

RECORD MIRROR

Superpop

A-Z
OF HEAVY METAL



ILLUSTRATION: BORIN VAN LOON

RAINBOW POSTER
TOURISTS • MADNESS • SIOUXSIE

The Natural Blonde.

PAULA'S PAGES



SPRING WAS definitely in the air last week, what with the wedding of the year (that's at least until next week when **Pete Briquette** of *da Rats* and **Jane Aire** get cut and carried in Dublin).

Prior to **Phillip AND Caroline's** wedding there were of course the inevitable hen and stag parties, Phillip's stag party was at the Clarendon hotel and was attended by the usual motley bunch of drunken revellers. **Billy Idol** and his close friend **Tony James**, **Simon Kirke** from *Bad Company*, **Midge Ure**, **Brian Robertson**, **Jimmy Bain**, **Dire Straits** and an uncontrollably excited **Lemmy** could all be found in various stages of alcoholic stupor around the seedy Hammersmith hotel. In fact, when the three strippers (most guests had triple vision at this point anyway) appeared it was hard to tell who was still awake.

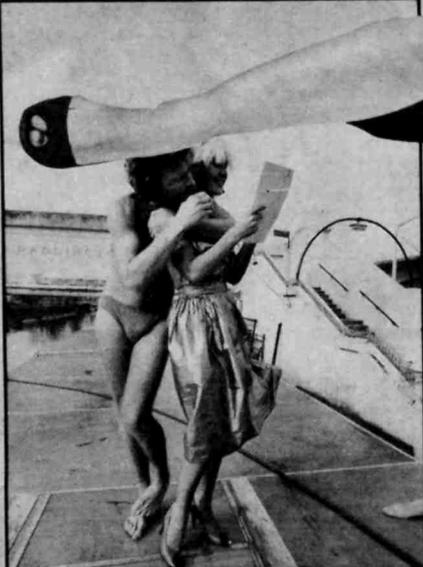
Caroline's hen party was a far more decorous affair as about 14 young ladies played complete havoc on Legends for the night. As a spokesman for the nightclub said the next morning "Pant, pant, cor!" **Sophie Bain**, Jimmy's wife had organised the affair and made sure that the wine, strawberries and anything else kept flowing throughout the night. Luckily for once no one swallowed their gold teeth or wet themselves.

The wedding was held in a freezing cold church in Richmond, (very picturesque but a little nippy for my sensitive skin), and considering the selection of rock artistes that had come to get a bit of spiritual uplift before the lig the singing of the hymns wasn't much cop. After Carol's father had made the initial reading, in rich tones, most of us were stunned to see Lizzy manager **Chris O'Donnell** do the second reading without shaking his fist and yelling "are you out der" once.

After this chaos ensued I pelted to the front of the church to get the bleeding bouquet and by the time I'd got past **Billy Idol** trying to get his picture taken it had been thrown to some girl who definitely didn't deserve it one little bit (especially considering how I'd nearly got a hernia pole vaulting over the side of a confession box).

Lemmy certainly looked the worse for wear when we got to the reception at the Kensington Hilton. The romance of the whole situation obviously got to him as he rushed up to me with a Polaroid of himself sitting in a pair of pale blue underpants on a stuffed ant eater.

MARK KNOPFLER, who has apparently just sold his house and moved near to us, (it must be the scent I use dears) sat looking perplexed and refused to come to the gents lavatories for a photo session with me but said he'd think deeply about it. These pop stars are all the same, promises promises. The speeches were intriguing with



THEY say boys will be boys and Virgin head - person Richard Branson is no exception. Barely - suppressible Richard used the signing on his houseboat of my contract to Virgin for my book on stars' undies as a feeble excuse to strip off and express himself (as only he can).

the handsome **Scott Gorham** as best man (who, by the way, has had his hair cut and it shows off his lovely face to perfection) making a performance out of reading five telegrams: "Er, howdy, yeah, huh, yeah, yuh, a few er, telegrams huh, yeah," and Caroline's father saying that rather than losing a daughter he felt he was gaining a granddaughter. He also said that when Phillip came to him asking for Caroline's hand he said, "Well, you've had everything else, you might as well have that as well."

The flowers for the bash cost £500. In case you're all sitting at home working out how much it's going to cost. The prettiest bride of the year and groom cut the cake and flew off to a carnival in Rio.

■ **SMACKED WRISTS** all round for the **Lambrettas** who were doing a photo session around the stricken ship 'Athina B' who were moved on by the boys in blue.

CUPID HAS been working overtime with the marriage of **Lou Reed** to someone who we've been assured is female. It was on Valentine's Day. Rumours have also filtered to CBS UK that **Bob Dylan** has tied the knot but we'll believe it when we see it.

THE TOILETS exploded at The Clash gig at the Lyceum on

Sunday and many members were covered with a substance which many thought resembled dirty water.

THE PSYCHEDELIC Furs are the latest band to inspire lemmings with a bunch of six from Folkestone following them the 1500 miles of their present tour. Another has hitch - hiked his way to every gig from Edinburgh to Bristol and an American DJ from Philadelphia called **Steve** has come especially over from the Big Apple to see the band.

TEDDY PENDERGRASS has cancelled his forthcoming British tour. Those less kind have suggested that it's got something to do with exhaustion following his spectacular capture of the heart of **Marvin Gaye's** wife.

FABULOUS POODLES, currently supporting **Tom Petty** in the States, do a request spot in their act which is usually unrehearsed, among the versions of '24 Hours To Tulsa' and 'Ebony Eyes', **Tom Petty** came on stage in a **Devo** suit and asked them to do 'Satisfaction'. On their new album they do a version of the **Everly's** 'Man With Money' and the **Fab Poos** were pleased to get a phone call from **Don** of the famous brothers telling them that it's the best version done of their song.

RUMOURS ARE rife that **Casino Steel** of **The Boys** may leave for

a gig tinkling the ivories for the brudders **Ramone**.

JUST HOW much do they pay rock stars at Rocket? Demur **Judie Tzuke** had her sweet press officer drive her hair dresser up from London to The Manor Studios in Oxford where she's recording her album 'Sports Car'.

ANNE NIGHTINGALE is writing her autobiography, which she's supposed to have finished by the end of March. (I really don't know how publishers can be so hard and force one to create works of art to measure). She thought of calling it **Sex And Drugs And Rock And Roll** but thought it might be contrary to the Trades Descriptions Act as there isn't much sex or drugs in it. Maybe **Anne** cold pose in a lascivious pose on the cover just to shut everyone up?

SKIDS SINGER Richard Jobson last week appeared at Dunfermline District Court to plead not guilty to a charge of breach of the peace. Doing his

best **Petrocelli** impersonation he managed to convince the court there was insufficient evidence and the case and **Jobson** were thrown out of court. Knowing **Richard's** penchant for recording his every tremor, I wonder where the pictures of him with the officers are?

LEE THOMPSON, saxophonist with **Madness** got back to Britain to find his flat in Camden had been broken into. Asked who might have reason to break in (my mind boggles, they were probably searching for naughty photos), he said "Not **Madness** fans, they're only interested in underwear." However, in their disappointment for not finding any knickers (he'd taken them all on tour) they nicked a baritone silver sax, a tape recorder, a cassette deck and a priceless collection of records such as 'Handsome' by **Kilburn And The High Roads**. None of this would have happened if he'd posed in his drawers for me to release for world delectation.



LITTLE RICHARD was on hand to meet **Jerry Lee Lewis** when the veteran rock 'n' roller started his UK tour. No, it wasn't a confrontation of two big rivals, this **Little Richard** was Jerry's youngest fan, three-year old **Richard St Pierre**.

HUSTLING Keith Altham, press spokesman to the likes of **The Who**, **The Stones**, and it says here, **Roy Sundholm** (!), still blagging mentions from his prostrate position in an Epsom hospital bed due to a broken leg. He claims that football has lost another great talent but he can now add the delightful positions of Left Back (in the dressing room) to his dazzling array of skills (it says here!).

BIANCA JAGGER has had all her hair cut off like a little boy and is now planning to write a book on nutrition. Mrs Jagger is a health fiend who works at a gym each day and could make **John Conteh** look puny when she gets hotted up. I go to the solarium every day, if that counts. She also says, rather ominously, that "I have been a wife and mother, now I'm learning to be an adult."

CONGRATULATIONS to **ELO's** **Jeff Lynne** and his wife. She's just delivered a baby girl.

I WENT to see **Iggy Pop** the other night and the backstage was drama enough. It was like one of those BBC 2 plays, where everyone talks complete garbage and wears tights. Well, Iggy was looking very athletic in a black see through top and explaining to his band a few new developments he wanted to make to the songs (this was about three minutes before they were due to go on. He wanted to rewrite some of his opus). "Well, this particular ending," he said, "wielding a can of beer dangerously close to my lilac frock (which as you'll discover later was doomed anyway) "I want it to sound like Three Mile island." The guitarists, who had been suffering severely all



Left to right: Brian Robertson and Bob, a Dire Strait, Phil and missus, Robertson and wife, Lemmy and Fingers, Phil and baby.

evening from an excess of descriptions like this, looked suitably blank. "In fact, I want it to sound like this man," he flings the beer can into orbit which shatters a light bulb and almost decapitates his girlfriend. Then Motorhead's drummer, Phillip, comes staggering in and in his efforts to open a can of beer (an intricate operation when you're that smashed) slices the top of his finger off and sprays me from head to foot

in beer and blood. Ah, rock and roll. **THE JAM** played a surprise gig last Friday in Woking in the middle of a 24 hour sponsored disco in aid of the YMCA. But they had to be persuaded by Paul Weller's bank manager, who is also the chairman of the local branch of the aforementioned organisation. Hmm, just goes to show how you can wield your authority if you have to. The

group played a short set to an audience of around 200 people, with the result that **Paul Weller** will still be able to draw cheques whenever he wants! **NEXT WEEK** my trips to bask in the solarium will be cut short as I am tripping over to the Emerald Isle to bask in leprechaun feathers. Naturally I'll be coming back with yet another thrilling, on the spot wedding report to set your

hearts racing and your legs weakening, or at least **Lemmy's** will be. Hey ho, au revoir **PAULA**. xxxx **PS JUST** to further convince you of the life of glamour pop stars girlfriends and wives lead, I spoke to **Rick Parfitt's** delectable German wife the other day but she had a ring off as she was in the middle of making Rick a fried egg sandwich.

UNION JACKS

THE BABYS

NEW ALBUM
'UNION JACKS'

Produced by Keith Olsen CHR 1267

NEW SINGLE
'TRUE LOVE TRUE CONFESSION'
IN A PICTURE BAG
CHS 2398

Chrysalis
Records

RECORD MIRROR

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

EDITOR
ALF MARTIN

ASSISTANT EDITOR
Rosalind Russell

NEWS EDITOR
John Shearlaw

ARTIST/SUB
Graham Stevens

REVIEWS EDITOR
Mike Nicholls

EDITORIAL
Ronnie Gurr
Simon Ludgate
Robin Smith
Daniela Soave
Chris Westwood

SERVICES DEPT EDITOR
Susanne Garrett

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

IN AMERICA
NEW YORK
Jim Green

LOS ANGELES
Mark Cooper

MANAGING DIRECTOR
Jack Hutton

PUBLISHING DIRECTOR
Mike Sharman

ADVERTISEMENT MANAGER
Carole Read

ADVERTISEMENT REPRESENTATIVE
Geof Todd

ADVERTISEMENT PRODUCTION
Michael Hitch

TELEPHONE SALES MANAGER
Eddie Fitzgerald

PUBLICITY/PROMOTIONS DIRECTOR
Brian Batchelor

PROMOTIONS EXECUTIVE
Angela Fieldhouse

Distributed by Spotlight Distribution Ltd, 1 Denwell Road, London, N17 6AX - 01-807 6411

Morgan Cranston Ltd, 10th, Chiswell St, London SE1 8JH

Registered as a newspaper at the Post Office. Published by Spotlight Publications Ltd, 40, Lamb Lane, London, WC2E 9ET, and printed by South Essex Newspapers Ltd, Langdon, Malden, Essex, SS26 4NG



News Editor: JOHN SHEARLAW

AOR BACK

BIG TIME American Adult Oriented Rock is all set to take Britain by storm over the next few months... with major tours by both Doctor Hook and Fleetwood Mac.

Both groups, scarcely out of the American charts in the last few years, are firmly established AOR acts — and both have waited since 1977 to make return visits to the UK.

FLEETWOOD MAC'S British dates come at the end of a world tour, and the four shows — split between Bingley Hall and Wembley Arena — are their first since April 1977.

The tour was exclusively predicted by RECORD MIRROR in January.

The Bingley Hall date is June 16, and tickets are available — priced at £7.50, £8.50 and £5.50 — from Mike Lloyd Music Shops in Stoke - on - Trent, Newcastle - under - Lyme and Turnstall, Sundown Records in Wolverhampton, Picadilly Records in Manchester, Cyclops Sounds in Birmingham and Lotus Records in Staffs.

The Wembley Arena dates are the three nights of June 20, 21 and 22. Tickets for these concerts will be available by postal application ONLY, from Mac Promotions, PO Box 2BZ, London, W1A 2BZ. Prices are £7.50, £8.50 and £5.50, and cheques and postal orders should be made payable to Mac Promotions. Sae's should also be enclosed.

DR HOOK will also be back in the UK for the first time since 1977 — with a nine - date tour that begins at Glasgow Apollo on April 24.

And — once again — it's a tour that was exclusively predicted in RECORD MIRROR in January.

The band, who recently topped the singles charts with 'When You're In Love' play the following dates: Glasgow Apollo April 24 and 25, Manchester Apollo 26, Liverpool Empire 27, Birmingham Odeon 28, London Hammersmith Odeon April 30 and May 1, Brighton Centre 2, London Rainbow 3.

Tickets for all venues — with prices ranging from £5.50 to £3.00 according to the theatre — are available from all box offices and usual agents now.



HUGH CORNWELL

STRANG BANG

THE STRANGLERS have now been confirmed as the headlining attraction for the week of rock concerts celebrating the 50th anniversary of the London Rainbow Theatre.

They'll be appearing there on April 3, in what will be their first appearance on a British stage since they played with the Who at Wembley Stadium last summer.

Although the rest of the acts for the "anniversary week" have yet to be confirmed tickets for the Stranglers gig should be available within the next few weeks.

There's also a new single out from the Stranglers in the next few weeks, with the double A-sided 'Bear Cage' / 'Shah Shah A Go-Go' in the shops on March 7.

HORSES ON THE ROAD

WILD HORSES, featuring Jimmy Bain and Brian Robertson, are currently finalising an extensive British tour for April and May to promote the band's debut album 'Wild Horses'.

The 10-track album will be out on April 11, but a single taken from it — entitled 'Face Down' — is released on March 14.

Meanwhile Wild Horses play a three-night warm-up stint at the London Marquee on February 27, 28 and 29. Advance tickets are available for members now at £1.75, and tickets on the night will cost £2.

REJECTS ON

COCKNEY REJECTS are to play a short tour starting next week... just before the release of their first album.

They're at: Bradford Royal Standard February 24, Nuneaton 77 Club 25, Leeds Brannigans 28, Grimsby Community Hall 29, Penzance Demeizas March 3, Plymouth Clones 4, Exeter Routes 5, Swansea Circles 6, Dudley JB's 7.

BIRDS FLY IN

THE FABULOUS Thunderbirds, all the way from Texas, are to extend their British visit to play two London headlining concerts.

The band were invited over to support Rockpile on their tour, and they now play: London Venue March 2 and London Hope And Anchor March 3. Their current four-track single/EP 'She's So Fine' was one of RECORD MIRROR'S singles of the week last week.

RATS STAY IT'S A GAS

THE BOOMTOWN Rats have vowed that they will play anywhere — "even in a field if necessary" — when they return to their native Dublin later this week.

The dramatic statement followed news that the Rats' two planned Dublin concerts, the first in their home town for two years, had been cancelled after objections by Dublin District Court.

Over seven thousand tickets had already been sold for two gigs due to take place at Leopardstown racecourse, just outside Dublin, on February 22 and 23. The group were also planning to use a giant tent, constructed for the Pope's visit to Dublin, for the shows.

Refusing the group permission to play councillor Frank Johnson said: "We have to take into account the effect a group like this would have on the neighbourhood. There is no question that all the windows in the immediate locality would be broken."

But an angry Bob Geldof vowed after an appearance in Dublin on Monday: "We'll play somewhere, we'll make sure of that."

The Irish promoters were appealing against the decision in the higher Circle Court as we went to press.

PRIEST RANSOM

JUDAS PRIEST have reportedly received a ransom demand for £50,000... after master tapes for their new album were stolen from a New York studio last week.

The album was recorded in France, and the tapes were flown to New York to be mixed. Shortly after the studio theft Priest's management received the demand; with the delivery of the money guaranteeing the safe return of the tapes.

"The New York city police believe it is the first major incident of its type, although thefts like this have taken place on a smaller scale before," said Judas Priest's spokesman. "The album has already cost £30,000 and two months of time, so we're still deciding what to do."

A decision will be made this week, but it now looks unlikely that the album will be out in time for the start of Priest's UK tour in March.

FORMER SEX Pistol John Lydon faces possible prosecution after police raided his London flat last week and removed what they described as "a tear gas canister."

Lydon has been ordered to report back to the Chelsea police station on March 13, after the completion of forensic tests on the contents of the "canister." No charges were laid at the time of the raid.

The raid, the second on the Chelsea flat which Lydon shares with other members of Public Image Limited in a month, has infuriated the singer. Although a search warrant was produced the occupants claim they were given no time to read it, and also that 11 uniformed officers were involved in the raid.

And the canister itself? According to PIL guitarist Keith Levine it was "the size of a felt tip pen." The object is allegedly a protective security spray, of the type sold in France — and given to Lydon when the group played in Paris recently.

There's also news of those other former Sex Pistols Steve Jones and Paul Cook this week. Apparently they're now officially called the Bollocks Brothers, and are planning to record a single and an album under that name. The duo are currently being managed by Fachna O'Kelly — also the manager of the Boomtown Rats.

ROSE TOUR

TOP AMERICAN soul group Rose Royce, best known for their smash hits 'Car Wash' and 'Is It Love You're After?' have now confirmed dates to their British tour, plans of which were exclusively revealed in Record Mirror last December.

Dates are: Southampton Gaumont Mart 21, Bristol Colston Hall 23, Brighton Top Rank 24, Sheffield City Hall 25, Edinburgh Odeon 27, Glasgow Apollo 28, Bradford St Georges Hall 30, Manchester Apollo 31, Birmingham Odeon April 1, London Hammersmith Odeon 2 and 3, Coventry Theatre 5, Deeside Leisure Centre 6. Tickets are available for all venues now.

TOURS

EDDIE AND THE HOT RODS

EDDIE AND THE HOT RODS: Newcastle Polytechnic March 5, Liverpool Eric's 6, Manchester University 7, Sunderland Polytechnic 8, St Andrews University 9, Edinburgh Tiffany's 10, Durham University 11, Hull University 12, Essex University 14, Norwich University of East Anglia 15, London Lyceum 16, North East London Polytechnic 17, Swansea University of Higher Education 20, Aberystwyth University 21, Sheffield Polytechnic 22, Redcar Coatham Bowl 23.

THE BOOKS

THE BOOKS: following London dates: Marquee February 26, March 11, 25, Covent Garden Rock Garden March 6.

THE PLANETS

THE PLANETS: who had hits with 'Lines' and 'Iron For The Iron' play the following London dates: Port Talbot Troubadour February 21, North Staffordshire Polytechnic 22, Derby Lonsdale College 23, Plymouth Fiesta 25, Sheffield Limit 28, Liverpool Eric's 29, Middlesex Road Rock Garden March 1, Leeds Fford Green Hotel 6, Newport Village 7, Retford Porterhouse 8, Northampton Nene College 9, London Marquee 10.

AU PAIRS

AU PAIRS: Walsall T.P. Riley School February 22, Birmingham Digbeth Civic Hall 23, Plymouth Castaways 25, Exeter Routes 26, Bristol Trinity Hall 27, Wolverhampton Polytechnic 28, London South Bank Polytechnic 29, London School of Economics March 1, London Marquee 4, London Covent Garden Rock Garden 5 and 26.

SAMSON

SAMSON: who have just supported Robin Trower on his tour, will now be supporting Rainbow on their tour.

ANOTHER PRETTY FACE

ANOTHER PRETTY FACE: will be supporting Stiff Little Fingers on their tour beginning at Plymouth Polytechnic on March 4.

SEVENTEENS

SEVENTEENS: Flint Raven Hotel February 28, Stoke Kings Hall March 3, Cwmbran Woodland Hall 7, Blackpool Jenks 13, Prestatyn High School 14, Leeds Fan Club 20, London Harrow Road Windsor Castle 25, Maidstone Technical College 28, Orgington Civic Hall 27.

i'm a believer · daydream believer
last train to clarkesville
a little bit me, a little bit you



Four Track E.P. Available at £1.15

ARISTA

BRIEF

FOLLOWING ELP's split **Carl Palmer** has formed a new band **PM**. Carl is joined by John Nitzinger (vocals guitar) Barry Finnerty (lead guitar vocals) Todd Cochran (keyboards vocals) and Erik Scott (bass vocals). PM have just signed to Ariola Records and their debut album '1 PM' is released on March 7. European tour dates will be announced later.

RADIO ONE launches a major series this summer, '25 Years Of Rock'. Produced by the BBC in association with 'Billboard', the programme will reflect the changes in popular music from 1955 to the present day. The 26 hour long programmes, will be broadcast on Sundays at 7pm starting in mid June.

SIMARYP, Trojan Records long lost band whose single 'Skinhead Moonstomp' is rising in the charts have been finally tracked down in Switzerland. They recorded the single back in 1969 before turning their backs on Britain and concentrating on the rest of Europe.

WIRE have parted company with EMI after what they say was a "breakdown in communication." The band are currently rehearsing new material and will consider offers from other record companies.

FOLLOWING a string of UK dates **Doll By Doll** begin an Irish tour this week kicking off at Dublin Trinity College February 22.

THE THIRD annual **Black Echoes** Reggae Awards will be held at the London Southgate Royalty Ballroom on February 24. There will be a full programme of music and awards and the show will be covered on Capital Radio's 'Roots Rockers' show.

BRITISH FANS won't see **Dire Straits** playing live again until 1981. Mark Knopfler is currently occupied doing guitar work for Phil Lynott's solo album and material for his brother's forthcoming solo album. In April the band will be rehearsing for a new album and then they'll be playing tours of Australia, Japan and New Zealand. Pick Withers will also be marrying Linda Allen in May. Linda is the former secretary of Straits' manager Ed Bicknell.



NINA and a stung sting

FANTASY

AS POLICE begin the second leg of their massive world tour - taking in Australia, Japan and India - British fans will have to content themselves with this "dream" shot of Sting in bed!

For the blond singer will be appearing in a fantasy sequence with Page Three girl Nina Carter in next week's episode of 'The Kenny Everett Video Show.'

"I'm still a bit confused by it," Sting explained. "I go to bed with the group and they turn into girls and then somehow the girls turn into Nina Carter!"

Confused Sting may be... but we at **RECORD MIRROR** reckon that **Blonde With Blonde** could turn out to be a very big hit!

SOLO XTC

XTC, CURRENTLY playing a mammoth 45-date tour of America, are to release a new single and a "solo" album from singer Andy Partridge in the next few weeks.

The single, a follow-up to 'Making Plans For Nigel', will be the brand new 'Wait Till Your Boat Goes Down' - recorded after the last UK tour, and released on March 14.

Andy Partridge's "solo" outing won't be known as "the new XTC album," but does follow the concept of the 'Go + EP' - issued free with 'Go' and containing dub versions of some of the tracks. This time it's the tracks from 'Drums And Wires', "plus a couple of curios," says Partridge.

'Take Away (The Lure Of Salvage)' is released on February 29.

45 REVOLUTION

CHAS CHANDLER, a member of the original Animals and more recently the head of Barn Records, is hoping to revolutionise the albums and singles market... with a new concept he believes could make both redundant!

His plan is to release a series of 12" 45 rpm records - each containing six tracks and known as 'Super 45's.' The series will be entitled 'Six Of The Best' and Chandler hopes to keep the price stable at £1.49.

"Both the album and the single are out of date in my opinion," he told **RECORD MIRROR**. "I've always thought the single was too restrictive, and the album has become too expensive."

"My idea is to give buyers six titles to choose from. It'll then be up to radio stations to choose their favourite track."

The first 'Super 45' will be out next month, featuring En Route, and one featuring Slade should follow shortly afterwards. 'Super 45's' should then follow at fortnightly intervals.

EXTRA PETE

PETER GABRIEL has been forced to add another London date to his forthcoming tour, which starts in Birmingham this weekend, as the first two have already sold out.

There is now a gig on March 13, as well as on March 11 and 12, and tickets are again £4.00, £3.00 and £2.00 and available now.

DEXY'S MIDNIGHT RUNNERS

DEXY'S MIDNIGHT RUNNERS; were forced to cancel five dates on their tour when Kevin Rowland suffered from nervous exhaustion and strained vocal chords. The dates will be rescheduled at the earliest opportunity. Meanwhile Dexy's are featured on BBC TV's 'Look Here' programme on Sunday March 2.

SLADE

SLADE: Watford Town Hall February 28, London Camden Music Machine 29 and March 1, Cardiff University 4, Norwich Cromwells 6, Reading University Charles Hall 7, St Austell Cornish Riviera 8, Stockton Fiesta 10, London Marquee 11, Jersey Belham 14 and 25.

HEADLINE

HEADLINE: added dates: London Victoria Venue February 19, London Ronnie Scotts 22 and 23, North Staffs Polytechnic 29, London University March 1, Middlesbrough Kirk Levington Club 6, London Camden Music Machine 13 and 14, South Bank Polytechnic 14, Hastings Mod Convention 15.

RELEASES

SIOUXSIE & THE BANSHEES are back in action again on March 7, after a period of inactivity, when their new single 'Happy House' is released. It will be the first single from the band featuring the new line-up.

SIMARYP have decided to rush release 'Skinhead Moonstomp - An Album' following the success of their single 'Skinhead Moonstomp'. Both were originally released in 1969. It is hoped that the band will come over from Switzerland to promote the album.

TROJAN are releasing an EP on March 14 under the title of 'Skinhead Classics'. It comprises original 1969 to 1970 recordings, and tracks and 'Train to Skaville' by the Ethiopians, 'Monkey Man' by the Maytals, 'Return Of Django' by the Upsetters and 'Phoenix City' by Roland Alphonso.

WILKO JOHNSON releases his first single in 18 months on March 7. Entitled 'Down By The Waterside' it was produced by Wilko and Sandy Robertson. Wilko is currently touring Portugal but will be playing British dates in April.

ORANGE JUICE release their first single on February 22 on the Glasgow independent label Postcard Records, entitled 'Falling And Laughing'. Included with the first 1000 pressings will be a live flexi disc of 'Felicity'.

BOB SEGER rush releases his latest offering, 'Against The Wind', on February 29. A single from the album, entitled 'Fire Lake', will be released on February 22, and features guest vocals from the Eagles. The album is Seger's first in 21 months.

THE BURTONS release their single 'McArthur Park' on February 22. The B side will be Jah Wurzel's version of 'Wuthering Heights'.

RUSH are releasing a specially packaged 12 inch single on February 29. It's being issued in a limited edition of 15,000 in a four colour bag, selling at £1.99. Tracks are 'The Spirit Of The Radio', 'The Trees and Working Man'. There's still no further news about Rush's rumoured summer visit to the UK.

ROY AYERS releases his compilation album 'Best Of Roy Ayers' on February 22. Ayers is currently in the studio with ex-Crusader Wayne Henderson, putting together a new album due for release later this Spring.

GENESIS release a new single 'Turn It On Again' on March 3. Their sell out tour begins at the end of March and runs through into May.

THE DRILL

THE DRILL: who release their new single in March, play the following dates: Watford University February 28, London Camden Music Machine 29 and March 1, Cardiff University 4, Norwich Cromwells 6, Reading University 7, London Marquee 11.

THE CROOKS

THE CROOKS: who release their debut album 'Just Released' on March 3, play the following dates: London West Hampstead Moonlight Club February 22, North Staffs Polytechnic 29, London Marquee March 1, Croydon Crawdaddy 5, Portsmouth Rotary 7, Southampton Griffin Arms 8, Middlesbrough Teesside Polytechnic 15, Huddersfield Coach House 16, Nuneaton 77 Club 17, Norwich Cromwells 18, Fulham Greyhound 21, London Victoria Venue 28. More dates will be added later.

THE JAGS

THE JAGS: High Wycombe Town Hall February 23, Herne Hill Half Moon 24, Fulham Greyhound 26, Southampton University 27, Bournemouth Stadium 28, Aston University 29, Egham Royal Holloway College March 1, Fulham Golden Lion 2, West Kensington Nashville 3.

Harder than the rest



Includes: 'My Number' & 'Do You Love Me'

Special Price Offer* album **£3.49** (also available £3.99^{msp})

Write to **Girl** c/o Jet Records Ltd., 102-104 Gloucester Place, London W.1.

SIDE 1
Hollywood Tease
The Things You Say
Lovely Lorraine
Strawberries
Little Miss Ann
Doctor Doctor

SIDE 2
Do You Love Me
Take Me Dancing
Whats Up
Passing Clouds
My Number
Heartbreak America

Girl SHEER GREED
JET LP 228
*Special price with 31st May 1980



IT'S GOOD TO

Not that The Tourists
talks to Annie Lennox
want



IF YOU sniggered into your corn-flakes watching Annie Lennox getting a pie in the face on *Tiswas* she's pleased. Because now she's had the chance to prove that she's human and can take a joke.

"It's a good TV programme, I like it," she told me. "Once I discovered that a bucket of water over the head is quite fun, I didn't mind. The first one is warm, but the other bucketsful are freezing."

BE BACK

ve been away. ROSALIND RUSSELL
and Dave Stewart about why they don't
be just a fashion band

It was hardly a warm up for the Tourists' UK tour, but it meant they'd get a bit more exposure before hitting the road. They are currently enjoying (I hope) their first major tour — with doctor in tow to look after guitarist Dave Stewart who has a dodgy lung — but I spoke to Annie and Dave before they left.

Huddling over a gas fire in a draughty Islington rehearsal room, we're a long way from the smell of the crowd and the roar of the greasypaint and all that old rubbish. But then, unless The Act is stinking rich, the glamour stops at the end of the stage anyway. Some of you probably earn more than the Tourists. I'd give a fair bit to be able to say I was on such a good single as 'So Good To Be Back Home Again', but you can't eat glory.

"We have about £60 a week each," said Annie, "and now I can afford to buy a jacket like this (she had a fringed suede jacket on) for £60. I still feel guilty about buying it. But the clothes I buy and wear are an extension of my character. I would feel fragmented if I wore what other people thought I should. I still buy secondhand stuff."

Which brings us to a point that the Tourists would like to make rather forcibly. They feel they've been labelled a "fashion band", perhaps because they play sharp, short pop songs (though there's not the stigma attached to that as there used to be) and because Annie always looks so striking.

"To say that the Tourists are a fashion band is the biggest load of crap," said Dave.

"I'd like to set the record straight," said Annie. "The image I project is me. If fashion means wearing a pork pie hat, I won't wear one for anybody. People take everything so seriously and we're not a popular band to like."

"I was talking recently to Charlie in Selector and he's getting really paranoid because they've been put in a certain bracket. They're a very original band and will outgrow the 2-Tone bandwagon."

"We've tried to be independent, I stick up for the individual. Look at Judas Priest, they've been slagged and slagged but now they're breaking through. Good luck to them — they've worked hard."

THE Tourists, too, have worked hard. They started out borrowing equipment from other people, and were fortunate in having a friend who runs a guitar shop, so they were able to borrow gear from him.

"We were a year on the dole," said Annie. "I hated signing on. I think everyone does. I didn't like the idea of taking money from the State. But you can either do that, or wear yourself out trying to do a part time job and the band too."

The music industry makes so much money, is one of our biggest exports and creates such a lot of employment, but the Government never realises it. They've never built a decent venue with good acoustics. The rock thing is a live culture, people will play in crazy conditions because there's such a need for it."

Yeah — what happened to the Tory Minister for the Arts' great feeling of bonhomie when he expounded on the theme of rock being just as important as opera, theatre or ballet? So much for that red herring Mr Norman St John Stevas. Rock is paying its own way as usual and theatres are going out of business all over the UK.

"In Holland, the government sponsors local clubs," said Dave. "They have to have three people under 20 on the council, to have their say."

"The percentage of musicians that make a lot of money is minute," added Annie. "The Rod Stewarts, the tax exiles, they are in the minority. Most people are struggling. At least I know that I've paid my dues, that I can justify myself. If I really made big money, I'd like to create something. To put it into bands and studios, for when I'm too old to perform. People assume you sit back on your arse and do nothing when you make money, but you have to keep the ball rolling."

"Wealth wouldn't come easy to me. I would be uncomfortable with it, I think being very rich is obscene. I would hate to be in a position where I was exploiting someone, or was being exploited."

While the Tourists are hardly likely to be lighting fags with five pound notes with any money they make from their tour, they're not necessarily taking the Working Class Hero stance either. It's precisely that attitude about life that annoys

them about the kids that turn up to the gigs to cause trouble.

"I don't condone those skinheads' behaviour," said Annie. "There's a weird perverted snob-bishness about the working class. I was born in a tenement and my father worked in the shipyards, but you don't go round shouting about it. If I believed all that stuff about the working class, I'd be another married woman, stuck with the kids. I was looking for something that was classless."

"Going on about the working class is as bad as going on about being a deb. The only thing my mum and dad really encouraged me about was education. I didn't always agree with them, about passing exams, getting security."

VIOLENCE at gigs is something most bands have to sort out at some time or another. Some bands are unlucky, and trouble follows them around. So far, the Tourists haven't had to cope with a lot of it.

"Most of our gigs are totally peaceful. I think there's only been about two occasions when there have been outbreaks of violence. It's freaky because it just spreads once it starts. We try to diffuse the situations, we'll go off until it cools off."

"I'm 25, and I'm the youngest in the band. My personality has developed and I'm old enough to know myself. The young kids, they're like bulls, testing their manhood. I can understand that."

Apart from their own gigs, Annie doesn't go out much. She got tired of the London clubs.

"I don't like the posey side of the music business. I went to see the Pointed Sticks at Dingwalls and all these posey music biz types were there. I made up my mind that night not to go again."

"I'm not keen on the Electric Ballroom either," said Dave. "One of our friends had trouble there. And some people from the record company saw a shooter being passed round."

Hopefully, their own tour will go well. Even the band's own friends wondered if they'd manage to fill all the venues, but it's sold out, apart from Glasgow, and another tour has been booked.

"The only things that freaks me about touring, is the equipment," said Annie. "It's right out of your hands if it goes wrong. That's what happened when we did the Reading Festival. It was mayhem onstage, really frightening."

THIS tour — and the new single — should give the Tourists a firm footing with the fans and in the charts. They have produced two excellent hit singles now and an album which is only the beginning of Peet Coombes' potential as a songwriter. With Annie playing keyboards a lot of the time, and Peet taking lead vocals when

Annie is immobilised, the band gets away from the backing band and front man/woman image.

"I don't want to be a media darling," said Annie. "I'm an integrated member of the band. I don't want to be like Debbie Harry, or Gary Numan, because I think they have that slightly cold, unapproachable look. The papers will always talk about sex objects — especially the national press — they want to sell their papers. But

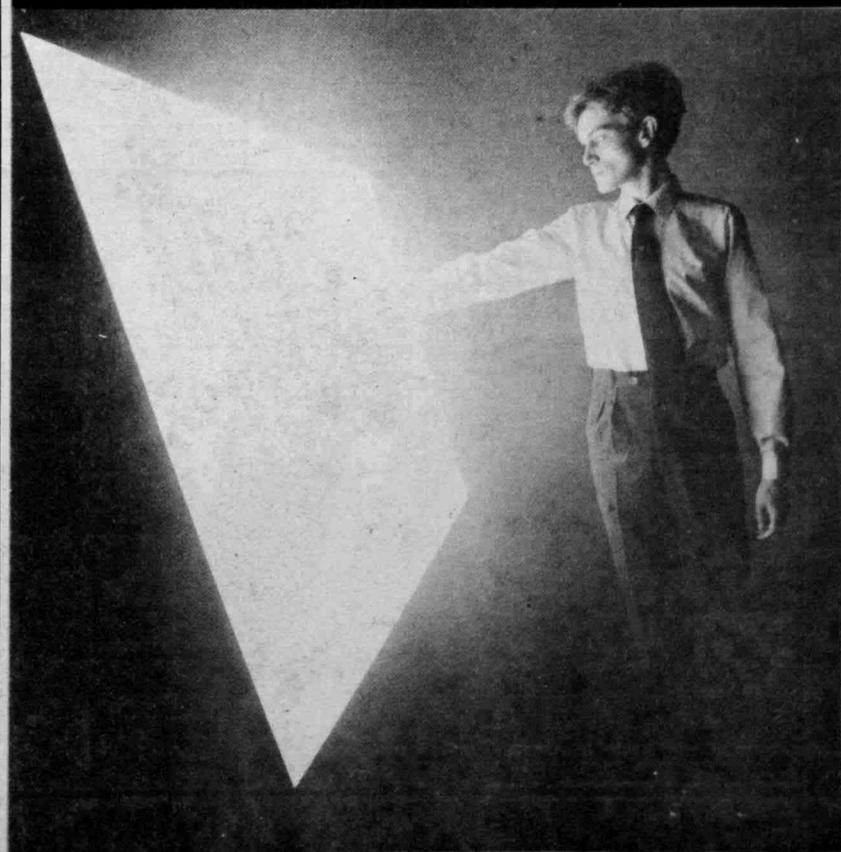
I'm not cold and detached.

"We've had a terrific response from people — despite the music papers I don't want to rant and rave about the press. I can take criticism, but it's the vitriol that upsets me."

Well, there's no vitriol flying from this direction. I think the Tourists are pretty damn good.

Perhaps if Normie St J S isn't too busy hobnobbing with the elite, he'd like to slum it down the Hammersmith Odeon on February 28 and find out what live music is all about.

JOHN FOXX



METAMATIC

ALBUM — V2146

UNDERPASS

SINGLE — VS318

WERE WE going to make it? I was taking my cousin, Denise, to the Madness concert for under 16 year olds. She was at the top of the stairs, showing us her Madness T-shirt when she fell from top to bottom. She went all white and passed out.

My mum called an ambulance. Luckily they said she was OK and we made it for a Saturday morning of Madness.

Playing with Madness at the Hammersmith Odeon in London were the Mo-dettes who took the place of the Dolly Mixtures because one of them was ill. The lead singer was quite a good dancer but I didn't like them much except when Madness joined them for their last number, 'Twist And Shout'.

While we were waiting for Madness to come on we were shown some cartoons.

As soon as Madness got on stage lots of fans ran towards the front and the nutty dancer, Chas Smash, said "Don't watch that watch this, this is the heavy, heavy monster sound!" and they started playing 'One Step Beyond'.

The songs that I liked the best were 'Stepping Into Line', 'My Girl', 'Tarzan's Nuts', 'George' and two new songs, 'Young And Old' and 'Pete's Beat'. Chas was very funny doing his silly dances.

Madness had to come back three times because the skins didn't want them to go. Suggs said: "You've had your tanner's worth," as they went offstage. The drummer, Dan Woodgate, didn't want to leave and Chas had to carry him off.

While we were waiting for Madness to change for the junior press conference, Tiswas, the TV programme, asked us some questions.

Then Suggs was the first Madness member to come dancing his way up the stairs. All the group sat on a big table in front of us.

They asked me to ask them the first question. It's difficult to work out, with seven of them, who is



Pic by Barry Plummer

MADNESS sweat it out with Jason (holding tape recorder), RM Ed/Father Alf (grey hair and grin) looks on

Saturday morning Madness

Ace cub reporter, JASON MARTIN, grills MADNESS mercilessly after an under-16s only gig at 'ammersmiff.

answering what but here are the questions and answers.

• **Have you ever been in another group apart from Madness?**
No. They all shouted together.

• **How many gigs have you played?**
Hundreds, but none as good as today's one.

• **How did you all meet?**

Chris, Lee and Mike were all friends, then we met Suggs and then we all got together but it's mainly all friends.

• **What job would you like to do if you weren't in a group?**

There were all different answers but the main ones were a reporter, a

bank manager, and a gardener.

• **What other music do you listen to?**
Elvis Costello, Ian Dury, reggae, and Kilburn and The High Roads.

• **Do you make a lot of money?**
No, but hopefully we will but we haven't got any yet. Why, would you like to lend us a few quid?

• **Did you write 'My Girl' because you'd had a row with your girlfriend?**
Yeh, I had an argument with her and then I wrote the song, said Mike Barson.

• **Are you all nutty?**

Without a shadow of a doubt. Yeh, we're the nuttiest.

• **Why did you sign for Stiff?**

We were never on 2-Tone, we were only asked to do one record. We went to Stiff because we couldn't make the records ourselves. Stiff is a more personal company.

• **Did any of you get A levels at school?**

All different answers came up but in the end they said they started the band before they had a chance.

• **What's the message behind the new song 'Pete's Beat'?**

It's about a copper who never gets promotion and has to stay on the beat. His name is Pete.

• **What do you take before you go onstage?**

Make-up, massage, hair-cuts. No we don't take anything.

• **Why did you do this gig for under 16 year olds?**

The reason we did it was we were playing places like the Lyceum and younger kids couldn't get in because you were drinking. We wanted to do a sit down gig so that the kids wouldn't get squashed.

• **What about the future?**

We're going to America again and when we come back we'll tour Britain but at smaller venues.

• **Why do you call yourself Madness?**

Well, you know it's one of the songs we do and we used to be called The Invaders but some other group with the same name got signed before we did so we had to change it. Chris thought of it and it fitted in with what the group was about.

• **What's your favourite song?**

The ones I wrote, said one of them.

• **What about the rest of the band.**

The ones they wrote. They all laughed.

• **Will you change your sound?**
If it changes, it changes. If it doesn't, it doesn't matter. We'll just go on making songs and hope people like it.

• **What's your favourite football team?**

Arsenal. No, England, Suggs likes Scotland and Chas likes Ireland and Mike said he doesn't like football.

• **How do you always look so handsome?**

Well, Suggs has had plastic surgery. No, it's just natural, he says. We all have arguments about who's the handsomest.

• **What are your hobbies?**

Ooh, we *Jon't* talk about that. Making money and laughing all the way to the bank. Making models of British motorbikes.

One of their cousins, a two year old boy, was lifted onto the table and he did the Madness dance. Everyone laughed.

Then they were asked what colour underpants they wore and some of them showed us — mainly striped ones.

The last question was what do you wear in bed? Some said nothing, one said Brut 33 and I decided it was time for me to go. So did Madness.

Baby talks dirty
The Knack



The new single
**SPECIAL LABEL
AND
LIMITED EDITION
IN SPECIAL BAG**

SINGLES

Reviewed by DANIELA SOAVE

RECORD OF THE WEEK

THE VAPORS: 'Turning Japanese' (UA). By far one of the best singles I've heard in a long while. I instruct you to go out NOW and buy it. Wonderfully catchy and nippy (excuse the pun), there's some choice guitar in here (especially in the Japanese refrain) and it makes you want to leap about. Unfortunately I first heard it when I was up a ladder painting my ceiling.

THE CHARLIE PARKAS: 'The Ballad Of Robin Hood' (Paranoid Plastic). Yet another send up of Two Tone, this time by the Albertos in disguise I am told. Every home should have one. A wonderful ska version of one of our national anthems, there's every instrument but the kitchen sink in here. The free picture disc deserves a mention too: an old disc covered in magazine pictures.

IRON MAIDEN: 'Running Free' (EMI). If Ronnie Gurr had his way this'd be the record of the week. Hard hitting stuff from Iron Maiden with solid thumping bass and drums and swirling guitar, complete with raucous vocals.

THE HIT MEN: 'She's All Mine' (Urgent). Quite a feat this disc. It was recorded on a four track for 50 quid underneath an arch in Waterloo though you wouldn't notice. A catchy song, although it sounds a bit too much like the Jags sounding like Elvis Costello. Another point — it's recorded in mono.

MICHAEL JACKSON: 'Ben' (Motown). Marvin Gaye's 'Abraham, Martin and John' is on the B side, both songs being a taster from the album 'The Last Dance'. 'Ben' is one of my all time favourites though, so I wouldn't be surprised if it was a hit all over again.

PETER SKELLERN: 'Putting On The Ritz' (Mercury). A fine old Irving Berlin song. If you like old black and white movies, Gene Kelly, Fred Astaire, Ginger Rogers etc you'll love this. A good piece of dramatic music to tango up and down the living room to. Not a hit but definitely one for your record collection.

MI-SEX: 'Computer Games' (CBS). I've heard this. I think I saw a video of it on telly on Swap Shop or Tiswas. It's quite good, although the chorus is a bit of a cop out.

RAVEL: 'Boleto Part One' (RCA) Should have been played at the cinema in between films many moons ago. Not meant as a result.

THE SKIDS: 'Animation' (Virgin). I am so used to hearing this from my well played copy of the album that it's difficult to gauge whether or not it will be a successful single. Suffice to say another fine track from their album. If you don't possess it the single is a good buy. If you do own the album it's not.

BEETHOVEN: 'My Demise' (RCA). Sounds curiously like Davie Bowie. There's some great sax thrown in but the lyrics are not what you could call imaginative. I like the way it sounds thick and echoey at the same time.

SYLVAIN SYLVAIN: 'Every Boy And Every Girl' (RCA). Begins like early Beatles / Chris Montez single, then progresses to a poor imitation of Van Morrison a la 'Brown Eyed Girl' era. The lyrics are pretty banal — not a good effort at all.

TEN POLE TUDOR: 'Real Fun' (Korova). Real fun it certainly isn't. Sex Pistols barely in disguise. Maybe a bit more melodic. Would have been quite a good single if they'd been first on the scene but as it is, it's years too late and not very original.

THE OPPOSITION: 'This Year' (Ariola Hansa). You can tell this record company's got loads of money to toss around. There were nine copies of it in the singles pile (and probably as many more in the bin). People thought it sounded like Sting or the Cure to begin with (what a combination).

TONY ETORIA: 'So Far So Good' (Cobra). Starts like a Todd Rundgren record. Apart from his voice which sounds as though it should belong to a Muppet.

THE SCOOP: 'You Can Do It' (Sharp Records). Why does everything I listen to sound like the Beatles today? Answers on a postcard or in a plain brown envelope to.

KC AND THE SUNSHINE BAND: 'Let's Rock And Roll' (TK). Won't be as big as his last hit, if at all. The fact the title is a cliché doesn't help. He sounds like the late Jimmy McCulloch in this.

JOSEPH K: 'Chance Meeting' (Absolutely 45 Records). Sounds like Lou Reed at 16 rpm. It would have been quite enjoyable if they'd played it a bit faster because it didn't get off the ground until the very end, when they did just that.

LIGHT OF THE WORLD: 'The Boys In Blue' (Ensign). This doesn't exactly send me into shivers of delight either. Usual disco dress. Sounds like Real Thing and you know how dreadful they are.

TOM PETTY AND THE HEARTBREAKERS: 'Refugee' (MCA). Good old Thomas whining and drawing in his inimitable style, with some pretty solid guitar in the background. Hope your tonsils get better soon Tom.

ANNIE HASLAM: 'Going Home' (Warner Bros). Ee, when ah was but a lad, with 't Hovis sandwiches in pocket... The ad, with Ms Haslam's crystal clear vocals adding to the perfection. Like the Peter Skellern song, not a hit.

BILLY PRESTON AND SYREETA: 'It Will Come In Time' (Motown). A cheerful song, I like it. Follow up to 'With You I'm Born Again', this will be a hit also but won't get as high as number two.

THE OUTLINE: 'I Like Bluebeat' (Ariola). Begins like a sand dancer's song (ask your mum about them). Yet another ska song, I yawned at first, but the singer's got a good smooth voice and I found myself enjoying it. Just wish I didn't feel it's another group jumping on the bandwagon.

ANOTHER PRETTY FACE: 'Whatever Happened To The West' (Virgin). Well played and well sung but unfortunately the song's not up to much. I haven't really heard much of their material but they're reputed to be good. Hopefully then with the right song they could succeed. They won't with this one.

BA ROBERTSON: 'Kool In The Kafkat' (Asylum). I've listened to this a lot and while it does grow on you it isn't half as good as his previous ones. Seems to go on for infinity too.

BELLAMY BROTHERS: 'Lovin' On' (Warner Bros). This is so like 'Let Your Love Flow' it's unbelievable. They haven't even tried to disguise it. Such a blatant cashing in on an earlier success would put me off buying it, but true to form, it will probably be a massive hit.

MAJOR B LASER: 'Next To You' (Charly). This is the sort of thing you'd expect to hear on a fairground merry go round. Or on the Eurovision Song Contest. Need I say more?

THE HOUNDS: 'Under My Thumb' (CBS). Shriek! How dare they? As a dedicated Rolling Stones fan I take umbrage when I hear someone murder a good song. The only thing good in this abortion is the honky tonk piano playing someone's been listening to Ian Stewart can tell. The rest is extremely weak and underplayed.

THE SPIDERS: 'I Wanna Be Used For Love' (Hurricane Records). Like Major B Laser, the sort of thing you'd expect to hear in a fairground (but wouldn't necessarily enjoy). Sorry, next.

EAGLES: 'I Can't Tell You Why' (Asylum). A smoochy one. Late night coffee music.

LINDA LEWIS: 'Sleeping Like A Baby Now' (Ariola). Linda must think I hate her, because last time I reviewed the singles there was one by her on the pile as well and that fell under my hammer. Ditto this one. I'm afraid. Songwriters, please provide her with one which will do her fine voice justice. However, our sentimental Editor loves this and has already gone through several boxes of Kleenex.

THE BUDDY ODOR STOP: 'Buddy Odor Is A Gas' (Ariola). When I spent the festive season in Holland a couple of months ago, this dreadful disco was all the rage there seeing as it was those ghastrly boys from Gruppo Sportivo (who are natives of the land of clogs after all) who'd recorded it.

DAVE GREENSLADE: 'The Pentateuch' (EMI). Complete with painting of funny beastie on the front cover. I'm afraid most synthesiser music turns me off anyway as it just drones on and on like this single. Thank goodness I didn't have the horrific task of reviewing the LP.

CAROL BAYER SAGER: 'It's The Falling In Love' (Elektra). She wrote this, but someone else has recorded it before, yet I can't for the life of me remember who. Anyway, this would have been a fine single had it been severely chopped.

ANDRE DUDEK: 'Tibur' (Laser). Good way to murder a cello Andre. This is a TV theme, from 'Thames Arts'. Unless this part of the programme is the high spot of your viewing, I wouldn't bother buying it.

QUARTZ: 'Nantucket Sleighride' (Reddington's Rare Records). This is meant to be the theme to 'Weekend World' which they should have said is the two second break in the middle of used for the programme, but the rest of the single doesn't sound remotely like it. There's a bit of everything in here. Awful.

LITTLE BO BITCH: 'Take It Easy' (Lights Out Over London) (Cobra). This single wins my award for the most ludicrous effort I've heard in my life. It's a song all about a power strike with the naifest lyrics you've ever heard. 'Lights out over London / Lights out over London / All the people will be freezing / No Electric central heating / Elevators stopping halfway / Claustrophobia having a field day' — it's marvellously bad, you've just got to laugh!



AUTOMOBILE: 'Stick Shifts' (Chiswick). Definitely not sponsored by BL that's for sure. Barber boy harmonies, in the Beach Boy vein. I like this lot, but it's another of my one for your collection but not for the charts categories. 'Every boy's got to have an automobile' they sing 'if he wants a girl'. The Mike Nicholls' school of thought I see.

EBERHARD SCHOENER: 'Video Magic' (Harvest). Nothing magical about this. His only claim to fame as far as I can make out is two of the Police are playing on this abominable offering. Sting sounds like a castigated polecat.

CHELSEA: 'No-One's Coming Outside' (Step Forward). First of two. All right but nothing outstanding. Goes on a bit.

SEVENTEEN: 'Don't Let Go' (Vendetta). Yet another record which sounds too like the Beatles for its own good. A simple little melody, handclaps, harmonies, all the usual trappings of a poppy song. Their first single. Don't get depressed boys, just try harder.

THE BEEZ EP: 'Do The Suicide / Girls / Back St / Luv / You Make Me Feel' (Edible Records). John Peel plays this therefore the handout suggests it's brilliant. As far as I'm concerned only the first half of that statement has any truth in it. About three years too late, and even then I wouldn't have liked it.

CHELSEA: 'Decide' (Step Forward). Second of two. All right but nothing outstanding. Goes on a bit.

KIM BEACON: 'My Blues Have Gone' (It's A Miracle) (Rialto). I wish he'd make up his mind he's trying to sound like Boz Scaggs or Robert Palmer. He's a good singer, the song's suitably smooth, well produced, but I can't really see it doing anything here at all. Should do well in the States.

WAR: 'I'll Take Care Of You' (MCA). Sounds like a poor man's version of the Commodores. Started off with what promised to be a choice tune but after the first 15 seconds disintegrated into another smoochy soundalike. A disappointment.



HELP ME HONDA



SIOUXSIE AND THE BITTER BELL

Siouxsie is not just concerned about being a rock and roll star, she has strong feelings on other matters as well.
Interview by ROSALIND RUSSELL

PIC BY: SIMON FOWLER

ON FRIDAY, Parliament resumes the discussion which began last week, on John Corrie's Private Members Bill to amend the 1967 Abortion Act. Corrie and his supporters want to nobble the Act, making it virtually impossible for anyone without money to obtain a legal abortion in this country. If you're rich enough, you can do anything.

Last week, there was a huge rally at Westminster, to lobby MPs and show them that most of the women in this country want the Act to stay as it is. During the speeches, letters were read out from people who couldn't be there. Among

the letters, was a message of support from the Banshees. Their letter was greeted with loud appreciation.

Although some bands will play benefit gigs for causes like one parent families and rock against racism, not many of them will stick their necks out for anything more controversial. They might profess to expressing political ideas in their songs, but when it comes down to the nitty gritty, public opinion (and record company contracts) comes high on the list of priorities. Apart from which, a lot of the all-male bands probably think that the abortion issue is never likely to affect them... though they must have girlfriends and sisters.

"I didn't expect the letter to be read out," said Siouxsie, when I expressed my gratitude for her support. "I wasn't doing it to make a

speech, I feel strongly about the issue. I just can't believe that they (Parliament) would want to take this step back to the dark ages. Really, there's no debating it — it's a personal thing to do with a woman. Women have the right to decide about their future.

"Rather than stopping abortions, more should be done to advertise contraceptives. There's a lot of advertising done that plays on a sexual theme. It's only fair that they balance it."

It's certainly an odd contradiction that manufacturers are allowed to display half naked women draped across cars, hi-fi etc, yet contraceptive advertising is stuck furtively in the corner of barbers' windows.

"Women will find other ways to get abortions if they can't get them legally," said Siouxsie. "Women's lives will be endangered. It's all too seedy. And the contraceptives we have aren't wonderful either. The male precautions are tough and go. It's crazy. Parliament is predominantly male, it's just not representative, them voting on an issue like this. Perhaps, with their wives they can go through a pregnancy mentally, but they don't go through the physical thing. Even if you want to have your baby, it's not easy.

"Of course, the backbone of Corrie's support is the Catholic church, but there's also the social thing. Marriage is good business. Married couples buy products for the home, for their children. They can get access to a mortgage. If you're single, it's almost impossible. I wonder if these people have thought of how many deprived children are the result of not being able to get an abortion."

My own view of the attempt to change the abortion laws is that it's only part of a general campaign to keep women down... barefoot, pregnant and in the kitchen. Get us out of the employment market (trying to head off the steady march to two million unemployed) and into consumerism.

"But they have to realise that socially, women have changed," stressed Siouxsie. "Women want careers and that's difficult with children. If you've got money, you can do what you want. But backstreet abortions will just put the sharks back in business. Up to 1967, abortion was a twilight zone. How many battered babies were the result?"

"I didn't want to think that it was any big deal being a girl, but I'm not exempt from discrimination either. I don't feel at all maternal, although it's rammed down girls' throats that they should feel that way. I have a friend that had to have an abortion — if she hadn't, her career, and her boyfriend's, would have been ruined. They just didn't have the money to bring up a child. It's hard enough just to get things going right, never mind having to support a baby."

I asked Siouxsie what she'd be doing if she didn't have the band. "I don't know. I'm not even qualified to do what I do. Before the band, I drifted from one job to another. I worked in a bar. I always had it in mind to be self-employed. It's open to everyone if they push for it."

But independence begins early. If you're a girl, you were probably brought up with your mother's feminine ideals. Perhaps Siouxsie was lucky, maybe she was encouraged to think for herself.

"No, my parents weren't wild hippies or anything. I had a latchkey from when I was about seven. It was a necessity really. My mother still has preconceptions of what a girl should be like of course. My father's dead. I never had religion rammed down my throat. My mother still says things like 'When are you going to become a secretary?'. She doesn't think that music is a safe thing, no security. I haven't had an exceptional upbringing.

"But some little girls are given dolls that wet their nappies, or ironing boards and toys that they have to work with. And that's when they are at their most imaginative stage. Little boys are given spaceships, adventurous things. I didn't have many toys anyway, but I was given the old dolly. I preferred going out to playing with things."

"Even the words for women are so horrible. Like 'spinster' when she's not married. It sounds all shrivelled up. But the word for the man is 'bachelor' and that sounds so carefree. And there are no good words for the female sex organs. Vagina sounds so clinical."

I think that male macho rock stars have a lot of the blame at their door for propagating the female passive myth. Siouxsie disagreed.

"It's clichés all the time. Silly gits — so what? Girls are just as responsible for trying to maintain the stereotype. I've never wanted the female thing to be like a rulebook. If you're an individual, different things suit you. I feel strongly about it, but I don't want to be a dictator of any sort."

Siouxsie and the Banshees tried very hard at the beginning to maintain their group approach, rather than

having Siouxsie pushed to the front, as girl singers have been in the past. But breaking down tradition doesn't come that easy.

"We used to go to tremendous lengths to get the group idea across. But it was impossible to have four people at an interview. It was a waste of time anyway, because they still put all the quotes down to me."

Although they have had to give way on that idea, Siouxsie and the Banshees still don't do the usual showbiz rounds of parties and gigs.

"It's all showbiz, I don't go out to a lot of things," said Siouxsie. "I can't come to terms with going out and relaxing and enjoying myself. I'm not paranoid about it. I think I've lost the desire to go out. I can't really work it out myself."

The band haven't had much time to go out recently anyway, because they've been working on a new single which is out on March 7. It's called 'Happy House' c/w 'Drop Dead / Celebration'. There's no album planned, they're just writing songs and will decide as they go along whether to release a series of singles through the year, or an EP or an album.

"We don't want to make plans too far ahead. We've said bye-bye to time schedules, or anything permanent. We want the freedom to play it more casually. Me, Steve and Nils the manager are the nucleus. As long as that nucleus isn't poisoned or damaged we'll be all right."

The band is tentatively fixing up dates for the end of March, mainly the gigs they were unable to do when Siouxsie became ill with hepatitis.

"I went onstage bright yellow at the end," she smiled. "I didn't know I had it until I went yellow. I thought it was just a cramp. I was supposed to go into hospital, but I

didn't. I can't bear hospitals. I was in there for just over a day and I hated it. Some of the people knew who I was... I didn't want them looking into my bedpan. And there was always some vampire lurking, wanting to take samples of your blood.

"You see so many sick old people in hospital, it's depressing. And there's that awful smell of medicine, urine and Zai. It made me ill."

SIOUXSIE and the Banshees have already tried to give their support to sick people, in need of help. They played a benefit gig at the Rainbow, in aid of the mentally handicapped. They raised about £4,000 — then had to hand £1,000 of it back to pay for 'damage to the theatre. Maybe the people who ripped the seats out should have remembered that the gig didn't just happen for them.

The rest of the band give total support to Siouxsie's feelings about the attempt to change the abortion laws.

"Elementary my dear Watson," Siouxsie grinned. "But I feel odd about aligning myself with a cause because there are so many others. I like whales, so I shouldn't agree to play in Japan. Probably in every country there's something going on you can't agree with. You can't do more than a token really, it's personal. There are so many things going on that you don't even know about. When you buy something, you could be supporting a company that's helping to kill someone else."

But Siouxsie did give her support against John Corrie's vicious bill. I'd like to see more people put their mouth where it's likely to do some good. You could sit back and let your rights be signed away without giving a damn. Or you could tell your MP how you want him to vote. It's about time you all got off your bums and did something.

A SONG FROM UNDER THE FLOORBOARDS

1 3-58 FOR P.D. STEREO VS 321A

published by Virgin Music (Publishers) Ltd
© 1980 Virgin Records Ltd

composed & performed by
MAGAZINE

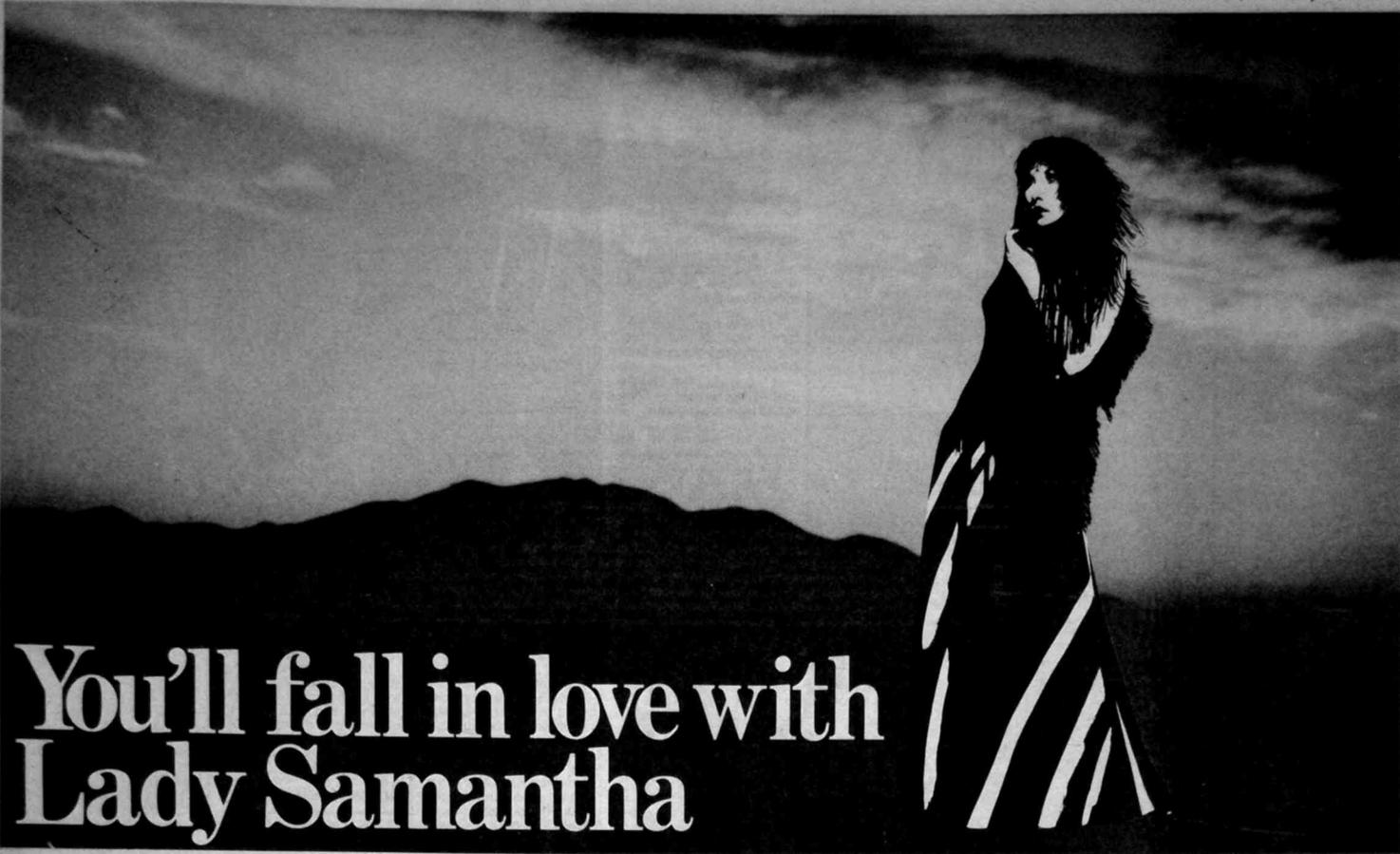
RED

RACHEL SWEET



new album seez 18
PROTECT THE INNOCENT
new single buy 67
FOOLS GOLD/I'VE GOT A REASON





You'll fall in love with Lady Samantha



Available for the first time together on record these fourteen unique songs were written by Elton John and Bernie Taupin. The album contains such classic tracks as: Lady Samantha, Skyline Pigeon, Rock and Roll Madonna, Grey Seal and Friends, and many recordings different from those available on other albums.

At only £2.99 this has got to be the album for everyone.

DJM 22085 Also available on cassette

ELTON JOHN

LADY SAMANTHA



RACHEL SWEET: 'Protect The Innocent' (Stiff SEZ 18)

QUIRKY, highly-individual debuts are tough to follow, Rachel Sweet was an under-aged (much publicised) singer from Akron (also much-publicised) who had toured with Mickey Rooney at the tender age of 11 (etc). Stiff have (had) a talent for scouring the four corners of the known world in their efforts to bring art to the discerning. If not art, then certainly convincing rock 'n' roll.

Liam Sternberg produced Rachel's debut 'Fool Around', which was undeniably original and individual, exploiting the eccentricity of artist and producer. It was freakishly mature.

With 'Protect The Innocent' (what a terrible title) all that has changed. Rachel is presented as some fictional 'tough' leather-clad adolescent, who, judging by this, spends far too much time listening to Bruce Springsteen. Producer Martin

SWEET DULL MUSIC

Rushent has been drafted in and the result is a confused, directionless parody of the styles Rachel attempts to emulate.

As was the case with 'Fool Around' there is an eccentric bunch of songs including the Damned's 'New Rose' and Moon Martin's 'I've Got A Reason', as seen in the BASF tape advertisement.

Rushent should have stuck with the Stranglers, because when it comes to young female vocalists he doesn't come anywhere close. There is an uncertainty about the produc-

tion which fails to use Rachel's voice to its full potential — a costly mistake which loses the album any chance of distinction.

That's a shame but an artist is invariably judged harshly on a second attempt, therefore strength is vital.

The album's best moments are the opening three tracks: 'Tonight', 'Jealous' and 'I've Got A Reason' which share a determination the others lack. The poorly-chosen single taken from side two, 'Fool's Gold' is representative of the

bland dullness of the whole side.

In fact, the entire project has the air of being mismanaged from the start. That cover is all wrong — Rachel is unconvincing as the heavy character portrayed, the little girl she is presumably protecting looks like she could be in more danger hanging around than if she were to make a break for it on her own. The muddy wanderings on vinyl are equally wide of the mark.

Rushent has attempted some kind of fifties feel which makes Rachel look completely foolish as she tries a cover of the classic 'Let's Play House' — Elvis would turn in his grave.

I'm not convinced by this effort to transform her into a credible rocker and suggest that someone gets a grip on Rachel's career and channels it into the true virtuoso path it merits. Wash away the thick make-up from the production and let's hear the Voice. ++ SIMON LUDGATE



RACHEL SWEET

THE BABYS: 'Union Jacks' (Chrysalis CHR 1267)

AH YES, this is one of THOSE albums. It doesn't hit me from the left or the right, as I sit twiddling my pencil round my thumb. The best thing the Babys ever did was the first album with the epoch making magnificence of 'Isn't It Time' where they crammed a full scale orchestra into the studio and had a hell of a time. 'Union Jacks' is just another album from just another band, who have grown tired and lazy.

What more can you say about a song that begins "I was so lonely until I met you" 'Back On My Feet Again', belly flops like a jumbo jet with wing trouble. 'True Love True Confession' and 'Midnight Rendezvous' are innocuous pieces of street corner posturing. Chauvinistic tight trousered come and get me lines. Get the picture?

Actually, 'Union Jack' isn't all that bad, completed by its fullsome break of Elton John type piano playing. But back to the black hole with 'Anytime' with its mundane theme and lyrics.

The Babys would seem to get religion with 'Jesus Are You There'. Still, it's pretty hip what with Bobbie Dylan and Donna Summer doing the same thing. "Is there a God above,



THE BABYS

does he really care?" chirrup the lads. Obviously not, if he allows this sort of stuff to be recorded. ++ ROBIN SMITH

AL GREEN: 'Cream Of Al Green' (Cream HLPC 101)

THESE LAST few months, Al Green fans have been spoiled. Last year Pye released his 1977 'Belle' album in Britain for the first time, now they present us with this fine retrospective and a chance to recall exactly what Al Green did for soul music in the seventies.

If you scratch the surface, you'll probably remember Green for the rich, plaintive ballads 'Tired Of Being Alone', now a single once more, and 'Let's Stay Together', possibly his finest five

minutes. But venturing deeper, you'll hear and perhaps remember so many other marvellous tunes, mostly written or co-written by Green himself.

Al was always better appreciated in America where, astonishingly, 'Tired Of Being Alone' was the first of nine consecutive million sellers, most of which were largely ignored here. Green had, and with any luck still has, a way with ballads; each was clearly from the same family, with the strong horn punctuation and the man's soft, high-range vocals. But each member had its own character — 'Let's Get Married', 'Call Me (Come Back Home)' and the dreamy 'You Ought To Be With Me' — the list is necessarily shortened. He could bring new attraction to the

songs of others, too, like the Gibb brothers' 'How Can You Mend A Broken Heart' and the standard 'Unchained Melody'. Green's happier at slow than fast, but he still handles 'Can't Get Next To You' and 'I Feel Good' ably. Of the later tunes, 'Belle' is exquisite, a gospel-tinged, heart-on-his-sleeve ballad oozing sentiment and sincerity.

This really is the cream, since Green could put into words and music what so many people feel, and express it all so warmly. ++++½ PAUL SEXTON

ROLL UPS: 'Low Dives For High Balls' (Bridgehouse Records BHLPO04)

GREAT STUFF from a relatively new band Roll Ups. From the moment the

bleeping phone opens the first track 'Blackmail', one senses something special and Roll Ups don't fall on that count.

The album has a distinct mid-70's feel on several tracks, which feature Lea Hart's amplified guitar, not unlike former hitmakers Pilot.

In Lea Hart the band have a man who seems destined for big things. Vocally, he's very Bowie-like but on the sing-along novelty numbers, 'Roll Ups Gave Me A Bad Name' (recorded live at the Bridge House, Canning Town, incidentally) and 'Slaughtered', where he sounds like David Essex, a cockney image comes across.

'Slaughtered', although sounding like a fun song with a honky-tonk piano, 'Glad to be Gay' style, is in fact a protest song about the killing of seals (their fate is sealed one could say).

Apart from writing all the songs Lea also produced the album along with Bass player Jeff Peters. He seems to be heavily influenced by Mott The Hoople, because on two of the tracks 'It's Up To You' and 'Cover Girl', he comes as close to 'All The Young Dudes' as any track I've heard, you could easily be listening to a Mott album.

One of yer actual long title tracks, a rock 'n' roll boogie entitled 'Somebody Stole The Girl That Stole My Heart' can

also be found on the album (a track strictly not for asthma sufferers!)

'Low Dives For High Balls' is a refreshing offering from a highly entertaining band who have no pretensions except to play enjoyable, commercial music, which is bound to make people 'Roll Up' to see them. +++½ NORMAN SMITHERS

STEVE WALSH: 'Schemer Dreamer' (Kirshnr JZ 36320 Import).

SO, YET another mainman from a name band takes off into solo flight, while the group in question is temporarily inactive.

This time it's Kansas keyboard virtuoso / vocalist Steve Walsh, and not surprisingly 'Schemer Dreamer' plays it all very safe, never venturing far from the Kansas borders. Equally inevitable are the guest appearances from Kansas 'citizens' Phil Ehart, Rich Williams, and Kenny Livgren, while band stalwart Tom Drennon pops up as art director. So it's plain that this is aimed at those who are already devotees of the mother - band and as such does a good job in adhering to the "state policy" of providing occasionally grandiose, always melodic heavy rock.

Take the opening link-up of 'Schemer Dreamer' and forties oldie 'That's All Right'. An earthy rock 'n' roll rhythm arrangement is overlaid with a snappy guitar attack from Williams while neat keyboard passages wander in and out. Over this technically impressive foundation are Walsh's vocal phrasings — throaty yet always pleasant as he expressively punches out lines like 'Well, if you hear me out there, dreamer boy, you blew it bad.' Consider the message delivered!

As the stylus moves into 'Just How It Feels', middle - American rebellion gives way to meandering youthful memories accompanied by some insipid viola / violin.

Finally to the magnificent 'Wait Until Tomorrow', which weighs in at almost six minutes and of all the album's seven tracks, most recalls classic Kansas. Starting off with just Walsh on expansive piano and vocals, it moves eventually into an instrumental hard - rock break before climaxing with Mr Walsh wailing that he "Ain't gonna wait until tomorrow."

I suggest you follow that advice and hunt down 'Schemer Dreamer' immediately. +++½ MALCOLM DOME

This is an advertisement for WH SMITH and it's written all rough and round the wrong way like this so you won't pass it by. (Good thinking eh?) Congratulations on reading this far and keep up the good work because if you read to the end it'll pay off. What this ad is getting round to is telling you about a record offer that's going to pick you up and throw you against the wall. Or hopefully onto a bus that'll get you to WH Smith and into the bit where you see this ↓ From now until March 1st, they're selling all their STANDARD 7 INCH SINGLES - newies and a whole, massive gigantic, huge, enormous bunch of golden oldies for a mere 85p each! New aren't you glad you stayed with us?



UTOPIA: 'Adventures In Utopia'
(Bearsville ILPS 9602)

'Adventures In Utopia' is the fifth album from Todd Rundgren's vehicle for live outings and the more techno-philosophical ramblings of his vivid imagination. It is also the fruit of his recent dabblings with video which has produced an eight episode cross between 'Lord Of The Rings' and 'The Monkees'.

Generally the democratic ethic behind the formation of Utopia has often left the music sluggish in comparison to Todd's solo work. The other members, keyboardist Roger Powell, bassist Kasim Sultan and drummer John Wilcox, haven't really got the match for the highly developed pop sensibility of Rundgren.

But as everybody who's been produced by Rundgren from Patti Smith, Hall and Oates and Meatloaf to Grand Funk Railroad, Tom Robinson and the Tubes, will testify that the influence of Todd is inescapable. The characteristic blend of Rundgrenesque devices and textures are left indelibly scratched onto their patterns.

While most of Utopia's work lacks the focus of his solo work his influence always makes for compulsive listening.

This is far superior to any of the previous Utopia outings, mainly because it's closer in substance to the singles consciousness of his solo excursions.

'You Make Me Crazy' is an excellent mix of Utopia bombast and choice

IT'S ONLY RUNT 'N' ROLL

hooks. 'Second Nature' is in a direct lineage from the 'Something / Anything' sessions and is a typically lush ballad with the usual creamy harmonies.

With the vintage 'Runt' - sounding 'The Very Last Time' and 'Set Me Free' prove he's hitting the kind of form that made 'Hermit Of Mink Hollow' such a delight, even the usual Rundgren waywardness on 'Last Of The Wave Riders' and the turgid 'Rock Love' is acceptably pleasant. Though it must be said that only 'Shot In The Dark' hits standards set by Todd's solo work this is easily the best work by Utopia. +++++ **MIKE GARDNER**



THE PLAYERS ASSOCIATION: 'We Got The Groove'
(Vanguard VSD 79431)

IT'S ALWAYS a good sign when disco bands even

make it at all to a third album. But it was already clear that the Players were going to be more than one - and - a bit - hit wonders. 'Turn The Music Up', especially, and 'Ride The Groove', created enough of a stir for the band to return, posthaste, with this newie.

Even as (even if) you read this the Association are having their third hit with 'We Got The Groove', as lively a single as 'Turn The Music Up', and part of a business - as - usual album. That's to say that the LP is in much the same successful style as the last, with the same slightly jazzy disco sound, syn-drums sharing the same bed as trumpets and saxophones. 'The Get Down Mellow Mellow Sound' suggests itself as the next - most commercial tune, but 'We're Almost There' is no slouch, with some 'It's A Disco Night' hand-claps; 'Dance' speaks for itself, too.

Unfortunately as far as new songs go, that's it - less than half an hour of music. For some strange reason, 'Turn The Music Up' and 'Ride Groove' are included as "Bonus tracks". Fillers, more like - not because they aren't worthy songs but simply because they ain't new and that's what it's all about. All the same, the PA have still got the groove, and it's not just

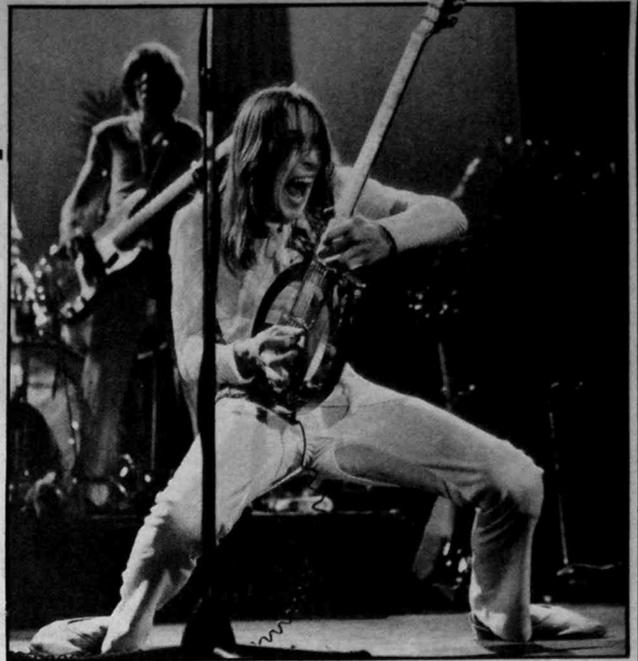
the way they play
+++ 1/2 **PAUL SEXTON**

RUPERT HOLMES: 'Partners In Crime'
(MCA MCF 3051)
KIM BEACON: 'Ravenna' (Rialto TENOR 103)

THE STATE of the singer songwriter, (a continuing story). A much maligned breed as seen from this and that side of the Atlantic.

Rupert Holmes is a totally smarmy charmer. His appeal which will be known to those who have followed his career as solo artist, producer and arranger is his base humanity and his astute observation of the human kind. Plugged track and main sale point is, of course, 'Escape (The Pina Colada Song)', a most complete short story in song that serves as a fine pointer to the humour and irony of this, one of the finest of America's aural observers.

Finger snapping funk, calypso and cocktail jazz that reeks of quality is the mainstay here and choice examples of Holmes' forte are 'Him' the obvious contender for the follow-up single and a chune that could almost be one of Manilow's best (believe me there exists such a



TODD RUNDGREN: Highly - developed pop sensibility.

best as the good Barry Manilow song), and 'Answering Machine' which is a tongue in jewel view of that most anti-social piece of telephonic engineering.

All in all another delightful work from Holmes.

Kim Beacon, I believe once fronted the excellent String Driven Thing and was for a spell a footie player up in the northern

wastes. The Londoner has secured the services of some ex-Cado Bellers and some ex-Sandy's Backliners so the live appearances will assuredly be as high in quality as this faultlessly produced work. Overriding influences here are unashamedly Little Feat and there is nothing, but nothing, wrong with that. The interpretations are reminiscent of Robert

Palmer though the voice is of a much higher quality and occasionally we get flashes of Steve Wonder or Mike McDonald period Doobie Brothers. Essential soft lucid white funk that originates from the home of the best blanched soul la belle Ecosse is available from Beacon and on a lonely night you could ask for no finer. +++ 1/2 **RONNIE GURR**

girlschool

EMERGENCY

FIRST SINGLE

ON BRONZE

LIMITED EDITION SPECIAL FULL COLOUR BAG (BRO 89)



BRONZE RECORDS LTD
AVAILABLE FROM CMI

**STRAIGHT
IN THE CHARTS -
3 DAYS AFTER RELEASE**

**JAMMY
HAGGAR 'S**



NEW SINGLE

**I'VE DONE
EVERYTHING
FOR YOU**

c/w

RED

CL 16120

Available now
in full colour bag

OR

**LIMITED EDITION
WITH FREE
SEW ON PATCH**



ALIVE AND

PART 1 OF THE A-Z OF HEAVY METAL BANDS. OLD FAVES AND NEW RAVES. NO DODOS.

THERE'S NOTHING quite like a crashing power chord from an over-amplified guitar to cleanse the brain. That's been a fact in the rock and roll book of rules ever since Black Sabbath gave up r&b and helped invent heavy metal back in 1969.

Metal has been the ultimate example of rock for upwards of a decade now — a fact recognised in the States, Japan and most of Europe consistently during that time. Yet Britain appeared to lose sight of that for quite a long time.

But fashions come and fashions go and if you stick around long enough they all come round again for a second and third bite at the cherry.

Last year saw Judas Priest and UFO finally breaking through in this country after around five years of trying. North American bands — particularly Rush — finally got into the top rank of international groups, while old favourites like Rainbow and Nazareth racked up chart singles and albums.

Heartening as all that was for heavy metal fans something even more exciting began to happen. A new wave of young heavy metal bands began to make their presence felt. Best example of that was Def Leppard, an unbelievably young and amazingly talented five piece from Sheffield — the steel town where metal never went out of fashion.

The Leppard looks likely to be the first of the new wave heavy metal bands to break through but they are by no means the only ones around. It seems that almost overnight — well over 18 months — new metal bands have emerged from garages, bedrooms and five quid a week rehearsal halls to blast eardrums all over the nation.

Some have been signed to recording companies already, others are still scouting around. But one thing's for sure — there are an awful lot of excellent new metal bands around.

KICKING

"Our lyrics aren't nasty and don't go deeply into the occult," emphasised Kevin Heybourne, the band's principal writer, who goes on to point out: "Angel Witch always take the side of good."

Musically, this band believe they don't get due credit for constantly changing and introducing more complex material into their repertoire.

"With our sort of music there's a lot of feeling and it's not just there to headbang to for a few minutes," said Hogg.

Angel Witch also firmly deny that Heavy Metal is undergoing any sort of revival.

"It's always been around," asserted Hogg, while Rodgers claimed the very term Heavy Metal is just a handy piece of journalistic jargon.

Yet whether or not Angel Witch like the term, they are part of the new wave of HM, which is providing the impetus and direction so missing over the last few years.

As to the future, talks are presently in progress with several record labels about a deal, and any major tour is out until they sign on the dotted line.

"We were offered the support spot of Def Leppard's forthcoming dates, but we had to turn it down because of a lack of ready cash," said Rodgers.

Angel Witch are already one helluva good band, and their roots impact can be judged by the number of imitators they have spawned all over the country. **MALCOLM DOME**

COMPILED BY ROBIN SMITH, ROSALIND RUSSELL, MALCOLM DOME AND BRIAN HARRIGAN IN CONJUNCTION WITH THE DEAF AID RESEARCH INSTITUTE



AC/DC

AC/DC

AC/DC are Australia's finest export since Fosters lager. Formed in the early 70's by Angus and Malcolm Young the band toured the outback extensively before heading for London and sweaty gigs at the Hammersmith Red Cow — not far away from the Hammersmith Odeon, scene of their later triumphs.

At the end of 1976 the best selections from their first two Australian albums 'High Voltage' and 'TNT' were combined for world wide release as 'High Voltage' and AC/DC later consolidated their position with 'Dirty Deeds Done Cheap'.

But unquestionably the only album which does them true justice is their live offering 'If You Want Blood You've Got It' featuring such favourites as 'The Jack' and 'Whole Lotta Rosie', delivered by the stick on hairy chest and flaming vocal chords of Bonn Scott, aided by manic guitarist with the schoolboy fetish Angus Young, his brother Malcolm, Phil Rudd drums and Cliff Williams Bass.

Albums available:

- 'High Voltage' (Atlantic K50257)
- 'Dirty Deeds Done Cheap' (Atlantic K50323)
- 'Let There Be Rock' (Atlantic K50366)
- 'Power Age' (Atlantic K50483)
- 'AC/DC Live' (Atlantic K50532)
- 'Highway To Hell' (Atlantic K50628.)

Titles such as 'Extermination Day', 'Guillotine', and 'Devil's Tower' do tend to suggest a strong element of sorcery and fantasy running through the music, but this theme plays only a very small part in the Angel Witch philosophy.

"People seem to think we go round in hoods, capes and dabble in black magic, but that's not the case," insisted Dave Hogg, adding with a touch of humour, "to be honest the whole business scares the pants off me!"

The songs deal with good and evil but from a more down-to-earth level.



ANGEL WITCH

A

ANGEL WITCH

ANGEL WITCH. The name says it all, or does it? I must admit that I had them tagged as a real blood and guts gothic Heavy Metal outfit. However, meeting them made me realise that there's more to Angel Witch than meets the eye.

Angel Witch were formed out of the remains of Lucifer in late 1977, going through a number of line-up changes to arrive at the present trio of guitarist Kevin Heybourne, bassist Kevin Riddies (a classically-trained musician) and drummer Dave Hogg. They have built up a fanatically loyal following (known as The Witches) through hard gigging in the London area and enjoy now that sort of group audience rapport that most bands would swap a lead vocalist to achieve.

Just how large their following is, really hit home when they played last December at the Lyceum 'Heaviest Night Of The Year'. Angel Witch came on as the second of four bands that evening.

That gig was my first exposure to the band, and like many before me, I immediately made the Black Sabbath connection. Yet although there are similarities between the two, Angel Witch are more than mere Sabs-copiers.



From page 17

AEROSMITH

STATE BY state, city by city, in their early days Aerosmith toured until it nearly broke their backs. Their manager's master plan was to give them so much grass roots exposure that their name would soon be etching itself into brains everywhere.

Formed in 1970 by bassist Tom Hamilton, lead guitarist Joe Perry and singer Steve Tyler, it took four years for the band to really break through. Their first four albums each sold in excess of two million and their best loved singles are 'Dream On' and 'Walk This Way.' In late 1977 Aerosmith slowed the pace a fraction. They stayed off the road and took almost a year and a half to complete their fifth album, 'Draw The Line.' Turning their back on big stadiums where they were becoming blobs on the horizon Aerosmith returned to touring smaller venues before heading the massive California Jam 2 which brought a crowd of 207,000.

Steve Tyler, heavy metal's answer to Mick Jagger, sums up the band's philosophy: "As long as we keep kickin' it out we're gonna stay on the road. It's what we love to do, so why change something you love. We're gonna be around for a long time."

Albums available:

- 'Aerosmith' (CBS 65486)
- 'Get Your Wings' (CBS 80015)
- 'Toys In The Attic' (CBS 80773)
- 'Rocks' (CBS 81379)
- 'Draw The Line' (CBS 82147)
- 'Live Bootleg' (CBS 88325)



AEROSMITH

ANGEL

OFTEN REGARDED as the poor man's Kiss, Angel are a bunch of pretty boys who can pack a hefty punch. The band began in Washington in 1975 and were given a helping hand from Kiss' Gene Simmons. Their first album 'Angel' was produced by Derek Lawrence and Big Jim Sullivan and Angel quickly established themselves with a welter of guitars and keyboards. Lately they've left the heavy metal stable a bit and headed for a more MOR style, but 'Live Without A Net' captures the excitement of their stage set at its full effect.

Albums available:

- 'On Earth As It Is In Heaven' (Casablanca CAL 2002)
- 'Heaven Band' (Casablanca CAL 2004)
- 'White Hot' (Casablanca CAL 2023)
- 'Sinful' (Casablanca CAL 2046)

APRIL WINE

APRIL WINE are a powerful vintage, matured by constant touring on the rigorous American circuit. Based in Montreal, the band's main songwriter, producer, vocalist and guitarist is the multi-talented Myles Goodwin. Gary Moffet and Brian Greenway are featured on guitars and vocals with Jerry Mercet on drums and Steve Lang on bass. They notched up several Canadian double platinum albums and then broke America open with their top 40 hit 'Roller'.

"We love touring," says Moffet. "I mean you could have a Number One hit and that means you're a popular sound on the radio. But when you perform live, you're a real person that people can relate to. Then people begin following your career, look-

ing forward to your next record and the one after that."

The band planned to make their British debut supporting Sammy Hagar but because he was forced to re-schedule his dates the band will now be playing a heavy metal package with Angelwitch and Sledgehammer in March.

Albums available:

- 'The Whole World's Goin' Crazy' (London SHU 8503)
- 'Live At The El Mocambo' (London SHU 8510)
- 'First Glance' (Capitol EST 11852)
- 'Harder . . . Faster' (Capitol EST 12013)



BABYS

PREFERRING the rich pastures of Los Angeles to Britain, the Babys have yet to play a British date, despite their nucleus of English musicians. John Waite, Tony Brock, Wally Stocker and Michael Corby headed for the States some years ago to release their enormously successful debut album 'The Babys' and their finest ever single 'Isn't It Time' which flirted with the charts over here.

Following the release of 'Head First' the band went through some changes. Keyboard player and guitarist Michael Corby left and the band auditioned for two new members and along came Jonathan Cain — former member of a Chicago band — and Ricky Phillips who gave up his job as a shop assistant to play bass with the band.

"We just threw open the doors and anybody who said they could play we said we'd give 'em a shot," said John Waite. "Some kids are really great musicians who get passed over by elitist rock bands."

Currently supporting Styx and appearing on stage waving a large Union Jack the lads' patriotic feelings still don't seem to stretch to playing gigs in Britain.

Albums available:

- 'The Babys' (Chrysalis CHR 1129)
- 'Broken Heart' (Chrysalis CHR 1150)
- 'Head First' (Chrysalis CHR 1195)
- 'Union Jacks' (Chrysalis CHR 1267)



BABYS

BAD COMPANY

RISING FROM the ashes of Free, Bad Company hitched themselves to Island records before joining Zeppelin's Swan-song label. Paul Rodgers, the originator of the morning after the night before voice, was joined by old sidekick Simon Kirke on drums guitarist Mick Ralphs (formerly with Mott the Hoople) and Boz Burrell on bass. Their first album 'Bad Company' rocketed up charts all over the world and on their second US tour they were selling out Madison Square Garden. Their third album 'Run With The Pack' was certified gold after only two weeks of release and they smashed American attendance records — notably Elton John's record at the Municipal Auditorium in Mobile Alabama.

British appearances by the band are about as rare as sightings of Haley's Comet, but the summer might see some dates.

Albums available:

- 'Bad Company' (Island ILPS 9279)
- 'Straight Shooter' (Island ILPS 9304)
- 'Run With The Pack' (Island LLP 9346)
- 'Burnin' Sky' (Island ILPS 9441)
- 'Desolation Angels' (Swansong SSK 5948)



BAD COMPANY



BLUE OYSTER CULT

BLUE OYSTER CULT

ONE UPON a time, Blue Oyster Cult went out under the name of the Soft White Underbelly. Formed in New York in 1970, they gained a reputation for being an intellectual introspective heavy metal band — but when you get right down to it the lyrics usually sound good but mean very little. In many ways they're the American equivalent of Black Sabbath, growling vocals delivered amid huge doses of skullcracking. Occasionally they have been known to be smitten with melody and their best track has got to be 'The Reaper' complete with its intriguing false end. What really does lift BOC out of the abyss are their superlative stage effects. Using even more lasers than Led Zeppelin they joined forces with one of America's most advanced optical physics laboratories and invested in more than 100,000 dollars of equipment. Some members of the band are also reputed to bounce lasers off their amulets during the show.

Albums available:

- 'Blue Oyster Cult' (CBS 64904)
- 'Tyranny and Mutation' (CBS 65331)
- 'Secret Treaties' (CBS 80103)
- 'On Your Feet Or On Your Knees' (CBS 88116)
- 'Agents of Fortune' (CBS 81385)
- 'Spectres' (CBS 82371)
- 'Mirrors' (CBS 86087)

BOSTON

THE FIRST and greatest of American's mega bands, Boston were the brainchild of Tom Scholz who laboured for months in his basement studio in Watertown Massachusetts, getting the sound right. If Tom thinks the band need to overdub eight or nine guitars for a massive assault on your ears, then that's exactly what the band do.

Their debut 'Boston' was painstakingly constructed by Tom with the other band members, Brad Delp, Barry Goudreau, Fran Sheehan and Sib Hashian. The demo tape was so good that the record company decided to release it straight away and in a few months it sold over six million copies. The album also boasted the single 'More Than A Feeling' filled to the brim with every trick from Scholz's long sleeve.

Boston's second album 'Don't Look Back' took a thousand hours of studio time and two years in preparation. The forthcoming third album could taken even longer.

Albums available:

- 'Boston' (Epic EPC 81611)
- 'Don't Look Back' (Epic EPC 86057)



CHEAP TRICK

DAVE EDMUNDS once remarked: "Cheap Trick are the best band I've seen since I don't know when."

Rising out of the Midwest the last three years have been particularly kind to Cheap Trick. 'Clock Strikes Ten' and 'I Want You To Want Me' were already Number One singles in Japan even before the band went there.

Formed in Illinois in 1974 Cheap Trick began playing with the likes of Kiss, Boston and Kansas. In a world accustomed to smooth on-stage posing, Cheap Trick livened things up with the antics of guitarist Rick Neilson and the cigarette puffing

CONQUEST

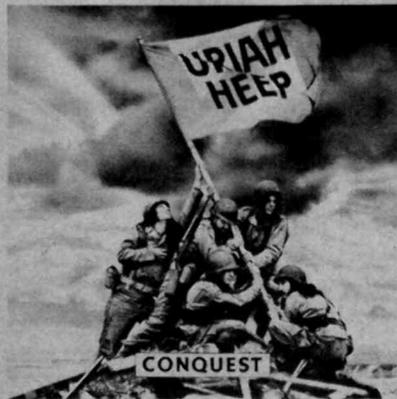
THE NEW ALBUM FROM URIAH HEEP

BRON 524

INCLUDES THEIR NEW SINGLE 'CARRY ON'

BRO 88

10TH ANNIVERSARY LIMITED EDITION
AT SPECIALLY REDUCED RRP OF £3.99



10TH ANNIVERSARY TOUR

| | | |
|----------------------|-----------------|--------------------------------|
| Wednesday, 20th Feb. | Swansea | Brangwyn Hall |
| Friday, 22nd Feb. | Hatfield | The Forum |
| Saturday, 23rd Feb. | Nr. St. Austell | New Cornish Riviera Club |
| Sunday, 24th Feb. | Poole | Wessex Hall, Poole Arts Centre |

+ GIRLSCHOOL

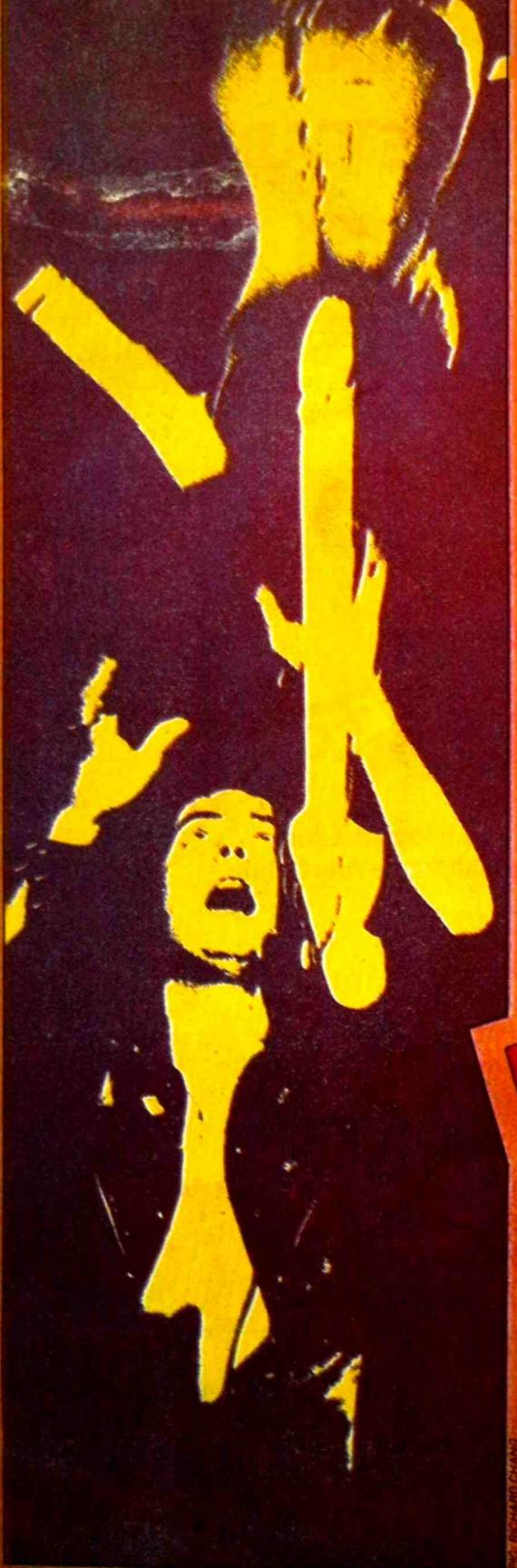


BRONZE



AVAILABLE FROM EMI

Rainbow



RITCHIE BLACKMORE



RECORD MIRROR



COZY POWELL



GRAHAM BONNET

PHOTOGRAPH BY RICHARD CHANG

PHOTOGRAPH BY RICHARD CHANG

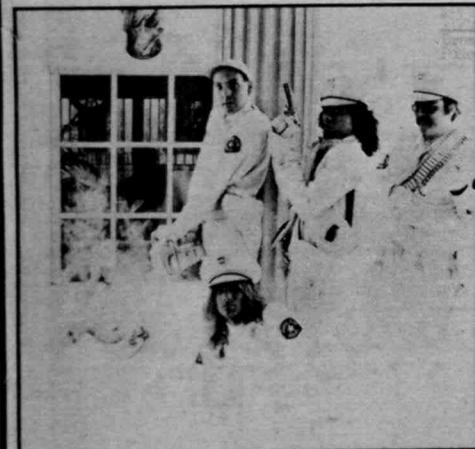


From page 18

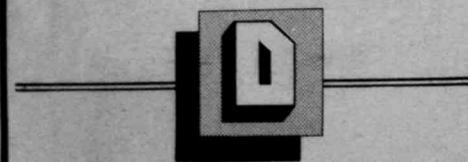
drummer Ben E Carlos. After a good reaction to their early work, Cheap Trick returned to Britain last year with their biggest gig at the Reading Festival before opening for The Who in front of 80,000 people in Germany.

But it's Japan where Cheap Trick have had their most fervent following. In 1978 they sparked a level of pandemonium not seen since the days of Beatlemania. Their concert at the Budokan was given an airing on national TV and watched by over three million people. The band brought out a live album, 'At The Budokan', originally available only in the Orient. As Rick Neilson says about the album "the only tampering done to the original tape was to mix the screams down lower."

Albums available:
 'In Color' (Epic EPC 82214)
 'Heaven Tonight' (Epic EPC 82679)
 'At The Budokan' (Epic EPC 86083)
 'Dream Police' (Epic EPC 83522).



CHEAP TRICK



DEF LEPPARD

YES IT can be done. In a few months Def Leppard have gone from small clubs to the mighty stage at the Hammersmith Odeon. Originating in Sheffield, Leppard self-financed their first EP, rumoured to have sold in excess of three thousand copies. Eventually Phonogram got to hear about them and they released their splendid single 'Wasted'.

But their most commercial proposition to date is 'Hello America', the B side of 'Wasted' now released as an A side. Most of Def Leppard have been playing since they were kids. Rick Allen has been trained by master drummer Kenny Slade. Pete Willis started playing bass when he was six and Steve Clark on guitar has been classically trained since he was 18.

With a tour supporting Sammy Hagar and AC/DC, Leppard have already received mass exposure. Their forthcoming solo tour can only make them one of the brightest stars in the new wave of heavy metal bands.

Albums available:
 First album 'On Through The Night' released March 14.

RICK DERRINGER

GUITARIST Rick Derringer formed his first band at the tender age of 15 in Union City, Indiana. The McCoys became the openers for bands like the Beach Boys and Four Seasons, before they headed for New York, recording the much famed 'Hang On Sloopy' which went to Number One within a month of being released. With the advent of lower power the McCoys became experimental and later amalgamated themselves with guitarist Johnny Winter forming Johnny Winter And.

Their first album was produced by Rick and contained the original version of Rick's composition 'Rock 'N' Roll Hootchie Koo'.

In 1973 Rick released his solo album 'All American Boy' and in 1974/75 kept himself busy by producing Johnny Winter's 'Saints And Sinners' album. In 1975 he decided to front his own band again. Thus Derringer was born, settling into a three month tour with Aerosmith. Since then the gnome with the guitar has been knocking 'em dead everywhere.



RICK DERRINGER



FOREIGNER

CAUGHT UP in the gold dust slipstream left by Boston, Foreigner's debut album crossed the triple platinum sales mark in a matter of months. In 1976 ex Spooky Tooth guitarist Mick Jones and ex King Crimson member Ian McDonald worked together as session musicians. Later they met up with keyboard player Al Greenwood and the nucleus of Foreigner was born. They were joined by lead singer Lou Gramm — the West Coast's answer to Robert Plant — Dennis Elliott, drums and bassist Ed Galiardi. The band practised for months before actually recording. Their first album, 'Foreigner', boasted the single 'Feels Like The First Time', still the best thing they've ever done. 'Double Vision' was the follow up and 'Head Games' featuring new bassist Rick Wills.

Foreigner have only ever made two British appearances. Shame.

Albums available:
 'Foreigner' (Atlantic K50356)
 'Double Vision' (Atlantic K50475)
 'Head Games' (Atlantic K50651).



RORY GALLAGHER

IT SEEMS like Rory Gallagher has been playing for at least half a century. A perennial performer with a host of fans worldwide he usually pops up every year or two before retiring to the Emerald Isle of wherever. When the Boomtown Rats were still in the cage Gallagher was flogging himself on a thousand concert

platforms. No album has ever captured the full exuberance of Gallagher live (not even his live album). Something always gets lost between live performance and studio.

Gallagher's style is refined head banging drawing heavily on the blues and, even, country. His latest album 'Top Priority' is his most accessible especially with the spy theme saga of 'Philby'.

Albums available:
 'Blueprint' (Polydor 2383 414)
 'Rory Gallagher Live' (Polydor 2384 079)
 'The Story So Far' (Polydor 2383 376)
 'The Best Years' (Polydor 2383 414)
 'Against The Grain' (Chrysalis CHR 1098)
 'Calling Card' (Chrysalis CHR 1124)
 'Photo Finish' (Chrysalis CHR 1170)
 'Top Priority' (Chrysalis CHR 1235)
 'Rory Gallagher' (Chrysalis CHR 1256)
 'Deuce' (Chrysalis CHR 1254)
 'Live In Europe' (Chrysalis CHR 1253)
 'Tattoo' (Chrysalis CHR 1259)
 'Irish Tour '74' (Chrysalis CTY 1256)



RORY GALLAGHER

GILLAN

IAN GILLAN'S golden years were with Deep Purple, stamping his mark on albums like 'Deep Purple In Rock', 'Machine Head' and 'Made In Japan'. Tired with years on the road he decided to quit the band, investing his money in Kingsway Studios. But the bug bites deep and after a break he decided to form his own band signing with Island for the release of 'Clear Air Turbulence' and 'Scarabus'.

Gillan was born in Hounslow and thought he could become a film actor by becoming a singer. Ironically he was to turn down the part of Jesus in the film version of 'Jesus Christ Superstar', many years later.

Since forming, the band has been through some pretty drastic personnel changes but now it seems steady with bass player John McCoy, Colin Towns (keyboards), Bernie Torme (guitar) and on drums Mick Underwood. "The chemistry is absolutely right, I've never been so happy in all of my life," says Gillan.

Albums available:
 'Clear Air Turbulence' (Island ILPS 9500), 'Scarabus' (Island ILPS 9511), 'Mr Universe' (Acrobat ACRO 3).



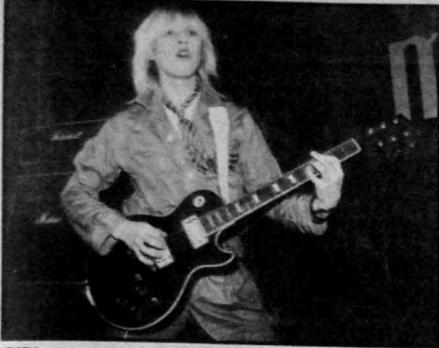
IAN GILLAN

From page 22

GIRL

ONE OF the current crop of new heavy metal bands, Girl have been harvested and processed by Jet Records, home of ELO. Describing themselves as "intellectual heavy rock," whether their camp clothes and cute looks can cut much ice with diehard heavy metal fans remains to be seen. Girl were formed in Amsterdam 18 months ago by lead vocalist Philip Lewis and guitarist Gerry Laffy. On returning to London they were joined by Phil Collen on guitar, Simon Laffy on bass and Dave Gaynor on drums. They knocked on Jet Records' door, armed not only with a demo tape but with a video too. Eventually they made their debut at the Camden Music Machine. Girl list their influences as Bowie, Japan, Aerosmith and Queen.

"We want to bring back the rude element to music; we want to break a few hearts," says Philip. Time alone will tell. Albums available: 'Sheer Greed' (Jet JET LP 224).



GIRL

"Kim and I originally decided to get together a group about three years ago," said Enid. "She suggested that I play bass, with her on guitar. Mind you, in those days it didn't really matter because neither of us could play! We learnt as things went along."

The present line-up came into being during March 1978 and started playing live within a month.

"We started doing lots of small gigs around Britain and France," explained Enid, "and then began to write our own material."

They built up a tight set of originals and covers and under the astute guidance of manager Doug Smith (also responsible for such acts as Hawkwind, Motorhead, and The Damned) climbed several important rungs last year. They played support to Motorhead, Wild Horses, and Budgie and nearly got to appear with Loudman Nugent.

"He cancelled our spot about three days before the gig," said Kim, adding with a wry smile, "apparently he didn't fancy the idea of a bunch of chicks being on the same bill as him!" They also put out a rather good debut single on City Records called 'Take It All Away', which sold about 8,000 copies and got quite a bit of airplay.

Despite their improvement, Girlschool still face a giant-sized problem — namely that heavy rock is still very much a male-dominated society which doesn't readily accept female entrants. No one is more aware of this than the band themselves.

"When we started out," said Enid, "people came along to watch us just for a laugh and didn't really take us seriously. It's only now that we've come to be regarded more as a band rather than a bunch of girls."

Girlschool put part of the blame for this attitude firmly at the doors of female apathy.

"The trouble with girls," said Kim, "is that you usually can't find any who can play already, and want to be in a band."

Over the years, a few girl bands, such as Fanny, have attempted to change this outlook but none ever got very far. Girlschool's philosophy is significantly different in that they don't see themselves as leading a feminist crusade.

"We didn't go out of our way to make this a female group," emphasised Enid. "When we first got the idea of forming a rock group, we knew a few blokes who could play, but they just laughed at the thought of us taking up instruments. So it wouldn't have been possible for us to play with them anyway."

The future does look decidedly promising. 1980 is already shaping up into quite a year for Kim, Kelly, Enid and Denise. They've recently recorded a new single, 'Emergency', which is their first release since signing on the dotted line with Bronze. Having heard an early pressing of it, I'm going to stick my neck out and predict that it will be a Top 20 smash hit (even if it isn't I'll still find room for it in my personal 20 faves of 1980).

Hopefully the band will be releasing a follow-up single (possibly the superb 'Nothin' To Lose', one of their best live numbers) rather quickly, and then will go in to cut their debut album; they've certainly got enough of their own good stuff to make it a real beauty.

Single available:
'Take It All Away' (City WIK5)
'Emergency' (Bronze BRO89)

MALCOM DOME



GIRLSCHOOL

GIRLSCHOOL

"I JUST don't see any reason why girls shouldn't play heavy rock," said Kim McAuliffe, guitarist / vocalist with all - female hard rockers Girlschool.

Kim and the rest of the band — Kelly Johnson (guitar / vocals), Enid Williams (bass / vocals) and drummer Denise Dufort are four girls who prove that you don't need macho poses and chest hair to earn a "commission" in the heavy platoon.

Turn to page 24

METAL FOR MUTHAS

The Heavy Metal Compilation Album, featuring

- Iron Maiden . Praying Mantis
- Nutz . Sledgehammer
- Ethel The Frog . Angelwitch
- Toad The Wet Sprocket
- Samson . E. F. Band

only **£3.99**
Limited Edition RRP

EMC 3318

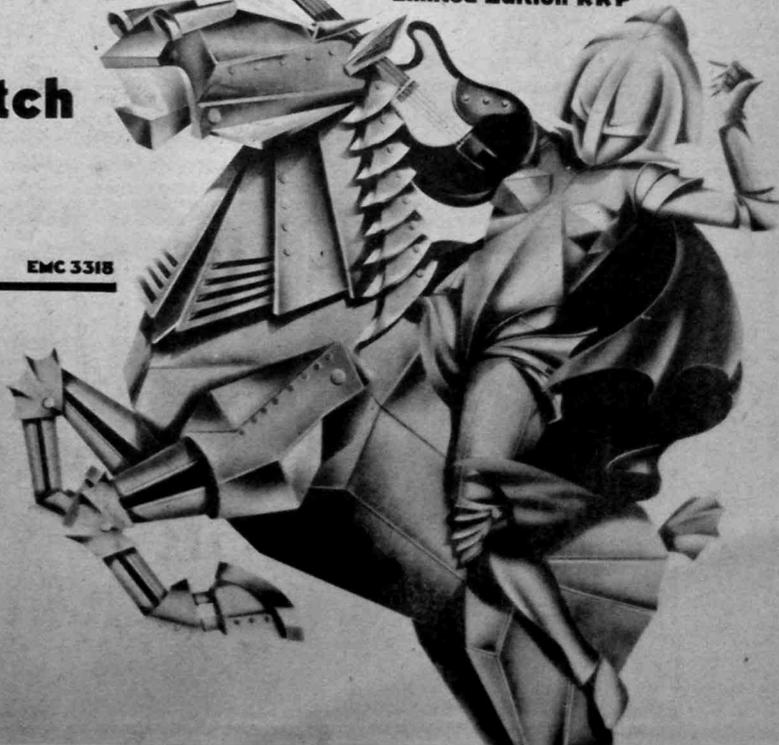
NEW SINGLES OUT NOW

IRON MAIDEN
RUNNING FREE
Em 5032

Praying Mantis
SOUNDHOUSE TAPES PART 2
(12) HAR 5201

Captured City
Johnny Cool 'The Ripper'

(7" and 12" available)





From page 23



SAMMY HAGAR

UNQUESTIONABLY the gentleman of rock 'n' roll, Sammy Hagar shuns dangerous substances — preferring fast cars and marathon jogging sessions. Sammy's life reads like a film script. The son of an alcoholic former professional boxer, Sammy planned to become a fighter himself. He swapped the boxing gloves for a guitar after seeing how excited his sister got when she watched Elvis on TV. His mother bought him a 39 dollar guitar after he learnt to play 'Never On Sunday'. After a selection of local bands, Sammy's first major group was Montrose, then he turned solo.

His first album 'Nine On a Ten Scale' wasn't all bludgeoning and included Donovan's delicate 'Young Girl Blues'. It was his second album 'Sammy Hagar' that broke him and how he's one of America's major attractions stepping into the shoes left by Peter Frampton.

Albums available:
 'Sammy Hagar' (Capitol EST 11599)
 'Musical Chairs' (Capitol EST 11706)
 'All Night Long' (Capitol EST 11812)
 'Street Machine' (Capitol EST 11983)
 'Loud And Clear' (Capitol EST 25330)



SAMMY HAGAR

HEART



HEART

HEART THROBBED into life in Vancouver. Their debut album 'Dreamboat Annie' was a multi platinum success and even clocked up a gold disc in Australia. Three songs from the album 'Crazy On You', 'Magic Man' and 'Dreamboat Annie' became major international hits and Heart were awarded with two prestigious Juno Awards by the Canadian Academy of Recording Arts and Sciences. The nucleus of Heart is Ann Wilson and her sister Nancy. They met up with Roger Fisher (on guitar), Steve Fosen (bass), Michael Deroiser (drums) and Howard Leese (keyboards). In their early days, Heart would spend 11 months of the year on the road, supporting the Beach Boys and Loggins and Messina. Lingering on the outer fringes of heavy metal, Heart are the Fleetwood Mac of headbanging.

Albums available:
 'Dreamboat Annie' (Arista 139)
 'Magazine' (Arista SPART 1024)
 'Little Queen' (Portrait PRT 82075)
 'Bebe Le Strange' (Portrait ORT 84135)

NEXT WEEK: A-Z OF HEAVY METAL PART II

LINVAL THOMPSON

"THERE MUST BE A GIRL"

c/w "LA LA MEANS I LOVE YOU" (FIRE 12)



FEBRUARY
 12-13 DINGWALLS — LONDON
 23 RUSTLES — MANCHESTER
 24 ROYALTY — SOUTHGATE
 28 106 CLUB — LONDON
 29 DIG BETH CIVIL HALL — BIRMINGHAM

**LIMITED 12" VERSION IS AVAILABLE
 WITH A BONUS TRACK
 "SIX BABYLON"
 (12 FIRE 12)**

SONGWORDS

ELVIS COSTELLO & THE ATTRACTIONS

I Can't Stand Up For Falling Down on F-Beat Records

I'm the living result of a man ooh-
That's been hurt a little too much
Now I've tasted the bit-ter-ness of my own
tears
Sadness is all my heart can feel
I can't stand up for falling down
I can't stand up for falling down

Additional lyrics:

Simple as love is,
Yet it confuses me why
I'm not loved the way I should be
I live with heartache and I room with fear

I work with despair and I wrestle with tears
I can't stand up for falling down

The vow we made
Oh you broke it in two
But that didn't stop Sam and Dave from
loving you
I can't stand up for falling down etc.,

Copyright 1967 East Publications and Pron-
to Music, Inc. Warner Bros. Music Ltd.
Words and music: Homer Banks / Allen
Jones.



ELVIS COSTELLO



ELVIS & THE ATTRACTIONS

The
KINKS

ARE BACK!

**You Really
Got Me**

C/W
**ALL DAY AND ALL
OF THE NIGHT**

(Original Version)

Now Available on RK Records

ISSUE DATE - FEB. 22nd

RK1027



Distributed Through PYE RECORD (SALES) LTD.
01-640-3344

RAINBOW

All Night Long

on Polydor Records

You've woken up with your eyes on me
It's looking good but I just don't know
I need a girl who can keep her head
All night long.

You didn't come just to see the show
I guess you know what you wanna see
The way you smile let's me know
I can't go wrong.

CHORUS: I wanna touch you
I wanna feel you
I wanna make you mine
I wanna love you all night long
I wanna be with you all night long
I wanna love you all night long
I wanna be with you all night long

I saw you standing by the stage
Your black stockings and your see-
through dress
Your mouth is open but I don't wanna
hear you
Say good night.

You're sorta young but you're over age
I don't care 'cause I like your style
Don't know about your brain but you
look alright

CHORUS

You're kinda dirty but your hands are
clean
You're short on class but your legs are
long
I know I can't stand another night
On my own.

Hey girl would you like some wine
What's your name are you by yourself
Are you the one, what's your sign, can I
take you home.

CHORUS

Repeat to fade.

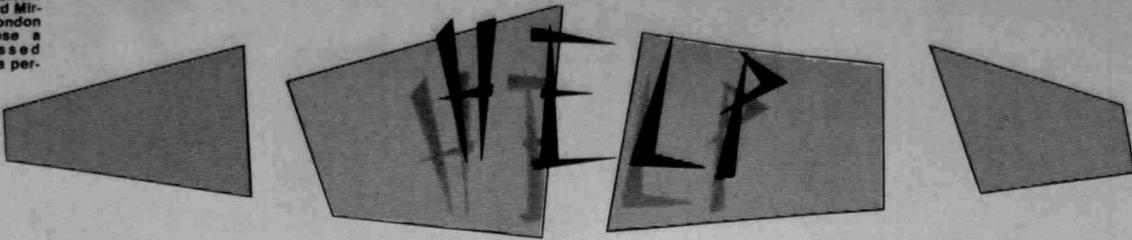
Copyright 1979 Panache Music Limited.
Words and music: Ritchie Blackmore /
Roger Glover.

• Rainbow Appreciation Society, 18 Man-
sion Drive, Knutsford, Cheshire.



RITCHIE BLACKMORE

Have you a problem? Write to Help, Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply.



Edited by SUSANNE GARRETT

FEEDBACK



CLIFF

LET'S 'EAR it for the deceptively juvenile great uncle of British pop, signed to Columbia Records in 1958, and still going strong two decades or so later at the tender age of 39. **CLIFF RICHARD**. New wave followers return to Go and collect £200! Eyes down for mums and newly-converted fanz throughout the land. Despite the slings and arrows of outrageous musical changes since the late fifties, **DONNA ARDEN**, **CHINGFORD**, (no relation) **MICHELLE WRIGHT**, **BLETCHLEY** and **DAVID JONES**, **BIRMINGHAM**, seek full discographical blarg and fan club details to boot. Altogether there are some 75 singles and 40 albums on the archives, so our mini-discography is restricted to what's currently available. Send a large SAE for details of the rest or check - out your local secondhand record stall. Singles: 'Can't Take The Hurt Any More', November 78, Columbia, (EMI 2885); 'Green Light', February 79, (EMI 2920); 'We Don't Talk Any More', July 79, (EMI 2971); 'Hot Shot', October 79, (EMI 5003); 'Carrie Doesn't Live Here Any More', January 80, (EMI 5006). Albums: 'More Hits - By Cliff', July 85, Columbia, (SCX 3555); 'Good News', October 87, Columbia, (SCX 3567); 'Established 1958', with The Shadows, October 88, Columbia, (SCX 6282); 'Best Of Cliff', July 89, Columbia, (SCX 6343); 'Cliff Live At The Talk Of The Town', July 70, Starline, (SRS 5031); 'Cliff's Hit Album', August 71, Columbia, (SCX 1512); 'Best Of ... Volume II', November 72, Columbia, (SCX 6519); on EMI, 'Take Me High', December 73, EMI, (EMI 3016); 'Help It Along', June 74, (EMA 768); '31st Of February Street', October 74, (EMC 3048); 'I'm Nearly Famous', May 76, (EMC 3122); 'Every Face Tells A Story', March 77, (EMC 3172); 'Small Corner', February 78, (EMC 3219); 'Green Light', October 78, (EMC 3231); 'Thankyou Very Much', recording of London Palladium gig with The Shadows, February 79, (EMTV 15); 'Cliff Richards 40 Golden Greats', October 79, (EMTVS 6); 'Rock 'N Roll Juvenile', September 79, (EMC 3307).

No official adulation mob, but for details of branches throughout the UK and Europe, write to Cliff Richard Fan Club, PO Box 4164, Amsterdam, Holland.

RECORDS

RECORDS, RECORDS, records . . . circa superhuman enterprise and stamina, sought by **DAVE AITKEN**, **PONTYPRIDD**. Who, he asks, was the most successful songwriter of all time? (Purely to settle a bet, you understand). According to the 'Guinness Book Of Records', which rates success in terms of singles sales, Paul McCartney (the Japanese visitor most unlikely to be modelling fake suede for Kanebo), wrote or co-created some 43 songs which sold a million or more between 1962 and January 1, 1980. Goldies include Beatles hits, 'I Wanna Hold Your Hand' and 'She Loves You' and Wings' 'Mull Of Kintyre' which did even better, hitting double-platinum. But, according to the same perennial tome 'Happy Birthday To You', based on a number by Mildred and Perry S. Hill of New York written 1935; 'For He's A Jolly Good Fellow', based on an 18c French ditty and 'Auld Lang Syne' have been sung more than any other. What chance 'Wonderful Christmastime'?

Other bizarre fax? The largest and probably "loudest playing" guitar in captivity was built by the Odyssey Guitar Co, Vancouver, measuring 5ft 10in (3m) tall, weighing 380lb (172g to metric fans). The only successful underwater violinist is Mark Gottlieb who gave a submarine version of 'Handels Water Music' in the Evergreen College swimming baths, Olympia, Washington DC, March 1972, and lived. The greatest ever attendance at a pop concert is claimed for the Summer Jam, Watkins Glen, New York, July 29, 1973, when some money-conscious metaphysical being counted 600,000 heads, only 150,000 of whom had paid admission. Closely followed by the third Pop Festival, East Afton, Isle Of Wight, August 1970, starring Dylan, alleged to be 400,000.

• More record-breaking questions? Write. What's your longest and shortest record, of the vinyl kind? Entries restricted to albums only. A record token goes to the winner. Entries to 'Feedback'.

I'M 18 and have been with my boyfriend for six months. The problem is that he's always been extremely jealous and when he gets drunk accuses me of fancying other guys and has hit me. I've lost interest in him, and no longer love him, but I'm scared stiff of breaking it off as I'm worried about what he might do. My parents are very old-fashioned and would go mad if they knew I've been sleeping with him regularly. The last thing I want is for him to come to my house and cause a scene. He's threatened to do this before.

Anne, Leicester
• Obviously a hollow threat because he didn't. Continuing a relationship which means nothing to you out of fear alone is pointless. Things could only go from bad to worse. He's obviously upset that you no longer care for him, and has resorted to threats because he already knows it's over. If he's prepared to try frightener tactics you don't even have an underlying friendship going for you. Don't be intimidated. You don't have to see him again. Most bullies are cowards at heart and he's just trying it on. If you're really worried about his more aggressive tendencies ask a male friend or relative you can confide in to have a heavy word in his ear and warn him off.

ACTIVE

I'M VERY interested in the anti-racist aims of both Rock Against Racism and the Anti-Nazi League, and would like their addresses so I can contact a local group, and be more active.

Rob, Manchester
• Rock Against Racism, founded in 1976 as a result of music fans reacting to 'racist' statements made by Eric Clapton, David Bowie and Rod Stewart aims to combat racism in society in the most enjoyable way possible, through music. Go to some gigs. To find out more, and buy badges, stickers write to R A R, Box M, 27 Clerkenwell Close, London EC1. Rock Against Sexism pledged to fight sexism in the music business and everywhere else can be found c/o the same address.

The Anti-Nazi League, founded in 1977 to fight the aims of the National Front and other extreme racist right-wing organisations, also has groups throughout the UK, as well as a schoolkids subsidiary, SKAN, which produces its own magazine of the same name. Contact Anti-Nazi League, PO Box 353, London NW5 4NH.

SHY

MY PROBLEM is that I'm extremely shy with girls. I'm 19 but have never been out with one, although I have a large car and plenty of money which I spend

Don't worry about hollow threats

freely. I regularly go to discos and parties, yet, when it comes to meeting girls, I just don't know what to say. How can I break the ice? I have plenty of mates and have no trouble in talking to them. **Dave, Preston**

• What do you talk about with your friends? Music, money, movies? All subjects which interest girls as well. All you need to climb out of your present rut is a slight and subtle change of attitude. Girls are people too, not unattainable sex objects descended from a distant alien culture.

As you find yourself tongue-tied when confronting a person of the female species on a one-to-one basis, it's well worth practising chat and (hopefully) communication in the company of your mates. For the time being, avoid going-out alone in the hope of meeting the love of your life, until you feel more confident. You'll gain that confidence when you're relaxed with a group of friends, for starters, and find that talking to girls is easy and really isn't a problem after all. No need to cultivate a television ad style image - be yourself.

cluding hips 'n' thighs; write to Exercise Chart, Health Education Council, London SE99.

TEETH

MY TWO front teeth are very discoloured and it's embarrassing when I laugh. Although I vigorously clean my teeth night and morning it doesn't make any difference. I've heard you can buy enamels which might work. Are they effective? Do they damage the teeth?

Robert, London
• According to the British Dental Association, there are no paint - on enamel wonder - workers

available to dentists or anyone else for that matter. And they should know. What can you do? Ask your chemist to supply you with one of the brands of 'polishing pastes' generally sold. Or, even better, see your dentist, who'll also clean you up with a form of polishing paste but will be able to show you more effective ways of cleaning your teeth too.

MIGRAINE

I'VE BEEN suffering from blinding migraine headaches for years, and my doctor is unable to do anything for me. I'm 18

now and find these headaches are knocking me out when I need to be studying for exams. What are the chances of a 'cure' for migraine sufferers?
Geoff, Worthing

• Extensive research into the causes of migraine headaches is still going on. So far the experts accept the root cause is a largely physical one, caused by an inherited chemical imbalance, although stress and fatigue can also stimulate this condition. Neither the chemical which causes this reaction or the trigger mechanism has yet been located. If you want to make a donation towards research, or need further detailed information on migraine, its causes and possible cure factors, write to The Secretary, British Migraine Association, Fairlight, Beech Road, Woolacombe, Devon. Information leaflets are free.

Punishment of Luxury

NEW SINGLE

Laughing Academy BP317

cw Baby Don't Jump

LIMITED EDITION SPECIAL FULL COLOUR PICTURE BAG



DIET

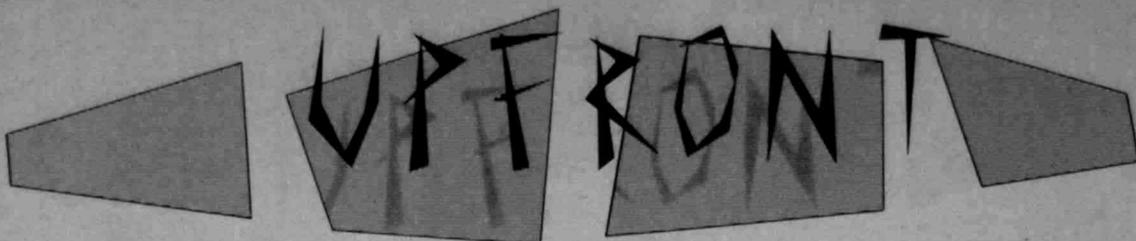
PLEASE COULD you give me some advice on how to lose weight from my hips as they are very big and don't go with the rest of my body. Will I need to diet or are there any exercises I could do? I'm not overweight. My figure is depressing me, and I look dreadful in my favourite clothes, jeans, tight skirts and so on. **Sue, Birmingham**

• Many British women are naturally "pear-shaped" - it's a very common body type, and once born with the relevant instructions built - into your chromosomes there's very little you can do about it. If you're not overweight generally, there's little point in dieting as you'll lose weight overall and end-up with the same shape, only slightly slimmer. However, if you're determined to have a bash at sensible dieting rather than home - devised overnight starvation techniques it's well worth contacting your nearest branch of Weight Watchers by writing to their head office at 635/637 Ajax Avenue, Slough, Berkshire.

Forget trying to keep up with the media stereotypes. Of course your hips go with the natural scheme of your body. For a freebie chart of exercises designed to tighten your general body efficiency, in-

Taken from the Liberty-United Album
Laughing Academy UAG 30258
cassette TCK 30258





Edited by SUSANNE GARRETT

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

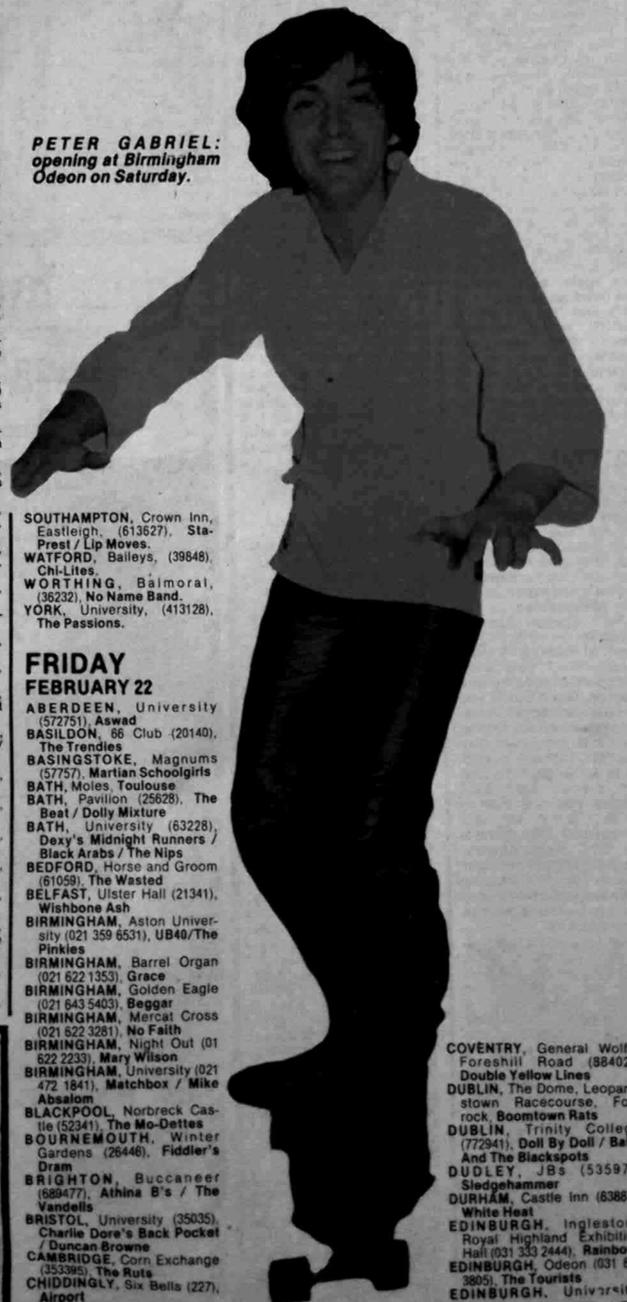
**THURSDAY
FEBRUARY 21**

ABERDEEN, Fusion Ballroom, (21135), The Tourists.
BIRMINGHAM, Night Out, (021 622 2233), Mary Wilson.
BLACKPOOL, Norbreck Castle (52341), The Mods.
BRADFORD, Princetown, (78845), Alex Johnson Band.
BRIGHTON, Dome, (682127), Spyro Gyra / Electrotunes.
BRISTOL, Portishead Centre, The Shattered Dolls.
CANTERBURY, Odeon, (62480), The Pretenders.
CHATHAM, Central Hall, (48584), Fiddler's Dram.
CHIPPENHAM, Need Hall, (6862), Poison Girls.
CHIPPENHAM Technical College, (50501), The Mental.
COVENTRY, Dog and Trumpet, (21678), Speedy Bears.
COVENTRY, Tiffany's (24570), Squeeze / Wreckless Eric.
DERBY, Assembly Rooms, (31111), The Chieftains.
DERBY, Blue Note Club, Killing Joke.
DERBY, Kings Hall, (3111), The Clash / Anti Pasti / Joe Ely.
DUBLIN, Stadium, (753371), Wishbone Ash.
DURHAM, Castle Inn, (63887), Charity Jones.
EDINBURGH, Netherbow Arts Centre, 35MM Dreams / The Lilos.
EDINBURGH, Astoria, (031 661 6862), The Headboys / Everest The Hard Way.
FIFE, St Andrews University, (73145), Aswad / Dixie Phoenix.
FLINT, The Raven, (2305), Moondogs.
GLASGOW, Countdown, (041 221 1616), First Priority.
GLASGOW, Tiffanys, (041 332 0922), The Selecter / Holly And The Italians / Bodysnatchers.
GRAVESEND, Red Lion, (66127), Inner City Unit.
GREENOCK, Victorian Carriage, (25450), King Beacon And The Detonators.
GRIMSBY, Central Hall, (55796), Def Leppard / Witchfynde.
GUILDFORD, Civic Hall, (67314), The Beat / Dolly Mixture.
GUILDFORD, Wooden Bridge, (72708), UB2.
HASTINGS, Ocean Bar, Agents.
HIGH WYCOMBE, Nags Head, (21758), Arrogant.
HULL, Wellington Club, (23262), Athletic Spizz 80.
IPSWICH, Henly Cross Keys, (79359), General R And The Meanies.
KILMARNOCK, Sandrienne, The Heroes.
KINGSTON, Polytechnic, The Mo-Dettes.
LEEDS, Fan Club, Brannigans.
LIVERPOOL, University, (683252), The Chieftains / Manoeuvres In The Dark.
LEEDS, Florde Grene, (490984), After The Fire.
LIVERPOOL, Eric's, (051 236 8301), The Movies.
LIVERPOOL, University, (051 708 4744), Doll By Doll.
LONDON, Bridge House, Canning Town, (01 476 2889), Wasted Youth / Brainiac 5.
LONDON, Cock Tavern, Fulham, (01 385 6021), Trimmer And Jenkins (10pm).
LONDON, Cricketers, Kensington Oval, Southside.

LONDON, Dingwalls, Camden Lock, (01 267 4967), Red Beans And Rice.
LONDON, Electric Ballroom, Camden, (01 485 9006), The Silts / The Raincoats / This Heat.
LONDON, Greyhound, Fulham Palace Road, (01 385 0526), The Charlie Parkas / The Smirks (March Of The Slobs).
LONDON, Hope and Anchor, Islington, (01 359 4510), Roaring 80s.
LONDON, 100 Club, Oxford Street, (01 636 0833), Tradition / Sunshine Steel Band.
LONDON, 101 Club, St John's Hill, Clapham, Bobby Henry's Risk.
LONDON, Marquee, Wardour Street, (01 437 6603), Landscapers.
LONDON, Moonlight, Railway Hotel, West Hampstead, (01 992 0863), The Beat Pilots / The Boss Pussies.
LONDON, Music Machine, Camden, (01 387 0428), The Flies / The Opposition.
LONDON, Nashville, Kensington, (01 603 6071), Blast Furnace's Revenge.
LONDON, New Golden Lion, Fulham, (01 385 3942), Q-Tips.
LONDON, Raindrop Club, Trafalgar, Freston Road, Latimer Road, (01 289 9699), The D12 / Vince Pie And The Crumbs / The Entire Cosmos / Hills Are Alive.
LONDON, Rock Garden, Covent Garden, (01 240 3961), A Certain Ratio / Section 25.
LONDON, Royal Albert, New Cross Road, Deptford, (01 692 1530), Mutiny.
LONDON, Royalty, Southgate, (01 866 4112), Johnny Storm / Memphis.
LONDON, Star and Garter, Deptford, (01 858 5694), Twice Shy.
LONDON, Swan, Hammersmith, (01 748 1043), The Chevrans.
LONDON, Trafalgar, Shepherd's Bush, (01 749 5005), Speedball / The Pinks / Number Six.
LONDON, The Venue, Victoria, (01 834 5500), Ellen Foley.
LONDON, White Lion, Putney, (01 788 1540), The Realists / Patrol.
LONDON, Windsor Castle, Harrow Road, (01 286 8403), Legend.
MANCHESTER, Pinky's, Hilton Street, Broughton, Two Tone Pinks.
MANCHESTER, Polytechnic, (061 273 1162), The Inmates.
NEWTOWN, Rock Club, Accelerators.
NORWICH, Cromwells, (612908), Sugarhill Gang.
PENZANCE, Demelzas, Seaford, The Nips.
PENZANCE, Winter Gardens, (2475), Dexy's Midnight Runners / Black Arabs.
NEWCASTLE UPON TYNE, Mayfair, (23109), The Ruts / The Vibrators.
PERTH, The Plough, (22251), The Circus.
POOLE, Brewers Arms, (4930), Program.
PORT TALBOT, Troubador, (77968), The Planets.
PRESTON, Clouds, (57473), Souled Out.
PRESTON, Warehouse, (53216), The Reducers.
READING, Fox and Hounds, Caversham, (481637), The Strypes.
READING, Sweeneys, (476794), Roadworks.
SLOUGH, Fulcrum Theatre, (38669), Linda Lewis.

AT LONG last, Peter Gabriel's back, opening a 14 - dater tour in his own right at Birmingham Odeon (Saturday), followed by Leicester De Montfort Hall (Sunday), and Sheffield City Hall (Monday). With Gabriel on his first UK trek since 1977 is a four - man line-up, including one - time Alice Cooper sidekick Tony Levin (bass), and Larry Fast, ex-Synergy, ex-Nektar (synthesiser).
Out there in heavy metal land, the Rainbow revival featuring Ritchie Blackmore (guitar), Roger Glover (bass), Graham Bonnet (vocals), Cozy Powell (drums), and Don Airey (keyboards), continues at Edinburgh Royal Highland Showground Exhibition Hall, Inglesstone (Friday), Stafford Bingley Hall (Saturday / Sunday), Manchester Apollo (Tuesday), and Chester Deeside Leisure Centre (Wednesday).
Squeeze offer much more argy bargy at Coventry Tiffany's (Thursday), Hull City Hall (Friday), Glasgow Strathclyde University (Saturday), Fife St Andrews University (Sunday), Edinburgh Tiffany's (Monday), and Bradford University (Tuesday), plus Wreckless Eric as an added extra.
Watch out for The Tourists, The Pretenders, and The Selecter package playing clubs 'n colleges throughout the land. In London? Du uh, Johnny, Joey, Beaky, Mick and Tich... The Ramones, rockaway courtesy of the Electric Ballroom, Camden, with The Boys (Friday and Saturday), and The Silts bridge the gender gap, same venue, with the much - acclaimed Raincoats, and This Heat (Thursday), moving up north to Manchester Belle Vue (Friday), and Derby Ajanta Cinema (Saturday).

PETER GABRIEL: opening at Birmingham Odeon on Saturday.



LONDON, University of London Union, Malet Street, (01 580 9524), John Martyn / Amba / Spactacus (RAR).
LONDON, The Venue, Victoria (01 834 5500), Ellen Foley.
LONDON, White Hart, Putney Bridge, Southside.
LONDON, White Swan, Deptford, Moontier.
LONDON, Windmill, Acton (01 992 0234), The Chevrons.
MANCHESTER, Belle Vue (061 223 2927), The Silts / Night Doctor.
MANCHESTER, Free Trade Hall (061 834 0943), The Chieftains.
MANCHESTER, Salford College of Technology (061 736 3688), Private Sector.
MATLOCK, Pavillion (3848), After The Fire.
MELTON MOWBRAY, Painted Lady (812121), Jimmy James And The Vagabonds.
NELSON, Railway Workers Institute, Howdy Boys.
NEWCASTLE UPON TYNE, Mayfair (23109), Saxon / Mylra.
NEWCASTLE UPON TYNE, University (28402), 45's.
NORWICH, Manor House (46846), Auditions.
NORWICH, University of East Anglia (56161), The Pretenders / Tenpole Tudor.
OLDHAM, Grange Arts Centre (061 624 8912), Fast Cars / Performance / God's Gift.
ORMSKIRK, Edge Hill College (75171), Orchestral Manoeuvres In The Dark / Bascax.
PAISLEY, Bungalow Bar (041 889 6657), The Pillow.
PORTSMOUTH, Guildhall (24355), Linda Lewis.
READING, University (860222), The Straws.
RETFORD, Porterhouse (704991), Original Mirrors / Fatal Charm.
SLOUGH, Fulcrum Theatre (38669), Shakin' Stevens.
SOUTHEND, Elms, Johnny Storm And Memphis.
STAFFORD, North Staffordshire Polytechnic (52331), The Planets.
SUNDERLAND, Art Centre, Monoconics.
SUNDERLAND, Mecca Centre (57566), Tigers Of Pan Tang.
TRUNCH (near Mundesley), Community Hall, The Urban Reactors.
WALLASEY, Date Inn (051 639 8647), Zorkie Twins.
WALSLEY, P Riley School Hall, Au Pairs.
WATFORD, Baileys (39848), Chi-Lites.
WIDNES, Town Hall, Youth Club, Slammer.
WIGAN, Mr M's (43501), J G Spill.
WITHERNESE, Grand Pavillion (2158), Def Leppard / Witchfynde.
WOLVERHAMPTON, Lafayette (26285), The Movies.
WORTHING, Balmoral (36232), No Name Band.

**SATURDAY
FEBRUARY 23**

BALDOCK, The Victoria, Decco.
BIRMINGHAM, Bogarts (021 643 0172), Dawn Breaker.
BIRMINGHAM, Digbeth Civic Hall (021 235 2434), Au Pairs / Diamond Head.
BIRMINGHAM, Night Out (021 622 2233), Mary Wilson.
BIRMINGHAM, Odeon (021 643 6101), Peter Gabriel / Random Hold.
BLACKPOOL, Norbreck Castle (52341), The Revillos.
BRADFORD, Princetown (78845), Verdis.
BRADFORD, Royal Standard (27888), Cardiac Arrest / Dangerous Girls.
BRIGHTON, Northern (802519), Airport.
CANTERBURY, University of Kent, Eliot College (64724), Tennis Shows.
CHICHESTER, Lavant Hall, Forward Edge / The Gargoyles.
COLCHESTER, Essex University (72482), The Pretenders.
CORK, Arcadia Ballroom, Doll By Doll.
COVENTRY, Lanchester Polytechnic (21167), Red Beans And Rice.
COVENTRY, Warwick University (27406), The Vapors.

MARSHALL ARTS PRESENTS

**THE
WACK**

& GUESTS

DOMINION THEATRE, TOTTENHAM CT. RD.

SAT 8th MARCH at 8pm

TICKETS £100 NET 20 FROM THEATRE BOX OFFICE 01 580 9562
 LONDON THEATRE BOX OFFICE 01 740 2248

COVENTRY, General Wolfe, Foshill Road (88402), Double Yellow Lines.
DUBLIN, The Dome, Leopardstown Racecourse, Fox-rock, Boomtown Rats.
LONDON, Royalty, Southgate (01 886 4112), Sugarhill Gang.
LONDON, School of Oriental And African Studies, Malet Street (01 637 2388), The Planets.
LONDON, South Bank Polytechnic, Elephant and Castle (01 261 1525), The Dudleys, JB's (53597), Sledgehammer.
DURHAM, Castle Inn (83867), White Heat.
EDINBURGH, Inglesstone Royal Highland Exhibition Hall (031 333 2444), Rainbow.
EDINBURGH, Odeon (031 667 3805), The Tourists.
EDINBURGH, University.

CROYDON, The Star, London Road (01 684 1360), **Shader**
DERBY, Ajanja Cinema (2996), **The Silts / Night Doctor**
DUBLIN, The Dome, Leopardstown Racecourse, Fox-rock **Boombtown Rats**
DUNSTABLE, Queensway Hall (603226), **The Beat / Dolly Mixture**
EDINBURGH, Usher Hall (031 228 1155), **The Chieftains**
GLASGOW, Strathclyde University (041 552 4400), **Squeeze / Wreckless Eric**
GLASGOW, Technical College (01 332 7090), **The Head-Boys / Bite The Pillow**
GOSPORT, John Peel (281923), **Martian Schoolgirls**
GRAVESEND, Red Lion (6127), **Boyce Band**
HALIFAX, Good Mood, Mo-Dettes
HIGH WYCOMBE, Nags Head (21758), **TV Surf Boys / Isle Of Sheppey**, New Island Hotel, Sugarhill Gang
KINGHORN, Cuznie Neuk (830247), **The Freeze**
LANCASTER, University (65021), **The Selector / Holly And The Italians / Bodysnatchers**
LEICESTER, University (26681), **Saxon**
LONDON, Bridge House, Canning Town (01 476 2889), **Leyton Buzzards / The Agents**
LONDON, Cock Tavern, Fulham (01 385 6021), **Dangerous Rhythms**
LONDON, Dingwalls, Camden Lock (01 267 4967), **Sam Apple Pie / Rent Boys**
LONDON, Electric Ballroom, Camden (01 485 9006), **The Ramones / The Boys / Temple Tudor**
LONDON, Greghound, Fulham (01 385 0526), **Roll-Ups / Flatbackers**
LONDON, Hope and Anchor, Islington (01 359 4510), **Danny Adler And The Gusha Brothers**
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), **The Act**
LONDON, Lee Centre, Lewisham (01 852 1622), **Total Attack**
LONDON, Liberty Cinema, Mile End (01 980 0569), **The Clash / Joe Ely**
LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0863), **The Raincoats / Young Marble Giants**
LONDON, Music Machine, Camden (01 387 0428), **Whitman / The Numbers**

LONDON, Nashville, Kensington (01 603 6071), **Martha And The Muffins / The Name**
LONDON, Rock Garden, Covent Garden (01 240 3961), **The Dance Band**
LONDON, Fractalgar, Shepherds Bush Green (01 749 5928), **Bloodshot / The Fads**
LONDON, The Venue, Victoria (01 834 5500), **The Movies / Opposition / Paul Goodman**
LONDON, Windsor Castle, Harrow Road (01 286 8403), **Rubber Johnny**
LONDON, YMCA, Tottenham Court Road (01 580 4827), **Simple Minds**
LOUGHBOROUGH, University (61371), **Q Tips / Boney Boys**
MANCHESTER, Polytechnic (061 273 1162), **Dexy's Midnight Runners / The Nips**
MELTON MOWBRAY, Painted Lady (812121), **Marmalade**
NEWCASTLE UPON TYNE, City Hall (20007), **The Tourists**
NOTTINGHAM, Boat Club (869032), **Def Leppard / Witchfynde**
PAISLEY, Bungalow Bar (041 889 6667), **Cockney Rejects / Kidz Next Door**
READING, Hexagon (56215), **The Ruts / The Vibrators**
RETFORD, Porterhouse (704981), **After The Fire**
SHEFFIELD, University (24076), **Charlie Dore**
SOUTHAMPTON, Guildhall (32601), **Matchbox**
STAFFORD, New Bingley Hall (58060), **Rainbow**
WARLEY, Two Brewers, Mispent Youth
WATFORD, Baileys (39848), **Ch-Lites**
WINCHESTER, Four Marks, **The Mental / Section 5**
YORK, College of Ripon and St John (2691), **Sore Throat**
SUNDAY FEBRUARY 24
ABERDEEN, Copper Beech (36487), **The Freeze**
BIRMINGHAM, Top Rank (021-236 3226), **The Pretenders**
BLACKBURN, King Georges Hall (58424), **The Selector / Holly And The Italians / Bodysnatchers**
BRADFORD, College, Vaults Bar (392712), **Rhino**
BRADFORD, Royal Standard (27898), **Cockney Rejects / Kidz Next Door**
BRISTOL, Colston Hall (291768), **The Clash / Joe Ely**

BRISTOL, Mayors Arms (24969), **The Shattered Dolls**
CHADWELL ST MARY, Robinson Crusoe (3918), **Black Cats**
COVENTRY, General Wolfe, Fossehill Road (88402), **Sinner**
FIFE, St Andrews University (73145), **Squeeze / Wreckless Eric**
GALWAY, University (7611), **Doll By Doll**
GLASGOW, Apollo (041-332 9221), **The Tourists**
LEEDS, Fan Club (663252), **Throbbing Gristle / Marty Cazazza**
LEEDS, Florde Grene Hotel (490984), **Def Leppard / Witchfynde**
LEICESTER, De Montfort (27632), **Peter Gabriel / Random Hold**
LIVERPOOL, Masonic, Headquarters
LONDON, Bridge House, Canning Town (01 476 2889), **Q-Tips / Lady Storm**
LONDON, Cock Tavern, Fulham (01-385 6021), **Aura**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Chicken Shack**
LONDON, George Canning, Effra Road, Brixton (01-274 8329), **Southside**
LONDON, Greghound, Fulham (01-385 0526), **Big Chief**
LONDON, Half Moon, Herne Hill (01-274 2733), **The Jags**
LONDON, Hope and Anchor, Islington (01-359 4510), **Another Pretty Face**
LONDON, Marquee, Wardour Street (01-437 6603), **Teenbeats**
LONDON, Lyceum, The Strand (01-836 3715), **The Only Ones / Simple Minds / Martha And The Muffins**
LONDON, Nashville, Kensington (01-603 6071), **Danny Adler And The Gusha Brothers**
LONDON, New Golden Lion, Fulham (01-385 3942), **The Blues Band**
LONDON, Royalty, Southgate (01-886 4112), **Barrington Levi / Linnal Thompson / Aswad / Revelation / Natural Mystic / Blackstones / Mikey Dread (British Reggae Awards - 4.00 pm)**
LONDON, Torrington, Lodge Lane, Finchley (01-445 4710), **Nine Below Zero**
LONDON, White Hart, Acton, Moorlier
NEWBRIDGE, Institute (243019), **The Vapors**

NOTTINGHAM, Palais (51075), **Sugarhill Gang**
OXFORD, New Theatre (44544), **Spyro Gyra / Electrotunes**
READING, Cherrys (585886), **Dumb Blondes**
REDCAR, Coalham Bowl (74420), **The Chieftains**
STAFFORD, Bingley Hall (58060), **Rainbow**
MONDAY FEBRUARY 25
BINGLEY, Art Centre, Dawnwatcher
BIRMINGHAM, Golden Eagle, (021-643 5403), **Ice**
BIRMINGHAM, Romeo And Julietts (021-643 6696), **Tyrant / Overdrive**
BOURNEMOUTH, Village Bowl (26636), **The Ruts / The Vibrators**
BRISTOL, Colston Hall, (291768), **The Clash / Joe Ely**
COVENTRY, New Theatre, (23141), **Joe Jackson / Blast Furnace's Revenge**
DONCASTER, Romeo and Julietts, (27858), **Billy Karloff And The Supremes**
EDINBURGH, Tiffanys, (031-556 8292), **Squeeze / Wreckless Eric**
LEICESTER, De Montfort Hall, (27632), **The Tourists**
LONDON, Dingwalls, Camden Lock, (01-267 4967), **The Step / Side Effects / Players**
LONDON, Half Moon, Putney, (01-788 2387), **Blues Band**
LONDON, Hope and Anchor, Islington, (01-359 4510), **Lee Kosmin**
LONDON, 100 Club, Oxford Street, (01-636 0933), **Ron Aspery Band / Stinky Winkles**
LONDON, 101 Club, St John's Hill, Clapham, (01-223 8309), **Wretched Youth / Bloodshot**
LONDON, Marquee, Wardour Street, (01-437 6603), **Saxon**
LONDON, Maunkberrys, Jermy Street, (01-499 4623), **Majority**
LONDON, Moonlight, Railway Hotel, West Hampstead, (01-992 0863), **The Wall / Siren**
LONDON, Music Machine, Camden, (01-387 0428), **Cravatz / Plain Characters**
LONDON, Nashville, Kensington, (01-603 6071), **Fashion**
LONDON, New Golden Lion, Fulham, (01-385 3942), **Bob Kerr's Whoopie Band**
LONDON, Rock Garden, Covent Garden, (01-240 3961), **The Upset / The Act**

LONDON, The Venue, Victoria, (01-834 5500), **Charlie Dore's Back Pocket / Duncan Browne**
MANCHESTER, Apollo, (061-273 1141), **The Selector / Holly And The Italians / Bodysnatchers**
NEWPORT (Salop), Harper Adams College, (811280), **The Vye**
OLDHAM, Queen Elizabeth Hall, (01-624 0505), **Dexy's Midnight Runners**
PLYMOUTH, Clones, (65136), **Orchestral Manoeuvres In The Dark**
PLYMOUTH, Fiesta, (20077), **The Planets**
READING, University, (860222), **The Inmates**
REDTICH, Traceys, (61160), **Vardis**
RICK MANSWORTH, Watersmeet, (71542), **Def Leppard / Witchfynde**
SHEFFIELD, City Hall, (22885), **Peter Gabriel / Random Hold**
SWANSEA, Circles, (54131), **The Vapors**
SWINDON, Brunel Rooms, (31384), **Sugarhill Gang**
WORTHING, Assembly Hall, (202221), **Linda Lewis**
TUESDAY FEBRUARY 26
BOURNEMOUTH, Town Hall, (22066), **Def Leppard / Witchfynde**
BRIGHTON, Top Rank (25895), **Pretenders**
BRISTOL, Colston Hall (291768), **The Tourists**
BURY, Derby Hall, Market Street (061 761 7107), **Victor Drog / The Two Tone Pinks**
CARDIFF, Top Rank (26538), **Saxon**
COLERAINE, University (33466), **Squeeze**
CROYDON, The Star, London Road (01 684 1360), **Boyce Band**
EXETER, Routes (58615), **Orchestral Manoeuvres In The Dark**
GUILDFORD, The Royal (75173), **Noit Olni And The Pits**
IPSWICH, Traceys (214991), **Zorro**
LEICESTER, University (26681), **Dexy's Midnight Runners / Black Arabs**
LONDON, Billeys, Dean Street (01 437 3111), **The Nips**
LONDON, Greghound, Fulham (01 385 0526), **The Jags / The Rave**
LONDON, Hammersmith Palais (01 748 2812), **Joe**

Jackson / Sore Throat / Blast Furnace's Revenge
LONDON, Hope and Anchor, Islington (01 359 4510), **The Clerks**
LONDON, Music Machine, Camden (01 387 0428), **The Insiders / The Stripes**
LONDON, New Golden Lion, Fulham (01 385 3942), **Cheeks**
LONDON, Rock Garden, Covent Garden (01 240 3961), **Bobby Henry And The Risk / Belladonna**
LONDON, The Venue, Victoria (01 834 5500), **David Crosby**
MANCHESTER, Apollo (061 273 1112), **Rainbow**
NEWPORT, (Salop), Harper Adams College (811280), **Mike Elliott**
NORTHAMPTON, Fanciers Club, Johnny Storm And Memphis
NOTTINGHAM, Trent Polytechnic (46725), **Charlie Dore / Duncan Browne**
NUNEATON, 77 Club (386323), **Firebrand**
PLYMOUTH, Fiesta (20077), **The Inmates**
SHEFFIELD, Top Rank (21927), **The Selector / Holly And The Italians / Bodysnatchers**
STOKE, Jollees (317492), **Mary Wilson**
SWANSEA, White Swan (54080), **Tundra**
SWINDON, Brunel Rooms (31384), **The Vapors**
WEDNESDAY FEBRUARY 27
BIRMINGHAM, Bogarts (021 643 0172), **After The Fire**
BIRMINGHAM, Top Rank (021 236 3226), **Dexy's Midnight Runners / Black Arabs**
BRADFORD, University (33466), **Squeeze**
COLCHESTER, Essex University (72642), **Joe Jackson**
CROYDON, The Star, London Road (01 684 1360), **The Jump**
EXETER, Routes (58615), **The Vapors**
HORSHAM, Capital Theatre (60679), **Fiddler's Dram**
LEICESTER, De Montfort Hall (27632), **The Selector / Holly And The Italians / Bodysnatchers**
LEICESTER, University (26681), **Charlie Dore's Back Pocket / Duncan Browne**
LONDON, Bridge House, Canning Town (01 476 2889), **Japanese Toys / The Gunners**
LONDON, The Venue, Victoria (01 834 5500), **David Crosby**

LONDON, Dingwalls, Camden Lock (01 267 4967), **The Headboys**
LONDON, Hope and Anchor, Islington (01 359 4510), **Bogey Boys**
LONDON, Marquee, Wardour Street (01 437 6603), **Wild Horses**
LONDON, Music Machine, Camden (01 387 0428), **Def Leppard / Witchfynde**
LONDON, Nelsons, Wimbledon (01 946 6311), **Johnny Mars / 7th Sun**
LONDON, New Golden Lion, Fulham (01 385 3942), **Venus And Mars**
LONDON, Queen Mary College, Mile End Road (01 980 4811), **Linda Lewis**
LONDON, Riverside Studio, Hammersmith (01 748 3354), **The Albion Band / Phil Pickett / Richard Thompson / Martin Carthy**
LONDON, St Heller, Carshalton (01 642 2896), **Black Cat**
LONDON, Star and Garter, Lower Cross Road, Deptford (01 856 5694), **Indians / Soul Agents**
LONDON, Studio 21, Oxford Street, **The Apaches**
LONDON, Inner City Unit, Clapham (01 822 3621), **Sad Wilson**
Among Strangers
LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), **Cathedral**
MAIDSTONE, Technical College, Inner City Unit
MANCHESTER, Urnist (061 236 9114), **The Straws**
MILTON KEYNES, The Swan, Woughton-On-The-Green, **The Crew**
NEWCASTLE UPON TYNE, The Polytechnic (28761), **The Smirks / The Charlie Parkas**
NEWPORT, Stowaway (50978), **The Planets**
NEWTON ABBOT, Seale Hayne College (2323), **The Inmates**
NORWICH, Southwell Lodge, Technical College, Jane Bond And The Agents
NUNEATON, 77 Club (386323), **Back To Zero**
SOUTHAMPTON, Gaumont (29772), **The Tourists**
SOUTH WIDNES, Grosvenor Hall, Slammer
STOKE, Jollees (317492), **Mary Wilson**
UXBRIDGE, Brunel University (39125), **The Pretenders**
WEYMOUTH, Cellar Vlno (786668), **Burn**
WORTHING, Balmoral (36232), **Nightrider**

HANDS OFF SHE'S MINE

Double A side:
"Hands off ... she's mine"
C/w
"Twist & Crawl"
FEET 1

On CO-FEET RECORDS

PINK FLOYD
Los Angeles

I ARRIVE in LA just in time to coincide with the worst storm in years, a suitably epic event to accompany the last night of Pink Floyd's only West Coast performances of 'The Wall'. The streets are beginning to flood, the neon turns into a blur. No one's heard of umbrellas in LA. Outside the huge sports arena, crowds are milling round, soaking in shorts. As you come off the freeway you see guys standing in the downpour clutching signs begging for tickets.

The Pink Floyd is a rare beast, rarely sighted. It's two years since 'Animals', the year of the pig. Since then The Floyd have remained in perfect isolation behind their superstar wall. Each time they disappear you wonder if they'll ever be able to emerge again. 'The Wall' however is fairly solid evidence that they haven't been kicking there heels. Nope, folks, they've been conceptualising again. Two years to dream up the master symbol for their own condition, for England's, for 'modern life', for the Rock Biz. And what they've come up with is a large white wall.

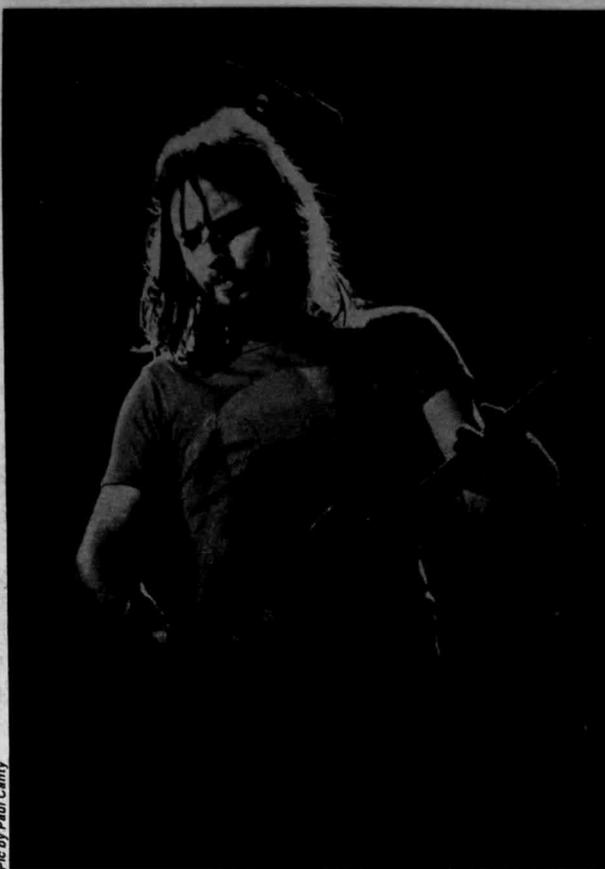
Once they've got the wall they don't stop there. First there's the music, then there's the show and then there's the film. Then you've got to transport the whole caboodle. You can't just drive down to the gig in a transport van. Not if you're gonna ring huge halls with more speakers than there are to be found in Tottenham Court Road, build a 30 foot high wall on stage every night, have aeroplanes come flying across the auditorium in the first five minutes of the show just to demonstrate how many tricks you've got up your sleeve, have three or four huge puppets dangling around the stage, coming to life at appropriate moments, all before you've thrown in one of the best animated films ever made.

So it's a week in LA, and a week in New York and that's it for America. Then there'll be some shows in Britain in June. Which is a pity because 'The Wall' was written as a live show — only when you've seen the album performed live with the accompanying

visuals does the whole opera make sense. So they're making a film for everybody else. Which is why they're keeping the lid on 'The Wall'. No interviews, no photographs allowed at the gigs, a wall of secrecy. The band's constitutional paranoia and a marketing ploy merge as one. 'The Wall' is the perfect symbol, you just can't get round it.

The Pink Floyd don't do things by halves. If they're going to be symbolic, they're going to go all the way. 'The Wall' is based around a birth trauma that only gets worse. Beginning in the Blitz of Britain and the second world war, it tells the story of Mr Pink's childhood and his coming of age in the seventies. Growing into a solitary wall, a repression so total that Mr Pink comes to prefer his wall to whatever there might be outside it. Roger Waters wears his neuroses on his sleeve, figuring they're total enough to be normal. Like any story, 'The Wall' has lots of villains. There's Mother and the Schoolteacher and the Judge and the Fascist Pig, all different faces of utter alienation. And somewhere in these is the story of the Pink Floyd as a band, solidly entombed in the walls of success, lost in some faceless motel room in LA.

Everything fits. Movies, puppets, music, programmes, T-shirts, all selling a wall. What we've got on stage is the most realised, extravagant show ever put on by a rock band. Like seeing the film of 'Tommy', and 'The Who' playing the music at the same time. The only problem is that the whole business is so perfectly organised that you end up being more concerned with the strings than what they're pulling. It's all so complex, so perfectly choreographed that it makes you numb as well. You spend more time worrying that something is going to go wrong than enjoying the show. I mean what if the pig should fall on the band? The Pink Floyd's perfection is the ultimate brick in their wall. From behind that perfectly comfortable melancholy lush vocals that are better at accepting their defeat than protesting it. Hanging on in desperation in the English way. 'The Wall' is Roger Waters' attempt to



DAVE GILMOUR: cold elitism, spectacular show.

WALL OF SECRETS

explain that melancholy is the essential voice of England in the post-war years.

Well, enough with this pontificating and on with the show. The lights go down and on comes a woman announcer from a local radio station mouthing cliches such as "are you ready to rock and roll tonight?" The crowd responds appropriately. A bit disconcerting actually, the Floyd aren't exactly ZZ Top. But of course as time reveals, this is part of the show, part of what the band are talking about. I should mention that the stage is already half covered by a huge, half-built white wall. As the band, dressed in black, come on the roadies begin filling in the wall. And straight away Waters poses the question that 'The Wall' attempts to answer: "If you'd like to

find out what's behind these cold eyes, you'll just have to claw your way through the disguise." Most of the audience are too amazed by the spectacle to start doing any questioning. The Pink Floyd tend to flatten the audience to their seats.

After the baby is born and the plane of the war has crashed, a backdrop of crossed hammers appears on the screen behind the band, judges' hammers that will build the wall and eventually break it down. Soon the builders of the wall start to appear, on the screen and as huge puppets on the side. Gerald Scarfe's designs are brilliant, owing a lot to Disney and the 'Animal Farm' cartoon designs. The Schoolteacher wags his cane and mother looks like a panty ugly aunt. The

music is as sinister as possible, the Floyd backed by four musicians as on the album and four male singers. During 'Another Brick In The Wall' gargoyles teachers appear on the screen building walls with little kids in the bricks. And the stage wall keeps on growing. Relentlessly. Portentious, eh? The sound is superb, surrounding the audience in walls of sound without a trace of echo or distortion.

When we get to 'Young Lust' Waters addresses the audience for the first time asking if they're ready for Gilmour, who proceeds to cut loose. A huge figure appears to the right of the stage, a green monster woman, an allegory of lust. Waters isn't too fond of the women in his life. By now we're up to date, 'One Of My Turns' has Waters, trapped in his hotel room

before the show, growing crazy and blank. "Nothing is very much fun anymore." Gradually the band has disappeared behind the blank wall: only a small window remains. As Waters sings the self-pitying 'Goodbye Cruel World' the wall is closed in completely. The case history is complete. A 20 minute intermission.

Walls are two-sided. Who's behind this one, the band or the crowd? Is it a prison, a hospital or the walls of a brain? All of these and more, Waters is giving free reign to every association you care to bring.

The second half begins with voices from behind the wall, addressing the audience and a thin pink-skinned puppet figure lying in front of the wall, Mr Pink. 'Hey, you.' He's in prison. Suddenly a section of the wall swings back and Waters appears stranded in the Tropicana Motel, watching TV. The trapped rock star, rich and empty, the living dead, a target for worms. The Pink Floyd's self-examination seems to tie in well with the new wave critique of the old guard. "I've got a silver spoon on a chain / I've got a grand piano to prop up my mortal remains." Nobody's home is everybody's motel. The land of success has no real choices at all — just 13 channels of shit to choose from. Which is not much choice at all. Mind you there's not too much free will at all in the Pink Floyd world view, they know just enough to know how totally determined they are.

From here on in things start to get pretty confusing. We go back to the war for films of the RAF, complete with films of Vera Lynn and the German cross. The birth of modern England or England's last proud hour? Either way it seems to obsess English songwriters from Waters to Weller to Davies. More settling sons. Then Waters puts on his doctor coat and begins to interrogate the patient, trying to get Mr Pink fit enough to perform. The show must go on. In perhaps the finest moment of the two hour show, Dave Gilmour appears spotlighted on top of the wall explaining that he's 'comfortably numb' with a long shrieking solo that sounds like a primal scream. "Am I too old. Is it too late?" Another middle-

aged band going through the ageing rock star crisis. Unfortunately Mr Pink is too numb to make it. And so a surrogate band takes over, a fascist band. The whole show begins over again. The woman announcer reappears to explain that the band is tied up with some groupies back at the hotel. As a result the fascist band in black shirts takes over. The Pig appears swinging from the ceiling. The pigs are back on the wing with spotlight eyes, which induces paranoia and the suggestion to the audience that they 'Run Like Hell'. Lots more excellent, if traditional guitar work, from Gilmour and we've reached the finale. At this point Gerald Scarfe's film takes over almost completely in a long animated sequence, 'The Trial'.

All the villains reappear and the screen is full of marching hammers in Nazi formation. The judgement is that the wall, the sign of oppression that has become the sign of comfort, be broken down. And down it comes in clouds of billowing smoke, landing on the band. The wall has its final revenge. On March the whole company playing 'Outside The Wall', the liberation song of those refugees, the bleeding hearts and artists who survive outside the wall, feeling sorry for themselves as usual. "It's not easy banging your head against some mad buggers' wall." Maybe they mean the thick skulls of their audience. There's a cold elitist note in this show from beginning to end.

Two hours of the wall. An absolutely spectacular show that is so well planned that it tends to succumb to the disease it's describing. Waters' concept is grandiose and vague enough to suit and impress everyone. Ultimately the targets are too easy, the traditional targets of British pantomime with fascism thrown in for good measure. The best pieces are those that concentrate on the state of being as numb, isolated and alone as the Pink Floyd have mournfully become. More power to them for discussing the problem, it's a shame that the whole production only re-emphasises their somnambulist imprisonment behind the walls of success. MARK COOPER



AVAILABLE NOW
THE NEW SINGLE FROM

purple hearts

TAKEN FROM THE FORTHCOMING ALBUM "BEAT THAT!"



PSYCHEDELIC FURS
Manchester Apollo

SOUNDING like the Velvet Underground, as someone recently observed, is something of a national pastime these days. For a relatively new and inexperienced band, the Psychedelic Furs are already pretty adept at this pastime. Most of their songs have that monotonous overall structure and sense of inner cacophony commonly attributed to the Velvets, and their debut single, 'We Love You', was an outright rip-off of 'Waiting for the Man', only partly redeemed by some decent sax frills.

Supporting Iggy Pop must be an unenviable task for any group, but the Furs managed it without too much trouble. They opened with a ringing, rolling version of 'Sister Europe', their new 45, and initially seemed very impressive. Vocalist Rep Butler moved and sounded a lot like David Bowie at first. Later he switched to a creditable imitation of Johnny Rotten (as opposed to Lydon). As the set progressed, he changed from one persona to the other at regular intervals. Though a trifle unoriginal, he's not a bad frontman, I suppose. Didn't like the bit where he lay on his back and feigned masturbation.

"Such 'religious' songs as 'Imitation Of Christ' furthered the Lydon connection to a certain extent, and for most of the set the Furs managed to be inventive without losing discipline. The audience accorded them a polite but restrained reception. Predictably, perhaps, only 'We Love You' went down really well. That old devil 'WFTM' riff still sounded as irresistible as ever, even if the lyrics used in conjunction with it weren't especially outstanding: "I would walk a million miles for one of your miles" (sic) etc.

I can't really see the Furs making it big commercially. Their music's too heavy and oppressive for that. Instead, I think they'll attain a kind of cult status and go on making their perverse music for a small but fanatical audience. I'll leave it up to you to decide whether or not that's an enviable position to be in. **PETE SCOTT**

MATCHBOX/THE POLECATS
Music Machine, London

I WAS keen to see the Polecats as I'd heard good reports about them but I'm afraid I was disappointed. A Tommy Steele lookalike on lead vocals shook his pink trousers frenziedly but that's all I

can remember about him. The drummer was just a pretty face as he was either miming or there was something drastically wrong with the balance. To be fair the crowd seemed to like them but I can't say I minded standing behind the tallest man in Camden Town.

I knew I shouldn't have worn a tight skirt split to the waist (it wasn't when I put it on) to see Matchbox, I was bopping all night with an ex rock 'n' roll formation team dancer - now a respectable Magnet employee - and wished I'd worn my flared skirt with the poodles instead.

Matchbox must be the best Rockabilly band around. Graham Fenton's Gene Vincent impersonation is faultless. Did you know Vincent recorded 'Somewhere Over The Rainbow'? Well I didn't until tonight, and if she could, I'd say follow that, Judy Garland!

Their stage show is very professional, fireworks, silent movie flickering lights, guns a-bla-zin'. Lassos would have been a good idea for the few boring fans who insisted on climbing up onto the stage. Matchbox are certainly not teenagers but who wants acned, high-voiced rockabilly rebels?

The fans were surprisingly young and were having a great time. The atmosphere was friendly and people actually looked happy. Playful shoving had resulted in a few horizontal Teds on the dance floor but the current hit 'Buzz Buzz' had a standing ovation.

Matchbox are not a one hit wonder as they've now proved and will be gigging for a long time to come. I hope so because not only did I lose four pounds in weight but I had fun doing it. **JOAN KOMLOSY**

THE UNDERTONES
Ulster Hall, Belfast

THE LOCAL band. The Moondogs had the unenviable task of playing support to The Undertones and surprised many by coming out on top. That was, of course, until the boys from Derry took the stage, and burst into a dynamic set, which was cut short before the second number. A five minute walt, and the 'tones were at it again, ripping into 'You Got My Number' at breakneck speed. Looking at Feargal Sharkey stripped to the waist, it would be hard to imagine someone who vaguely resembles an undernourished stick insect controlling over a thousand people.

But he did, and indeed the crowd responded to his every movement, his every gesture. At the sounds of the drum beats at the start of 'Teenage Kicks', mass hysteria was imminent, and by the



Pic by Bob Ellis

PAULINE: bright-eyed and blazing.

BITCHING BOPPER

THE SELECTER / HOLLY AND THE ITALIANS / BODYSNATCHERS,
Top Rank, Birmingham,

WELCOME LADIES and friends to rock's first woman-dominated package, opened, appropriately enough by the all-girl Body snatchers. A seven-piece (of course!) their instrumental expertise is quite a surprise, whilst their warm humour and ingenuity makes them ideal makers of the next 2-Tone release.

With a rocksteady beat based around Pennie's keyboards and Nicky's note-perfect bass, they are much-improved and visually a treat. Their one black member, the ebullient Rhoda, is the shaking, frantic focus, alternatively insulting the audience and then soothing it with a voice so melodic it fair makes yer knees wobble.

The delicious SJ on guitar lays on vocal harmonies for 'Too Experienced' and elsewhere there are some hefty punctuations from Miranda on Sax, who apparently learned everything she knows from her opposite number in Madness not two months ago!

Not only do they produce spot-on dance music, but numbers like 'The Boiler' show a certain amount of penmanship, the assault-orientated lyrics matched by a tense musical backdrop. Their 'Rocksteady' single will soon skip its way into the Top 20 just like 'Double Barrel', their concluding cover, did some nine years ago.

In contrast, the three-pronged, monochrome chordal assault of the Italians is something of an anti-climax. Loud is a very New York sort of way, the diminutive Holly exudes a similar cuteness to Jane Aire, which is spoiled

by trying to act tough a la Chrissie Hynde.

What's worse is the monotony of songs like 'Chapel Of Love' and 'I Don't Wanna Know About Stars' which provoked a fair amount of hostility from an audience in a distinctly 2-Tone frame of mind.

On the autumn Specials tour I was less than enthusiastic about The Selector, but in common with all the three minute heroes signed to the label, they have matured no end and are able to justify their non-dues paying background.

Obscurity to almost overnight success has turned Pauline into a bitch of a performer, bright-eyed and blazing, cajoling the crowd and hurling the rest of the band into a manic frenzy.

'Danger' is a frantic call to arms and 'Everyday' is despatched with an electric jauntiness at odds with its lyrical message while 'They Make Me Mad' is custom-built to explode the coiled-spring tension of the sardine-packed punters.

The hits are played, the kids invited onstage and the scene is superbly set for the tour de force, 'Too Much Pressure'. Here the mock fight between Gaps, Desmond and Compton takes on frighteningly realistic proportions, a really sharp piece of stagmanship finishing with some courageous dives into the audience and a bank of totalled keyboards.

After a long break and some hasty clearing up, they return for 'James Bond'. It is then you realise that whatever reservations you may have about this sudden, hysterical ska shebang, The Selector have just taken their most difficult test and passed with flying colours. **MIKE NICHOLLS**

time 'Jimmy Jimmy' came across, the crowd were frantic, though extremely well behaved. The gobbing was fast and furious, but the band took it as if nothing was happening. The sound came across immaculately, with each section blending together to perfection.

Looking at the Undertones, you could be forgiven for mistaking them for a group of muggers, but they have the sort of music that many people evidently want to hear. Returning to their homeland, the Undertones played a virtually faultless set, including such numbers as 'Family Entertainment', 'Girls Don't Like It', 'Male Model', 'My Favourite Cousin', 'Here Comes The Summer', and the awesome 'More Songs About Girls And Chocolate'. A thoroughly good night was had by all, with the 'tones easily deserving their three scores. Long live John Peel for finding them. **STEPHEN HOBSON**

GIRLSCHOOL
Hammersmith Odeon, London

THE SUPPORT spot at London's Hammersmith Odeon isn't exactly the easiest on the rock circuit. Girlschool rose to the challenge with an excellent and tightly-controlled set of tinderbox hard rock.

The band have obviously benefited greatly from this UK tour with label-mates Heep, showing at the London date of the trek considerable confidence and musical maturity without any loss of their fun-time audience rapport. This latter important part of the Girlschool make-up and approach was emphasised at one point on stage when guitarist Kelly Johnson (still the focal point for lecherous attentions from the predominantly male crowd) moved just a little too near the front and lost the lead from her amp. With some bands this would have precipitated an attack of red faced nerves. But this lot just turned into a joke and as a light-fingered roadie quickly replaced the offending object in its socket, the band's other guitarist and general leader Kim MacAuliffe, shouted out: "Next time we play here, remind us to get longer leads."

How to win friends! If that gained them a fair amount of admiration from me at least, then the set itself certainly seemed to earn the band a number of converts.

Highlights were their self-penned burners 'Take It All Away', 'Furniture Fire', 'Nothin' To Lose' and 'Emergency' and the superb cover of ZZ Top's 'Tush' (better than the original), which once again brought the crowd to their feet, with End

Williams' vocals proving suitably gruff and raunchy, over a real pile-driving Southern-fried riff.

If I had to criticise them for anything on the night then it would be for their continued insistence on playing that old chestnut 'Roll Over Beethoven' (which they didn't do very well and just seemed deadweight alongside the fresh power of the rest of the set) and also for making too many dedications to various parts of the auditorium between each number.

But, what the hell, they produced one helluva good rockin' foot-stomping performance that such niggling details seem almost irrelevant. **MALCOLM DOME**

IAN GOMM
The Venue, London

IAN GOMM proved conclusively on Sunday that despite riding on the wave of a modest success in the States, the transition from the pubs to a showcase arena is not as easy or as automatic as it sometimes seems.

The Venue, more than any other stage in London, needs to be packed to the gills for the band to get any feedback from the audience. On Sunday the place was only sparsely populated and the warmth and atmosphere was less than zero.

Ian Gomm's band, The Diamonds (comprising Taff Williams on guitar, Rod Demick on bass, Nick Glennie-Smith on keyboards and drummer Alan Coulter) play a good, solid workmanlike set, which has the flavour of the middle Seventies pub rock scene.

'Sad Affair' was a pleasant excursion into white reggae. 'Airplane' sounded like watered down Nick Lowe. 'Black and White' was a solid but unexceptional rocker. 'Hold On', the hit, sounded tailor made for the airwaves but lacked the bite to remain anything more than an amiable three minutes that didn't demand to be heard again.

'Hooked On Love' was the best of the self-penned material, an old number he wrote during his stint with the Brinsleys. It held that marvellous mixture of Stax and British r'n'b that was pub rock in essence.

Jack Tempchin's 'Slow Dancing' was passable neither adding or detracting anything from the intrinsic warmth of the song. However, The Beatles' 'You Can't Do That' was a mistake, despite an angry solo from Taff Williams which threatened to redeem it.

If Ian Gomm wants to progress from having the occasional airplay and packed pub gigs he must develop the attack to take his music from the merely competent because his pedigree and odd phrases show more promise than on display on Sunday. **MIKE GARDNER**

Edited by JAMES HAMILTON

THE EVERRAIS ...

IN SOUTHERN CALIFORNIA, but it pours, it really pours! Pan Am 121 landed at LAX, we were whisked away in a 9-door hatch - back to the Avenue Of The Stars, and awoke next day (last Monday) to sweltering sunshine and the temperature in the 70s. Bright colourful flowers blanketed the ground, palm trees sprouted everywhere and nearly everything was in leaf. February in Los Angeles. Wednesday was the day that the rains came down. And Thursday, Friday, Saturday, and Sunday too. Not that it was continuous on every day, for in fact we were able to do Disneyland half dry hat wet and Knotts Berry Farm completely dry. As I drove our air-conditioned and completely power assisted Chevrolet Caprice down Sunset Strip on Saturday night, streamers were clearing the mud slides from the road that had tumbled off

the overhanging escarpment of the Hollywood Hills, and on Sunday when we turned up the coast from Santa Monica the roads to Malibu were blocked. Even the unreal environment of the ridiculously pretty Beverly Hills was marred by burst embankments and ruptured fences. It had been wet, certainly, but to us it hadn't seemed THAT wet. However in Southern California the weather is good enough for long enough to encourage reckless architecture, and similar hot enough to create cracks in concrete which then cannot contain water when it comes. If this was a disaster area, or even just the worst that the weather can do, then it's no bad place to spend a week in winter. London's Funk Mafia had arrived in Los Angeles supposedly to attend the re-titled Billboard International Dance Music Forum at the Century Plaza Hotel, which is where all

fourteen of us stayed. Chris & Carol Hill, Robbie & Christine Vincent, Steve & Linda Froggy, Stan & Jayne Barrett of Canvey Goldmine were the couples. Sean French & myself shared too (not like that dear), while from Southgate Royalty & Showstopper Promotions the organisers were Adrian 'Spider' Webb, John Morris, Roger Dance & Peter Baker. Divide that lot between four cars, and you'll understand why we didn't always see a lot of each other. The first thing you have to realize about Los Angeles is that the place is unbelievably vast - you can drive for 50 miles and still be in the same conurbation. As Chris Hill observed, "it's a suburb looking for a downtown." Built on a plain ringed in turn by ocean or mountains, it spills over the mountains to the north in the most famous Hollywood, Beverly Hills and "canyon" area to begin again spread across the mountain surrounded plain of the San Fernando Valley, where in fact are situated the film studios of Warner Bros (wonderful downtown Burbank, no less), Walt Disney, and Universal. The Universal Studios tour was our first real outing, on Tuesday, and was a disappointment while being very interesting to experience. Treated like dim sheep, the

paying public are shepherded through a series of unconvincing sideshows that wouldn't even tax the mind of the three year-olds at which they seem aimed, while the things worth spending time to look at, like the permanent "street" sets, are rushed through. In fact it was a Hill carload who had the most impressive brush with linseltown when they drove by mistake into the 20th Century Fox studio lot instead of the neighboring Century Plaza Hotel. Universal's best attraction was the very amusing and exciting knockabout display by some Western stuntmen. Worth doing, but I'm glad we didn't do it. First Disneyland, even when it rained, was a lot more like it, although I must confess to a feeling of disappointment that, as it turned out, all these themed amusement parks consist of little more than cleverly disguised roller coaster rides. Surprisingly small in area, Disneyland is divided into Main Street USA, Tomorrowland, Fantasyland, Adventureland, Bear Country, Frontierland and New Orleans Square. Buried beneath the latter was what proved to be the trip of the trip, Pirates Of The Caribbean. Sitting in flat-bottomed boats, we seemingly drifted through a steamy and totally convincing night-time setting on the bayous, surrounded by Spanish moss-dripping trees, glowing

fireflies, burping bullfrogs and the subdued clatter of cutlery - for this preliminary stage also housed a classy gourmet restaurant, sharing the mysterious sights and sounds on a dimly lit verandah. Then the boats bumped round some corners, through some arches, and straight out into the middle of a sea battle between a galleon and a pepperpot-towered fort, with the effect of cannonballs whizzing overhead to explode all around while a pirate captain exhorted his men to fight on. This pirate figure was but the first of a huge number of mechanically moving dummies, as we discovered when we were swept on through scenes of debauchery, fire and fighting in presumably Port Au Prince, where even the life-size chickens, pigs, cats and dogs were as life-like as the "humans", many following us with their eyes, and one particular pirate pointing his pistol at us as the boat drifted slowly past. Was he really human? We ducked regardless of reason! Of course, he wasn't. Anyway, what's all this got to do with disco, maybe you're asking? Not a lot, but it's a lot better fun. Disco in Los Angeles is awful, and the forum proved that the American gay DJs are the prime culprits behind the death of disco... although they won't admit it.



CHEESECAKE CORNER - Thelma Houston here looks less like our Anna Ford than she does on her LP sleeve, but there's still a likeness, huh? RCA's Rowdy Yeats keeps going on about Thelma's "Suspicious Minds" now being on US 7in and due here in March... when I'm sure it'll be a radio biggie, with subsequent pop disco crossover potential for more jocks than have so far shown any interest.

ODDS 'N' BODS

GREG DAVIES: Disco Forum had yet to happen as this was written, but panellist Fred Dove has already gone on record saying that WEA's disco promotion is no less successful since he cut his list from 360 DJs to just the elite few whose audiences are open to new material... Chris Hill was stuffed to find a 25-cent copy of the Rhythm Makers (early '90s) 'Zone' 12in at LA's Record Depot... Sean French neither snored nor nodded to sleep, but the good buddy could be heard to mutter "breaker breaker one nine!"... Dartford Flicks holds a dance contest on Fridays through March for ordinary kids into their disco funk and not the choreographed aerobics that so often get called disco dancing... although Colin Hudd will have the appalling Ian Moore on hand to show how the pro's don't do it!... Motown are rightly re-promoting Smokey Robinson 'Crusing', currently huge in the US pop chart... Chris Britton has encouraged High Wycombe's Venus Records shop in the Octagon to stock imports selected from his Tuesday playlist, with immediate results, while Mark Clark insists that every Wednesday at Abingdon Charters the Newbury Disco Centre sells all the latest jazz - funk from a record bar... UK limited 12in editions so rarely find their way to specialist disco stockists that it's little wonder imports are now so important to the real disco market, which record companies mistakenly suppose is to be found in chart record shops... Dave Middleton reports that Bletchley's Bear Jazz bunch are finding venues hard to come by, which may explain their coach trip to South this Friday (22), details for funk fans from Scott Livingston on 0908-72862 (days) 73381 (nights) - Erik - Jack's Life Entertainment Services (0243-863840) successfully placed Stuart Barton as DJ on the OE2 for Caribbean and World cruises, and could have some summer season work for others in the near future (so note the number)... Teesvalley Roadshow (Redcar 475854) say the steel strike is hitting disco hard in the North - East, but they themselves tour Germany at Whit-sun and need a few more dates... Scott Wilson is back at Tony's Cellar Bar Euro - disco in Edinburgh on Fri / Saturdays... Big Phil and the mob at Whitehaven's Whitehouse are pleading with A&M to release Gato Barbieri's original 'Theme From Firepower'... Steve Wiggins (Barry Ruggby Club), despairing of ever getting on Sally Ormsby's DJ list after seventeen reply-less letters, wants at least to see a pic of the lady in Cheesecake Corner - how about it then, Sal?... Adrian Webb of the Wonderful World of Webb's Wonder Tours won a thousand bucks during a quick detour to Las Vegas from LA, and a year ago discovered a similar bundle of "hot" money stuffed under a chair in his New York hotel room - anyone would think he didn't make enough owning Southgate Royalty!... Capital Radio's Roger Scott, the World's biggest Beach Boys fan, had the shock of his life when reclusive Brian Wilson stepped out of a lift right in front of him just over the road from our hotel... Los Angeles is so behind musically that ex-patriate Dick Sheppard of the Towards 2000 mobile disco and store actually reads about US releases in Record Mirror before he hears them in LA - where so many oldies get played that you could almost believe DISCO IS DEAD...

THURSDAY (21) Sugarhill Gang rap Bournemouth Stateside Centre, Ilford (21) The Top promotes Roy Ayers with half-price drinks. **FRIDAY (22)** Sugarhill Gang rap Southgate Royalty - Steve Walsh tells tales at a syndicate Stage 3, John DeSade does Chatham Town Hall, Paul Dickson junks Ponypride Mr. T's weekly (Wednesdays too), Megamix rejoins Fatman at Mayfair Gullivers, **SATURDAY (23)** Sugarhill Gang rap there was a Dido's reunion at Southgate Royalty, Sean French with Dave Allen & Dave Peters junks Cambridge Corn Exchange, Pete-Ton junks Margate Atlantis, Andy Peebles joins other past resident jocks at Bournemouth Stateside Centre, Keith

DISCO DATES

THURSDAY (21) Sugarhill Gang rap Bournemouth Stateside Centre, Ilford (21) The Top promotes Roy Ayers with half-price drinks. **FRIDAY (22)** Sugarhill Gang rap Southgate Royalty - Steve Walsh tells tales at a syndicate Stage 3, John DeSade does Chatham Town Hall, Paul Dickson junks Ponypride Mr. T's weekly (Wednesdays too), Megamix rejoins Fatman at Mayfair Gullivers, **SATURDAY (23)** Sugarhill Gang rap there was a Dido's reunion at Southgate Royalty, Sean French with Dave Allen & Dave Peters junks Cambridge Corn Exchange, Pete-Ton junks Margate Atlantis, Andy Peebles joins other past resident jocks at Bournemouth Stateside Centre, Keith

UK NEWIES

BROTHERS JOHNSON: 'Stomp!' (LP 'Light Up The Night' A&M AMLK 63716). To continue, this double dynamite set produced by Quincy Jones and largely penned by Rod Temperton is as strong as their Michael Jackson triumph. One of the few newies to be heard in Los Angeles last week, the full 674 of 'Stomp!' "rocks" from a deceptively laid-back intro to become a stompin 119½bpm pile-driver, while 'This Had To Be' is like a mellow more complex 122-123bpm bass-dumped 'Don't Stop 'Til You Get Enough' and is actually co-penned by and features squeaks from Michael Jackson. The title track is an 'Off The Wall'-like 122bpm chugger. 'You

Make Me Wanna Wiggle' a convoluted burbling 110bpm smacker, 'Smilin' On Ya' a trickily attractive 114bpm jazz instrumental, 'Celebrations' a jauntily intensifying 114bpm jazz bubbler, 'Closer To One That You Love' a jittery slow 45/92bpm 'Half-stopper' in the 40bpm 'Treasure' and 42bpm 'All About The Heaven' both being tender smoochers. What a monster! **ALSO RELEASED** here now are **RONNIE LAWS** 'Every Generation' LP (UA UAG/TCK 30289), **EARTH WIND & FIRE** 'In The Stone' / 'Africano' / 'Blyo' 12in (CBS 13-8252), **ATMOSFEAR** 'Motivation' / 'Extract' 12in (Elite DJEZ 2), **TRUSSEL** 'Love Injection' (Elektra K 124127 - 12in due), **GAP BAND** 'I Don't Believe You Want To Get Up And Dance (Ooops!)' / 'The Boys Are Back In Town' / 'Steppin' (Out) 12in (Mercury MEXX 2), **MODERN SOUND CORPORATION** 'Safari' 12in (Epic EPC 13-8209), **DESTINATION** 'Move On Up / Up Up Up' 12in (Burtlerly CHS 12/2499), **SPRYO GYRA** 'Catching The Sun' LP (MCA MCA 4009), **JAN AKKERMAN** 3' LP (Atlantic K 50564), **STARGARD** 'The Changing Of The Guard' LP (Warner Bros K 56745), **CHI-LITES** 'Stay A Little Longer' 12in (Pye 12P 5005), **CARLTON & HIS SHOES** 'Love Me Forever' 12in (DEB Music DEB 937), and evidently the Gibson Bros 12in.

IMPORTS

KLEENER: 'Close To You' (LP 'Winners' US Atlantic SD 19262). Norman Durham's starkly uncluttered bass dominates this creamily "rocking" smooth 117 (intro)-119-117 (break) -119bpm chugger, and then bumps into the sparse title-track "rock" thudder which keeps lurching through 117-118-117-118-117-118bpm into spells of Brass Construction-type rhythm. 'Nothin' Said' is an isleys-type smacking 122-123bpm burbler, 'Rollin' On' a strange 127bpm swinger that'll be hard to programme, and 'Open Your Mind' a stop-start attractive jazzy 57/114bpm jogger on which, as elsewhere on this very classily and cleanly controlled tight set, the guys are joined by girls. Other cuts are slowies.

L.A. BOPPERS: 'Watching Life' (LP 'L.A. Boppers US Mercury SRM 1-3816). Lovely lazy mainly instrumental 43/85bpm jigger which with its trombone and twittering bird effects is reminiscent of the similarly Wayne Henderson-produced old 'Keep That Same Old Feeling' by Side Effect. 'Life Is What You Make It' is a Rose Royce-ish 119-116 (intro)-118-119-116-118-115bpm nervy rhythm chattering, 'Funk It Out' being a 98bpm P'funk burbler, 'Are We Wrong' a nice 57/288bpm deep soul smoocher, and 'Is This Mind' (The Best) (Pop-Doo-Wah) an attractive Dr Jazzy-ish slow jogging 98 (intro)-86-97-98-95bpm "rock" swayer. **THE GIVENS FAMILY:** 'The Year Of The Child' (US Venture VD-5010)

Tony Camillo produced powerfully "rocking" tuneful 118-117-118-119bpm 12in smacker is immediately appealing, mainly because it copies with quite amazing blatan-ty the tune to 'Ain't No Stoppin' Us Now'. **C H U C K C I S S E L**, 'Emergency' LP (Just For You) US Arista AB 4237). When not 'Cissel' Hot (included), Chuck's voice is revealed as lightly quavering then soaring, yelping and walling in the early soul style of such as Dee Clark. This smooth 124bpm soul jigger has pretty strings in things. Don't Tell Me You're Sorry' is an attractive 121-122bpm joper that gets walling. 'Do You Believe in an easily rolling sweet 44/88bpm slowie with George Benson's scattling it's also the 12in 10

DJ TOP TEN

Nick 'n' has recently started a residency Upstairs at Ronnie Scott's jazz club in Soho as well as doing the Crystal Palace Hotel on Friday. Specialising in ska and early reggae, he's really interested in Mod music both old and modern, plus Stax and Motown material.

- 1 MY BOY LOLLIPOP, Millie
- 2 CHATTY CHATTY, Toots & The Maytals
- 3 ONE STEP BEYOND, Madness
- 4 DANCE STANCE, Diny's Midnight Runners
- 5 WHITE MICE, Modettes
- 6 MAYBE TOMORROW, Chords
- 7 GREEN ONIONS, Booker T & The MG's
- 8 AL CAPONE, Prince Buster
- 9 SWEET TALKING JUY, Chiffons
- 10 LAND OF A 1,000 DANCES, Wilson Pickett

DJ DEALER

KEITH CLARKE has another chart for us from the Bournemouth South Centre of 14 Exeter Road (Bournemouth 28112), this LP listing being entirely import at the time it was written although now a few are out here. Imports in Bournemouth include: 1 Ronnie Laas, 2 Narada Michael Blatiden, 3 Jon Faddis, 4 Whispers, 5 Eddie Daniels, 6 Tony Rialto, 7 Gney & Hankie, 8 Jean Carr, 9 Candido, 10 Chuck Crissel. Wearing his 'Mr Magic' DJ-ing hat, Keith will be hosting the first of BSC's jazz - funk on a summer's night specials at the Mission Royale on July 15th.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 7) with increased support are Younger Generation 'We Rap More Mellow' (US Brass 12in), Instant Funk 'Bodyshime' / 'Slap Stick Lickety Lap' (US Salsoul 12in LP), Jody Brothers 'Winners Takes All' (Epic), Detroit Sowers 'Sinking My Way Back To You' (Atlantic), Don Armando 'Deputy Of Love' / 'I'm An Indian Too' (Zee/US 12in), Candido 'Samba Funk' / 'Do You Wanna Dance' / 'Candido's Funk' / 'Super City' (US Salsoul LP), L.A. Boppers 'Watching Life' / 'Funk It Out' / 'Is This The Best' / 'You Did It Good' / 'Life Is What You Make It' / 'I Can't Stay' / 'Are We Wrong' (US Mercury LP), Osibuna 'Pata Pata' (Pye 12in), Regulars 'Don't Stay Out Late' (CBS), Jorge Santana 'Feeling Good' (US Tomato LP), Mick Jackson 'You Don't Light My Fire' (CBS 12in), Blowfly 'Rapp Dirty' / 'Blowfly's Rapp' (US TK 12in), Three Degrees 'Without You' (Anicel), Gloria Gaynor 'Tommy' (Polydor 12in), Erasmio 'This Is Lovest Love' (Venture 12in), Detroit Sowers 'Sinking My Way Back To You' (Atlantic), Peaches & Herb 'Roller Skatin' Mate' / 'I Pledge My Love' (Polydor 12in), Stargard 'Footstompin' Music' / 'Runnin' From The Law' / 'Take Me Back' (Warner Bros LP), Liquid Gold 'Dance Yourself Dizzy' (Potosi), Gianna Gynn 'The Year Of The Child' (US Venture 12in), BT Express 'Get Up The Funk' (US Columbia), Roy Ayers 'No Stranger To Love' (Polydor LP), Chi-Lites 'Stay A Little Longer' (Pye 12in), Shotgun 'Happy Feetin' / 'I Want You' / 'Come On With It' (US MCA LP), Johnson Products 'Johnson Jumpin' (US Sound Of New York USA 12in), Jimmy Messina 'Do You Want To Dance' / 'Love In Her' (US Columbia LP), Phyllis Hyman 'Heavenly' / 'Some Way' / 'Under Your Spell' / 'Give A Little More' (US Arista LP), Debbie Jacobs 'Hot Hot' / 'High On Your Love' (US MCA LP), Eddie Daniels 'Good Morning Bahia' / 'Hold Tight Don't Let It Go' / 'Lost In The Rain' (US Columbia LP), Frequency 'Loosen Up' (US Hard Baked LP), Donald Byrd 'Falling Like Rain' (US Blue Note LP), Le Pamplemousse 'You Can Get Off On The Music' / 'Creepin' / 'Planet Of Love' (US AVLP), POP 15 (hot titles outside the Disco 90): 1 New Musik, 2 Joe Jackson, 3 Fourtains (old), 4 Selector, 5 Bee Gees, 6 Jon & Vasekels, 7 Errol Dunkey, 8 Symarip, 9 Shadowz, 10 Keith Michell, 11 Abba, 12 Fern Kymey, 13 Matchbox, 14 Arni Stewart, 15 Kenny Rogers.

DISCOLAND



THE BEST OF BRITISH

AT SOUTH EASTERN ENTERTAINMENTS LTD
377 LEWISHAM HIGH ST
LONDON SE13

01-690 02205

★ New and used — all guaranteed ★
★ All gear on demo ★
★ Credit always available ★
★ Mail Order — Home and Abroad ★
EXPORT OFFERTE ZUM JAUCHZEN!
tolle Vorteilshaufel!
WE EXPORT WORLDWIDE — VAST STOCKS — ALL FAMOUS MAKES ALWAYS AVAILABLE

This week — All prices exclude VAT for the benefit of our overseas customers.

CITRONIC

Citronic Stereo Hawaii
Citronic III Kansas
Citronic Satellite Iowa with JVC Tape Deck
Citronic Clubman 2 x 12 DC Speakers — Pair
Citronic Europa 1 x 15 + 1 x 12 Buller Horn — Pair
Citronic P100 — 100 Stereo Slave Amp
Citronic 200 — 200 Amp
Citronic SM330 Mixer
CITRONIC SM 440
— High quality 6 channel stereo mixer
— Four stereo inputs — 2 disc, 1 tape, 1 aux
— Four preset input gain controls
— Four outputs
— 2 mic inputs — with override facility
— PFL + monitoring + "solo cue" facility



DELTEC

DSG 500 — Built in Stand/cover
— with graphic EQ voiceover
superb value **£379**, with
150 x 150 watt amplifiers
Deltec DFH 100 Full
Range Horn **£168**
Deltec DMR 100
Compact FR Horn **£138**
DE 15T Ported Exp Horn Cab 100 watt **£148**
DE 12T Ported Exp Horn Cab, 80 watt **£134**
Haze — Executive Console — Compact stereo — 2 mic
inputs, 3 channel sliders — Voice override led
readout **£350**
Ice Clubmaster Stereo Console — less amps **£379**
Clubmaster Stereo with 170 watt amps **£558**
Stereo Mixer 3000 **£196**
Ice 170 + 170 Dual Channel Slave **£184**
Ice 2 x 12 150 watt speaker
Horn Clubman **£125**
Ice 1 x 12 80 Watt Speaker with
Horn Clubman **£84**
Ice 4 Channel 2000 Watt Light Cabinet **£150**



NEW OPTI BUBBLE GUN

Completely automatic — will fill small spaces with thousands of bubbles.
Price includes bubble juice £46

Any Colour — FUZZ LIGHTS

Only £26.00
Free post in UK
Extra Dome only £6.00
Multi-Colour ROPE LIGHT + CONTROLLER
(4 channel sequencer with stop, forward, reverse & auto)
Only £118
Vast range of effects always in stock — ring, or write to our team of disco experts.

ORANGE DISCO CENTRE

THIS MONTH WE OFFER:
GP 100 watt Horn Loaded Bins
at only **£125.00 + VAT**
Superb quality at the right price
Opening 9.00 - 5.00, Mon-Sat
Late night Thursday, 8 pm
Sunday by appointment

Tel: READING 588031
or call at
483 Oxford Road
Reading, Berks

JINGLES

FOR PROFESSIONAL DJ's
Your DJ or Disco name sung by professional singers plus American voice overs and basic jingles.
For information write to:
The B & L DJ Studios
c/o 4 Hansol Road
Baxleyheath, Kent DA8 6JG
* or Phone: 01-304 8088
Also STUDIO HIRE

NEW COMMERCIAL RADIO STATIONS?

Record your audition tapes in a Radio Studio similar to those in British IRL Stations. A helpful, friendly service at competitive rates.
* Studios, YMCA Building,
112 Great Russell Street
London WC1 — 01 638 7289

DJ Jingles

DJ NEV with or without equipment now available Monday - Thursday central Scotland... (055587) 382

DISCO HIRE

FROM THE DISCO DUNGEON

FULL RANGE OF SOUND & LIGHTING EQUIPMENT AVAILABLE FOR PROFESSIONAL OR HOME USE
COMPLETE DISCO WITH LIGHTS FROM £13
DECK UNITS, AMPS, SPEAKERS, PROJECTORS, SOUND TO LIGHT, STROBES, DRY ICE AND BUBBLE MACHINES, SNAKE LIGHTS, LASERS, ETC. ETC.
ALL PRICES EXCLUSIVE OF VAT

Send save for full hire list to RECORD & DISCO CENTRE
350 RAYNERS LANE, PINNER, MIDDLEX 01-868 8637

1-5 THE GROVE, EALING
LONDON W5
TEL: 01-560 0520

Drum Simms DISCO CENTRE

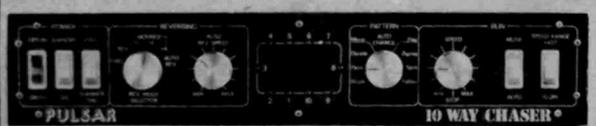
- SIMMS DISCO CONSOLES**
- 540C Jupiter Mono £379.00
 - 541C Jupiter 150 £475.20
 - 542C Saturn Stereo £456.80
 - 543C Saturn Stereo 300 £816.50
 - 544C Atlantis Stereo £536.28
 - 545C Atlantis Stereo 300 £591.00
 - 546C Atlantis TD Stereo £633.60
 - 547C Atlantis TD 3000S £732.30
 - C34 Transit Case £30.85
 - C41 Transit Case £32.32
 - 548C Saturn TD Stereo £560.65
 - 549C Saturn TD 300S £715.85
 - 540S Jupiter Slim Jim £320.85
 - 542S Saturn Slim Jim £406.35
- SIMMS DISCO MIXERS**
- 540M Jupiter Mono £154.40
 - 542M Saturn Stereo £220.80
 - 544M Atlantis Stereo £288.60
- SIMMS POWER AMPLIFIERS**
- PS150 Mono 150 watts £126.70
 - PS300 Stereo 2 x 150 watts £185.30
 - PS500 Mono 500 watts £280.00
 - PS1000 Stereo 2 x 500 watts £442.76
- SOUND TO LIGHT SYSTEMS**
- SAC PAK 16 — A complete and powerful Sound/Light sequencer package featuring the famous Project SAC4 Sequencer, and consisting of 2 strongly built, vinyl covered clip-together boxes designed for easy handling and transportation £212.45
 - SOUNDLITE 6 — TOTALLY AUTOMATIC, operates via an integral sound sensor microphone, therefore no connections are... £100.66
 - SAMA Controller m/w £84.50
 - SAM Controller 13 amp £74.40
 - SAC4 Controller m/w £72.00
 - SAC4 Controller 13 amp £80.25
- FULLY COVERED MIRROR BALLS**
- M88 8in 1cm facets £24.15
 - M810 10in 1cm facets £32.75
 - M812 12in 1cm facets £39.70
 - M816 16in 1cm facets £77.65
 - Mirror Ball Rotator £13.80
- PROJECTORS**
- Baby 100 - Wheel £44.75
 - Cassette 100 - Cassette £46.85
 - Liquidator 100 £105.40
 - Liquidator 250 £153.10
- If you built your own cab we have cab makers parts in stock. Fret cloths, vinyl, corners, handles, casters, inflatable dolls etc. Good range. Large range of Shure mikes in stock. Prices from £30. 800 Gaffa tape £2.25 per roll. Large variety of silly sound effects. Come in and blow one.
- PLUS LOTS MORE GEAR AND ACCESSORIES SUCH AS:** 515 Jingle Machines £85.00 - Jingle Cars £2.50 - 30 JINGLE SINGLE Cassette Packs, both editions £25.00 - BUBBLE MACHINES £24.00 - MIC BOOM STANDS £15.50, DISCO STANDS £19.00, Multiway Plac, Sockets, Lamps, Cables, Temp. Cables etc, etc. SEND LARGE S.A.L. FOR CATALOGUE

ROLL YOUR OWN CABINETS?

ADAM HALL (RM) SUPPLIES
Mail Order Service for
CASTORS FEET HANDLES COVERINGS FRET CLOTH GRILLE
LOCKS CATCHES HINGES SPECIALISED HARDWARE
CORNERS PIPINGS TRIM ETC.
QUANTITY DISCOUNTS
Bin x Bin SAE for Illustrated Catalogue
Unit G, Sterling Works, Grainger Road, Southend-on-Sea SS2 5DA

PULSAR

THE 10 WAY CHASER



- ★ 10 x 1200 WATTS
- ★ 8 PATTERNS
- ★ AUTO PATTERN CHANGE
- ★ WILL CONTROL PINSPOTS & OR NEONS
- ★ 4 REVERSING MODES
- ★ AUTO REVERSE
- ★ MUSIC INPUT
- ★ VARIABLE SPEED
- ★ POSSIBLE 200 COMBINATIONS

HENLEY ROAD, CAMBRIDGE, ENGLAND
Tel. (0223) 66798 Telex 81697

DEREK JAMES DISCO CENTRE

Stoke House, Christchurch Street, Frome, Somerset BA11 1EB

ANNUAL FEBRUARY STOCKTAKING SALE — CHECK THESE INCREDIBLE REDUCTIONS!

| DISCOTHEQUE UNITS | JINGLE MACHINES | LOUDSPEAKERS | VARILINK Perception Tunnel 3 ch Standard |
|---|--|---|--|
| CITRONIC Satellite III Kansas £180 | S.I.S. 5 130 Mono Jingle Player (top coil) £180 | CITRONIC Clubman 2X12 150 watt each £240 | VARILINK Flo-Strip — Pair — 3 ch. £200 |
| CITRONIC III Kansas £180 | S.I.S. 5 80 8 Track Jingle Player £177 | CITRONIC Europa 150 150 watt fitted with 1X15 + 1X12 — 1 Buller Horn £240 | VARILINK CENTAUR 3 Way twin spot bank £499 |
| CITRONIC Popular Hawaii £180 | S.I.S. SR 131 Mono Record and Rapsley Jingle Machine £250 | T.K. DISCOSOUND Saturn £240 | SAXON CENTAUR 4 Way twin spot bank £499 |
| TK DISCOSOUND Midas £177 | D.J. ELECTRONICS Jingle Player 19" single 8 track inc 1 cartridge £146 | T.K. DISCOSOUND Mini £181 | SAXON CENTAUR Fuzz Lite Red/Blue/Yellow/Green £39.50 |
| TK DISCOSOUND Dart £128 | SLAVE AMPLIFIERS | SAXON CENTAUR Standard 1X12 100 watt each £144 | MULTIFORM Multiphase 410 — Uncased £239 |
| CLOUD Stereo 7 De Luxe Mono Console (shop soiled to clear) £280 | CITRONIC P100 100 Stereo Dual Mono £136 | WING AMPLIFICATION Mini 4500 Ported Bin H/H PRO — 100 £187 | MULTIFORM Multiphase 405 — Uncased £239 |
| SOUNDOUT Sound Centre 210x210 (Garrard deck) £186 | CITRONIC P100 Mono Slave H/H S 500 — D £133 | H/H PRO — 150 £187 | D.J. ELECTRONICS R 4000 Lighting Unit (shop soiled) £249 |
| MIXERS AND PRE AMPS | T.K. DISCOSOUND PRO-10/170 P.A. £136 | H/H PRO — 200 £187 | T.K. DISCOSOUND Autopulse MK Light Unit £400 |
| CITRONIC SM 313 2 1/2 ch Mono £180 | T.K. DISCOSOUND PRO-360 Stereo A £136 | H/H PRO — 300 £187 | T.K. DISCOSOUND Autopulse Mk III Light Unit £380 |
| CITRONIC SM 516 4 ch Stereo £180 | D.J. ELECTRONICS R 120 Mono V.U. Meters & Cannon Sockets £146 | H/H PRO — 350 £187 | T.K. DISCOSOUND Mini Light Bank pair £180 |
| CITRONIC SM 607 8 ch Stereo £180 | D.J. ELECTRONICS R 240 Stereo V.U. Meters & Cannon Sockets £146 | H/H PRO — 400 £187 | T.K. DISCOSOUND Maxi Lite Banks £220 |
| CITRONIC SM 336 8 ch Stereo £180 | SAXON CENTAUR A100 4 ch. £180 | H/H PRO — 450 £187 | T.K. DISCOSOUND Puls Screen £239 |
| CITRONIC EG 310 Graphic Equalizer (shop soiled) £180 | Opening hours 10 am-5.30 pm Monday to Friday | H/H PRO — 500 £187 | PULSAR Zero 250 £120 |
| DJ ELECTRONICS Capital Playback 8 ch Stereo (shop soiled) £180 | Late opening Tuesday until 8 pm | H/H PRO — 550 £187 | PULSAR SL Super £120 |
| SAXON CENTAUR Stereo £180 | Saturdays 10 am-4 pm | H/H PRO — 600 £187 | PULSAR Zero 3000 £187 |
| | | H/H PRO — 650 £187 | PULSAR Multi-Phase £187 |
| | | H/H PRO — 700 £187 | PULSAR Superbank £120 |
| | | H/H PRO — 750 £187 | OPTIKINETICS Effects Projector Solar 200 £239 |
| | | H/H PRO — 800 £187 | OPTIKINETICS Effects Projector Solar 1000 £239 |
| | | H/H PRO — 850 £187 | OPTIKINETICS Super Strobe £120 |
| | | H/H PRO — 900 £187 | OPTIKINETICS Strobe Cabinet £120 |
| | | H/H PRO — 950 £187 | OPTIKINETICS Strobe Control Unit 18 ch £120 |
| | | H/H PRO — 1000 £187 | OPTIKINETICS Sound Animator Kit £239 |
| | | H/H PRO — 1050 £187 | OPTIKINETICS Cassette Autocharger £120 |
| | | H/H PRO — 1100 £187 | OPTIKINETICS Solar Autograph £120 |
| | | H/H PRO — 1150 £187 | OPTIKINETICS Dynagraph Kit £120 |

THE DISCO SPECIALISTS
★ LARGEST STOCKS and
★ BEST DEMO FACILITIES in the area
★ EXCELLENT SERVICE FACILITIES
Everything Disco and Nothing But Disco!
Illustrated Catalogue now available

DISCO NEWS FLASH!

TO ALL DISCO FLASHERS!
Dispense with your raincoat and get turned on to the latest case in Disco Wear!

The Disco Flash Hat
ONLY £5.50 inc. VAT, battery, postage and packing
★ Six L.E.D.s flashing in sequence
★ Choice of Blue, Green or Yellow Hats
★ PP3 battery included
★ Foam Backed Cotton Headband with adjustable elasticated strap
★ Toning coloured plastic clear visor
Please send me Sky Emerald Canary Disco Hats at £5.50 each
I enclose a cheque/postal order for £ p or debit my Access

Barclay Card No.

My name

My address

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

DISCO DUNGEON

THE RECORD & DISCO CENTRE
350 RAYNERS LANE, PINNER, MIDDLESEX
01-868 8637

STOCKISTS OF: CITRONIC, TK, SIMMS, FAL, PULSAR, OPTIKINETICS, SOUNDOUT, CUSTOM SOUND, ORANGE, PLUTO, LYON FORGE, CARLSBORO, H/H, ICE, SHURE, HAZE, SW, ELECTROVOICE, LE MAITRE, RANK STRAND, AUDIOTEK, AND A VAST SELECTION OF SECOND HAND EQUIPMENT

- ALL TK ON SPECIAL OFFER**
£70 OFF STEREO ROADSTAR
£85 OFF STEREO DART
£40 OFF MAGNUM
£30 OFF MIDAS
- DISCO PROJECTORS**
150 OFF TUTOR 8
135 OFF SOLAR 250
121 OFF LTD 256
- DISCO RECORD CASES**
Metal edged & resin covers
250 singles £12.50
400 singles £16.00
600 singles £18.00
80 LP's £22.40
80 LP's £17.80
- 4/CH LIGHT CONTROLLER**
will chase or sound chase light banks + spotlights
SAVE £11.50
OUR PRICE £29.50
- BARGAIN OFFER!**
Power Strobe
4 pulse light output
Heavy duty metal case
OUR PRICE £29
- SIMMS DECKS ON SPECIAL OFFER**
£85 OFF JUNIOR 150W
£77 OFF SATURN STEREO 300W
150 OFF ATLANTIS STEREO 300W
Built by graphic equalizer

PLEASE PHONE FOR "DISCOUNT PRICES" ON ALL MAKES OF DISCO AND LIGHTING EQUIPMENT
ALL QUOTED RETAIL PRICES EXCLUSIVE OF VAT
★ HIRE SERVICE, REPAIRS AND INSTALLATIONS ★
Open 6 Full Days 9-7 • Easy Cash Terms, M-Card •
★ Access and Backyard ★

All prices include VAT

| | | |
|---|--------|--------|
| VARILINK Perception Tunnel 3 ch Standard | £200 | £325 |
| VARILINK Flo-Strip — Pair — 3 ch. | £200 | £260 |
| VARILINK CENTAUR 3 Way twin spot bank | £499 | £321 |
| SAXON CENTAUR 4 Way twin spot bank | £499 | £321 |
| SAXON CENTAUR Fuzz Lite Red/Blue/Yellow/Green | £39.50 | £39.50 |
| MULTIFORM Multiphase 410 — Uncased | £239 | £197 |
| MULTIFORM Multiphase 405 — Uncased | £239 | £197 |
| D.J. ELECTRONICS R 4000 Lighting Unit (shop soiled) | £249 | £190 |
| T.K. DISCOSOUND Autopulse MK Light Unit | £400 | £225 |
| T.K. DISCOSOUND Autopulse Mk III Light Unit | £380 | £225 |
| T.K. DISCOSOUND Mini Light Bank pair | £180 | £111 |
| T.K. DISCOSOUND Maxi Lite Banks | £220 | £149 |
| T.K. DISCOSOUND Puls Screen | £239 | £131 |
| PULSAR Zero 250 | £120 | £79 |
| PULSAR SL Super | £120 | £83 |
| PULSAR Zero 3000 | £187 | £127 |
| T.K. DISCOSOUND Puls Screen | £239 | £131 |
| PULSAR Superbank | £120 | £79 |
| OPTIKINETICS Effects Projector Solar 200 | £239 | £152 |
| OPTIKINETICS Effects Projector Solar 1000 | £239 | £152 |
| OPTIKINETICS Super Strobe | £120 | £83 |
| OPTIKINETICS Strobe Cabinet | £120 | £83 |
| OPTIKINETICS Strobe Control Unit 18 ch | £120 | £83 |
| OPTIKINETICS Sound Animator Kit | £239 | £152 |
| OPTIKINETICS Cassette Autocharger | £120 | £83 |
| OPTIKINETICS Solar Autograph | £120 | £83 |
| OPTIKINETICS Dynagraph Kit | £120 | £83 |

Situations Vacant

YOUNG SMART DJ OR TRAINEE DJ
required
Must be over 18 years of age and car owner.
Full training given by top professionals.
2/3 evenings per week
Venue one of S Yorkshire's leading nightspots.
Telephone The Manager on DONCASTER 27448

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

EMPLOYMENT OPPORTUNITIES with record companies, radio stations, etc. Full-time, part-time, experience unnecessary. "Music Industry Employment Guide", £1. "Radio Employment Guide", £1. "British Music Index" (includes 450+ record company addresses), £1. All three, £2.40. — RS Productions, Hamilton House, Staverton, Devon TQ9 6PG

Equip. For Sale

TWO GARRAD decks, mixer, 150w custom sound amp, 100w WEM amp, two Solasound speakers, two add-on treble horns, two speaker stands, good sound. — Phone Victor 01 226 0077 for more details.

Disco Equipment

SUPERB DECK unit, Citronic stereo mixer, mic, auto LED, 7-band graphic equaliser, Garrad decks, custom built. £400. — Daytime: 567 6813.

For Hire

DISCO EQUIPMENT PA systems, sound to light units, reasonable rates. — Newham Audio Services. — 01-534 4064.

MOD DJ's

Applications now invited for our new DJ Mailing List.

Lots of forthcoming 'Mod' products.

Send name, address, venue(s) details to:

RK RECORDS

Northern Promotion Office
3 Pennington St
Hindley
Wigan, Lancs

HELP DISCO CENTRE

The Disco Equipment Hire People

Send for Price List:
197 Watford Road
Coxley Green
Rickmansworth, Herts
Tel: Watford 44822

Mobile Discos

LABRATH ROADSHOWS, Hailings (Sussex) (0424)440656.
DISCO PARTY Sounds count, disco DJ. — Ring Mike, 686 6992.
ANDROIDS VIBRANT Disco. — 061-336 4330.
ORANGEPEEL. — 969 2651.
GALACTIC DISCOTHEQUE light show extravaganza. — Tony, 531 5319 (evenings).
GLASGOW DISCO (Aquarius). — 994 4405.
DIAMOND DISCOTHEQUE. — 01-647 5125.
BARRISOUND STEREO Disco, light show, etc. — 01-985 8575, evenings.
CLOUD 9. — 01-368 7447.
INEXPENSIVE DISCOTHEQUES. — Pete, 01-800 5365.
STEVE DAY. — 01-524 4976.
DAVE JANSEN. — 699 4010.
JOHNNY DEAN'S Disco with lights all occasions. — 803 0684 / 801 8517.

Musical Services

ABSOLUTELY FREE. "Twenty Songwriting Questions Answered" is a booklet explaining copyright, promotion, publishing, recording, contracts royalties, song contests, setting lyrics to music with out payment, etc. Free from International Songwriters Association (ISM) Limerick City Ireland.
LYRICS WANTED by Music Publishing House. — 11 St Albans Avenue, London W4.

Musicians Wanted

DRUMMER WANTED for rehearsing rhythm vocal and bass duo with transport pa. Brilliant set must be dedicated with drive. — Les, 698 8344, 9am-7.30pm.
MOTORHEAD MAGAZINE, No 1, official edition, 50p, PO/Cheque. — Alan Burridge, 139 Fitzwilliam Avenue, Hamworthy, Poole, Dorset. BH16 5BA.

Special Notice

CONTEMPORARY COMMUNICATIONS wish to inform anyone who has sent money for The Radio File Yearbook and not yet received it that cheques for a full refund have been sent out. This was because not enough copies were printed. We are sorry about this. **CONTEMPORARY COMMUNICATIONS** also wish to inform all RADIO FILE subscribers that the next bumper edition of the brightest radio publication will be mailed out in February. All inquiries should be addressed to us at 7 The Promenade, Swansea, West Glamorgan.
ROCK FANS Agents, musicians etc, are wearing universal rockbadge. (look for the Urb tree) each badge issued with an

authenticity certificate, Price £1 from Rokkbadge c/o A G West, Unit 3, Sloane House, Sloane Street, Birmingham 1 (refund if unsatisfied).
SID VICIOUS rest in peace.
WILL COMMUNICATIONS satellites flood Britain with TV channels? Could you get IBA radio licence? CB for Britain? Shortwave pirate networks? Newsweek professionally printed radio magazine investigates. All the usual pirate news. Radio Caroline photo poster free to first five orders. Send 50p (includes postage). — South Coast Radio Movement, 147 Mackie Avenue, Brighton BN1 8SE.
SLADE FANATICS see you at "Flame" showing Essential cinema, 76 Wardour Street, London (9.15 pm), March 2nd, P. Humphries, Paddington.

DISCOS BOUGHT FOR CASH

We pay top prices for all disco equipment and accessories ring us today for a quick cash deal

ABC music Discomart
56 Surbiton Road
Kingston Surrey
Telephone 01-546 9877

GLOSTER DISCO CENTRE
SALE OF THE 80's

| | From | To |
|--|---------|---------|
| Soundout Sound Centre | £867.00 | £925.00 |
| Mono Hawaii with wonden surround | £255.00 | £260.00 |
| ICE 1000 Console fitted with Garrad decks | £725.00 | £775.00 |
| Citronic lowa with tape deck | £725.00 | £850.00 |
| Rokk 4 Channel Amplifier | £180.00 | £120.00 |
| Rokk Slave Amplifier 120 watt with graphic equalizer | £160.00 | £100.00 |
| Rokk 120 slave (stereo) | £140.00 | £100.00 |
| FAL PA 100 Slave Amplifier | £86.00 | £46.00 |
| FAL PA 150 Slave Amplifier | £90.00 | £70.00 |
| Leach 5120 Amplifier | £140.00 | £115.00 |
| Atrac 12" Cabinet Speakers | £600.00 | £175.00 |
| Gloster Gladiator Mk 1 | £197.00 | £137.00 |
| OP Stack bass bin and 2 x 12" Speakers | £399.00 | £750.00 |
| Optikinetics Solar 250 | £240.00 | £190.00 |
| Optikinetics Solar 100B | £85.00 | £45.00 |
| Selected 8" Wheel | £6.00 | £4.50 |
| Selected 3" effect Cassettes | £6.00 | £4.50 |
| Pluto 5000 | £85.00 | £75.00 |
| Ropelights (multi-coloured, 4 channel 250v, 30ft) | £70.00 | £40.00 |
| Fuzzlights | £28.00 | £17.00 |
| Lightmaster 300 | £89.00 | £75.00 |
| SIS Computable | £115.00 | £80.00 |
| PAR 38 Spot Lamps | £38.00 | £30.00 |
| Citronic SSI 1001 Light Unit | £105.00 | £70.00 |
| Haze Towering Inferno | £165.00 | £120.00 |
| Que Tone Jingle Machine | £75.00 | £40.00 |
| SIS 500 Jingle Machine | £85.00 | £65.00 |
| SIS 5130 Jingle Machine | £162.00 | £125.00 |
| Optikinetics Sound Animator Kit | £72.00 | £59.00 |
| Citronic 313 Mixer | £85.00 | £65.00 |
| Melco Echo Chambers | £85.00 | £75.00 |
| Triple Records Boxes (Holds 500-600) | £19.75 | £16.75 |
| Single Record Boxes | £9.00 | £8.50 |
| Citronic Kansas | £583.00 | £525.00 |
| Hawaii Stereo II | £399.00 | £350.00 |
| Haze Superwin 200 Speaker | £220.00 | £195.00 |
| GP Mini Bins | £100.00 | £80.00 |
| Spray String | £1.60 | £1.40 |

SECONDHAND EQUIPMENT

| | |
|---|---------|
| FAL Mono Consul with built in amplifier | £30.00 |
| Custom built consul fitted with Citronic 313 mixer, Garrad decks and cassette deck | £225.00 |
| Custom built consul fitted with Ice stereo mixer, Garrad decks and cassette deck | £299.00 |
| Custom built consul with Citronic 313 mixer, Garrad decks used with Que Tone Jingle Machine | £250.00 |
| DJ Stereo Vox II, built in 100 watt amplifier, Garrad decks 885B | £225.00 |
| HH 5000 Amplifier | £350.00 |
| Tuac 125 Slave Amplifier | £50.00 |
| Soundout mono 200 Amplifier | £165.00 |
| HH 100 Watt Slave Amplifier | £90.00 |
| ICE 100 Watt Slave Amplifier | £90.00 |
| Citronic 808 Mixer | £200.00 |
| Citronic SMP 505 Stereo Mixer | £80.00 |
| Citronic 506 Mixer | £140.00 |
| Pluto 150 Projectors | £20.00 |
| Optikinetics Super Strobe (ex demo) | £89.00 |
| Optikinetics Solar Dynagraph | £35.00 |
| Citronic Clubman 150 (ex-demo) speaker | £90.00 |
| WEM 2 x 12" Speaker | £45.00 |
| Calbarrie 1 x 15" Speaker | £75.00 |
| 100 watt 2 x 12" Speaker Cabinets | £75.00 |
| 12" Bass Reflex Bins | £85.00 |
| Soundout DL8 | £100.00 |
| 1 Stage Follow Spots | £59.00 |

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

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

DISCO SUPERSTORE OF THE SOUTH
DISCO
SALES AND HIRE LTD
FARNBOROUGH
513713
NEED WE SAY MORE!!!
OPEN MONDAY TO SATURDAY
10 am to 1.30 pm and 2.30 to 6 pm
Closed Tuesday

ABC music DISCOMART
THIS WEEK'S TOP 20

| | RRP | ABC PRICE |
|---|------|-----------|
| 1 Haze Professional 200w stereo 4 tapes | £860 | £680 |
| 2 Citronic Hawaii Stereo, as new | — | £325 |
| 3 Citronic Hawaii mono, as new | — | £225 |
| 4 Citronic Strelaine II 100w mono, immaculate | — | £265 |
| 5 Citronic lowa with tape & light unit | £326 | £260 |
| 6 Citronic SM607 stereo mixer | £378 | £330 |
| 7 Soundout Leopard mono deck | £289 | £250 |
| 8 Soundout Panther 120 x 130 | £345 | £299 |
| 9 Haze Monitor 100, immaculate | — | £135 |
| 10 Project Timetunnel | £150 | £125 |
| 11 Haze Towering Inferno | £156 | £145 |
| 12 Soundout mini bins | £127 | £117 |
| 13 Fal Decor Boxes | £72 | £62 |
| 14 Fal auto sequencer | £79 | £72 |
| 15 Sinus Aupler mono deck | £380 | £350 |
| 16 HH 130 Slave, immaculate | — | £85 |
| 17 ABC 3 channel sound to light | £25 | £19 |
| 18 Shure Unityne BS15-S4 microphone | £33 | £24 |
| 19 TK Discosound stereo dart | £488 | £425 |
| 20 Solar 250 Mk II projector | £97 | £87 |

All our prices are reduced. Ring now for the best deal.
VAT included on all our prices
Instant Credit up to £500
High tech. Repair and hire
Complete range of accessories
Access and Barclaycard

56 Surbiton Road
Kingston Surrey
01-546 9877

COMPLETE STEREO DISCO ONLY £199 inc VAT

This unique Twin Deck offer includes built-in stereo amplifier, 2 disco speakers, microphone, clip-on transit lid and all connecting leads. Features include illuminated VU meters and deck start switches, tape, headphones and pre-fade cueing facilities.

ADD £15 p.p.p (anywhere in UK mainland)
Instant despatch on receipt of Access or Barclaycard no as payment

RECORD & DISCO CENTRE 350 Rayners Lane, Pinner, Middx. 01-868 8637
Send SAE for further details

DINGS DISC ENTERTAINMENT & CATERING
52 Spring Road
Kempston, Beds
ARE YOU A DJ???
with plenty of equipment, with a good personality, with a brain and NOT a wally?? We could possibly be looking for you.
Did you know that the above company are one of the largest suppliers of national roadshows in England, and we have vacancies for full-time professional DJ's to work our national circuit. Apply for an application form at the above address.
ADVTs NO 5E/AI 4265

DISCO BARN
20 THORNEY LANE SOUTH,
IVER, BUCKS. Tel. (0753) 653171
Full range of Disco & Lighting Equipment
Stockists of Citronic, TK Discosound, ICE, FAL, Haze, Optikinetics, Cloud, SW, Audiotech, Simms, Pulsar, Soundout, Satyrus, Meteor, Rank Strand, Orange, Electro-Voice.
SPECIAL OF THE MONTH
Haze Caravelle Stereo Console
Normal Price £520 — Our Price £425 — VAT
HP - Mail Order, Access, Hire, Repair
Open Mon-Sat 10 am-6 pm Late Night Thurs 8 pm

THE SALE OF THE DECADE

THE BALLOON'S GONE UP ON ROGER SQUIRE'S BIGGEST EVER NEW YEAR SALE!

CUT PRICE CONSOLES

AMPLIFIERS
HH 130 £136 → £120
CLOUD CS200 £179 → £159
TK PRO 350 £242 → £182
SOUNDOUT S400 £291 → £241

10% cash & carry off all Discosound & Citronic models

SOUND TO LIGHT
ZERO 3000 £192 → £89
ILLUSION VIDEO 3003 £90 → £49
PULSAR MODULATOR P27Q £235

Open till 8pm every night!

Roger Squire's - Disco Centres -

LONDON 176 Junction Road N19 SQD Tel: 01 272 7474
BRISTOL 125 Church Road, Redfield BS5 3JR Tel: 0772 850590 550701
MANCHESTER 251 Deansgate M3 4EN Tel: 061 831 7676
GLASGOW 1 Queen Margaret Road (off Queen Margaret Drive) Kelvinside G20 8DP Tel: 041 946 3303
MAIL ORDER - EXPORT Barnet Trading Estate, Park Road, Barnet, Herts EN5 5SA, England Tel: 01 441 5656 Telex: 761993

Why pay over £100 for this 250 watt Solar 250 Mk II projector (without attachments)

NOTE: ALL SHOPS NOW OPEN MON-FRI (10am-8pm) SAT (10am-6pm)

NORTHERN LIGHTS
89 SCOTFORTH ROAD - LANCASTER
Tel: 0524-62634

Effects, Projectors, Strobes, Sound-to-Light Controllers, Sequencers, Fog Machines, Mirrorballs, Pyroflash Systems, Fibre Optics, Ropelights, Fuzzlights, Bubble Machines, Piezo Horns, Microphones, Discostands.
Part of the product range available from Northern Lights Distributors for the following manufacturers
OPTIKINETICS - PULSAR - PLUTO - LE MAITRE - ILLUSION
Trade enquiries welcome on the above products. Price list on request.

JAM TIES, black print on white fabric, £1. — SAE Bentsleather (R), 45 Church Lane, Whitwick, Coalville, Leics.
TWO TONE sew-on patches. Beat, Specials, Gangsters, Madness, Selector, 60p each, all five £2.75. Boober, 9 Mill Lane, Newbold Berdon Leics.
LENE LOVICH latest tour photos, superb set of 10, 5in x 3 1/2in, colour prints, only £3, no extra for p&p. From S Flinders, 5 Main Street, Stanton By Dale, Ilceston, Derbyshire.
ELVIS PRESLEY genuine dollar bills, SAE for details: D. Charker, 20 Elmvale Drive, Hutton, Weston Super Mare, Avon.

SEND YOUR favourite photo, snapshot, picture (any size) and we will blow it up to a giant 3 square foot photo. Actual photo, not cheap print. Original returned undamaged. 24 hour service. Just £5 including p&p. Also giant catalogue of giant photographs (real photographs) of pop singles, movie stars, groups, artists, etc. Over 500 all illustrated in catalogue price £1 refundable with first order. Send to G & C Publishing, Third Floor, 26 Brown St, Manchester M2.

COLOUR CONCERT PHOTOGRAPHS — THE BEST IN QUALITY CHOICE + SERVICE FROM THE PROFESSIONAL PHOTOGRAPHERS. LATEST ADDITIONS — NEW BLONDIE AT HAMMERSMITH (70 DIFFERENT SHOTS), POLICE (RAINBOW), NUMAN (WEMBLEY), QUEEN (LEWISHAM), ABBA (WEMBLEY), KISS (US TOUR), WHO (STAFFORD), WINGS (LOVICH), PRIEST, ESSEX, JOE JACKSON, JAM, STYX, DIRE STRAITS, MANHATTAN TRANSFER, UFO, STRANGLERS, HAGAR, DAMNED, BOSTON + CAMEL. Also in our wide range of over 100 bands, Bowie, Zeppelin, Kate Bush, Clash, Purple, Dylan, ELO, Ferry, Genesis, Floyd, Gillian Sabbath, Nugent, Presley, Stones, Rush, Pistols, Sham, Patii, Q.U.O. Stewart, Lizzy, Van Halen + Whitesnake. Set of 10 different 3 1/2 x 5in colour prints cost £4, 20 cost £7.50, all plus 20p p&p. Fully illustrated proof sheets of all above bands are available for you to select from at your leisure. Sample colour print 25p. Send order and/or SAE for lists + proofs stating your requirements for reply by return to: Dick Wallis Photography, 159 Hamilton Road, London SE27 9SW.

STRANGLERS TIES. Black print on white fabric, £1. — SAE Bentsleather (R), 45 Church Lane, Whitwick, Coalville, Leics.
SID VICIOUS ties, black print on white, £1. — SAE Bentsleather (R), 45 Church Lane, Whitwick, Coalville, Leics.

PERSONALISED BADGES. Metal cellophane covered 2 1/2ins diameter. Your wording and or artwork, printed black on varied coloured backgrounds. Prices per design 50p each 3-£1.40, 6-£2.50, 12-£3.50, 25-£6, 50-£10, 100-£15, 200-£24, 500-£50, £1,000-£95 or send any photo cutting or drawing to be made into individual badge, 25p each. 6 different £1, 14 for £2! Full brochure of all our services sent free with every order. All prices include p&p. — M. Nicholson, 3 Ball Avenue, Wallasey, Merseyside.

KISS TIES. Black print on white fabric, £1. — SAE Bentsleather (R), 45 Church Lane, Whitwick, Coalville, Leics.

BONDAGE TROUSERS — TARTANS in red, yellow or green £17.95. ALSO PLAIN BLACK DRILL £17.45 all with bum flaps, zips, straps, sizes 24, 26, 28, 30, 32, 34 LEOPARD FUR FABRIC TROUSERS, drainpipes £18.50, sizes 24, 26, 28, 32, 34 (order smallest size you can). LEOPARD PRINT T-SHIRTS red or yellow, s.m.l. £3.50. All prices include 75p (except foreign orders - add 75p per item. Cheques, POs to — B. Leach, 50d (Basement) Medicline Gardens, London SW10.

WRIST BANDS, 3in wide, leather grain look, £1, 6in wide £2.90, 10in wide £3.90. — SAE Bentsleather (R), 45 Church Lane, Whitwick, Coalville, Leics.
STRANGLERS UK tour 1979, set of 10 superb in concert photos, 5in x 3 1/2in, only £3.10 (no extra for postage) from S. Flinders, 5 Main Street, Stanton By Dale, Ilceston, Derbyshire.

GENESIS tickets for Birmingham Odeon, fourth April, JJ Row, Phone 021 748 3225 after 5pm.
GARY NUMAN ties, black print on white fabric, £1. — SAE Bentsleather (R), 45 Church Lane, Whitwick, Coalville, Leics.
MADNESS TIES, black print on white fabric, £1. — SAE Bentsleather (R), 45 Church Lane, Whitwick, Coalville, Leics.

Records For Sale
CARS FIRST picture disc, £10. Jam 'Around World' (pic, £2 both mint. 'Folkstone', South Road, Aberystwyth, Dyfed.
ABBA GOLDEN double album. Ring, Ring. Send SAE for details. Lucy Bradnick, 316 Coombe Lane, Wimbledon SW20.
SECONDHAND SINGLES, LP's 16p for list to Paul Simkins, 14 Church Mount, Gillsborough, Northampton.
PUNK AND wave collectors, 7in. — SAE Juan Zeenuff Records, Valley Rise, Castle Close, Castle Heddingham, Halstead, Essex.
PICTURE DISCS Beatles, Abbey Road, Cars first TOTO, 12in, Ami Stewart Fire — clear Pistols punk prayer, £15, 7in Skids, Colley, white, Undertones Jimmy Green offers. — Paul 061-748 6082.

LIBRA MAIL ORDER



LEATHER LOOK DRAINPIPES
 Western cut black PVC drainpipes. Great fit in sizes 24-34 (inc. odd sizes). Girls' size £11.99 + 15p p&p.

AMERICAN LEVIS
 Levi 501 the original red label shrink-to-fit denim jeans with fly button front. Sizes 27-40 (inc. odd sizes). Give actual waist size. £13.99 + £1.15 p&p.

AMERICAN WRANGLERS
 American Wrangler drainpipes in heavy indigo denim. Sizes 27-36 (inc. odd sizes). £12.99 + £1.15 p&p.

CREST AMERICAN DRAINPIPES
 Superior fitting pre-washed indigo denim with 10" bottom drainpipe. Great fit for girls and guys. Sizes 25-36 (inc. odd sizes). Girls' size hips. Only £10.99 + £1.15 p&p.



AMERICAN COVERALLS
 by LEE super slim fitting coveralls in best quality pre-washed indigo denim. Sizes 24-34 (inc. odd sizes). £19.99 + £1.15 p&p.

by DIKESIES of Texas in the latest baggy fashion. Great for guys or girls in royal, red, orange, khaki or Lincoln green. State 1st and 2nd colour choice. Chest sizes 36-44 (34 in Lincoln option only). £16.99 + £1.15 p&p.

Please send cheque or PO, made payable to LIBRA. Access welcome, just send number. Please add double postage and packing for overseas orders. Send to LIBRA MAIL ORDER (Dept. RM), 15 Shrookery Road, Streatham, London SW16. Phone: 749 4461. Money back guarantee on goods returned within 7 days un worn. Shop Open Monday to Saturday 10am-6pm. Personal callers welcome. Also at HANSMILL, 20/22 Streatham High Road, SW16. Send SAE for catalogue.

TUBEWAY ARMY, 12in. Complex mis-pressed, blank, label, £12. — Brentwood, Essex E28943.
CLASSIC HITS of the sixties and seventies plus Soul and Reggae. Send SAE. R. Investment, 93 Southbury Road, Enfield, Middlesex, EN1 1PJ.
SWINDON RECORD FAIR SUNDAY March 2nd, 12-4 pm. — St Johns, Corporation St., 2 mins from station 20p.
DO YOU collect records? My latest catalogue lists hundreds of top hits from the 50's, 60's and 70's, all brand new! — SAE to: Tim Heath, 112 Sloncliffe, Sutton Hill, Telford, Salop.

LP'S FROM 30p, 45's from 10p. — SAE, Pat, 24 Beaufort Avenue, Blackpool.

PASTBLASTERS! Golden oldies available, '56-'78. A must for collectors, a God - send for DJs. — SAE: Valco, 24 Southwalk, Middleton, Sussex.
FREE OLDIES catalogue, over 1,500 to choose from, all new. Send stamp to Christopher Foss, Records (R), 34A Paddington Street, London W10.
SECONDHAND SINGLES for sale, fully guaranteed. 25p for lists to — Dave Banks, 36 Spital Lane, Chesterfield.
CASSETTES for sale. Secondhand, fully guaranteed. Send SAE for lists to — Dave Banks, 36 Spital Lane, Chesterfield.
LARGE LIST records, 1952-79, all types — SAE: 20 Brownsbridge Road, Southam, Leamington, Warwickshire.
WORLDLESS OLDIES! 1000s available, 1955-79, imports re-releases, collectors original UK labels, singles, EPs, LPs. — SAE: Diskey, 86/87 Western Road, Hove, Sussex. Callers welcome.
SINGLES: 50,000 oldies / obscurities. Send 25p for massive list. — Box 255, Liscard Road, Wallasey, Merseyside.
ALBUMS / CASSETTES, new, half price, 60s, 70s, Elvis 1958 album, 78s, etc. — SAE: SP, 3 Woodside Court Road, Croydon, Surrey.

BARGAIN, DELETED LPs. £2 p&p, wide choice. — SAE: for current list, Rose, 51 Muirend Gardens, Perth.
ALWAYS OVER 15,000 records in stock. Recent ex-Juke box hits at bargain prices, brand new 45's from past 25 years and LP's from 75p. Send 15p stamp for Hute list. — Gemini Records, 123 George Street.

800 ROCK N ROLL SINGLES, 20p-£1 Sedaka, Sinatra (1), Shapiro, Holly, J. Reeves, Tillotson, D. Shannon, Brenda Newley, R&S Ivelston, Temperance 7, Vee Large sae/irc. — 64 St Peters Ave, Caversham, Berkshire.
PICTURE DISCS — Rod Stewart Blondes Have More Fun, Britt Ekland nude, 7in £4. Rapper's Delight 12 in yellow vinyl picture sleeve, £12. — Sittingbourne 73804.

BOLAN ACETATE sara crazy child, Hot Rod mama, Johns Children, Come Play (pic) and Go Go Girl, Beatles fan club LP, Bowie Dress Cassette, 12in Radio Radio, Dury's Hit Me US Demo, Bee Gees 12in Sampler inc Police. — All offers Ranton Records, 385 8583 (not Thurs).
ZEPPELIN SYMBOLS, pink mint. Offers over £20. — Tel. Andy 0604 717732.

SIXTIES RARITIES, — BOWIE, BOLAN, etc. OVER 800. — SAE MacGillivray, 7 Saughton Mains Grove, Edinburgh EH11 3PQ.

POLICE "LOSING", original blue vinyl, £7. — 0256 52182.
PICTURE DISCS Police, Cars, Superman, Numan plus other rarities. — SAE To Dave, 9 Harrow Road, Worthing, Sussex 206168.
PRIVATE COLLECTION Oldies, rarities, over 300 punk singles. — Send sae with wants lists and offers prices with complete details of wants to David Evers, 21 Vickers Road, High Green, Sheffield.
SEND FOR free list of LP's / singles / cassettes / to Cummings, (RM) 11 Drumoyne Ave, Glasgow.
TUBEWAY ARMY picture disc, £15. Ami Stewart, 12 picture disc, £13. Leif Garrett picture discs (both), £8 each. Police Can't Stand Losing You yellow, green, red or white vinyl, £8 each. — Public Image Ltd, Metal Box, £5, Saturday Night Fever EP, £5. Dollar picture disc, £5. Police loin LP, £8. — Send cheque or PO plus SAE to Mark Hawkins, 80 Waverton Road, Bentley, SOT, Staffs.

PICTURE DISCS, Cars, first Hazel Fischer. — Z Foreigner not Gossip dancing disc. — Offers to Sarah, 0703 760265 after 6 pm.
AUTOGRAPHED NUMAN album. Offers SAE Lesley, 385 Hawthorn Crescent, Cosham, Portsmouth, Hants.
ORIGINALS 1955/79, Cars 1st, P/D R/W Elvis, Cliff, Fenton, T-Rex, Sinatra, Holly, B Haley, Spotnicks instrumental rarities. — SAE, 38 Pencombe Drive, Wolverhampton WV4 5EW.

12 INCHERS, Blondie; Presence, Glass Gemmix, Complex, Skids, £10, Ramones, Ted, Thunders pink, fingerprint green, £5 pic discs all Cars £25 each onco. — Worthing 206168.

VINTAGE FOR APPLES (All USA Originals)
 Bad Girl — Come and Get It
 Day After Day — No Matter What
 Elephants Memory — Ubration
 Hot Chic Band — Give Peace a Chance
 Mary Hopkin — Temma Harbour
 Knock Knock — Goodbye (pic)
 L & D Van Eaton — Sweet Music
 Elastic Oz Band —
 God Save Us (P/c)
 Jackie Lomax — How The Web
 Yoko Ono — Death of Samantha
 Woman Power
 Plastic Ono Band — Happy Xmas (green)
 Mrs Lennon
 Billy Preston — My Sweet Lord
 That's the Way
 Everything's Alright
 All That I've Got
 Ronnie Spector — Tandori
 Chicken
 James Taylor — Caroline
 Doris Troy — Get Back
 Ain't That Cur
 Rhada Krishna — Hari Krishna
 Mantra
 Plastic Ono Band — Power To
 People (P/c)
 Woman Is Nigger (P/c)
 Ani Shankar — Iol Bangla
 Plus Beatles/Harrison/Wings/
 Starr/Lennon AND Pete Best —
 Kansas City / Boys (camo)
 If You Can't Get (Happening)
 Beatles rarities/EPs/Originals
 etc etc
VINTAGE RECORDS (Est 1972)
 91 Roman Way, Holloway
 London N7 8UN
 (Tel. 01 607 8586)
 (Closed Mon/Tues)

POLICE BADGE disc 12inchers Police, Numan, Spex, Rats, Blondie, Spex orange, pink Subs C.E.D. green original Tourists, picture Cars, picture Rezillos, wrong B-side, Lots more. — SAE Mark Lizziewells Farm, Ladybank, Cupar, Fife, Scotland.

HERMAN'S HERMITS Greatest Hits (K-Tel), 'Folkstone' South Road, Aberystwyth Dyfed.
FOUR SINGLES urgently wanted. Lucinda by Haward Werth, Dominique, the singing nun, Guillory The Pearls and Seven Seas of Rhye, Queen — Box No 2268.
PUPPY LOVE, Eye Level, Earnie, Blockbuster, Wanderin' Star and Mother of Mine, all wanted, please, will pay £1.50 each. — Colin Baker, 41 Impington, Willingham Way, Kingston, Surrey

RECORDS, CASSETTES, wanted, top prices paid, postage refunded, list plus SAE, AJB, 16 Coldean Lane, Coldean, Brighton.
DETROIT ROCK City, by Kiss, must be in vgc (single), will pay £5. — Mark Lourens c/o B.A.H.L., Sumburg Airport, Shetland.
ALL RECORDS, cassettes, bought / exchanged, 10p - £2.70 each paid (less for singles). Absolutely NONE refused!! Bring ANY quantity in ANY condition to Record & Tape Exchange, 38 Notting Hill Gate, London W11 (01 727 3539). Any cassettes, singles, may be sent by post with SAE for cash offer price MUST be accepted — nothing returned (see sent).
REGGAE, SOUL, pop and rock from 1950 to 1969 wanted. — SAE 93 Southbury Road, Enfield, Middlesex stating condition and price.

A QUICK service and top prices guaranteed for your unwanted LP's and cassettes. Any quantity bought, send details with an SAE for cash offer by return of post. — GEMA Dept SDS, PO Box 54, Crockhamwell Road, Woodley, Reading, Berkshire.

Fan Clubs
SLADE FAN — s.a.e. 24 Ingham Road, W. Hampstead, London NW6.
MOTORHEADBANGERS ARE swelling! The official Motorhead Fan Club named by Lemmy. Send s.a.e. for details to Philly Animal's sister, 35 Upper Accommodation Road, Leeds 9 Yorkshire.
REP INFORMATION c/o 48 Butterthwaite Road Sheffield S50AU.
OFFICIAL UK Subs Fan Club. — SAE to PO Box 12, Guildford, Surrey.

Wanted
BOWIE CUTTINGS Pics etc, your price paid. — Details to Jeanette Hardman, 14 Holbein Close, Chester CH4 7EU.
WANTED, CRUISIN Prog. 'Joe Meek Special' Capital Fri Feb 1st, good quality recording on cassette. State price. — Tel. Rod on (01) 603 3766 — Flat 8 after 8 pm or write 'Flat 8', 27 Sinclair Road, London W14.
FIRST TWO US released Osmond albums: Osmonds and Homedead Osmond rarities info, photos, scrapbooks, anything Donny's Girl Fan-fair Gillan, 2 Greenbanks Malbourn Cambridgeshire.
BEATLES, SOUVENIRS, books, autographs, novelties, anything. Prices please. — Magical Mystery Store (Basement), 24 North John Street, Liverpool L2 9RP.

NEW POSTER GUIDE

| | |
|---------------------------------|---|
| | |
| ABBA GIRLS (2) (WEMBLEY) £1.40 | DEB 24 £1.40 |
| | |
| K. BUSH 5 £1.40 | BUSH B £1.35 |
| | |
| NEW JACKLYN SMITH (5) £1.20 | New Deb 26 £2.00 |
| | |
| NEW B/W MARILYN MONROE £1.60 | NEW LINDA RONSTADT £1.20 |
| | |
| NEW CHARLIE'S ANGELS No 1 £1.35 | NEW DEBBIE CONCERTS SETS 1-2 £3.70 each inc 5 x 3 colour photos |

'CARDS & POSTERS'
 22 MOOR STREET BIRMINGHAM
 ADD 45p post/packing for 1/2 Posters, 5p each extra one

SMALLS order form

Rates & Conditions Effective from October 1979

Under the Headings: FAN CLUBS, PEN FRIENDS, SITUATIONS, VACANT RECORDS FOR SALE, FOR SALE, RECORDS WANTED, INSTRUMENTS FOR SALE, TUITION, SPECIAL NOTICE, RECORDS WANTED, SITUATIONS WANTED, and any other private trade announcements 10p per word

After first two all words in BOLD type 5p per word extra

BOX NUMBERS Allow two words plus 50p service fee

SEMI DISPLAY advertising 18 1/2 per single column inch 12 1/2 per single column inchwide

SERIES DISCOUNTS 5% for 6 insertions, 7% for 12 insertions, 10% for 26 insertions, 12% for 52 insertions

Send completed form to: Records, Publications, Small Ads Dept, Record Mirror, 40 Long Acree, London WC2E 9JF

PLEASE PUBLISH my advertisement under the heading _____ for _____ insertion(s) commencing issue dated _____

I enclose a cheque/postal order for _____ to cover the cost made payable to RECORD MIRROR

ALL SMALL ADS MUST BE STRICTLY PRE-PAID BY CHEQUE OR POSTAL ORDER. CASH WILL NOT BE ACCEPTED

Name _____
 Address _____
 Name and address when included in advert must be paid for

THE 2ND INCREDIBLE TWO-TONE ALLDAYER
 SUNDAY FEBRUARY 24th
 12 noon - Midnight
 at Komeo and Juliets
 King Street, Oldham, Lancs
 The best of both worlds in 60's, 70's and 80's
 MOD AND SOUL SOUNDS ON TWO FLOORS
 All the top spinners will be there!
 This is the 'new' regular alldayer
 you've been waiting for
 Records, Bars, Licensed Bars, Lots of Club
 Suits, Dance Floors, and Sound Systems
 London 01-748 6082

CHARTS

UK SINGLES

| | | | |
|----|----|--|----------------|
| 1 | 1 | COWARD OF THE COUNTY, Kenny Rogers | United Artists |
| 2 | 8 | AND THE BEAT GOES ON, Whispers | Solar |
| 3 | — | AMIC, Blondie | Chrysalis |
| 4 | 2 | TOO MUCH TOO YOUNG/GUNS OF NAVARONE, Specials | 2-Tone |
| 5 | 5 | CAPTAIN BEAKY, Keith Michell | Polydor |
| 6 | 13 | CARRIE, Cliff Richard | EMI |
| 7 | 4 | SOMEONE'S LOOKING AT YOU, Boomtown Rats | Ensign |
| 8 | 20 | BABY I LOVE YOU, Ramones | Sire |
| 9 | 17 | I CAN'T STAND UP FOR FALLING DOWN, Elvis Costello | F-Beat |
| 10 | 16 | SO GOOD TO BE BACK HOME AGAIN, Tourists | Logo |
| 11 | 3 | I'M IN THE MOOD FOR DANCING, Nolans | Epic |
| 12 | 12 | ROCK WITH YOU, Michael Jackson | Epic |
| 13 | 8 | I HEAR YOU NOW, Jon & Vangelis | Polydor |
| 14 | 49 | TAKE THAT LOOK OFF YOUR FACE, Marti Webb | Polydor |
| 15 | 15 | 17EEN, Regents | Rialto |
| 16 | 21 | RIDERS IN THE SKY, Shadows | EMI |
| 17 | 9 | BABE, Styx | A&M |
| 18 | 27 | LIVING IN THE PLASTIC AGE, Buggles | Island |
| 19 | 7 | IT'S DIFFERENT FOR GIRLS, Joe Jackson | A&M |
| 20 | 11 | SAVE ME, Queen | EMI |
| 21 | 16 | THREE MINUTE HERO, Selector | 2-Tone |
| 22 | 14 | LIVING BY NUMBERS, New Musik | GTO |
| 23 | 46 | TOGETHER WE ARE BEAUTIFUL, Fern Kinney | WEA |
| 24 | 23 | TOO HOT, Kool & The Gang | Mercury |
| 25 | 38 | GAMES WITHOUT FRONTIERS, Peter Gabriel | Charisma |
| 26 | 22 | BUZZ BUZZ A DIDDLE IT, Matchbox | Magnet |
| 27 | 26 | JANE, Jefferson Starship | Solar |
| 28 | 45 | AT THE EDGE, Still Little Fingers | Chrysalis |
| 29 | 10 | MY GIRL, Madness | Stiff |
| 30 | 41 | ALL NIGHT LONG, Rainbow | Polydor |
| 31 | 39 | SINGING THE BLUES, Dave Edmunds | Swan Song |
| 32 | 34 | ON THE RADIO, Donna Summer | Casablanca |
| 33 | 31 | UNDERPASS, John Foxe | Virgin |
| 34 | 34 | TOUCH TOO MUCH, AC/DC | Atlantic |
| 35 | 28 | ESCAPE (PINA COLADA SONG), Rupert Holmes | Infinity |
| 36 | 25 | GONE ONIONS, Booker T. & The M.G.'s | Atlantic |
| 37 | 48 | I'VE DONE EVERYTHING FOR YOU, Sammy Hager | Capitol |
| 38 | 68 | SO LONELY, Police | A&M |
| 39 | 72 | DO THAT TO ME ONE MORE TIME, Captain & Tennille | Casablanca |
| 40 | 63 | HOT DOG, Shakin' Stevens | Epic |
| 41 | 40 | MAYBE TOMORROW, Chords | Polydor |
| 42 | 19 | BRASS IN POCKET, Pretenders | Real |
| 43 | 55 | TV, Flying Lizards | Virgin |
| 44 | 44 | RIGHT IN THE SOCKET, Shalamar | Solar |
| 45 | 59 | TURNING JAPANESE, Vapours | United Artists |
| 46 | — | RUNNING FREE, Iron Maiden | EMI |
| 47 | 33 | PLEASE DON'T GO, KC & The Sunshine Band | TK |
| 48 | — | HANDS OFF - SHE'S MINE, The Beat | Go Feet |
| 49 | 29 | JAZZ CARNAVAL, Azymuth | Milestone |
| 50 | 42 | ARE YOU READY, Billy Ocean | GTO |
| 51 | 32 | WITH YOU I'M BORN AGAIN, Billy Preston/Syreeta | Motown |
| 52 | — | CUBA/BETTER DO IT SALSA, Gibson Brothers | Island |
| 53 | 30 | SPACER, Sheila & B. Devotion | Carrere |
| 54 | 64 | TONIGHT, Zaine Griff | Automatic |
| 55 | 56 | MARTIAN HOP, Rocky Sharpe & The Replays | Chiswick |
| 56 | 24 | BETTER LOVE NEXT TIME, Dr Hook | Capitol |
| 57 | 73 | FAN MAIL, Dickies | A&M |
| 58 | 35 | I WANNA HOLD YOUR HAND, Dollar | Carrere |
| 59 | 41 | DANCE STANCE, Dexy's Midnight Runners | Parlophone |
| 60 | 47 | CARAVAN SONG, Barbara Dickson | Epic |
| 61 | 43 | MUSIC MAKES YOU FEEL LIKE DANCING, Brass Construction | United Artists |
| 62 | — | RHYTHM TALK, Jocko | Philadelphia |
| 63 | 81 | WE GOT THE GROOVE, Players Association | Vanguard |
| 64 | 50 | MOTOR BIKE BEAT, Revillos | Dindisc |
| 65 | — | STOMP, Brothers Johnson | A&M |
| 66 | 75 | GANDARA (THEME FROM MONKEY), Godiego | BBC Records |
| 67 | 70 | YOU KNOW HOW TO LOVE ME, Phyllis Hyman | Arista |
| 68 | — | TONIGHT I'M ALL RIGHT, Narada Michael Walden | Atlantic |
| 69 | — | HOLDING ON, Tony Rallo | Calibre |
| 70 | — | WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Detroit Spinners | Atlantic |
| 71 | 65 | BADMAN, Cockney Rejects | EMI |
| 72 | — | HELLO AMERICA, Del Leppard | Vertigo |
| 73 | — | DANCE YOURSELF DIZZY, Liquid Gold | Polo |
| 74 | 60 | OUT OF CONTROL, Angelic Upstarts | Warner Bros |
| 75 | — | ROSE, Joan Armatrading | A&M |

UK ALBUMS

| | | | |
|----|----|---|----------------|
| 1 | 1 | THE LAST DANCE, Various | Motown |
| 2 | — | GET HAPPY, Elvis Costello | F Beat |
| 3 | 39 | STRING OF HITS, Shadows | Real |
| 4 | 2 | PRETENDERS, Pretenders | 2 Tone |
| 5 | — | TOO MUCH PRESSURE, Selector | Polydor |
| 6 | 4 | SHORT STORIES, Jon & Vangelis | Stiff |
| 7 | 3 | ONE STEP BEYOND, Madness | Polydor |
| 8 | 75 | TELL ME ON A SUNDAY, Marti Webb | United Artists |
| 9 | 9 | KENNY, Kenny Rogers | 2 Tone |
| 10 | 7 | SPECIALS, Specials | A&M |
| 11 | 8 | REGATTA DE BLANC, Police | Epic |
| 12 | 10 | OFF THE WALL, Michael Jackson | Charisma |
| 13 | — | SMALL CREEP'S DAY, Mike Rutherford | A&M |
| 14 | 12 | I'M THE MAN, Joe Jackson | K Tel |
| 15 | 60 | GOLDEN COLLECTION, Charlie Pride | Mercury |
| 16 | 5 | PERMANENT WAVES, Rush | Epic |
| 17 | 11 | GREATEST HITS VOL 2, Abba | Warwick |
| 18 | 17 | JUST FOR YOU, Dee O'Connor | Epic |
| 19 | 15 | THE NOLAN SISTERS, Nolans | Harvest |
| 20 | 13 | THE WALL, Pink Floyd | Sire |
| 21 | 14 | END OF THE CENTURY, Ramones | EMI |
| 22 | — | METAL FOR MUTHAS, Various | HSO |
| 23 | 18 | METAMATIC, John Foxe | Virgin |
| 24 | 16 | BEE GEE'S GREATEST HITS, Bee Gees | Ensign |
| 25 | 54 | FLOGGING A DEAD HORSE, Sex Pistols | CBS |
| 26 | 22 | THE FINE ART OF SURFACING, Boomtown Rats | Riva |
| 27 | 32 | KENNY ROGERS SINGLES ALBUM, Kenny Rogers | A&M |
| 28 | 23 | SEPTEMBER MORNING, Neil Diamond | Warwick |
| 29 | 21 | GREATEST HITS, Rod Stewart | A&M |
| 30 | 34 | OUTLANDS D'AMOUR, Police | CBS |
| 31 | 25 | GOMING STEADY, Soundtrack | Chrysalis |
| 32 | 18 | LONDON CALLING, Clash | Jel |
| 33 | 31 | EAT TO THE BEAT, Blondie | Chrysalis |
| 34 | 30 | DISCOVERY, Electric Light Orchestra | Rak |
| 35 | 26 | PARALLEL LINES, Blondie | EMI |
| 36 | 34 | 20 HOTTEST HITS, Hot Chocolate | A&M |
| 37 | 42 | ROCK AND ROLL JUVENILE, Cliff Richard | Polydor |
| 38 | 58 | ARGY BARGY, Squeeze | Island |
| 39 | 29 | CAPTAIN BEAKY AND HIS BAND, Keith Michell | Stiff |
| 40 | 64 | THE AGE OF PLASTIC, Buggles | A&M |
| 41 | 20 | FLEX, Lene Lovich | Capitol |
| 42 | — | LIGHT UP THE NIGHT, Brothers Johnson | Casablanca |
| 43 | 28 | SOMETIMES YOU WIN, Dr Hook | Warwick |
| 44 | 41 | ON THE RADIO, Donna Summer | Warwick |
| 45 | 55 | SUNBURN, Soundtrack | Warner Bros |
| 46 | 59 | COUNTRY GUITAR, Various | A&M |
| 47 | 36 | TUSK, Fleetwood Mac | MCA |
| 48 | 46 | BREAKFAST IN AMERICA, Supertramp | Mercury |
| 49 | 33 | SHEER GREED, Girl | Jel |
| 50 | 43 | 20 GOLDEN GREATS, Diana Ross | Motown |
| 51 | — | CATCHING THE SUN, Spyrro Gyra | MCA |
| 52 | 44 | ASTAIRE, Peter Sellers | Mercury |
| 53 | 45 | ELO'S GREATEST HITS, ELO | Jet |
| 54 | 46 | FREEDOM AT POINT ZERO, Jefferson Starship | Grunt |
| 55 | 38 | SEMI DETACHED SUBURBAN, Manfred Man | Bronze |
| 56 | 35 | THE SUMMIT, Various | K Tel |
| 57 | 60 | ADVENTURES IN UTOPIA, Utopia | Island |
| 58 | — | FIRST LOVE, Various | Arcade |
| 59 | — | REALITY EFFECT, Tourists | Logo |
| 60 | 50 | CORNERSTONE, Styx | A&M |
| 61 | 27 | VIDEO STARS, Various | K Tel |
| 62 | 67 | SOLDIER, Iggy Pop | Arista |
| 63 | 61 | VICTIMS OF THE FURY, Robin Trower | Chrysalis |
| 64 | 48 | JUST TESTING, Wishbone Ash | MCA |
| 65 | 51 | RUMOURS, Fleetwood Mac | Warner Bros |
| 66 | 53 | WAR OF THE WORLDS, Jeff Wayne | CBS |
| 67 | 37 | NO PLACE TO RUN, UFO | Chrysalis |
| 68 | 49 | GOLD AND PLATINUM, Lynyrd Skynyrd | MCA |
| 69 | 52 | BAT OUT OF HELL, Meatloaf | Epic/Cleveland |
| 70 | 70 | FLYING LIZARDS, Flying Lizards | Virgin |
| 71 | 56 | MATCHBOX, Matchbox | Magnet |
| 72 | — | RAINBOW RISING, Ritchie Blackmore's Rainbow | Polydor |
| 73 | — | I AM, Earth Wind and Fire | CBS |
| 74 | 57 | VOULEZ VOUS, Abba | Epic |
| 75 | 65 | DARK SIDE OF THE MOON, Pink Floyd | Harvest |

US SINGLES

| | | | |
|----|----|--|----------------|
| 1 | 2 | CHAZY LITTLE THING CALLED LOVE, Queen | Elektra |
| 2 | 1 | DO THAT TO ME ONE MORE TIME, The Captain & Tennille | Casablanca |
| 3 | 6 | YES, I'M READY, Teri De Sario with KC | Casablanca |
| 4 | 4 | CRUISIN', Smokey Robinson | Tamla |
| 5 | 5 | ROCK WITH YOU, Michael Jackson | Epic |
| 6 | 8 | LONGER, Dan Fogelberg | Full Moon/Epic |
| 7 | 9 | ON THE RADIO, Donna Summer | Casablanca |
| 8 | 10 | DESIRE, Andy Gibb | RSO |
| 9 | 10 | COWARD OF THE COUNTY, Kenny Rogers | United Artists |
| 10 | 7 | SARA, Fleetwood Mac | Warner Bros |
| 11 | 14 | ROMEO'S TUNE, Steve Forbert | Nemperor |
| 12 | 13 | DAYDREAM BELIEVER, Anne Murray | Capitol |
| 13 | 17 | WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Spinners | Atlantic |
| 14 | 16 | AN AMERICAN DREAM, The Dirt Band | United Artists |
| 15 | 18 | ANOTHER BRICK IN THE WALL, Pink Floyd | Columbia |
| 16 | 11 | THIS IS IT, Kenny Loggins | Solar |
| 17 | 20 | THE SECOND TIME AROUND, Shalamar | Columbia |
| 18 | 19 | SEPTEMBER MORNING, Neil Diamond | De-Lite |
| 19 | 22 | TOO HOT, Kool & The Gang | Asylum |
| 20 | 23 | HOW DO I MAKE YOU, Linda Ronstadt | Swan Song |
| 21 | 21 | FOOL IN THE RAIN, Led Zeppelin | Arista |
| 22 | 25 | WHEN I WANTED YOU, Barry Manilow | Backstreet |
| 23 | 26 | REFUGEE, Tom Petty & The Heartbreakers | MCA |
| 24 | 28 | HIM, Rupert Holmes | Motown |
| 25 | 27 | WONDERLAND, Commodores | Backstreet |
| 26 | 12 | DON'T DO ME LIKE THAT, Tom Petty and The Heartbreakers | Asylum |
| 27 | 15 | ESCAPE, Rupert Holmes | Infinity |
| 28 | 24 | HEARTBREAKER, Pat Benatar | Chrysalis |
| 29 | 33 | 99, Toto | Columbia |
| 30 | 37 | GIVE IT ALL YOU GOT, Chuck Mangione | A&M |
| 31 | 37 | SPECIAL LADY, Ray, Goodman & Brown | Polydor |
| 32 | 38 | DON'T LET GO, Isaac Hayes | Arista |
| 33 | 29 | DEJA VU, Dionne Warwick | Warner Bros |
| 34 | 39 | LET ME GO, LOVE, Nicolette Larson | Warner Bros |
| 35 | 31 | I WANNA BE YOUR LOVER, Prince | Epic |
| 36 | 53 | OFF THE WALL, Michael Jackson | Millennium |
| 37 | 54 | THREE TIMES IN LOVE, Tommy James | Columbia |
| 38 | 42 | KISS ME IN THE RAIN, Barbra Streisand | Motown |
| 39 | 40 | I CAN'T HELP MYSELF, Bonnie Pointer | Atlantic |
| 40 | 45 | WHEN A MAN LOVES A WOMAN, Belle Midler | Warner Bros |
| 41 | 46 | I THANK YOU, ZZ Top | Epic |
| 42 | 44 | FLIRTIN' WITH DISASTER, Molly Hatchet | Motown |
| 43 | 48 | WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta | Chrysalis |
| 44 | 49 | BACK ON MY FEET AGAIN, The Babys | Warner Bros |
| 45 | 47 | RIDE LIKE THE WIND, Christopher Cross | Capitol |
| 46 | 61 | BAD TIMES, Tavares | Polydor/IMPV |
| 47 | 52 | I FLEDGE MY LOVE, Peaches & Herb | A&M |
| 48 | 35 | WHY ME, Styx | EMI-America |
| 49 | 56 | COME BACK, The J. Geils Band | Elektra |
| 50 | 57 | HAVEN'T YOU HEARD, Patrice Rushen | Capitol |
| 51 | 59 | BABY TALKS DIRTY, The Knack | Mercury |
| 52 | 55 | I WISH I WAS EIGHTEEN AGAIN, George Burns | Atlantic |
| 53 | 58 | YOU MIGHT NEED SOMEBODY, Turley Rushin | A&M |
| 54 | 50 | ROCKIN' INTO THE NIGHT, 38 Special | Arista |
| 55 | 66 | LOST IN LOVE, Air Supply | Casablanca |
| 56 | 53 | US AND LOVE, Kenny Nolan | Arista |
| 57 | 64 | YEARS, Wayne Newton | Solar |
| 58 | 67 | AND THE BEAT GOES ON, The Whispers | Asylum |
| 59 | — | I CAN'T TELL YOU WHY, Eagles | Capitol |
| 60 | 61 | SEXY EYES, Dr Hook | Epic |
| 61 | 69 | EVEN IT UP, Heart | De-Lite |
| 62 | 51 | LADIES NIGHT, Kool & The Gang | Elektra |
| 63 | 64 | WHERE DOES THE LOVIN' GO, David Gates | Capitol |
| 64 | — | FIRE LAKE, Bob Seger | Columbia |
| 65 | — | MY HEROES HAVE ALWAYS BEEN COWBOYS, Willie Nelson | Atlantic |
| 66 | — | WOMAN, Foreigner | Atlantic |
| 67 | — | I SHOULD HAVE LOVED YA, Narada Michael Walden | EMI America |
| 68 | — | WE DON'T TALK ANYMORE, Cliff Richard | Chrysalis |
| 69 | — | CALL ME, Blondie | Capitol |
| 70 | 73 | VOICE OF FREEDOM, Jim Kirk & The TM Singers | ATCO |
| 71 | — | CARS, Gary Numan | Columbia |
| 72 | — | I DON'T LIKE MONDAYS, Boomtown Rats | Island |
| 73 | — | PILOT OF THE AIRWAYS, Charlie Dore | Nemperor |
| 74 | — | WHAT LIKE ABOUT YOU, The Romantics | |

OTHER CHART

| | | |
|----|---|-----------|
| 1 | SHOT DOWN IN FLAMES (Live Version), AC/DC | Atlantic |
| 2 | LOVELY LORRAINE, Girl | Jet |
| 3 | LETTIN' GO, UFO | Chrysalis |
| 4 | GENOCIDE, Judas Priest | CBS |
| 5 | I'VE DONE EVERYTHING FOR YOU, Sammy Hager | Capitol |
| 6 | INVASION, Iron Maiden | Rack Hard |
| 7 | THE SPIRIT OF RADIO, Rush | Mercury |
| 8 | SPACE STATION NO 6, Sammy Hager | Capitol |
| 9 | SYMPATHY, Axx | MCA |
| 10 | HELPLESS, Wishbone Ash | MCA |
| 11 | ALL NIGHT LONG, Rainbow | Polydor |
| 12 | LADIES MAN, April Wine | Capitol |
| 13 | GIVE 'EM HELL, Witchfynde | Round |
| 14 | ROCK YOU TONIGHT, Marselle | Mountain |
| 15 | DON'T TOUCH ME THERE, Tygers Of Pan Tang | Neat |

Compiled by THE POWERHOUSE HEAVY METAL ROADSHOW

CHARTERS

After the outstanding success of Sugarhill Gang's 'Rapper's Delight' comes long overdue recognition for one of the earliest and most innovative of all rapping discs - 'Captain Beaky'. The record tells of the misadventures of the Captain and his band when faced with an undesirable character known only as 'Hissing Sid' (presumably an alias). Already the disc has sold over 200,000 copies and has aroused considerable interest in the album which also features Harry Secombe as Harold The Frog, Dilys The Dachshund and Herbert The Hedgehog; plus Peter Sellers, Twigg and Jeremy Lloyd in a variety of guises.

Unconfirmed reports state that Beaky is no newcomer to the charts. According to these rumours, Beaky had a top 30 hit nine years ago under the nom-de-disguise of Keith Michell. Whilst the story appears to have little foundation, it is just possible that the Australian-born Beaky - 'King Rapper' - is trying to hide a distinguished acting background. The Beaky stories were written by TV writer/actor Jeremy Lloyd ('Laugh In' and 'Are You Being Served').

Blondie's current UK single 'Atomic' has been passed over in the States in favour of 'Call Me', a brand new Debbie Harry and Giorgio Moroder collaboration written for the movie 'American Gigolo'. The three minute 30 second disco-favoured single should find its way into the import shops. The full eight minutes plus versions of 'Call Me' and Cheryl Barnes' 'Love And Passion' are the only vocal tracks on the soundtrack album which otherwise features Giorgio Moroder performing passable electronic impersonations of Winifred Atwell.

Gallup's annual survey of American teenagers lists Styx as the most popular group closely followed by the Bee Gees and Led Zeppelin. Kiss, champions for the last two years, plummeted to fourth place.

Of the 17 British songs ranked in the US Top 50 of the seventies the highest placed was the only one not performed by a British act. The song was Roberta Flack's 1972 Number One 'The First Time Ever I Saw Your Face' which was written by 64-year-old Scottish-born folk singer Ewan MacColl, father of Stiff recording star Kirsty MacColl. In 1961, Peggy Seeger was due to perform a concert at Holywood Girls High School, but she had a problem -

she needed a 1 1/2 minute song to complete her act. Peggy knew Ewan thru' the folk circuit and phoned him at his Salford home explaining her dilemma. Ewan set to work and composed the song in just a few minutes OVER THE PHONE! That evening, Peggy sang the song on stage and received a tremendous reception. Subsequently she recorded the song which also found its way onto albums by Elvis Presley, the Kingston Trio and the Smothers Brothers. In 1971 Roberta Flack recorded the song for her 'First Take' album. Her sensitive interpretation was selected for use in the film 'Play Misty For Me' and was released as a single in early 1972, rapidly turning into a multi-million seller. MacColl, now running his own Blackstone record label, has never recorded the song himself. 'It's a woman's song' he says.

After years in the doldrums the Shadows have re-emerged as chart regulars over the past couple of years. Their current single 'Riders In The Sky' is their 29th hit, a figure which hauls them two clear of their nearest rivals, the Hollies and the Beatles, as the all-time chart champs (groups division). Disconcerting as it is to find Hank and the boys boogieing down to that disco rhythm, you have to admire their durability. Another version of 'Riders In The Sky' has just been released by Manchester-based Bet Lynch's Legs! Ironically, the 'Legs' version (Absurd 10) is much closer to the sixties style which brought the Shads so much success, though its picture sleeve - surely the tackiest in living memory - is likely to hinder sales.

Last year's 'Locomotive' 'Rudi's In Love' (No 25, 1968) was reissued as part of an EP designed to promote EMI's mid-price NT series. The EP vanished without trace but now, with the 2 Tone explosion fuelling the interest in Sixties mod, ska and bluebeat music, EMI has reissued 'Rudi's In Love', as a single.

Reaction has been immediate and favourable. After only a week on release the disc has entered the EMI's listings at 190. The all-time chart consists of Norman Haines, Mick Hincins, Bob Lamb, Mick Taylor and Billy Madge, a line-up which was later expanded to include Dick Hextall-Smith, and Henry Lowther in the brass section. 'Rudi' was the band's only hit, though the superior 'Mr Armstrong' was widely acclaimed. Drummer Bob Lamb is still active on the music scene as a member of the Steve Gibbons Band, while the band's former leader Norman Haines

US ALBUMS

| | | |
|----|--|---------------------|
| 1 | 1 THE WALL, Pink Floyd | Columbia |
| 2 | 2 DAMN THE TORPEDES, Tom Petty & The Heartbreakers | Blackstreet |
| 3 | 3 OFF THE WALL, Michael Jackson | Epic |
| 4 | 4 PHOENIX, Dan Fogelberg | Full Moon/Epic |
| 5 | 4 THE LONG RUN, Eagles | Asylum |
| 6 | 7 ON THE RADIO - GREATEST HITS VOLUMES ONE & TWO, Donna Summer | Casablanca |
| 7 | 6 KENNY, Kenny Rogers | United Artists |
| 8 | 15 PERMANENT WAVES, Rush | Mercury |
| 9 | 9 CORNERSTONE, Styx | A&M |
| 10 | 10 SEPTEMBER MORN, Neil Diamond | Columbia |
| 11 | 11 FREEDOM AT POINT ZERO, Jefferson Starship | Grunt |
| 12 | 13 THE ROSE, Soundtrack | Atlantic |
| 13 | 18 THE WHISPERS, The Whispers | Solar |
| 14 | 8 TUSK, Fleetwood Mac | Warner Bros |
| 15 | 12 GOLD & PLATINUM, Lynyrd Skynyrd Band | MCA |
| 16 | 14 GREATEST, Bee Gees | RSO |
| 17 | 17 IN THROUGH THE OUT DOOR, Led Zeppelin | Swan Song |
| 18 | 18 MIDNIGHT MAGIC, Commodores | Motown |
| 19 | 20 WHERE THERE'S SMOKE, Smokey Robinson | Tamla |
| 20 | 21 KEEP THE FIRE, Kenny Loggins | Columbia |
| 21 | 22 JACKRABBIT SLIM, Steve Forbert | Nemapor |
| 22 | 11 IN THE HEAT OF THE NIGHT, Pat Benatar | Chrysalis |
| 23 | 19 NO NUKES, Various Artists | Asylum |
| 24 | 24 DEQUELLO, ZZ Top | Warner Bros |
| 25 | 30 LADIES NIGHT, Kool & The Gang | De-Lite |
| 26 | 23 MAKE YOUR MOVE, Captain & Tennille | Casablanca |
| 27 | 28 BIG FUN, Shamalar | Solar |
| 28 | 27 MASTERJAM, Rufus & Chaka | MCA |
| 29 | 29 LIVE RUST, Neil Young With Crazy Horse | Warner Bros |
| 30 | 31 FLIRTIN' WITH DISASTER, Molly Hatchet | Epic |
| 31 | 25 NIGHT IN THE RUTS, AEROTHIMP | Columbia |
| 32 | 30 ADVENTURES IN UTOPIA, Utopia | Bearsville |
| 33 | 32 HEAD GAMES, Foreigner | Atlantic |
| 34 | 41 EAT TO THE BEAT, Blondie | Chrysalis |
| 35 | 46 ANGEL OF THE NIGHT, Angela Bofill | Arista/GRP |
| 36 | 35 JOURNEY THROUGH THE SECRET LIFE OF PLANTS, Steve Wonder | Tamla |
| 37 | 37 BREAKFAST IN AMERICA, Supertramp | A&M |
| 38 | 36 RISE, Herb Alpert | A&M |
| 39 | 39 ONE ON ONE, Bob James & Earl Klugh | Tappan Zee/Columbia |
| 40 | 40 PARTNERS IN CRIME, Rupert Holmes | Infinity |
| 41 | 65 RAY, GOODMAN & BROWN, Ray, Goodman & Brown | Polydor |
| 42 | 46 HYDRA, Toto | Columbia |
| 43 | 42 WET, Barbra Streisand | Harvest |
| 44 | 45 DARK SIDE OF THE MOON, Pink Floyd | Warner Bros |
| 45 | 34 PRINCE, Prince | Warner Bros |
| 46 | 47 WE'RE THE BEST OF FRIENDS, Natalie Cole & Peabo Bryson | Capitol |
| 47 | 52 UNION JACKS, The Babys | Chrysalis |
| 48 | 53 PIZZAZZ, Patrice Rushen | Elektra |
| 49 | 54 DON'T LET GO, Isaac Hayes | Polydor |
| 50 | 60 LONDON CALLING, The Clash | Epic |
| 51 | 71 LOVE STINKS, J. Geils Band | EMI-America |
| 52 | 44 GLORYHALLASTOOPID, Parliament | Casablanca |
| 53 | 59 HIROSHIMA, Hiroshima | Arista |
| 54 | 57 BEST OF FRIENDS, Twennynine Featuring Lenny White | Elektra |
| 55 | — MALICE IN WONDERLAND, Nazareth | A&M |
| 56 | 62 PRETENDERS, Pretenders | Sire |
| 57 | 67 DANCIN' AND LOVIN', Spinners | Atlantic |
| 58 | 66 THE GAP BAND II, The Gap Band | Mercury |
| 59 | 43 ONE VOICE, Barry Manilow | Arista |
| 60 | 70 NO BALLADS, Rockets | RSO |
| 61 | 51 NO PLACE TO RUN, UFO | Chrysalis |
| 62 | 69 THE ELECTRIC HORSEMAN, Soundtrack | Columbia |
| 63 | 63 BONNIE POINTER, Bonnie Pointer | Motown |
| 64 | 64 THE GAMBLER, Kenny Rogers | United Artists |
| 65 | 65 WILLIE NELSON SINGS KRISTOFFERSON, Willie Nelson | Columbia |
| 66 | — FUN AND GAMES, Chuck Mangione | A&M |
| 67 | 33 TEDDY LIVE! COAST TO COAST, Teddy Pendergrass | PIR |
| 68 | — EVERY GENERATION, Ronnie Laws | United Artists |
| 69 | 61 I'LL ALWAYS LOVE YOU, Anne Murray | Capitol |
| 70 | 50 STAR TREK, Soundtrack | Columbia |
| 71 | 58 REGGATTA DE BLANC, Police | A&M |
| 72 | 58 AMERICAN GARAGE, Pat Metheny Group | ECM |
| 73 | 68 DOWN ON THE FARM, Little Feat | Warner Bros |
| 74 | 74 YOU KNOW HOW TO LOVE ME, Phyllis Hyman | Arista |
| 75 | — A COUNTRY COLLECTION, Anne Murray | Capitol |

UK SOUL

| | | |
|----|---|-----------------|
| 1 | 1 AND THE BEAT GOES ON, Whispers | Solar |
| 2 | 2 YOU KNOW HOW TO LOVE ME, Phyllis Hyman | Arista |
| 3 | 3 MUSIC MAKES YOU FEEL LIKE DANCING, Brass Construction | UA |
| 4 | 4 ROCK WITH YOU, Michael Jackson | Epic |
| 5 | 5 WE GOT THE GROOVE, Players Association | Vanguard |
| 6 | 6 JAZZ CARNIVAL, Asymuth | Milestone |
| 7 | 7 PRAYIN', Harold Melvin & The Blue Notes | Source |
| 8 | 8 DON'T STOP THE FEELING, Roy Ayers | Polydor |
| 9 | 9 (NOT JUST) KNEE DEEP, Funkadelic | WEA |
| 10 | 10 I WANNA BE YOUR LOVER, Prince | Warner Brothers |
| 11 | 11 ARE YOU READY, Billy Ocean | GTO |
| 12 | 12 RIGHT IN THE SOCKET, Shalamar | Solar |
| 13 | 13 WITH YOU I'M BORN AGAIN, Billy Preston/Syreeta | Motown |
| 14 | 14 GREEN ONIONS, Booker T and the MG's | Atlantic |
| 15 | 15 THE WORLD IS A GHETTO, War | MCA |
| 16 | 16 TOO HOT, Kool and the Gang | Mercury |
| 17 | 17 WE GOT THE FUNK, Positive Force | Sugar Hill |
| 18 | 18 I WANT YOU FOR MYSELF, George Duke | Epic |
| 19 | 19 PLEASE DON'T GO, KC and the Sunshine Band | TK |
| 20 | 20 ALWAYS THERE, Ronnie Laws | UA |

Compiled by: BLUES & SOUL, 153 Praed Street, London W1. Tel 402 8897

US SOUL

| | | |
|----|---|------------|
| 1 | 2 SPECIAL LADY, Ray, Goodman & Brown | Polydor |
| 2 | 5 AND THE BEAT GOES ON, Whispers | Solar |
| 3 | 1 THE SECOND TIME AROUND, Shalamar | Solar |
| 4 | 3 ROCK WITH YOU, Michael Jackson | Epic |
| 5 | 8 TOO HOT, Kool & The Gang | De-Lite |
| 6 | 6 GOT TO LOVE SOMEBODY, Sister Sledge | Cotillion |
| 7 | 4 I SHOULDA LOVED YA, Narada Michael Walden | Atlantic |
| 8 | 7 PEANUT BUTTER, Twennynine Featuring Lenny White | Elektra |
| 9 | 9 HAVEN'T YOU HEARD, Patrice Rushen | Elektra |
| 10 | 16 BAD TIMES, Tavares | Capitol |
| 11 | 10 FOREVER MINE, O'Jays | PIR |
| 12 | 12 JUST A TOUCH OF LOVE, Slave | Cotillion |
| 13 | 15 ON THE RADIO, Donna Summer | Casablanca |
| 14 | 21 BOUNCE, ROCK, SKATE, ROLL, Vaughan Mason & Crew | Brunswick |
| 15 | 25 THEME FROM THE BLACK HOLE, Parliament | Casablanca |
| 16 | 17 FUNK YOU UP, Sequence | Sugar Hill |
| 17 | 23 WORKING MY WAY BACK TO YOU, Spinners | Atlantic |
| 18 | 18 WHAT I WOULDN'T DO, Angela Bofill | Arista |
| 19 | 19 HIGH SOCIETY, Norma Jean | Bearsville |
| 20 | 24 YOU ARE MY HEAVEN, Roberta Flack with Donny Hathaway | Atlantic |

US DISCO

| | | |
|----|---|------------|
| 1 | 2 AND THE BEAT GOES ON, The Whispers | Solar |
| 2 | 8 FUNKTOWN/ALL NIGHT DANCING, Lipps Inc | Casablanca |
| 3 | 3 EVITA, Festival | RSO |
| 4 | 4 I CAN'T HELP MYSELF (Sugar Pie Honey), Bonnie Pointer | Motown |
| 5 | 5 HIGH ON YOUR LOVE, Debbie Jacobs | MCA |
| 6 | 1 VERTIGO, Dan Hartman | Blue Sky |
| 7 | 8 HAVEN'T YOU HEARD, Patrice Rushen | Elektra |
| 8 | 10 I SHOULDA LOVED YOU, Narada Michael Walden | Atlantic |
| 9 | 12 MANDOLAY, La Flavour | Sweet City |
| 10 | 13 WE'RE GONNA ROCK, Sabu | Ocean |
| 11 | 7 I WANNA BE YOUR LOVER, Prince | Warner/BFC |
| 12 | 9 SMACK DAB IN THE MIDDLE, Janice McClain | Warner/RFC |
| 13 | 19 LOVE INJECTION, Trusset | Elektra |
| 14 | 14 CAN'T STOP DANCING, Sylvester | Fantasy |
| 15 | 15 YOU KNOW HOW TO LOVE ME, Phyllis Hyman | Arista |
| 16 | 16 WORKING MY WAY BACK TO YOU, Spinners | Atlantic |
| 17 | 18 GOOD TO ME, THP | Atlantic |
| 18 | 11 DO YOU LOVE WHAT YOU FEEL, Rufus and Chaka | MCA |
| 19 | 17 I CAN'T DANCE WITHOUT YOU, Theo Vanness | Prelude |
| 20 | 20 THE SECOND TIME AROUND, Shalamar | Solar |

UK DISCO

| | | |
|----|---|-------------------------------|
| 1 | 1 AND THE BEAT GOES ON, Whispers | Solar 12in |
| 2 | 2 WE GOT THE FUNK, Positive Force | Sugarhill 12in |
| 3 | 8 ROCK WITH YOU/GET ON THE FLOOR, Michael Jackson | Epic 12in |
| 4 | 9 YOU KNOW HOW TO LOVE ME, Phyllis Hyman | Arista 12in |
| 5 | 7 TOO HOT/TONIGHT'S THE NIGHT, Kool & The Gang | Mercury 12in |
| 6 | 6 JAZZ CARNIVAL, Asymuth | Milestone 12in |
| 7 | 3 I WANNA BE YOUR LOVER, Prince | Warner Bros 12in |
| 8 | 4 OFF THE WALL, Michael Jackson | Epic |
| 9 | 5 RAPPER'S DELIGHT, Sugarhill Gang | Sugarhill 12in |
| 10 | 11 DON'T STOP THE FEELING, Roy Ayers | Polydor 12in |
| 11 | 13 SHAKIT/MUSIC MAKES YOU FEEL LIKE DANCING, Brass Construction | UA 12in |
| 12 | 21 RHYTHM TALK, Jocko | Phil Int 12in |
| 13 | 18 WE GOT THE GROOVE, Players Association | Vanguard 12in |
| 14 | 14 HOLDIN' ON/BURNIN' ALIVE, Tony Rallo | Calibre 12in |
| 15 | 12 TONIGHT I'M ALRIGHT, Narada Michael Walden | Atlantic 12in |
| 16 | 19 ARE YOU READY, Billy Ocean | GTO 12in |
| 17 | 10 IS IT LOVE YOU'RE AFTER, Rose Royce | Whitfield 12in |
| 18 | 17 SPACER, Sheila B Devotion | Carriere 12in |
| 19 | 23 I SHOULDA LOVED YA/LOVIN' YOU MADLY/YOU'RE SOO GOOD, Narada Michael Walden | Atlantic LP |
| 20 | 28 HAVEN'T YOU HEARD, Patrice Rushen | Elektra 12in |
| 21 | 16 GOT TO LOVE SOMEBODY, Sister Sledge | Atlantic 12in |
| 22 | 20 PRAYIN', Harold Melvin & The Blue Notes | Source 12in |
| 23 | 34 THE WORLD IS A GHETTO, War | MCA LP/12in |
| 24 | 27 WITH YOU I'M BORN AGAIN/SOCK-IT ROCKET, Billy Preston & Syreeta | Motown |
| 25 | 30 LOVE INJECTION, Trusset | Elektra/US 12in |
| 26 | 41 RIGHT IN THE SOCKET/THE RIGHT TIME FOR US, Shalamar | Solar 12in |
| 27 | 37 THE GET DOWN MELLOW MELLOW SOUND/DANCE/WE'RE ALMOST THERE, Players Association | Vanguard LP |
| 28 | 69 STANDING OVATION/REASONS FOR THE SEASONS, GG | Arista 12in |
| 29 | 24 JUST A TOUCH OF LOVE, Slave | US Cotillion/LP/12in promo |
| 30 | 47 O T B A LAW (OUTA BE A LAW)/YOUNG CHLD/EVERY GENERATION/TOMORROW, Ronnie Laws | UA LP |
| 31 | 26 THE SECOND TIME AROUND, Shalamar | Solar 12in |
| 32 | 22 I WANT YOU FOR MYSELF, George Duke | Epic/LP/US 12in promo |
| 33 | 29 DANCE FREAK, Chain Reaction | US Sound Of New York USA 12in |
| 34 | 25 MY FEET KEEP DANCING, Chic | Atlantic 12in |
| 35 | 39 RELIGHT MY FIRE/VERTIGO, Dan Hartman | Blue Sky 12in |
| 36 | 73 STOMP!, Brothers Johnson | A&M/LP/US 12in promo |
| 37 | 35 PLEASE DON'T GO, KC & The Sunshine Band | TK |
| 38 | 15 QUE SERA MI VIDA, Gibson Brothers | Island 12in |
| 39 | 36 CISELIN' HOT, Chuck Cissel | US Arista 12in |
| 40 | 43 GREEN ONIONS, Booker T & The MG's | Atlantic |
| 41 | 33 MUSIC/TONIGHT, One Way/Al Hudson | MCA 12in |
| 42 | 44 I CAN FEEL IT, Stop | Calibre 12in |
| 43 | 60 HERE COMES THE SUN, Fat Larry's Band | Fantasy 12in |
| 44 | 52 (NOT JUST) KNEE DEEP, Funkadelic | Warner Bros 12in |
| 45 | 32 IT'S A DISCO NIGHT, Isley Brothers | Epic 12in |
| 46 | 31 LADIES' NIGHT, Kool & The Gang | Mercury 12in |
| 47 | 49 I'M IN THE MOOD FOR DANCING, Nolans | Epic |
| 48 | 42 LOOKIN' GOOD, Eddie Cheba | US Tree Line 12in |
| 49 | 48 ROTATION, Herb Alpert | A&M 12in |
| 50 | — THE BOYS IN BLUE/THIS IS THIS, Light Of The World | Ensign 12in |
| 51 | 72 ON THE RADIO, Donna Summer | Casablanca/LP |
| 52 | 56 LOVE GUN, Rick James | Motown |
| 53 | 38 WEAR IT OUT, Stargard | Warner Bros/US 12in |
| 54 | — CHECK OUT THE GROOVE/YOU GOT WHAT IT TAKES/I WANNA DO IT WITH YOU, Bobby Thurston | US Prelude LP |
| 55 | 46 IT'S MY HOUSE/NO ONE GETS THE PRIZE/THE BOSS, Diana Ross | Motown 12in |
| 56 | 59 I CAN'T HELP MYSELF, Bonnie Pointer | Motown/LP |
| 57 | 51 RAP-O CLAP-O, Joe Bataan | US Salsoul 12in |
| 58 | 40 CAN'T LET GO, Earth Wind & Fire | CBS 12in |
| 59 | 81 SHE'S SO DIVINE/STINGRAY, Jan Akkerman | Atlantic/LP |
| 60 | 54 I JUST WANT TO BE/GET UP/SPARKLE/DO IT WITH YOUR BODY, Cameo/Vernon Burch/7th Wonder | Casablanca 12in EP |
| 61 | 64 CHAMELEON, La Pregunta | US GNP Crescendo 12in |
| 62 | 61 DO YOU LOVE WHAT YOU FEEL, Rufus & Chaka | MCA 12in |
| 63 | 83 I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPS!)/STEPPIN' (OUT), Gap Band | Mercury 12in |
| 64 | 76 THE TEARS OF A CLOWN/RANKING FULL STOP, The Beat | 2-Tone |
| 65 | 71 BRASS IN POCKET, Pretenders | Rial |
| 66 | 65 ROCK IT, Deborah Washington | Arista 12in |
| 67 | — TOO MUCH TOO YOUNG/GUNS OF NAVARONE, Specials | 2-Tone |
| 68 | 62 SEXY DANCER/STILL WAITING, Prince | Warner Bros LP |
| 69 | 64 GOT TO FAN THE FLAME/THE ROCK IS GONNA GET YOU, Gordon's War | US Stan-Jay 12in |
| 70 | — BETTER DO IT SALSA/CUBA, Gibson Brothers | Island 12in |
| 71 | — TONIGHT'S THE NIGHT, Sharon Paige | US Source 12in |
| 72 | — DON'T PUSH IT DON'T FORCE IT, Leon Haywood | US 20th Century-Fox 12in |
| 73 | 68 NOW I'M FINE/PRIME TIME/SINGLE GIRLS/TIRED OF TAKING CHANCES, Grey & Hanks | US RCA LP |
| 74 | 75 LADY/CAN YOU DO THE BOOGIE/MY GIRL/A SONG FOR DONNY, Whispers | US Solar LP |
| 75 | 90 EMOTION/WHEN THE WORLD TURNS BLUE, Merry Clayton | US MCA LP |
| 76 | 55 WONDERLAND, Commodores | Motown |
| 77 | 67 ALL NIGHT THING, Invisible Man's Band | US Mango 12in |
| 78 | 74 MAXIMUM PENETRATION, Maximum Penetration | Sidewalk 12in |
| 79 | 85 CENTER CITY/LAST CHANCE TO DANCE, Fat Larry's Band | Fantasy 12in promo/LP |
| 80 | 78 BABE, Styx | A&M |
| 81 | 66 CAN'T STOP DANCING/IN MY FANTASY, Sylvester | Fantasy 12in |
| 82 | — HOLLYWOOD/CRAZY DISCO MUSIC, Freddie James | Warner Bros LP |
| 83 | 57 LOVE & TIME/RAPPING TIME, Mr Q | US DK Sounds 12in |
| 84 | — CATCHING THE SUN/PERCOLATOR/LOVIN' YOU/COCKATOO, Spyro Gyra | MCA 12in LP |
| 85 | — I APOLOGIZE/WATCH YOUR STEP, Big Foot | US Sue Int 12in |
| 86 | — WINNERS/CLOSE TO YOU/NOTHIN' SAID/OPEN YOUR MIND/ROLLIN' ON/STILL LOVE YOU/YOUR WAY, Kleeor | US Atlantic LP |
| 87 | 70 GROOVE CITY, Wilson Pickett | EMI America 12in |
| 88 | — GOOD AND PLENTY/RAZOR BLADE, Jon Faddis | US Arista LP |
| 89 | 86 (I WANNA) BOOGIE WITH YOU, 2kiffz | UA 12in |
| 90 | — CHASER/WILL IT LAST?, John Lee & Gerry Brown | US Columbia LP |

STAR CHOICE

| | | |
|----|------------------------|-------------------|
| 1 | 1 TWELVE BY FIVE | Rolling Stones |
| 2 | 2 CB200 | Dillinger |
| 3 | 3 SHOTGUN | Jnr Walker |
| 4 | 4 TRANSFUSION | Nervous Norvis |
| 5 | 5 BEST OF MUDDY WATERS | Muddy Waters |
| 6 | 6 NEW GRASS | Albert Ayler |
| 7 | 7 HI BE HO MAN | Cab Calloway |
| 8 | 8 NEU | Number 2 |
| 9 | 9 MYTHOS | Mariene Diethrich |
| 10 | 10 SOMETHIN' ELSE | Sid Vicious |



YESTERYEAR

| | | |
|------------------------------------|---|---------------------------|
| ONE YEAR AGO (FEBRUARY 17, 1979) | | |
| 1 | 1 HEART OF GLASS | Blondie |
| 2 | 2 CHIQUETITA | Abba |
| 3 | 3 WOMEN IN LOVE | Three Degrees |
| 4 | 4 I WAS MADE FOR DANCIN' | Leti Garrett |
| 5 | 5 DON'T CRY FOR ME ARGENTINA | Shadows |
| 6 | 6 CONTACT | Edwin Starr |
| 7 | 7 TRAGEDY | Bee Gees |
| 8 | 8 HIT ME WITH YOUR RHYTHM STICK | Ian Dury & The Blockheads |
| 9 | 9 MILK AND ALCOHOL | Dr Feelgood |
| 10 | 10 CAR 67 | Driver 67 |
| FIVE YEARS AGO (FEBRUARY 22, 1975) | | |
| 1 | 1 MAKE ME SMILE (COME UP AND SEE ME) Steve Harley and Cockney Rebel | Pilot |
| 2 | 2 JANUARY | The Carpenters |
| 3 | 3 PLEASE MR POSTMAN | Mac and Katie Kissoon |
| 4 | 4 SUGAR CANDY KISSES | Shadows |
| 5 | 5 THE SECRETS THAT YOU KEEP | Mud |
| 6 | 6 GOODBYE MY LOVE | The Gitter Band |
| 7 | 7 SHAME SHAME SHAME | Shirley and Company |
| 8 | 8 ANGIE BABY | Helen Reddy |
| 9 | 9 FOOTISE | Wigan & Chosen Few |
| 10 | 10 BLACK SUPERMAN (Muhammad Ali) | Johnny Wakelin |

| | | |
|---------------------------------------|-----------------------------------|--|
| TEN YEARS AGO (FEBRUARY 21, 1970) | | |
| 1 | 1 LOVE GROWS | Edison Lighthouse |
| 2 | 2 LET'S WORK TOGETHER | Canned Heat |
| 3 | 3 LEAVIN' ON A JET PLANE | Peter, Paul and Mary |
| 4 | 4 I WANT YOU BACK | The Jackson Five |
| 5 | 5 WANDERIN' STAR | Les Marini |
| 6 | 6 TEMMA HARBOUR | Mary Hopkin |
| 7 | 7 INSTANT KARMA | John Lennon and Yoko Ono with the Plastic Ono Band |
| 8 | 8 WITCHES PROMISE/TEACHER | Jethro Tull |
| 9 | 9 VENUS | Shocking Blue |
| 10 | 10 TWO LITTLE BOYS | Roll Harris |
| FIFTEEN YEARS AGO (FEBRUARY 20, 1965) | | |
| 1 | 1 TIRE D WAITING FOR YOU | The Kinks |
| 2 | 2 I'LL NEVER FIND ANOTHER YOU | The Seekers |
| 3 | 3 YOU'VE LOST THAT LOVING FEELING | The Righteous Brothers |
| 4 | 4 KEEP SEARCHIN' | Del Shannon |
| 5 | 5 GAME OF LOVE | Wayne Fontana |
| 6 | 6 DON'T LET ME BE MISUNDERSTOOD | The Animals |
| 7 | 7 THE SPECIAL YEARS | Val Doonican |
| 8 | 8 COME TOMORROW | Manfred Mann |
| 9 | 9 FUNNY HOW LOVE CAN BE | The Ivy League |
| 10 | 10 GO NOW | The Moody Blues |