats are a one hit wonder.

AMII STEWART: 'The Letter' (Hansa). To me Amii is one of those anonymous all American girl singers. Turgid remake of old Box Tops hit reworked to a bippity Bop disco beat.

TONY GIBBER: 'Fantasy' (WEA). This week's "staying up late dreaming of you" effort. Big strings massive production ad tedium.

PRINCE: 'I Wanna Be Your Lover' (Warner Bros). Their name sounds like a brand of dog food and the song is unremarkable standard disco with a high pitched voice. Next please.

AND

BLEEDING



MENTAL AS ANYTHING: 'The Nips Are Getting Bigger' (Virgin). Another of Virgin's current crop of doubtful signings. 'Mental As Anything' have learnt to swim in the rock pool" reads the lengthy blurb about this new Australian band. Oh really?

SUZI QUATRO: 'Mama's Boy' (Rak). Very interesting featuring a near rip off of 'Sorrow'. More awesome programming from the golden hands of Mike Chapman. It can't fail and just watch it rise and rise.

ZAINE GRIFF: 'Tonight' (Automatic). With a name like that he should be writing cheap Western paperbacks. But on to the single which, despite the Visconti production giving it a good boot up the bum, fails to move me. Zaine seems to find the song an almighty struggle and I think he'll remain whistling down on Cult Corner.

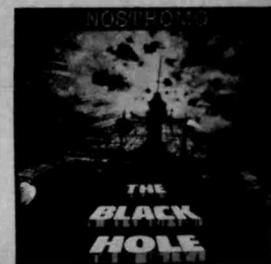
UL DECAY: 'Black Cat' (Plastic). They brought this single in themselves and I wish I could be constructive, but you could have more fun strapping your head to a road drill. Not only that but the lyrics are banal. Oh well, sometimes you have to be cruel to be kind.

BILLY GBH HARTMAN: 'Return To Sender' (EMI). Another square jawed rock 'n' roll artist on another diluted version of old standard. Could this be the 500th time this has been released?

THE CIRCLES: 'Opening Up' (Graduate). Too late for the Mod bandwagon. Circles wheeze along with one of those new generation sensation songs. Trotted out once too often. Bye, bye.

THE ONLY ONES: 'Trouble In The World' (CBS). Remarkably Perrett sounds only half asleep these days. Found myself actually liking this even from the first play. Burning off down the road at full tilt with a chorus in the background warbling to the heavens. A hit.

BRANIAC 5: 'Working' (Roche). More industrial monotony with machine room thuds and bumps. About as productive as British Leyland. What satire?



DANIEL AND LELLY BOONE: 'I've Really Got You' (WEA). This has a nice picture of a cat cuddling it's offspring on the cover. That's about the only good thing I can say about this. The rest is utesy cutesy ballad.

JAN AKKERMAN: 'She's So Divine' (Atlantic). Former Focus star heads for George Benson territory but he can't quite carry it off. The poor guy is no singer either.

SISTER SLEDGE: 'Got To Love Somebody' (Atlantic). The old jaded 'We Are Family' formula trotted out again. A change of direction is sorely needed.

ERIC WEISSBEN STEVE MANDELL: 'Duelling Banjos' (Warners). Stap me, it's out again. Three minutes of hot dog banjo picking to drive you quietly insane. If you like the theme from 'Kentucky Fried Chicken' ads then this is for you.

STARGARD: 'Wear It Out' (Warners). Exactly. More of that hey git down boogie philosophy that has seen sunnier days.

NICOLETTE LARSON: 'Back In My Arms Again' (Warners). And so off into the sunset lulled to sleep by dear Nicolette. This song boasts a bass line ripped off from Ace's 'How Long' and very little else. Thank you very much for reading all this and bon nuit.

AND



BLEEDING

PEEL PUSHER

JOHN WALTERS has produced John Peel's radio shows since the year dot and has seen him pick up award after award. **JAMES PARADE** lends an ear.

"I REMEMBER some of the things Peel used to mumble about the time I first joined him. One day he rounded the show off by saying something like 'Well, I'm signing off now and next week we have sessions by Family and Bridget St John and I think I'll be off for a stroll in Hyde Park and watch the clouds write poetry in the sky', I mean, Christ, I nearly fell off me seat."

John Walters is the diminutive figure behind the John Peel that picks "best DJ" awards up as regular as clockwork (though frankly what competition is there?) and has become the arbiter of taste for thousands of his followers who religiously tune in five nights a week to see what he'll come up with next. Peel and Walters are the Sherlock Holmes and Dr Watson of Radio 1. Basically as different as "chalk and cheese" as Walters

were nice blokes but I'm afraid it all meant very little to me. Anyway, I remember thinking that I'd meet him half way and so I took him for a meal to Cranks where he'd get plenty of nuts and he suddenly remarked that there was a W C Fields movie on somewhere so we went to see it together, both loved it and I suppose you could say that W C brought us together."

I asked him how different the Peel of the late sixties compared with Peel circa 1980?

"Well, in 1969 there were a lot of people sponging off him. I'd imagined that there'd be a lot of hippies coming up to the office and the studio, who would insist on sitting on the floor even though there did happen to be some seats around and there always used to be all these very artistic con boys hanging around his flat and generally draining him of money. Because at about the time that I joined him was the same time as the first wave of acid flower-power type rock was just evaporating and he was beginning to see holes in the hippie movement. We were booking bands like Jethro Tull and Ten Years After almost

that's kept him going. He's a 40-year-old super fan and I tend to go along with his instinct because I think the audience keep listening to him because they know that he's genuinely enthusiastic about what he's playing.

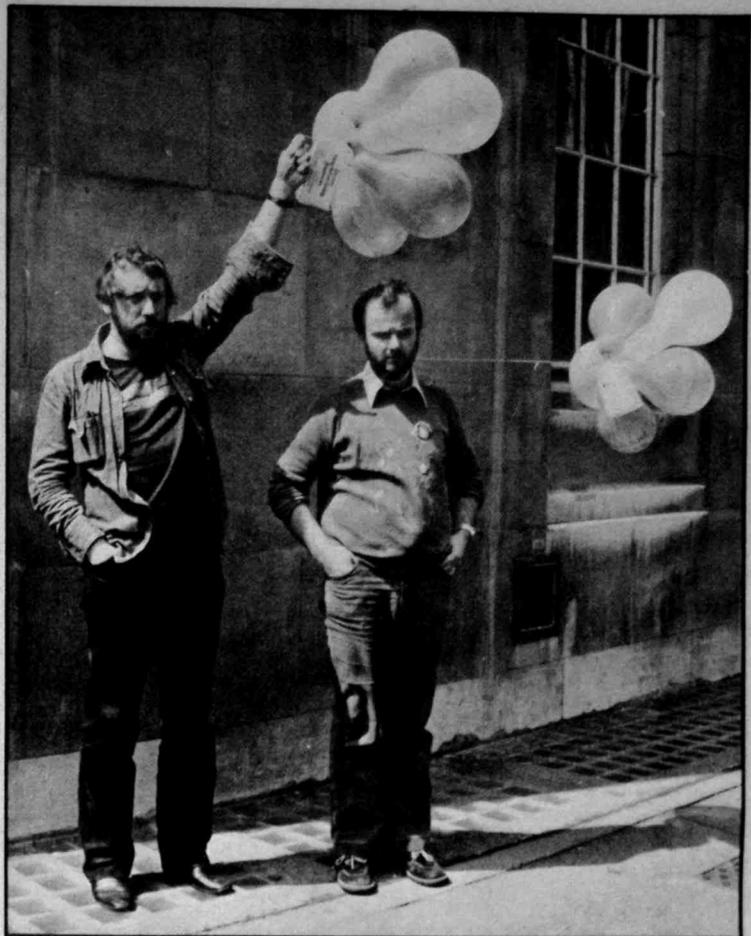
"I would never push anything on him that I was crazy about that he didn't particularly see because it's him that's going to come in for the stick from the audience if it doesn't go down well, not me, so I never force anything on him."

I asked John what exactly his function was on the Peel programme.

"Well, I sit here in the office every day and time the records, arrange them in a reasonable order and write the scripts where we have any. It's also my job to go out and see the bands before we book them for sessions and very often he'll have to trust my judgement on a band he hasn't seen because he won't get to see them because he's broadcasting every night the time that bands go onstage. I also produce most of the sessions we have from new bands and I generally allow 'it' to happen. I channel what he wants to do into something and make that into programmes, that's why I don't like to get particularly involved as the personality because that's where a lot of people start to go wrong."

Peel and Walters have been together for 10 years. Two middle-aged men who lavish their tastes on the susceptible ears of young "alternative music fans" who they hope will keep listening to their programme and meanwhile keep them in a job. Where will it stop? Will Holmes and Watson still be making waves when they're saying goodbye to 60?

"The danger will be when we stop liking what's coming out. Luckily all the punk stuff we liked we picked up on fairly early on. The same with John's championing of the Two Tone stuff and the Specials and the Fall etc. If something starts happening that we really don't like then we might pack it in. I don't want to end up doing oldies like some of those Jazz programmes where they're basically saying 'Wow, do you remember this from 1956? Can you imagine it? Here's an oldie from the Clash. Do you remember when they were still making albums? I hope we don't end up like that.'"



JOHN WALTERS and John Peel fresh from wonderful Radio One.

PATRICK D. MARTIN



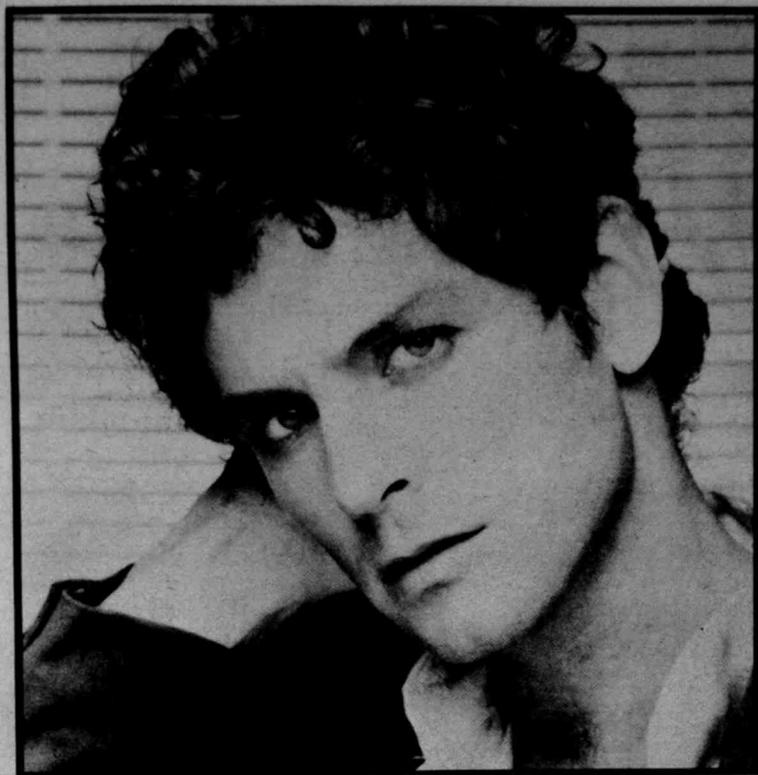
I like 'LECTRIC MOTORS

A sensational single

"... New wave is here to stay
Can you here the record play? ..."

DMR 432

DERAM



LINDSEY BUCKINGHAM

FLEETWOOD MAC are the international band, the finest pop blend of English rock and roll and American romance. They sell everywhere like Dunhill and in huge quantities, nearly 20 million copies of 'Rumours' alone. They've been around in one form or another about as long as you can remember and yet they see themselves as a relatively new band (only three all-platinum albums old). Seasoned professionals who've begun again at the top.

In San Francisco, the Big Mac sell out three nights at the vast Cow Palace, they stay at the best hotel in town and they do a press conference. The band are surrounded by a huge entourage — photographers flash and swarm around them like wasps around a jamjar.

While being as financially secure as the Macdonalds chain Fleetwood Mac remain a hard-working, hard-touring band glued by dedication and familiarity to the studio and the road. Next door to the press conference there's an executive lunch and the business atmosphere pervades the questions as well.

Mick Fleetwood, the band's manager fields most of the questions but it's obvious that they are all very much aware of the band as a business. Either realists or reactionaries, the romance is all in the music.

The band all look absolutely exhausted and a little worse for wear and tear but they deal with it all professionally enough while the questions hover between the impertinent ("Stevie, are you doing anything for dinner tonight?" — a male reporter) and the sycophantic ("Warners are a great record company," etc).

Stevie Nicks explains their condition. "This is our 30th gig tomorrow night, there's two more after that. We have a month off and then we leave for Australia, Japan, New Zealand and Hawaii; we're there for six or seven weeks and then a couple of weeks off. We go to Europe for four or five weeks. Then we come back and do the United States again."

JOHAN McVie, with his grey hair and a touch of the boozy shakes, looks as if he might have been doing it a little too long, but press conferences aren't necessarily reticent bass players' forte so he keeps quiet and sticks to vodka and making paper aeroplanes.

See, Fleetwood Mac are one of those bands like the Moody Blues or Jethro Tull who emerged from events like the Reading festival in the Sixties, worked America until they had acquired a perpetual audience and now tour once a year, their reception a mixture of admiration, nostalgia and convention. Except that at first Fleetwood Mac had Peter Green and the blues and a lot of hits and then they nearly lost it all. Until they had a graft in 1975 that turned them from hard-working survivors into megabuck stars.

The graft being Buckingham-Nicks. "It was New Year's Eve 1975 and

Keith Olsen called us at our apartment and said there was this group called Fleetwood Mac and they were very interested in us joining and I said 'Sure'. We were destitute so we thought it was terrific. A friend of my little brother's was at Winterland and he saw them drive away in black Fleetwood limousines and I said, 'That's it I'm in.'"

"The cash meant more than the band," she says with a wink in response to Christine McVie's mock horror.

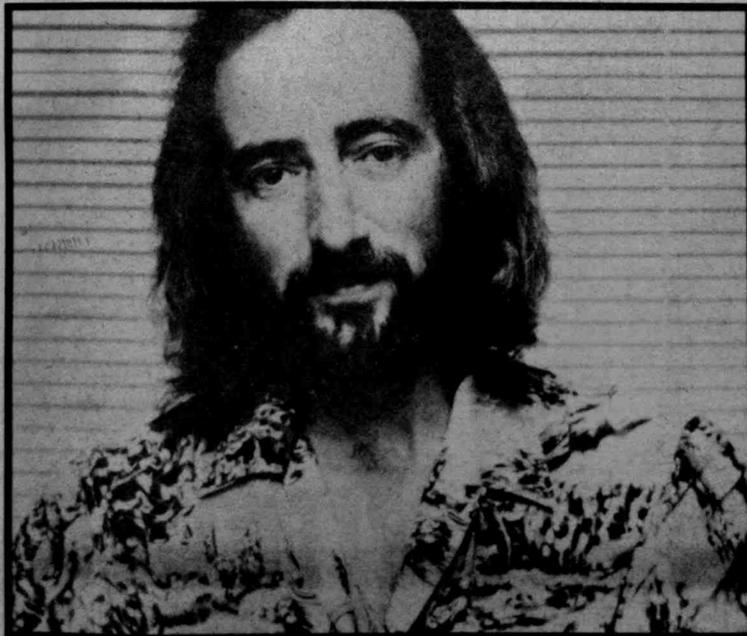
Whereupon began the current hit combo and the collapse of the relationships of the two couples in the band one chronicled at great length in Rolling Stone magazine. At the mention of this period Mick Fleetwood takes over: "Ah, the old stories

Rumours... they were private emotional situations that didn't pervert friendships as such... it wasn't easy to sit in the studio with someone you'd been in love with for donkey's years... it took a process of readjusting yourself." But, as Stevie Nicks chimes in, "It was never boring." They survived, in the melancholy yet positive spirit that is also their sound. And for writers of love songs, a treasure trove of material.

Someone asks Fleetwood if he ever felt like giving up. "Hanging myself? It never occurred to me to jack it in... The shakiest the band has been was when Peter Green left because he was very much the leader of the band musically. Danny and Jeremy were very scared of having all that responsibility. Soon after that Christine joined to help create a more stable musical situation. Which is what they have right now. From the first time the present line up got together... We knew it was going to be good. The first gig we did was in Texas before 3,000 people in a 20,000 seat hall but we knew then it was going to grow."

THE BIG MAC

MARK COOPER sinks his teeth in



JOHN McVIE

MICK Fleetwood may have begun Fleetwood Mac in 1967 but he regards this band as relatively new. "Although you can dig into the archives and dig up 15 albums of various shapes and sizes, the band as it is now is three albums old and that's not very old for a band." He shakes his head at the idea of a live album for the moment. "Most people would have done that for the money but I think it's got more value to persevere and improve. I think we need to consolidate what we have." Seeing as this would appear to be about everything in terms of success, these are cautious words but he's seen it come and go enough to learn to be cautious.

So they continue the mammoth tours, a fact of which Stevie Nicks is proud. "I talked to my friend Don Henley (The Eagles) and he says, 'We don't do that anymore, we're too tired.' And I said, 'Well, we're tired, we're definitely tired.' But it's something this band has done since the very beginning... a full four-month tour straight. It's wonderful to know that you haven't become so famous, so rich, so everything else that you can't go back on the road and tour... which is not to say that we don't tour in a very deluxe manner because we do... but we still travel and we still do 32 gigs (each two and a half hours long) and that means to me that we still have our feet on the ground. Because it doesn't matter how nicely you



STEVIE NICKS



CHRISTINE McVIE

travel, you still go, you still travel, you still pack."

The question of course is just exactly what is the ground on which Fleetwood Mac stand? They resolutely stand by the huge halls which many equate with rock and roll death. "We'd have to play seven nights to play in a smaller hall. It would cost us so much money to keep us in one city because you still have to pay for your rooms and your 1,500' road crew and the buses and the trucks. . . . Nightly, whether you play or not you have to pay. We have to keep moving. . . . it wouldn't really be fair to play for 3,000 kids - what about the ones who can't get in?"

When the example of Dylan's 15 night stint in San Francisco is mentioned, Nicks is almost hostile: "Maybe he doesn't have the expenses that we do. . . . he doesn't have two women that are, you know."

We have problems that Dylan doesn't have." Now quite what she means by that I don't know. Personally I think the big halls are Fleetwood Mac's medium; their enormity deserves a monster location. It may not be so intense but then the Mac aren't exactly intense anyway. You go to dream and admire, not to get sweaty. They're pop, they're entertainment, they're an institution, so why judge them by rock and roll standards?

FLEETWOOD Mac are members of the traditional rock and roll circus and they are in the aristocracy. The circus is sealed in time without reference outside itself. Except the huge, mainly highschool, audiences who light matches in the encores and run down to the stage politely towards the end of the gig if the bouncers don't hassle them too much.

The American rock concert ritual in which the hits just keep on coming and the crowd expects to get what it has paid for. As Mick Fleetwood says: "You can't experiment in front of any audience." Protected by an entourage who does everything for them, Fleetwood Mac travel like a Tudor court from mansion to mansion, hotel to hotel, and the adoring fans turn out to greet them.

Hard-working and deluxe, they are the surviving professionals of pop and not a glimmer of new wave irony. Their success is directly related to their dated feel. Fleetwood Mac aren't exactly the sliding edge of now but their popularity enables them to define the present, despite their allegiance to styles gone by. Like Elton John, they are nice people, they make vast amounts of money while having only slight pretensions.

Mac work as a combination. Three songwriters, two women writing in a dreamy medieval folk-rock style, Lindsey Buckingham adding a punchier drive and all the guitar work you could want and behind them all the beat - the simplest, most solid and skilled rhythm section you can imagine.

Christine McVie is the earth mother in her shawls with just a trace of the Carnaby dolly bird in her hairstyle. Stevie Nicks is the siren and the star, endlessly wandering off stage to change her costume, all Isadora in movement in her transparent gypsy dresses, flowing and feminine. Lindsey Buckingham comparatively is the modern man in his suit and mime artist features. And then there's Mick Fleetwood with his crazy rolling eyes, huge

height, velvet trousers tucked into boots and his jerkin and waistcoat. And so to 'Tusk', the immediate cause of this press conference, the tour and the product of 13 months in the studio.

Was there much pressure on the band to surpass 'Rumours' and rescue the ailing record industry from the doldrums in time for Christmas? As far as Warners go. "They didn't pressure us. . . . I think they realised that we would just sponge at a loss if it happened. No one came to the studio every night and said 'Are you done now?' If there was pressure it was probably in our own minds, rather than from outside, which is worse anyway."

Are they satisfied? Mick Fleetwood answers: "The whole band was very pleased with what we had accomplished. . . . We tried very hard with something that pleases us as a band. A lot of people ask if you do things for reasons other than pleasing yourself, meaning the pressure of creating a monster as the last one was. Well, the answer is 'No'. In actual fact 'Tusk' went smoother as a project."

As far as Fleetwood is concerned 'Tusk' is a definite progression. "It's apparent that because of the double album situation, the three songwriters are able to stretch their musical wings. . . . there is a more apparent visibility of the three characters because there's more space for them."

Lindsey Buckingham moves into a position of prominence on 'Tusk'. He has more songs than the others, he had a major role in the album's production and his sound has changed. You might even say that he's been listening to the new wave - all his tunes are comparatively up-tempo and assault the listener with an assertive bass drum. As Fleetwood says, "There's a definite move to something" that's different from what he's done before."

'Tusk' itself, the album's first single, is the record's obvious oddity and the tune most responsible for the suggestion that the Mac are "progressing". "Tusk" originally was a riff that we played on stage before the show. Lindsey wrote a melody line and then we basically dropped it for six months until I came up with the idea of a brass band playing the riff and offered to pay for it if it didn't work. We did it in the Dodger Stadium with the USC marching band. It's called 'Tusk' because it sounds like a herd of elephants."

Stevie Nicks explains the recording. "It was bizarre, the twilight zone. There was nobody in the Dodger Stadium except the band, 30 friends and the Wally Heider truck and the band, all 125 of them coming marching in full regalia. And everybody was rollerskating around and it went on all day." An endearing picture of Southern California. Apparently the band employ an unnerving method of communication - "Whenever they want to say anything, they all say it at once. A fairly deafening experience."

The conference proceeds with talk of vinyl, digital recording techniques, radio leaks and other such trials and tribulations of the record industry. Trials that Fleetwood Mac probably know more about than any band even though they now have control of their own destiny. No wonder there's a certain world of wariness to the music. Like I say they're survivors, fully-qualified. Platinum survivors.

DE BLANC GENERATION

Poll winners, chart toppers, Police managed to do the lot.
ALF MARTIN asked Andy Summers if he was surprised



POLICE: don't they look happy?

FATE, DESTINY, good luck, in the right place at the right time. It's like a roller coaster that's come loose from its tracks, you can't stop it hurtling to the ground.

With Police it's the other way round. They're heading for the top, full revs, throttle down and nothing can hold them back.

You lot out there have proved that. You've voted them top band and top album — 'Regatta De Blanc', with numerous other positions scattered through the Record Mirror Poll.

I went to break the good news to Andy Summers, lead guitarist with Police at his Putney flat. Although he was pleased he didn't seem that surprised.

"Yes, I'm surprised in the overall sense that I never thought this could happen to me but having been out there recently and seen how overwhelming it's all been, I suppose it isn't that surprising but it is wonderful that we have been voted so high.

"We've done three short tours this year, had five singles in the Top 30 and been on TV a lot and, apart from that, we are a good band. We seem to have captured the teenybop market like the Bay City Rollers did but we haven't compromised, we've played the music we set out to play. Some of the music we play is really heavy for 11 year olds."

I suggest that they've not only managed to capture the teeny market but also the older ones.

"It's great having all that youth and energy coming at you without any cynicism and as a musician it is very gratifying to have older people who may be more appreciative of subtler musical nuances."

Police as individuals are no spring chickens to the music business, they each have pasts that go back a long way, especially Andy, Zoot Money's Big Roll Band, the Animals, Soft Machine and Kevin Ayers are all groups he's played for. Although Police were musically proficient did that or the image come first for them?

"Well yes, all of us have been around and when you enter the rock world and want to compete seriously you can't be naive and say image doesn't come into it because every group thinks about that but music comes before everything. Ultimately you can't have huge success on image alone, but it plays a large part. Pop music is about posing as well as the music."

Because Andy had been around a long time and with all of the bands he never quite made it to the big time. Did he ever feel like giving up?

"I was getting disillusioned. I thought I was very good but I was going along as a sideman and thought I should be getting more out of it. I was doing OK, making a good living but it was frustrating and all the challenge was going out of it. Then this opportunity arose to play with Sting and Stewart and it became obvious to me that I should take a chance."

How long ago was that?
"About a year before anything concrete started to happen. The first six months were dreadful, there was just nothing happening. Then the ball started rolling and 'Roxanne' started to take off. We also built a relationship



ANDY SUMMERS



STING



STEWART COPELAND

with one another and after that we finished the first album."

Did Miles Copeland — their manager — give them the extra push to keep them going?

"He started to get interested when we recorded 'Roxanne'. We were frightened to play it to him because it was a slow ballad but he flipped over it and took it to A&M Records and they reacted the same way.

"We started to improve and grow and seven or eight months later we went to America that's when it opened up for us and we were working continuously."

Now that they've had a full year of working hard all the time does he think that working in other bands before gave them the stamina they needed or was it drugs that kept them going?

"Having been on the road a lot before you develop attitudes and ways of coping with the pressure and save yourself for the show each night.

"I must say I have never worked as hard as I have in this band and at our last show at Lewisham I was completely wacked. We had been on the road for two and a half months. America, Germany, Britain, there's a lot of jumping and leaping about.

"The trouble is, every night, especially in America, you get invited to parties and you can easily burn yourself out. With the kind of set we play you have to be 100 per cent fit. Remember there's only three of us, so if one of us drops out it falls to pieces. You can't burn it at both ends. We're not a drugs band, that way you just end up killing yourself.

"Playing is almost the smallest part of the group. It's interviews, photographers, TV, radio, it's incredi-

ble how much time is taken up and after the sixth interview in a day you start repeating the answers. That is something else we'll have to cope with and develop."

Their two previous albums, 'Outlandos d'Amour' and 'Regatta De Blanc' cost, for the two, the total sum of £14,000. Were they intending to spend more on the next?

"We're planning to do the next one in July but it's not a question of spending more, it's just whatever it takes to get it right. We record fast and the sort of music we play doesn't require millions of overdubs. I don't think many records get better for doing that. We like to present the band as close to the three instruments as we can, that's always been our policy. We are not suddenly going symphonic."

But with Police's style you will have to expand.

"All three of us are very forward looking as musicians and know that just to keep recreating what we have done so far will be the death of the group. It's a practical decision as well as artistic because people get tired quickly. We have a certain sound now but we have to set about changing it."

You don't want to be this year's big thing and that's it. Don't you think it will be hard to change with just three of you?

"No, Bowie managed it successfully. I think it will be easier. Sting and I are starting to experiment and are working on using synthesisers for our guitars. The trouble is finding the time to rehearse. The only time we get is at soundchecks but then we're also trying to write and get more material together.

"We're going to take six weeks off in May and June and then go into the studios in July. We'll be staying in France and recording in Amsterdam. Hopefully we'll have more than an album's worth and have it wrapped up in two months."

So basically, for Police, it's non-stop all the way. With all the constant work, especially for their upcoming world tour that takes in Japan, America, and, of all places, India and fame hitting them smack in the face every time, do they see themselves as The Great White Hopes?

"I don't really think about it that way because I don't want to be saddled with that. Let other people have their statements for us. The thing is to retain our musical integrity and keep the band together. We've only scraped the surface so far with what we can do."

Although Sting has been involved in films are there any plans for Police to go on celluloid?

"Yeah, there's a lot that's going on. Obviously Sting's been offered all kinds of things and there's one in particular he really wants. It's just finding the time.

"The band has several ideas, we've filmed the British tour and we're going to film the world tour but we don't just want to make another rock film. So what we might do is a documentary and then write some fictional pieces to go with it but we haven't really decided yet."

As he's been around a fair while and travelled a bit himself with other groups I wondered if there were any anecdotes he had from the past.

"Well, when I went to Japan with the Animals our manager was kidnapped. We got there six weeks late and the people there had fixed up something like 50 gigs, about three a day. We ended up playing this place called Shingdupi in a seedy night club. The people that ran the place belonged to this underground organisation.

"For some reason they kidnapped him and demanded 250,000 dollars. They held him at gunpoint and he had to write an IOU note out. Then they took him and the rest of the group to the airport to make sure that they left the country.

"The trouble was, I had been out with this girl and knew nothing about it. When I got back to the hotel in the morning and found all the group had gone, I thought they'd left me behind and sacked me. Then I saw one of the roadies who told me what had happened and whisked me off to the airport.

"The manager was as white as a sheet. We lost all of our equipment and money and these guys were still there making sure we got on the plane.

"A little while ago one of the guys I'd met in Japan recognised me, he sent me a card saying he hopes it doesn't happen again."

Well if it does, the ransom will be higher for someone connected with Police.



Pat Benatar

NEW SINGLE

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UFO CAUGHT

UFO: No Place To Run' (Chrysalis CDL 1239)

ON WHICH the Fab Five head once more for the gold mine, steered by the production of ex-Beatle mentor George Martin. I didn't like his efforts on the single 'Young Blood' (see singles reviews) but the rest of the album is a near masterpiece of controlled bludgeoning. Take the opening track 'Alpha Centauri' with its grand ethereal intro before

straight ahead UFO, as wild as Charlton Heston trying to control his chariot in 'Ben Hur'. The lid gets lifted off the hothouse at the end as the track fades out softly.

'Mystery Train' is prised open with some acoustic guitar before more heavy artillery ripping up the ground for ten square miles. 'This Fire Burns Tonight' is yet another world-weary road song, but because they've nourished it so well, I'll raise glass in its direction as a solo rushes through

the heavens like a meteor cluster. In fact, this would have made a far better choice for a single than 'Young Blood' which opens side two.

The other reflective track 'Take It Or Leave It' stands no comparison. This time the Martin formula works completely with Mogg sounding like a poor boy in the rain, singing about the trauma of a broken relationship.

'No Place To Run' is an evil little spell of knife blade playing and ugly lyrics handled with enough conviction to have you hooked. For the penultimate track there's the fireworks of 'Money Money,' delicious indulgence in just about every heavy metal cliché going. Surprisingly the album ends on something of whimper with 'Anyday.' Mogg with stars in his eyes again. Buy this album and make an old hack very happy. + + + + ROBIN SMITH



PHIL MOGG of UFO

WISHBONE ASH: 'Just Testing' (MCA MCF 3052)

TEN YEARS since those twin guitars first erupted into action on stage and celebrating their first decade, Wishbone have come up with this little commemorative package. What's more, they've found themselves a decent bit of cover art again.

'Just Testing' is about the most relaxed Ash album I've encountered. On a casual listen you think it's too underplayed, but the songs are some of their most subtle. The opening track 'Living Proof' is hot on dynamics. Guitars lapping like in tune typewriters before the ever moody vocals of Martin Turner jumping off the bass fretboard. But my favourite track of side one is 'Haunting Me,' Turner's bass acting as the king pin through a smoke haze of duelling guitars and Upton as solid as ever, bringing up the rear. Live, it should be explosive.

'Insomnia' leads into the simplistic bounding boogie of 'Helpless' with more siamese twin guitar work and one of those longwinded Ash endings, heavy on nostalgia. Side two gets off to a pretty inauspicious start with 'Pat The Price.' The guitar intro sounds like a thinly disguised version of 'Smoke On The Water' and it must have been a pretty uninspired day when they came to record this.

Ah ha, thought it was coming, the token Ash ponderous track 'New Rising Star.' Turner on one of his fine Springsteen imitations followed by a poker hot solo. 'Master Of Disguise' is blue grass country bumpkin topped by creamy guitar, vaguely similar to some of the efforts on 'Wishbone Four.' For the home run there's 'Life Line' which is heavily instrumental and almost a

second 'FUBB' but with more light than shade. Happy Birthday + + + + ROBIN SMITH

VARIOUS ARTISTS (?): 'Hybrid Kids: A Collection Of Classic Mutants' (Cherry Red ARED 5)

TO BE frank, I find compilations, and especially compilations which, like this, deal in lamppoonery as entertaining as terminal cancer.

'Hybrid Kids' is the work of Morgan Fisher, a compilation, we are told, of various mutants he has come across. Essentially though it's a chance for the keyboard vet to flex his knob twiddling muscle. Chuckle inducing were The Burtons' Two Ton rendition of 'McArthur Park' and Kapital Punishment's 'Save Your Kisses For Me,' yes the 'Save Your Kisses For Me,' which lends new weight to the theory that David Byrne was once a member of the Brotherhood of Man.

Elsewhere there's a dub version of 'Wuthering Heights' delivered in an apple rotting West Country accent; a punk band playing Gong while the vocalist sings 'Catch A Falling Star'; John Otway, one suspects, slobbering over 'Fever,' drum machine madness with British Standard Unit's 'D'Ya Think I'm Sexy'; 'Get Back' with saturation level radio dross a la 'Revolution No 9' by the US Nuds; R W Atom, a Kiwi John Cooper Clarke/Malcolm Muggeridge hybrid languidly reciting 'You've Lost That Loving Feeling' and The Cag & performing Squeeze's 'Take Me I'm Yours,' a version which I'm assured sounds like an outtake from a Jon Anderson solo album. It drags along both orchestrally

and suitably, and so I concur.

So, if after the festivities you still want to wring every ounce of fun out of your playful friends and neighbours then this, a snip at £4.25, is the one for you, you and YOU. Buy, play loud and watch your domestic animals mutate into Francis Bacon figures. + + + + a chuckle. RONNIE GURR.

THE SCORPIONS: 'Best of The Scorpions' (PL 28356)

THESE DAYS, whenever a popular band switches labels, their former record company jumps in and either releases previously unavailable material (which is usually pretty dire) or throws together a collection of tracks from the band's back-catalogue and calls the resultant package a 'Greatest Hits' or 'Best of...' compilation.

As the Scorpions have made the trip from RCA to EMI and seem to be finding some commercial success with Lord Delton's beleaguered giants, RCA have decided to feed their 'compilation computer' with info on the band's four studio albums under their control, programming it to come up with a guaranteed money-spinner.

In this case it seems as if the computer blew a few fuses while on the job, for presented here are 11 tracks taken rather unevenly from those previous works, with four from 'Live Through This' (Picture), 'Hell-Cat and 'Queen Killer' three each from 'Taken By Force' and 'In Trance' ('Steamrock Fever,' 'He's A Woman-She's A Man,' 'The Sails Of Charon' and 'Robot Man,' 'In Trance,' 'Dark Lady' respectively), yet only one track from 'Fly To The Rainbow' ('Speedy's Coming').

+ + + MALCOLM DOME

BLONDIE VIDEO

1980 — AGE of the silicon chip, the push-button era, the instant thrill, it's here at last, although you'd have to be earning a pretty penny to enjoy it from the start. We might not have reached the stage where we can buy the sophisticated machine which picks up and transmits impulses from LP onto screen, but last week saw a showing of the first album video cassette — namely Blondie's 'Eat To The Beat' retailing at a cool £29.95. See what I mean?

It would have been interesting to see what a male would have made of this effort. Like or hate Debbie, their opinions would be accepted if not shared but mine — if you disagree with them — well, it's because I'm jealous I don't look like old Debs, isn't it? Wrong.

Enough of this blurb and onto the facts, the idea of sound and vision is a fine one, greatly enhancing a good LP and being the icing on the top of the cake of a superlative one. 'Eat To The Beat' falls into the first category and the accompanying video literally gave it a third dimension. Where your mind would wander if you were listening to the conventional album, it was now trapped by the delectable Ms Harry wandering across the screen.

But somehow it wasn't enough for me. With a video anything is possible, yet this one was surprisingly tame. You've already seen two slices from it on previous editions of TOTP's and the rest isn't much different, save for one song where Debbie is disguised in black where wig, sunspecs and stockings. What about this BLONDIE IS A GROUP campaign of old? You hardly

caught a glimpse of the five other members, which might be fine for all you hot blooded young males but not for us ladies. Admittedly Debbie is the selling point of the group, but then if this was the line they wanted to take, why not spice up the backdrop instead of most of it being shot in a studio? I'd like to have seen more location shots of Manhattan, which although might have cost considerably more in time, money and effort would have been far more visually stimulating.

Still, I did enjoy it and it is a step in the right direction. It must be said it's a reasonable attempt but not worth nearly 30 quid. I hope future efforts by other groups prove to be more imaginative — at such a price they deserve to be. But if you've got that sort of money to burn get ready for March, when it should be on sale. DANIELA SOAVE.

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---	--

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- Crunch
- Black Betty
- Fool to cry
- Emotions
- Give a little bit
- Boogie Oogie Oogie
- Aln' I gonna bump no more
- Ring my bell
- As time goes by

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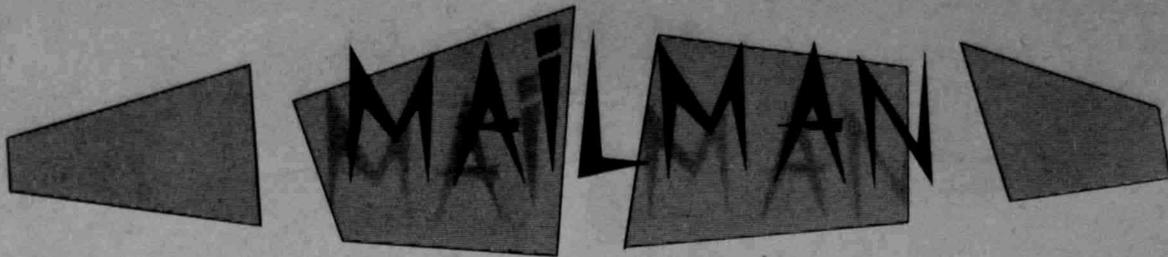
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MCP BITES BACK

I HAVE never actually bought Record Mirror, when I do read it, it's usually over someone's shoulder. But I was glad to see an article by Rosalind Russell which I never expected to find in this paper. I'm not knocking you, it's just that at the senile age of 19 I expect your paper to be frivolous and catering for a younger age group. So firstly, in my oxygen tent, I must commend you for giving these little teenage brats something to ponder on.

This argument (about sexism) is commonly hurled about from classrooms, offices and generally everywhere. The "females are being sexually exploited" view is true but it is only one aspect of a wider exploitation. For me Rosalind's analysis was far too simplistic. Girls are obviously attractive to men, obviously, too, sex drive does not consider the ethical and philosophical aspects of buying sexist-promoted products. OK so blame the irresponsible owners and advertising agencies but from their point of view it causes no immediately obvious harm

and it increases their turnover. Now what do you do? Put an end to capitalist exploitation in general and inhibit people's liberty? I realise that women are subject to much abuse, being conditioned to expect to be housewives / mothers / sex objects. But if women were accepted solely on an intellectual level there would be an uproar for women to find their sexuality. Clearly there should be an acceptance of all the many different aspects of women.

Turning specifically to the rock / pop industry I would like to say that Rosalind seems to be writing for the wrong paper (try New Society). As she said herself the rock culture is heavily immersed in fantasy, illusion, her gallant crusade to rid the industry of sexism is doomed to fail. Any Freudonian would tell you what man's greatest fantasy is. The fact that the industry fulfils, perpetuates and lives on such things can only mean your message will fall on deaf ears and eyes. (Pardon? Mailman) I would finally like to point out that in my

experience girls are always in a superior position in terms of their attraction. I notice that many of the letters published in the Help column are from shy males wanting to get to know certain girls (or girls in general). It is seldom the other way round.

David O'Donnel (intelligent MCP), Swindon.

- LP Token winner.
- I'm not quite sure what you're trying to say, but I'd like to clear up a couple of points: (1) Irresponsible advertising agencies do a great deal of harm by perpetuating the myth of woman as a brainless sex machine — you never see them using naked men to sell products. (2) When you mention an "uproar" about women's sexuality what on earth do you mean? (3) Freud was a woman hater and also formulated all his opinions in relation to the age he lived in — the Victorian age. As women were repressed at that time, he took his stand there. So his views can practically be discounted now. (4) If I wrote for New Society they probably wouldn't let me write about rock music. RR



'Tubular Bells'. If you don't believe me, cut out this letter and keep it safe. In a few years you'll look at it again and realise I wasn't kidding. Au revoir gang.

King Of The Nosebleeds.

- You've got just under 10 years to meet the 'Deadline'.

Sioux for libel

I WAS slightly annoyed when last week a silly pillock calling himself "an old mod" said "Toyah's music is terrible, possibly worse than Siouxsie's." Well he should listen properly unless he's gone deaf in his old age. It's unfair to compare T and S with his lot because they are totally different (except mine can write their own songs and haven't crawled out of the woodwork 10 years too late). So my dear old mod unless you want a tomahawk between your ears, shut up! This is a biased letter. That is all.

Signed ARAP AHO.

- You've just won lots of new mod friends.

You're so Vanian

I WOULD just like to say how wonderful the poster you printed the other week was. It was the sexiest thing I had ever seen and I stuck it above my bed. It adds a real touch of class, but then I always was fond of Dave Vanian. Anon.

- Quick lads! Go and record 'I Just CAN Be Happy Today'.

Cover story

COULD YOU please tell me why your paper dated December 22 had the caption "This paper degrades women" on the front? I have been reading your paper for two years but now you know what you can do with it.

Anon, Westmidlands.

- Try reading the whole paper instead of just the cover and you'll find out why.

Do you mind?

"WHEN THE Slits hit the fan" — by Ian Penman, NME, Jan 1979. "When the Slits hit the fan" — by Chris Westwood, RM, Sept 1979. When are you going to find a mind you can call your own Chris? Linda Harvey, London SW18.

- Well, it won't take him as long as it takes you to catch up on reading the papers. Besides, dummy, the headlines are written by the sub editor, not by the writers. So put that in your pipe and smoke it, madam.

- Well, it won't take him as long as it takes you to catch up on reading the papers. Besides, dummy, the headlines are written by the sub editor, not by the writers. So put that in your pipe and smoke it, madam.

Zip zap

IF PUNK is dead (dear God, not that again — Bored Mailman) why is it that punk concerts are still sell outs and mod concerts are not? The Damned came to the Corn Exchange and it was a complete sell out. Secret Affair came and there were only 600 there. Anyway, pools went out years ago and the mods are just trying to bring it back with their poofy clothes.

Paul, Cambridge.

- Hardly the considered opinion of a reasonable, thinking music fan. Look cloth ears; people go to concerts to see the bands, not just to support a fashion. And that is positively the last letter this decade on mods v punks. So run that zip across your mouth, OK?

Washed up

IN REPLY to "an old mod", I was a mod before you was a mod. Me and me Lambretta was on the beaches in 1912 Well, got there early to avoid the rush, didn't I? Anybody can make a mistake.

Johnny Pigswill, Southampton.

- Sure it wasn't 1066, Grandad?

Whipping up support

THE REASON I am writing this, my very first letter to any newspaper, is firstly to say thank you for publishing a great paper which I get every week. Secondly, for the honest way in which you deal with those stupid morons that send you so much schmuck every week. I cannot figure these people out as they don't have to buy Record Mirror if they don't want to, unless you send out a team of experts recruited by Adolph Hitler to whip people into buying the magazine. Just you carry on with your own sense of humour and the same old prejudice that got you through the 70's into the new decade. Have a very happy New Year and may your critics rot in hell.

RL Osborne, Eccles, Lancs.

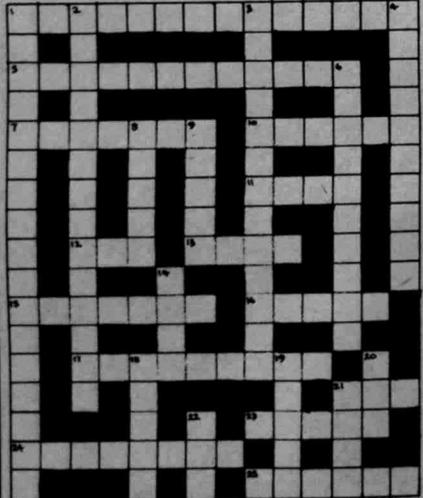
- You're obviously a person of great integrity and personal charm. Now who's this Hitler chap you recommended?

Cheese spread

TO BE honest, we cannot see any reason why we cannot have a pinup of Ricky Partill lying naked on a satin bedspread. Actually any tasteful pose would do as long as he isn't wearing anything. Hasn't anyone got any imagination out there? Anon.

- Yes, and you'll have to use yours.

XWORD



- | | |
|---|---|
| ACROSS | DOWN |
| 1 79. Jam hit (4,5,5) | 1 Cliff No 1 (2,4,4,7) |
| 2 Skids LP (4,2,6) | 2 What Egypt and Jamaica have in common (6,6) |
| 3 The Commodores' High (7) | 3 Had recent hit with OK Fred (6,7) |
| 4 Paul's Town (6) | 4 Responsible for 24. Across (4,6) |
| 5 Nick's partner in Rockpile (4) | 5 He was a Lonely Boy (6,4) |
| 6 Mr Wood (3) | 6 They wanted to Lay Your Love On Me (5) |
| 7 It remains the same for Led Zepplin (4) | 7 Low or Linda (5) |
| 8 The Upstarts gave us a Teenage Warning (7) | 8 Group that raised a Pink Flag (4) |
| 9 An assorted love song (5) | 9 79. Darts' hit (3,2) |
| 10 Mr Wood (3) | 10 Opera of the 70's (5) |
| 11 Nick's partner in Rockpile (4) | 11 Michael Jackson's friend (3) |
| 12 The Upstarts gave us a Teenage Warning (7) | 12 What The Beatles saw On The Hill (4) |
| 13 An assorted love song (5) | 13 Earth, Wind and Fire LP (1,2) |
| 14 Mr Wood (3) | |
| 15 Nick's partner in Rockpile (4) | |
| 16 The Upstarts gave us a Teenage Warning (7) | |
| 17 An assorted love song (5) | |
| 18 Mr Wood (3) | |
| 19 Nick's partner in Rockpile (4) | |
| 20 The Upstarts gave us a Teenage Warning (7) | |
| 21 An assorted love song (5) | |
| 22 Mr Wood (3) | |

Gut reaction

ROSALIND RUSSELL'S article on sexism was like the proverbial breath of fresh air. It takes guts to write something which many people — dare I suggest males — will find unpalatable, and equally it takes guts to print it. It was a step forward in really free journalism to print what may be unacceptable as well as what the people want. Congratulations all of you for a straightforward, hard-hitting article on a potentially world-changing subject. I hope it made people think.

Kathy Easton, London, SE6.

- If it didn't I'm sure the last two letters will.

Through thick and thin

H. GROVES of Sheffield (RM December 22) deserves our sympathy if he believes any artist can achieve stardom merely by reducing the thickness of his records or by using coloured vinyl. Most John Miles fans like to listen to his records, not make plant pots from them. There can be nothing more boring than records made of coloured vinyl; the record stores are filled with them. Decca leads the way in providing the best records around and therefore giving value for money. I urge all your readers to buy lots of thick black John Miles' records, not simply to discover the superior quality of Decca pressings (nor just because we need the money) but mainly so they

ONE FOR the ladies...

can hear for themselves the exciting sound of this very talented artist.

Keith Bennet, Head Of Press And Promotion, Decca Records.

- I kid you not, this is a serious letter.

Even misprints shine

IN YOUR 45s and 33s of '79 feature, Ronnie Gurr's fourth choice of LP is 'Even Serpents Shine' by the Undertones. I have all the Undertones' and Only Ones' LPs, but not the above one by the Undertones and / or Only Ones. Is it a bootleg? Jack The Horse, Muswell Hill.

- It's a very limited edition available only to dozing sub-editors.

Single Dutch

HALLO! I'm Heleen Louwerse and I would like

to correspond with a girl in England. I'm 14 years old and a fan of Smokie.

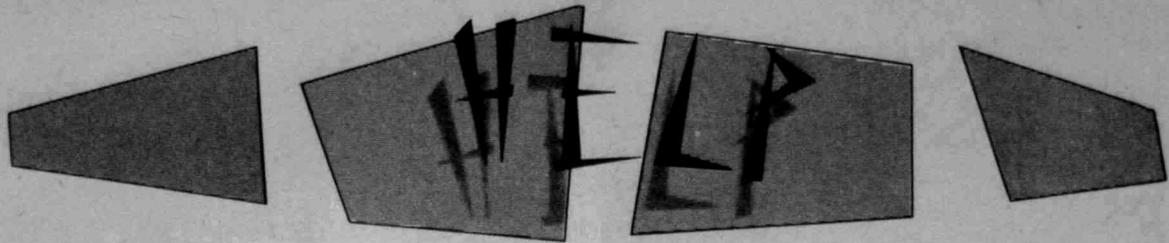
Heleen Louwerse, We Gaikhorst 55, 7231 NG Warnsveld, Holland.

- Bad luck.

He's back

A HAPPY new year to all my dedicated fans, and especially to the lovely Julie of Salisbury Hall. All this talk about music for the 80s — the Police? Rats? Jam? Gary Numan? Bullshit! (Haven't heard of them — Mailman) It was just the same 10 years ago. What was going to be the music for the 70s? The Doors? Badfinger? Thunderclap Newman? Peter Sarstedt? Total bullshit! (Them again? — MM) Mind you I can tell you that a certain group called X-Bein will make a considerable mark on musical history in a few years' time, and that is a promise. When I leave university I will produce an album called 'Deadline' which will become the 80s' equivalent of 'Sgt Pepper

equivalent of 'Sgt Pepper



Edited by SUSANNE GARRETT

DEPRESSED

I'M 15 AND HAVE been masturbating since I was 11 and a half and find great relaxation and pleasure through it. However, over the last year I've noticed that my bladder has become weaker through masturbating — or so I suspect. It's now got to the stage where I cannot pee in public toilets: Is this because I'm embarrassed at the size of my penis, which is small, or what?

I have also found that I cannot look at my face in a mirror without thinking how ugly I am, and feel people are laughing at me because I'm ugly. At the moment although I love talking to people and helping them with their problems, lately I've felt as if I'm invisible as my friends are ignoring me. Do you think it's because they want time for themselves?

Because I feel so depressed, I've thought of suicide but don't think it would do much good for me or anyone.
Mick, Yorkshire

•Forget the old wives tales you may have heard about masturbation causing blindness, brain fever and all manner of frightening ailments. It's not true. Most men and boys, and many women, masturbate from time to time, and experts agree that masturbation is harmless. It's a pleasurable activity offering a useful way of releasing pent-up sexual tension.

Masturbation has not created the bladder symptoms you describe. This urine retention in public loos has probably been caused by an unnecessary anxiety and self-consciousness on your part, but, if your bladder also seems weak, it's well worth having a word with the doctor, just in case you have a slight infection.

During adolescence, the period of life when people are growing emotionally and mentally, you'll naturally feel more self-conscious as your

general awareness of yourself in relation to other people increases. There are lots of new thoughts and feelings to come to terms with, and imagination, which can be used positively or as a potentially self-destructive weapon, can exaggerate the slightest lack of confidence about physical appearance out of all proportion.

Remember that human beings are not built to factory-line stereotypes and standards and your friends are equally unsure and wrapped-up in themselves right now. Perhaps they mistake your prickly depression for unfriendly self-obsession. Perhaps you haven't been the usual sympathetic shoulder to lean on. Just be yourself and stop worrying. You'll come through.

DRIVING AMBITION

HAVING TAKEN and passed my driving test just over a year ago, I'd like to know if there are any advanced motorists, courses I could take. If there are, how do I contact one in my area? Are there any restrictions on who can apply?
Reg, Salford

•The only national body offering courses and a test in advanced motoring, way beyond the basic requirements of the standard driving test on a nationwide level, is the Institute of Advanced Motorists, which has local organisations throughout the country. The advanced test is open to anyone with a clean driving licence, but the Institute recommends a minimum of 18 months driving experience (or 25,000 miles), before applying, coupled with a refresher course available through any of their local branches.

The advanced test itself, concentrating on a stringent standard of motoring proficiency and

safety, costs £14.50 (this sum includes a £5 IAM membership fee, refundable if you fail), and involves one hour and forty minutes of challenging driving on a 35-mile route taking in both restricted and de-restricted roads, including a stretch on motorway. If you pass, you become a member of the IAM, kudos in itself, and can qualify for a discount of 20 per cent on insurance. The Institute also offers an advanced motor-cycling course and test. For full details, write to the Institute of Advanced Motorists, 414 Chiswick High Road, London W5 5TJ, or ring 01 994 4403 (24-hour number). Publications on advanced motoring are also available from this address: Advanced Motoring (IAM Manual), £2.25 & 25p p&p; Advanced Motorcycling by Ian Webb (IAM Manual), £2.95 & 25p p&p.

RIGHTS

WOULD YOU be kind enough to inform me of my rights on the following? 1 At 16, does a person have the right to decide whether or not he sees a doctor? 2 If you decide to do so, at 16, do you have the right to demand that what you tell him is in confidence? 3 Can you decide whether or not to have an operation at this age?
Mike, Carnforth

•At 16 or over, the law of the land regards you as "medically adult". This means that you have the right to choose your own doctor if you wish, and even if you continue to visit the traditional family GP, your case history will be kept in complete confidence. Although you may be living at home still and partially dependent on your parents, you are the one who may decide whether or not to agree to an operation on the basis of medical advice. You decide what information may be passed on to your parents.

TOO SERIOUS

HOW CAN I make my ex-girlfriend understand about falling in love? Because I sent her a love letter, she says I'm taking her far too seriously. Although we've broken up now, I'm amazed, because she asked me to go with her in the first place. I'm 15 and she's 16 by the way.
Brian, Glasgow

•While your ex-girlfriend is fully aware of the way you feel about her, she can't return your affection. That doesn't mean she's incapable of an equal experience of the range of strong and bewildering feelings of attraction we know as "falling in love". These emotions just aren't directed at you, that's all. As far as she's concerned, it's over.

It won't make you feel any better to know that you'll get over her too — sooner than you think. Falling in love isn't the same as love, a developing and shared emotion between two people. One-sided affection with no mutual flame to feed on doesn't last for long.

HOMELESS

•HOMELESS IN LONDON? If you've left for the big city and find yourself penniless and stranded, there are several sources you can turn to for emergency accommodation and advice.

THE PICCADILLY ADVICE CENTRE, 1 Great Windmill Street, London W1 (Tel: 434 3773). Opened on Christmas day, offers legal and medical advice, a place to go, and contact with a place to stay overnight. (9 am - 10 pm Monday to Saturday — 1 pm - 10 pm Sunday.)
ALONE IN LONDON, West Lodge, 190 Euston Road, London NW1 (Tel: 387 5470). Counselling, information and accommodation. (9.00 am - 10 pm, Monday - Friday).
CENTRE POINT NIGHTSHELTER, 65 Shaftesbury Avenue, London W1 (Tel: 734 1075). Night shelter. (Until 2.00 am.)

SOHO PROJECT, 142 Charing Cross Road, London WC2 (Tel: 836 8121.) Information and accommodation. (Until 1 pm.)

THE AFTER SIX HOUSING ADVISORY SERVICE, 48 William IVth Street, London WC2N 4LS. Tel: 01-836 6534 — 24 hour telephone service/emergencies only after 9 pm and on Sundays, also offer emergency accommodation as well as offering information and advice on finding somewhere to live.

BACK-UP GROUP

I HAVE a small brother who is autistic, and my parents would like to contact a back-up group which could offer further information. Can you help?

Sharon, Walton-On-Naze
•Ask your parents to contact The National Society For Autistic Children, 1a Golders Green Road, London NW11 8EA (Tel: 01-458 4375). This self-help group offers general help and information to parents and families of children who share the basic setback of being unable to communicate. Details of local contacts and essential reading lists are also available.

DEAD WORRIED

I'M VERY embarrassed as one of my testicles seems to be swollen. I've noticed this for just over three months and am dead worried about going to see the doctor. What could it be? It doesn't hurt.
Jim, Newcastle.

•Growth in one of the balls may indicate the presence of a cyst or a rupture in the scrotum, or it could be caused by a growth in the testicle itself. You must make an appointment to see your doctor who will advise.

FEEDBACK

Pic by Chris Waller
Village People

SEAFAX

DISCOGRAPHICAL disco delights about to be listed for two fans of that ultra-nautical crew Village People (Surely they have more than two?) Sue Briggs of Andover and John Dicks from Liverpool. Here are the UK releases. Singles: with DJM: 'San Francisco You've Got Me' (DJS 10817), November 1977; 'Macho Man' (DJS 10856), April '78; 'Just A Gigolo' (DJS 10869), July '78; 'San Francisco' was re-released (DJS 18003), November '78, and 'Just A Gigolo' also had a second airing (DJS 10899), February '79. With Mercury: 'YMCA' (6007192), November '78; 'In The Navy' (6007209), March '79; 'Go West' (6007221), June '79; 'Ready For The Eighties' (6007244), November '79. Albums: with DJM: 'San Francisco' (DJS 10524), November '77; 'Macho Man' (DJS 20538), April '78; Mercury: 'Cruisin'' (9109614), November '78; 'Go West' (9109621), May '79; 'Live And Sleazy' (6641980), November '79.
For information on the band, write c/o Can't Stop Productions, 65 East 55th Street, New York, Manhattan, 1002.

CAN'T HEAR YOU

A POST-FESTIVE moan from Bryan Taylor of Stourbridge whose copy of the new Clash album 'London Calling' came minus the lyrics to sides one and two, but with two copies of the remaining words of wisdom. He should be so lucky! Other buyers of Clash in the Midlands area report duplicated ALBUMS. All victims of the super speedy Yuletide Clash production run should first check-out replacement possibilities with your record dealer, and if this fails write to CBS Customer Relations, 1/3 Barby Road, London W10. If you're returning dufo product to CBS (the onus is on the retailer to replace), parcel them carefully.



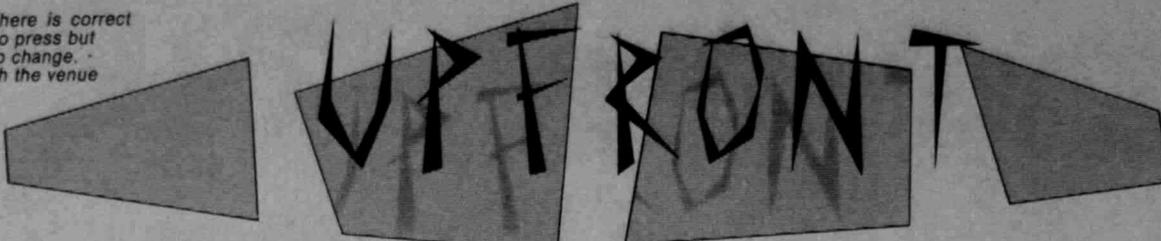
No. 1 in AMERICA

BARBIE

THE STYX SINGLE

NOW A UK HIT
FROM THE ALBUM
"CORNERSTONE"

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



Edited by SUSANNE GARRETT

THURSDAY

JANUARY 10

- ABERTILLERY, Six Bells (2568), Ohio Parrlot
BLACKPOOL, Jenks (29203), Excel
BOURNEMOUTH, Pinecliffe Hotel (426312), Mead
BRADFORD, Princeville (78845), Quad
BRIGHTON, Jenkinsons (25897), Bob B Sox And The Prize Fighters
CHATHAM, Tam O' Shanter (402020), Blitz
EDINBURGH, Astoria (031 661 1662), Snapshots
GLASGOW, Apollo (041 332 9221), Alex Harvey
GLENROTHES, Rothes Arms (753701), Venigmas
HALESOWEN, Tiffanys (021 422 0761), Quartz
HIGH WYCOMBE, Nags Head (21758), Spiz Energi
IPSWICH, Royal William (53385), Clique
LONDON, Bridge House, Canning Town (01 476 2889), Roll-Ups
LONDON, Dingwalls, Camden Lock (01 267 4967), Pointed Sticks
LONDON, 100 Club, Oxford Street (01 636 0933), Tribesman
LONDON, 101 Club, Clapham (01 223 8309), The Jump
LONDON, Marquee, Wardour Street (01 437 6603), Charlie Dore
LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0863), Mark Andrews And The Gents / The Flatbackers
LONDON, Nashville, Kensington (01 603 6071), Blast Furnace's Revenge
LONDON, Pizz Express, Dean Street (01 437 9595), Jay McShann
LONDON, Rock Garden, Covent Garden (01 240 3961), Bauhaus / Spasmodic Caress
LONDON, The Trafalgar, Shepherds Bush Shopping Centre (01 749 5005), Speedball / The Pinks / The Apocalypse
LONDON, The Venue, Victoria (01 834 5500), Annette Peacock
MANCHESTER, Polytechnic (061 228 6171), The Fall / The Enigma / The Undercover Men
MIDDLESBROUGH, Madisons (240121), High Flames
NEWTON ABBOT, Seale Hayne College (2323), Matchbox
NORWICH, Cromwells (612909), Chris Farlowe
NOTTINGHAM, Imperial Hotel (42884), Gaffs
OXFORD, Corn Dolly (44761), Romantix
PAISLEY, Bungalow Bar (041 889 6667), Jeepers Creepers
PORT TALBOT, The Troubadour (77968), The Boys
READING, Target (585887), Ian Campbell
ST HELIER, Behans West Park (20302), JALN Band
WINDSOR, Blazers (56222), New Vaudeville Band
WORTHING, Balmoral (36232), Nightrider

FRIDAY

JANUARY 11

- ABERDEEN, University (572751), Another Pretty Face / Those French Girls
ASHTON UNDER LYME, Spread Eagle (061-330-5732), Achilles
BARKINGSIDE, Old Maypole (01 500 2186), Flying Saucers
BASILDON, Double Six (20140), Low Profile
BASKINGSTOKE, Magnums (57757), Chinatown
BATH, Moles, Metro Glider
BEDFORD, Horse And Groom, Ford End Road (61099), Collage
BLACKPOOL, Jenks (29203), Excel
BLACKPOOL, Norbeck Castle (52341), Vardis
BOURNEMOUTH, Pinecliffe Hotel (426312), Limmos
BRIGHTON, Jenkinsons (25897), Bob B Sox And The Prize Fighters
Bristol, Clevedon Youth Centre (872848), Shattered Dolls
CARLISLE, Twisted Wheel (20335), The Accelerators
CHATHAM, Tam O' Shanter (402020), Nicky Moore Band
CRAWLEY, Leisure Centre (37431), The Clash
DERBY, Sinfon Muro Social Club, Strange Days
DUNDEE, Art College (23261), Alwoodley Jets / Bombers UK
GLENROTHES, Rothes Arms (753701), The Cadets
GLOUCESTER, Alternative Venue, The Boys
GOOLE, Station Hotel (3961), Shake Appeal
GRIMSBY, Community Hall (41031), Slaughter And The Dogs
HACKNALL, The Plough And The Harrow (Nottingham 630371), Witchlynde
LEEDS, Florde Grene (490984), Johnny Curious
LEEDS, Mexborough Arms, Harrogate Road (621263), Helen Day And Wild Affair
LIVERPOOL, Eric's (051-236-8301), Sector 27
LONDON, Bridge House, Canning Town (01-476-2889), Jerry McEvoy Jam/Canis Major

A BIG surprise on the gig circuit this week as Uncle TOM ROBINSON bounces back with SECTOR 27, the band formed by himself and co-writer Jo Burt at the beginning of this year. Also featuring Stevie B (guitar), and Derek The Menace (drums), S27 kicks off at Liverpool Eric's (Friday), following up with dates at Strathclyde University (Saturday), St Andrews University (Sunday), Edinburgh Tiffany's (Monday), and Aberdeen Ruffles (Wednesday).

Meanwhile THE CLASH currently recruiting local support bands on the latest additions to their tour play Crawley Leisure Centre (Friday), Hastings Pier Pavilion (Saturday), Ipswich Gaumont (Monday), Their Bristol Locarno date, originally scheduled for Sunday has now been moved forward into February.

Before moving off to sample the gourmet delights of Paris, France, next stage on their jam-packed European beano, BLONDIE hit London's Hammersmith Odeon for a culminating three-niter (Friday, Saturday and Sunday), before returning again to sample the 'orors of 'ammersmiff next week.

What else? For those of you old enough to remember the halcyon days of SAHB, ALEX HARVEY makes a tentative comeback with his new band, gigging at Glasgow Apollo (Thursday), Newcastle City Hall (Friday), Birmingham Odeon (Sunday) and Sheffield City Hall (Monday), with further dates a possibility later this year if the warm-ups are a success.

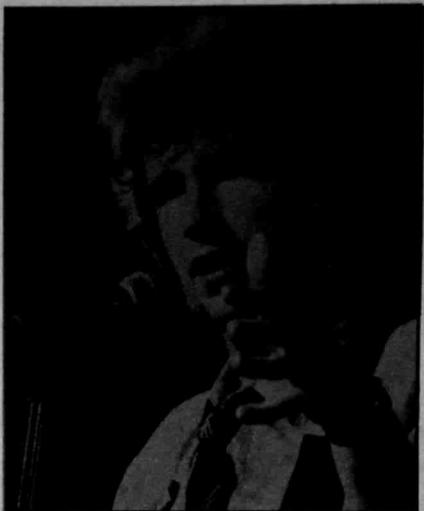
UFO enter phase two of their decade bridging trek... THE BOYS re-emerge from the backroom... and not seen for many a moon, THE V-V-VIBRATORS burn their pension books for a one-off appearance at London Marquee (Monday). And Still's latest proteges POINTED STICKS bombs in from the States for a mini-tour, including London Dingwalls (Thursday).

- LONDON, Digby Stuart College, Roehampton Lane (01-876 6426), Long Tall Shorty
LONDON, Dingwalls, Camden Lock (01-267 4967), Axis Point
LONDON, Greyhound, Fulham (01-385 0526), The Crooks
LONDON, Hammersmith Odeon (01-748 4081), Blondie/Whirlwind
LONDON, 101 Club, Clapham (01-223 8309), The Rackets
LONDON, Kings Head, Clapham, Perfect Strangers
LONDON, Marquee, Wardour Street (01-437 6603), Girl
LONDON, Moonlight, Railway Hotel, West Hampstead (01-992 0863), Never Never Band / Speedy Bears
LONDON, Music Machine, Camden (01-387 0428), Holly And The Italians / Bobby Henry And The Risk
LONDON, Nashville, Kensington (01-603 6071), Pointed Sticks
LONDON, Pizz Express, Dean Street (01-437 9595), Jay McShann
LONDON, Rock Garden, Covent Garden (01-240 3961), UB40/The Circles
LONDON, Southbank Polytechnic, Rotary Street (01-261 1525), Piranhas/Billy Karloff And The Supremes
MIDDLESBROUGH, Madisons (240121), High Flames
MIDDLESBROUGH, Rock Garden (241995), Girlschool
NEWCASTLE UPON TYNE, City Hall (20007), Alex Harvey
NEWCASTLE UPON TYNE, Polytechnic (28761), Roy Sundholm Band
NEWTON ABBOT, Seal Hayne College (2323), Matchbox
NOTTINGHAM, Imperial Hotel (42884), Radium
NOTTINGHAM, Trent Polytechnic (45725), Notravettes
OXFORD, Corn Dolly (44761), The Act
OXFORD, Oranges And Lemons (42660), Xtraverts
PAISLEY, Bungalow Bar (041-889 6667), The Solos
POOLE, Brewers Arms (4930), Program
READING, Target (585887), The Moonwalkers
ST HELIER, Behans West Park (20302), JALN Band
SHEFFIELD, KGBs, The Negatives
SOUTHALL, White Swan, Spider
STAFFORD, North Staffordshire Polytechnic (412416), Lew Lewis' Reformer/The Mekons
WEYMOUTH, Dorset College Of Further Education, The Act
WOMBWELL, Reform Club, The Negatives
WORTH, Montgomery Hall, The Diks
WORTHING, Balmoral (36232), Nightrider
YORK, College of Ripon and St John (2691), Electrotones

SATURDAY

JANUARY 12

- ALDENHAM, Walhall College (Radlett 251), Matchbox
ARSLY, Village Hall, Orange Disaster / Chromic Generation / PJ Peanuts And The Woodlice From Mars (One Parent Families benefits)
ASHTON UNDER LYME, Spread Eagle (061 330 5732), Orchis
BARKINGSIDE, Old Maypole (01 500 2186), Johnny And The Jailbirds
BASILDON, Double Six (20140), Moonwalkers
BASINGSTOKE, Magnums Wine Bar (5757), The Rackets



TOM ROBINSON is back! Pic by Chris Walker

- BATH, University (63228), Roaring Jelly
BIRMINGHAM, Bogarts (021 643 0172), Liquid Mirrors
BLACKPOOL, Dixieland Showbar (36733), Chris Farlowe
BLACKPOOL, Jenks (29203), Excel
BLACKPOOL, Norbeck Castle (52341), Roy Sundholm Band
BOURNEMOUTH, Pinecliffe Hotel (426312), Outsiders
BRIGHTON, Jenkinsons (25897), Bob B Sox And The Prize Fighters
BRIGHTON, The Northern (602519), Airport
CANTERBURY, Christchurch Training College (63759), The Phonies
CHATHAM, Tam O' Shanter (402020), English Rogues
CHESTER, College of Higher Education (577677), Power Exchange
CROMER, Crabs, Jane Bond And The Agents
DARLINGTON, Bowes, Skinnergate, Perfect Strangers
DUDLEY, JBS (53597), The Boys
GUILDFORD, Wooden Bridge (72708), Mystery RAR Bop
HASTINGS, Pier Pavilion (421840), The Clash
IMMINGHAM, County Hall (312273), The Classics
IPSWICH, Norton Hall, Trespas
JACKSDALE, Grey Topper (Leabrooks 3232), Witchlynde
KIRKALDY, Birksgate Hotel (69219), Alwoodley Jets / Bombers UK
LONDON, Florde Grene (490984), Accident On The East Lanes
LEEDS, Mexborough Arms, Harrogate Road (621263), Helene Day And Wild Affair
LIVERPOOL, Eric's (051 236 8301), Killing Joke (two shows)
LONDON, Adam And Eve, Hackney (01 985 3068), Rusty 'N' The Renegades
LONDON, Almost Free Theatre, Rupert Street, Black Superstition Mountain / Lady Storm
LONDON, Blitz, Covent Garden, Home Service
LONDON, Bridge House, Canning Town (01 476 2889), The Blues Band / The Cannibals
LONDON, Dingwalls, Camden Lock (01 267 4967), Inner City Limit
LONDON, Electric Ballroom, Camden (01 485 8006), Pointed Sticks
LONDON, Half Moon Club, Herne Hill (01 274 2733), Electrotones
LONDON, Hammersmith Odeon (01 748 4081), Blondie / Whirlwind
LONDON, Moonlight, Railway, West Hampstead (01 992 0863), Metro Glider / Sox
LONDON, Music Machine, Camden (01 387 0428), Screen Idols / Numbers
LONDON, Pizz Express, Dean Street (01 437 9595), Jay McShann
LONDON, Rock Garden, Covent Garden (01 240 3961), The Soft Boys
LONDON, Swan, Hammersmith (01 748 4081), First Aid
LONDON, Windsor Castle, Harrow Road (01 286 8403), Tennis Shoes
LONDON, The Venue, Victoria (01 834 5500), Wilko Johnson / Blast Furnace's Revenge
MIDDLESBROUGH, Madisons (240121), High Flames
MILDENHALL, USAF Base (713564), Foundations
NOTTINGHAM, Boat Club (869032), White Spirit
OXFORD, Corn Dolly (44761), Superfly

SUNDAY

JANUARY 13

- BASILDON, Double Six (20140), Breeze
BIRMINGHAM, Barrel Organ, (021 622 1353), The Gangsters.
BIRMINGHAM, Odeon, (021 643 6101) Alex Harvey
BRADFORD, Princeville, (78845), Race Against Time
CHIDDINGLY, The Six bells, (227), Airport
EDINBURGH, Harvey's, (031 229 1925), Those French Girls.
GLENROTHES, Rothes Arms, (753701), Alwoodley Jets/Bombers UK.
IPSWICH, Kingfisher, (52172), Lizard.
LEEDS, Florde Grene Hotel, (490984), Quartz.
LEEDS, Haddon Hall, (751115), The Classics.
LIVERPOOL, Empire, (051 709 1555) UFO.
LONDON, Bridge House, Canning Town, (01 476 2889), Tour De Force.
LONDON, Chestnut Tree, Lea Bridge Road, (01 520 5424), Roaring Jelly.
LONDON, Dingwalls, Camden Lock, (01 267 4967), Low Lewis' Reformer.
LONDON, Greyhound, Fulham, (01 385 0526), The Flies.
LONDON, Half Moon, Herne Hill, Terminal Snacks.
LONDON, Hammersmith Odeon, (01 748 4081), Blondie/Whirlwind.
LONDON, 100 Club, Oxford Street, (01 636 0933), The Blues Band.
LONDON, Marquee, Wardour Street, (01 437 6603), Chelsea.
LONDON, Moonlight, Railway Hotel, West Hampstead, (01 992 0863), Long Tall Shorty/Speedball/Eddie Steady Go.
LONDON, Pizz Express, Dean Street, (01 437 9595), Jay McShann.
LONDON, Rock Garden, Covent Garden, (01 240 3961), The Decorators/Tiller Boys.
LUTON, Unicorn, (61313), The Rackets.
MACCLESFIELD, Bears Head, (21597), Bronx.
MANCHESTER, Cyprus Tavern, (061 236 3788), Glass Animals/The Hulk.
NEWBRIDGE, Institute, (243019), The Boys.
NOTTINGHAM, Imperial Hotel, (42884), Cosmo.
OXFORD, Corn Dolly, (44761), Chinatown.

- ST HELIER, Behans West Park, (20302), JALN Band.
UXBRIDGE, Brunel University, (01 893 7188), Pointed Sticks.
WINDSOR, Blazers, (56222), Hot Gossip/Wayne Check Allon.

MONDAY

JANUARY 14

- BIRMINGHAM, Sound House, Quartz
BRIGHTON, Jenkinsons (25897), Johnny Carrol
EDINBURGH, Tiffany's (031-556 6292), Sector 27
GLASGOW, Apollo (041-332 9221), UFO
GUILDFORD, Bunters (72422), Spider
IPSWICH, Gaumont (53641), The Clash
LEEDS, Florde Grene Hotel (490984), Rusty 'N' The Renegades
LONDON, Dingwalls, Camden Lock (01-267 4967), Sunset Boys / Will Hung / Stig Putrid
LONDON, Greyhound, Fulham (01-385 0526), The Sound
LONDON, Half Moon, Putney (01-788 2387), Earl Okin
LONDON, Kensington, Russell Gardens (01-603 3245), The Trendies
LONDON, Marquee, Wardour Street (01-437 6603), The Vibrators
LONDON, Windsor Castle, Harrow Road (01-286 8403), The Rackets
OXFORD, Corn Dolly (44761), Panther 45
SHEFFIELD, City Hall (22885), Alex Harvey
SUNDERLAND, Boilermakers Club (73724), Flying Saucers
UXBRIDGE, Bikers Club, Brunel University (01-893 7188), Whirlwind

TUESDAY

JANUARY 15

- ABERDEEN, Capitol (23141), UFO
ABERDEEN, Ruffles (29092), The Beat/The Shapiros
BISHOPSTORTFORD, Triad Leisure Centre (56333), Travla
GATESHEAD, Progressive Club, Flying Saucers
INVERNESS, Keppoch Inn (230), Tom Robinson Band
LIVERPOOL, Eric's (051-236 8301), Alexis Krieger/The Moondogs (Granada Television presentation - 1984)
LONDON, Brecknock, Camden (01-485 3073), First Aid
LONDON, Bridge House, Canning Town (01-476 2889), Stagesruck
LONDON, Dingwalls, Camden Lock (01-267 4967), Bad Manners
LONDON, Kensington, Russell Gardens (01-603 3245), Metro Glider
LONDON, Kings College, The Strand (01-836 7132), Body Snatchers
LONDON, Marquee, Wardour Street (01-437 6603), Darling
LONDON, Moonlight, Railway Hotel, West Hampstead (01-992 0863), Lipstick/Performance
LONDON, Rock Garden, Covent Garden (01-240 3961), Holly And The Italians/The Flatbackers
LONDON, Upstairs At Ronnie's, Frith Street (01-439 0747), The Jump
LONDON, Windsor Castle, Harrow Road (01-286 8403), Small Wonders
NORWICH, Cromwells (612909), Regatta/The Running Dog
OXFORD, Corn Dolly (44761), Berlin
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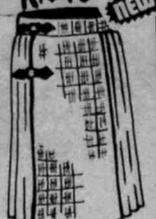


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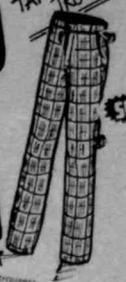
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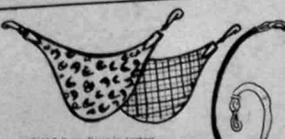
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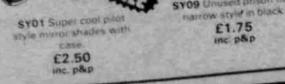
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ROAD SHOWS



DEBBIE HARRY: disappointing

BLONDIE Manchester, Free Trade Hall

MY, HOW the moments change. Two and a half years ago when Blondie first played here, nobody wanted to know. Debbie Harry strutted towards her dressing room and none of the Press batted an eyelid — they were more

interested in interviewing Television! A dozen hit singles and albums on and it's a different story. Outside the stage door it's pandemonium. The band run the gauntlet twixt fans and police, Debbie snuck in between Chris Stein and Steve English, the acceptable face of group security. Thanks to him, I got into the hall, as tickets

changed hands for 30 quid apiece. Ten minutes later and it's all a little difficult to justify. Sure, the fans are shaking, but there's no real excitement. The group have despatched 'Dreaming' and are into 'Slow Motion'. Then followed the remaining 10 tunes from 'Eat To The Beat'. Granted, every band

Beat to defeat

likes to promote its latest album, but this is ridiculous. As far as Blondie and their heavy management are concerned, the hard sell is on. That's the main thing. To be fair, some of the numbers are OK, particularly the melodic 'Shayla', with its gentle sprays of light, and the ironic 'Die Young, Stay Pretty'.

The latter says it all, really: "You've gotta live fast! / 'Cos you won't last". And they won't. Like The Jam, they made the top drawer with their third album. But whereas The Sons went one step beyond with their next opus, Blondie were content to play safe and almost caricature themselves with an ultra-safe, non-adventurous formula.

Then again, Debbie Harry is almost old enough to be Paul Weller's mum, and you've got to make the best of your moments at the top, haven't you? She's wearing the same dinky dress you saw on telly on New Year's Eve. It's black

stripes fade away and radiate, matching the thigh-length boots which leave all but a few inches of leg to the imagination.

Their high heels mean she can hardly move, let alone dance, rendering her thoroughly uncharismatic. A modern sex goddess and pin-up Debbie may well be, but in the flesh she generates nothing. Not one kid tries to get on stage, notwithstanding the surprisingly low profile security.

Equally disappointing is the stage show, or lack of it. Like Gary Numan or The Boomtown Rats, you'd think Blondie would make an effort to thank the fans for their new-found wealth by putting on a ravishing display of lights and props, right?

No such luck. Apart from a film of some trees (honest!) on one number and the obligatory spinning ballroom globe on another, there's absolutely nothing. It's left to above-average tracks like 'Atomic' to get the energy flowing, although the tarted-up version of 'Denis' failed miserably.

Then it was a straight run home with 'Pretty Baby', a superb 'Heart Of Glass' with Jimmy Destri's keyboards audible for the first time and a slick 'Hanging On The Telephone'.

The encores were kept to a strict minimum and included a going-through-the-motions rock 'n' roll medley as well as 'Sunday Girl'. All in all this was a pretty uninspiring show from a group whose bright sparkle has diminished to an inconsequential blur. Live fast 'cos you won't last? You'd best believe it.

MIKE NICHOLLS
MADNESS/BAD MANNERS/THE VIP'S/THE BODYSNATCHERS, London, Lyceum

IT'S ANOTHER full-house tonight — Madness is contagious. Entertainment begins with The Bodysnatchers, who play in a similar vein to the headliners but with the significant difference that they are all-female.

The VIP's have been

together for a couple of years, but their early promise has not been realised in any kind of success. They are a solid pop band whose danceability runs from the boppy 'Run Run Belinda' to the emotional intensity of 'I Believe', their magnificent first single.

And now to Bad Manners, whose ska has suddenly put them back in fashion. Like The Bodysnatchers, they too played the old Dave and Ansell Collins classic, 'Double Barrel'. They are a large, nine-piece band whose lead singer occasionally shouts "Anybody out there like ska?"

Of course they do, but they prefer the rocksteady beat of Madness and it's into 'One Step Beyond', a positively rhythmic pulsebeat. 'Believe Me', 'Mummy's Boy' and 'Swan Lake' follow, each as infectiously pounding as the last.

Whatever else, they certainly lived up to their name and proved that lunacy is back with a vengeance. **AMANDA NICHOLLS**

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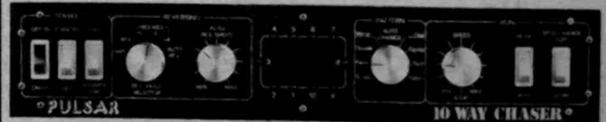
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THREE CHEAS

By JAMES PARADE

CONCERTS FOR THE PEOPLE OF KAMPUCHEA Hammersmith Odeon, London

A conversation overheard down Hammersmith tube between two ex-grammar school Beatle freaks and one poor kid aged about ten:

First man: "Lennon's 'ere in' e?"
Second: "Yeah, some photographer geezer's seen 'im."
Poor kid: "Paul McCartney used to be in the Beatles didn't he?"
First man: "That's right, you might see three of 'em 'ere tonight, p'haps four."

Poor kid: "There was four people in the Beatles weren't there?"
And so it all began some rainy Wednesday night at the fog end of the seventies. One soggy Boxing Day in Hammersmith Odeon. The golden trail to the Beatles reunion. Some of "the best bands of the decade" all playing for charity and reaching for a sense of occasion with a Harvey Goldsmith promise of "more than a few surprises," my dears.

That first night began and ended with Queen. Outside, the louts were asking the same five pounds for a ticket that would've bought you one at the door as it wasn't sold out. I wonder how much of a donation the London Ticket Toot Collective made to the cause?

Queen came on in that same leather gear they've paraded on the TV screen in the last month ever since they discovered barbers, eschewed the opera and got back to their rockin' roots and svelte Freddie flung himself into 'Jailhouse Rock' to prove the point. 'We Will Rock You' and 'Somebody To Love' followed until, during 'Get Down And Make Love', Brian May's guitar seemed to be at odds with what was spilling from the vast wall of speakers. Was it a tape, was it him, was it real? No one really seemed to care. The band received slightly more than a polite response as they sauntered through 'You're My Best Friend' and a new single 'Save Me' which is a re-write of the last three 'Don't Stop Me Now' and 'Keep Yourself Alive' are both excellent songs though the latter would've sounded better without the guitar and drum solos. 'Crazy Little Thing' featured Mr Mercury on acoustic guitar and 'Bohemian Rhapsody' featured a tape recorder.

After that Freddie came on pretty aggressive and pushed over a huge side monitor and reappeared hoisted up on the shoulders of a hulky Superman to sing 'We Will Rock You'.

Freddie's singing and Brian Taylor's drumming were excellent throughout and Fred whipped out every early seventies rock pose from his encyclopaedia and a few new ones too but generally Queen failed to ignite their audience. They were loud, brash, dynamic and very tight but eventually became very boring too and without the promise of another band at the end of the night more than a few desperados straddled off into the drizzly night before the finale.

The second night began with a lot more rain, a couple more bands and even a few surprises. The touts kept watch at the doors while Matumbi took the stage (which looked like the warehouse department of Macari's music store) and asked us about five times whether we'd had a nice Christmas or not. They received a distinctly hostile reception at first and they knew it. Things brightened up with two passionate performances of 'Boy Oh Boy' which should be a single and a wondrous 'After Tonight' which sent applause ringing round the stalls. Some fun came along when the two lead singers decided to throw a few accents around from Brixton to Bermondsey and immediately they endeared themselves to the audience. Matumbi's vocal harmonies were excellent and with their catchy reggae vignettes and Dennis Bovell's perfect production it's difficult to see why they don't have more hits.

The first "surprise" came along in the shape of some half-wit in a Jonathan King wig who told some jokes about "queers" and managed to reach the same standard of comedy that ITV dished up over



Picture by Justin Thomas

PETE gives Paul the evil eye.



Picture by Justin Thomas

ELVIS: patchy performance.

Christmas. At least we were blessed with a discerning audience. He was quickly booed off. The second surprise came in the shape of the Clash.

The skeletons that once were the Clash burst into an excellent 'Clash City Rockers' and 'Safe European Home' and were rumoured to have come from the Palais across the road where they'd just given another secret performance. Strummer became Simenon and vice-versa for the unspectacular 'Guns Of Brixton' where the lead vocal was completely submerged until half way through and some of the songs lost their effect by being badly paced and including some dreadful backing harmonies.

Some of it though was magnificent. 'Jimmy Jazz' saw Strummer pacing the searchlights like some kind of Hardy Kruger clone from a sixties war movie and an emotive rendering of 'Complete Control' and 'Lovers Rock' reminded me of the golden days of the Clash before they acquired their autumnal tint and the habit of using five different guitars on stage. Mickey Gallagher joined them on silent Hammond at about the same time as Mr Guy Stevens was seen to be forcibly dragged up the centre aisle by some awful mean looking bouncers and Joe Strummer clouted some chap across the jaw who got up to sing 'Janie Jones' with them for an encore.

Soon after the thinnest gang in town left the stage the masses were chanting 'Blockheads' and it wasn't long before Mr Dury and his crew of East End Teds and Yankee pitcher lookalikes were banging out exactly that little number. 'Clever Trevor', 'What A Waste' and all the hits followed as the band were joined several times by all of Matumbi on assorted percussion and Mick Jones on 'Sweet Gene Vincent' (even though he did spend the duration of the song trying to make his guitar function). A young American girl called Pearly Gates then joined Ian for 'Too Tired To Rock' and a hefty rocker from the Kilburns sat at the organ while they bashed through a couple of that band's evergreen hits.

With Fred Rowe's millions of relatives occupying the rows in front of me I couldn't help but be moved by the community singing on 'Rhythm Stick' but by far the best number of the evening was the beautiful 'Sink My Boats' which is possibly the greatest song Chas Jankel and Ian have ever written and should have been released as a single long ago. Eventually all the Matumbi and most of the Clash became a permanent fixture onstage (Nicky Headen excelled himself copying Charlie Charles' drum patterns) and the Odeon was still shimmering with the glow of a real festive night when the last tube train slid up the track to Earls Court.

Thursday night started early with The Pretenders who came on at seven-thirty and from then on looked as if they couldn't wait to get off. Chrissie Hynde's vocals were completely unintelligible for the first two songs until 'Stop Your Sobbing' which did actually sound "just like the record" though for some reason the drummer stopped half-way through the song, at which point Chrissie turned to say "Are you working tonight?" before they carried on with it!

The Pretenders did about 40 minutes which included 'Kid', 'Tattooed Love Boys' and 'Brass In Pocket' before they gave up the ghost and the audience grew a little tired of constant tuning-up and an altogether dreary attitude to the whole thing. Eventually Chrissie announced "I guess we're really a bit too small time for a place like this." "I couldn't help, but agree. The Pretenders make exquisite A sides but they really are awful live."

At eight-thirty the Specials came on and after a shaky start, where the whole sedate Who audience distinctly did not know what to make of it, that same audience were soon dancing frantically to the Specials' own splash-splash rhythms as the band made it clear that they intended to be the highlight of the week.

And they certainly were. Their lengthy set looked like some kind of

CONT OVER



CLASH'S Joe Strummer.

CONT FROM PREVIOUS PAGE

tribal New Year's Eve party alongside the fey poseyness of those sad Pretenders and from the third song in the audience never stopped moving around. 'Monkey Man' had one of them suspended in mid-air along a lighting cable towering above the crowd and 'Where Did You Get That Blank Expression?' and 'Rat Race' were brilliantly played and performed.

Before 'It Doesn't Make It Alright' we had to put up with a little chat about paying eight quid to help starving kids did not make it automatically OK, but this was the Specials' best-ever performance. 'Guns Of Navarone' was made to sound even more powerful with the addition of a brass section and 'Little Bitch', 'Rudi', and a superb 'Gangsters' finished the set off. The Specials came back for three very real and deserved encores and can claim to be the only band of the week who didn't bow to the dreaded 'courtesy encore'.

Seeing the Who after the Specials was like a funeral after a party. They really looked so old. Daltrey in faded jeans and capped T-shirt doing all his "meaningful" mike mannerisms. Townshend in a short kimono-type jacket and red velvet trousers gathered at the centre of it all. Entwistle was completely stagnant, playing over-complex bass runs and Kenny Jones was probably pleased to be there at all.

They launched into 'Substitute', 'I Can't Explain' and 'Baba O'Reilly' until Townshend said something about us being "glad to be born in London and not poxy Kampuchea" and the middle of the set became interminably boring and it seemed never ending. Newer songs like 'Sister Disco' (what a title), 'My Wife' and 'Music Must Change' just do not come up to the musical requirements set by the earlier stuff. By the time it came to Pete's guitar solo at the end, I'd have bet my ticket for the next night that 90 per cent of the audience couldn't wait for it to end. In fact some of them dribbled out soon afterwards. It was the standard Who set with the 'Tommy' excerpts, 'My Generation', 'I Can See For Miles' and 'Won't Get Fooled Again' finishing off the set.

The encores were 'Summertime Blues' and a surprisingly good version of 'Dancing In The Streets' which featured the horn section and was by far the most powerful sound of the night. I don't care how much in vogue or relevant to the history of rock 'n' roll the Who are at the moment all I know is that on Friday they played a tired old set of tired old songs. They looked exhausted and bored at least half of their audience. Is this what the Beatles would look like if they were still together?

Saturday night was the big one. Still raining and pouring and still

touts on every street corner and station platform. Thick-set record company execs, Wings freaks, Beatle freaks, Costello freaks and Rockpile freaks mingled in the foyer with Radio One DJs and just about everyone in London who's in a band. Everyone was there who could've been and there were some who definitely should've stayed at home.

Along the balcony of the circle hung banners proclaiming "We Love You Beatles" and "Tonight Rock History Is Being Made". George and Ringo were said to be definitely there (the very astute would have noticed the extra drum kits set up behind the curtains) and just about everyone had seen someone who had seen "Lennon".

Billy Connolly came on. "I suppose you've all heard the rumours of a reunion tonight. Well, I can tell you now I've seen three of 'em back there. Yep, three members of the Applejacks are here."

Rockpile launched into the first real rocking set of the week and they made a hash of 'Girls Talk' and 'Queen Of Hearts' but worse was to come when Nick Lowe tried to sing 'Cruel To Be Kind'. A tinpot Phil Spector he may be but he should never be allowed to sing that song again. Those high notes on the chorus were not meant to be his and he knew it. You'll see for yourself when the concerts are broadcast within the next couple of months, unless Rockpile do a "Nixon" and start dubbing all over the song.

Actually Rockpile, especially Edmunds and Terry Williams, were one of the best bands of the whole week but for some reason something just didn't gel and by the time Robert Plant joined them on blues harp the game was up.

"I never though I'd see the Rockpile doing 'Stairway To Heaven' said little Elvis Costello before he launched into an excellent version of 'Oliver's Army' and at last fought the battle against the awful live sound as he began to recreate the atmosphere of his records.

Costello's version of his own 'Girl's Talk' lacks some of the niceness of the Edmunds cut but the extended 'Watching The Detectives' and 'I Don't Want To Go To Chelsea' proved that the lifesaver of the day was the proper pacing of the songs. A new one called 'Possession' finished up being one of the highspots of the evening but about three-quarters of the way through he lost it somewhere and when he and the Attractions left the stage no one was much bothered.

Well, what exactly was going to happen now? People were talking. Was it a Beatles reunion? Mick Jagger was there, wasn't he? Bowie was there. Everyone was there. We waited. And waited. Then we waited just a little bit longer and Wings came on in black frock coats and



Pic by Justin Thomas

PRETENDER'S Chrissie Hynde.

played 'Got To Get You Into My Life'. Most of the Wings catalogue of candy floss hits followed. 'I've Had Enough', 'Goodnight Tonight', 'Every Night' and a stunning rendition of 'No Words' from the 'Band On The Run' album.

Unfortunately the sound just wasn't right and Paul snout it. During the first verse of 'Maybe I'm Amazed' the band stopped playing suddenly as McCartney ordered someone in the nicest possible way to "get rid of that buzz" then they started it again (with buzz).

I have nothing but the greatest respect for new drummer Steve Holly whose beat and enthusiasm kept everything intact — along with Paulie of course, who battled on to the end. McCartney was of course magnificent (except for a few rotten notes) it's just such a pity that he must surround himself with chaps like Denny Laine whose image and on stage presence is so low it's even negative. Paul finished up with 'Yesterday' and invited everyone to sing along to 'Mull Of Kintyre' before Wings took off and Billy Connolly came back to keep us entertained for a few minutes.

Billy just escaped showing everyone his willie until it was finally time for him to reveal just who actually was coming on. Slowly he read out the list. No Beatles. Applejacks or Elvis in Hammersmith Odeon. "We've got Paul McCartney and Wings, Dave Edmunds, John Bonham, John Paul Jones, Tony Ashton, Pete Townshend, Jimmy from the Pretenders, Robert Plant, Maurice Pert, Kenny Jones and about ten people no one had ever heard of."

On came Rockestra playing the Rockestra theme. Well, half of them weren't plugged in so at least half were playing it. "Jimmy from the Pretenders" passed the time sycophantically patting Pete Townshend on the back.

"Let It Be" followed with Plant and Linda on excellent backing vocals and here it became apparent that these two and Edmunds were the only ones taking any part of it seriously. For some reason the sound suddenly became superb as they sauntered into 'Lucy In The Sky With Diamonds' and looking the fool and McCartney completely stealing the show on lead vocals and bass. Unfortunately this was what everyone had been waiting for and he knew it. Wings had had an off night and if this was the best that the seventies could rake up well, I can say no more. The eighties? Christ, if Ringo doesn't come back soon he's gonna be almost as legendary as Burl Ives. I never saw any history and I never saw any rock either.

We poured out into the night. You'll see it on your TV screens. It had stopped raining. Except in my heart.



By JAMES HAMILTON

ODDS 'N' BODS

HOT NEWIES due on UK 12in in about a fortnight include War 'The World is A Ghetto', Narada Michael Walden 'Tonight I'm Alright', Patrice Rushen 'Haven't You Heard' while Martha & The Vandellas 'Heatwave' / 'Dancing In The Street' will be on Mod-armed 7in and Trojan launch a six volume 'Creation Rockers' LP set of reggae oldies. Atmosphere are rumoured to be hiding behind the name Hi Power on a white label 12in titled 'Stop' currently circulating. WEA's Fred Dove says that the LV 12in series was a success and sold extremely well, it's just that the format was used for a more selection choice of repertoire as the year wore on. South Eastern Discotheque Association (SEDA) hold their annual exhibition on Sunday, 23rd March, at the Great Danes Hotel just off the M20 near Maidstone. Clyde Coast DJ Assn member DJs are the exclusive agents for tickets to the George McCrae show at Irvine Magnus Leisure Centre on Wednesday, 23rd January.

Reggie Bosanquet will be a guest at my New Year's Eve gig, and says his next record will be (I quote) 'top of the pops'. Pink Floyd chopped out of the bass break in Kurtis Blow was the surprise best mix of his Christmas gigs - try it LOUD! Paul Anthony (Birmingham Rum Runner / Holy City Zoo / etc) sent me a luxury Willy warmer for Christmas - Willy says thanks, but suggests it would be even warmer with the fur side inside! Tees Valley Roadshow (Redcar 475854) now promote themselves with printed ballpoint pens as well as key-rings. I've been reviving a few oldies during the seasonal lack of new vinyl, and the BPMs might be of use to some of you BT Express 'Express' (Pye) 111 (intro)-110-108-110bpm, Gandi Station 'Young Hearts Run Free' (Warner Bros 12in) 116-117-118bpm, Crown Heights Affair 'Dreaming A Dream (Disco)' (Polydor) LP 118-119bpm, Eddie Drennon 'Let's Do The Latin Hustle' (US Friends & Co LP) 112-119-118-118bpm, Fatback Band 'Spanish Hustle' (US Event LP (19 beat intro) 121-123-125-123 bpm / '(Are You Ready) Do The Bus Stop' 108-111 bpm, Isaac Hayes 'Disco Connection' (ABC 12in) c 131bpm - this last being similar to and in range of Isleys 'It's A Disco Night'.

New Year holidays have held up the mail it seems, so there have been only a few charts and no disco dates since before Christmas.

UK NEWIES

JR WALKER: 'Wishing On A Star' (LP 'Back Street Boogie' Whitfield K 5668). Finally out after many months, this superb spurting sax-led soulful instrumental smooching of the Rose Royce slowie (around 40-38-40/80bpm) has been an enduring favourite for many and is still well worth trying - but why isn't it on a single?

FUNKADELIC: (not just) 'Knee Deep' (Warner Bros K 17494). Hypnotically clapping and burbling 116bpm Funker now gets split up for 7in but may possibly be on 12in too soon.

T-CONNECTION: 'Danger Zone' (TK TKR 7571). Tighten Up-type 115bpm 7in Bahamian rhythm jiggler from about four months ago goes into a brief rattling and tapping break, and is much better than the official 114bpm 'Ecstasy' A-side.

CLEVELAND EATON & THE GARDEN OF EATON: 'The Birmingham Train' (LP 'Keep Love Alive' Gull MLP 3008). Now dead and gone on import, this appropriately Brass Construction-ish 120-119-123bpm funky churrer remains the set's strongest cut, though the staccato 126bpm 'Get Off' had some support in its day.

RONNIE LAWS: 'Always There' (UA 12UP 36497). With his new LP due next week, this seems an odd time to put the jazz saxist's specialist

104bpm jitterer from 1978 on 12in. Hipper by 1778's quieter but similar jittery 101bpm 'Love is Here'.

GRACE KENNEDY: 'Fandango Dancing' (DJM DJ5 19932). Surprisingly good smoothly pushing 110bpm 7in disco jogger, needs a 12in to get DJ attention.

KINSMAN DAZZ: 'Keep On Rockin' (20th Century-Fox TCD 2417). Staccato fast brassy 128bpm 12in strutter from some months back now out here.

ERROL DUNKLEY: 'Sil Down And Cry' (Scope SC 117). Jaunty 95bpm reggae 12in rarer surprisingly revives a song recorded in 1956 by Elvis Presley.

THE SADONIANS: 'Goodbye My Love' (Freedom Sounds FSD 012, via 01451 3394). Rather nice chic-coed plaintive little 66/33bpm 7in reggae slowie with soulful backing.

CRYSTAL GAYLE: 'The Blue Side' (CBS 8076). Gorgeous 34/68bpm swaying smoocher, 'And Cry' her best since 'Brown Eyes'.

ORION: 'Honey' / 'Ebony Eyes' (Sun CYS 1060, via Charly). Elvis Presley impersonator sounds convincing on these Bobby Goldsboro and Everly Bros slowies to confuse or intrigue MoR crowds.

SHAKIN STEVENS: 'Hot Dog' (Epic EPC 8090). Terrific, toe-tappingly compulsive rockabilly bopper.



JOHNNY NORTH, Froggy and JH.

BEEFCAKE CORNER - Johnny North (known locally as the Gangster Of Love) looks Fridays and Saturdays at Erith 2001 and here is seen going 'right on' with Froggy and myself during one of our Thursday night mixing sessions at the Pier Road-situated club. We're also joined on Thursdays by that dancin' fool, Ian Moore, now wearing a snazzy black jumpsuit with glitter trim and his name in lights (I exaggerate!), even though the 2001 has its own resident dancin' fool who tend to join in in terpsichorean battle. Now all we need is an audience who don't want Madness.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 31) with increased support are Billy Ocean 'Are You Ready' (GTO 12in), Rick James 'Love Gun' / 'Come Into My Life' (Motown LP), Hiroshima 'Lion Dance' (US Arista LP), Sonny Rollins 'Harlem Blues' (Milestone 12in), Ronnie Laws / Pressure 'Show It In The Oven' / 'Can You Feel It' / 'That's The Thing To Do' / 'Stay Together' / 'Hold On' (US MCA LP), Love DeLuxe 'Here Comes That Sound Again' (Atlantic 12in), Sylvers 'Theme From Mahogany (Casablanca 12in), Dance People 'Funk Attack' (Savril LP), Risco Connection 'Good Times' (Sound City 12in), Controllers 'I Can't Turn The Boogie Loose' (US TK 12in), Donna Summer 'On The Radio' (Casablanca LP), Wilson Pickett 'I Want You' (EMI America LP), Prince Buster 'One Step Beyond' / 'Al Capone' (Blue Beat 12in), Destination 'Move On Up (US Butterfly 12in), Dan Hartman 'Relight My Fire' (Blue Sky 12in), Ray, Goodman & Brown 'Special Lady' (US Polydor LP), Funky Four Plus One More 'Rappin And Rocking The House' (US Enjoy 12in).

THE WHISPERS: 'And The Beat Goes On' (LP 'The Whispers' US Solar BXL 1-3521). Absolutely dynamite easily flowing though stolidly smacking 115-116bpm rock-thwacker has such immediate impact it's exploded already (it chops and var-synchs perfectly with Princel), and is much better on 12in (US Solar YD-11895) although the entire album is excellent and a must too. Rather similar at 114-112-113bpm is the choppy 'rocking' 'Out The Box', the smoother 110-113bpm 'Can You Do The Boogie' being the 12in B-side, but the LP's real killer is a superb bluesy soulful 34bpm smoocher, 'Lady', which swings and sways with scats bits, gospel organ and a rare vintage funk sophistication. An instant Funk-echoing 117-119-120-118bpm retreat of the Temptations' 'My Girl' is getting attention (especially gay), while the 35 1/2bpm 'I Love You' is a dead slow 'A Song For Donny' (Hathaway) are pleasant smoochers. Get both 12in and LP!

EDDIE CHEBA: 'Lookin' Good (Shake You Body)' (US Tree Line 3711). Bass-boomed 12in B-side has a B-ras Construction-ish smoothly churning jittery 125bpm 12in clapper (not unlike Lee Moore) is in fact a rapper - though the musical drive and lack of clichés disguise this fact until about halfway through! Very strong, with an equally good instrumental B-side version for jazz-funkers, it could be big. Mixers should beware of the very start.

MR Q: 'Rapping Time' (US DK Sound's DK 19). Blatantly based on Shalamar's 'Second Time Around', this melodic attractive 119bpm 12in rapper by Canada's busy Dave Crawford (with three current releases on import) is more instrumental and chanting, thick than pure rap, as it's really just the shorter backing track version of the A-side's equally soulful (and Shalamar-like) soulful message song 'Love & Time'.

PRESSURE: 'Show It In The Oven' (LP 'Pressure' US MCA MCA-3195). Ronnie Laws produced and stars on his prod-

leges' lightly vocal jazz-funk set, out just before Christmas, the hottest cut so far being this lurching choppy specialist 115bpm jazz jitter with scattling and a smoother half-tempo 'Can You Feel It' attractive 107-108bpm jogger with Ronnie's sax to the fore. 'That's The Thing To Do' a tricky convoluted c 109bpm burbler. 'Stay Together' a pretty 53/107bpm quill-linked and chix scatted wagger. 'Hold On' another pleasant 47/95bpm swayer, and 'Fantastic Dreams' a 35bpm smoocher.

JOHNSON PRODUCTS: 'Johnson Jumpin' (US Sound Of New York USA 704). Although too fast if speed-spun at 45rpm, this rattling and thumping percussive 108bpm 12in instrumental with wheezing synthesizer lines is even better and jazzier in the Azymuth style if taken up a fair way on an infinitely variable decks.

JORGE SANTANA: 'Ain't No' (LP 'It's All About Love' US Tomato TOM-7033). Allen Toussaint - produced heavily thumping slow 41/82-42/84bpm sinuous plodder which with added harmonica instead of bluesy guitar would have sounded War-like, while the repetitively chanted 119-120-119bpm 'Feeling Good' trotter sounds like a less powerful Roy Ayers 'Running Away' and the 122bpm 'Three Mile Island' is similarly derivative.

MARTHA HIGH: 'Showdown' (US Salsoul SG 317). Out a while and hot for some, this heavy purposeful 116-114-112-111-112bpm 12in thudder goes into a slightly reaky, fast part bluesy High wailing over over burbling synthetic effects.

DYNASTY: 'Satisfied' (US Solar YD-11897). Pleasant enough hustling melodic 118bpm 12in soul thudder is restricted by a punchy rhythm structure and doesn't really do much to expand its initial impact, while the rapping and skipping 124bpm B-side 'It's Still A Thrill' thumper seems possibly stronger.

THE FLYING DUTCHMAN: 'Money' (US Virgin DM 4089). M's 'Pop Musik' is now being followed in US discos by this newly remixed and lengthened 129-130bpm 12in of last summer's UK smash, which goes into a loose bass break before becoming what amounts to a freaky dub version. The earlier 'Summertime Blues' is hip.

MR Q: 'DJ Style' (US Monica's MC 18). Canadian-recorded 118bpm 12in rapper uses the 'Don't Stop 'Til You Get Enough' tune, though the track is nowhere near as strong as Michael Jackson.

RON HUNT: 'Siderap' (US Reflection PT 7000). There's a good if familiar bass line though the long jittery intro to this 117bpm 12in rapper.

KING JOSEY: 'Keep On Dancin' (Rap All Night) (US Rap City 301). Fast 125bpm 12in rapper has some scat and moderately amusing bits.

GRANDMASTER FLASH AND THE FURIOUS FIVE: 'Supersappin' (US Enjoy 6001). Bobby Robinson - produced 109bpm 12in rapper with alternating voices in the Funky Four Plus One More style.

SCOOPY: 'Scoopy Rap' (US Sound Of New York USA 701). Extremely derivative dull 100bpm 12in rapper.

FAMILY: 'Family Rap' (US Sound Of New York USA 702). The same 100bpm 12in backing track as Scoopy but a different and better rap with some Kurtis Blow 'hoax' bits.

MR B: 'Rapper-Dapper-B' (US Hit Makers Of America 718). Awful frantic 133bpm 12in mess with shouting and squawking rather than rapping, which does slow down but I'd lost interest by then.

RAY, GOODMAN & BROWN: 'Special Lady' (LP 'Ray, Goodman & Brown' US Polydor PD 1-6240). The re-named Moments UK 7in-issued lovely 42bpm sweet soul slowie is here not only intro'd but outstro'd too, by scappella singing, chatting and finger snapping, while the less easy to programme 40bpm 'Inside Of You' is similarly treated. The rest though is very disappointing.

D A H W Y: 'D A R R O W' (US Mighty Records MR-007). Fast rattling 132-131bpm 12in thumper with synthesizer stabs.

IMPORTS

DJ DEALER

TRICKY DICKY runs both the Dicks Inn gay discos at various venues and the soul and import - specialising Disco Music record shop at 391c Mile End Road, London E3 (01-98) 4531, servicing East London's many disco and pub jocks. Dicky reports that since normal record outlets have stopped stocking so much disco product his own business has increased again, and that 7in imports make up a large part of his sales as they are cheaper than UK releases for bona fide DJs at his shop. Disco Music's current sellers include: 1 Whispers 12in, 2 Trussel 12in, 3 Eddie Cheba 'Lookin' Good' (US Big Tree 12in), 4 Alton McClain / Johnny Bristol 'Hang On, There Baby' (US Polydor 7in), 5 Chain Reaction 12in, 6 Joe Bataan 12in, 7 Funky Four Plus One More 12in, 8 Mr Q 'Love And Time' (US Monica 12in), 9 Risco Connection 12in, 10 Dynasty 'Satisfied' (US Solar 12in), while the Tony Rallo LP and 7in versions of Roy Ayers 'Don't Stop The Feeling', Patrice Rushen 'Haven't You Heard' are big too. Now come on, out-of-towners, this space is a free advert for your shop, so let's have your charts!

DJ TOP TEN

CRAIG DAWSON runs Edinburgh Road Runner Discos (031-447 2611) and a bit late for the festivities, has come up with an excellent party records selection which manages to get away from the hackneyed 'Viva Espana' - orientated charts that are all too common. Maybe now that the pressure is easing off pure disco product there'll be room for me to list my own party pleasers too, but meanwhile these are Craig's.

- 1 ZORBA'S THEME, Modern Grecian Quartet Stateside
- 2 MULBERRY BUSH / DUKE OF YORK, Jimmy Shand Jr Parlophone / Children's Favourites EP
- 3 OLE OLA, Rod Stewart & World Cup Squad Riva
- 4 REMEMBER YOU'RE A WOMBLE, Eccles & Bluebottle
- 5 COFFEE SONG, Osibisa Reprise
- 6 DANCE OF THE CUCKOOS (Laurel & Hardy Theme), Band Of The Black Watch Bronze
- 7 LAMBETH WALK, Dalida EMI
- 8 CAN CAN, Stainless Steel EMI Int
- 9 DONALD WHERE'S YOUR TROUSERS, Andy Stewart Top Rank
- 10 DISCO BOUZOUKI, Bouzouki Disco Band Decca

POP 15 (hit titles outside the Disco 90): 1 M, 2 Tourists, 3 Moody Blues, 4 Fiddlers Dram, 5 Queen, 6 Nolans, 7 Billy Preston & Syreeta, 8 The Jam, 9 ELO, 10 Abba, 11 David Bowie, 12 Barry Biggs, 13 Blondie, 14 Pretenders, 15 Boney M. Bahama Mama.

JOX WOX

MIKE ALLEN, Capital Radio DJ and Froggy's guest at Southgate Royalty this Saturday (12), came up with a goodie on his show last Friday. The punch-line depends on a double meaning of the pronunciation, which makes it less funny to write, but here goes - 'Did you hear about the Irishman who went to an underwater disco? He pulled a muscle!'

1979 CHART CHAMPIONS

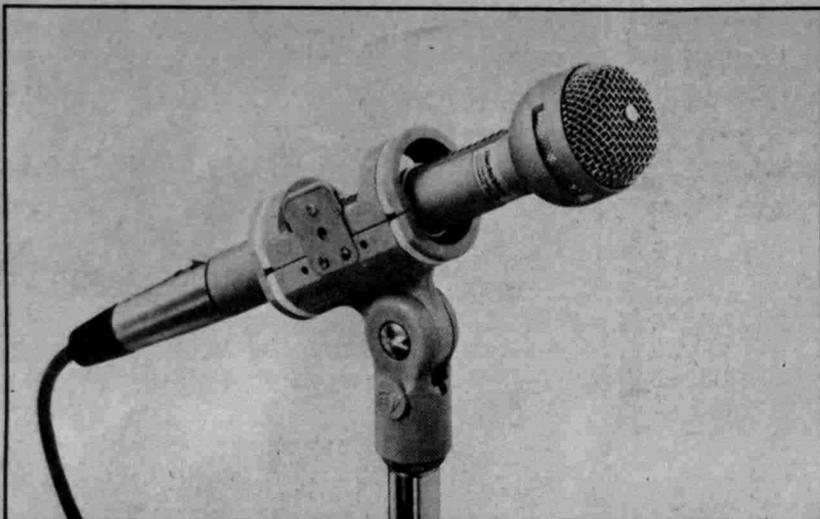
ANDREW SLYTH (Downham Market) describes himself as a "nutter extraordinaire", which can't be far wrong as he has compiled his own year-end disco chart by using the entire top 90 from every week of 1979! As the result differs significantly from the Top 30 computed chart done by Alan Jones and printed two weeks ago, here are the first few places for comparison. Obviously, it's the "sleepers" which hovered around outside the Top 30 for a long time which have earned extra chart points. Many thanks, Andrew!

- 1 STREET LIFE, Crusaders MCA
- 2 STRUT YOUR YUNKY STUFF, Frantique Phil Int
- 3 CAN YOU FEEL THE FORCE, Real Feeling Pye
- 4 AIN'T NO STOPPIN' US NOW, McFadden & Whitehead Phil Int
- 5 SPACE BASS, Slick Fantasy
- 6 BOOGIE WONDERLAND, EWF/Emotions CBS
- 7 YOU CAN DO IT, Al Hudson MCA
- 8 CONTACT, Edwin Starr 20th Century
- 9 I'M A DANCER FOR YOUR LOVE, Teena Marie Motown
- 10 TELL EVERYBODY, Herbie Hancock CBS
- 11 SUNKER, Gino Soccio Warner Bros
- 12 KEEP ON DANCIN', Gary's Gang CBS
- 13 RING MY BELL, Anita Ward TK
- 14 LIVING ON THE FRONTLINE, Eddy Grant Ensign
- 15 DISCO NIGHTS (ROCK-FREAK), GG Arista
- 16 BORN TO BE WILD, Patrick Hernandez Gem
- 17 HE'S THE GREATEST DANCER, Sister Sledge Atlantic
- 18 DOH! WHAT A LIFE, Gibson Brothers Island
- 19 WE ARE FAMILY, Sister Sledge Atlantic
- 20 GET DOWN, Gene Chandler 20th Century

DISCOS

By PAUL SEXTON

SHOCK TREATMENT



ABOVE: THE 313A Shock Mount Clamp. If you can't find it in the shops, it's available direct from Electro-Voice.

OVER CHRISTMAS we featured some new microphones from Electro-Voice, and now there's news of the 313A, a new microphone shock mounted clamp.

The 313A is designed to hold mikes with a barrel diameter of roughly 19mm. It's made of polycarbonate and metal to afford some protection from the battering it's bound to get in professional use. The mike is held in the clamp by four replaceable urethane bands, and there's a hinged metal latch for applications which only need temporary shock mounting. A set screw is also supplied, best used with applications that don't need microphone changes very often. In other words, if you've a deck that uses the same mike all the time, the 313A is a useful semi-permanent shock mount.

Larry Frandsen, Managing Director of Electro-Voice SA, has a few words to say about the mount: "The 313A is intended to solve an inherent problem in the broadcast and sound reinforcement industries. That is the need for a small, unobtrusive shock mount for cardioid microphones. Cardioids, by their nature, are ideal

microphones for broadcasting and sound reinforcement applications, but are also more susceptible to handling and mechanical noise than omnidirectional types. Spider-type, boom shock mounts, as effective as they might be in some applications, look a little out of place in front of a lecturer's or broadcaster's face while he is speaking."

Electro-Voice also rate the clamp's chances in the recording studio and with the serious home recordist. They're selling it at a recommended retail price of £19.50 (excluding VAT) and you can order it from Electro-Voice Division of Gulton Europe Ltd, Maple Works, Old Shoreham Road, Hove BN3 7EY.

SNIPPETS: The London Hilton will be the venue for the 65th AES Convention from February 25-28. Among the exhibitors will be Beyer-Dynamic (GB) Limited, with their full professional range of Beyer Microphones and headsets on stand number 17, in the ballroom.

Roger Squire's, meanwhile, have announced their biggest ever New Year Sale, which began at the back end of 1979 and

recommenced on January 2. The Sale of the Decade, already. Well, with ten days or so of it gone, I guess that's not too much of a rash statement. Some examples of the reductions on offer: the Soundout S400 slave amp down from £291 to £241; the TK PRO 350 (two separate 175W amps with their own power supplies) now £182 instead of £241; and for lightshows, a special package deal on the Tutor 11, the disco projector, plus effects wheels at £3.45 and other goodies — when you buy the package, the projector comes down from £210 to £99 or each item is available separately to half price. The Pulsar Modulator is at £235 from £270 and Electro-Voice Eliminator 1A speakers come down from £632 each to £499 each, available individually or in pairs 25% off NAB cartridges as well. All sale offers can be ordered by post, and you can phone Squire's for delivery quotes. Note too the new opening times: previously Squire's were never open on Mondays, but they are now, from 10 am to 8 pm, as they are from Tuesday to Friday, and they're also open on Saturday 10 am-6 pm.

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SMALL ADS

Personal

MERSEYSIDE GUY 26 would like to meet girl 17 to 26 for friendship my interests are cinema music travel. Photo if possible. Box no 2222.

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ATTRACTIVE BUT lonely ordinary male 28 loves travel just returned from 4 weeks greyhound tour of America seeks affectionate girl 18-28 who likes music and travel to share happy relationship and future travel. Photo sent Reading London Box no 2221.

LONELY GUY 18 South London area, seeks quiet good looking girl 18-19 for sincere and lasting friendship. Interests Soul/New wave and going to cinema most weekends. Photo if possible please. Box no 2218.

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NORTHAMPTON GUY 30 seeks girl 17-26 for genuine friendship anywhere please write to Brian, 50, Avon Drive, Northampton NN5 7HZ.

FINNISH AND Swedish penfriends - Write for free details, Pen Friend Service, PL 27, SF-20801 Turku 60, Finland.

PEN FRIENDS

WORLDWIDE All ages welcome. Stamp to 60 Ellersmere Road, Benwell, Newcastle - upon - Tyne NE4 8TS.

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LYRIC WRITERS required by recording company. Details (SAE) 30 Sneyd Hall Rd, Bloxwich, Staffordshire.

Records Wanted

ALL RECORDS, tapes, singles, bought / exchanged, 10p - £2.20 each paid. Absolutely NONE refused!! Bring ANY quantity in ANY condition to Record and Tape Exchange, 38 Notting Hill Gate, London W11 (01 727 3539). Cassettes may be sent with SAE for cash. Estimates on request.

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Fan Clubs

QUEEN FANS - Don't miss out! Join us now! SAE - 11 Southton Close, Mile Oak, Portlaidu, Sussex.

GUY'S N DOLLS official fan club. SAE to 2 Carlew Avenue, Newquay, Cornwall TR7.

BING CROSBY Photo Club. Quarterly magazine. BING PICTORIAL. Details SAE 32 Fernadale Avenue, Wallsend, Tyne and Wear.

BLONDIE OFFICIAL Fan Club - SAE to PO Box 63, London W2 3BZ.

STATUS QUO official supporters club - SAE to PO Box 63, London W2 3BZ.

THE WHO official club. - Send SAE for details to The Who Club, PO Box 107A, London N6.

OFFICIAL UK Subs Fan Club - SAE to PO Box 12, Guildford Surrey.

Special Notice

RADIO BRIEF magazine 17 reliable Caroline and other off-shore news. 40p - 8 Skardon Road, London, NW2.

WE LOVE to boogie with Bolan and we'll dance through the 80's like we bopped through the 70's love to all Marc Bolan fans. Purple Pie Pete, Liverpool.

MUD - MARGO out, Les Gray back in. Yes, yes please?

WANTED POEMS drawings etc of Bowie/Numan to start two new mags. - Sue Harmer 35, Milton Rise, Weston-Super-Mare.

YOUNG FREEDOM fighters. Details: Sue, 35 Milton Rise, Weston-Super-Mare.

GARY GLITTER happy new year! and all the very best for a glittering 1980 - love as always Christina West.

BLONDIE TICKET available Hammersmith January 20th - Offers (042) 3141.

FLETCH do you need the service? Happy new year love Gary Nuwaman.

OFFSHORE ECHOES double LP "The Radio Forts" featuring The Radio City, Sutch, Invicta, Essex, 390 and Tower stories. Available now £7.99 inc postage (money order) from OEF Le-Hamel-Vitellieur, 76540 Cany, France.

TO BOLAN fans everywhere. Hope you had a superfunk T. Rex. Marc's name, music and legend will live on in the eighties thanks to you. Best wishes to Mr & Mrs Fold, Harry, Gloria, Rolan. Have a great golden New Year. Rexfully always Dave, Southport.

NEIL DIAMOND, Merry Christmas and a prosperous New Year. From five of your truly devoted fans. - Mavis, Cynthia, Dawn, Jill and Robert. You'll shine forever with us.

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UK FEMALE 21 seeks worldwide penfriends, Box no 2217.

DAVE AGE 27 wants girl age 27 penfriends, Box no 2216.

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BEATLES, ROLLING Stones, Eddie Cochran's rare US singles, complete Marc Bolan album discography, sales, wants, etc, plus TOP 200 RARE RECORDS CHART, are all in the January issue of RECORD COLLECTOR MAGAZINE, from your local newsagent now!

HIGH SPEED cassette copying, using special tape, C60, £1 - Trenchtone Ltd, PO Box 356, London SE22 0QX 01-437 8391/3063.

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BLONDIE TICKETS for sale, Hammersmith, 21st January, offers - Stephen, Dunstable 605439.

JOKES, FART powder, imitation sick, crappalot tea bags, bloody mouth chewing gum, exploding pens, smoke, stink bombs, punk hairspray, cigareet bangers, mucky pup, garlic caramels, red hot sweets, saucy sugar when melts little willie floats to top, Hitler masks, sea monkey, new wonder pets big bang guns, over 200 super jokes, saucy posters, novelties, magic tricks - send SAE for bumper catalogue and FREE gift to Jokers Corner (Dept R) 167 Winchester Road, Bristol BS4 3NJ.

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CHARTS

UK SINGLES

1	1	ANOTHER BRICK IN THE WALL, Pink Floyd	Harvest
2	2	I HAVE A DREAM, Abba	Epic
3	3	BRASS IN POCKET, Pretenders	Real
4	3	DAY TRIP TO BANGOR, Fiddler's Dram	Dingles
5	4	I ONLY WANT TO BE WITH YOU, Tourists	Logo
6	17	TEARS OF A CLOWN/RANKING FULL STOP, Beat	2 Tone
7	20	PLEASE DON'T GO, KC & The Sunshine Band	TK
8	7	RAPPER'S DELIGHT, Sugarhill Gang	Sugar Hill
9	8	WALKING ON THE MOON, Police	AS&M
10	10	MY SIMPLE HEART, Three Degrees	Ariola
11	24	WITH YOU I'M BORN AGAIN, Billy Preston/Syreeta	Motown
12	12	JOHN I'M ONLY DANCING (AGAIN), David Bowie	RCA
13	15	IS IT LOVE YOU'RE AFTER, Rose Royce	Whitfield
14	54	MY GIRL, Madness	Stiff
15	29	LONDON CALLING, Clash	CBS
16	9	QUE SERA MI VIDA, Gibson Brothers	Island
17	18	LIVING ON AN ISLAND, Status Quo	Vertigo
18	6	WONDERFUL CHRISTMAS TIME, Paul McCartney	Parlophone
19	27	BLUE PETER, Mike Oldfield	Virgin
20	40	I'M IN THE MOOD FOR DANCING, Nolan Sisters	Epic
21	23	WORKING FOR THE YANKEE DOLLAR, Skids	Virgin
22	21	MY FEET KEEP DANCING, Chic	Atlantic
23	16	UNION CITY BLUE, Blondie	Chrysalis
24	13	IT WON'T SEEM LIKE CHRISTMAS WITHOUT YOU, Elvis Presley	RCA
25	11	OFF THE WALL, Michael Jackson	Epic
26	39	GREEN ONIONS, Booker T & The MG's	Atlantic
27	22	ONE STEP BEYOND, Madness	Stiff
28	33	SPACER, Sheila B Devotion	Carrere
29	14	NO MORE TEARS, Donna Summer/Barbra Streisand	Casa/CBS
30	42	I WANNA HOLD YOUR HAND, Dollar	Carrere
31	58	BETTER LOVE NEXT TIME, Dr Hook	Capitol
32	38	IT'S MY HOUSE, Diana Ross	Motown
33	34	MOONLIGHT & MUZAK, M	MCA
34	65	WE GOT THE FUNK, Positive Force	Sugar Hill
35	36	I'M BORN AGAIN, Boney M	Atlantic/Hansa
36	44	THE WALK, Inmates	Radar
37	69	BABE, Styx	AS&M
38	61	SPIRITS (HAVING FLOWN), Bee Gees	RSO
39	19	NIGHTS IN WHITE SATIN, Moody Blues	Deram
40	25	ROCKABILLY REBEL, Matchbox	Magnet
41	50	SARAH, Fleetwood Mac	Warner Brothers
42	31	WHEN YOU'RE IN LOVE, Dr Hook	Capitol
43	49	FREEBIRD EP, Lynrd Skynrd	MCA
44	32	CRAZY LITTLE THING CALLED LOVE, Queen	EMI
45	72	I HEAR YOU NOW, Jon And Vangelis	Polydor
46	30	CHRISTMAS WRAPPIN', Kurtis Blow	Mercury
47	26	CONFUSION/LAST TRAIN TO LONDON, ELO	Jet
48	62	TEEN, Regents	Rialto
49	48	COMPLEX, Gary Numan	Beggars Banquet
50	—	IT'S DIFFERENT FOR GIRLS, Joe Jackson	AS&M
51	41	IT'S MY HOUSE, Storm	Scope
52	47	CAN T LET GO, Earth Wind And Fire	CBS
53	43	DIAMOND SMILES, Boomtown Rats	Ensign
54	28	A MERRY JINGLE, Greendies	Vertigo
55	35	ONE DAY AT A TIME, Lena Martell	Pye
56	45	BOMBER, Motorhead	Bronze
57	63	WHAT'S YOUR SIGN GIRL, Barry Biggs	Dynamic
58	46	FOOD FOR THOUGHT, Barron Knights	Epic
59	67	MESSAGE TO YOU RUDI/NITEKLUB, Specials	2 Tone
60	37	THE SPARROW, Ramblers	Polydor
61	56	ETON RIFLES, Jam	Magnet
62	59	REET PETITE, Darts	Chrysalis
63	—	YOUNG BLOOD, UFO	MCA
64	66	MUSIC, Al Hudson	Milestone
65	—	JAZZ CARNIVAL, Azymuth	Gem
66	52	SHE'S NOT THERE, UK Subs	Avi
67	57	MELLOW MELLOW RIGHT ON, Lowrell	Epic
68	51	IT'S A DISCO NIGHT, Isley Brothers	RCA
69	60	SECOND TIME AROUND, Shalamar	Asylum
70	71	KNOCKED IT OFF 'B A Roberson	Mercury
71	55	LADIES NIGHT, Kool And The Gang	Infinity
72	—	ESCAPE, Rupert Holmes	Capitol
73	64	PLANET'S ON FIRE/SPACE STATION NO 5, Sammy Hagar	Motown
74	53	STILL, Commodores	Motown
75	66	SARAH, Thin Lizzy	Sugarhill

OTHER CHART

1	LONDON CALLING, Clash
2	WE'RE ALL PROSTITUTES, Pop Group
3	MIND YOUR OWN BUSINESS, Delta 5
4	—, Earcorn
5	SILENT COMMAND, Cabaret Voltaire
6	WORKING PROGRESS, Spizzotti
7	WHERE'S CAPTAIN KIRK, Spizz Energi
8	WHITE MICE, The Modettes
9	MY GIRL, Madness
10	FALL OUT, Police
11	CALIFORNIA UBER ALLES, Dead Kennedys
12	TRANSMISSION, Joy Division
13	ON THE AIR, Lines
14	ETON RIFLES, The Jam
15	CONFESSIONS, The Flowers

Compiled by HONEST JON, Camden High Street, London NW1
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ALBUMS

1	2	GREATEST HITS VOL 2, Abba	Epic
2	1	GREATEST HITS, Rod Stewart	Riva
3	5	THE WALL, Pink Floyd	Harvest
4	3	HOTTEST HITS, Hot Chocolate	Real
5	7	REGATTA DE BLANC, Police	AS&M
6	9	BEE GEE'S GREATEST HITS, Bee Gees	RSO
7	15	EAT TO THE BEAT, Blondie	Chrysalis
8	10	ELO'S GREATEST HITS, ELO	Jet
9	21	LONDON CALLING, Clash	CBS
10	18	ONE STEP BEYOND, Madness	Stiff
11	11	OFF THE WALL, Michael Jackson	Epic
12	4	LOVE SONGS, Elvis Presley	K-Tel
13	8	20 GOLDEN GREATS, Diana Ross	Motown
14	20	OUTLANDOS D'AMOUR, Police	AS&M
15	28	PARALLEL LINES, Blondie	Chrysalis
16	6	GREPS & DRAPES, Showaddywaddy	Arista
17	6	PEACE IN THE VALLEY, Various	Ronco
18	22	SLIM WHITMAN'S 20 GREAT LOVE SONGS, Slim Whitman	United Artists
19	25	TUSK, Fleetwood Mac	Warner Brothers
20	30	DISCOVERY, ELO	Jet
21	38	SPECIALS, Specials	2 Tone
22	31	SETTING SONS, Jam	Polydor
23	14	NIGHT MOVES, Various	K-Tel
24	43	PLATINUM, Mike Oldfield	Virgin
25	—	VIDEO STAR, Various	K-Tel
26	19	LENA'S MUSIC ALBUM, Lena Martell	Pye
27	—	SEMI DETACHED SUBURBAN, Manfred Mann	Bronze
28	26	GREATEST HITS 1972-1978, 10cc	Mercury
29	13	ALL ABOARD, Various	EMI
30	35	THE FINE ART OF SURFACING, Boomtown Rats	Ensign
31	49	THE BEST OF CHIC, Chic	Atlantic
32	40	THE UNRECORDED JASPER CARROTT, Jasper Carrott	DJM
33	41	THE SECRET POLICEMAN'S BALL, Various	Island
34	48	THE PLEASURE PRINCIPLE, Gary Numan	Beggars Banquet
35	53	I AM, Earth Wind And Fire	CBS
36	60	ON THE RADIO GREATEST HITS VOLS. 1 & 2, Donna Summer	Casablanca
37	33	VOULEZ VOUS, Abba	Epic
38	23	20 GOLDEN GREATS, Mantovani	Warwick
39	42	SID SINGS, Sid Vicious	Virgin
40	27	SOMETIMES YOU WIN, Dr Hook	Capitol
41	12	TRANQUILITY, Mary O'Hara	Warwick
42	65	BAT OUT OF HELL, Meatloaf	Epic/Cleveland
43	17	KENNY ROGERS SINGLES ALBUM, Kenny Rogers	United Artists
44	32	WAR OF THE WORLDS, Jeff Wayne	CBS
45	29	ASTAIRE, Peter Skellern	Mercury
46	24	ROCK 'N' ROLLER DISCO, Various	Ronco
47	55	RHAPSODY IN BLACK, Various	K-Tel
48	48	STRING OF HITS, Shadows	EMI
49	39	FAWLTY TOWERS, Soundtrack	BBC
50	37	OCEANS OF FANTASY, Boney M	Atlantic/Hansa
51	34	WET, Barbra Streisand	CBS
52	64	LAST THE WOOD NIGHT LONG, James Last	Polydor
53	75	RETUMOURS, Fleetwood Mac	Warner Brothers
54	67	BREAKFAST IN AMERICA, Supertramp	AS&M
55	58	THE SECRET LIFE OF PLANTS, Stevie Wonder	Motown
56	56	WHATEVER YOU WANT, Status Quo	Vertigo
57	51	MANILLOW MAGIC, Barry Manilow	Arista
58	69	METAL BOB, Public Image Ltd	Virgin
59	—	THE LONG RUN, Eagles	Asylum
60	—	QUEEN LIKE KILLERS, Queen	EMI
61	61	JD, Three Degrees	Arila
62	64	MIDNIGHT MAGIC, Commodores	Motown
63	63	SKY, Sky	Ariola
64	—	REPLICAS, Tubeway Army	Beggars Banquet
65	—	DARK SIDE OF THE MOON, Pink Floyd	Harvest
66	44	OUT OF THIS WORLD, Moody Blues	Deram
67	—	BOMBER, Motorhead	Bronze
68	38	25 GOLDEN GREATS, Bachelors	Warwick
69	62	NIGHTFLIGHT TO VENUS, Boney M	Atlantic/Hansa
70	—	GLORY BOYS, Secret Affair	ISpy
71	—	QUADROPHENIA, Soundtrack	Polydor
72	—	OUT OF THE BLUE, Electric Light Orchestra	Jet
73	52	TOGETHER, Various	K-Tel
74	47	ECHOES OF GOLD, Adrian Brett	Warwick
75	74	BRIDGES, John Williams	Lotus

US SINGLES

1	1	ESCAPE, Rupert Holmes	Infinity
2	3	ROCK WITH YOU, Michael Jackson	Epic
3	5	DO THAT TO ME ONE MORE TIME, The Captain & Tennille	Casablanca
4	4	SEND ONE LOVE, Stevie Wonder	Tama
5	1	PLEASE DON'T GO, KC & The Sunshine Band	TK
6	7	STILL, Commodores	Motown
7	8	COWARD OF THE COUNTY, Kenny Rogers	United Artists
8	9	LADIES NIGHT, Kool & The Gang	De-Lite
9	10	WE DON'T TALK ANYMORE, Cliff Richard	EMI America
10	11	BABE, Styx	AS&M
11	11	COOL CHANGE, Little River Band	Capitol
12	12	CRUISIN', Smokey Robinson	Tama
13	13	THE LONG RUN, Eagles	Asylum
14	15	BETTER LOVE NEXT TIME, Dr Hook	Capitol
15	16	JANE, Jefferson Starship	Gryt
16	17	I WANNA BE YOUR LOVER, Prince	Warner Bros
17	18	THIS IS IT, Kenny Loggins	Columbia
18	14	HEAD GAMES, Foreigner	Atlantic
19	22	DON'T DO ME LIKE THAT, Tom Petty and The Heartbreakers	Backstreet
20	25	SARA, Fleetwood Mac	Warner Bros
21	23	WAIT FOR ME, Daryl Hall & John Oates	RCA
22	24	DON'T LET GO, Isaac Hayes	Polydor
23	20	YOU'RE ONLY LONELY, JD Souther	Columbia
24	21	NO MORE TEARS, Barbra Streisand & Donna Summer	Columbia/Casablanca
25	19	I WANT YOU TONIGHT, Pablo Cruise	AS&M
26	28	THIRD TIME LUCKY, Foghat	Bearsville
27	29	DEJA VU, Dionne Warwick	Arista
28	31	YES, I'M READY, Teri De Sario with KC	Casablanca
29	30	CHIQUITTA, Abba	Atlantic
30	43	CRAZY LITTLE THING CALLED LOVE, Queen	Elektra
31	35	ROMEO'S TUNE, Steve Forbert	Nemperor
32	36	ROTATION, Herb Alpert	AS&M
33	59	AN AMERICAN DREAM, The Dirt Band	United Artists
34	41	SAVANNAH NIGHTS, Tom Johnston	Warner Bros
35	26	TAKE THE LONG WAY HOME, Supertramp	AS&M
36	37	RAPPER'S DELIGHT, Sugar Hill Gang	Sugar Hill
37	40	FOREVER MINE, O'Jays	PYE
38	39	I'D RATHER LEAVE WHILE I'M IN LOVE, Rita Coolidge	AS&M
39	38	TRAIN TRAIN, Blackfoot	Alco
40	42	FOOL IN THE RAIN, Led Zeppelin	Swan Song
41	44	VOICES, Cheap Trick	Epic
42	45	WHY ME, Styx	AS&M
43	46	YOU KNOW THAT I LOVE YOU, Santana	Columbia
44	48	DO YOU LOVE WHAT YOU FEEL, Rufus & Chaka	MCA
45	47	SHE'S IN LOVE WITH YOU, Suzi Quatro	RSO
46	56	DAYDREAM BELIEVER, Alan Murray	Capitol
47	47	DAMNED IF I DO, The Alan Parsons Project	Arista
48	50	LONELY EYES, Robert John	EMI-America
49	51	LOST HER IN THE SUN, John Stewart	RSO
50	53	LAST TRAIN TO LONDON, Electric Light Orchestra	Jet
51	54	SEPTEMBER MORN', Neil Diamond	Columbia
52	52	DIG THE GOLD, Joyce Cobb	Cream
53	55	MONEY, The Flying Lizards	Virgin
54	58	WONDERLAND, Commodores	Motown
55	67	LONGER, Dan Fogelberg	Full Moon/Epic
56	60	DIRTY WATER, The Inmates	Polydor
57	57	MOVE YOUR BOOGIE BODY, Bar-Kays	Mercury
58	62	WORKING MY WAY BACK TO YOU, Spinners	Atlantic
59	61	POP MUZIK, M	Arista
60	61	LOOKS LIKE LOVE AGAIN, Dann Rogers	International Artists
61	66	WHEN I WANTED YOU, Barry Manilow	Arista
62	68	STARGAZER, Peter Brown	Drive
63	63	GLIDE, Pleasure	Fantasy
64	65	HEARTBREAKER, Pat Benatar	Chrysalis
65	73	99, Toto	Columbia
66	70	MEMORIZE YOUR NUMBER, Leif Garrett	Scotti Bros
67	74	THE SECOND TIME AROUND, Shalamar	Solar
68	71	STAR, Earth, Wind & Fire	ARC/Columbia
69	69	I NEED A LOVER, John Cougar	Riva
70	72	CAN WE STILL BE FRIENDS, Robert Palmer	Island
71	—	I DON'T WANT TO TALK ABOUT IT, Rod Stewart	Warner Bros
72	—	I CAN'T HELP MYSELF, Bonnie Pointer	Motown
73	75	YOU'RE GONNA GET WHAT'S COMING, Bonnie Raitt	Warner Bros
74	—	VOLCANO, Jimmy Buffet	MCA
75	—	SHOOTING STAR, Dollar	Carrere

CHARTFILE

THE HIGHEST PLACED American chart debutant last week was 'I'm Alive' by **Gamma**. Taken from the album 'Gamma I', the song is a cover of the Hollies' 1965 British Number One. **Gamma** includes three former members of **Montrose**: **Ronnie Montrose**, **Jim Alclair** and **Alan Fitzgerald** plus **Skip Gillette** and **Davey Pattison**. Another **Montrose** man, **Sammy Hagar**, is in the British chart with an old **Montrose** favourite 'This Planet's On Fire (Burn In Hell)', an unexpected cut which owes its chart placing to a picture disc edition.

Donna Summer's 'On The Radio' has moved to the top of the US album chart. It's **Donna's** third consecutive Number One album — something no other woman has ever achieved.

Michael Jackson's American chart-topper 'Rock With You' and British hit 'Off The Wall' were both written by Grimsby-born **Rod Temperton**.

Japanese band **Spinach Power** have recorded a disco version of 'Popeye The Sailor Man'. Incidentally, Japan's longest running chart album — Kaguyahime's 'The Kaguyahime For Ever' has now spent 240 weeks on the chart. Meanwhile, **Billboard's** current heavyweight champion **Pink Floyd's** 'Dark Side Of The Moon' (282 weeks) surged from 158 to 80 last week in the wake of 'The Wall's' success.

Formed exactly ten years ago, **Styx** have finally scored a British hit with 'Babe', their million-selling American Number One extracted from the 'Cornerstone' album. 'Babe' was written by the Chicago-based band's leading vocalist and keyboard player **Dennis DeYoung** and is their eighth American Top 40 hit.

New American single by **Dancer**: 'If Your Hands Shrink Up In The Bathroom How Come The Rest Of You Don't?'

Johnny Bristol has re-made his 1974 hit 'Hang On In There Baby'. This time **Johnny** is joined by **Destiny's** lead singer **Alton McLean** in a disco-flavoured duet.

The unluckiest hitmakers of 1979 were the **Lurkers**. Their three hits, 'Just Thirteen', 'Out Of The Dark' and 'New Guitar In Town'

peaked 56, 72 and 72 respectively and spent a combined total of four weeks in the chart.

Extracted from the weekly disco Top 30 listings, the top hundred disco artists are: 1 **Earth Wind & Fire** (including 428 with the **EMI's** 1109 points), 2 **Chic** 358, 3 **Sister Sledge** 293, 4 **Edwin Starr** 277, 5 **Donna Summer** (including 110 with **Barbra Streisand's**) 672, 6 **Gibson Brothers** 616, 7 **Michael Jackson** 608, 8 **Al Hudson & Partners** / **One Way featuring Al Hudson** (same group) 512, 9 **Slick** 497, 10 **Village People** 475, 11 **Gary's Gang** 453, 12 **McFadden & Whitehead** 442, 13 **Gene Chandler** 433, 14 **Frankie** 432, 15 **Emotions** (All points scored in conjunction with **Earth Wind & Fire** 428, 16 **FLB (Fat Larry's Band)** 427, 17 **Crusaders & Randy Crawford** 424, 18 **Real Thing** 378, 19 **Player's Association** 374, 20 **Anita Ward** 366, 21 **Kool & The Gang** 343, 22 **Shalamar** 312, 23 **Don Hartman** 307, 24 **Herbie Hancock** 307, 25 **Jacksons** 297, 26 **Gino Soccio** 291, 27 **QO** 291, 28 **Teena Marie** 282, 29 **Instant Funk** 279, 30 **Gloria Gaynor** 272, 31 **Patrick Hernandez** 270, 32 **Dynasty** 264, 33 **Chantal Curtis** 257, 34 **Isley Brothers** 252, 35 **Herp** **Alpert** 238, 36 **Funkadelic** 236, 37 **Eddy Grant** 277, 38 **Gonzalez** 224, 39 **Peaches & Herb** 214, 40 **David Bendeth** 208, 41 **Lowrell** 204, 42 **Melba Moore** 203, 43 **Sugarhill Gang** 198, **Equal 44** (Connection 187, **Jackie Moore** 187, 46 **Chaka Khan** 185, 47 **Olympic Runners** 183, 48 **Paulinho Da Costa** 183, 49 **Blondie** 171, 50 **Stix Hooper** 170, 51 **Amii Stewart** 169, 52 **Bombers** 169, 53 **George Benson** 158, 54 **M** 152, 55 **Tata Vega** 150, **Equal 56** **Light Of The World** 149, **Diana Ross** 149, 58 **Spyro Gyra** 146, 59 **Atmosfear** 142, 60 **Roxy Music** 139, 61 **Musique** 137, 62 **Johnny Mathis** 132, 63 **Kleer** 131, **Equal 64** **Positive Force** 130, **Joe Thomas** 129, **Two Man Sound** 130, 67 **Jan Dury** 128, 68 **Deniece Williams** 127, 69 **Sylvestre** 126, 70 **Styx** 125, 71 **Barbra Streisand** 121, **Narada Michael Walden** 121, 72 **Barbra Streisand** (All in conjunction with **Donna Summer**) 119, 73 **Inner Circle** 108, 74 **Cognac** 103, **Equal 75** **Crown Heights Affair** 100, **Janet Kay** 100, 77 **Rahni Harris** & **F.L.O.** 99, 78 **Gaz** 96, 79 **Jupiter Beyond** 95, 80 **Ryders & Wayne Henderson** 92, 81 **Viola Wills** 91, 82 **Ball & James** 88, 83 **Rod Stewart** 83, **Equal 84** **Bee Gees** 78, 84 **Three Degrees** 78, 86 **Linda Clifford** 77, 87 **Hudson People** 75, **Equal 87** **Ashford & Simpson** 75, **Bill Summers** 75, **Equal 90** <

US ALBUMS

1	2	GREATEST, Bee Gees	RSO
1	1	GREATEST HITS VOLUMES ONE & TWO, Donna Summer	Casablanca
2	7	THE WALL, Pink Floyd	Columbia
4	5	THE LONG RUN, Eagles	Asylum
4	4	JOURNEY THROUGH THE SECRET LIFE OF PLANTS, Steve Wonder	Tamla
6	8	DAMN THE TORPEDOES, Tom Petty & The Heartbreakers	Backstreet
7	3	CORNERSTONE, Styx	A&M
8	15	KENNY, Kenny Rogers	United Artists
9	10	OFF THE WALL, Michael Jackson	Epic
10	3	TUSK, Fleetwood Mac	Warner Bros
11	6	IN THROUGH THE OUT DOOR, Led Zeppelin	Swan Song
12	12	PHOENIX, Dan Fogelberg	Full Moon/Epic
13	13	FREEDOM AT POINT ZERO, Jefferson Starship	Grunt
14	11	HEAD GAMES, Foreigner	Atlantic
15	14	MASTERJAM, Rufus & Chaka	MCA
16	16	NIGHT IN THE RUTS, Aerosmith	Columbia
17	18	WET, Barbra Streisand	Columbia
18	19	MIDNIGHT MAGIC, Commodores	Motown
19	17	KEEP THE FIRE, Kenny Loggins	Columbia
20	20	LIVE RUST, Neil Young With Crazy Horse	Warner Bros
21	23	RISE, Herb Alpert	A&M
22	22	GREATEST HITS VOL 1, Rod Stewart	Warner Bros
23	25	PRINCE, Prince	Warner Bros
24	31	GOLD & PLATINUM, Lynyrd Skynyrd Band	MCA
25	27	I'LL ALWAYS LOVE YOU, Anne Murray	Capitol
26	26	A CHRISTMAS TOGETHER, John Denver & The Muppets	RCA
27	32	NO NUKES, Various Artists	Asylum
28	21	ONE VOICE, Barry Manilow	Arista
29	28	BREAKFAST IN AMERICA, Supertramp	A&M
30	30	ELO'S GREATEST HITS, Electric Light Orchestra	Jet
31	33	WHERE THERE'S SMOKE, Smokey Robinson	Tamla
32	34	LADIES NIGHT, Kool & The Gang	De-Lite
33	34	ONE ON ONE, Bob James & Earl Klugh	Tappan Zee/Columbia
34	29	DOWN ON THE FARM, Little Feat	Warner Bros
35	37	DEQUELLO, ZZ Top	Warner Bros
36	38	MAKE YOUR MOVE, Captain & Tennille	Casablanca
37	39	PARTNERS IN CRIME, Rupert Holmes	Infinity
38	42	CANDY O, Cars	Elektra
39	49	THE ROSE, Soundtrack	Elektra
40	43	FLIRTIN' WITH DISASTER, Molly Hatchet	Epic
41	40	DON'T LET GO, Isaac Hayes	Epic
42	45	WILLIE NELSON SINGS KRISTOFFERSON, Willie Nelson	Columbia
43	44	IN THE HEAT OF THE NIGHT, Pat Benatar	Chrysalis
44	61	THE GAMBLER, Kenny Rogers	United Artists
45	52	DREAM POLICE, Cheap Trick	Epic
46	50	TEDDY LIVE! COAST TO COAST, Teddy Pendergrass	PIR
47	47	MISS THE MISSISSIPPI, Crystal Gayle	Columbia
48	48	X-STATIC, Daryl Hall & John Oates	RCA
49	51	EAT TO THE BEAT, Blondie	Chrysalis
50	56	GREATEST HITS VOL 2, Abba	Atlantic
51	—	SEPTEMBER MOON, Neil Diamond	Columbia
52	35	INJOY, Bar-Kays	Mercury
53	53	DO YOU WANNA GO PARTY, KC & The Sunshine Band	TK
54	40	ANGEL OF THE NIGHT, Angela Bofill	Arista/GRP
55	65	JACKRABBIT SLIM, Steve Forbert	Nemperor
56	60	AMERICAN GARAGE, Pat Metheny Group	ECM
57	46	I'M THE MAN, Joe Jackson	A&M
58	36	REGATTA DE BLANC, Police	A&M
59	59	JOE'S GARAGE ACTS II & III, Frank Zappa	Zappa
60	55	THE MUPPETS, Soundtrack	Atlantic
61	54	WHAT GOES AROUND COMES AROUND, Waylon Jennings	RCA
62	62	CLASSIC CRYSTAL, Crystal Gayle	United Artists
63	83	HIGHWAY TO HELL, AC/DC	Atlantic
64	64	JOHN COUGAR, John Cougar	Riva
65	72	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	Arista
66	66	WE'RE THE BEST OF FRIENDS, Natalie Cole & Peabo Bryson	Capitol
67	67	DIONNE, Dionne Warwick	Arista
68	80	DARK SIDE OF THE MOON, Pink Floyd	Harvest
69	71	GET THE KNACK, The Knack	Capitol
70	70	LIVE FROM NEW YORK, Gilda Radner	Warner Bros
71	79	SOMETIMES YOU WIN, Dr Hook	Capitol
72	83	STAR TREK, Soundtrack	Columbia
73	109	GLORYHALLASTOOPID, Parliament	Casablanca
74	99	BIG FUN, Shalamar	Solar
75	75	GREATEST HITS, Waylon Jennings	RCA

UK SOUL

1	1	RAPPERS DELIGHT, Sugar Hill Gang	Sugar Hill
2	2	IS IT LOVE THAT YOU'RE AFTER, Rose Royce	Whitfield
3	3	OFF THE WALL, Michael Jackson	Epic
4	4	MELLOW MELLOW RIGHT ON, Lowrell	Avi
5	5	MUSIC, Al Hudson	MCA
6	6	WE GOT THE FUNK, Positive Force	Sugar Hill
7	7	CORDON BLEU, Six Hooper	MCA
8	8	I WANNA BE YOUR LOVER, Prince	Warner Brothers
9	9	GOT TO LOVE SOMEBODY, Sister Sledge	Atlantic
10	10	ARE YOU READY, Billy Ocean	GTO
11	11	CHRISTMAS RAPPIN', Kurtis Blow	Mercury
12	12	QUE SERA MI VIDA, Gibson Brothers	Island
13	13	DANCING IN OUTER SPACE, Dynasty	Solar
14	14	IT'S A DISCO NIGHT, Isley Brothers	Grunt
15	15	STILL, Commodores	Motown
16	16	CAN'T LET GO EWF	CBS
17	17	NO MORE TEARS, Summer/Streisand	Casablanca/CBS
18	18	DO YOU LOVE WHAT YOU FEEL, Rufus & Chaka	MCA
19	19	MY FEET KEEP DANCING, Chic	Atlantic
20	20	IT'S MY HOUSE, Diana Ross	Motown

Compiled by BLUES & SOUL, 153 Praed Street, London W1, Tel. 01-402 6897

UK DISCO

1	1	RAPPER'S DELIGHT, Sugarhill Gang	Sugarhill 12in
2	3	OFF THE WALL, Michael Jackson	Epic
3	2	LADIES' NIGHT, Kool & The Gang	Mercury 12in
4	5	IT'S A DISCO NIGHT, Isley Brothers	Epic 12in
5	4	QUE SERA MI VIDA, Gibson Brothers	Island 12in
6	6	WE GOT THE FUNK, Positive Force	Sugarhill 12in
7	8	NO MORE TEARS, Streisand/Summer	CBS 12in
8	7	MELLOW MELLOW RIGHT ON, Lowrell	AVI 12in
9	10	MUSIC, One Way/Al Hudson	MCA 12in
10	11	DON'T STOP TILL YOU GET ENOUGH, Michael Jackson	Epic 12in
11	12	THE SECOND TIME AROUND, Shalamar	Solar 12in
12	19	JAZZ CARNIVAL, Azymuth	Milestone 12in
13	18	I WANNA BE YOUR LOVER, Prince	Warner Bros 12in
14	15	IS IT LOVE YOU'RE AFTER, Rose Royce	Whitfield 12in
15	9	CHRISTMAS RAPPIN', Kurtis Blow	Mercury 12in
16	14	DANCING IN OUTER SPACE, Atmosfear	MCA 12in
17	13	I DON'T WANT TO BE A FREAK, Dynasty	Solar 12in
18	16	CORDON BLEU/BRAZOS RIVER BREAKDOWN, Six Hooper	MCA 12in
19	22	MY FEET KEEP DANCING, Chic	Atlantic 12in
20	17	THE RIVER DRIVE, Jupiter Beyond	Pye 12in
21	21	STILL, Commodores	Motown/LP
22	20	RISE/ARANJUEZ (MON AMOUR), Herb Alpert	A&M 12in
23	25	YOU CAN DO IT, Al Hudson & The Partners	MCA 12in
24	23	THE WORLD IS A GHETTO, War	US MCA LP
25	27	DANCE TO THE MUSIC, Sly Stone	Epic 12in
26	28	WEAR IT OUT, Stargard	Warner Bros/US 12in
27	24	MONKEY CHOP, Dan-I	Island 12in
28	33	IT'S MY HOUSE, Diana Ross	Motown 12in
29	26	GET UP AND BOOGIE, Freddie James	Warner Bros 12in
30	35	CAN'T LET GO, Earth Wind & Fire	CBS
31	32	MY SIMPLE HEART, Three Degrees	Ariola
32	34	SPACER/DON'T GO, Sheila B Devotion	Carrere 12in
33	30	LOVE INJECTION, Trussel	US Elektra 12in
34	42	ROCK WITH YOU/WORKING DAY AND NIGHT/BURN THIS DISCO OUT/GET ON THE FLOOR, Michael Jackson	Epic LP
35	38	ONE STEP BEYOND, Madness	SHIT
36	43	DON'T STOP THE FEELING/NO STRANGER TO LOVE/SHACK UP PACK UP IT'S UP! Roy Ayers	Polydor LP/US 12in promo
37	36	SHAKIT/MUSIC MAKES YOU FEEL LIKE DANCING/GET UP TO GET DOWN, Brass Construction	US UA LP
38	37	JUST A TOUCH OF LOVE/FUNKY LADY/SHINE/ROOTS, Slave	US Cotillion LP
39	39	TONIGHT I'M ALRIGHT/I SHOULD A LOVED YA/ YOU'RE SOO GOOD, Narada Michael Ealden	US Atlantic LP
40	29	DO YOU LOVE WHAT YOU FEEL, Rufus & Chaka	MCA 12in
41	40	ROCK IT, Deborah Washington	Ariola 12in
42	44	I WANT YOU FOR MYSELF, George Duke	Epic/LP
43	50	TOO HOT/TONIGHT'S THE NIGHT, Kool & The Gang	Mercury 12in
44	31	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills	Ariola Hansa 12in
45	45	CAN'T STOP DANCING/IN MY FANTASY, Sylvester	Fantasy 12in
46	41	ROTATION, Herb Alpert	A&M 12in
47	46	SWEET TALK, Robin Beck	Mercury 12in
48	51	PUT A LITTLE LOVE ON ME, Delegation	Ariola 12in
49	47	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	US Ariola LP
50	50	HOW HIGH, Cognac	Electric 12in
51	48	BOOGIE ON DOWNTOWN (INSTRUMENTAL), Hudson People	Virgin 12in
52	52	DANCE FREAK, Chain Reaction	US Sound of New York USA 12in
53	56	CISSELIN' HOT, Chuck Cissel	US Ariola 12in
54	63	THE BREAK, Kai Mandu	US TK 12in
55	59	HOLDIN' ON, Tony Rallo & The Midnight Band	US Casablanca LP
56	49	COME TO ME, France Joli	Ariola 12in
57	66	ANOTHER BRICK IN THE WALL, Pink Floyd	Harvest
58	61	GIMME GIMME GIMME, Abba	Epic
59	54	(NOT JUST) KNEE DEEP, Funkadelic	Warner Bros LP
60	62	RIGHT IN THE SOCKET/THE RIGHT TIME FOR US/LET'S FIND THE TIME FOR LOVE, Shalamar	Solar LP
61	57	RAP-O CLAP-O, Joe Bataan	US Salsoul 12in
62	72	PLEASE DON'T GO, KC & The Sunshine Band	TK
63	64	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr Hook	Capitol/US 12in
64	67	ON MY RADIO/TOO MUCH PRESSURE, Selector	2-Tone
65	65	IT'S MY HOUSE, Storm	Scope 12in
66	55	STAR, Earth Wind & Fire	CBS
67	70	FLY TOO HIGH, Janis Ian	CBS 12in
68	60	HAVEN'T YOU HEARD, Patrice Rushen	US Elektra LP
69	77	MOVIN'/CHANGIN', Brass Construction	UA LP
70	80	A MESSAGE TO YOU RUDY/NITE KLUB, Specials	2-Tone
71	73	GREEN ONIONS, Booker T & The MG's	Atlantic
72	—	WE GOT THE GROOVE/THE GET DOWN MELLOW MELLOW SOUND/DANCE/WE'RE ALMOST THERE, Players Association	Vanguard LP promo
73	75	WHAT IS YOUR FANTASY, Billy Cobham	US Columbia 12in
74	83	WALKING ON THE MOON, Police	A&M 12in
75	79	ABOVE AND BEYOND, Edgar Winter	US Blue Sky 12in
76	58	SEXY DANCER, Prince	Warner Bros LP
77	76	SPRING HIGH, Ramsey Lewis	CBS 12in
78	69	MY LOVE DON'T COME EASY/WHAT'S ON YOUR MIND, Jean Carn	US Phil Int LP
79	—	AND THE BEAT GOES ON/LADY/OUT THE BOX/ MY GIRL/CAN YOU DO THE BOOGIE, Whispers	US Solar 12in/LP
80	71	I JUST CAN'T CONTROL MYSELF/NATURE DIVINE, Nature's Divine	Infinity 12in
81	78	MOVE YOUR BOOGIE BODY/UP IN HERE /MORE AND MORE, Bar-Kays	US Mercury LP
82	—	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE/OOPS!/PARTY LIGHTS/WHO DO YOU CALL, Gap Band	US Mercury LP
83	85	ROCKER'S CHOICE/RAPPER'S DELIGHT, Kanada & Sweet Lady	US Joe Gibbs 12in
84	74	DOWN/THE DOG/DOGGIN' IT, Creme D'Cocoa	US Venture 12in/LP
85	—	THE TEARS OF A CLOWN/RANKING FULL STOP, The Beat	2-Tone
86	86	EGO TRIPPING OUT, Marvin Gaye	Motown 12in
87	88	SEND ONE YOUR LOVE, Steve Wonder	Motown
88	—	READY FOR THE 80's, Village People	Mercury 12in
89	81	I'LL TELL YOU, Sergio Mendes/Brazil	US Elektra 12in
90	89	(YOU) KEEP ON MAKING ME HOT, Busta Jones	US Spring 12in

US SOUL

1	1	ROCK WITH YOU, Michael Jackson	Epic
2	2	DO YOU LOVE WHAT YOU FEEL, Rufus And Chaka	MCA
3	3	MOVE YOUR BOOGIE BODY, Bar-Kays	Mercury
4	4	I WANNA BE YOUR LOVER, Prince	Warner Bros
5	5	SEND ONE YOUR LOVE, Steve Wonder	Tamla
6	6	PEANUT BUTTER, Twennynine Featuring Lenny White	Elektra
7	14	FOREVER MINE, O'Jays	PIR
8	9	CRUISIN', Smokey Robinson	Tamla
9	10	GIMME SOMETIME, Natalie Cole & Peabo Bryson	Capitol
10	11	SPARKLE, Cameo	Chocolate City
11	13	JUST A TOUCH OF LOVE, Slave	Cotillion
12	15	THE SECOND TIME AROUND, Shalamar	Solar
13	16	HAVEN'T YOU HEARD, Patrice Rushen	Elektra
14	8	LADIES NIGHT, Kool & The Gang	De-Lite
15	19	STEPPIN', Gap Band	Mercury
16	—	I SHOULD A LOVED YA, Narada Michael Walden	Atlantic
17	7	RAPPER'S DELIGHT, Sugar Hill Gang	Sugar Hill
18	12	GLIDE, Pressure	Fantasy
19	17	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	Arista
20	—	SPECIAL LADY, Ray, Goodman & Brown	Polydor

US DISCO

1	2	VERTIGO, Dan Hartman	Blue Sky
2	1	THE SECOND TIME AROUND, Shalamar	Solar
3	5	CAN'T STOP DANCING, Sylvester	Fantasy
4	6	I WANNA BE YOUR LOVER, Prince	Warner
5	12	DO YOU LOVE WHAT YOU FEEL, Rufus and Chaka	MCA
6	14	SMACK DAB IN THE MIDDLE, Janice McLean	Warner/PIR
7	4	WEAR IT OUT, Stargard	Warner
8	3	DEPUTY OF LOVE, Don Armando's Second Avenue Rhumba Band	ZEA
9	7	I'M CAUGHT UP, Inner Life	Prelude
10	16	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	Arista
11	11	NO MORE TEARS (Enough Is Enough), Donna Summer/Barbra Streisand	Casablanca/Columbia
12	9	NIGHTDANCER, Jean She	RSO
13	13	DON'T LET ME GO, Isaac Hayes	Polydor
14	—	FESTIVAL all cuts, Evita	RSO
15	15	DANCING ALL OVER THE WORLD, Busta Jones	Spring
16	8	ON THE RADIO, Donna Summer	Casablanca
17	17	TJM all cuts, TJM	Casablanca
18	18	ROLLER SKATIN' MATE, Peaches and Herb	Polydor
19	—	HAVEN'T YOU HEARD, Patrice Rushen	Elektra
20	10	I'LL TELL YOU, Sergio Mendes-Brazil '88	Elektra

STAR CHOICE



DAVID STEELE - The Beat

- 1 I'M A BELIEVER, Monkees
 2 I GOT YOU BABE, Sunny and Chér
 3 SHEENA IS A PUNK ROCKER, Ramones
 4 LEADER OF THE GANG, Gary Glitter
 5 GET READY, Temptations
 6 SHOWROOM DUMMIES, Kraftwerk
 7 WALKING IN THE SAND, Shangri-Las
 8 SUGAR SUGAR, Archies
 9 TRACKS OF MY TEARS, Smokey Robinson
 10 CAN'T GET USED TO LOSING YOU, Andy Williams

YESTERYEAR

ONE YEAR AGO (JANUARY 13, 1979)			
1	1	YMCA, Village People	Village People
2	2	HIT ME WITH YOUR RHYTHM STICK, Ian Dury & The Blockheads	Razzy
3	3	LAY YOUR LOVE ON ME, Elton John	Earth Wind & Fire
4	4	SONG FOR GUY, Barron Knights	Boney M
5	5	SEPTEMBER, Barbra Streisand/Neil Diamond	Chic
6	6	A TASTE OF AGGRO, Bee Gees	Bee Gees
7	7	MARY'S BOY CHILD, Chic	Chic
8	8	YOU DON'T BRING ME FLOWERS, Bee Gees	Bee Gees
9	9	LE FREAK, Bee Gees	Bee Gees
10	10	TOO MUCH HEAVEN, Bee Gees	Bee Gees
FIVE YEARS AGO (JANUARY 11, 1975)			
1	1	LONELY THIS CHRISTMAS, Mud	Mud
2	2	STREETS OF LONDON, Ralph McTell	Ralph McTell
3	3	DOWN DOWN, Status Quo	Status Quo
4	4	THE BUMP, Kenny	Kenny
5	5	WOMBING MERRY CHRISTMAS, The Wombles	The Wombles
6	6	NEVER CAN SAY GOODBYE, Gloria Gaynor	Gloria Gaynor
7	7	MS GRACE, The Tynes	The Tynes
8	8	GET DANCING, Discotex and The Six 0-ettes	Discotex and The Six 0-ettes
9	9	I CAN HELP, Billy Swan	Billy Swan
10	10	JUKE BOX JIVE, The Rubettes	The Rubettes

TEN YEARS AGO (JANUARY 10, 1970)			
1	1	TWO LITTLE BOYS, Rolf Harris	Rolf Harris
2	2	RUBY DON'T TAKE YOUR LOVE TO TOWN, Kenny Rogers and the First Edition	Kenny Rogers and the First Edition
3	3	MELTING POT, Blue Mink	Blue Mink
4	4	TRACY, The Cull Links	The Cull Links
5	5	ALL I HAVE TO DO IS DREAM, Bobby Gentry and Glen Campbell	Bobby Gentry and Glen Campbell
6	6	SUGAR SUGAR, The Archies	The Archies
7	7	SUSPICIOUS MINDS, Elvis Presley	Elvis Presley
8	8	GOOD OLD ROCK 'N' ROLL, The Dave Clark Five	The Dave Clark Five
9	9	YESTER ME YESTER YOU YESTERDAY, Steve Wonder	Steve Wonder
10	10	THE LIQUIDATOR, Harry J and The All Stars	Harry J and The All Stars
FIFTEEN YEARS AGO (JANUARY 9, 1965)			
1	1	I FEEL FINE, The Beatles	The Beatles
2	2	YER YER, George Fame	George Fame
3	3	DOWN TOWN, Petula Clark	Petula Clark
4	4	TERRY, Twink	Twink
5	5	WALK TALK, Val Doonican	Val Doonican
6	6	I'M GONNA BE STRONG, Gene Pitney	Gene Pitney
7	7	GIRL DON'T COME, Sandie Shaw	Sandie Shaw
8	8	SOMEWHERE, P. J. Proby	P. J. Proby
9	9	COULD EASILY FALL, The Moody Blues	The Moody Blues
10	10	GO NOW, The Moody Blues	The Moody Blues