

RECORD MIRROR

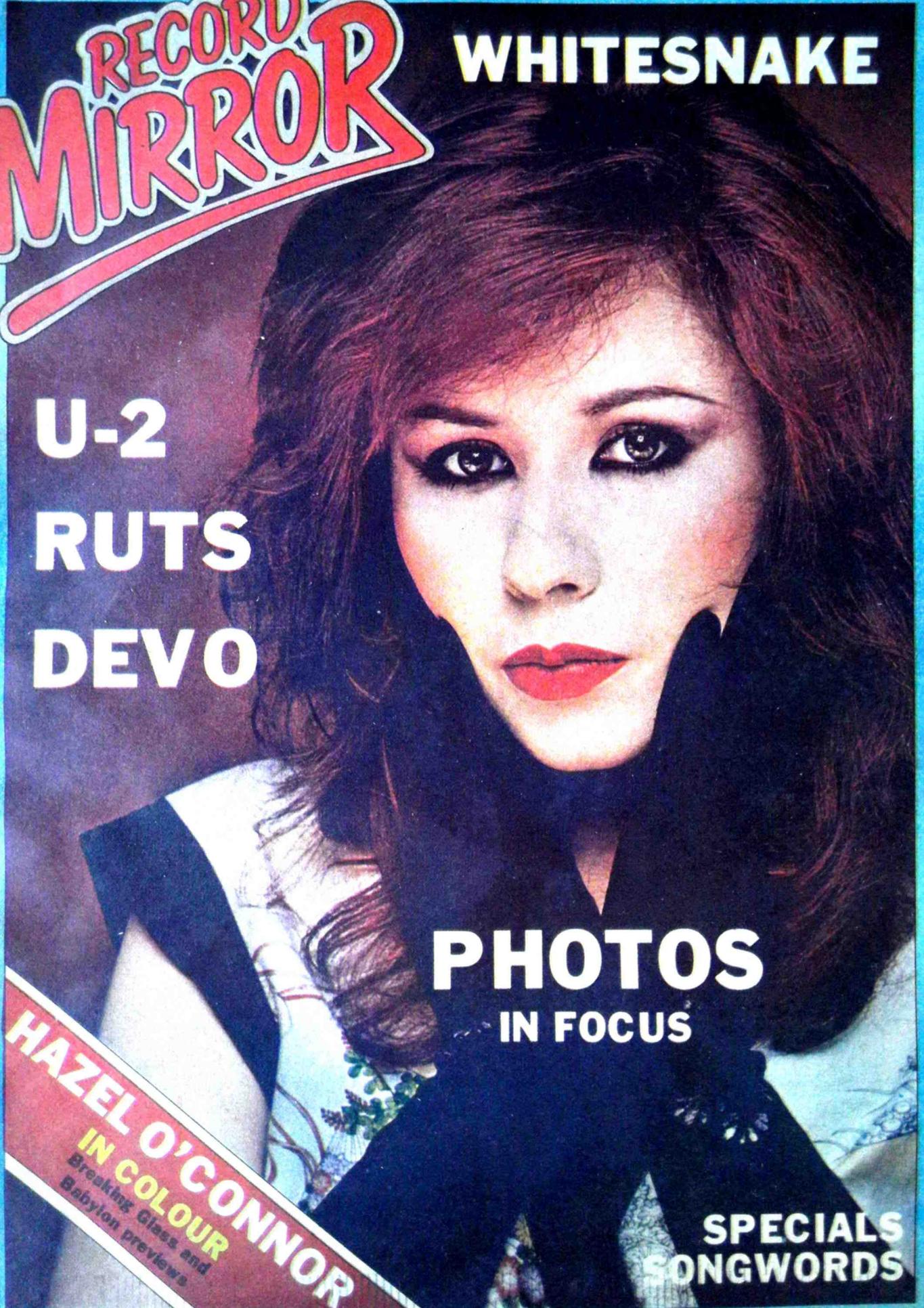
WHITESNAKE

U-2
RUTS
DEVO

PHOTOS
IN FOCUS

HAZEL O'CONNOR
IN COLOUR
Breaking Glass and
Babylon previews

SPECIALS
SONGWORDS



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The Natural Blonde.

WE DEFINITELY got summer over and done with last week and now it's back to the raincoat and woolly socks for moi. I even put my central heating back on after vowing that I was going to freeze to death before I put it on again. The only problem is that I can't seem to get just hot water and I still can't figure out whether the little button is meant to point to the snowman or the sunny sky in order to actually be able to wash oneself during summer.

STEVE STRANGE, everyone's favourite Welsh fashionplate was in the pub the other day (what a give away, the avant garde actually go to the pub when they're not trying on new frocks). Anyway, Stevieboots

was approached by an extremely sloshed **Steve Jones** who was wearing, horror of horrors, a skimpy pair of shorts. When Mr Strange mentioned his unusual attire Steve pulled them down around his ankles in full view of the pub. Much spluttering and fainting off bar stools could be seen.

■ **LED ZEPPELIN'S** Jimmy Page is buying Michael Caine's darling little pavilion of a house in Windsor and it's costing him about £900,000. Cash no doubt.

BRIDLINGTON WON its round of 'It's A Knockout' and booked the Spa Hall (I'm not quite sure if they were booking it for their celebrations or for rigging the place up with ramps to throw soap suds at half naked girls). Anyway, **The Specials** had also booked the hall for the same night (June 6). In order to settle things amicably, without being bombarded with butter

covered beach balls, **The Specials** are making a donation to the 'It's A Knockout' fund.

ONE OF the guitarists with **The Boys** wet his bed on Wednesday night, when he was frightfully drunk after a night's carousing the German beer gardens. We seem to be stuck with the tales of drunkenness this week.

EPIC PRESS officer **Johnny Black** is in line for the writer of the year award with a brilliant hoax press release that claimed that the Angel City album had been impregnated with a phosphorescent imprint of the reviewer's name so the journalist would be unable to sell it unless the sonic cleansing tone emitted by repeated plays of the album took the name off the cover. A certain handsome Scotsman with a certain surname of Gurr was seen breathing heavily on the sleeve to bring up his name.

■ **HUGH CORNWELL** has been in the studios producing **The Teasets**, and the **Frog** prince of the **Stranglers** has been producing **The Sirens**, although no doubt they won't want him anymore when he's finished with them.

LINDA McCARTNEY'S film 'Seaside Woman', which was recently shown at the Cannes Film Festival has won the award for The Best Animated Short Film. The film, which was based on the single of the same name, was animated by the unfortunately named **Oscar Grillo** and was the only British entry in that section.

THE SKIDS' Richard Jobson dyed his hair black in a final desperate bid to make his complexion resemble a rain dipped petal. Then last week, down at The Manor studios where he's recording, he went swimming and it all turned green. A chemical reaction to hair dye in copper treated water was the problem. I also discovered the hard way on my holidays in LA.

YET ANOTHER thrilling **Steve Jones** story. After being absolutely foul about temptress **Caroline Coon** in one of his recent interviews, Steve Jones then went round to her house

in search of a telephone number for the adorable **Ray Winstone** (star of 'Scum') who is also starring in the film 'All Washed Up' that the **Pistols** have been making in Canada. **Caroline** screamed through her door that she wasn't going to open it to anyone that hated her so much and Steve promptly kicked the door in. He's now been sent a bill for £236 for damages to Miss Coon's property.

THIN LIZZY are using flashing police lights, bollards, brick walls and various other police accoutrements in their stage show at the moment. Unfortunately, their van carrying all this equipment was stopped by the police last week and the roadies spent a miserable half hour in the drizzle on a lonely motorway trying to explain they hand't nicked the stuff out of the road somewhere.

SCREEN INTERNATIONAL has finally proved that those with little confidence in 'The Great Rock 'n' Roll Swindle' that the sceptics were wrong about its merits. The film took £17,649 in its first week, coming third to only 'American Gigolo' and 'Kramer vs Kramer' in the gross money ratings. A massive feat considering that the film is at half the amount of cinemas of the other two.

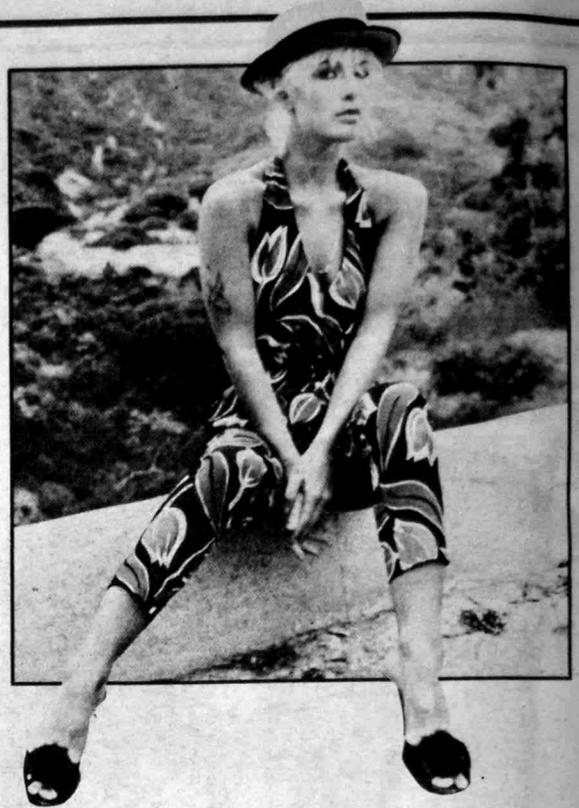
A MILLION tales of A&R men's dedication to their acts abound but **Chrysalis' Steve Andrews** not only roots verbally for his bands he now

backs his predictions with money. At Legends he bet a glamorous friend of mine £100 that the new **Ultravox** album will go Top 10 when it's released in July, so she's making a special request on behalf of her cheque book that no one buys the album when you spot the thrilling sleeve.

GLEN MATLOCK tied the knot with **Celia Perry** last Saturday in North London, just in case you thought that Spring fever had been killed off with the recent lousy weather. Not only will punters be able to ogle at what the bride wears but the groom ought to look pretty hot stuff as well.

PETE SHELLEY is hoping to direct the **Buzzcocks** in a sort of home movie of themselves but he hasn't thought what its story will be. **Toyah Wilcox** is in Birmingham directing her life story in a documentary called the 'Life And Times Of Toyah'. She'll also be making an appearance at the Virgin Megastore on June 16. Also tune in to Capital Radio on Thursday and hear **John Cooper Clarke's** personal choice.

PETULANT Toyah Wilcox has booted much rated band **The Books** off her forthcoming tour because the line-up contains a female in the form of keyboardist **Linda Berger**. The band are probably well out of that sexist climate though the office appreciated the copies of porn rag



WELL KNOWN pop socialite **Bebe Buell** is seen collecting more stars to complete her set of good friends. On the right meet **Ric Ocasek** of **The Cars** and on the left meet her current beau, the diminutive keyboard man with **Squeeze**, **Jools Holland**.

UB4

NEW SINGLE
MY WAY OF THINKING/
I THINK IT'S GONNA RAIN TODAY.

DOUBLE 'A' SIDE: GRAD 8.
DISTRIBUTION - SPARTAN/GRADUATE.

LABEL DISTRIBUTION PUBLISHING AGENCY RETAIL



NEWS

STRANGLERS SINGLE

THE STRANGLERS, who are currently working on their new album in Munich, release a new single 'Who Wants The World' on May 30.

This is the first single the band have produced themselves and if fans place an advance order for the single (quoting catalogue number BFX 355) they can get it at 79p.

The Stranglers plan to complete their new album in Paris after which they will tour Europe extensively with the possibility of some British dates. They then return to the States for the first time in two years for a tour.

Hugh Cornwell has recently been hard at work producing the Tea Set, a St Albans based band he heard while listening to the John Peel Show when he was doing time in Pentonville Prison.

AND JOE

THE JOE Jackson Band release a new three track single on June 6. The single comprises their version of the Jimmy Cliff song 'The Harder They Come', and two new songs written by Joe himself - 'Out Of Style' and 'Till'. All three tracks were produced by Joe.

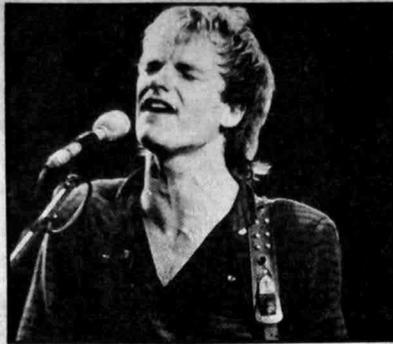
The single will be available in a special sleeve in 7" and 12" versions. None of the tracks will be available on the band's forthcoming album which they start recording next month.

SQUEEZE PLANS

SQUEEZE ARE planning to fit in some more British dates before the end of the year.

The band return to America shortly before touring Japan and India but Squeeze manager Miles Copeland told RECORD MIRROR this week that "British dates are definitely on before the end of the year."

In November Squeeze will be touring Japan for the first time and following the success of Police in India they'll be playing Bombay Goa and New Delhi. August and September will see the band playing selected European dates and British gigs cannot be ruled out. The band will also be working on their next album during these months.



POLICE BALL

THE POLICE headline an open air concert at Britain's newest rock venue the Milton Keynes Bowl on July 26. Supporting will be several, as yet, unnamed acts. Gates will open at 2 pm and the concert should end at 10.30 pm.

Tickets for the concert are £6 and cheques and postal orders (no cash) should be made payable to NJF/Marquee and sent to NJF/Mk1, PO Box 45Q, London W1A 4SQ. Don't forget to enclose a SAE and allow 28 days for delivery.

The Police will be performing free of charge and the money will go to providing musical equipment to youth charities.

"The group feel they can best contribute by giving back to some deprived people the enjoyment and satisfaction they have experienced themselves from music," their manager Miles Copeland told Record Mirror. "We feel it is the most effective and direct method we have of repaying some of the pleasure we have received from rock music."

DEXY'S TO TOUR

DEXY'S MIDNIGHT Runners follow the success of their chart-topping single 'Geno' with a full nationwide headlining tour next month.

Billed as the 'Intensive Emotion' tour, the group intend to play an hour-long set, and will have two support bands for all dates; Black Arabs (who appear in 'The Great Rock 'n' Roll Swindle') and a new four-piece soul outfit called the Upset.

The full date sheet reads: Portsmouth Locarno June 10, Canterbury Odeon 11, Hastings Pier Pavilion 12, Brighton Top Rank 13, Dunstable Queensway Hall 14, Sheffield Top Rank 15, Doncaster Rotters 16, Coventry Tiffanys 17, Norwich University of East Anglia 18, Penzance Demelzas 20, Exeter University 21, Bristol Locarno 22, Swindon Brunel Rooms 23, Reading University 24, Loughborough University 25, Newcastle King Georges Hall July 3, Stoke Kings Hall 4, Bradford King Georges Hall 5, Guildford Civic 7, Swansea Top Rank 8, Derby Assembly Rooms 9, Cleethorpes Winter Gardens 10, Wigan Casino 11, Manchester Apollo 12, Cardiff Top Rank 13, Birmingham Cedar Club 18 and 17, Oxford New Theatre 19.

There will also be a third Birmingham date, again at the Cedar Club, on June 18 - but this gig will be limited to under-18's only.

A London date, likely to be at the end of the tour, has yet to be announced.

MATCHBOX STRIKE

MATCHBOX, WHOSE current single 'Midnite Dynamos' is riding high in the charts embark on a nationwide tour next month.

Dates are: Shrewsbury Music Hall May 30, Retford Porterhouse 31, Cheltenham Town Hall June 1, Bristol Locarno 2, Cardiff Top Rank 3, Stoke Tiffany's Mecca 5, Hambley Tiffany's 6, Slough Fulcrum 8, Manchester Factory 9, Portsmouth Locarno 12, Bognor Regis Church Farm 13, London Lyceum 18, Calthness Lobster Community Centre 20, Glasgow Strathclyde University 21, Herringthorpe Showground 22, Edinburgh Tiffany's 23, Aberdeen Ruffles 24, Inverness Caledonian Hotel 25, Exeter University 27.

BUDGIE BOUNCE BACK

HEAVY METAL mayhem continues with the news that Budgie are back in action in Britain.

The band will be releasing an EP 'If Swallowed Do Not Induce Vomiting' on the Active Label and embarking on a lengthy nationwide tour in June. Dates are: Walsall Town Hall June 6, Retford Porterhouse 7, Middlesbrough Rock Garden 8, Nottingham Boat Club 10, Newport Village 12, Bristol Granary 13, High Wycombe Town Hall 15, Blackburn King Georges Hall 17, Wakefield Unity Hall 18, Hull Wellington 19, Scarborough Penthouse 20, West Runton Pavilion 21, Chatham Central Hall 23, Torquay Town Hall 25, Yeovil Johnston Hall 26, Dunstable Civic Hall 27, London Lyceum 29.

MOTOWN CELEBRATE

MOTOWN WILL be releasing their 20th anniversary album on June 6. It's a double album containing 40 of Motown's 248 British chart entries including seven number one singles.

The album will sell for the special price of £6.50 and artists featured include Smokey Robinson and the Miracles, Mary Wells, Diana Ross and the Supremes and the Jackson Five.

Get This Feelin'

Rush released in the UK following a sensational climb in the US disco charts



This Feelin'
b/w I Wanna Know Your Name
by Frank Hooker and
Positive People
is available on a
7" or 12" single.

Get it now!



This Feelin' by Frank Hooker and Positive People.

GABRIEL LP

PETER GABRIEL'S new album simply titled 'Peter Gabriel' is released on May 30.

The album contains his hits 'Games Without Frontiers' and 'No Self Control'. Other tracks include 'I Don't Remember', 'Start' and 'Intruder'. All tracks were composed by Peter Gabriel and the album was produced by Steve Lillywhite.

REJECTS DATES

THE COCKNEY Rejects who recently scored a mezza hit with 'The Greatest Cockney Rip Off' start a major tour in June.

Dates are Port Talbot Troubadour June 5, Birmingham Cedar Ballroom 6, Huddersfield Cleopatra's 7, Blackburn King George's Hall 8, Nuneaton 77 Club 9, Grimsby Community Centre 13, Derby Ajanta 14, Cardiff Top Rank 17, Leeds Branigans 19, Northampton Pad-dock 20, Sheffield Limit 21

CRISS QUITS KISS

PETER CRISS, drummer with Kiss has quit the group to pursue a solo career.

Kiss who recently rescheduled their British tour, still plan to play here in September. They are currently looking for a new drummer.

Criss, who is at the moment recording his own second solo LP — 'Out Of Control', recently got married and didn't want to go on the road anymore.

Kiss will definitely not be playing Brighton and Edinburgh during their September tour.

Tentative arrangements had been made to play there, but the band had to cancel them because venues in the towns are fully booked for the dates proposed.

Other dates announced in RECORD MIRROR last week, remain unaffected.

PHOTO SHOW

A TWO - WEEK exhibition of rock photography opened at the Bakehouse Gallery Blackheath on May 26 and will continue until June 7.

The exhibition features contributions from Paul Slatery, George Bodnar, Andy Phillips, Bonieventure, Harry Murlowski and Harry Rogers amongst others, admission will be free and most of the work will be for sale.

Open from 10 am to 6 pm every day, the full address of the place is: Bakehouse Gallery, Bennett Park, Blackheath, London SE3

IN BRIEF

LONDON'S INSTITUTE of Contemporary Arts will be staging a series of rock gigs at its headquarters in The Mall during June. From June 17-22 they'll be putting on concerts by bands featured on Rockburgh Records 'Hicks From The Sticks' album and kicking off will be Wah Heat. Tickets priced £1.85 are available from the ICA box office. Phone 01 - 930 3647.

ROGER DALTRY is featured in Radio One's Star Special on July 20. Future attractions will include Stewart Copeland of the Police.

THE BEATLES ride again when Mecca's Star Disco in Queens Road Sheffield runs a 14 hour tribute to the Fab Four on May 31 from 12 noon to 2 am. The programme includes an all day disco and a talk by Ray McFall owner of the legendary Cavern Club where the Beatles played 292 times. Tickets are available priced £3.50 from WW Associates, 3rd Floor Suite, 20 Tithebarn Street, Liverpool L2 — don't forget to enclose an SAE. They will also be available from the box office on the day.

MADNESS' album 'One Step Beyond' has gone platinum this week. It has now been in the Top 30 album charts for 29 consecutive weeks.

DENNY LAINE will now open his solo tour at Leicester De Montfort Hall on June 19. Tickets are £2.50, £1.50 and £1.

UB40 has switched their gig at Birmingham Top Rank from June 8 to June 10 and they've also added an extra date at Sunderland Mayfair on June 3. Their new single 'My Way Of Thinking' will be out this week on the Graduate label.

DOLL BY DOLL have had to cancel this Thursday's (29) gig at London Fulham Greyhound because lead singer Jackie Levon has a throat illness.

DEVO HAVE added an extra date at the London Rainbow on June 10.

MORE NEWS PAGE 6

UMBRELLA PRODUCTIONS presents

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VAN HALEN

PLUS GUESTS

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GLASGOW

APOLLO

Wednesday 18th June

— 041 332 9221

MANCHESTER

APOLLO

Thursday 19th June

— 061 273 1112

LEICESTER DE

MONTFORT HALL

Friday 20th June

— 0533 27632

BIRMINGHAM

ODEON

Sunday 22nd June

— 021 643 6101

RAINBOW

THEATRE

Monday 23rd &

Tuesday 24th June

01263 3148/01 631 2324

TICKETS £4.00 £3.50 (London) £4.50 £4.00

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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

ASSISTANT

Phillipa Lang

CONTRIBUTORS

Barry Cain

Malcolm Dome

Mike Gardner

Philip Hall

James Hamilton

Brian Harrigan

Alan Jones

Tim Lott

James Parade

Paul Sexton

Paula Yates

IN AMERICA

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Steve Nash

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PRODUCTION

Michael Hitch

TELEPHONE

SALES MANAGER

Eddie Fitzgerald

PUBLICITY/

PROMOTIONS

DIRECTOR

Brian Batchelor

PROMOTIONS

EXECUTIVE

Angela Fieldhouse

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GRADUATE

THE NEW SINGLE
'EVER MET A DAY'
TAKEN FROM THE ALBUM
'ACTING MY AGE'



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RELEASES

FOUR BE TWO the band fronted by **Johnny Lydon's** brother **Jimmy** have signed a deal with **WEA Records** and will be bringing out a new single 'Frustration' shortly. **ANGEL WITCH** who recently supported **April Wine** on their tour, release their debut single 'Sweet Danger' this week.

G FORCE the band fronted by ex-**Thin Lizzy** member **Gary Moore**, release their debut album 'G Force' this week. The album contains nine tracks all written by the band and a single 'Hot Gossip' is released at the same time. **G Force** will be special guests on the nationwide **Whitesnake** tour. **KROKUS** release their new single 'Heatstrokes' this Friday and available free with the first 10,000 copies will be a sew on patch.

PIERRE MOERLEN who's featured in **Mike Oldfield's** backing band, releases a live album 'Pierre Moerlen's Gong' this week.

SAFARI RECORDS release 'Rock 'N' Roll Resurrection', **Jayne County's** new album recorded live at The Edge Club in Toronto on New Year's Eve 1980. Numbers include 'Stuck On You' and 'Cream In My Jeans'.

EDDY GRANT'S new album 'Love In Exile' is due out at the end of this month. Every track was written, arranged and produced by **Grant** at his own **Coach House Studios** in **Stamford Hill, London**.

NORMAN GRANT releases his new single 'Miss World' on May 30.

THE MEMBERS release a new four track single this Friday. Titles include 'Lat Up A Drainpipe' and 'Love In A Lift'.

THE BEAT, Britain's Number One singles-selling band for the first quarter of this year have made some alterations to their British tour which started on May 24. A date has been added at **Bath Pavilion** on June 7, while the **Birmingham Top Rank** date has been moved from June 25 to 27. An extra show has been put in at the **Birmingham Top Rank** on the 28th, being a special gig for under 18s only, and kicks off at 2 pm. The six strong **Birmingham** band have just released their first album 'I Just Can't Stop It'!

LINDISFARNE are to tour Britain in June, commencing on the first at the **Himley Hall Festival** and continuing **Durham University** 13, **Oxford Polytechnic** 14, **Ashington Leisure Centre** 15, **Carlisle Market Hall** 16, **Sunderland Empire Theatre** 17, **Middlesbrough Town Hall** 18, **Nottingham Albert Hall** 19, **Birmingham University** 20, **Knebworth Festival** 21, **Loch Lomond Festival** 22, **Belfast Kings Hall Showground** 28, **Cork Macrone Castle Festival** 29. To coincide with the tour a new single 'Friday Girl' will be released on June 13.

QUARTZ are to support **Rush** on their tour, commencing June 1.

MICKEY JUPP makes a return to the London circuit with dates at the **Bridgehouse, Canning Town, May 30**, **Fulham Golden Lion 31**, **Fulham Greyhound June 1**.

SAMSON are playing the following dates before announcing a full British tour **Grimsby Central Halls June 5**, **Newcastle Mayfair 6**, **Redcar Coatham Bowl 7**, **Sheffield City Hall 9**, **Graveland Woodville Halls 10**, **Norwich St Andrew's Hall 12**. The gig for under 18s only, and kicks off at 2 pm. A double A-sided group have signed with **Gem Records** and a double A-sided single 'Vice Versa' / 'Hammerhead' will be released on June 6.

RUDE BOYS a seven piece ska band from Perth play **Inverness Muirton Hotel May 30**, **Cowdenbeath Commercial Hotel June 1**, **Grangemouth International Hotel 5**, **Paisley College of Technology 6**, and from the 8th onwards will be supporting **Bad Manners** on their Scottish dates.

BILLY KARLOF AND THE SUPREMES have lined up the following dates for June. **Hall Moon Herne Hill June 1**, **Music Machine 3**, **The New Golden Lion Fulham 10**, **Dingwells 14**, **the 101 Club Clapham 21**, **Southampton University 25**.

DANGEROUS GIRLS announce the amended dates, **Manchester Portland Bars May 30**, **Shrewsbury Music Hall 31**, **Hatfield Downs Farm June 4**, **Norwich Gundry Whites 6**, **Bicester Nowhere Club 7**, **Bewdley The Angel 10**, **Birmingham Golden Eagle 11**, **Leamington Crown Inn 12**, **Hereford Market Tavern 13**, **Cardiff Grass Roots 14**, **Swansea Dublin Arms 15**, **Guildford Wooden Bridge 18**, **Stonehege Festival 19**, **Launceston White Horse Inn 20**, **Penzance Gulval Mead House 21**, **Exeter University 22**, **West Hampstead Moonlight Club 24**, **Oxford Oranges and Lemons 27**, **Bristol Ashton Court Festival 28**, **Nottingham Trent Bridge Inn 29**. More dates are to be confirmed.

THE HITMEN: **Chorley Joiner's Arms May 30**, **Blackpool Norbreck Castle 31**, **Macclesfield Bears Head June 1**, **Manchester Band On The Wall 2**, **Manchester Polytechnic 4**, **Sheffield Limit Club 5**, **Warrington North Cheshire College 6**.

ADAM AND THE ANTS continue their 'No Longer A Secret' tour at **Bristol Tiffany's May 28**, **Bradford St Georges Hall 29**, **Middlesbrough Rock Garden 31**, **Edinburgh Valetino's June 1**, **Dundee Marryatt Hall 2**, **Sheffield Top Rank 4**, **Blackburn King George's Hall 5**, **Huddersfield Cleopatra's 6**, **Leicester University 7**, **London Empire Ballroom 8**.

TOURS

NINE BELOW ZERO embark on an oddly named Christmas Tour '80 on June 1 at **Woolwich Tramshed** and continue **London Hope and Anchor 3**, **Durham St Cusperis 5**, **Scarborough Penthouse 6**, **Cambridge King's College 11**, **Kidderminster Town Hall 13**, **London The Venue 14**, **Southend Shrimpers 15**, **Leicester University 19**, **North Staffs Polytechnic 20**, **Dudley JB's 21**, **Sheffield University 24**, **Yorks Goodryke College 25**, **London Marquee 27**, **28**, **Salisbury College of Technology June 2**, **Newport Shropshire Harper Adams College 4**. Meanwhile the band's new single 'Homework' produced by **Pete Wingfield** is out now.

THE MERTON PARKAS will be headlining the annual **West London Carshalton Festival** on June 6. They will also be taking up a residency at the **Marquee** for the four Sundays in June, commencing on the 8th.

LINTON KWESI JOHNSON makes his first concert appearance this year at **The Venue** on June 2. His new LP 'Bass Culture' is released on the same day.

THE DISTRACTIONS embark on a series of club and university dates on May 30 at the **Fulham Greyhound** and continue **Kent University 31**, **Brighton New Regent June 5**, **London Music Machine 6**, **London Nashville 12**. More dates are to be added to this schedule. The shows coincide with the release of the band's debut album, 'Nobody's Perfect'.

SLADE commence a 14 date tour to coincide with the release of a six track single called 'Six Of The Best'. Dates are **Leeds University June 13**, **London University College 14**, **Webbington Country Club 15**, **Norbreak Castle Hotel 18**, **Cleethorpes Winter Gardens 19**, **London Music Machine 20**, **21**, **Middlesbrough Rock Garden 24**, **Hucknall Miners Welfare Club 26**, **Swansea University 27**, **West Runton Pavilion 28**, **Bath Pavilion 29**.

STEVE HARLEY plays his first British tour for two years in June. He's also recording a new album and negotiating a new record deal. Dates are: **West Runton Pavilion June 19**, **Egham Royal Holloway College 20**, **Leicester University 21**, **Redcar Coatham 22**, **London Venus 23**, **24**, **25**, **26**, **Sheffield University**. It is understood that more dates will be added later.

SECTOR 27 the band fronted by **Tom Robinson** who release their debut album shortly play the following dates: **London Clarendon Hotel June 6**, **St Austell New Cornish Riviera 7**, **Basildon Townsgate Theatre 9**, **Harstoft Shoulder of Mutton 13**, **Folkestone Leas Cliff Pavilion 14**, **Brighton Jankinsons 15**, **Swansea University 16**.

ON THE AIR announce their debut single and a series of London dates. The single, 'Ready For Action' is released on June 13, and the dates are as follows: **Kingston The Three Tons May 27**, **Hampstead Moonlight 29**, **Brighton Duke of York 30**, **Fulham Greyhound 31**, **Richmond the Castle June 3**, **Strafford Theatre Royal 6**, **Slough Studio One 9**, **Fulham Golden Lion 19**.

THE RENT BOYS are supporting **Toyah Wilcox** on her tour, which kicked off at **Glasgow Tiffany's** on May 25. This is their first full length tour of Britain, and their single 'Kick Down The Door' is bubbling at the bottom of the Top 75.

FIST the Newcastle heavy metal band, rush release their first single 'Name Rank And Number' this week. The group will also be supporting **Samson** at the following dates (see **Samson** story above for venues). **June 5, 6, 7, 9, 10, 12, 13**.



Sammy Hagar on the air

NEW HAGAR

FOLLOWING on the heels of his recent sell-out British tour, **Sammy Hagar** releases his new studio 'Danger Zone' on May 30.

The album is **Hagar's** sixth for **Capitol Records** and features 10 **Hagar** compositions. The three remaining tracks were co-written with his wife **Betsy** and with his guitarist **Gary Pihl**.

Capitol will also be releasing **Hagar's** 1976 album 'Nine On A Ten Scale' which was previously only available on import.

The first 25,000 copies of 'Danger Zone' will include a poster of **Sammy** and lists of several thousand **Hagar** fans who filled in special forms on his recent tour.

GILLAN SIGNS

VIRGIN RECORDS have signed **Gillan**, the band formed and led by **Deep Purple** founder member **Ian Gillan**.

The group release their debut single 'Sleeping On The Job' for the label on June 6. The single was written by **Ian Gillan** and band member **Colin Towns** and the first 2,000 copies will include a free **Gillan** sew-on patch.

The band are scheduling their new album 'Glorious Road' for August release.

Rumours of a **Deep Purple** reformation have been shattered by **David Coverdale**, **Jon Lord** and **Ian Paice**, now with **Whitesnake**. In a joint statement issued this week they say: "There are no plans whatsoever for the three former members to participate in a **Deep Purple** re-union."

☆ ☆

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THE TOUR

MAY

- 27 BLACKBURN King Georges Hall
- 28 WOLVERHAMPTON Civic Hall
- 29 HANLEY Victoria Hall
- 30 SWINDON Brunel Rooms
- 31 ST. AUSTELL New Cornish Riviera

JUNE

- 1 BRISTOL Locarno
- 2 MALVERN Winter Gardens
- 4 CARDIFF Top Rank
- 6 CROMER West Runton Pavilion
- 7 BIRMINGHAM Odeon
- 8 SHEFFIELD Top Rank
- 9 LIVERPOOL Royal Court Theatre
- 11 SUNDERLAND Mecca Centre
- 12 DUNDEE Caird Hall
- 13 GLASGOW Apollo
- 14 MIDDLESBOROUGH Town Hall
- 16 WAKEFIELD Unity Hall
- 17 LEICESTER De Montfort Hall
- 18 CHATHAM Central Hall
- 19 GUILDFORD Civic Hall

20 LONDON Rainbow

- 21 BRACKNELL Sports Centre
- 22 SWANSEA Brangwyn Hall
- 24 NORWICH St. Andrews Theatre
- 25 DERBY Assembly Rooms
- 26 MANCHESTER Apollo
- 27 BATH Pavilion
- 28 OXFORD New Theatre
- 29 BRIGHTON Top Rank
- 30 POOLE Arts Centre

JULY

- 1 PORTSMOUTH Locarno

3 TRACK SINGLE
SANCTUARY c/w
DRIFTER

I'VE GOT THE FIRE

(*B' siderecorded live)

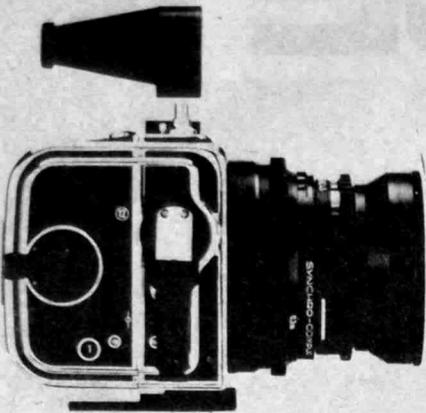
New recordings not available on their current album

'IRON MAIDEN'

EMC 3330

IRON MAIDEN





PHOTOS: Dave Sparrow, Wendy Wu, Ollie Harrison, Steve Eagles.

A QUICK FLASH

That's what SIMON LUDGATE wanted from Wendy Wu of The Photos. The group just snapped back



WENDY WU

YOU MIGHT say the Photos' following is developing fast. Or they are a band who need no enlarging. On the other hand, you might not say either of these things about them. Not if you've got any sense. Anyway...

The Photos are: singer Wendy Wu (real name "very boring"). A strange name to have, that. Ms Very Boring, guitarist Steve Eagles, bass Dave Sparrow, drums Ollie Harrison. And they'd like to get one thing straight from the start... Blondie, I mean the Photos, are A Group.

"People always want to talk to me," says Wendy petulantly, "and that's a real strain on me. I'm expected to be a mouthpiece for the others, just because I'm the singer. It gets really boring."

Dave Sparrow is the first to arrive. A genial fellow, he shakes my hand politely. Very nice. His cheeks are flushed by the filigree pattern of tiny broken blood vessels. "Boozers' Blush at your young years?" I enquire. "No, I used to get into a lot of fights protecting my kid brother. He's a real pacifist and would never defend himself, so I spent all my time defending the bozo and doing all his fighting for him." Dave is a wolf in sparrow's clothing.

Steve and Ollie dump themselves down unceremoniously. It's been a long day for the little lads and they wear that omigodanotherbit-abulshittospielbeforewecanohome look. Ollie provides the cutting edge to Dave's soft exterior, rarely missing an opportunity to put the boot in, not literally of course. Steve has a closely-cropped barnet, dyed a yellowish blond.

He has a high, intellectual forehead and a calm demeanour. He sits back in a comfy chair, relaxed, watching and listening. Steve is an observer of people.

Wendy wanders in. Dark glasses shade tired eyes and effectively cut off communication. The only reason I wanted to do the interview in the first place was I fancied Wendy, so I was a bit miffed at being deprived of staring into her fab eyes. She's also an original singer, making good use of their native Birmingham accent which gives her that distinctive nasal quality.

The Photos are at a crucial stage in their careers. A four-track maxi single has just been released which includes three of their more popular songs: 'Irene', 'Cridsilla' and 'Barbarella' and their debut album is released on June 13.

I criticised the band in my singles review a few weeks back for releasing four singles at once, because the songs are all strong enough individually to have been their identifying first breakthrough.

The proverbial storm of protest withered my little theory to a blackened stump immediately.

Wendy: "We want the kids to get value from the single. We don't want to rip anyone off. 'Irene' is being selected by the deejays to get the airplay, which is what we thought would happen anyway. Also, we didn't have enough room on the album for all the material so we put what was left over on a single, apart from 'Irene'." I took the point.

'Irene' and 'Cridsilla' are a peculiar brace of songs. I mean, whoever heard of a song called 'Cridsilla'? Steve leans forward

I think he's going to say something... no, it's to pick up a cup of tea.

He changes his mind, deciding to speak after all. "'Irene' is about the catalogue kids who come to our gigs. They've changed a bit since I wrote the song, but they are still the same basically. They are the girls who come on their own, wear smart clothes and just stand there watching. They're chic, always very chic and give the punks in the audience a good laugh. We get such a mixture, punks, skinheads, straights, Irenes, people who were walking past."

"The punks start by sneering at us when we do the usual opener, 'Do You Wanna Dance?' by the Ramones (Beach Boys actually, but who cares?) and then they go crazy when we do 'Cridsilla'. By that time they've all moved to the back and the whole audience does a switch-round just like (he snaps his fingers) that."

Ollie volunteers the story about 'Cridsilla'. "It's about a guy called Steven Criddle from Evesham, which is where we come from. He's a lovely bloke, a good friend of all the band. He likes to kiss the girls and hug the guys. Except he's really huge and he only shaves once a year, so it's like wrestling with a giant piece of sandpaper."

"The thing about Steve Criddle, is that he's always being picked on because of the way he is and he's a punk as well. He got bumped by this car on purpose once, just because he's a punk, so he started hitting it. He gets into trouble all the time."

With the release of the album, called 'The Photos', only a few weeks away, the band feel that they're finally getting somewhere after slogging around the clubs for ages.

Ollie continues: "We are ready for success, although it may not be ready for us. We've had time to prepare ourselves over the last year since we've been together."

The original line-up, from which the Photos developed (sorry), were called Satan's Rats, a "terrible band" according to Wendy, a "great band" if Steve and Ollie are to be believed.

"We used to gig around the village halls, which places like the Marquee are just an extension of, in Evesham and the surrounding area. We were a real hundred-mile-an-hour outfit," says Ollie.

Steve takes up the story. "We fired the singer and the bass player and started looking around for replacements. Dave was the only person to answer the ad, so he got the job."

"They rang me up and asked me if I could sing, and I said 'I think so'," continues Wendy.

"We didn't know her name at that stage," says Steve, "so we used to call her Fishnets, because she was always wearing them when we saw her down at Barbarella's." Which is where the song gets its name from. "Anyway, she said no at first and took quite a bit of persuading."

She relented eventually, of course and the rest is history.

For Wendy and the boys, playing live is the big obstacle. Says Wendy: "We really enjoy playing, it's the fun part and selling records is the business, but it takes a hell of a lot to get up there and actually do. If I can hear myself singing above everything else going on, like last night, I get all self-conscious."

"We've learnt a lot from the live

situation. Going on tour with Police around Europe was a real eye-opener, they are sensational. Also, it's interesting watching a group at their stage. They are about to make one hell of a lot of money and it makes you wonder how it's going to affect them. I think they should be OK, because they all have their own interests to follow and the money will make it that much easier. If they get tired of making records, they can go on to do something else. With other, less-experienced bands, the pressures of all that money could really mess them up, but I think the Police will be OK."

I suggest that their minimal line-up is a bit on the thin side.

Steve volunteers their reasoning: "We are a tightly-knit unit and we couldn't have anyone else in the group, because we get on really well as we are. We don't want some artsy-fartsy keyboardist or tricky lead guitarist messing up the sound. We feel we can make enough noise on our own."

The band are confident about the album, and were lucky enough to get Roger Bechiran to produce it. His past successes have included Lene Lovich, the Undertones and Rockpile and, from what I've heard from the Photos so far, he will have had plenty to go on with this band.

Steve sees their improving fortunes as an end to "ferryboating around the British Isles" and the start of letting it instead, hopefully to the States.

"We still find it peculiar when we hear ourselves on the radio. It's not like listening to anyone else, it's really exciting."

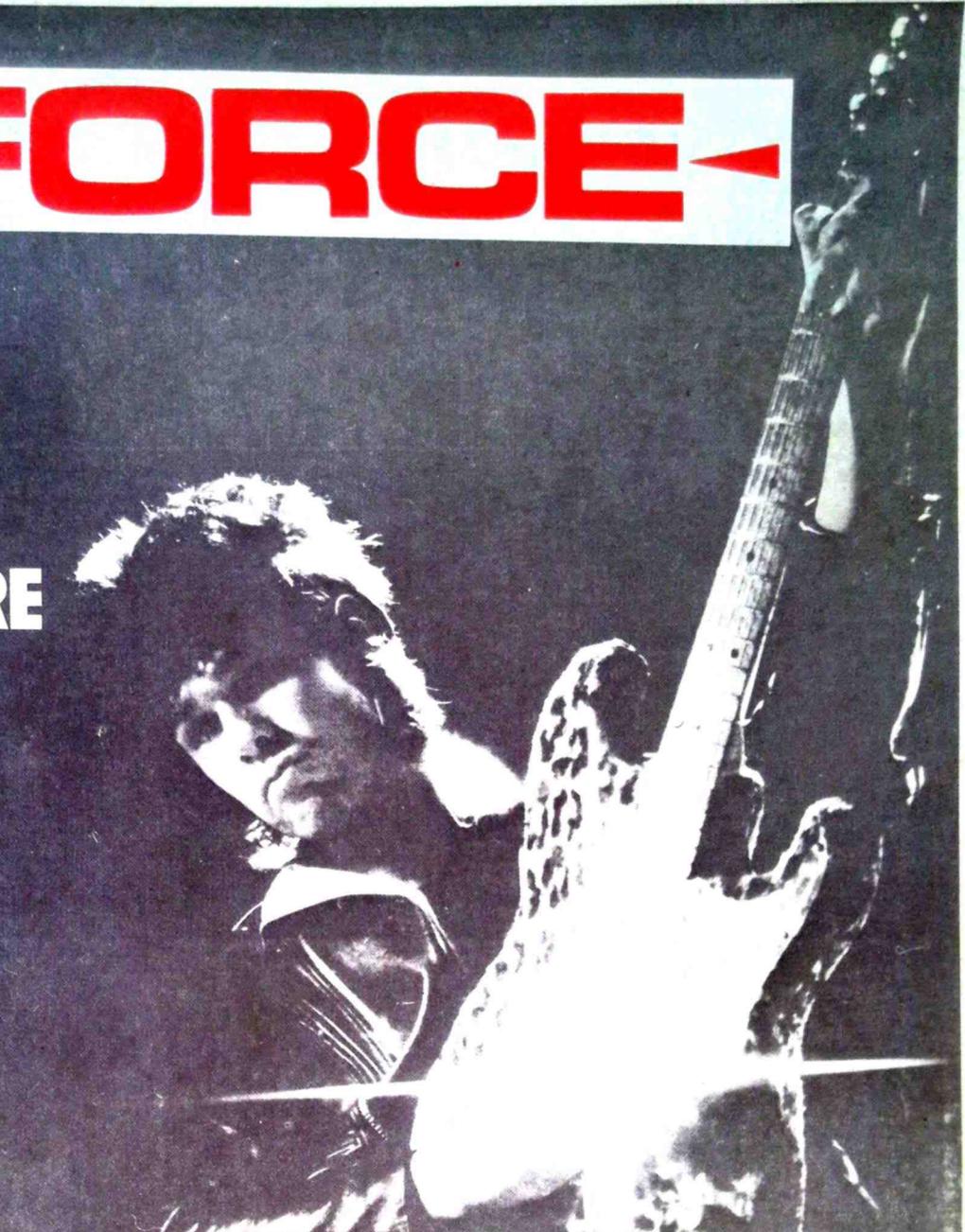
G-FORCE

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3	Southampton	Gaumont
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6	Edinburgh	Odeon
7	Glasgow	Apollo
9	Hanley	Victoria Hall
10	Birmingham	Odeon
11	Birmingham	Odeon
13	Manchester	Apollo
14	Manchester	Apollo
15	Preston	Guild Hall
18	Newcastle	City Hall
19	Newcastle	City Hall
20	Bradford	St Georges Hall
21	Sheffield	City Hall
23	London	Hammersmith
24	London	Hammersmith



Mark Nauseef



Tony Newton



Willie Dee

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The debut album from G Force is released May 30th (initial quantities include a free 'sew on' patch) and includes the single 'Hot Gossip' (initial quantities in full colour sleeve)

Album: 'G Force' JET LP 229 JET CA 229 Single: 'Hot Gossip' JET 183



SINGLES

SCORPIONS SINGLE STINGS

Murder in Miami. Wipe outs in Washington. Pandemonium in Peru. Forget it all for 20 minutes and let your eyes roam over the delicious layout and delightful prose of the singles page. Where the sun shines on a healthy crop of heavy metal just waiting to be plucked by eager punters. Let us begin with a workout from our continental cousins.

SCORPIONS: 'Make It Real' (EMI). A real Doberman size bite in the buttocks from Germany's finest. They tried to get through the back door with 'Lady Starlight' and now launch an all out direct attack like a panzer tank heading for the Russian frontier. This single has EVERYTHING and the mind-numbing ingredients include flash bang wallop guitar and the demonic voice of Klaus Meine. As thrilling as sitting on top of a Saturn V rocket when they turn the power on.

THIN LIZZY: 'Chinatown' (Vertigo). Running a close second, Lizzy are still frisky young colts despite years of hardship and toil. Nowadays they're everybody's little darlings, but such massive exposure has not made fiery Phil complacent as he wraps his larynx around the lyrics with the exuberance of Robert Newton playing Long John Silver. He's backed by a veritable avalanche of chords that tumble over your body just leaving enough breathing space for your head. Hi ho waaaaayyy.

JUDAS PRIEST: 'Breaking The Law' (CBS). On which Rob sounds as menacing as a

gun toting sheriff with a water pistol. Hardly the ideal follow up to 'Living After Midnight,' this is a pedestrian piece of bashing. It may dent the lower reaches of the charts, but after a week it'll slide down like a monkey on a greasy pole.

G FORCE: 'Hot Gossip' (Jet). After the Lizzy debacle Gary Moore at last comes in from the cold, signing a lucrative deal with Jet and recruiting a new band. Not averse to stealing the odd idea from Lizzy, Gary hacks out a song that's almost stunning. It's lovingly put together with some quirky keyboards and G Force look destined for the same type of success as Wild Horses.

GIRLSCHOOL: 'Nothing To Lose' (Bronze). Forgive the chauvinist piggery, but the novelty value of all girl groups wore off soon after the Runaways met their demise. Girlschool have been supported on a couple of huge tours but their following isn't tremendous enough to see them catapulted into the first division. This single is merely average and boasts the most appalling guitar solo I've heard so far this year. Imagine George Formy trying to play a Flying V and you'll get some idea of what I mean.

IRON MAIDEN: 'Sanctuary' (EMI). Another band I just can't take seriously. Maiden

have power but not the subtlety of more established old timers. I like my HM well done, this is raw and still dripping blood.

TED NUGENT: 'Fourth Degree Burns' (Epic). The Granddaddy of em all, puts in his dentures, cranks up the amp and relives four golden moments from past albums. Tracks featured are 'Flesh And Blood,' 'Yank Me Crank Me,' 'Motor City Madhouse' and 'Out Of Control.' Blast your brains all for the bargain price of £1.49.



SAD CAFE: 'Nothing Left Toulouse' (RCA). The Mancunian chameleons change colour yet again. Having sated themselves with the Jagger impressions why not a stab at a slice of Eurovision action. Melancholic opening that breaks into a hook line with banjo or mandolin playing. I hate it, but that won't stop it from completing Cafe's much deserved hat trick.

ALEX FERGUSON: 'Stay With Me Tonight' (Red). And the synth beat goes on with Kratwerk meeting Jimmy Pursey or something quite close. One of hundreds of similar singles being peddled around at the moment, trying to fill the mighty void left by two much Too Tone. **THE MEMBERS: 'Flying Again' (Virgin).** Da da da da. Da da na na. Oh God the tedium of it all.

U2: '11 O'clock Tick Tock' (Island). Oh yes, definitely set to crack open the charts as easily as knocking the top off a bottle of Guinness. We at Record Mirror are fervently behind these four cheeky chappies from the Emerald Isle and you all know what exquisite taste we have. Hypnotic slip 'n' slide that oozes like crude oil, mixed with sparse but effective guitar and snake hiss vocals. U2, the world awaits.

MARY STAVIN: 'Only Yes Will Do' (Ariola). The strapping Swedish beauty and one time Miss World is back (yawn). One time celebrities trying to make hit singles hardly every works especially now that Mary's voice has been hacked to pieces by the producer and emerges as a simpering gratuitous whine. Give up dear.

THE REGENTS: 'See You Later' (Ariola). '17 produced feelings of wanton destruction in my usually peaceful chest. Wielding the dentists drill again those wacky art school rejects set to work squeaking like mice on amphetamines.



MARK ZED: 'My Calculator's Right' (Gun). Mark Zed's a curious fellow, turning his back on a promising operatic career to churn out such wayward stuff as this. Imagine Shirley Bassey singing with a heavy cold and you come pretty close to this single. Gun Records have a nice logo but nothing else to offer so far.

THE KNOW: 'I Like Girls' (Planet). Crappy band, crappy song, crappy playing. WEA why the hell do you bother distributing stuff like this?

RAYDIO: 'Two Places At The Same Time' (Arista). Bland out time, and who can blame 'em when they're sitting on a pile of cash a mile high from similar previous offerings? If there must be stuff like this then Raydio do it best, sounding as if they've just gorged themselves on cup cakes.



THE HUMAN LEAGUE

NEW ALBUM

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LINDA RONSTADT: 'Hurts So Bad' (Asylum). No longer the healthy fantasy of red blooded males from here to Mongolia. Linda has been suffering ever since Debbie Harry made her first video. Once the voice of a thousand convictions Linda's been stumbling around in the wilderness and now decides to play it safe. She sounds like Ollie Newton John with a touch of menace. Sorry my little cactus blossom.

SHOCKING STOCKINGS: 'Red China' (Carrere). Ha ha what a name. SS have less worth than the very awful Cats UK. This is sung at the speed of a tornado before the band collapse helpless in a heap on the floor.

THE BOOKS: 'Broadcast' (Logo). Hopelessly Devoted, you can smell those wacky American influences half a mile away even when the wind's not blowing in the right direction. Bounce jerk. Jerk Jerk bounce. Ho hum.

JOAN ARMATRADING: 'Me Myself I' (A&M). Big on ego, big on lyrics and huge on production this should see Armatrading neatly cleaning up. Her most stark offering so far, attacking her previous, rather softer, style with a bottle of paint stripper. What a voice, what a song. Buy it.

SCARS: 'Love Song' (Pre). I thought and I pondered, I tried to think of something constructive to say. But in the end I lost self control and shouted "wot a load of old cobbler."

HAZEL O'CONNOR: 'Writing On The Wall' (A&M) Hey kids, this year's big thing is on vinyl at last. You've seen the pictures, you've heard the interviews all rooting for Des's daughter who looks like a white faced baboon. Actually this isn't a bad debut-Stranglers meet Lene Lovich on single which is horribly listenable, especially with the Na Na of the sax. A hit or very near.

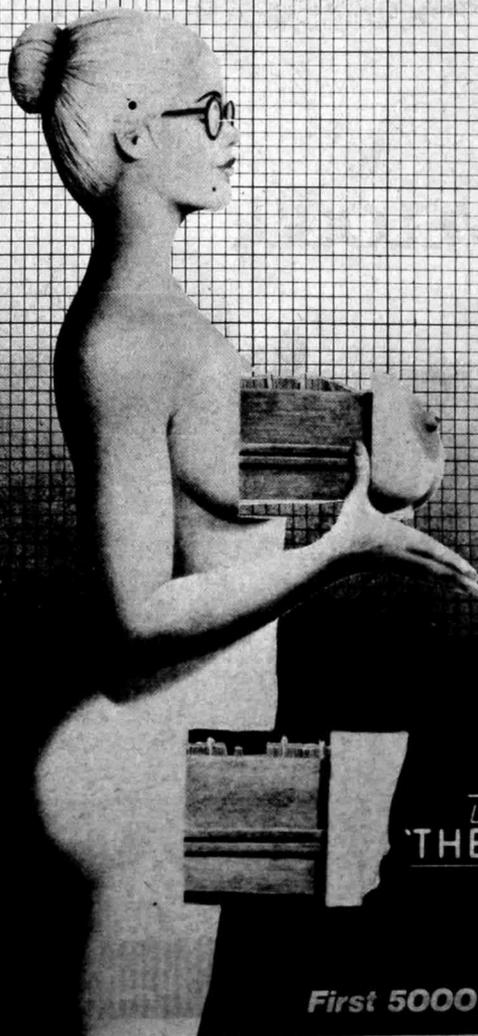
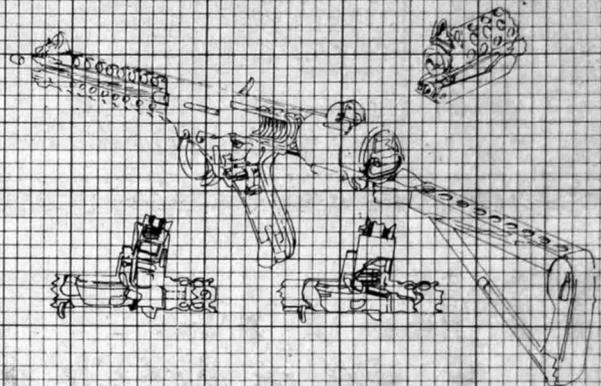
US SCOOTERS: 'Young Girls' (EMI America). Like-wise. **DARYL HALL AND JOHN OATES:** 'Running From Paradise' (RCA). They keep on cracking away with not even a sniff at success in Blighty. For some obscure reason this reminds me of the Brathers Johnson's 'Lawberry Letter' played at 78. Nice try chaps but who cares about you anymore?

JOHNNY G: 'Night After Night' (Beggars Banquet). Slap me, you can scrape the rust off this. A song about too much booze and sleepless nights peddled out again. Pooh, no thanks. I wouldn't give this a second listen.

THE CHEATERS: 'Triple A' (Pre Fab). The single took a day to record says the blurb on the cover. That long, eh?

STYX: 'Lights' (A&M). Ah, that's better. Three tracks from those nice clean Styx boys, issued on 12 inch to whip up a bit more interest before they thunder into action at the Hammersmith Odeon. With their curious blend of heavy metal and Walt Disney. Styx are a strange flavour but one that has remained a firm favourite of mine for years. Not only that but you get a free patch with every single. How could you possibly resist?

HAREL FALIFA STILL LIFE



THE PERKS: 'Reggae Sue' (Virgin). Another hiccup from Virgin coughing up a reggae version of the old 'Peggy Sue' classic; Haw haw what a laff.

EDDY GRANT: 'My Turn To Love You' (Ice). Still groping around in the dark for that certain something, Eddy's found it difficult following up the excellence of 'Living On The Front Line'. This single enters one ear and flows out of the other without tickling whatever grey matter there is in between. (Not a lot. - Ed.)

KLINGONS: 'Dr Jekyll and Mr Hyde' (Kang). First offering from the murky cover and horrible noise department. Thrashes about like an octopus with piles on some nonsense about the famous scientist who became a monster by slipping something into his tea.

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The latest Devo-lution.



Pic by Chalkie Davis

DEVO-LUTION

the changing face of Devo

We found BARRY CAIN yelling "Weeeeed!" at a pile of old flowerpots. Poor fellow

THEY MAY look like common or garden Bill and Ben flowerpots to you, but mention that to Devo and they'll probably boot you in the flubberglub. For it's perfectly obvious to them what those pillar-box red plastic hats you see on their bonces signify.

WINKIES!
Or, to be more precise, AZTEC WINKIES!

Hats, it seems, are merely penile projectiles in the Devo dictionary of daffy definitions. "They are the sign of a man's sexuality. They represent the energy of the organ," said Gerry Casale without the slightest hint of a smirk.

Brings a whole new meaning to giving head.

And, like all Devo concepts, the hat wearing has a dualistic connotation, or the Tweedledum and Tweedledee syndrome.

"They are festive hats," continued Gerry. "We wear them to create a party atmosphere. We want to be the life and soul of the party, like the guy who gets drunk and sticks a lampshade on his head to get a laugh."

Mark Mothersbaugh then gave one of his customary tag lines that always seem to crystallise a particular facet of Devo psychology in one searing, succinct sentence. "David Bowie used to wear a plastic hat too."

So what the hell was I doing talking to these guys with flowerpots on their heads at one o'clock in the morning in a Los Angeles hotel? Just my job I guess. Devo were about to embark on a world tour to promote their new album, and I was there covering the event for Home And Garden who wanted a piece on the coming together of Akron Wasteland Factory Floor Rock and horticulture.

Meanwhile, Percy Thrower was out interviewing Pere Ubu to determine whether or not it was possible to grow chrysanthemums in radiation-affected Cleveland manure.

Earlier in the day I had been treated to a preview of Devo's new

show at their final rehearsal. It will be the most startling seen in Britain this year. In a remarkable piece of inspiration the speakers double up as the light show to produce some stunning monochrome madness effects. And the encore, a medley of songs from Stevie Wonder's 'The Secret Life Of Plants' using the flowerpots to maximum advantage, is a real afflatus.

Yes, Devo are here to stay. And they grow on you.

But what of the men themselves? What lurks behind the clinical, boiler-suited exterior? Do their hearts pump blood or BP? Are they just a bunch of Dunlops rushing in where angels fear to tread, or are they the harbingers of a duty free Tomorrow's World of streamlined perfection like the PYE TV ad?

Well, after a midnight dalliance of extreme intellectual proportions in which I encountered the full frontal

lobotomy lacerations of Devo discussion I must admit... I still don't know.

Devo are an exquisite enigma. Or is it enema? Whatever, they have confused and confounded the British press who seem incapable of accepting them on any serious level. Coming at a time when hyperbole had gotten out of hand, would be crap crackshots queuing up to emulate McLaren's perverse achievements. Devo, despite some critical acclaim, were lumped in with the gimmick merchants.

And nobody could believe it when these strange fragile-looking beings appeared not to see the joke. Oh sure they would, as they do now, sit with you and mock a quasi-intellectual article rejoicing at their "reductive synthesis." But if you went away and wrote a piece with

tongue firmly in cheek they seemed to get hurt.

"We answered questions in earnest," said Gerry sipping from a glass of Californian champagne.

"But all the press did over there was make desperate attacks on us. There just came a time when it didn't seem worthwhile to respond to their inquiries anymore."

Gerry looked clearly annoyed. "It was irritating and boring and typical and stupid. They love a certain kind of rock star. Devo don't fit the bill. Devo are the band you love to hate. We just absorb total derision."

"It doesn't matter to me anymore. We know they are going to destroy and mutilate everything we say."

Mark adjusted his flowerpot and delivered another gem. "I think they all got disappointed when they found out that Devo didn't know everything."

They constantly referred to Devo as a single entity as if it were a machine they tended to once in a

while. You can imagine them, all five standing around this huge metal splurge in their flowerpots sticking oil into every available orifice and pulling levers in unison.

"The British seemed to lack a real sense of humour about it all," Gerry continued wiping his brow with an oily rag. "We were just stirring things up in fun, Devo was just playing with reality, being the life of the party, toying with people's basic idea of what is normal."

"When we came out on stage in our yellow suits they all started to think 'Aha, they are serious about their joke', and that really screwed 'em up."

"People make a joke about everything by being serious on one level." That's what I call a champagne-induced scratch-your-flowerpot-in-mock-awe yourself.

"Devo just watches human behaviour on the planet. See, basically reality is a joke and we are exploiting it. Everyone is caught up in their own little thing and they are uptight."

"That's why everyone ends up going to religion, right wing politics and disco. Devo are observers of the human condition. But the joke is we're part of that condition too."

At this point it seemed apt to raise the subject of Devo-lution. This I did by posing the extremely vexed and loaded question — What does Devo-lution mean Jerry?

"Stripping away the shit — or poo poos."

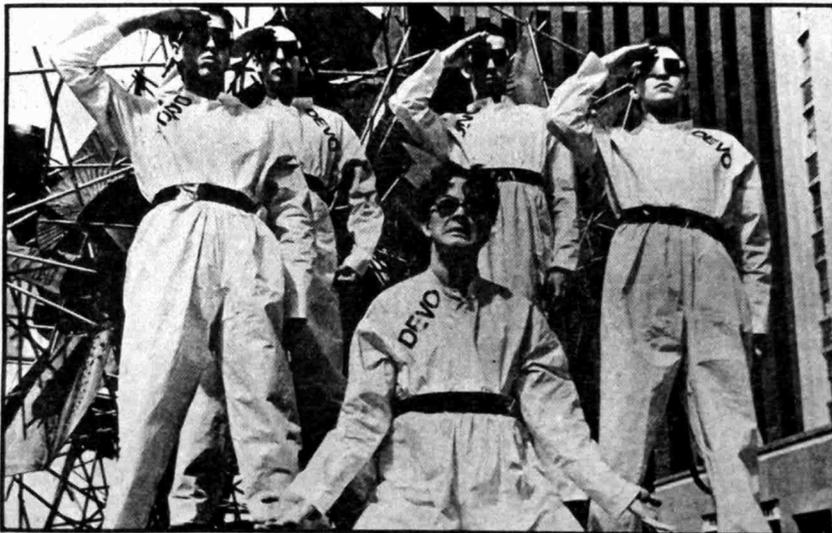
Earlier in the day Devo (for it is he) wandered up and down Sunset Strip looking incongruous in the sunshine

wearing grey vinyl suits that their feet squelching in their sweat ridden (pillar box red) shoes. And naturally they wore those hats.

They were posing for a photo session and attracted the attention of omnifarious T-shirted LA types noticeable by their what could first be mistaken for stupid but turned out to be just plain dumb expressions, and rather limited vocabulary.

"Hi. Hey. Wha...? Hey. Hi. Devo huh? Shit. Hi. Hey. Mind if I er... Yeah? No kiddin'. Hey. Hi..."

The articulate Devo, gleaming metallic, veritable sex pistons of techno-brash, provided a sharp



Pic by Janet Macoska

Back in the days of 'Are We Not Men?'

CRASHES

contrast to this ring of mediocrity. Meanwhile, back in the hotel Bob Seger had popped in — to the conversation. Something to do with the title of the album 'Freedom Of Choice.' Gerry again... "When Bob Seger writes 'I like to watch her strut' you tell him that's a f--- Joke. you tell him that's a stupid line. that's my freedom of choice. Don't expect me to wear gypsy leather trousers and go out and sing something like 'I like to watch her strut'."

"I'm confident that there's a whole segment of society coming along that doesn't want to hear about girl's strutting or pulling triggers on devils' guns. Everyone has a different emotion when they set out to write. It could be factual, or self-referential or just plain mediocre."

So how would he see someone like Gary Numan? "He's not mediocre. The areas he is describing are maybe aesthetically and politically mediocre but he's not. It's like a movie with a stupid plot that is acted very well. He does it very well but it could still be schlock."

"The Cars' album sounded like Devo basement tapes of two years ago. A lot of people try and sound like Devo. In the United States people are hearing us for the first time — we were that far out there."

While we're in an inquisitive mood, what is Devo concerned with? "Devo is not concerned with what 40 year-old hippies are up to. Devo is concerned with the state of things."

What's the state of things? "That statement alone should be a clue. That statement alone should give you impetus for further investigation."

Aha. A cop out. Kindly elucidate. "It's not taking things at face value. It's applying your imagination to the data that you receive by looking around you. It's just reacting to and living through a situation. In that we are giving people something outside pop."

I was very tempting to indulge in careless slagging after listening to such complex postulations from flowerpot land. But I find it very difficult to laugh at Devo when they laugh at themselves, not



From July 1979

out of self-mockery but out of insurmountable confidence. Devo are perhaps the most confident band I've ever come across. Confident in their abilities, confident in their view of the world, but it's not a cocksure confidence, more an inveterate one honed and sharpened in an Ohio bicycle shed. Confidence written in bold metallics.

Okay, that's all very well-but what about some sex.

They may not look it, but Devo ooze sexuality. Like they've been growing head first out of the flowerpots after being planted in a soil laced with aphrodisiacs.

"We don't wear any warm socks in our crotches," said Gerry as the slim girl he came in with tightened her grip on his vinyl lap. "We are not cool and clinical. We have a totally different kind of sexuality. Devo present people with a different kind of mythology, a different kind of programming."

"Devo's programme is the alternative to sock in the crotch rock. Our sexuality is more like Henry Ford and the assembly line. We are sexual in a powerfully clean technological way."

"Devo is the cleansing agent for all the awful records out there."

Talk of sex cuts through all intellectual barriers and homes in where it counts — the all important genital area of society as a hole, oops, whole. My genitals being aroused (in an objective sense) I continued this brave new world line of conversation. Er, tell me more about this sexuality.

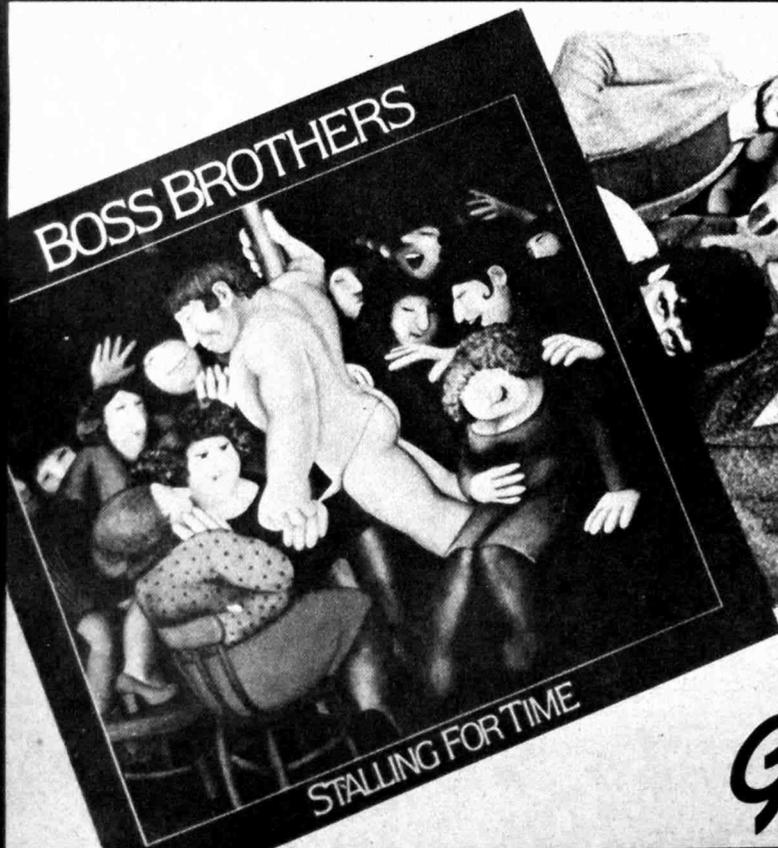
"Devo presents you with a pure and healthy sex. I've never been able to understand why a woman wants a man with a great big hairy belly. They must have a perverted and demented view of sex."

"A lot of people represent the medieval kind of sex — like Rod Stewart — and we represent the

new sex. Girls in spandex pants are turned off by Devo because they are into medieval sexuality.

"After the A-bomb and A-rseholes Devo will emerge as heads of the post sexual revolution." I for one can't wait. Imagine it, trying to undo the straps on her boiler suit as you writhe over the workbench in post sexual splendour. Post sexual for Christmas, that's what I say.

And now we must go because the man from the house is walking down the garden and will be here any second. Hurry, he's about to open the door of the greenhouse. W-e-e-e-e-e-e-d!



The Boss Brothers' Stalling for time. Get your hands on it.

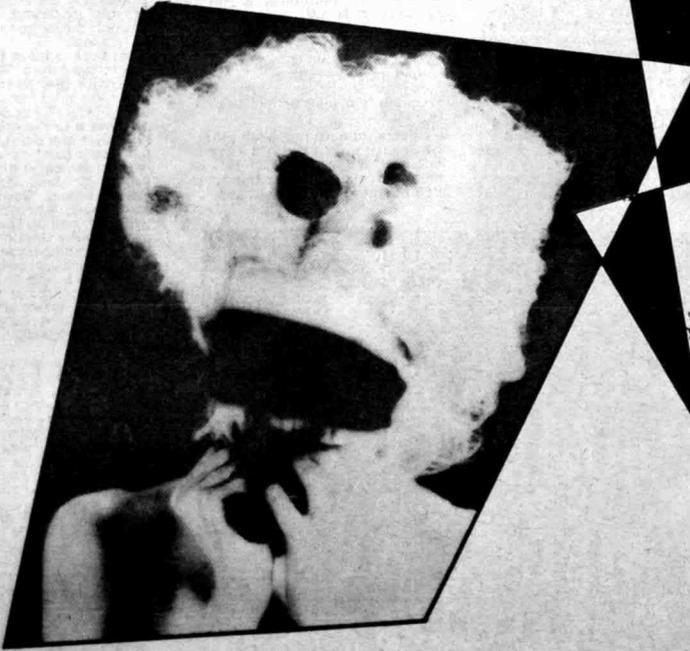
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Christine Proxmire and the Banshees



N E W S I N G L E

And in general, the look is...
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SNAKE CHARMERS

DANTE BONUTTO finds David Coverdale calling the tune



THURSDAY evening for me has always meant pictures or pub. Anything to avoid that musical Chinese water torture Top Of The Pops (you know, drip after drip after drip, etc . . .).

Lately, though, things have started to improve. Just when you've endured yet another Kate Bush video and you're contemplating doing a Van Gogh on both ears, the likes of Saxon, Rainbow or Motorhead will suddenly fill the screen and give the old grey matter a thoroughly pleasant pummelling. And now, with their 'Fool For Your Loving' EP lending a welcome touch of class to the dirty 30, the name of Whitesnake can at last be added to that illustrious list.

The band's vocalist, ex-Deep Purple lung-buster Dave Coverdale, greets this new found chart success with a wry smile.

"When I formed Whitesnake, according to the papers at least, there was no market for our sort of music, and I mean nothing. We had no end of trouble trying to set up tours and get some press, but within a matter of months, with hard rock coming right back in, people were saying 'Oh, your timing's immaculate as if it was all part of some master-plan'."

But why the current popularity of all things metal? How come a band like the Sabs who've been perennially ignored/slugged by the musical literati are all of a sudden smelling strongly of roses?

"Well, I think that after backing punk for a couple years and seeing that it wasn't exactly the be all and end all of the music papers are changing horses midstream. I mean, a lot of good things came out of punk as well as a lot of dross but it's just nice to see rock 'n' roll back in the papers. I feel part of it again."

"Anyway, music always goes in cycles. Take those Number One characters, who are they? Dexy's Midnight Runners, Percherone?"

"Yeah, that's right, an unsavoury bunch if ever I saw one, I mean that's just old soul music."

"At which point, Dave can no longer resist the bottle of Courvoisier that's been sitting temptingly on the desk since the start of our chin-wag."

"I shouldn't really, ya know, 'cos I tied one on last night," he admits, but after much to-ing and fro-ing he finally settles on just enough to wet the glass. Besides, it's really for medicinal purposes since he's yet to recover from Whitesnake's recent two week sojourn in Japan and particularly the marathon 29 hour trip home. So how went it?

"Oh, it was great. What can you say without sounding clichéd? I hadn't been there for almost five years but our reception was sensational. Beatlemania at times, or rather Snakefever."

For guitarists Bernie Marsden and Micky Moody and bassist Neil Murray it was their first time in the

land of the rising yen but the rest of the band, Jon Lord, Ian Paice and Mrs Coverdale's little boy himself, had all been there before with Deep Purple and I wonder if they were helped by the fact that Purple were, to coin a phrase, big in Japan.

"No I don't really think so," is the reply. "Obviously, there's quite a few Deep Purple fans out there but a lot of our audience are particularly young, and it's the same in Britain, of course. We get a helluva lot of people who probably weren't even born when Purple was formed."

If all goes to plan, the band will be returning to Japan around Nov/Dec but before that they'll be rattling their tails around this country with Gary Moore's new outfit, G Force, in support.

Stallions of the Highway, Saxon, were actually Dave's first choice for the British tour ("They supported us at this one-off in Redcar and we were all well taken with the energy level onstage") but for various reasons they slipped through the net and he's highly chuffed to have the G men in their stead.

For Whitesnake, the tour is a chance to introduce as much new material as possible although with a set chock-full of stage-faves it's tricky to know exactly what to prune. I naturally assume that the classic HM blues 'Mistreated' will retain pride of place but Dave tells me it could well be ousted in favour of 'Blindman', a song off his first solo album, re-recorded for the new LP.

"It's really difficult," he continues, "I mean, I'd love for us to do a three hour show but it's just so physically intense and vocally very, very straining for me. Like,

after 'Mistreated' I need a few moments to get meself together because it's a totally shattering piece of music to perform."

And so to the new album, 'Ready an' Willing', produced by Martin 'Basher' Birch ("I keep changing his nickname just to confuse him") and soon to blight neighbours throughout the civilised world.

"In actual fact, I reckon it's the strongest album we've done so far," says Dave. "Usually, about a month or so after a record's been released I think, oh we should have done this or that, but with this one I'm totally happy."

Some of the credit for that must go to new sticksman Ian Paice who has given the band a tougher, more abrasive edge. The previous drummer, David Dowle, was essentially a funky jazz player but with Paice it's those rock 'n' roll riffs which come first and his powerful, no-nonsense style fits the band's songs, both old and new, like a Savile Row suit.

In fact, the only thing about the album even hinting of dullness is the artwork on the sleeve. The first idea presented to the band was crass beyond belief — the prominent posterior of a choice young female with her trousers at half-mast, the response to which was a unanimous groan and a hearty "Do us a favour!"

Fortunately, this tasteless notion was swiftly laid to rest and Coverdale, who actually spent two years at art school, stepped nobly into the breach and suggested using portraits of the band in tints of black, white and silver.

But I really can't let an interview with Dave Coverdale pass without

quizzing him on the much touted rumour that Deep Purple are planning to reform. So (hold yer breath Purple fans) is it true?

"Well, as far as getting the band back together is concerned, I think that my ego at this moment in time would be at constant odds with Ritchie's because I believe I know exactly what I should do and he's the same, I mean, it could be very healthy because I wrote some dynamite songs with Blackmore but, as far as the egos are concerned, I think it would be disastrous."

"Also, if we joined forces again we'd have to revamp all our old hits and they wouldn't necessarily be as good as they were originally. We might even turn into some horrendous hard rock cabaret outfit which would be selling ourselves short and, of course, the audience as well."

Whilst one part of me would dearly love to see Purple back an' biting another more rational part is well aware that they could never really recapture the magic that spawned such classic, seminal albums as 'Machine Head' or 'In Rock'. Best, therefore, to let the band rest in peace.

Unfortunately, the record companies don't agree. To them the name Deep Purple is synonymous with money and Purple compilations/rarities/outtakes continue to appear with alarming regularity.

"Every time we see each other we say 'Have you heard the latest one, isn't it appalling?' There's no musical feeling in those things, they don't come from the band and,

frankly, we look on it as dirty money."

"If kids go out and buy the proper Purple albums then that's great. I mean, like 'Burn' did 40,000 in January last year and that's unbelievable 'cos it was released in '73, but most of those compilation things are simply dross."

Particularly noxious are 'Powerhouse' ("There's stuff on there that's just outtakes and should never, ever have gone out") and 'Last Concert In Tokyo', recorded on a night when an unfortunate injury had reduced guitarist Tommy Bolin to something of an onstage spectator.

"It's really awful," winces Dave. "All you can hear is the bass drum and organ and every so often a bit of peewee guitar."

And that's not the end, the barrel has yet to be completely scraped. "A couple weeks ago I was with Paicey in the office and we heard the very first number ever recorded by Deep Purple and I said to Paicey 'You know what, one day that's gonna surface on an album. We can only hope that he's wrong.'"

Oddly enough, United Artists are re-releasing the Whitesnake album 'Trouble' (reviewed in last week's RM) only a few weeks after 'Ready An' Willing'.

But time to leave the past and look to the future. What does Mr Coverdale see himself doing in the next year or so?

"Well, I'd like to become more involved with the production side of things (at one point he was set to produce a band called Export but it never quite came off) and maybe even write some songs for other artists. I mean, Bernie's just done a solo album, 'About Time Too', and I wrote for him on that under the name Bobby Dazzler and found it a very rewarding experience indeed."

But whichever path he chooses to follow it's a safe bet that there'll be a rock 'n' roll band waiting at the end. Music is not simply his job but his hobby as well and he enjoys it on both a physical and emotional level.

"Our music is exciting, it's great. The band kick ass and I just jump around, I love it, and it's only after when I see meself on film that I think, you dirty bastard, and worry if me mother's clocked the show without me knowing."

At a Whitesnake concert, though, it's not just the band who come off exhausted. After two hours of singing and clapping the audience are usually pretty drained as well and, indeed, there's a very special bond between them.

"We finish off our shows with a tape of a song I wrote called 'We Wish You Well' which is trying to say you're not alone. Don't wake up tomorrow in some miserable mood and think, 'oh I had such a good time last night but today is gonna be the usual drag', you know, facing reality, because we all have to face that after the sparkle of those two hours and it's just trying to say that there's a bit more to it than hit and run money."

And he means it, you know. The man with the tousled mane and genial manner does not speak with forked tongue.



COVERDALE: feel part of rock 'n' roll again.



Growing up with U-2

FROM INSIDE TO OUT . . .

DUBLIN is awake, anxious, reaching outwards. Untouched. From soft, clean taxi - cars to broad, quiet main streets and park - garden greenery and carefully maintained Georgian buildings, an outsider like me finds the unselfconsciousness of it all - inescapable. The thing that strikes is Dublin's endearing state of amber.

No wonder there are bands like Virgin Prunes and U-2 — or that there are expressionists here with a calm, free - breathing approach to music, its possibilities and inner - tensions. London is too claustrophobic, too cynical.

U - 2 could never come from London.

FROM OUTSIDE TO IN . . .

11.50am (tick - tock) and here I am talking, thinking and writing about U - 2 again.

U - 2 are not a Chris Westwood band! Don't believe what people would like you to! U - 2 have the spark and spirit that we'll all miss, the will to communicate with — as opposed to patronise — people younger, older and the same age as themselves.

Two of them are sitting patiently in Dublin Airport's out - tray as I arrive; the first is Larry Mullen, a sometimes - quiet, always affable, boyish drummer, the second is Bono, an exuberant, theatrical talker with more ideas and things to say than he can make clear in a single breath. He often waves his arms and makes noises to express what he can't find words for. Like the essence of U-2, his hometown community — pet name Lipton Village — what he feels, what he wants to do, where he wants to be.

The last time I'd encountered Bono, he'd been sitting in the London Electric Ballroom's upstairs bar — I was seeking solace in plastic glasses — he was gazing awestruck at the clientele's self - consciously disparate air of sad painted bondage escapism. At 11 o'clock he got up to go.

"11 O'Clock Tick Tock" — whack! and U - 2 wrote a song about it all.

AT THIS time last year I was listening to Penetration, The Buzzcocks, The Skids; now, U - 2 are the most effervescent, frisky, streamlined rockpop band I can think of. I can see parts of myself in U - 2, in their urgency, energy and personality, in their susceptibility. That's the only way I can listen to music these days, to feel some affinity with what's being said (and who's saying it).

Do you see yourself in Bob Geldof's mirror? All I see there is condescension.

This half of U - 2 shake hands with me and we taxi ourselves away from the airport.

CLUE NUMBER ONE

"At school I was always with the Indians. I think the cowboys always had it too easy — always the good guys. Always the winners. Always the ones riding off into the sunset at the end . . . I just wished they'd fall off their horses." Bono, U - 2.

AT FIRST there was Bono and Googy; they painted, talked a lot, invented sounds and fictitious characters,

began to surround themselves with the kind of life they truly wanted. And there was Lipton Village. Bono and Googy were part — the heart — of Lipton Village.

Lipton Village grew up. People would arrange village outings, visit walls, touch and sniff the walls, then go home, do silly things, things no one else would do. Lipton Village has its own little folklores. It's, in part, a reaction against convention, against all the social cycles to which people retreat (pubs, gigs, TV).

In Lipton Village there are self - styled characters — The Edge, Pod of Poddington place, etcetera — and bands! U - 2, Virgin Prunes, Atlix, DC Nien.

Googy and Gavin are in the Virgin Prunes. Googy is often quiet, easily amused; Gavin, like Bono, talks a lot with theatrical thrashings of his arms, and noises — thew! — to fill in the bits words won't.

"We build up the myth and then — thew! — destroy it," he enthuses, talking about the Prunes' live appearances, their make - up, their effect, their audiences. He talks about the Prunes' topics, the subjects they build "performances" around — sex, insanity, rock and roll.

He and Bono sit in a photographic studio talking to me about how it all works — what they're doing, what they've done to and with audiences, why they want to open doors, break mirrors, capture heads and hearts.

I get very excited just thinking about it. In the photo - studio a little boy called Peter is running around, remonstrating with Larry; Peter is being photographed for U - 2's album cover and Bono's got him daubed in Indian war paint! Aha! I think U - 2 must be the Indians of rockpop! That would make Thin Lizzy and Boomtown Rats the dubious cowboys, the safety - first heroes, the false, veneered idols of our time.

CLUE NUMBER TWO

"I believe we do present a threat because the four of us are individuals, and because the type of people we attract are individuals, and because we don't fit in." Bono, U - 2.

LIPTON VILLAGE grew up. From the outside, looking in, the community looks strangely complex, vaguely quizzical. It isn't. It comes as close to explaining U - 2's stance as anything I can lay my fingers on.

"It's an awareness," Bono tells me, "a sort of click! Like rock and roll, for instance, has always supposed to represent a form of rebellion — things like drugs, sex, exaggerated expressions, were all ways of rebelling. But all these things have become the status quo.

"The village, in a sense, is rebelling against that. Not that we're puritanical or un - rebellious — we just tend to question things. Things like the path of youth, the fact that you should grow up smoke and drink and take drugs if you're in a band, and brag about it.

"Late at night, we — myself, Gavin, Pod — we sit here and talk and talk and talk. We're concerned with everyday things, and their use and effect, and the fact that everyday things can be good. Like in Dublin, the old ladies talk and say *I know, I know, I KNOW!* And they don't really know, of course. But the fact that these people are caught up in their everyday routines, it doesn't really matter . . . because there's good there, there's optimism. And if U - 2 have anything of any use to anybody . . . it's that we're optimistic.

"We try to avoid masturbation — a forcing of yourself to enjoy yourself all the time, either *having* to go to that gig or *having* to get absolutely out of your head, drunk. There are just things that go on, things I really believe are harmful and wrong, wrong for your spirit . . . Such as?

"Well, just the ritual of getting drunk." "I thought you meant masturbation.

"No. Healthy exercise. Funny, actually (laughs). But no, some people feel they *have* to get drunk every night, they literally force themselves. And, in that sense, I think we are going to have an effect on some circles — because of the way we don't conform, in our own little way.

Words. Words like "cult" will start springing up around bands like U - 2. People will try bracketing bands like U - 2 with bands like Cabaret Voltaire and Doll by Doll, because people enjoy bracketing the unbracketable . . . makes it safe, keeps it out of reach, dilutes the threat.

U - 2 are *defying* those holes as best they can. Like, say, with The Jam, Paul Weller has managed to be number one *and* retain a staunch grip on his ideals; his priorities haven't been distorted.

U - 2 are the only conceivable band that could achieve the same sort of "success". Their heads and hearts are in the right places. They live in the right place. Their Dublin completely wakes me up.

Parks, gardens, hot - houses, backyard fences: you can fall asleep here and stop worrying, or become totally alert, talking to Bono or Gavin about music, people, Dublin, London.

The only problem is incentive. Things are closed - shop, folk - hard for young music - making people with things to say but few places to say them. Hardest for Bono — one parent Catholic, one parent Protestant, lower - middle class, a non - conformist; he won't fit in sideways, even.

"It's difficult to stay alive here," he says. "I mean *really* difficult, unless you really believe in what you're doing. It can suffocate you by making you feel helpless. But when you realise you're not helpless, that you're self - sufficient, that you *shouldn't* live on the promise of record deals and success in England, that you *should* live by your own beliefs and your own music, then you realise it's quite a good place. So I like Dublin, and I like its people."

Adam (Clayton, bass player): "In a way, things are nice for us just now since we've proved our virility. Say, you're a struggling Dublin band, struggling for gigs . . . and luckily we've gone through that stage, so we can feel relaxed, not so enclosed by the environment. We don't feel any frustration at being removed from what's going on in London . . ."

Bono: "But I still feel people in London could accept the band because we may have relevant things to say about their existence. It's not that by living in Dublin



By CHRIS WESTWOOD
PIX: PAUL SLATTERY

HOMWORK

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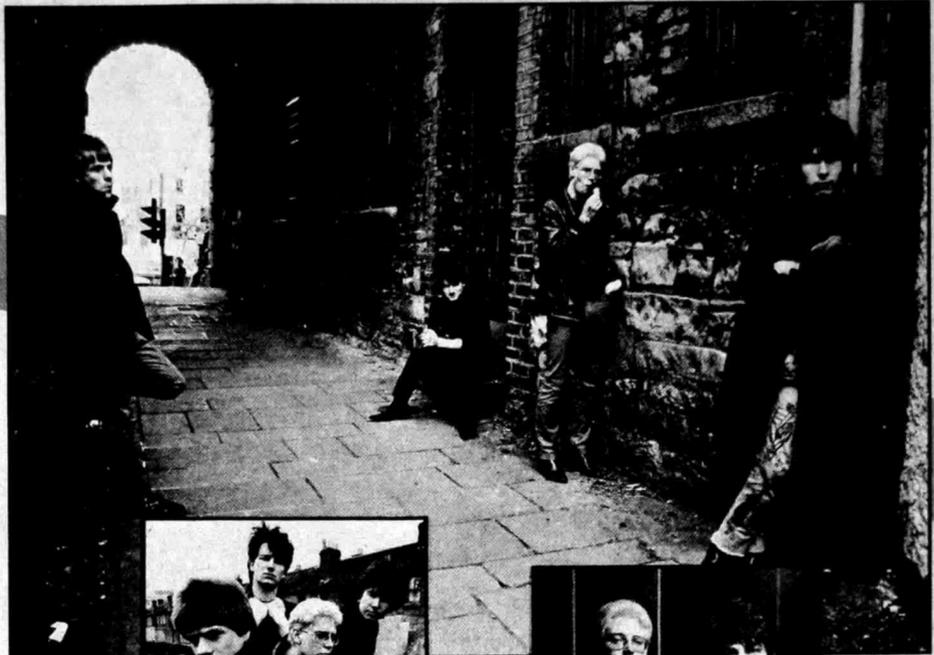
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we're isolated — I feel we actually comment more clearly because we live away from all that, we can see the neon signs. I believe we will be attractive to those people, because I believe we transmit something live, that we perform. From the inside out — it's getting what's inside out. And that sort of communication with an audience leads to total excitement from me. Total. . . I could feel flat on my face, anything could go wrong. It's total concentration, performance — It's concentration out.

U - 2 busking, posing and drinking tea
 MAIN PIC: L - R Larry, Bono, Adam, The Edge



HE'S GETTING all worked up again. You can get worked up just talking to Bono, sometimes, struggling to communicate emotions and thoughts that dictionaries never heard of, fumbling for words other than "euphoria".

"Talking about that kind of level," Adam reflects, "it's almost like a spiritual thing, really. It's almost a spiritual communication with an audience, not the kind of level you get on a TV set. . . I'd just like to think the audience translated it at that kind of level. It's like in Dublin, people don't care what's hip or unhip — they just know, they know if it's good or bad. They can feel it."

Slacken Bono's rein a moment, and. . . "It's communication. It's soul. It's like when the singer fails to reach that high note and chops underneath it, and — thwup! — it's a gasp of emotion because he hasn't managed it, but. . . it's even better than reaching it. It's imperfection. Perfection is supposed to be the standard of living in this world. All the time it's being thrown at you, and we're reacting totally against it, because people who work nine - to - five jobs. . . on their TV screens, in books, they're seeing glamorous lives they can't have. And it's getting worse — all the time, constant perfection bombarding the individual."

"You get all this London - society - perfection, people altering their faces with make - up, just striving to achieve this perfect image. So if you're living in a world where perfection is thrown upon you, and imperfection is in fact the value of your personality, that's what makes you you. People are scared to feel emotions because their image of themselves is so perfect as to not allow that emotion."

"They're scared to look at themselves — at their bodies, at their faces, their hands — and that's why 'cult' has become a word, gang has become a word. They're clinging onto groups because groups are differing — that's another instinct, another animal instinct, that's why fascism is a modern trend, that's why people are looking away from the individual towards group force. We're the opposite. We're gonna come in and our object is to smash that. We're actually going to ascend the tower, to show people that the tower isn't actually higher than the street. That's what we're going to do. Don't preserve the myth. . ."

Can you climb that tower without losing contact?
 "Well, what's contact? Contact is here. Contact is ourselves, the fact that this group talks together every day. That's contact!"

Adam: "I think the band's survived over the past two years because it hasn't socialised that much, because of its very position. The band is a very insular thing, anyway. I think the band feeds itself. It's self - sufficient."

Bono: "I know people may think U - 2 have lost sight, even when we haven't. I hope though, that if we ever do lose sight we just fall off. I hope we fall off."

"You see, our friends, our way of life, are different. I believe the Virgin Prunes are going to do it. We'll always have fellowship with people, fellowship with our ideas about ourselves."

ON THE first day I encounter photographer Paul Slattery at our hotel reception, around midnight, drinking Guinness, being traditional. "Elo, you old bastard," he says. On the second day he leads me around Dublin on a sight - seeing expedition, then towards our hotel bar to drink Guinness to be traditional.

In this second day, U - 2 collect us from the hotel bar and we peruse Dublin for photo - locations. The canals, botanical gardens, river - bridges, they allow time for casual conversation, exchanges of ideas.

I hope U - 2 choose to stay here. They're sensible enough to understand the pressures they'll be facing; their mission is to prove themselves, to go out. They'll need somewhere to go back to.

CLUE NUMBER THREE

"We're not telling anyone that we hate what they stand for — because everyone's a human being; even record companies are just conglomerates of human beings."

"I'm not gonna actually take my clothes off and swing from light stands just to make that gig special for the audiences who've seen everything; no way. We're not going to put ourselves out in an obvious way to be different — The Jam are not different — there's no point in us being a new band and having to be ridiculously left or right, high or low. . . to get anywhere." Bono, U - 2.

ON THE second day, after the photographs, I'm talking with Bono again, and I'm thinking that U - 2 are special — like The Jam — because they're not different: whereas everyone else is striving to be seen as anything but normal. U - 2 is important because it's about youth, about spontaneity, about self - understanding. U - 2 are growing up, and so are their ways of expressing themselves; but it's important they remember. The only way to undertake a positive, creative present is to acknowledge the past, to align the two.

All this notwithstanding, you ought to know that U - 2 are almost certainly the most enervating pop band to have surfaced in the two years of postpunk. Punk

almost certainly fuelled them — that was the point of punk, to open doors — but now they're in a position to build on those theories of independence, individuality, instead of creating hollow expressions around them. Bono?

"We want to be big, musically, and we need air, we need power, we need softness, we need all those things. . . and we'll use certain devices to get them. There's no point in constant change, progression out of affection — that won't affect anything."

It's not about people judging us as some new angle — let them see the content, let their instincts decide.

"There's a lot I want to say, and the ways I have of saying it are through these mediums — the way you look, and what you say, and the music you play. I can even understand the dressing up thing. If I was 15 again I'd probably be a punk. The kids now are on the right wavelength on one level — trying to express themselves, trying to be different — but they don't realise they're fitting into another pattern. People who're into expressing themselves strongly, people who want to say things, or jump and bang and crash and push, and people who want to relax, they're all looking for something."

"Let the people wear bright colours or have orange hair, if they want: at least it's a start. But don't let that expression just die."

Why do you think people got as far as that first stage — the expression — but no further?

"Because they think that's enough. They want to get away from what's expected of them, and that's the easiest way. People are always looking to belong to something — that's the tribal thing — but I believe you should live by yourself. You should be true to what you believe in — whether it's a god, or whatever."

"I'm not talking about introversion, or people examining themselves slowly. I'm talking about people doing what they want to. If they want the tribe, the group, then okay — but I think there are a lot of unhappy people. And I think that's the whole point."

CLUE NUMBER FOUR

When I set off for Dublin I was tired, tiresome and genuinely peeved: when I set off home from Dublin I was awake again, excited about the prospect of writing this, genuinely worked up — the way I usually get about Doll By Doll or The Fall.

U - 2 ARE Paul "Bono" Hewson, The Edge, Larry Mullen, Adam Clayton. U - 2 could be just what you need; they are just what I need. There will be pressures and problems, but they look to them with relish. And ultimately, there's the key: the only thing that could ever defeat U - 2 is U - 2.

Still those words flicker around my head, Bono saying: "If we ever do lose sight, I hope we fall off. I hope we fall off."

And he means it, too. From Dublin airport to home, from inside to out. It took me three hours to get home. And when I got to bed I couldn't sleep.

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ALBUMS

UPS AND DOWNS

GRAHAM PARKER: 'The Up Escalator' (Stiff Seez 23)

I CAN'T decide where to start with this review, neither can I think of an opening sentence. I'll just get my desert of a brain grinding away in something resembling activity and I'll start again.

This is Graham Parker's first record under a new deal with Stiff, having parted ways with Phonogram after 'Squeezing Out Sparks', which showed no evidence of a drying up of inspiration; it was as fine an album as Parker ever did. He must have had his reasons for leaving: maybe it's nicer working for a label where all your mates are, rather than just a straight working thing.

I'm still not sure why it's called 'The Up Escalator', or why the picture of Parker and the record name are printed on the detachable shrink-wrapped cover. It seems a bit pointless really. I tried various theories about the title, as there is a concept lurking in there somewhere, but I'm afraid I can't be much help. Better to be honest about it than pretend to be cleverer than I am (**Too right - Ed**). The best I can come up with is I think the two sides are divided between Parker's optimistic songs on the Up Side (side one) and pessimism on the Down Side (side two).

I'll endeavour to explain that in more detail in a moment, but first things first.

Parker came to making this album, armed to the teeth with crack troops. They include Brinsley Schwarz and Andrew Bodnar from the Rumour, Nicky Hopkins, Danny Federici from Bruce Springsteen's band, East Street, and last but by no means least, the great Loose Windscreens himself. The man who was going to replace Dylan, but didn't, lends an extra fillip to the record by his presence and is the final piece in the jigsaw.

It was recorded in New York and produced by Jimmy Iovine, late of Patti Smith and Joan Jett to name a couple. So one way and another, if this hadn't been what it turned out to be, ie warm and wonderful, I would have been very surprised.

Parker, by osmosis, has picked up a lot of Springsteen's phrasing, sometimes sounding more like Loose than Loose does. Ironically, Springsteen takes backing vocals honours on 'Endless Night' and sounds terrible, singing just above Parker and producing some decidedly dodgy harmonies.

Apart from this and two instances where Parker sings right down there and goes totally out of tune - his voice seems to get out of control on the tricky low bits in the same way that McCartney does on 'Bluebird' - the standard is consistently high.

The Up Side thunders through three very strong tracks, 'No Holding Back', 'Devil's Sidewalk' and the really great single 'Stupefaction'. Definitely five-star material here. Powerful hooks and driving guitar are given a dream topping by Parker's vocals which are as strong as ever. 'Stupefaction' reminds me of 'Satisfaction' in that it is about a bloated, consumer-orientated society. Well, that's blown my theory.

There's no point wasting energy on guessing what it all means, but it's definitely rock 'n' roll and I like it, like it, yes I do.

Side The Down opens with the aforementioned 'Endless Night'. 'Maneuvers', with the horrific American spelling, is the weak link in the chain. It's a mushy, disorganised swine among the pearls, which I won't dwell on as there are so many truly choice moments to be savoured.

When I crack the code I'll let you know, and I leave you to draw your own conclusions.
+++++ **SIMON LUDGATE**



Photo by Chris Gabrin

THIS does nothing to explain to our confused, but happy, reviewer what the album is all about.

JOAN JETT: 'Joan Jett' (Ariola ARL 5058)

IF YOU like your women in floating petticoats and heady Parisienne scents then the bus stops here.

Joan Jett is a black ball of biting, kicking and scratching fury; a creature that was born wrong but soon got over that and ended up with enough balls to have Slazenger shareholders sweating.

This, her first recorded work since The Runaways sashayed off into the sunset, is very much a tentative, albeit enjoyable, step. Her act it seems has been cleaned up thanks to Kenny Laguna and Ritchie Cordell's precise pop production. Gone for good it seems are the rough edged trash operettas that made The Runaways near myths (excuse the pun) and so dispensably lovable. Still, one track gobs back at her past. As Ms Jett sings on the opening track she don't give a damn about her bad reputation.

The album one supposes had to come. Jett still looks and sings like the kind of girl that would love you with a vengeance until she discovered that you didn't own a switchblade nor couldn't hold down a half bottle of Jack Daniel's finest sour mash. Yet without the benefit of hindsight you couldn't appreciate her true rock gusto from this album alone.

The meat here is cover orientated. You get her readings of Doris Day's 'Make Believe', Lesley Gore's 'You Don't Own Me', The Isleys' 'Lulu's Shout', Barry Green-wich's 'Hanky Panky' and Glitter / Leander's 'Do It Alright With The Boys'. The sole solo Jett composition is nearly the best here and is pretty much autobiographical. I would reckon. Backed by pals Cook and Jones, the track ('Don't Abuse Me') shows why the girl should be left alone to her writing. 'Joan Jett' is a good solid little album which should put paid to all those 'Joan Jett Ex-Runaways' posters that are rife on this current London visit. A shame

that. Past imperfects should be remembered.
+++++ **RONNIE GURR**

JUDIE TZUKE: 'Sports Car' (Rocket Train 9)

'SPORTS CAR', the second instalment of the rise of Judie Tzuke, far exceeds any expectations her successful debut of last year, 'Welcome To The Cruise', may have conjured up.

She has confidently stepped out from the lush orchestrations that producer John Punter felt right for her on the last outing, and has gathered together a fine band which has the intelligence, grace and dexterity to complement her stronger compositions to the full.

Her voice is a beautiful instrument that has benefited much from the past year, whether producing the shimmering choral effect on 'Chinatown', the powerful surge at the end of 'Understanding' or the delicate shading on 'Nightline'.

The title track is perhaps the perfect summation of what she has learnt and adapted since the last album. The arrangement is adventurous and sturdy containing some fine work from the mobile bass lines of John Edwards and the intriguing runs of the always entertaining Mike Paxman on guitar. The pure voice of Judie managed to capture the anger and sneering implicit in the lyrics while wrestling with the complex twists of the vocal and negotiating them more than successfully.

The fragile side of Judie is well displayed on the excellent 'The Rise Of Heart' and the single that should have been, 'Understanding'. But if single success is what Judie is looking for she should go no further than 'The Choices You've Made'.

All in all this is the best album by a solo female singer this year and proves that there's more than 'Stay With Me Till Dawn' to the lady, a fact that more people should wake up to. NOW +++++ **MIKE GARDNER**

FISCHER Z: 'Going Deaf For A Living' (UA UAG 30295)

THEY'VE BEEN mobbed in Madrid, toasted in Toledo and caused riots in Rome, America and Japan await them with open arms but meanwhile Britain slumbers.

Always one step out of fashion hampered by an 'intellectual band' tag and a distinct lack of street credibility, Fischer Z have always gone their own sweet way not caring a damn and building an essentially quiet following.

The first album was the proverbial scorcher and this new one runs electric shocks down my freshly shaven neck. John Watts may look like a fugitive from 'Monty Python's Flying Circus' but he sings like a demon. High, low and everything in between. Watts is a maestro. He flies through the naughty but nice 'Room Service' and the near suicide and despair of 'Crazy Girl'.

But before Fischer Z get sucked into a total black hole there's the instant soap opera of 'So Long' with lines like 'When I read your letter I couldn't believe that you'd gone'. The title track finds Watts on more familiar territory. Basically it's a song about frustrations, but typically Watts comes up smiling with some wry wit.

Over on side two, Fischer Z luxuriate in broader songs and 'Pick Up Slip Up' is nicely steeped in keyboards. 'The Crank' is very cinematic about a man who hates everybody including himself and on this track Watts sounds particularly morbid. And then comes the tender touch of 'Four Minutes in Durham (With You)'. Now it can't be easy writing a love song about such a place but Watts handles it with consummate ease on a tale as tender as a plate of mushy peas.

Buy this record and help Fischer Z save up for a luxury villa in Alicante. God knows they deserve it.
+++++ **ROBIN SMITH**

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PICKING UP THE PIECES

ing round at all, but last year's 'Feel No Fret' album put their 45s back on their feet, with 'Walk On By' and 'When Will You Be Mine' providing somewhat unexpected success.

Now things have really taken off, with 'Let's Go Round Again' their biggest single since 'Pick Up The Pieces' first introduced that slinky, dark - tanned white soul music. And it must be good, if only because it means that people will thus take more notice of their album.

'Shine' is worthy of that attention; it's their usual blend of funky, soulful, and the two together. I thought that this time I could detect the odd Earth, Wind and Fire style horn, and felt vindicated to discover that the album is produced by David Foster, who has indeed worked with EW&F recently. His idea, perhaps, that the Seawind Horns should embellish 'Shine' itself and 'Help Is On The Way'.

Of the other upbeat tunes, 'Catch Me (Before I Have To Testify)' has a twangy, Parliament / Isley Brothers style about it; 'Into The Night' is mainly an instrumental in the AWB tradition; and 'Whatcha Gonna Do For Me' has a particularly American flavour to it. They've always been well - loved for the blue eyed ballads, though, and 'For You, For Love' and 'If Love Only Lasts For One Night' (with Alan Gorrie in control) are good enough to be among their best, if not quite up to the mark of 'Too Late To Cry' from 'Feel No Fret'. They'll remember 1980 as their upswing year - too right they're shining. + + + + PAUL SEXTON

THE AVERAGE WHITE BAND: 'Shine' (RCA XL 13123)

TWO OR THREE years ago, if the Average White Band had said: "Let's go round again", the vast majority of Britain's record - buying public would have told them where to get off. Singles - wise, they were hardly go-



AWB on the banks of Loch Lomond. Man out of shot to the left is the Ayatollah Hogmaney.

Of course you can't have a pop album without amateurish harmonies, so The Clerks and Just Frank supply these and little else worth discussing. Urban Disturbance offer the most original track on the album with 'Wild Boys In Cortinas' - a spotty, lurchy - dice anthem. And finally Justin Case contributes some of those obligatory reggae rhythms on the offbeat 'Statik Motion'.

This is an easy to relate to, unskilled album. I like it because it proves, once again, that you don't need good songs nor good technical skills to entertain. + + + 1/2 PHILIP HALL

COUCHOIS: 'Nasty Hardware' (Warner Bros BSK 3240 Import)

THESE DAYS, if you intend to make your mark on the Canadian heavy rock scene, eschewing mere competence isn't good enough. There are so many top - class outfits fighting for supremacy that any band with ambition has got to display real quality to break through.

So, where does that leave newcomers Couchois? Going on 'Nasty Hardware', very definitely in there with a chance of pitching with the best.

These Canadians approach their hard rock from a decidedly pop / funk angle, which means that every one of the nine tracks here is basically a song in the verse / chorus / verse sense, coupled up to instant hookability and then set chugging along down the boogie - line. In a sense Couchois remind me of Supertramp with Canadian accents, being capable of showing technically proficient musicianship whilst never coming across as contrived or gimmicky. Numbers like 'How Can I Love You' and 'Innocence', in particular, unveil this lot at their best with Michael Couchois (drums), Howard Messer (bass) and Chas Carlson (keyboards) keeping the pot boiling steadily as Pat Couchois on lead guitar and Chris Couchois (vocals) do the necessary limelight spots with real conviction.

Warners look to have backed a winner with this quintet and I sincerely hope they fully realise it. + + + + MALCOLM DOME

DR STRUT: 'Struttin'' (Motown STML 12132)

DON'T ASK me about them, I was asking you. Dr Strut seems to be a band. American I guess, instrumental I know. I'm trying to work out whether I've heard of David Woodford before; I have now, at any rate, because he's the one doing most of the strutting here. He plays sax; y'understand, and the whole record depends on him rather heavily.

It's a funny thing that the ideas behind this album are much the same as those on lots of other instrumental albums - dear, and yet the effect is considerably less impressive. Comes down to the tunes in the end, really, and once you've heard the rolling, lazy 'Struttin'' and the pacific 'Acufunkture' you've got a better than good idea of the band's capabilities. From then on it's a case of hanging a little chorle over the titles - like 'Nitwit' and; even more curiously, 'No! You Came Here For An Argument' and letting the music wash over you. It leaves you clean, but somehow uninspired. + + + PAUL SEXTON

THE CHORDS: 'So Far Away' (Polydor Super POLS 1019)

FRANKLY, I'M surprised. Surprised that an LP of this quality has emerged from a movement as inert as the recent mod revival.

In a way, this album is the acceptable face of mod, dealing as it does with pertinent, contemporary issues like personal integrity and freedom and giving a welcome two fingers to all the hype / fashion / commercialisation that has raised the sporting of the latest variety of Jam shoe to a more important level than the music itself.

Certainly, The Chords make no secret of their roots. In its Rickenbacker attack and hard - as - nails production this album is often redolent of the early Jam, but at no point does influence become rip - off.

Pick of the songs are the two latest singles, 'Maybe Tomorrow' and 'Something's Missing', both Chris Pope compositions and both muscular pop anthems well worthy of your attention.

But it's by no means a two horse race. Numbers like 'Tumbling Down', 'Happy Families' and 'She Said, She Said' (a reworking of the old Lennon / McCartney tune) are all deserving of a mention and with a re-recorded version of the band's chunky pop debut 'Now it's Gone' included on a freebie 45, 'So Far Away' is nothing if not good value.

Just to prove that my critical faculties are still intact, though, let me briefly say that some of the songs are rather samey and the vocals at times decidedly thin but, all in all, an impressive debut and, what's more, I've a feeling that the best is yet to come. + + + + DANTE BONUTTO

ETHEL THE FROG: 'Ethel The Frog' (EMI EMC 3329)

WHAT'S IN a name? Whether you call yourself Led Zeppelin, The Sex Pistols or The Beatles, the music should matter more than the monicker. The same applies to Ethel The Frog. However, the music of these four

Yorkshiremen proves on this, their debut album, to be as much of a joke as the name. In fact, this inept attempt at hard - hitting heavy metal is a total failure by any reasonable standards.

Compositionally, the Lennon - McCartney standard, 'Eleanor Rigby' (significantly the only cover here) stands several miles above the other nine nonedescript plodders, which have little weight or substance.

Instrumentally, Doug Sheppard and Paul Conners on guitars, drummer Terry Hopkinson and bassist Paul Tognola are barely able to maintain a competent rhythm, while Sheppard's vocals are weak and ineffectual to say the least.

Just to compound the agony, the band have also contrived to give this set the sort of ham - fisted and dumb production which you can only get away with on a shoestring - budget demo.

What with the state of the fishing industry and the poor quality of their soccer side, Hull (the Froggies' home town) must be a grim place to live in at present. All 'Ethel The Frog' will do is to further accentuate the state of depression. 1/2 MALCOLM DOME

VARIOUS ARTISTS: 'Odds, Bods, Mods & Sods' (Rok Records ROK LP 1)

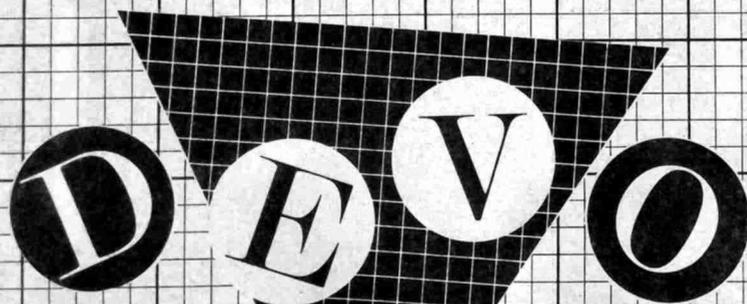
'ODDS, BODS, Mods & Sods' is a heart - warming collection of songs by seven different three minute bands. These are almost all classic boy next door groups destined to get steady jobs and dream of appearing on Top Of The Pops. All the bands deserve a mention 'cos they all equally contribute to the friendly musical atmosphere on the album.

The VIP's two tracks; 'Just Can't Let You Go' and 'Can't Believe It's True', are rather disappointing slabs of throwaway summertime listening. They are definitely not up to the positive pop standards The Vip's are currently laying down.

Squire's tracks are equally disappointing. 'Get Ready To Go' is a repetitive sixties ditty while 'Livin' In The City' shows off the bands embarrassingly dumb punk roots.

It's the slightly subtle approach of Split Screens which helps to make them my fave band on the album. Both their tracks are built on classy riffs and though messy the songs are worth an extra listen.

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Who pays the Ferry, man?

ROXY MUSIC: 'Flesh and Blood' (Polydor POLH 002)

CASH FROM culture?

Regardless of all myths and misnomers springing up around Roxy Music in their absence, their reformation was hardly connected with any great creative cause. They probably just needed some money.

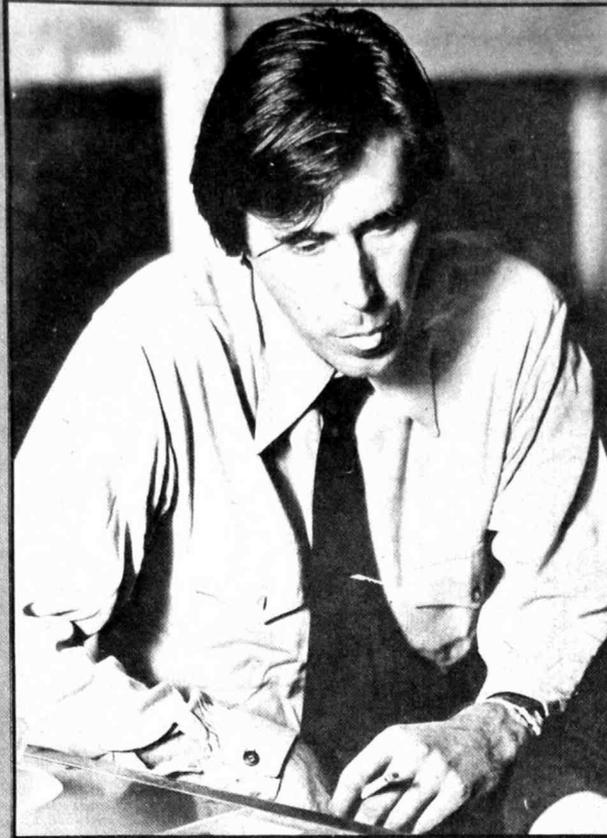
Their return heralded 'Manifesto', a soft-centred catalyst for chart-return; 'Flesh & Blood' follows and is likewise predictable, a lavish, plush sort of hollow statement. It's the hi-fi production, the soothing disco soundtrack, lightly "professional" and distant, toe-tappingly ostentatious, commercially infectious. This is the level Roxy Music have chosen to work from: business music.

But with *real* energy in the air — a revitalised Magazine, a fast growing U-2, a rising Basement 5 — Roxy's lethargic success means nothing, proves nothing and promises nothing.

That's the real problem with 'Flesh & Blood': eight years ago and 'Virginia Plain' and Roxy Music were something to wake people up. They were a fresh start, wrapped up in image, guided by imagination, spurred by the festering apathy of the time.

Now they're just slipping into retarded vogue, resuming their posture in the dilettantist pop framework they helped create but never particularly helped to devalue.

'Flesh & Blood' has some of the most commercially daunting music Roxy have ever recorded — shameless excursions into nightclub dance, of which the ambiguous 'Same Old Scene' is the most notably concentrated success — a kind of surf ride on the new pop approach created by people such as Moroder.



Pic by Barry Plummer

BRYAN FERRY expresses himself on reading Westwood's "review".

Ferry mumbles about his ego problems, a la "When I turn the corner / I can't believe / It's still the same old movie that's haunting me", even though he's only too anxious to step back into that same old movie. He's dropping hints in other places, too: 'Flesh & Blood' itself brings "It pays to win / Play to win".

It's just unfortunate that "winning" seems to evade originality, attack and risk, and that this record suggests Ferry / Roxy are all too aware of that.

There are still oddments of quality scattered around the record. 'No Strange Delight', for instance, almost reaches the status of earlier Roxy successes; it's an ambitious, searching piece, a story of defeat and human distress ("So there goes your life / Disappeared from ever loving friends / And now a slave to obsession"), a disconcertingly pessimistic flash amidst a glut of safety-valve precision.

At this stage, it's presumptuous to expect anything "better" than this — prissy covers of 'Eight Miles High' and 'The Midnight Hour' are glossy last resorts — or to expect a second wave of rock radicality from this creatively spent force.

There's still enough reserve to approximate chart-demand pop, though their energy is now utterly businesslike, their efforts little more than stabs at self-image preservation.

Consequently, they're making some of the best cop-out cash-in music around, every bit as calculated as Abba or Chic, but with a romantic cultured identity as safeguard.

'Flesh & Blood' is what I'd expect from Roxy these days; and I seldom care about things I expect. + + + CHRIS WESTWOOD

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COLM LEAVES THE RUTS

MALCOLM OWEN looks pasty and ill under his brush of short scrubby henna red hair, but there's an unfamiliar smile on his face.

It's unfamiliar not because of any canker in the Ruts' career — they're doing very nicely thank you, with another hit under their belts and braces, 'Staring At The Rude Boys' — but because of a personal disaster that Owen has only in the past month come to terms with.

Owen's flirtation with drugs has not been underpublicised in the past. He's said before that he'd try anything, and defended chemicals of all descriptions. Although after six months increasing and ultimately disastrous dependence on heroin, he's revised his views.

His is the archetypal fall from grace. No one's standing on a pulpit here, except perhaps Malcolm himself — but it might serve as some sort of pointer to any of you street-walkers flirting with the glamour of cheap heroin.

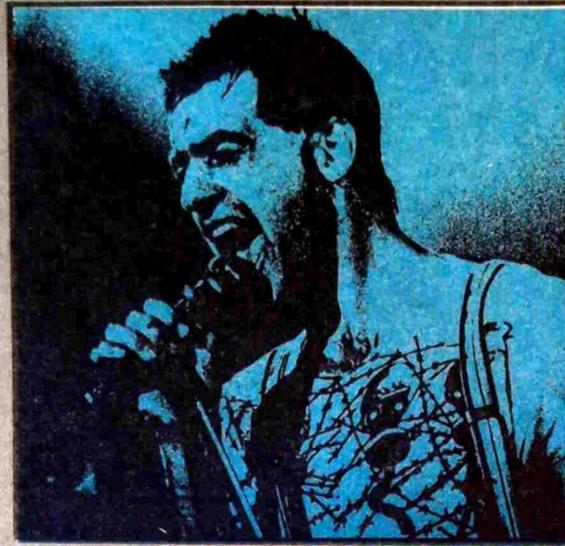
When I spoke to Owen he was suffering from a sore throat which had lingered far longer than it might have done due to his total physical debilitation during withdrawal from a smack.

His voice was little more than a croak but there was a detectable note of relief in it, or if not relief, conviction that he'd kicked the £100 a day habit, leaving himself £2,000 in debt.

He is cagey at first — "I've been in bed recovering from a lot of things. Recovering from bodily abuses."

But it takes little pushing for the truth to come out, since a confession is already in black and white on the 'B' side of the single — 'Love In Vein'. The pun is not too thickly disguised.

"Yeah, that's all about withdrawal from heroin, and it is auto-



MALCOLM OWEN: of the Ruts

biographical. I've been on it for about six months. I just shook it last week.

"It got to a point where I had to ring up my mother and say, 'Mum, I need help.' So my Dad came round and dragged me back to their house and locked me in my room for four days. "White I was coming down the doc-

tor was called in and he gave me stuff to knock me out. But it was terrible."

Owen started the habit after he broke up with his girlfriend last year. Feeling badly cut up, he turned to H for a prop. He tried to kick it once or twice afterwards but both times he knew in his mind that he would end up back with the junk. This time he

says it's different. He knows it's over. "It happens to us all," he says resignedly. "In a way I'm glad I've been through it and come out the other side. I want it to be a warning to other people. A lot of kids say 'I'll just take one sniff and all that' — but heroin is the most evil drug in the world. It really is."

"It catches hold of you and before you know what's happening it's using you rather than the other way round. It got on top of me. I was lying and hiding from the rest of the band. I had to come back to reality. And, thank God, I did."

"But it worries me. There's such a lot of it around at the moment. There are so many kids using it all the time. But they shouldn't bother, they really shouldn't. It's a terrible stuff."

The Ruts, despite their overall lack of solid image are a band around which reputations, and myths have grown. Drugs was one of them, and it proved to be an accurate tag. Others aren't so clear.

One misconception is the Ruts come from Southall, the breeding ground of National Front violence and that this in turn has given them a political bent of sorts. These guesses are as bad as each other. None of the band come from Southall, although Malcolm happens to live on the borders — in Hayes, Or'did, before he moved. And the band are fairly a-political, although guitarist Paul Fox will confess to nurturing a dislike for Margaret Thatcher (who doesn't?).

They become politically associated after their fervent support for Rock Against Racism, which was really the whole trouble with RAR — involvement seemed to give you a big red stamp, an automatic political commitment which The Ruts don't particularly want to be connected with.

"We want to play that down a bit," says Paul. "All we were trying to do was to bring black and white people together and inadvertently ended up with a 'political' tag, which frightened a lot of people away."

"We don't want to be involved with the Socialist Workers Party. I'm not totally a political — we do care about things. But you can sing about things that are important without having an axe to grind."

It was around 1977 that The Ruts

started gathering another of their tags, this time an inaccurate one. The Ruts, it was said, were the angriest people playing the angriest music imaginable. And that volatile mixture attracted a mixture of excitement and aggression with a by-product of violence.

"It's just a myth," says Malcolm. "We did use to take a bit of stick from skinheads — British movement guys, the Hell Hitler Salutes and the rest of it. Doesn't happen so much now."

"There was a time once when I saw them giving this guy a lot of sick and jumped offstage and tried to stop them, but I've learnt since that you can't fight violence with violence. The most you can do is try and talk to people. Half of them just don't know what they're doing, don't understand what it is they're 'believing' in. We don't care about people's politics as long as they don't start beating each other up. It happens, though. The world is a violent place."

Malcolm says that, at the age of 24 he doesn't feel quite such the Angry Young Man that he did a few years back. It happens to us all. Age is definitely an anaesthetic.

"A lot of the new stuff we're writing isn't really like that anymore. We used to be very angry, but only in the sense that we wanted to get across the feeling that we weren't racist, that we hated the SUs laws, that we hated the police — but that was in 1977. A lot of the stuff that's only going on record now was conceived a long time ago."

"What we want to do now is put on a show onstage. We want people to sweat and we want to get across to them. We want them to jump up and down and go berserk and not fight."

The Ruts are really the ultimate piecemeal band — a bit of anger, a bit of fun, a bit of skinhead, a bit of glam, a bit of hippie, a bit of reggae, a bit of punk. They have no image, they have no flags, to wave. They're fast developing into a 'laugh and joke' band; good times rite. They play jokes onstage to the hundredweight of dung over the Damned's not consummate sophistication, but good for a laugh and a fart).

The message? You haven't been listening. The Ruts don't have any.

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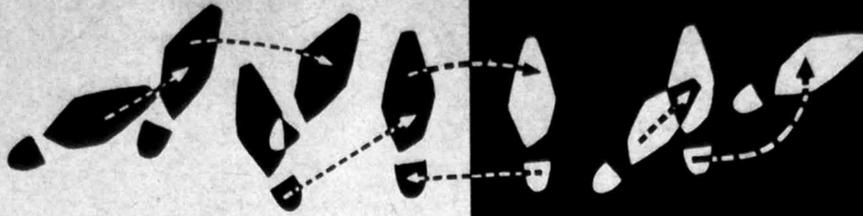
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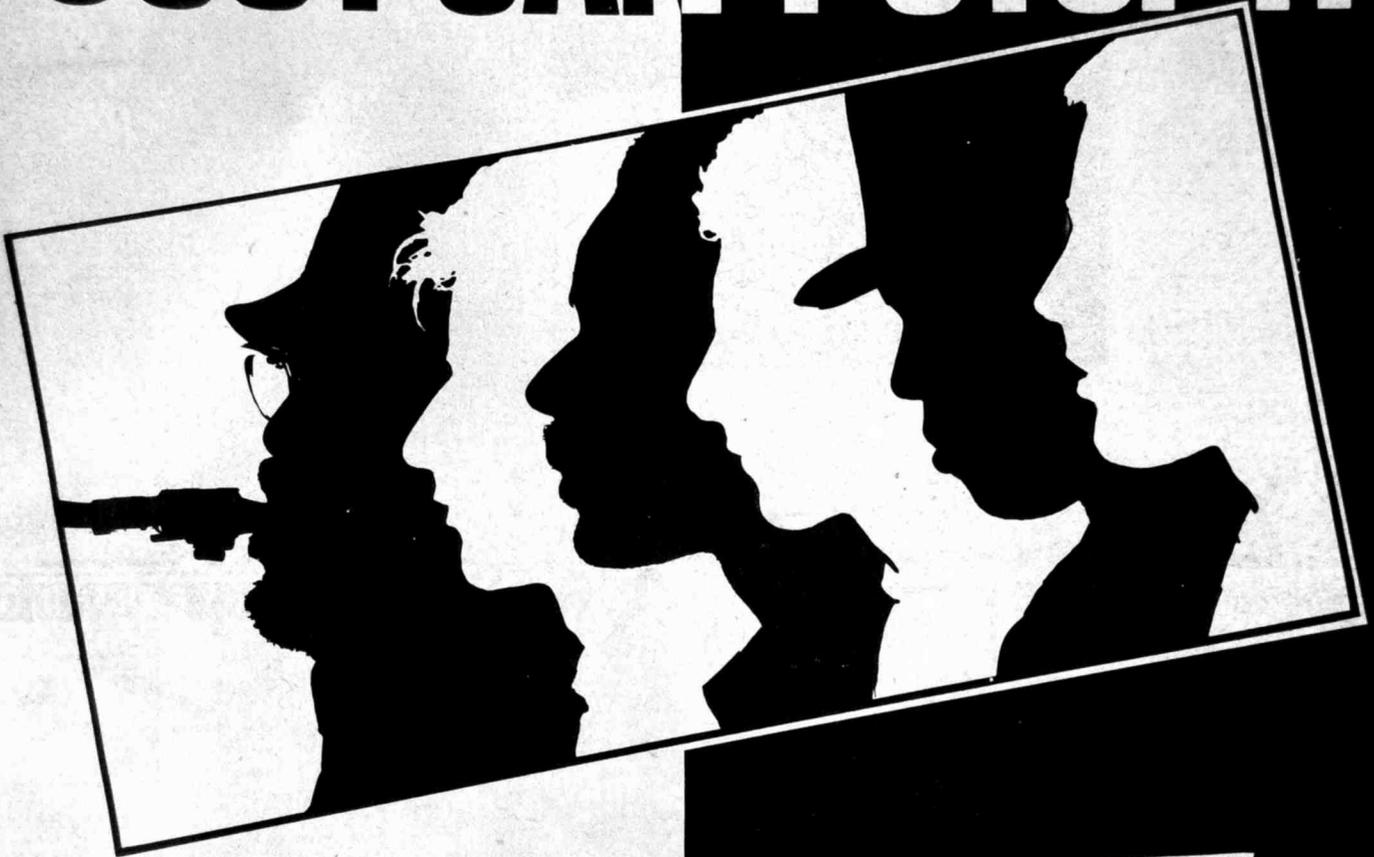
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BLUE played by Brinsley Forde

BABYLON

'BABYLON': Starring Brinsley Forde, Karl Howman, Trevor Laird, Brian Bovell. (Chrysalis / National Film Finance Corporation)

COULD THOSE race riots that took place in Miami ever happen in Britain? Remember Bristol a few months ago?

Babylon certainly touches on it in a smaller but significant way. The film is based around the problems that the blacks have in Britain and especially with the sus law.

Even director Franco Rosso says: "'Babylon' is fiction, a story, but it is a story that could happen and the situations are entirely real."

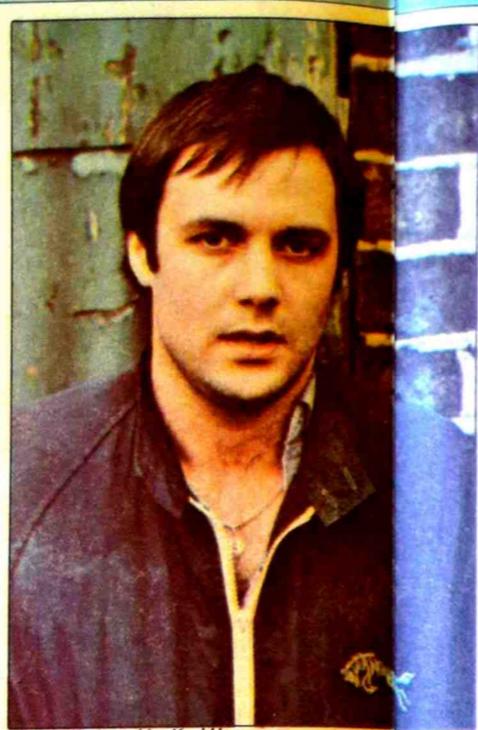
Blue, (Brinsley Forde of Aswad) in the daytime is a car mechanic but at night he is a toaster for the Ital Lion sound system who are in the finals of a reggae sound system competition to face the well known Jah Shaka.

To win, the sound system need a killer slate (pre-release record) from Jamaica. They get this by laying down a bag of ganja, £50 and a gold medallion.

All is going well, but is it. Blue quits his job after being called a coon and a monkey by his boss, him and his mates are taunted by some local white tenants, his girlfriend is seeing someone else, he is an unwitting witness to a mugging and then gets arrested on a sus charge. In the process the police beat him up.

Dejected, he heads for the garage where the sound system is kept. When he looks in the equipment has been smashed to smithereens by the white tenants. The rest of the sound system guys turn up and Beefy (Trevor Laird) attacks their

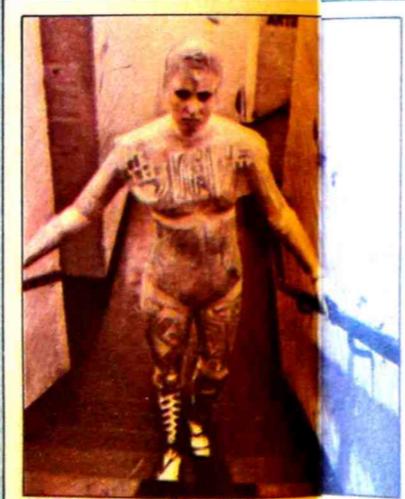
CONTINUED PAGE 26



RONNIE played by Karl Howman



DANNY the manager (Phil Daniels) and KATE (Hazel O'Connor)



HAZEL O'CONNOR as KATE



KATE played by HAZEL O'CONNOR

BREAKING GLASS

'BREAKING GLASS': Starring Phil Daniels and Hazel O'Connor (GTO Films)

IT'S ALL right for you lot, while you were sunning it last week I was wading through the rain at the Cannes Film Festival. It poured down for nearly the whole week. On the night of the showing of 'Breaking Glass', Hazel O'Connor was waiting to go at the plush Carlton Hotel, whispering to everyone around her and sipping honey and lemon to save her fading voice. Photographers, journalists and hangers on were following every move she made.

Still, she did look different from the rest of us. Her hair is bleach blonde and made up in corn plaits. Her face is deadly white and her eyes are jet black. She tops it off with black leather trousers and a fishnet, see-through top. You were blind if you missed her.

The only trouble was, instead of jumping in a limo to take her the few hundred yards to the showing, she walked. Don't they realise this lady is going to be a star?

When the idea came up for 'Breaking Glass' no British company would touch it with a barge pole. The Arabs, confident with the story, put a hell of a lot of Riads into it. Apart from the Arabs' cash it's a totally British movie.

It starts with Danny (Phil Daniels who starred in 'Quadrophenia' and 'Scum') ace chart hyper, two-bit manager, you name it he'll do it for money, meeting Kate (Hazel O'Connor) sticking posters on a wall to promote a gig she is playing. Danny asks Kate to sing for him right there in the street.

He catches the gig, which is atrocious, and puts an ad in a paper for musicians, which Kate knows nothing about until she starts getting the phone calls.

The partnership blossoms slowly from there. Danny becomes Kate's manager and they audition to put a band together.

The plot begins there. The ups and downs, the hassles, the pressures, the stardom, the break up. All that could happen to a band that is building up and then makes it. Kate, after initially having reservations about being like the rest ends up with an ego she and no one else can handle.

If you saw David Essex's 'Stardust' then this is a female version of that in the punk era, but probably more commercial.

It's about street level kids who want to rebel and express themselves through music. And for those of you not in the music business, I'm sure you'll think that is what it is like. There's the archetypal characters of A&R men and record company executives. Plus some very moving and very funny moments.

CONTINUED PAGE 26



A live scene from Breaking Glass



ABOVE: HAZEL O'CONNOR meets a handful of clones in a *BREAKING GLASS* dream sequence.

LEFT: PHIL DANIELS and HAZEL O'CONNOR.

RIGHT: Scene from *BABYLON* involving BEEF (Trevor Laird), SPARK (Brian Bovell) and ER-ROLL (David Haynes).

BOTTOM RIGHT: The *ITAL LIONS* with RONNIE (Karl Howman).



BABYLON

FROM PAGE 24

white friend Ronnie (Karl Howman) because he's white.

The rest of the guys want to beat Jah Shaka in the competition and go off to find some more equipment. Blue, with all the anger and frustration in him wants to take it out on something or someone. He knocks on the door of the white family that were taunting them earlier and when the man comes out and starts abusing him, impulsively Blue stabs and kills him with a screwdriver.

Later, at the club where the competition is taking place, police are trying to get in, the sound system guys are waiting for Blue to turn up but have to start without him.

Eventually he arrives, takes over the mike and sings: "So me dole card just hang out of my pocket / Even Rizla I ain't got it / PC Brown, patrolling the town / Fe pick I up, making it a habit / Four hundred years it's the same kind of living / Four hundred years, pain and misery all that Babylon is giving / I can't take no more of that, no I can't take no more of that."

The police sirens are blaring in the background as they surround the club.

After a couple of very crowded showings of the film — I had to sit on the floor it was so packed — there was a press conference with some of the actors, director, producer and writers of the film.

It turned into a heated discussion about whether pressures really take place in Britain. All the blacks in the audience were adamant and Denis Bovell, who produced the music for the movie, was obviously bitter as he'd once been locked up for 18 months on sus and then they just let him go because they couldn't charge him.

Could Miami happen here? *Babylon* is a powerful look at the problems blacks, especially British born blacks, have.

ALF MARTIN



THE LADY T.

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MAILMAN

THIS IS MY SECRET BURDEN

COULD YOU advise me on my following problem? I'm 19 years of age and have two brothers. One works in the city sewage works and is an ardent Record Mirror reader. The other is in Barlinnie prison serving seven years for arson. My two sisters are on the street and my father lives off their earnings. My mother is pregnant by our next door neighbour and my father refuses to marry her. Recently I met a charming woman, a prostitute. She's single and the mother of three children, all different colours. My problem is shall I tell her about my brother being an ardent RM reader?

I'M Worried, Glasgow.
 • It's the old one's that are the best or maybe it's the way you tell 'em.

difficulty thinking up rude insults to hurl at Gurr? Try the truth.

AT LAST

I WROTE some time ago asking you to print a picture of Ronnie Gurr and you printed my letter but no picture. So please, please print a picture of little Ronnie G.

An Eric Faulkner fan.
 • Ronnie, how about visiting your mum more often?

INFANTILE

WHAT A thoroughly infantile attempt Simon Ludgate made of reviewing the new Eric Clapton album 'Just One Night'. I've just about had a gut full of this flip approach to reviewing certain albums. Perhaps RSO records don't give back hands to so-called rock journalists. It would seem the only answer for such an obvious put down of an otherwise perfectly respectable live album. What Clapton does he does extremely well and it would be lunacy to keep changing direction just to try and keep up with so-called new trends. This album, as with most live albums, is not intended to break new ground. It's appeal will be mainly to established Clapton fans. So give them some real information — I



At last! A pic of Ronnie! He's the one catching flies. (See 'At Last').

mean for heaven's sake the album contains some of the best musicians Britain has to offer. Be critical but let that criticism be constructive.

Malcolm Pounds, Rochford, Essex.
 • I don't see why I should be expected to enjoy deadly dull music, although it seems to appeal to the masses, which speaks for itself. — Simon Ludgate.

SWORD

WHO IS this sword of justice who goes by the name of Alf Martin? He of the impeccable taste and truly wonderful way with words, cause wherever he is, he's damn well brave! The man deserves a medal for being the only writer on the force of Record of Mirror to write the truth, the whole truth and nothing but the truth. I mean, who amongst you would dare stand up to that mighty force of followers — the Police fans (which in-

cludes me) and tell them in a roundabout sorta way that their favourite blonds gave a comparatively lousy show. Come on own up, I doubt any of you would. But this superman of Record Mirror actually gave a true account of the Police at Newcastle City Hall. I admire and respect him for not belittling us just to keep us happy so we'll still buy RM.

A Police/Alf Martin fan, Liverpool.

PENCIL

WHY DO your interviews turn out to be live reviews, your live reviews a pencil sketch of the groups careers and record reviews on what they had for breakfast? Love and kisses.

Big Willy, Bangor, Gwynedd.
 • Why don't you visit an optician and get a bigger white stick?

HUH?

DEAR MAILMAN — or is it?

Mike the Psyche, High Wycombe, Bucks.
 • Sometimes I think some people are on totally different planets to most of the human race.

SOFTIE

I WAS delightfully surprised, no overjoyed, to read your comments on abortion (19th April) especially after all those sarcastic, sometimes even cruel, comments you usually make but you're not fooling me anymore. I now know that you're really a big softie with a kind sensitive heart. Thanks.

Amanda Fielding, Norwich, Norfolk.
 • Me? Kind and sensitive? No way. But Rosalind Russell hasn't the monopoly on the plain common sense to know that any restrictions on a problem doesn't help that problem to get solved to anyone's satisfaction, except perhaps, those with the ability to abuse their power of restriction.

MUTTON

SINCE I started getting Record Mirror regularly I have been amazed that there are reporters who really do write objective, unbiased reviews. Unfortunately the same cannot be said for the muttonheads who write to your letters page. You know what I'm getting at, the 'punk is shit/H.M. is shit' other than just

because they have different musical tastes? You don't see people who like Chinese takeaways hanging around in gangs outside Indian restaurants, waiting to kick the hell out of the unsuspecting customers within, so why must skins deem it necessary to squash the mods and vice versa? I'm afraid that part of the blame for this deplorable situation must rest firmly on the shoulders of those reporters who have, over the last couple of years divided rock fans into groups and set them up against each other. Rock fans should be united, not divided. After all, it's only rock'n'roll.

John O'Callaghan, Halifax, Yorkshire.
 • Music is only one of the many factors that helps focus people's attention on whatever fashionable tribe they eventually join and I think you have possibly overestimated our influence in that quarter. But as I won't go to various gigs as I don't want my face rearranged by morons and thugs of various dress styles, a record token goes to you for a voice of sanity.

PEACE

I SEE everyone who writes to your page is filled with hate and insults. So I have written (for the first time) to try and change your page with 'I Love You Linda.' Wow! Isn't that better?

Andy O, Solihull, Birmingham.
 • All aboard for the peace and love generation which is hopefully leaving platform one and won't be coming back.

DONOR KEBAB

I THOUGHT you might like to know that I am the world's only living brain donor.

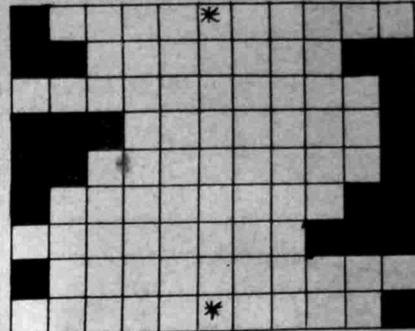
T Campbell, Port Talbot, South Wales.
 PS. Please can I have an LP token for the week's most original letter?
 • No. But you can have Mike Gardner's brain as it hasn't been used much!

BORED

I WAS just sitting here bored out of my mind, so I decided to write you a letter. I haven't got anything worth writing about, but it's the thought that counts isn't it?

Spoons of the Jostias, Lewisham, London.
 • Next time you get a passing thought let it pass away peacefully.

POPAGRAM



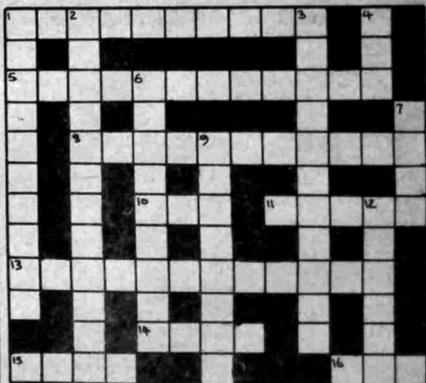
WIN AN LP

Solve the nine cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of a group who Mr Townshend considers a little too tough. Remember the clues aren't in the order of the puzzle. You have to decide what the correct order is.

On the U.S. quiz rota you may find a rock lady (4.6)
 Some ran to hear P&R radio (7)
 Commit the weak sin and turn into a fool for love (10)
 The general could become a Memphis soul star (2.5)
 Kath Bush could become a lion heart (4.4)
 and a lame foal could change into a bat from Hell (4.4)
 Just as smelly J.A. becomes a Tiswas person (5.5)
 An order from Elvis. Smile! (3.5)
 You won't find a nuder stone with cousin Kev (1)

REMEMBER, you have to complete the Popagram and the Xword to be eligible for the prize. First correct one out of the hat wins.

XWORD



ACROSS

- Will this LP put you in a trance (10)
- A plea from K.C. (6,4,2)
- 8 & 16 Across. Buddy Holly classic (4,2,2,3,3)
- Friends of Horace Wimp (1,1)
- What The Brothers Johnson are going to do all night (5)
- Group followed by The Glory Boys (5,6)
- Scene of The Beatles most famous US concert (4)
- Breathing singer (4)
- See 8 Across

DOWN

- Siouxie's home (5,5)
- Pistols hit (6,6)
- Roxy classic. For Your Pleasure (2,3,6)
- Former Rainbow now Black Sabbath singer (3)
- Lené Lovich LP (9)
- Moptops films (4)
- Singer who had Thunder in His Heart (3,5)
- There are Two of them in The Muffins (6)

LAST WEEK'S SOLUTION TO X-WORD:

ACROSS
 1 Highway to hell 7 Real Thing 8 Don 9 It's Your Life 11 Out Of Time 13 Street Legal 15 Oasis 16 Angie 18 Keep On Dancing

DOWN
 1 Herbie Hancock 2 Glass Houses 3 Without a Tin 5 Eddie 6 London Calling 10 I Will 12 Fee 14 Angie 17 E.M.I.

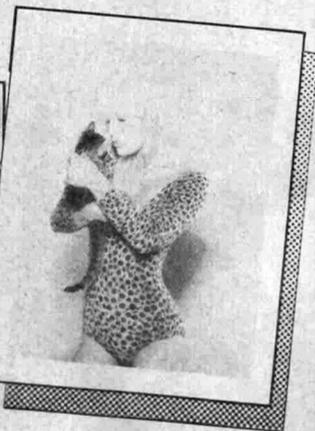
LAST WEEK'S SOLUTION TO POPAGRAM
 (in order of puzzle): The Cure The Groove Prima Donna High Fidelity Missing Words Empty Glass New Musik Elvis Presley
 DOWN COLUMN: COMING UP

MAY 24 solution

LAST WEEK'S WINNER: Rosemary Annals, 6 Wilson Close, Hildenborough, Tonbridge, Kent.

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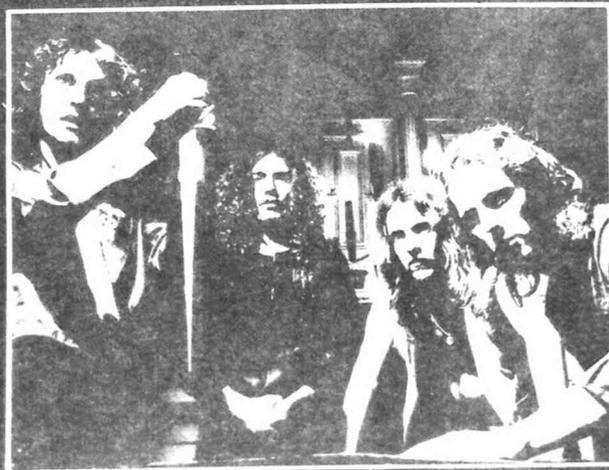
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THERE'S always been something magical about any band that features bottleneck guitar and harmonica. The sound seems to sizzle straight through the air right into your central nervous system.

The Blues Band feature mouth-harp and bottleneck. Magic is exactly the word to describe them. They're currently spearheading a British blues boom with verve, style, talent and panache - which only seems fair since most of the band were involved in the last British blues boom during the first half of the sixties.

The band is fronted by a guy who used to inspire me with paroxysms of jealousy when I was in my teens - Paul Jones, singer, writer, harmonica-player and actor and brilliant at all of them, dammit.

Between 1962 and 1966 he fronted Manfred Mann and was generally rated by every girl I ever tried to chat up as the bees knees in male gorgeosness.

He left the Manfreds in '66 to pursue a solo singing career and also to get into acting. He starred in a rather good film called Privilege and since then he's been treading the boards in straight plays, Shakespearian epics and musicals.

But in February last year he got a hankering to do a bit of gigging again. Before the Manfreds he'd been a fine blues singer and harp player and that had always remained a first love.

So he phoned up an old oppo called Tom McGuinness and asked him if he fancied getting together a blues band, just for fun.

BETWEEN the two of them they rounded up another three guys - all fine and natural choices. All with as much experience as Paul Jones himself. The rest of the line-up is Dave Kelly, Hughie Flint and Gary Fletcher.

Being professional to the core there was no need for extensive rehearsal. "But," recalls Dave Kelly,



THE BLUES BAND: Dave Kelly, Tom McGuinness, Paul Jones, Gary Fletcher, Hughie Flint.

BLUES BUSTERS

"we didn't want to go on stage with no preparation at all. We had no intention of just being a jamming band and shambaling about playing a slow blues in C for 15 minutes. We wanted to know what we were doing and have a definite sense of pace."

So they had three days of rehearsal, choosing the material and making sure that endings were down light and crisp.

BASICALLY their intention was to have fun playing R&B but on no account to make fun of it. With that in mind they set up four dates, the first at the Bridgehouse pub in Canning Town in East London which has gained an enormous reputation as a springboard for new bands. They went down a storm, as they did on every subsequent date. And they got bigger and more popular and more aware of the commercial possibilities of the band.

Said Tom McGuinness, "We decided to make an album after

we'd gone to a few record companies and received little or no interest from them. So we made it, had it pressed, packaged it ourselves, autographed the first 2000 copies and sold it through mail order and through independent distributors."

The album sold in sufficient quantities to gain the interest of Arista records who signed the Blues Band and took over pressing and distribution of the album.

And so far the surprising success story of the band who got together for laughs has continued with no signs of abating. In fact their reputation, internationally, has reached such a peak that they played on the prestigious West German Rockpalast TV special a couple of weeks back which was transmitted in that country, all over Western Europe and Russia. In fact everyone in this particular hemisphere appears to have seen it except Britain.

THE BAND celebrated after the set in traditional rock and roll fashion - spending hours and hours in their hotel bar.

They were regally entertained by a gentleman called Richard Jefferies who runs a booking agency in Munich and is an old pal of the band. Jefferies managed to antagonise and overwhelm everyone who wasn't in the Blues Band entourage and still escaped without a good thumping.

Afterwards McGuinness regaled me with Jefferies stories, the best of which was when the Blues Band was due to fly home from Berlin and Richard spotted a passing nun at the airport. He asked her to bless the plane. She timidly refused saying she didn't have enough time. Jefferies replied, in a megaphone voice: "That's typical of God - he never has the f...ing time for anyone."

Was there a feeling, I suggested, that the Blues Band was out of control from a career point of view?

It started as a band for fun but now here they were flying to a special one off gig in Germany and getting the album 'The Official Blues Band Bootleg' - released all over the world.

"Yes, the idea of getting in an aeroplane and going to a Blues Band gig is very odd. Especially since my first idea was that the gigs should be handy enough for me to get in my Renault 4 and drive for a few minutes to them.

"And yes it's odd to think that people in New Zealand are shelling out four quid to buy the album in sufficient quantities to put it in their chart.

"But out of control? I don't think so. There's a built-in control mechanism in this band. We started it for pleasure and we would stop it if ever we found we weren't enjoying ourselves."

While the Blues Band was getting started and, indeed, up until quite recently Paul Jones was still continuing with his acting career. Thus, by definition the two existed side by side for some while.

ANY question of conflict of interest between playing the blues and playing Shakespeare is deftly flicked aside by Jones.

"The striking thing about both fields are the similarities. In Measure For Measure, Lucio has a wonderful speech which goes 'Aye, but to die and go we know not where...' The subject matter and the feeling of terror are exactly the same in that as they are in Son Houses' 'Death Letter' which is one of my favourite songs in our set."

However, acting has gone into abeyance for Jones at the moment as he revels in the success of the Blues Band. The same attitude of enjoyment is shared by the rest of the band who, like Jones, have enough to do anyway - like session work, composing, producing and so on - without having to rely on the Blues Band for their daily bread.

And even if the new album is only half as good as the first or a quarter as good as the Blues Band live it will still be a block buster. To quote Shakespeare "Be not afeared - this band is full of noises, sounds and sweet airs that give delight and hurt not."

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HELP

WHEN I was 15 I had an affair with an older woman who'd moved into our street with her boyfriend and two kids. She treated my affections as a joke. But even after she moved away I couldn't get over her, and loved her more than anything else.

Now she's back and though she's split-up with her original bloke is going with another man almost twice her age. She says he means the world to her. Yet, we've become very close again and she says she needs me around, that she can do without anyone else, but not me. I've built-up a father/daughter relationship with the eldest child who is four, and I really love the two children as if they were my own, and one of them has asked if I'm going to be their "new daddy".

We've discussed being together, more than living together, many times and she's always said that there's something holding her back, yet doesn't know what it is. The other day she said we could be happy together, but she's just too stubborn to realise it.

Am I wasting my life hanging around for a 'ready-made' family, or should I hope things will eventually work out. What do I have to do to make her realise how much I need

SHOULD I LEAVE HER?

her, love her and want her? I almost feel as if I'm beginning to crack-up.

Steve, Kent

•Don't kid yourself. As far as her male friends are concerned, this lady clearly likes to keep as many options on the boil as possible. She knows the way you feel about her only too well. She's back, and you've continued to be a good and supportive friend to her and the children, despite her exit over the horizon not so long ago. You haven't let her down and she trusts you and finds you reassuring to have around. But she's a survivor and is still looking for the best way to survive.

There's no easy answer to your dilemma. She needs you on one level. Yet she'll take whatever you have to give without committing herself any further, for as long as you'll let her. Right now, she may be gambling on the older man in her life as

the main chance for future security, for her and the children. How do you measure-up in her estimation? Could you support the family? Does she think the grass is greener elsewhere?

How long are you willing to let this on/off relationship continue? As you're already feeling pressured, the time has come to get things straight between you. Offer yourself, if you must, but on your own terms only. If she can't or won't accept them, move on. Or are you willing to go through this self-destructive emotional turmoil until she decides to make another break?

STUDENT GRANTS

I'LL BE a student at college full-time from September and will obviously need money. Could you please give

details of the kinds of grants allocated to students who're living at home still. I've heard that my grant won't come to much and will only be enough to cover books and fees. Is this true?

Pete, London

•Depends on the type of course you're going to take; where it's happening, and your parents income. Contact your education authority with full details, and they'll fill you in on the fax. If you're in the inner London area write to Awards Division, County Hall, York Way, London SE1 7PB. (Tel: 01-633 6325/01-633 7864). If they don't cover your part of London, they'll point you in the right direction. A free booklet 'Grants 1980 to 1981' is available from the above address, and covers all eventualities, (ILEA only).

Anyone else after a grant? Two free info booklets, 'Getting A Grant' and 'Grants For Students' — A Brief Guide, outlining who's entitled to have one; how much you're likely to get; how much your parents are expected to contribute and how to apply, are on offer from the Information Division, Department Of Education And Science, Elizabeth House, York Road, London SE1 7PH. (Postcards only).

JOIN THE CLUB

I'VE BEEN thinking of joining a club to improve my social life and make new friends, and have read somewhere, are about an organisation called 18 Plus, but can't seem to find any information on it. I'd rather join something wider reaching than just a local youth club set-up. I'm 18 and a half and can drive.

S, Manchester

•There are over 240 18 Plus groups throughout England and Wales, pro-

viding a reasonably varied social life — parties, discos, concert trips, weekends away, and a once-weekly meeting in a pub, for an annual membership fee of £4.60, (including VAT). Anyone aged between 18 and 30 can join, and there are plans to start new groups in Scotland too. For full details, write to The National Federation Of 18 Plus Groups, Nicholson House, Old Court Road, Newent, Gloucester. (Tel: Newent 821210).

What else? Decide where your interests lie — music, films, war games, politics, helping other people out; every major city and town has a variety of club activities on offer and the nearest library will have a list which it's well worth scanning. Or there's sport, (improve your fitness and physical skills and make new friends at the same time), evening classes, (improve your mind, plus), or making the most of a motor-ing/car rally club, (improve your driving?), to consider.

DOING IT AGAIN

SINCE I left school after failing my 'O' levels last year I've been on social security and am sick to death of looking for jobs around here. There don't seem to be any. What I'd like to do is to have another go at getting 'O' levels, (I failed mainly because I messed around all the time), and heard on the radio that it's possible to do them again and claim SS. Can I do this?

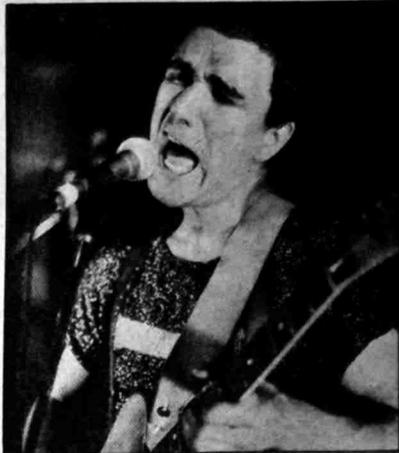
John, Birkenhead

•You're lucky, as you just happen to be living in the one area of the country which has established a 'Return And Learn' scheme, enabling anyone aged between 16 and 21 who's been unemployed for six months or more to go back to college for three days a week, AND claim social security benefit.

The scheme covers basics like maths and English for people who want to brush-up on what they did at school; 'O' levels, and for those who already have the academic background required, 'A' levels too.

The catch? You must be available for employment if it's offered, but if jobs are scarce as gold dust

FEEDBACK



FOR ANYONE interested, 'specially K. Peacock of Westcliff-on-Sea, Essex, I've dug up some fax on FISCHER-Z:

The band, who comprise John Watts (lead vocals/guitar), Steve Liddle (drums), Dave Graham (bass), originally included Steve Skolnik (keyboards) before he left in February this year. They've just finished their UK tour, but will be back in the autumn, having travelled to France, Germany, Belgium, Holland, Switzerland, Italy and Yugoslavia between June 2 and July 6. The threesome are so HUGE in Europe that they've been billed as supported by the likes of Suzi Quatro and Joe Jackson (this is not a misprint!)

As far releases, Fischer-Z were signed to United Artists in July 1978, and have recorded five singles and two albums, all still available. The albums: 'Word Salad' (UAG30232), charted in the Top 50 this side of the channel, Top 20 in Holland; 'Going Deaf For A Living' (UAG30295), released May 2 1980.

Singles run as follows: 'Wax Doll' (A-side)/'Angry Brigade' (B) (UP36458), 29 September 1978; 'Remember Russia' (A)/'Bigger Slice Now' (B) (UP36486), 16 February 1979; 'The Worker' (A)/'Kitten Curry' (B) (UP36509), 11 May 1979 — this charted in UK, got to No. 1 in Belgium, and became a radio single in Japan; 'First Impressions' (A)/'High-wire Walker' (B) (BP305), 3 August 1979; 'So Long' (A)/'Hiding' (B) (BP342), 7 March 1980; 'A Pick-up Flip-up' (A)/'Rat Man' (B) (BP3600), which will be released on 27 June.

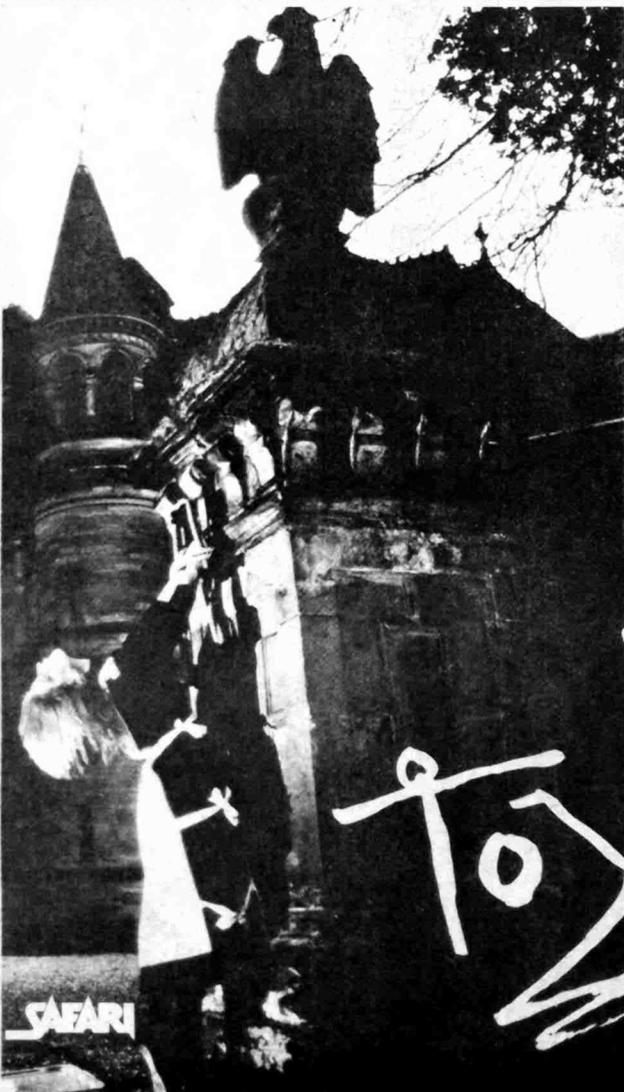
Well, that's it, but if you want to know more about Fischer-Z, you'll get all the help you need from Judy Totton Publicity, 1, Cathedral St., London SE1.

this isn't such a big catch after all. Write for details to Research And Planning, Education Office, 14 Sir Thomas Street, Liverpool L16BJ.

'Return And Learn' has existed in the Liverpool area since 1976, and the success rate is high. Other regions are interested in launching similar projects and readers can check-out

possibilities with your Department of Health And Social Security and education authority.

Problems? Write to 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply as only a small number of the letters which arrive each week can be published.



SAFARI

Iceland

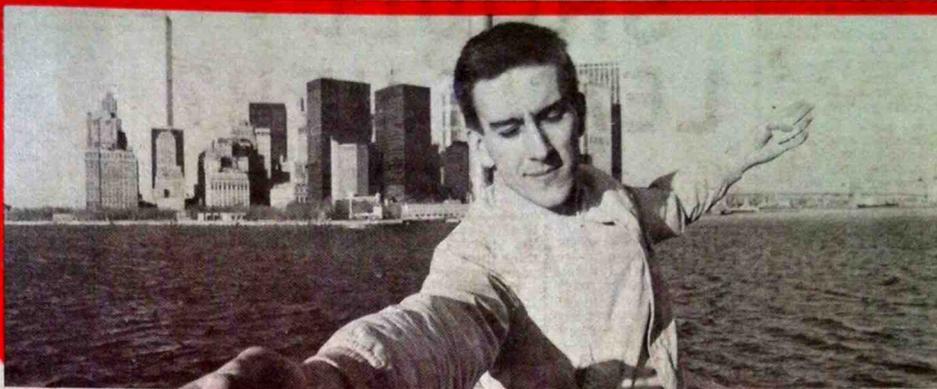
ON TOUR			
Sunday	25th May	Glasgow	Tiffanys
Monday	26th May	Edinburgh	Tiffanys
Tuesday	27th May	Aberdeen	Ruffles
Thursday	29th May	Guildford	Civic Hall
Sunday	1st June	Brighton	Jenkinsons
Monday	2nd June	Stafford	Top of the World
Tuesday	3rd June	Sheffield	Top Rank
Thursday	5th June	Newcastle	Mayfair
Friday	6th June	Wakefield	Unity Hall
Saturday	7th June	Manchester	Russell Club
Monday	9th June	Bristol	Factory 2 Oswald Club
Tuesday	10th June	Cardiff	Top Rank
Wednesday	11th June	Punzance	Demelzas
Friday	13th June	Dunstable	Civic Hall
Saturday	14th June	West Runton	Pavillion
Sunday	15th June	London	Lyceum

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SPECIALS

Rat Race on 2 Tone

You're working at your leisure
To learn the things you'll need
The promises you make tomorrow
Carry no guarantee
I've seen your qualifications
You got a Ph.D
I've got one art 'O' level
It did nothing for me

The promises you make tomorrow
Carry no guarantee
I've seen your qualifications
You got a Ph.D
I've got one art 'O' level
It did nothing for me

CHORUS
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258 Pentonville Road,
London N1

Words and music: Rod Byers
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Plangent Visions Music Limited, 69
New Bond Street, London W1.

CHORUS
Working for the rat race
You know you're wasting your time
Working for the rat race
You're no friend of mine

You plan your conversations to im-
press the college bar
Talking about your mother and dad.
Wear your political 'T' shirt and
sacred college scarf
Discussing the world situation
But just for a laugh

CHORUS
INSTRUMENTAL BREAK
CHORUS
Working at your leisure
To learn the things you don't need

WHITESNAKE

Fool For Your Loving on United Artists

I was born under a bad sign,
Left out in the cold . . .
I'm a lonely man who knows
Just what it means to lose control

But I took all the heartache
And turned it to shame,
Now I'm moving, moving on,
And I ain't taking the blame,
Fool . . . don't come running to me,
I know I've done all I can . . .
Fool . . . a hard loving woman like
you
Just makes a hard loving man . . .
So I can say it to you, babe . . .
I'll be a fool for your loving no more,
A fool for your loving no more . . .
I'm so tired of trying, I always end up
crying,
Fool for your loving no more . . .
I'll be a fool for your loving no more

I'm tired of hiding my feelings,
You left me lonely too long . . .
I gave my heart, and you tore it apart,
Oh, baby, you done me wrong . . .
Fool . . . don't come running to me,
I know I've done all I can . . .
Fool . . . a hard loving woman like
you
Just makes a hard loving man . . .
So I can say it to you, babe . . .
I'll be a fool for your loving no more,
A fool for your loving no more . . .
I'm so tired of trying, I always end up
crying,
Fool for your loving no more . . .
I'll be a fool for your loving no more

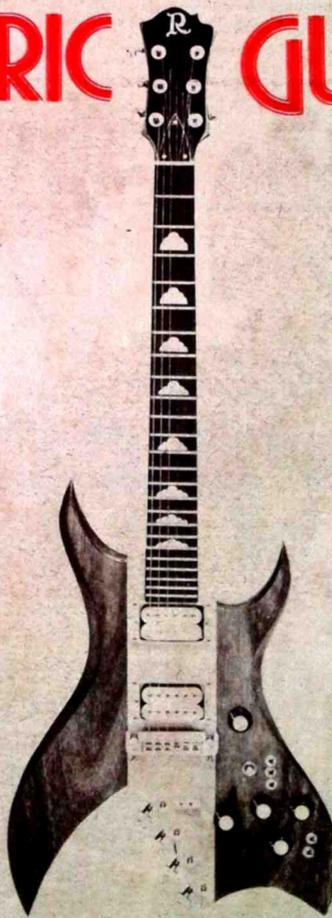


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UPFRONT

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

THURSDAY MAY 29

BANNOCKBURN, Tamdhu, Jim Wine And Music
BINGLEY, Arts Centre, Utterior Motives/The Elements
BIRMINGHAM, Cedar Ballroom, Constitution Hill U2/Fashion 8101, Joan Armatrading
BLACKBURN, King George's Hall (58474), Washbome Ash
BLACKPOOL, Jenks Wine Bar (293203), The Cheaters
BOURNEMOUTH, Winter Gardens (26446), Matchbox
BRADFORD, College (Queens Hall) (292712), The Squids
BRADFORD, Princeville (578845), Chinatown
BRIGHTON, New Regent (27300), Sledgehammer
BRISTOL, Abbots Leigh Communi- Centre, The Reviews
BRISTOL, Crockers (33793), Andy Pandemonium
BRISTOL, Hippodrome (299444), Jasper Carroll/Telephone Bill And The Smooth Operators
CARLISLE, Market Hall (23411), The Undertones/The Moondogs
CLEETHROPES, Winter Gardens (52525), Bad Manners/Headline
COVENTRY, Tiffanys (24570), UK Sub
CROYDON, The Cartoon (01 688 4500), Majority
DERBY, Assembly Rooms (31111), The Beat
DONCASTER, Regal Lido Sports Club, Flying Saucers
DUBLIN, Simmons Court Centre, 10cc
EDINBURGH, Playhouse Nite Club (031 665 2064), Gary Moore
EDINBURGH, Valentinos (031 229 5151), Adam And The Ants/The Flowers
GLENROTHES, Rothes Arms (753701), Bassille
GRANGEMOUTH, International Hotel Cuban Heels
GUILDFORD, Civic Hall (67314), Toyah
GUILDFORD, Wooden Bridge (27706), MIS
HIGH WYCOMBE, Town Hall (26100), Girl/Broken Home
INVERNESS, Caledonian Hotel (35181), Jeepers Creepers
KINGSTON, Waves, The Three Tuns London Road (549-8601), The Pencils

DEVO, originally due to play here last Autumn but forced to blow out as the projected stage extravaganza was too big for the venues booked, return this week, paying tribute to the wonders of micro-technology at Glasgow Apollo, (Sunday), moving to Birmingham Odeon, (Monday), with four more provincial dates and one London headline to follow.

Midway thru a worldwide excursion, **RUSH** take time out for a British visit too, opening the first leg of their 13-dater schedule with two nights at Southampton Gaumont, (Sunday/Monday), followed by a five night marathon at London's Hammersmith Odeon, kicking off Wednesday 4, And, in sharp contrast, the legendary **CHUCK BERRY** plays the final dates of his Transatlantic trek, London Rainbow (Thursday), moving to West Runton Pavilion, (Saturday), Poole Arts Centre, (Sunday), and St Austell New Cornish Riviera, (Monday). There's more from the archives of contemporary music as **SANTANA** make Wembley Arena for their big three, (Monday, Tuesday, Wednesday).

More home-brew from **THE BODYSNATCHERS** cruising the circuit at London's Electric Ballroom, Camden, (Saturday), with Americano Still signings **THE GO GO'S**, and helping **THE SPECIALS** launch their 13-dater seaside special at Great Yarmouth, Tiffanys, (Wednesday), also with **THE GO GO'S** in tow.

KNARESBOROUGH, Mitre Hotel (Harrogate 863589), Revillos/No Swastiks
LEAMINGTON SPA, Crown Hotel (26421), The Nostoc Band
LEICESTER, De Montfort Hall (27303), Saxon/Tygers Of Pan Yang
LEICESTER, Phoenix Arts Centre (38532), Dave Swarbrick
LIVERPOOL, Whispers Wine Bar Brand New Heroes
LONDON, Acklam Hall, Portobello Road (01-960 4590), The Touch/Shag Nasty/Syndromes
LONDON, Bridgehouse, Canning Town (01-476 2889), Aviator
LONDON, Clarendon Hotel, Hammersmith (01-748 1454), Killing Joke/Fay Ray And The Rub-bermen
LONDON, The Cock, Fulham (01-385 6021), Trimmer And Jenkins/Suburban Assault
LONDON, Dinowatts, Camden Lock (01-267 4967), Mike Dread
LONDON, Greyhound, Fulham (01-385 0526), Q-Tips/Seventeen
LONDON, Half Moon Herne Hill (01-274 2733), Red Beans And Rice
LONDON, Hammersmith Odeon (01-748 4081), Thin Lizzy/The Lookalikes
LONDON, 100 Club, Oxford Street (01-636 0933), Aswad
LONDON, 101 Club, St John's Hill, Clapham (01-233 8309), Johnny G Band/Rock Goddess
LONDON, Marquee, Wardour Street (01-437 6603), The Martian Schoolgirls/Robert Fripp
LONDON, Moonlight Club, Hammersmith (01-992 0863), Mickey Jupp/On The Earth
LONDON, Music Machine, Camden (01-387 0428), Joan Jett

LONDON, Nashville, Kensington (01-603 6071), Juice On The Loose
LONDON, New Golden Lion, Fulham Road (01-385 3942), The Valentines
LONDON, Rainbow, Finsbury Park (01-263 3140), Chuck Berry/The Cruisers
LONDON, Rock Garden, Covent Garden (01-240 3961), Chicken Shack/Motley Crew
LONDON, Royalty, Southgate (01-886 4112), Rockin' Louie And The Mamma Jammers/Rebound
LONDON, The Squire, Colford (01-898 8645), Hound Dog
LONDON, The Swan, Hammersmith (01-748 1043), First Aid
LONDON, Theatre Royal, Stratford (01-836 8101), Albion Dance Band
LONDON, Transhed, Woolwich (01-855 3371), White Rabbit
LONDON, The Venue, Victoria (01-634 5000), Live Wire
LONDON, Walmer Castle, Peckham (01-703 4639), Grabba
LONDON, Wembley Arena (01-902 1234), Mike Oldfield
LONDON, White Lion, Putney Bridge (01-788 1540), Rubber Johnny
MANCHESTER, Apollo (01-273 1112), Average White Band
MIDDLESBROUGH, Town Hall (245432), David Essex
NORWICH, Arts Centre (60352), Cousin Joe From New Orleans
NORWICH, Cromwells (612909), Jimmy James And The Vagabonds
NOTTINGHAM, Ad Lib Club, The Teardrop Explodes
ODDHAM, RAF Odham, Souled Out
PAISLEY, The Bungalow (041 889 5667), Positive Noise
PERTH, Plough Inn (22251), Another Pretty Face

PLYMOUTH, Tops Club, Metro Glider
PONTEFRACCT, Blackamore Head, Knile Edge
PORTSMOUTH, Cumberland Tavern (731394), Doggy Geezers
SHEFFIELD, Limit Club (730940), The Umbrellas
STOKE, Hanley Victoria Hall (2461), Iron Maiden/Praying Mantia
WAKEFIELD, Unity Hall (75719), Human League/Scars

FRIDAY MAY 30

ABERDEEN, University (572751), UB40
BARNSELY, Londoneer, Pretox
BATH, Academy of Art, Corsham (712571), Corsham, The Pump
BICESTER, Nowhere Club (3641), Special FX
BIRMINGHAM, Cedar Ballroom, Constitution Hill, The Bodysnatchers
BIRMINGHAM, Odeon (6436101), Joan Armatrading
BLACKBURN, King Georges (58424), Saxon / Tygers Of Pan Yang
BLACKPOOL, Jenks Wine Bar (293203), The Cheaters
BRAINTREE, RAF Wethersfield, Yaksy Yak
BRENTWOOD, Hermit Club (217084), Spider / Pagan Altar
BRIGHTON, Alhambra (27874), The Exclusive
BRIGHTON, Duke of York, On The Air / The Pulsaters
BRISTOL, Colston Hall (291768), Rod McKuen



CHUCK BERRY: at London's Rainbow on Thursday.

BRISTOL, Crockers (33793), Andy Pandemonium
BRISTOL, Hippodrome (299444), Jasper Carroll / Telephone Bill And The Smooth Operators
BRISTOL, Trinity Community Centre, Doll By Doll / Hawkwind
BRISTOL, Turntable, Temple Back (23306), Flying Saucers
CAMBRIDGE, Corn Exchange (53395), The Beat
CANTERBURY, University of Kent (64724), The Piranhas
CHELMSFORD, Chancellor Hall (65548), Blue Cat Trio
COVENTRY, Climax (20313), Team 23
COVENTRY, General Wolfe (88402), Silmerillion
COVENTRY, Red House Inn, The Cruisers
CROYDON, Crawdaddy Club, The Star, London Road (01 684 1360), The Fanalics / The Twisters
DARLINGTON, Boars, Chinatown
DERBY, Bishop, Lonsdale College (514911), Q-Tips
DONCASTER, Regal Club, Limelight
DORKING, Dorking Halls (5431), Rupert (Tribute to Elvis)
DUBLIN, Simmons Court Centre, 10cc
DUNSTABLE, Queensway (803326), Girl / Broken Home
DURHAM, Castle Hall (63887), Lies All Lies
EDINBURGH, Napier College (031 447 7070), Fun City
EDINBURGH, Odeon (031 667 3805), The Undertones / The Moondogs
EDINBURGH, Playhouse, Nite Club (031 665 2064), The Freeze
ETON, The Christopher (Windsor 65948), The Cavalry
GLENROTHES, Rothes Arms (753701), Switch
HALIFAX, Good Mood Club, Wilful Damage
HASTINGS, The Carlisle (420193), Teenbeats
INVERNESS, Muirton Motel (32660), Rude Boy
KINGSTON, Waves, Three Tuns, London Road (01 549 8601), Chickenshock
KIRKLEINGTON, Country Club (Eaglescliffe 780093), White Heat
LANGLEY, Merry-makers Hall, Any Trouble / Arrogant
LEEDS, University (39071), Cousin Joe From New Orleans
LEICESTER, Phoenix Arts Centre (38832), Room 10 / Inner Ear
LICHFIELD, Arts Centre, Ice
LONDON, Bridge House, Canning Town (01 476 2889), Mickey Jupp / Rys And The Quarterboys
LONDON, Chris Falace, Hackney, Back To Zero
LONDON, Clock House, Clapham (01 385 0215), Majority
LONDON, Cock Tavern, Fulham (01 385 0221), Jazz Sluts
LONDON, Dingwells, Camden Lock (01 267 4967), John Spencer's Alternative / Accelerator
LONDON, Duke of Lancaster, New Barnet, The Flatbackers
LONDON, Electric Ballroom, Camden (01-465 9006), UK Subs
LONDON, The Elgin, Ladbrooke Grove, Far Ray And The Rub-bermen
LONDON, Half Moon, Herne Hill (01 274 2733), Fashion
LONDON, Hammersmith Odeon (01 748 4081), Thin Lizzy / The Lookalikes
LONDON, Hope And Anchor, Islington (01 359 4510), Red Beans And Rice
LONDON, 101 Club, St John's Hill, Clapham (01 233 8309), Fabulous Reed Brothers / Apaches
LONDON, Kings Arms, Wood Green, The Tremeloes
LONDON, Marquee, Wardour Street (01 437 6603), April City

MORE DATES PAGE 36

Knebworth '80

SATURDAY 21 JUNE
12 noon to 11pm

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LINDISFARNE • THE BLUES BAND

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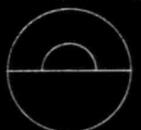
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ALL SONGS WRITTEN FOR THE BENEFIT OF THE NEW GENERATION ...FANX



FROM PAGE 34

LONDON, Maunberry's, Jermy Street (01 499 4823), Ian Bruce Band
LONDON, Moonlight, Railway Hotel, West Hampstead (01 824 7511), Carol Grimes' Sweet FA / Jcarus
LONDON, Nashville, Kensington (01 603 6071), U2 / Fashion
LONDON, New Golden Lion, Fulham, Road (01 385 3942), Straight 8
LONDON, Polytechnic of Central London (01 636 8271), Distributors / Section 25 / Espalaires
LONDON, Rock Garden, Covent Garden (01 240 3961), Johnny Mars' 7th Sun
LONDON, London School of Economics, Houghton Street (01 405 1977), The Jump
LONDON, Star and Garter, Deptford (01 858 5694), Nuttin' Fancy
LONDON, Star and Garter, Putney Pier (01 788 0345), Carter And Jones
LONDON, The Swan, Fulham Broadway (01 385 1757), Steel Survivor
LONDON, Thames Polytechnic, Woolwich (01 855 0618), The Penzance
LONDON, Theatre Royal Stratford (01 534 0310), Little Roosters / The Gas
LONDON, The Venue, Victoria (01 834 5500), Chris Rea / Claire Hamill
LONDON, Windsor Castle, Harrow Road (01 286 8403), Seventeen
LONDON, Y Club, YMCA, Tottenham Court Road (01 836 7288), The Teardrop Explodes / The Opposition

LOWESTOFT, Talk of the East, Bastille
MANCHESTER, Portland Bars (061 236 8414), Dangerous Girls
MANCHESTER, Russells, Royce Road, Hulme (061 226 6621), The Marian Schoolgirls
MELTON MOWBRAY, The Painted Lady (812121), Laurel Aitken
MIDDLESBROUGH, Rock Garden (241959), Wilchynde
NELSON, Railwayworkers Institute (63410), Mysterious Footsteps
NEW BRIGHTON, Grand Hotel, Asylum
NEWCASTLE UPON TYNE, City Hall (20007), Krokus / Girtschold
NEWPORT, Village (81949), Bad Manners / Headline
PONTYPRIDD, YMCA, Campaign 1 / Intruders / White Abuse
PORTSMOUTH, Southdowns College, Doggy Geezers
PURFLEET, Circus Tavern (4001), The Stylistics
RETFORD, Porterhouse (704861), Cabaret Voltaire / Naked Lunch / Metroface
SCARBOROUGH, Futnik, David Essex
SCARBOROUGH, Penthouse (6204), The Lambrettas
SHREWSBURY, Music Hall (520190), Matchbox
ST ALBANS, City Hall (64511) Girl / Broken Home
SHEFFIELD, University (24076), The Trend
STOKE HANLEY, Victoria Hall (24641), Joe Jackson Band
STOKE-ON-TRENT, Jubilee Hall, Plastic Idols / Grace
SUNDERLAND, Fusion (59548), The Hosts

SUNDERLAND, Mayfair (843827), Dedee
SWINDON, Brunel Rooms (31384), Iron Maiden / Praying Mantis
TRURO, Punchbowl and Ladie, Metro Gilder
TUNBRIDGE WELLS, Assembly Hall (30613), Caroline Roadshow / Anphelitch
WEST WELLS, Bourne Hall (01 391 0739), John Martyn
WEST RUNTON, Pavilion (203), Sector 27

SATURDAY MAY 31

AYLESBURY, Friars (88948), The Blues Band / The Liggers
BARKINGSIDE, The Old Maypole (01-500 2186), Flying Saucers
BIRMINGHAM, Golden Eagle (021-643 5403), The Quads
BIRMINGHAM, Odeon (021-643 6101), Krokus
BLACKPOOL, Jenks Wine Bar (293203), Cheaters
BLACKPOOL, Norbreck Castle (5241), The Hitmen
BRADFORD, Bradford College, Queens Hall (392712), Glossy Mag
BRADFORD, Palm Cove, Pressure Shocks
BRADFORD, Alhambra (27874), Golinski Brothers
BRISTOL, Hippodrome (299444), Jasper Carrott / Telephone Bill And The Smooth Operators
BUDE, Headland Club, Metro Gilder
CANTERBURY, University Of Kent (051-273 1112), Prolex
CANTERBURY, Market Hall (23411), Wishbone Ash

CLACTON-ON-SEA, Westcliffe Hotel (24741), Spasmodic Carers / Running Dogs
COLCHESTER, University Of Essex (663211), Sledgehammer
COVENTRY, General Wolfe (88402), Temperamentals
COVENTRY, Polytechnic (24166), The Teardrop Explodes
CROYDON, Carlton (01-688 4500), Trimmer And Jenkins
DOUGLAS, Summerland Leisure Centre, Dozy, Beaky, Mick And Tich
DUBLIN, RDS Hall (880645), Mike Oldfield
DUNDEE, University (23181), UB40
FALKIRK, Magpie Office
GLASGOW, Apollo (041-332 9221), The Undertones / The Moondogs
GLASGOW, Ibrox House H20
GRAVESEND, Prince Of Wales, Speedy Bears
GRAVESEND, Red Lion (66127), Evil Weasel
HALIFAX, Good Mood, The Hols
HUDDERSFIELD, Albion Hotel, Knife Edge
ILFRD, Granbrook (01-554 8659), Spider
KINGSTON, Waves, Three Men
LONDON, London (01-549 8601), Jackie Lynton's HD Band
LEEDS, University (39071), Joe MacKenzie
LEICESTER, De Montfort Hall (27632), Average White Band
LEICESTER, Phoenix Arts Centre (38832), Pressure Shocks / Wild Bikinis
LINGCOLN, Cornhill Vaults (35113), Nik Turner's Inner City
LONDON, Unit / Eyes At Risk
LONDON, Adam And Eve, Hackney (01-475 2886), Dynamite
LONDON, Bridge House, Canning Town (01-475 2886), Filthy McNasty

LONDON, Cock Tavern, Fulham (01-385 6021), Johnny G Band
LONDON, Dingwells, Camden Lock (01-267 4967), Roy St John Band / The Dealers
LONDON, Duke of Lancaster, New Barnet (01-489 0465), The Viewers
LONDON, Electric Ballroom, Camden (01-485 8009), The Bodysnatchers / The Go-Go's
LONDON, Half Moon, Herne Hill (01-274 2723), The Sleg
LONDON, Hope And Anchor, Islington (01-359 4510), Red Beans And Rice
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Mistake / The Flatbackers
LONDON, Kings Arms, Wood Green, The Tremloos
LONDON, Maunberry's, Jermy Street (01-499 4823), Ian Bruce Band
LONDON, Marguerite, Wardour Street (01-437 6603), The Pancours
LONDON, Moonlight, Railway Hotel, West Hampstead (01-824 7511), Tenpole Tudor / Zero
LONDON, Music Machine, Camden (01-387 0428), Iggy Pop
LONDON, Nashville, Kensington (01-603 6071), Aviator
LONDON, New Golden Lion, Fulham (01-385 3942), Mickey Jupp Band
LONDON, Pizza Express, Dean Street (01-439 8722), Cousin Joe From New Orleans
LONDON, Rainbow, Finsbury Park (01-263 3148), Thin Lizzy / The Lookalikes
LONDON, P-n-k Garden, Covent Garden (01-3361), Nine Below Zero
LONDON, Royal Oak, Ealing, Space Invaders
LONDON, Star and Garter, Deptford (01-858 5694), Stagets
LONDON, Star and Garter, Putney Pier (01-788 0345), Lubricators
LONDON, The Swan, Hammersmith Broadway (01-468 1043), London Zoo
LONDON, Three Rabbits, Manor Park (01-478 0860), Bastille
LONDON, Tower, Westminster Bridge Road (01-928 6618), The Shades
LONDON, Venue (01-834 5500), The Searchers
LONDON, Walmer Castle, Peckham (01-703 4639), Harrow
LONDON, Windsor Castle, Harrow Road (01-286 8403), Madrigal
LUFFENHAM, RAF Station, Sphinx
MANCHESTER, Apollo, Ardwick (051-273 1112), Saxon / Tygers Of Pan Tang
MANCHESTER, Polytechnic (061-272 1162), Pink Military / Warm Heat
MANCHESTER, Portland Bars (061-236 8414), Accelerators
MANCHESTER, Russells Club, Hulme (061-226 6621), UK Subs
MANCHESTER, Sundial, Droylsden, Big Event / The Amazing Unexploded Fart
MANFIELD, Swan Hotel, The Liggers
MELTON MOWBRAY, Painted Lady (812121), Mungo Jerry
MIDDLESBROUGH, Rock Garden (241959), Adam And The Ants
NORTHAMPTON, Old Five Belts, Lost Horizon
BRIGHTON, University, Lincoln College
OXFORD, RAF Brizenorton, High Flams
OXFORD, University (51372), The Seals
PAISLEY, Bungalow (041-889 6667), Pallas
PONTEFRAC, Blackmore, Wilful Damage
PORTSMOUTH, Polytechnic (81941), Mark Andrews And The Gent
PURFLEET, Circus Tavern (4001), The Stylistics
REDDITCH, Webb Heath Village Hall, Roaring Jelly
RETFORD, Porterhouse (704861), Matchbox
ST AUGUSTINE, New Cornish Riviera (812725), Iron Maiden
SHEFFIELD, Broadfield Hotel (50200), Disco Students
SHREWSBURY, Music Hall (52019), Dangerous Girls
SOUTHEND, Top Alex, Outrageous Flesh
SWINDON, Wyvern Theatre, Rod McKuen
TAUNTON, Community Youth Centre, The Artists
TODMORDEN (Rochdale), Golden Lion, Direct Hits
TUNBRIDGE WELLS, Assembly Rooms (30613), Lambrettas (the under-18's)
WEST RUNTON, Pavilion (203), Chuck Berry



BODYSNATCHERS; support the Specials at their gig on June 4 at Great Yarmouth Wheels. Also on the bill are the Go-Gos.

Judas Priest

NEW SINGLE 'BREAKING THE LAW'

Limited edition full colour double picture sleeve

+ free satin patch

DUNDEE, Himley Hall, (26628), Lindisfarne / The Blues Band / Jameson Raid / Spill Beaver / And Friends (2.00 pm onwards)
DUNDEE, Junction Nine, Fun City
EDINBURGH, Odeon (031 667 3805), Saxon / Tygers of Pan Tang
EDINBURGH, Valentinos (031 229 5151), Adam And The Ants
EXETER, New Victoria (72736), Metro Gilder
GLASGOW, Apollo (041 332 9221), Devo
GLASGOW, Rotheres Arms (25701), The Cheaters
HENLEY, Kenton Theatre, New Street (5698), Alan Clayton And The Aronsons / The Zoo Story
HUDDERSFIELD, Coach House (20930), The Name
HULL, City Hall, (20123), Wishbone Ash

LONDON, Old Queen's Head, Stockwell Road, (01-274 3829), Steel Survivor
LONDON, Orange Tree, Friern Barnet Lane, Barnet (01-368 3000), Roaring Jelly
LONDON, Rainbow, Finsbury Park (01-263 3148), Thin Lizzy / Lookalikes
LONDON, Rock Garden, Covent Garden (01-240 3961), The Upsell / The Gas
LONDON, Theatre Royal, Drury Lane (01-338 8108), Rod McKuen
LONDON, Theatre Royal, Stratford (01-534 0310), Lee Tracey
LONDON, Torrington, North Finchley (01-445 4710), Carol Grimes Band
LONDON, Trashed, Woolwich (01-855 3371), Nine Below Zero / Reptiles
MANCHESTER, Apollo, Ardwick, (051-273 1112), Saxon
MANCHESTER, Cyprus Tavern (061 236 3786), The Still
NEWBRIDGE, Memorial Hall (243019), Vardis
NEWCASTLE UPON TYNE, City Hall (20007), Joan Armatrading
NEWCASTLE UPON TYNE, The Gulbenkian Studio, Haymarket, (2974), Hedgehog Pie
OAKHAM, Rutland Angler (55839), Sacre Bleu
OXFORD, New Theatre (44544), Frank! Hall And The Four Seasons
POOLE, Arts Centre (70521), Chuck Berry
READING, Cherry's (585686), Between Pictures
REDCAR, Coatham Bowl (474420), Girl / Broken Home
SHEFFIELD, City Hall (22885), David Essex
SOUTHAMPTON, Gaumont (28772), Rush
WYMOUTH, Gloucester Hotel (78604), Sclafoni
WOLVERHAMPTON, Lalayette Club (26285), Seventeen
WOLLASTON, Nag's Head (664204), Accelerators

THIN LIZZY at London's Rainbow on June 31 and June 1.

LEEDS, F Club, Brannigans (663252), Robert Fripp / The Martian Schoolgirls
LEEDS, Haddon Hall (751115), Side Effect
LEEDS, Marquess of Granby (65480), Chinatown
LEEDS, Brecknock, Camden (01-485 3073), The Pencils
LONDON, Bridge House, Canning Town (01 476 2889), Dyan Birch / Rough It
LONDON, Cock Tavern, Fulham (01-385 6021), Ritmo Bop
LONDON, Dingwells, Camden Lock (01-267 4967), Tommy Tucker
LONDON, Half Moon, Herne Hill (01-274 2733), Billy Karloff And The Supremes
LONDON, Hope And Anchor, Islington (01-359 4510), The Go-Go's
LONDON, 101 Club, St John Hill, Clapham (01-223 8309), Blurt / Brainiac Five
LONDON, Lyceum, The Strand (01-836 3715), J Gells Band / Q-Tips
LONDON, New Golden Lion, Fulham, (01-385-3942), Filthy McNasty

MONDAY JUNE 2

ABERDEEN, Capitol (23141), Saxon
BIRMINGHAM, Odeon (021-643 6101), Devo
BIRMINGHAM, Star Club, Quartz
BRADFORD, Bradford College, Vaults Bar (392712), Grae X
BRADFORD, Princeville (57845), Streetlighter
BRISTOL, Colston Hall (291768), Average White Band
CAMBERLEY, Lakeside Country Club (Deeputc 5939), The Stylistics
CASTLEFORD, Roundhill Club, Limpleywood
COVENTRY, White Swan, Disco Students
DERBY, Assembly Rooms (31111), David Essex
DOVER, Rotters (27448), Bad Hatters / Headline
DUNDEE, Marryat Hall, Adam And The Ants

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JUDAS PRIEST
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 8644 Produced by Tom Allom and Judas Priest from the album/cassette 'British Steel'

WEDNESDAY

JUNE 4

ASHTON, The Birch, The Cheaters (Vaults Bar) (392712), Chinatown
BRADFORD, Bradford College
BRADFORD, Scamps Notsensibles Tiger Tails
BRADFORD, University (33466), The Vapors
BRISTOL, Colston Hall (291768), Bristol, Trinity Hall (551544), Wah! Heat
BRISTOL, Clarion, Blue Movie
CAMBERLEY, Lakeside Country Club (Deepcut 5939), The Stylistics
CARDIFF, Casablanca (28836), Red Beans And Rice
CARDIFF, Top Rank (26538), Iron Maiden / Praying Mantis
CONGLETON, Town Hall, Frenzy
CONGLETON, General Wolfe (88402), EMF
COVENTRY, Zodiac Club (20178), Noise
GREAT YARMOUTH, Wheels (57018), The Specials / The Badlydressed / The Go-Go's
HATFIELD, Down Farm Centre, Dangerous Girls
HIGH WYCOMBE, Nags Head (2158), Split Rivitt
LIVERPOOL, Masonic, Fay Ray And The Rubbermen
LONDON, Albany Empire, Deptford (01-691 4562), The Red Lights
LONDON, Bridge House, Canning Town (01-778 2889), Special Branch / EO
LONDON, Greyhound, Fulham (01-885 0526), The Commuters
LONDON, Hammersmith Odeon (01-476 4081), Rush
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Blm/PF Release
LONDON, Kensington, Russell Gardens (01-603 345), The Pencils
LONDON, Lewisham Odeon (01-852 1331), Average White Band
LONDON, Marquee, Wardour Street (01-437 6603), The Jump
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 6511), Wasted Youth / Apaches
LONDON, New Golden Lion, Fulham (01-385 3942), Roy Hill Band
LONDON, Rock Garden, Covent Garden (01-240 3961), Rubber Johnny / The Replicas
LONDON, The Venue, Victoria (01-834 5500), The Roches
MANCHESTER, Wembley Arena (01-902 1234), Santana
MANCHESTER, Oozits, Beach Club, Shudehill, Blur / The Worms
MANCHESTER, Portland Bars (061-238 8414), Flying Squad
MANCHESTER, Polytechnic (061-273 1182), Blues Band
NOTTINGHAM, Theatre Royal (42328), Roaring Jelly
OXFORD, Cape of Good Hope (42570), Jeep
OXFORD, New Theatre (44544), Thin Lizzy / The Lookalikes
OXFORD, Scamps (45136), The Vye
ROTHERHAM, Clifton Hall (78300), Bad Manners / Headline
SCARBOROUGH, Taboo Club, Girlschool
SHEFFIELD, Top Rank (21927), Adam And The Ants
SOUTHAMPTON, Joiners Arms, St Mary Street (25612), Rock Jam
WAKEFIELD, Unity Hall (6555), Saxon / Tyrans of Pan Tang
WEYBRIDGE, National College of Food Technology (42120), Trimmer And Jenkins
WOLVERHAMPTON, Civic Hall (21359), Wishbone Ash
WOLVERHAMPTON, Lafayette (26285), Vardis

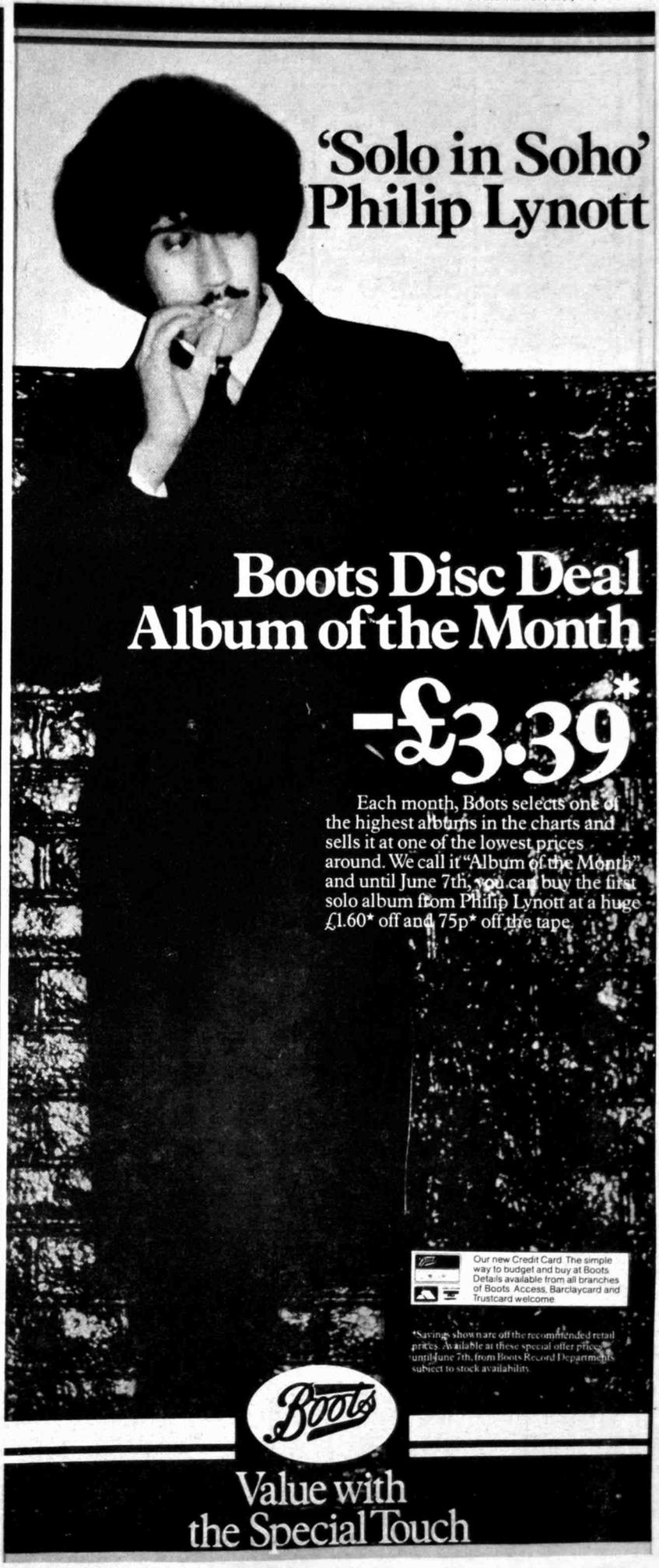
TUESDAY

JUNE 3

BIRMINGHAM, Top Rank (021-238 001), Geis Band / Q-Tips
BRADFORD, Bradford College (Vaults Bar) (392712), Disco Students
BRADFORD, Splash One, Counterdance
BRIGHTON, Alhambra (27874), Sheila
BRIGHTON, Basement Club (01-273 2011), Mo-Dettes
BRIGHTON, New Regent (27300), Red Beans And Rice
SURREY, Snack Water Jacks, Bus Movie
CAMBERLEY, Lakeside Country Club (Deepcut 5939), The Stylistics
CARDIFF, Top Rank (26538), Matchbox
CHELMSFORD, Odeon (33677), Wishbone Ash
COVENTRY, Lanchester Polytechnic (downstairs bar) (21198), The Leftovers
COVENTRY, Tiffany's (24570), The Beat
COVENTRY, White Swan, Vardis
EDINBURGH, Odeon (031-667 3805), Joan Armatrading
GLASGOW, Apollo (041-332 9221), Saxon
GRAVESEND, Woodville Hall (4244), UK Subs
HEMEL HEMPSTEAD, Scamps (84550), The Commuters
LEICESTER, De Montfort Hall (27832), David Essex
LIVERPOOL, Kirklands Wine Bar, The Drills
LONDON, Albany Empire, Deptford (01-691 4562), Carol Grimes' Sweet FA / Replicas
LONDON, Brecknock Camden (01-465 3073), The Time Files
LONDON, Bridge House, Canning Town (01-778 2889), Trimmer And Jenkins / Afghan Rebels
LONDON, Dingwalls, Camden Lock (01-267 4967), Bim / The Way Of The West
LONDON, Greyhound, Fulham Palace Road (01-599 1533), Wasted Youth / Apaches
LONDON, 101 Club, Clapham, St John's Hill (01-223 8309), Effects / Idol Dancers
LONDON, Moonlight Club, Railway West Hampstead (01-992 3801), Security Risk / Snapshot
LONDON, New Golden Lion, Fulham (01-385 3942), Bob Kerr's Woodpecker Band, Covent Garden (01-240 3961), The Stickers
LONDON, Two Brewers, Clapham (01-822 3621), The Flatbackers
LONDON, The Venue, Victoria (01-834 5500), Lynton Kweel Johnson
LONDON, Wembley Arena (01-902 1234), Santana
LONDON, Windsor Castle, Harrow Road (01-286 8403), Split Rivitt
MALVERN, Winter Gardens (2700), Iron Maiden / Praying Mantis
MANCHESTER, Free Trade Hall (01-534 0943), J Geis Band / Q-Tips
NEWCASTLE UPON TYNE, City Hall (20007), Joan Armatrading
NEWPORT, The Isca (67499), Andy Pandemonium
NUNEATON, Cherry Tree, Chintown
NUNEATON, 77 Club (386323), U2 / Fashion
PAISLEY, Bungalow Bar (041-889 599), Johnny And The Rockers
POOLE, Arts Centre (70521), The Salt
READING, Cherry's (585686), Firebird
ST ANDREWS, University (73145), The Undertones / The Moondogs
SALFORD, Duke of Wellington, Salford Jets
SLOUGH, Cal Balou Club, GBH / The Body
SOUTHAMPTON, Gaumont (29772), Rush
SOUTHEND, Shimpers (351403), Red Beans And Rice
SOUTHEND, Zero Six (546344), Airport, Pencils
SUNDERLAND, Boilermakers Club (7724), The Cruisers
WALLSEND, Co-op Raven / Heavy Metal Disco



RUSH: start their tour at Southampton Gaumont on June 1 and 2.



'Solo in Soho'
Philip Lynott

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pic by Chris Horner

ROADSHOWS

DAVID ESSEX Apollo, Glasgow

THE CONCEALED ringmaster whips the crowd frenzy to hysteria level, and the band attempt to set the scene with applauding intro which takes it back down again.

Then there's the bold print on the posters — David Essex. He wanders on stage like he's taken a wrong turning coming back from the bar. But full — marks to the lad, he's done his homework.

Be patronising — tell them they're the best audience of the tour. Be parochial — substitute local place names in the lyrics. Be naughty — wholesome family entertainment with just the correct dosage of cheeky innuendo.

Yeah, it must be fun being a pop star. Sad fact is though, despite the success of his new movie, Essex has deteriorated rapidly when it comes to producing the vinyl goods.

With 'Rock On' and 'Stardust' he looked well capable of being relied on to come up with worthwhile pop songs. Even latterly in flashes, both 'Imperial Wizard' and 'although he didn't write it, "What a Circus" were stirring three minutes worth, but audiences who shout hooray at his every word as he tries to explain why he wrote a song about imperialism, makes me feel like I'm sitting in the middle of a giant 'Roll On Saturday'.

He features new songs which contain phrases like: "You know I love ya" and "Talking with ya body". There wasn't a dry seat in the house. A pose here, a pout there he hardly tries at all, but it's still enough.

When he opens The Greatest Hits songbook at page one half way through the show his enthusiasm picks up. With the hits it's much easier to trace where he started going wrong, around about the time he began penning lines like "If I were a plumber would you still love me?" Only when he finishes with 'Hot Love', a punchy rocker from his new album, does there seem to be any light at the end of the tunnel.

Yeah, things are looking better for the Tommy Steele of the eighties, but how I wish he'd get back to writing great pop songs once more.

But then again, I don't put his poster on my bedroom wall. Do I matter? **BILLY SLOAN**

DOLL BY DOLL / THIEVES LIKE US Moonlight Club, London

THIEVES LIKE US, firstly, are the sort of cabaret stock-rock I thought had become extinct years ago.

They attempt to stab and parody rock and roll rigmorale, shobiz - theatre pop, all that stuff, but look like nothing more than a symptom of the problem; they're a part of whatever it is they're poking at.

Doll By Doll, secondly, are certainly aware of their role; it's just a question of time before a lot of other people become aware of it, too. A la Jim Morrison, their myth / mystique is worth exploring — there's much relevant information in Doll By Doll — and their music is plastered with immediacy, urgent beauty, soulful desperation.

Jackie Leven almost spoils things with an unnecessary series of between - numbers verbal side-swipes at Automatic Records (their ex - label). If I were Jackie Leven, I'd try to stop worrying about it — it blurs the object for, and the point of, Doll By Doll.

That minor human blemish apart, this Doll By Doll performance is freer, more natural, more casual and organic than they've been for a year. Apart from that, what can 300 words tell you? That the evening ended well, with house lights up and strobes flickering to no avail? That songs like the epic 'Honest Woman' assumed greater significance amongst an array of growing, contrasting new additions? That DBD obviously need to play this music, and want to make contact, and should be heard and lived with? That they played 'Stripshow' and 'Janice' and 'Hell Games'?

This review is disposable and they aren't; that's what's important.

If nothing else, this 300 words is one way of saying that Doll By Doll are strong enough to ride the penniless, company - less alcove they've temporarily landed in.

At the Moonlight they were fruitful again, flawed and unpredictably uneven. Just like they should be.

Of course I'm biased, but it feels fine that way. I'm certainly not worried about them. **CHRIS WESTWOOD**



SENSE OF IRELAND

U2 Moonlight Club, London

I JUST had a letter from the Virgin Prunes and I just caught U-2 bopping in the Moonlight spotlight, the sense of Ireland is creeping under my skin, so I'm feeling happy and excited for the moment.

Springing from behind a dormant buzzy house PA into graceful full - tilt, U-2's second Brit - tour date was the kind of reformation I'd hoped for, all loose wires and sound - swamps, flawed and gorgeous.

The fact that this was bulging with faults, humorous little cock - ups - mikes falling over, cigarettes refusing to light, etcetera — won't bother U-2, because that's what they're all about. Line them up with The Fall and you've two examples of people attacking pop with vengeance, thriving on all they leave askew or out of place, forcefully questioning all the myths, rules and plastic regulations of rock and roll "discipline", and conversely making the most valuable rock and roll there is.

The Edge (guitar) always appears pretty vacant, often stationary and blank; he also uses the guitar — as opposed to playing it — with numbing agility and spontaneity, never slipping into the kind of indulgence U-2's looseness could allow. Bono (vocals / arms / energy) never stops. He's the manifestation of all things good about U-2: writhing, striving,

reaching, jumping, dipping, virtually the visual outlet for all that should be seen and felt and understood about U-2.

And they're not hard to understand; they're writing about you and me, the people around us, the people inside us — they're writing about, and for young people in the only way I, or they, could understand.

Tag on Adam (bass) and Larry (drums), a tight, insidious rhythm section, U-2 could be playing instrumentals; their music laps into so many cracks and crevices it's almost solely responsible for drawing me back towards pop music. Now I see bands like The Teardrop Explodes, The Distractions, Pink Military, and so on and so on. And I wonder why our charts aren't bulging with these people.

"11 O'Clock Tick Tock" mightn't be chart fodder, but it's a gem, cutting and cruising along, a sort of instrumental with lyrics. 'Twilight' sticks out, too, tangle - torn and viciously sensitive. Or 'Stories For Boys' or 'Another Time Another Place'. Or.

I could list a set and it wouldn't make much difference. I could tell you that this was probably a poor U-2 set — and that should make a difference.

The PR in me tells me to tell you to see U-2 if at all possible. The journalist in me agrees whole - heartedly. Those who care will see; that's enough from me. **CHRIS WESTWOOD**

HAZEL O'CONNOR / THE TRUTH CLUB Nashville, London

JUST back from the Cannes film festival, where Hazel O'Connor's film 'Breaking Glass' received a standing ovation from the assembled horde of wary hacks, this gig must have seemed a bit of a comedown.

Since the police imposed the over 20s only rule, because of past problems with under age drinking and violence, the potential audience for any gig has dwindled.

So it was a meagre crowd that witnessed the alarming support act. The Truth Club, like the stage and proceed to gargle down the microphone and play slide guitar with a vibrator for a bottle neck. Their singer, a pleasant looking person, had a voice like a banshee. Alf Martin, 43, and I were glad of our anti - Ted Nugent earplugs.

Some time after I had regained consciousness, having been rendered senseless by the tormented wailing of the supporting act, Hazel O'Connor was to be seen bouncing on stage. With a shake of her snow - white hair and a wave to some friend in the audience, she opened with 'Writing On The Wall', the new single. Hazel's voice, with an original an artifact I've heard in ages, bears a passing resemblance to Nico's 'Writing On The Wall' is Hazel at her most commercial and doesn't really represent her style.

She still suffers from stage fright and the lukewarm crowd, confused by an unfamiliar act, didn't help. Hazel didn't look as if she was enjoying it much and the feeling was contagious.

A terrible PA added to the flatness of the evening, which left me feeling discontent and disappointed. 'Glass Houses' is the only other number worth mentioning from a dull set. It's a fast, powerful song that sticks stubbornly in the memory. By the way, I hope the lad who passed out with his head in the bass bin is better. **SIMON LUDGATE**

THE GO-GO'S Venue, London

THE GO-GO'S are a band I had to go and see. I mean, don't you want to check out a five - piece girl band from Hollywood who are signed to Stiff, have toured with Madness (and lived), and are about to go on the road with the Specials. There's credibility for you.

The first thing that hit me when they launched into their opening number at the Venue was the freshness of their approach.

The guitars jingled and jangled creating a whole series of classic pop noises. The singer skirted around the mike whining in the way only Americans can. The rhythm section were loud and throbbing, while the girl's waaaoooh's sent tingles through my hamburger.

Musically The Go - Go's are full of nervous energy which helps to bring the

best out of their sharp-edged pop music. Though the band are obviously sixties influenced their songs contain plenty of original ideas. 'Automatic', with its heavy rhythm changes, 'How Much More' a tough fast moving ditty, and 'Johnny Are You Queer', a song I've forgotten but a memorable title, are all highs in an upper of a set.

Of course the girls do a lot to create a sense of mindless fun. They giggle, flash ring of confidence smiles, and dance around on the spot. They all go in for tight black tights and the regular American Ox-fam gear, with the crop-haired guitarist sporting a charming line in DM's and mini-skirt.

The Go-Go's are all about disposable fun. Catch them while they're still in fashion. **PHILIP HALL**

AVERAGE WHITE BAND City Hall, Newcastle

AWB ARE strictly for the musical instrument connoisseurs of this world. Any time you wish to hear competent guitars, saxes, keyboards or drums schooled from the textbooks, the AWB are recommended. That's fine by me but when numbers that are only positively distinguished by their titles, are systematically trundled out by six musicians who've all the stage presence of a vase of flowers, things do tend to plunge into a vat of non-description. The real spark on stage was supplied by the Chanter Sisters, who acted as back-up vocalists and jolly cheer-leaders.

As a soul playing outfit, AWB are infinitely adept at producing the right blend of sounds with 'Pick Up The Pieces' being one of their best attempts. That quality has now completely vanished - and that's the catch. At the moment it's true they do have another chart smasheroo on their plate. 'Let's Go Around Again'. Though to be cruelly honest, it sounded as instantly forgettable as the rest of the pile. By the time it had concluded I was feeling incredibly dizzy due to the number of times the title was screeched out by Hamish Stuart. Screech is definitely the word in this case, as most of the time Stuart sounded like a half strangled chicken being cooked alive, and if you team that up with the version of 'Walk On By' as he did then you've got a recipe for pure torture.

Right from the opening (and pointless) number of the set, the mild tempo was established for the evening but through the heavy sedation came Roger Ball's sax that did, and again, perk things up when given the chance. 'Catch Me' was interrupted halfway by a Steve Ferrone drum solo that didn't last too long, and an extended 'Pick Up The Pieces' drew proceedings to a close.

To say AWB music is more suited to being piped through into candlelit restaurants than being recited in concert halls wouldn't be an exaggeration - and who would have said that five years back? **AIDAN CANT**

JOANAR- MATRADING Gaumont, Southampton

A WARM night, with a warm full-house Gaumont audience and the songs of Joan Armatrading to warm the heart.

Since I last saw her at Blackbushe in '78, far from mellowing into the Americanised Gloria Gaynor / Gladys Knight mould of acceptability, Joan's style has taken the more difficult road to acclaim. In black jeans, canvas trainers and a pale blue shirt her individual image closely reflects her attitude of exploring a collage of musical ideas on

her own terms rather than conforming to an instantly recognisable genre.

The funky melodies mutating into jazz/rock intricately added depth and width to a set remote from the slow, moody love songs I had expected. But where Joan's strong, penetrating bass voice showed character and substance - enough, the class of her backing musicians frequently took the limelight.

Ex Eric Clapton keyboardist Dick Finn had the mark of some Dylan-like playing which related well to the songwriting class than Joan Armatrading is in, while her own acoustic guitar often played a subtler role to

the solo licks of Rick Beilkes's lead.

As a lyricist Joan has her lapses: "Turn out the light, I wanna hold you so tight, Turn out the light, I'm gonna love you tonight," hardly the stuff from a genius but exceptional to the rule.

The title track of her new album, 'Me, Myself, I' probably sounds better on record, the words become a little swamped by the heavy mix of backing that intruded into it compassioned pathos. Some laid-back blues complete the set before returning with 'Willow' as the first of two encores whose touching lyrics confirm her early work as still among my favourite. **DAVE JORDAN**

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JANIS IAN
Theatre Royal, London

LONDON'S THEATRE Royal is one of the city's few large venues which maintain anything like a convivial atmosphere. It's places like this at which so-called "minority" artists, like Janis Ian, can sell lots of tickets, and she and her audience can immerse themselves and forget that not everyone outside feels the same way. In any case, it just doesn't matter.

Janis Ian was sure of herself and her audience, and thanks to that gave a relaxed, engrossing and thoroughly pleasant performance. It's a confidence that breeds freshness — for example there's no clichéd introductions or hackneyed thank-yous; no intros at all. In fact, but most of her songs were greeted with speedy recognition. Songs of the style of 'I Would Like To Dance' and 'Mistle Row' played with a very gifted band who clearly believe in her as much as we did.

Most of the audience were clearly greater buffs than I, but recent titles like 'Night Rains' the last single 'Have Mercy Love' and the new one 'The Other Side Of The Sun' naturally stuck. 'Fly Too High' shook off the Moroder touch (I lived with Moroder on vinyl, and 'Jesse' was, as ever, a striking ballad).

Altogether there's a slightness about Janis' appearance which belies a powerful but touching voice, and a versatility on piano and guitar. The appreciation was always going to be enough for her to chill us with 'At Seventeen' as an encore, but it also sufficed to draw an unexpurgated version of 'Stars as a farewell. She'll always be back another time. PAUL SEXTON

BRAND X
Portsmouth Locarno

AN INITIATION in Brand X is like the experience of a different climate. It's as uncomfortable as it is alienating to the uninformed. All I knew was that Phil Collins left his Genesis style fabricated into the repertoire at some time or other which helped explain the theme to 'The Archers' as an introduction to the ensuing set.

The style of Brand X is cautious and methodical to begin with, giving the keyboards and synth freedom to sensitively open the first number. What emerges, however, is less seductive. In a morass of discordant, unharmonious rhythms strung together with intricate design and delivery, individualism seems to either be suppressed or exaggerated to such a degree that as a band, Brand X seem uncoherent.

To an audience of student stereo - types their idolatry nature went satisfied with each guitar, drum or keyboard solo meeting with rapturous applause as you stand back gawping at their excellence. They built up an exploratory network of diverse, unclashed sounds but, submerged in their own ideas, they rarely seem able to equate such professionalism of ap-

proach with presentation into an entertaining medium.

Titles such as 'The Dance Of The Illegal Aliens', 'Noddy Goes To Sweden' and 'Cambodia' don't give anything away so it's no use looking for hidden meanings; Percy Jones' lead guitar and author of most pieces, seemingly preferring all attention to be focused on the instrumental side of things, which dominate Brand X as musicians. Part of the problem might be their insistence that a track of perhaps five minutes worth is drawn out to 15, by which time I had lost interest and a number of others had seemed out to prove that the art of conversation was alive and well.

The climate of Brand X is difficult to adjust to, but many have and I left feeling mine was of a different world altogether. DAVE JORDAN

MONOCHROME SET
YMCA, Tottenham Court Road, London.

I'VE ALWAYS had a soft spot for life's eccentrics and with Monochrome Set you get plenty. You really don't know what to expect from this lot. We were greeted by their half-naked tour manager prancing around like Princess Grace on Biarritz beach before the band came on against a backdrop of very strange celluloid goings-on which continued throughout the set.

After a rather long-winded intro it was straight into 'The Lighter Side Of Dating' which gleefully bounced off the walls. Despite their deadpan faces, it was a pretty jolly affair. I only wished I could have got up there and told them all to smile a bit more. They were, at times, so sick and detached, that an atomic bomb could have dropped and still these boys would have carried on playing. But that's not to say that they weren't enjoyable.

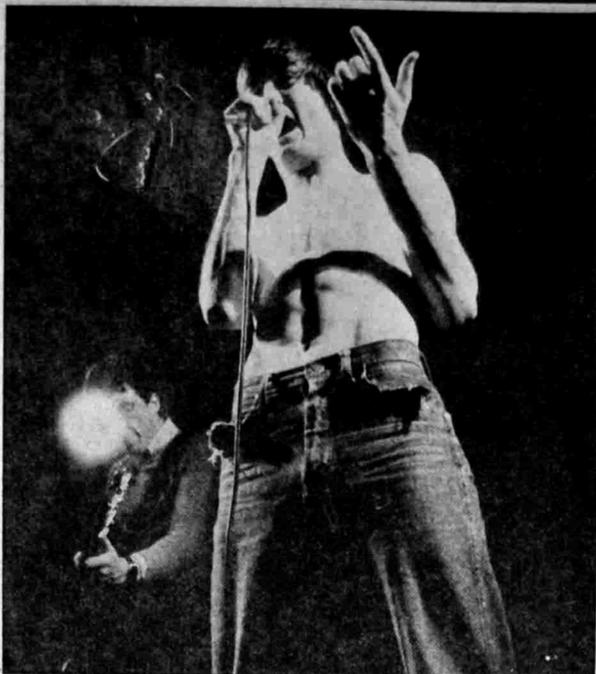
Bid's voice, after a shaky start, was better than ever. During 'Monochrome Set' (I presume), he wove deftly in and out of the lyrics whilst Lester Square's guitar twanged like a cathode ray caught in an echo chamber.

Monochrome Set may not stun the world but like moles in your garden lawn, they just won't go away — and that's no disaster. GILL SMITH

WAH! HEAT / X-EFFECTS
Rock Garden, London

HOW CAN a band which has produced one of the best singles of 1980, 'Better Scream / Hey Joe' put out such a darkly inconsistent performance? True, Wah! Heat had to contend with a diabolical mix and PA but support band X-Effects managed and what else are sound checks for?

They were LOUD. Pete Wiley, tall, bearded with a black springy quiff of hair stared and spat out the vocals. The audience



FEARGAL SHARKEY of the Undertones.

SHARKEY'S HEROES

THE UNDERTONES,
Hammersmith Palais.

"AREYOUSETIRED YET? Are - you - tired - yet?" Feargal Sharkey, striving to make himself understood, his lilting accent too complex for most of the audience to comprehend. Feargal, white skin stretched taut across his scrawny ribs, gleaming with sweat, jerking about like a marionette, introducing songs one two three four then bam! straight into another favourite.

Who can resist the Undertones? I can't. They're perfection on record, sheer heaven on stage. Which says it all, really. The hot, sticky Hammersmith Palais, was packed to capacity with bodies drinking in the balmy atmosphere. The five Undertones, thrashed out their sweet melodies, oblivious of the heat, intent on their music. The sound, as good as their records, yet larger than life, fuller, even more vibrant if you can imagine it.

became just an incidental backdrop for a private game being acted out on stage.

Raucous, disjointed, messy, the band seemed intent on destroying themselves. Shades of The Fall, Captain Beefheart, but no way Tom Petty as recently described. Even the single 'Joe' took on a still harsher form; tortured lyrics, cutting guitar breaks, Wiley turning his back on the audience, the rest of the band remaining impassive.

As the set progressed the anger built up and up,

That quintessential pop song, 'Teenage Kicks', surely every young person's anthem... what a JOY to see them do it live! The Undertones make you feel happy, they make you feel alive, they make you burst out laughing with sheer pleasure and still manage to make you feel rebellious all at the same time.

And the hits just kept on coming and coming... 'Here Comes The Summer', 'Jimmy Jimmy', 'Get Over You', 'Hypnotised', 'My Perfect Cousin', lying at you from all angles, bombarding you with fun. Feargal, in fine voice for 'Under The Boardwalk', his vibrato tones melting over you like a soothing balm.

Back for two generous encores, 'Jump Boys' starting the first. The second encore — a solitary song — is the B-side of their next single, but young Feargal was talking so quickly I couldn't catch the title.

They say all good things must come to an end, but being a glutton I wanted them to go on and on all night long. DANIELA SOAVE

an increasing wall of noise as Wiley became more and more disorientated, staring, wild eye. The last number ended abruptly with the comment "Thanks for nothing" and they stormed off. No encore and certain observers gave vent to their feelings in no uncertain terms.

Is Peter Wiley a genuine talent former Crucial Three band members Ian McCulloch (of Echo and the Bunnymen) and Julian Cope (of Teardrop Explodes)? Or is he just tossing off in the dark? Because underneath the fury there are some excellent songs. For these, the single and the undoubted energy I'm willing to suspend judgement until next time.

But I hope Wah! Heat realise that alienation works both ways and tantrums can be wearying.

Brief mention for X-Effects who have a single 'Nineteen' released shortly. Good catchy rhythms based on a solid rock base incorporating inventive use of keyboards. They've a tendency to art school cleverness but they're worth catching. CLIVE FARRELL

PHILIP RAMBOW
Dingwalls, London

IT'S ONLY rock and roll — but Philip Rambow, sporting his excellent credentials, reckons it's something more.

Could it be because Dave Flett goes overboard with his self-indulgent guitar solos, or maybe it's those Springsteen structures they feed to a Springsteen starved audience? Possibly not, perhaps it's the self-satisfied social conscience lyrics that we're supposed to appreciate?

I fear it's none of these reasons — what gives this band a good rock and roll sound, as opposed to an indifferent or mediocre one, is the wonderful rhythm section.

Blair Cunningham, who, by his apparel, had obviously just come back from roller-skating round Camden, drives a forceful brisk beat, while Dave Cochran backs it up with his booming bass. Together they create an excellent rhythmic framework which surely does justice to the selection of good songs that Philip Rambow does sometimes write.

As for Southside Rambow himself he's very good at playing the romantic, as on 'Fallen', but as a politician or philosopher, he's lousy.

The band are great as rockers, but Rambow thinks this isn't enough, hence the "street talk" which punctuates his otherwise catchy melodies. In an effort to do something different, he's mistakenly chosen a well-worn path full of tedious clichés. GILL PRINGLE

MARGO RANDOM & THE SPACE VIRGINS / ALTERED IMAGES
Nashville, London

WHAT THE hell is wrong with me tonight? Everyone else is clapping and whistling frantically at the end of Altered Image's set. The band were certainly interesting but I didn't really think that this teenage Glaswegian band had done enough to invoke such a response from the cool audience.

Altered Images were encouraged through their set by a noisy Siouxie who was obviously able to relate to this young band's adventurous sense of rhythm. The heavy rhythms crashed along with a diminutive girl singer adding squealing schoolgirl vocals while showing off her knees. Though the band appeared to be rather lazy, the set was given an encouraging lift by the singer's engagingly coy stage presence.

While Altered Images got a rowdy reaction for their low-key set Margo Random's pushy rambl-

ings were virtually ignored. Her set verged on the lukewarm and was only ignited when the band injected a little bit of pace into the proceedings.

The faster songs — 'Yobbo Love' and 'I Want Your Loving' — have immediate Americanised hooks. Unfortunately Margo and the band are inclined to run through a series of plodding, bluesy numbers which kill off any germ of audience excitement. Once the set is lightened up I can see no reason why Margo and her boys shouldn't appeal to all lovers of tacky New York pop music.

In her long red evening dress Margo is certainly a dominating stage figure. She bellows out her songs with shattering force adding neat guitar runs, while her male rhythm section provide the set's musical muscle.

I left the Nashville in a state of limbo. Both bands had left me feeling dissatisfied. But both were promising enough to convince me that they definitely deserve checking out again. PHILIP HALL

SLEDGEHAMMER
Florde Grene Leeds

NOTICE FIRST the subtle title, Sledgehammer. With a name like that it's obvious this is no disco band — more the rough, raw heavy metal summarised by the basic rhythmic beat of Ken Revell's bass drum. Saying that this is music to bang your head to is an understatement.

Another ingredient of this refined but well-practiced sound comes from Gerry Sherwin, the bassist. This guy never plays a few notes where he can get away with just the one, but what he lacks in musical vitality is compensated by his incessant pacing around, making him the main visual attraction. By comparison Mike Cooke, the guitarist and singer, appeared almost stationary but demanded his fair share of attention with bursts of frantic guitar playing which almost made me fear for his health — was he really having convulsions or was he just keen?

Both sides of their single were heard 'Sledgehammer' backed by 'Feel Good' but the latter was the most outstanding, having a certain style which the A-side lacks. 'Sledgehammer' is the archetypal cranium-bustin' number which, after a few plays becomes a little tedious for even the most diehard of fans, whilst 'Feel Good' has all this and more, ie a catchily (but not too commercially-orientated) chorus line which displays a subtlety only rarely glimpsed throughout the set.

Hint, credibility would not be lost at all by the introduction of a few more touches of delicacy. LESLEY STONES

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EF BAND
Brooklyn's, Richmond

SO, THE heavy battalions have gained a beachhead at Richmond? Brooklyn's is a comparatively new venture, situated by the side of the Thames, aiming to bring the youth of the area into regular contact with hard rock.

Right, introductions over, do you want the good or bad news first? Well, let's start with the disappointing bits. For a kick-off, the Brooklyn's stage looked decidedly small and I can well imagine a five-piece finding it extremely limiting. Then there was the sparse turn-out, which wasn't much better than you'd expect for a rally of the Flat Earth Society.

However, those that came were treated to 85 minutes of the EF Band's particular brand of fuzzed-out rockabogie, several notches on the wild side of Quo. True, this two-parts - Swedish - one-part - English trio started slowly, almost nervously and their confidence wasn't helped by bassist Par Ericson breaking a string during the third number, 'Kids'. But things gradually improved after that and really blew on 'Love Is For Heroes', their fifth song and a third cousin of Sabbath's 'Heaven And Hell'. From thereon, EF roared into top gear as they kicked out the blams through the likes of the highly electric and bluesy 'Stay With Me', 'Fighting For Rock And Roll' and, best of all, 'Instrumental Dufort', a real competition for Iron Maiden's 'Transylvania'.

They also found time to bring on a hardboard guitarist for their second encore, the fellow in question being one Freddie 'Fretboard' Drynen, who had travelled all the way from Gravesend to catch the gig. But, then, that sort of devotion has become second nature for EF fans and is one of the prime reasons why I believe they are going to be a major force. Record companies, please note.

As for Brooklyn's, that, too, has a fine future. With an affable DJ in Alan Goff and a friendly atmosphere, I can easily see it becoming an important gig for new entrants into the metallurgy apprentices' class.

MALCOLM DOME



EF BAND: on the wild side of Quo.

WASTED YOUTH / Lonesome No More. Manchester University

"THIS SONG is dedicated to Jim Morrison, Jimi Hendrix, Marc Bolan and Johnny Thunders, and it's called, 'My Friends Are Dead' - aren't Wasted Youth just the cutest things! Five apprentice Frankenstein's well-slumped into Velvet Underground ethics, embracing the memory of all unwanted and misplaced mid-70's subterranean sleazos.

See the exaggerated rooster hair-styles, and listen to the grotesque rasping vocals of Ken Scott, coughing out a barrage of indistinguishable fiddle-faddle for clothed nonentities who wouldn't know T Rex from

The Harlots of 42nd Street. The bassist occasionally appears from beneath what appears to be an abandoned ostrich's nest. Thatched with an equally striking mane, the fab guitarist offers furtive sneers, and so would you if you had to apply your foundation with a shovel. Meanwhile, in a moving South Brooklyn accent (practised to perfection), Ken retches out the words to 'Do The Caveman'.

Shocksville, eh kids? But still, Wasted Youth try hard, and some people are impressed. They're not quite as classically offensive as the Dolls, and Ken's memorized chit-chat is too much of a planned exercise.

For all their black lipstick and powder-blue "slacks", Wasted Youth are just five callow youths with imperious Lou Reed fixations. They might

become heroes, but just for one day.

Sounding - dare it be said - almost professional, Lonesome No More possess the spit and polish of even the most well-oiled. Most of their set is alarmingly proficient, and rapturously received. Their vocalist, Koulla Kakoulli, exhibits minimal physical effort but abundant vocal strength. 'Turn Insane', 'Forget My Past' and 'Lonesome No More' highlight a set oozing with great possibilities. STEVEN MORRISSEY.

DAVID GATES Fairfield Halls, Croydon

IF I start by telling you that David Gates was wearing a sequined jacket and said things like "sure is great to be here", you won't

really want to read on, so I'll come in again.

David Gates had the full-blown admiration of a sellout Fairfield with a wisely composed set of old and new material, and he and his band sounded as good as Bread ever did. There are a couple of slices of Bread still there, Larry Knechtel and Mike Botts, and sandwiched in between them (that's the last Bread joke, I promise) are a new lead guitarist and bassist.

His voice was in its usual versatile form, and he sensibly alternated new songs with the ones everyone came for. You could almost see the audience clutching their 'Sound Of Bread' albums, and they got faithful versions of 'Guitar Man', 'Baby I'm A-Want You', 'Make It With You', you name it - all sung with an enthusiasm that we couldn't expect since Gates must have done each of them a thousand times.

Of the new material, the single 'Where Does The Lovin' Go' sounded keen to join the list of favourites.

After all this time, David Gates would still like to make it with you. PAUL SEXTON

THE GO BETWEEN / JOSEF K / ORANGE JUICE. Glasgow Tech

THE Go Betweens wear warm pullovers and play college boy pop. I mean, any band which opens with a lyric like "I love Lee Remick / she's a darling" is fine in my pop pocket book.

They have a set crammed full of irresistible three minute pop songs, all possessing lyrics scrawled in the inside back cover

of a school exercise book between classes.

The choppy guitar riffs - and minimal bass runs work perfectly when providing the backdrop for the singer's melodic vocal.

Josef K wear psychedelic shirts and look as if they wish they were somewhere else altogether. Vocalist Paul Haig shifts uncomfortably from foot to foot, only seeming to gain a fragment of self assurance when he's actually singing. He's flanked on three sides by a solid wall of searing, cutting guitar and thunder rhythms.

'Radio Drill Time' - their next single - opens with a galloping drum beat undercutting a tiny riff, as Haig's deep vocals help build momentum. The eerie syn drum effects sound like a dog being run over by a car.

Orange Juice wear sensible shoes and sound like The Velvet Underground circa 1969 in patches, except that they're much more fun.

Led by awkward looking frontman Edwin Collins, who's already a star in his own way, their music seems primitive in places, yet accomplished.

They've a guitar sound like it's being played in a biscuit tin and songs that don't always take themselves too seriously. 'Moscow Olympics' - don't be put off by the title - is a catchy instrumental, the guitars of Collins and James Kirk bouncing off each other and the beat lifted by Stephen Daly's energetic drumming.

For Orange Juice to surface from their collective bedrooms and produce a set like this is remarkable. The possibilities open to them when they're in the right climate are immense. See them. BILLY SLOAN

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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," (include 450 + record company addresses) £1. All three £2.40 - R S Productions, Hamilton House, Staverton, Devon, TQ9 6PG.

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Fan Clubs

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THE WHO official club, send sae for details to: - The Who Club, PO Box 107A, London N6 5RU.

SAMSON FAN club, sae for details. - PO Box 82, Guildford, Surrey GU2 6PF.

GARY GLITTER official fan club, sae for details to: - 89A St Leonards Road, London E11.

TOYAH FAN Club, send sae for details to: - Intergalactic Ranch House, 42, Manchester Street, London W1.

OFFICIAL UK Subs Fan Club, sae to: - PO Box 12, Guildford, Surrey.
WITCHFYNDES COVEN, send sae for details. - 45D Leeming Street, Mansfield, Nottinghamshire.

RAINBOW OFFICIAL UK Fan club, send sae to: - PO Box 7, Prescott, Merseyside.

GUNS for hire info: - Send sae for details, 60 Parker Street, Holborn, London WC2.

MOTORHEAD BANGERS, the Official Motorhead fan club. Send sae for details to: - Helen Taylor, 35 Upper Accommodation Road, Leeds 9, Yorkshire.

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COLOUR CONCERT - ONLY £2.99 per pack of 10 prints (ex p&p). TOP BANDS AND ARTISTS pictured live on stage - AC/DC, Kevin Ayers & Band, Barclay James Harvest '75, Be-Bop Deluxe, Boney M, Elkie Brooks, Camel, Cheap Trick, Darts, Doobie Brothers, The End, Peter Gabriel & And Band '77, Rory Gallagher, Generation X, Ian Gillan Band, Gong, Steve Hackett & Band, George Hatchler Band, Hawkwoods, Hawkwind '77, Steve Hillage & Band '79, Iron Maiden, The Jam / Rainbow Theatre, London '79, Judas Priest '80, Madness, Frankie Miller & Band, Bill Nelson's Red Noise, Osibisa, Graham Parker & Rumour, The Police / Brighton '79, Suzi Quatro, Ramones, Tom Robinson Band, Rush, SAHB, Silts '78, Patti Smith Group, Split Enz, Status Quo, Strangers, 10cc, Thin Lizzy '77, Tourists, Judie Tzuke, Undertones, Whitesnake etc. Exclusive pack of 10 different full-colour prints - size 5in x 3 1/2in, of same band (at one venue & date). All top-quality photos by professional photographers. PRICE PER PACK: £2.99, excluding p&p; per pack UK/12p; Overseas/25p. Buy now - Send remittance to GIGPIX COLORPACKS (R91), P.O. Box 22, 15 Marks Road, Wokingham, Berkshire, RG11 1NW (free catalogue sent with every order).

FLEETWOOD MAC tickets Stafford best seats offers Geoff Horbury 274329 or Leeds 716 274.

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CUSTOM CONSOLE containing 6ch. Citronic stereo mixer, graphic equaliser, sound to light chaser, verb, Garrard decks 2 x 4 column Goodman speakers, 2x Squire PA 200 amplifiers, £600. - Tel. evenings Rainham, Essex, 54903.

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MODS SEWONS, pack of five assorted, £1.75 - Boober, 9 Mill Lane, Newbold Verdon, Leics.

SPECIAL TEE SHIRTS, £2.50 sm, Starprints (R), 202 Main Street, Newbold, Verdon Leicestershire.

GENESIS T-SHIRTS, Books, badges, etc. Send SAE to Genesis Information, PO Box 107, London N6 5RU.

UK SUBS OFFICIAL MERCHANDISING 'warhead' badges, T-shirts, stickers, colour posters (inc Sindy) sets of b/w photos, armbands, bumflaps. Also still in stock ANOTHER KIND OF BLUES & TOMORROW GIRLS merchandise. Send SAE for free listing of up to - date available merchandise.

SAE TO GENESIS PRODUCTS, PO BOX 112, GUILDFORD, SURREY.

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SEND YOUR favourite photo, snapshot, picture, newsclipping (any size) and we will blow it up to a giant 14" x 18" photo poster for just £4. Original returned undamaged no negative needed. General Publishing, 26 Broad Street, Manchester M2 1DN.

EXCLUSIVE COLOUR ROCKPHOTOS!! FROM THE SPECIALIST IN FEMALE ROCK. SUZI QUATRO AT HAMMERSMITH 1980 NOW AVAILABLE ALSO SUZI QUATRO AT HAMMERSMITH 1978. BLONDIE AT HAMMERSMITH 1980. BLONDIE AT HAMMERSMITH 1978. BLONDIE AT ROUNDHOUSE 1978. KATE BUSH AT PALLADIUM 1979. KATE BUSH AT HAMMERSMITH 1979. PATTI SMITH AT WEMBLEY 1979. PRETENDERS AT HAMMERSMITH PALAIS 1980. ABBA AT WEMBLEY 1979. JUDIE TZUKE AT HAMMERSMITH 1979. A set of 10 5in x 3 1/2in top quality prints for £3.99 or 30 for only £10.80 (add 20p postage). Refund guaranteed if you don't agree these are the best concert photos on these artists that you've seen. Others available include Lene Lovich, Siouxsie, Emmylou Harris, Tina Turner, Rikkie Lee Jones, Joan Armstading, ALSO LATEST PHOTO'S ON SAMMY HAGGAR, JUDAS PRIEST, RAINBOW, ROBIN TROWER, ERIC CLAPTON, IRON MAIDEN, SELECTOR. Others include Zeppelin at Knebworth, Who at Wembley, Bowie, Dylan, Gabriel, Kinks, Loggfen, Motorhead, Nugent, Only Ones, Police, Queen, Renaissance, Roxy Tubes, Rush, Santana, Genesis, Yes, Scorpions, Stratig, Thin Lizzy, Queen, Ian Hellen etc. SEND LARGISH SAE FOR NEW CATALOGUE DETAILING SETS AVAILABLE & PRO-OFS OF BLOW-UPS SAMPLE PHOTO 30p - PETER STILL PHOTOGRAPHY, 69 Weddegrave Rd, London SE19 2AJ.

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DAVID SOUL David Soul in concert, 6 colour coule-up photographs all different taken on March 22, 1980. CLIFF RICHARD 1980, Lulu 1979, Rod Stewart 1979, Elvis Costello, March 1980, David Essex, Slade, DIANA ROSS 5x3 1/2 £2.50, 8x6 £6.00, 10x8 £12. Please state artist and send to - Robert Cleaver, Actacon, The Green, Wingham, Nr Canterbury, Kent.

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GRAND SUMMER Sale brass beam scales complete with weights 1gm - 100gm in compact cases. Rexine base £11 wood or velvet £16 send money with order to S&S 16 Hollybush Lane, Sawonsk Kent.

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GENESIS On Stage at Hammersmith 1980, set of 10, superb colour 5in x 3 1/2in photos, only £3.20 a set. - From S. Flinders, 5 Main Street, Stanton by Dale, Ilkerton, Derbyshire.

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TOYAH TAPES, Bootlegs etc. - Mile, Waltham Cross 22449, evenings.

BEACH BOYS tickets; four front arena. Your price paid. - Phone 01-451 3163.

SMALL ADS

Records For Sale

KATE BUSH very limited picture disc will swap for Wuthering Heights and Man With Child both pic covers. Sae to 7 Waverley Gardens, Barkingside, Ilford, Essex IG6 1PJ.

DELETED B/NEW LP's from £2.45's from 15p sae on offers 15 different 68-79 top chart hit singles b/new £3.50 - 12 Gladstone Terrace, Sunnyside, Bishop Auckland, Co Durham.

PISTOLS SWINDLE (pic) £12's always touched (Blondie) £8. Complex £10. 7's Roxanne (blue) £5 Sweet Talking Woman (orange), £3 - Roger Fyfield Hostel, Fyfield Wicks, Abingdon, Oxon.

TEENAGE WARNING Upstarts red £15. Silent Night dickies white £10 + Picture. This Blondie yellow £9+ offers picture c/ds (Morden). - Doret 308 Kevin.

NEW WAVE singles and 12" ers bargain prices sae - Box no 2431.

JOE KING Carrasco's new single "Party Weekend" by Houston, £1.50. Offer £1.50 send IMO to Gee Bee Records, Box 13204 Austin, Texas, 78711 USA.

PISTOLS MISS-PRESS Police badge Buzzcocks spiral Complex 12" offers. 0454 314091.

LARGE 12" collection mint condition Blondie, ELO, Squeeze, Motors, coloured vinyls, new wave disco reggae, offers? - P Brandon, 137 Ashridge Way, Sunbury on Thames, Middx TW16 7SE.

PISTOLS ANARCHY EMI offers Holidays pic cover offers? Police face out 1977 original pic sleeve offers? Spec dayglo orange offers? - Write 226 Connaught Road, Luton.

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RARITIES / OLDIES sae for list - 34 Dalebrook Road, Burton on Trent, Staffs.

ALL BEATLES UK singles valued in May issue of Record Collector magazine plus rare Elvis record sets, Beach Boys rarities, plus US singles, Discography Everly Bros, Who LP Discography, Blondie, UK Sould, etc. Get the May issue from your local newsagent now or send 75p to - Record Collector magazine, 45 St Mary's Road, Ealing, London W5 5RO.

LP'S FROM 35p, 45's from 10p - SAE, Pat, 24 Beaufort Avenue, Blackpool.

MILD ESS OLDIES 1000s available, 955 79 imports, deletions, collectors' originals, UK labels, singles, EPs, LPs, - SAE Diskery, 80-87 Western Road, Hove, Sussex.

SWINDON RECORD Fair Saturday 31st May 12.5 pm, St Johns Corporation St (behind bus station) 20p, 50's, 60's, T. Rex, Cliff, etc.

SLOUGH RECORD Fair, Saturday, 14th June, 12.5 pm, St Mary's Herschelst (behind British Home Stores) 20p, 50's, 60's, T. Rex, Cliff, etc.

BLUE BEAT, Ska, Reggae, Stax, R'n'R, Rockabilly, Heavy Music, Mid 60s and 70s, chart deletions, Doo Wopp, plus 10,000 singles in stock. Most are original mint pressings - THE JIV DIVE, 1 Hampton Road, Hampton Hill, Middlesex. Located at Crossroads A 311 and A 313, 25 minutes BR train from Clapham Junction to Fulwell Station (5 minutes walk). CLOSED Monday and Tuesday.

OPEN Wednesday to Saturday, 10am - 5pm. Telephone 01-977 6715.

ROCK 'N' ROLL to Soul, original labels from 20p, 50's - 70's - SAE 94 Fitz-plain Road, Ferndown, Dorset.

MARC BOLAN rarities 1965-1979, send sae for buying list. Kevin 28 Sedgfield Green, Mickleover, Derby.

PICTURE AND Luminous records, early Stiff singles, original Beatles and Chuck Berry singles, all mint. Also Cliff and Shadows originals. - 511, Pitingbourne 7304.

PISTOLS SWINDLE rare picture cover LP also rare for sale. Swindle LP different to British. Both mint, £10 each £15 both - Jason, Tunbridge Wells 31221.

CLASH CAPITOL radio (original) Police badge, Tubeway Army picture disc, many rare records available send for lists. - 5 Browning Walk, Tilbury, Essex. Phone Tilbury 4792.

COLLECTION OF 24 picture discs, 23 LP's and 12" single. All in immaculate condition will sell complete collection for £450 or will sell singly. Sae for list. - Box No 2435.

BOLAN AUCTION Early rarities and imports sae for list. - Box No 2436.

PICTURE DISCS Ashford Simpson; George Harrison; Shaun Cassidy; Linda Ronstadt; Both Liners; Mick Jackson; Roy Wood; Bram Tchaikovsky all £1.25 each. Foreigner both £1.50 Garrett; Iggy Pop; Snugg and Tears all £2.50 each. Hot Gossip; Blue Cars; Boney M; Nick Gilder; Blonde on Blonde; Maggie Bell all £5 each; Green Cars £8; Tubeway Army £9; Purple Cars £12; Police £15; Tourists £7.50; coloured vinyls Dickies, White Nights, Clear Paranoid, XTC, Clear Hoop, Strangers, White Freebie all £2.50 each; Damned Red Love Song £5; Upstarts Green I'm An Upstart £4. Sorry no lists but send wants - The Record Peddler (we buy sell and swap) 20A Swan Street, Manchester.

BARGAIN OLDIES 1957-80, large sae - 100 Archers Road, Eastleigh, Hampshire.

MASSIVE SALES LP's '63-'79, 15p stamp, List 1p - 37 Watcombe Circus, Nottingham.

TOP TWENTY hits / collectors items. Send SAE for Bargain lists: - M.A.P.P. Records, 1 Station Road, Weybourne, Nr. Hold, Norfolk.

GOLDEN OLDIES - AnR 60's / 70s Soul, Tania, Jazz rarities, deletions, 'Pastimes', 21 Portland Road, London SE25. 5 mins Norwood Junction station. Open Tuesday - Saturday.

INCREDIBLE LIST AVAILABLE Police, Blondie, Pretenders, plus hundreds more rare records send large sae I'll have the ones you want. - Urban Clearway, The Old Cottage, Shepperton Road, Laleham, Middx.

SIGNED COPY Parallel Lines, £10 - 01-394 0153.

RECORD FINDING Service. Those you want and can't find. Thousands in stock, will get if not. Any artists, will get if not. Any artists, any records, just jot down those you need and send them with sae. + DONDISCS, 6 / 7 Edwards Walk, Arcade, Feltham, Essex.

HEAVY METAL OLDIES, SINGLES, SPECIALISTS imports from Europe, USA, Japan. Send 22p stamps for extensive catalogue. Overseas enquiries welcome. - Rock Machine, 391c Mile End Road, London E3 4QS. Callers welcome Thursday / Friday 12.00 - 18.00 (close Mile End Underground); also every Saturday at Horsham Central Market, W Sussex.

HEAVY METAL Punk Golden Oldies singles Zeppelin, Floyd, Purple, Blondie, Pistols etc. European, American, Japanese imports 22p stamp (overseas IRC x 2) for complete catalogue including Bargain rarities. - Rock Machine, 391c Mile End Road, London E3 4QS.

DO YOU collect records? My latest catalogue lists hundreds of top hits from the fifties, sixties and seventies - all brand new! Sae to Tim Heath, 112 Stonedale, Sutton Hill, Colchester, Essex.

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DISCO DEMOS promos 12" LP's send list price. - Roman 44, Lindley Avenue, Tipton West Midlands.

KAI WARNER LP's 'starportraits' 2638012 and Nick Ingman LP's in excellent condition. - Mr A J Carlton, 195 Harley Shute Road, St Leonards-on-sea, East Sussex.

WHO BOOTLEGS Radio London, Who's Zoo, Tales From Who, etc. also Bush, Blondie, ELP and others. Records preferred. - Box No 2420.

Special Notice

DIANE GUES Who's loving you

EXCLUSIVE RADIO CAROLINE photographs taken by Caroline DJ's themselves. See studio transmitters, generators, mess room etc, full set of 20 colour prints £12, 10 photos £5 and 5 photos £3, order now to avoid disappointment.

MARC'S PLAQUE. Donations please to - S Harmer, 35 Milton Rise, WSM Avon, Show him he's not forgotten.

BEATLES BONANZA! Sat, May 31, Noon - 2 am. Stars Discotheque, Queens Road, Sheffield, Fab Four Feast and Sixties Sounds. All-day disco. Top Groups Action, Contests, Guest speakers. More top movies, Dealers galore, tables £8, tickets £3.50. - Send PO SAE to WW Associates, 20 Tithebarn St, Liverpool 2. 051-227 2898 and 733 4969.

BOLAN BOOGIE disco (Marc 3), Newcastle Guildhall, Saturday, July 12th. Raffles, competitions, buffet, films, lightshow. SAE for full details. Hurry, huge ticket demand.

MARC BOLAN IOW Disco Party Aug 9th with special guest from T Rex and Mick O'Hairan. Raffles, film and slides, refreshments available, licensed bar, tickets in advance, £2 p/orders only and SAE - Sue Sweatman, 20 Forest Road, Winford, Isle Of Wight.

MARC BOLAN disco party in Birmingham 30th August, tickets £2 SAE for details to - Caron Thomas, 17 Northfield Road, Kings Norton, Birmingham.

RADIO CAROLINE latest developments, full Radio news and many offshore radio souvenirs available. Annual membership £2.50. Sample magazine 50p from - Caroline Movement, BCM-BRFM, London WC1 August, tickets £2 SAE for details to - Caron Thomas, 17 Northfield Road, Kings Norton, Birmingham.

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£25 REWARD

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ABSOLUTELY ALL your unwanted LPs, cassettes, singles (especially RARITIES) exchanged for ones you DO want. 1p - £2.70 each exchange value allowed. We guarantee NONE refused! Bring ANY quantity in ANY condition to: Record & Tape Exchange, 38 Notting Hill Gate, London, W11 (01 727 3539) cassettes ONLY may be sent (our price must be accepted - nothing returned once sent). Estimates on request.

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CHARTS

TOP SINGLES

Due to Bank Holiday schedules the Top 75 Singles chart is repeated from last week

1	WHAT'S ANOTHER YEAR	Johnny Logan	Epic	
2	NO DOUBT ABOUT IT	Hot Chocolate	Rak	
3	SHE'S OUT OF MY LIFE	Michael Jackson	Epic	
4	MIRROR IN THE BATHROOM	The Beat	Go Feet	
5	GENO	Devy's Midnight Runners	Parlophone	
6	THEME FROM MASH	The Mash	CBS	
7	OVER YOU	Roxy Music	Polydor	
8	HOLD ON TO MY LOVE	Jimmy Ruffin	RSO	
9	ISHOULDALOVEDIA	Narada Michael Walden	Atlantic	
10	WE ARE GLASS	Gary Numan	Beggars Banquet	
11	COMING UP	Paul McCartney	Parlophone	
12	DON'T MAKE WAVES	Notas	Epic	
13	FOOL FOR YOUR LOVING	Whitesnake	UA	
14	THE GROOVE	Rodney Franklin	CBS	
15	SILVER DREAM MACHINE	David Essex	Mercury	
16	BREATHE	Kate Bush	EMI	
17	LET'S GO ROUND AGAIN	Average White Band	RCA	
18	RAT RACE	RUDE BOYS	Specials	2-Tone
19	YOU GAVE ME LOVE	Crown Heights Affair	Mercury	
20	GOLDEN YEARS (LIVE EP)	Motown	Bronze	
21	TOCCATA VIVALDI	Skyl	Ariola	
22	CHECK OUT THE GROOVE	Bobby Thurston	Epic	
23	LET'S GET SERIOUS	Jormaie Jackson	Motown	
24	JUST CAN'T GIVE YOU UP	Mystic Merlin	Capitol	
25	FUNKY TOWN	Lipps Inc.	Casablanca	
26	MIDNIGHT DYNAMOS	Matchbox	Magnet	
27	YOU'LL ALWAYS FIND ME IN THE KITCHEN	Jona Lewie	Stiff	
28	CRYING	Don McLean	EMI	
29	MY PERFECT COUSIN	Undertones	Sire	
30	THE GREATEST COCKNEY RIP OFF	Cockney Rejects	Zonophone	
31	STARING AT THE RUDE BOYS	Ruts	Virgin	
32	TEENAGE	UK Subs	Gem	
33	WE'RE NA NA NA NA NA	Bad Manners	Magnet	
34	BACK TOGETHER AGAIN	Roberta Flack/Donny Hathaway	Atlantic	
35	POLICE & THIEVES	Junior Murvin	Island	
36	THE BUCKET OF WATER SONG	The Four Bucketeers	CBS	
37	CALL ME	Blondie	Chrysalis	
38	WHEELS OF STEEL	Saxon	Carere	
39	MESSAGES	Orchestral Manoeuvres In The Dark	Dindisc	
40	THIS WORLD OF WATER	New Musik	GTO	
41	NO SELF CONTROL	Peter Gabriel	Charisma	
42	FOREST	The Cure	Fiction	
43	BODY LANGUAGE	Detroit Spinners	Atlantic	
44	PULLING MUSCLES	Squeeze	A&M	
45	BUBBLES	Cockney Rejects	Zonophone	
46	DUCHESSE	Genesis	Charisma	
47	I'M ALIVE	Electric Light Orchestra	Jet	
48	D-A-ANCE	Lambertias	Rocket	
49	TWILIGHT ZONE	Manhattan Transfer	Atlantic	
50	PLATINUM BLONDE	Prelude	EMI	
51	KING FOOD FOR THOUGHT	UB 40	Graduate	
52	THE EYES HAVE IT	Karel Falika	Blueprint	
53	TAKE GOOD CARE OF MY BABY	Smokie	Rak	
54	SEXY EYES	Dr Hook	Capitol	
55	LADY WHISPERS	Lady	Solar	
56	IRENE	Photos	Epic	
57	NOBODY'S HERO/TIN SOLDIERS	SHI Little Fingers	Chrysalis	
58	THE SEDUCTION (LOVE THEME)	James Last	Polydor	
59	SHANTE	Mass Production	Atlantic	
60	DON'T PUT IT DON'T FORCE IT	Leon Haywood	20th Century	
61	EVERYBODY'S GOT TO LEARN SOMETIME	Korgis	Rialto	
62	LITTLE JEANNE	Elton John	Rocket	
63	CHINATOWN	Thin Lizzy	Vertigo	
64	HOLIDAY 80 EP	The Human League	Virgin	
65	RUDI GOT MARRIED	Laurel Aitken & The Untones	i-Spy	
66	DREAMS	Grace Slick	RCA	
67	MY FRIEND JACK	Boney M	Atlantic/Hansa	
68	IT'S ALRIGHT	Sho Nuff	Ensign	
69	WORKING MY WAY BACK TO YOU	Detroit Spinners	Atlantic	
70	WORK REST & PLAY MADNESS EP	Madness	Stiff	
71	DANCE YOURSELF DIZZY	Liquid Gold	Polo	
72	HEARTBEAT	Sammy Hagar	Capitol	
73	TALK OF THE TOWN	Pretenders	RCA	
74	OH MY	Sad Cafe	Real	
75	CALIBRE CUTS	Calibre	Calibre	

VIRGIN CHART

1	JUST CAN'T STOP IT	The Beat
2	BASS CULTURE	Linton Kwesi Johnson
3	McCartney II	McCartney
4	JUST ONE NIGHT	Eric Clapton
5	SKY 2	Sky
6	SO FAR AWAY	The Chords
7	DUKE	Genesis
8	TRAVELQQUE	The Human League
9	ME MYSELF I	Joan Armatrading
10	FREEDOM OF CHOICE	Devo
11	LET'S GET SERIOUS	Jormaie Jackson
12	SHINE	Average White Band
13	SPORTS CAR	Judie Tzuke
14	GROWING UP IN PUBLIC	Lou Reed
15	STRANGE BOUTIQUE	The Monochrome Set
16	THE CORRECT USE OF SOAP	The Only Ones
17	BABY'S GOT A GUN	The Cure
18	17 SECONDS	The Cure
19	METAL RENDEZVOUS	Krokus
20	WITCHFYND	Whitchfynde

Cut price offers at most Virgin Stores next week

Due to Bank Holiday schedules the Top 75 Albums chart is repeated from last week

1	THE MAGIC OF BONEY M	Boney M	Atlantic/Hansa
2	SKY 2	Sky	Ariola
3	JUST ONE NIGHT	Eric Clapton	RSO
4	GREATEST HITS	Rose Royce	Whitfield
5	DUKE	Genesis	Charisma
6	OFF THE WALL	Michael Jackson	Epic
7	SPORTS CAR	Judie Tzuke	Rocket
8	TWELVE GOLD BARS	Status Quo	Vertigo
9	ONE STEP BEYOND	Madness	Stiff
10	HEAVEN AND HELL	Black Sabbath	Vertigo
11	HYPNOTISED	Undertones	Sire
12	SUZI QUATRO'S GREATEST HITS	Suzi Quatro	Rak
13	BOBBY VEE SINGLES ALBUM	Bobby Vee	UA
14	ME MYSELF AND I	Joan Armatrading	A&M
15	REGATTA DE BLANC	Police	A&M
16	PRETENDERS	Pretenders	Real
17	GOOD MORNING AMERICA	Various	K Tel
18	MAGIC REGGAE	Various	K Tel
19	WHEELS OF STEEL	Saxon	Carrere
20	17 SECONDS	Cure	Fiction
21	EMPTY GLASS	Pete Townsend	Alco
22	SNAKES AND LADDERS	Gerry Rafferty	UA
23	IRON MAIDEN	Iron Maiden	Ronco
24	BY REQUEST	Lena Martell	Capitol
25	SOMETIMES YOU WIN	Dr Hook	Polystar
26	CHAMPAGNE AND ROSES	Various	'Epic
27	BARBARA DICKSON ALBUM	Barbara Dickson	'Epic
28	SOLO IN SOHO	Philip Lynott	Vertigo
29	OUTLANDS D'AMOUR	Police	A&M
30	SO FAR AWAY	Chords	Polydor
31	THE CORRECT USE OF SOAP	Magazine	Virgin
32	ORCHESTRAL MANOEUVRES IN THE DARK	Orchestral Manoeuvres In The Dark	Dindisc
33	TELL ME ON A SUNDAY	Marti Webb	Polydor
34	LITTLE DREAMER	Peter Green	PVK
35	ANIMAL MAGNETISM	Scorpions	EMI
36	GOLDEN MELODIES	National Brass Band	Harvest
37	THE WALL	Pink Floyd	Harvest
38	EAT TO THE BEAT	Blondie	Chrysalis
39	FACADES	Sad Cafe	RCA
40	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS
41	SPECIALS	Specials	2-Tone
42	HAPPY DAYS	Various	K Tel
43	BABY'S GOT A GUN	Only Ones	CBS
44	FROM A TO B	New Musik	GTO
45	BAT OUT OF HELL	Meatloaf	Epic/Cleveland
46	ARGY BARGY	Squeeze	A&M
47	GLASS HOUSES	Bill Joel	CBS
48	SNAP CRACKLE AND POP	John Cooper Clark	Epic
49	TEARS AND LAUGHTER	Johnny Mathis	CBS
50	SKA 'N' B	Bad Manners	Magnet
51	STRING OF HITS	Shadows	EMI
52	MIDDLE MAN	Boz Scaggs	CBS
53	BRAND NEW AGE	UK Subs	Gem
54	COUNTRY NUMBER ONE	Don Gibson	Warwick
55	BRITISH STEEL	Judas Priest	CBS
56	FLUSH AND FASHION	Alice Cooper	Warner Brothers
57	FREEDOM OF CHOICE	Devo	Virgin
58	THE INCOMPARABLE ELLA	Ella Fitzgerald	Polydor
59	THE LAST DANCE	Various	Motown
60	DOWN TO EARTH	Rainbow	Polydor
61	PROGRESSIONS OF POWER	Triumph	MCA
62	PARALLEL LINES	Blondie	Chrysalis
63	GREATEST HITS VOL 2	Abba	Epic
64	YOU'LL NEVER KNOW	Rodney Franklin	CBS
65	STRANGE BOUTIQUE	Monochrome Set	Dindisc
66	GREATEST HITS VOL 1	Cockney Rejects	Zonophone
67	FIRST LADIES OF COUNTRY	Various	CBS
68	MANILOW MAGIC	Barry Manilow	Arista
69	GET HAPPY	Evis Costello	F Beat
70	WOMEN AND CHILDREN FIRST	Van Halen	Warner Brothers
71	PRECIOUS METAL	Various	MCA
72	TWENTY HOTTEST HITS	Hol Chocolate	Rak
73	TWENTY HOTTEST GREATS	Dion And The Belmonts	K Tel
74	HEARTBREAKERS	Matt Monro	EMI
75	SKY	Sky	Ariola

1	FUNKY TOWN	Lipps Inc	Casablanca	
2	CALL ME	Blondie	Chrysalis	
3	COMING UP	Paul McCartney	Columbia	
4	DON'T FALL IN LOVE WITH A DREAMER	Kenny Rogers	United Artists	
5	SEXY EYES	Dr Hook	Capitol	
6	BIGGEST PART OF ME	Ambrosia	Warner Bros	
7	STOMP	The Brothers Johnson	A&M	
8	HURT SO BAD	Linda Ronstadt	Asylum	
9	AGAINST THE WIND	Bob Seger & The Silver Bullet Band	Capitol	
10	CARS	Gary Numan	Atco	
11	THE ROSE	Bette Midler	Atlantic	
12	ICAN T HELP IT	Andy Gibb & Olivia Newton-John	RSO	
13	LITTLE JEANNE	Elton John	MCA	
14	BRASS IN POCKET	Pretenders	Sire	
15	BREAKDOWN DEAD AHEAD	Boz Scaggs	Columbia	
16	STEA AWAY	Robbie Dupree	Elektra	
17	SHE'S OUT OF MY LIFE	Michael Jackson	Epic	
18	LOST IN LOVE	Air Supply	Arista	
19	CUPID/I'VE LOVED YOU FOR A LONG TIME	Spinners	Atlantic	
20	LET'S GET SERIOUS	Jormaie Jackson	Motown	
21	IT'S STILL ROCK AND ROLL TO ME	Bill Joel	Columbia	
22	RIDE LIKE THE WIND	Christopher Cross	Warner Bros	
23	TRAIN IN VAIN	The Clash	Epic	
24	LET ME LOVE YOU TONIGHT	Pure Prairie League	Casablanca	
25	WONDERING WHERE THE LIONS ARE	Bruce Cockburn	Milenium	
26	ANOTHER BREAK IN THE WALL	Pink Floyd	Columbia	
27	SHOULD WE NEVER LET YOU GO	Neil Sedaka & Dara Sedaka	Elektra	
28	THE SEDUCTION	James Last Band	Polydor	
29	WITH YOU I'M BORN AGAIN	Billy Preston & Syreeta	Motown	
30	LADY	The Whispers	Solar	
31	GEE WHIZ	Bernadette Peters	MCA	
32	WE LIVE FOR LOVE	Pat Benatar	Chrysalis	
33	YOU MAY BE RIGHT	Bill Joel	Columbia	
34	SHINING STAR	Manhattans	Columbia	
35	TWILIGHT ZONE	Manhattan Transfer	Atlantic	
36	IDON'T WANT TO WALK WITHOUT YOU	Barry Manilow	Arista	
37	WE WERE MEANT TO BE LOVERS	Photog	20th Century	
38	LOVE STINKS	The J Geils Band	EMI-America	
39	DON'T SAY GOODNIGHT	The Isley Brothers	T-Neck	
40	THEME FROM NEW YORK	NEW YORK	Reprise	
41	NEW ROMANCE	Souder	Dreamland	
42	TWO PLACES AT THE SAME TIME	Ray Parker Jr & Raydio	Arista	
43	TIERED OF TOEIN	The Line	EMI-America	
44	HEART HOTELS	Dan Fogelberg	Full Moon/Epic	
45	ANSWERING MACHINE	Rupert Holmes	MCA	
46	ALL HUNG LONG	Joe Walsh	Asylum	
47	COMING DOWN FROM LOVE	Bobby Caldwell	Clouds	
48	POWER	The Temptations	Gordy	
49	DON'T PUSH IT	DON'T FORCE IT	Leon Haywood	20th Century
50	PILOT OF THE AIRWAVES	Charlie Dore	Island	
51	IT'S NOT A WONDER	Little River Band	Capitol	
52	FOOL FOR A PRETTY FACE	Humble Pie	Atco	
53	RUN LIKE HELL	Pink Floyd	Columbia	
54	ATOMIC	Blondie	Chrysalis	
55	ONE FINE DAY	Carole King	Capitol	
56	ANGEL SAY NO	Tommy Tutone	Columbia	
57	HAPPY TOGETHER	The Captain & Tenille	Casablanca	
58	BACK TOGETHER AGAIN	Roberta Flack & Donny Hathaway	Atlantic	
59	ALL NIGHT THING	The Invisible Man's Band	Mango	
60	GLONES	Alice Cooper	Warner Bros	
61	KING OF THE HILL	Rick Pinette And Oak	Mercury	
62	I'M ALIVE	Electric Light Orchestra	MCA	
63	ASHES BY NOW	Rodney Crowl	Warner Bros	
64	MAGIC	Olivia Newton-John	MCA	
65	STAND BY ME	Mickey Gilley	Asylum	
66	IS THIS LOVE	Pat Travers	Polydor	
67	LET ME BE THE CLOCK	Smokie Robinson	Tamla	
68	SOMETHING ABOUT YOU	BABY LIKE	Glen Campbell & Rita Coolidge	Capitol
69	HEADED FOR A FALL	Firefall	Atlantic	
70	A LOVER'S HOLIDAY	Change	RFC	
71	MISUNDERSTANDING	Genesis	Atlantic	
72	DANCIN' LIKE LOVERS	Mary MacGregor	RSO	
73	WALKS LIKE A LADY	Journey	Columbia	
74	AND THE CRADLE WILL ROCK	Van Halen	Warner Bros	
75	MORE LOVE	Kim Carnes	EMI-America	

CHARTFILE

The resurgence of interest in heavy metal — and the record companies panic not to miss out on their slice of the cake — is best exemplified by the experience of the Birmingham-based axe-grinders Quartz. A couple of years ago they cut an unsuccessful album for Jet called simply 'Quartz'. After the failure of the album and the severing of links with Jet, the band gigged extensively throughout the West Midlands earning a steady but unspectacular living. A few months ago Birmingham record shop boss Dan Reddington decided to launch his own record label. His first signing was Quartz. Since then the heavy metal movement has gone from strength to strength and by the time Reddington released Quartz's single 'Nantucket Sleightride' and its live album 'Count Dracula And Other Love Songs' early this year there was considerable interest in the band, both from the punters and the larger record companies.

'Nantucket Sleightride' — a re-make of the Mountain classic — has sold over 14,000 copies whilst 'Count Dracula' has shifted almost 10,000 units. Last month Jet reissued the 'Quartz' album, now re-packaged in a plain brown bag and re-titled 'Deleted'. Then Logo successfully pitched for the rights to the 'Count Dracula' album. After being deleted by Reddington's on May 31 the album will be re-issued on Logo on 13 June. EMI was next to enter the fray and emerged with the rights to 'Back In The Band' which is to be included on the 'Metal For Muthas' EP due this Friday. The flood of Quartz releases is completed by a 12-inch red vinyl EP featuring a 15-minute version of 'Roll Over Beethoven' which Reddington's are hoping to release in time to tie in with the band's forthcoming tour with Rush (Tour starts 1 June).

Once The gimmick guaranteed to chart a record, picture discs have fallen from favour in recent months. Quite apart from the high cost of manufacturing them, picture discs lost their novelty appeal as record collectors were confronted by a flood of

otherwise totally un-noteworthy singles appearing in the format. They have, to a great extent, been replaced by the "double single". Over the last month alone double-singles (2 discs in a single package, more often than not pitched at, or at worst slightly above, normal single price) have been issued by several artists including Human League, PP Arnold and Ian Hunter. As far as I can establish, only one picture disc has been issued this year — The Lambrettas new single 'D-A-A-Ance'. Without the intense picture-disc competition that existed until recently it seems likely that the Lambrettas will have a smash hit.

The song itself is a surprising and welcome departure from the ska style that served the band so well on its last outing. Both 'D-A-A-Ance' and the flip ('Can't You Feel The Beat') are very reminiscent of 60's R&B. Even without marketing gimmicks 'D-A-A-Ance' sounds like a major hit. His follow-up to the three-year-old — in the — making 'Secret Life Of Plants' album has already been tentatively scheduled for release. Stevie is also working on an album with Count Basie. Stevie has found time to contribute a harmonica solo to Andrea Crouch's current single 'I'll Be Hinking Of You' and co-wrote Jormaie Jackson's current hit 'Let's Get Serious' with Lee Garrett who was responsible for the excellent 'You're My Everything', a top 10 hit in 1976.

However, Garrett's success as a singer was not to last. In 1977, suffering from a severe bout of depression, Garrett locked himself in his bathroom with a gun and threatened to shoot himself. Stevie Wonder was an old friend of Garrett — the two had written Stevie's 1970 hit 'Signed Sealed Delivered, I'm Yours' together — and quickly made his way to the house. Stevie spent several hours talking to the distraught Lee through the bathroom door and eventually persuaded him to come out. After psychiatric help, Garrett returned to the music scene.

In 1979 he co-wrote Eddie Money's American hit 'Maybe I'm A Fool'. Now he seems to be re-establishing himself as a first class composer and the success of 'Let's Get Serious' — a top 40 hit in Britain and America and rapidly climbing the charts in several other countries can only help him to regain confidence.

'Tubeway Army's 'Are Friends Electric' has just been re-issued in the States following the success of Numan's 'Cars' single and 'The Pleasure Principle' album, both top 20.

Over a year after it was first mooted, Barry Gibb has finally got down to work producing Barbra Streisand. The results should be interesting to say the least.

ALBUMS

- 1 AGAINST THE WIND, Bob Seger & The Silver Bullet Band Capitol
- 2 GLASS HOUSES, Billy Joel Columbia
- 3 THE WALL, Pink Floyd Columbia
- 4 JUST ONE NIGHT, Eric Clapton RSO
- 5 MOUTH TO MOUTH, Lips Inc Casablanca
- 6 WOMEN AND CHILDREN FIRST, Van Halen Warner Bros
- 7 CHRISTOPHER CROSS, Christopher Cross Warner Bros
- 8 GO ALL THE WAY, Isley Brothers T-Neck
- 9 MAD LOVE, Linda Ronstadt Asylum
- 10 PRETENDERS, Pretenders Sire
- 11 MIDDLE MAN, Boz Scaggs Columbia
- 12 GIDEON, Kenny Rogers United Artists
- 13 OFF THE WALL, Michael Jackson Epic
- 14 WARM THOUGHTS, Smokey Robinson Tamla
- 15 LIGHT UP THE NIGHT, The Brothers Johnson A&M
- 16 THE PLEASURE PRINCIPLE, Gary Numan Atco
- 17 EMPTY GLASS, Pete Townshend Atco
- 18 LET'S GET SERIOUS, Jermaine Jackson Motown
- 19 DUKE, Genesis Atlantic
- 20 THE EMPIRE STRIKES BACK, Soundtrack RSO
- 21 RARITIES, The Beatles Capitol
- 22 SWEET SENSATION, Stephanie Mills 20th Century
- 23 PHOENIX, Dan Fogelberg Full Moon/Epic
- 24 LOVE STINKS, J Geils Band EMI-America
- 25 ROBERTA FLACK FEATURING DONNY HATHAWAY, Roberta Flack Featuring Donny Hathaway Atlantic
- 26 TRILOGY: PAST, PRESENT AND FUTURE, Frank Sinatra Reprise
- 27 DEPARTURE, Journey Columbia
- 28 AMERICAN GIGOLO, Soundtrack Polydor
- 29 THE LONG RUN, Eagles Asylum
- 30 SPIRIT OF LOVE, Con Funk Shun Mercury
- 31 DAMN THE TORPEDOES, Tom Petty & The Heartbreakers Backstreet
- 32 GO TO HEAVEN, Grateful Dead Arista
- 33 TWO PLACES AT THE SAME TIME, Ray Parker Jr and Raydio Arista
- 34 LONDON CALLING, The Clash Epic
- 35 CRASH AND BURN, Pat Travers Band Polydor
- 36 MICKEY MOUSE DISCO, Mickey Mouse Disneyland
- 37 42 ONE EIGHTY, Ambrosia Warner Bros
- 38 THE WHISPERS, The Whispers Solar
- 39 BEBE LE STRANGE, Heart Epic
- 40 THE ROSE, Soundtrack Atlantic
- 41 DREAMS, Grace Slick RCA
- 42 URBAN COWBOY, Soundtrack Asylum
- 43 AFTER MIDNIGHT, Manhattan Columbia
- 44 BACKSTAGE PASS, Little River Band Capitol
- 45 IN THE HEAT OF THE NIGHT, Pat Benatar Chrysalis
- 46 ROSES IN THE SNOW, Emmylou Harris Warner Bros
- 47 LET THE MUSIC DO THE TALKING, The Joe Perry Project RCA
- 48 PROGRESSIONS OF POWER, Triumph RCA
- 49 EAT TO THE BEAT, Blondie Chrysalis
- 50 CATCHING THE SUN, Spyro Gyra MCA
- 51 HOT BOX, Fatback Spring
- 52 THE GLOW OF LOVE, Change RFC
- 53 ALL THAT JAZZ, Soundtrack Casablanca
- 54 LADY T, Teena Marie Gordy
- 55 A DECADE OF ROCK & ROLL 1970 TO 1980, Reo Speedwagon Epic
- 56 EXTENSIONS, Manhattan Transfer Atlantic
- 57 LADIES NIGHT, Kool & The Gang De-Lite
- 58 DANCING IN THE DRAGON'S JAWS, Bruce Cockburn Millennium
- 59 LONG LOVE IN LOVE, Air Supply Arista
- 60 ON TO VICTORY, Humble Pie Atco
- 61 SKYWAY, Skynyrd Salsoul
- 62 GET HAPPY, Elvis Costello Columbia
- 63 DREAM COME TRUE, Earl Klugh United Artists
- 64 POWER, Tempestations Gordy
- 65 LATE AT NIGHT, Billy Preston Motown
- 66 PERMANENT WAVES, Rush Mercury
- 67 THE B-52'S, The B-52's Warner Bros
- 68 21 AT 33, Elton John MCA
- 69 SCREAM DREAM, Ted Nugent Epic
- 70 TENTH, The Marshall Tucker Band Warner Bros
- 71 DOLLY DOLLY DOLLY, Dolly Parton RCA
- 72 COAL MINER'S DAUGHTER, Soundtrack MCA
- 73 FLUSH THE FASHION, Alice Cooper Warner Bros
- 74 TWO GO Arista
- 75 ANIMAL MAGNETISM, Scorpions Mercury

HEAVY METAL

- 1 2 ROCK BRIGADE, Del Lppard Vertigo
 - 1 1 LIVE FOR THE WEEKEND, Triumph RCA
 - 3 3 FOOL FOR YOUR LOVING, Whitesnake RCA
 - 4 6 WHEELS OF STEEL, Saxon Carrere
 - 5 4 WAITING FOR THE TAKING, Riot Capitol
 - 6 4 HEATSTROKES, Krokus Ariola
 - 7 7 DON'T MAKE NO PROMISES, Scorpions Harvest
 - 8 9 TRANSYLVANIA, Iron Maiden EMI
 - 9 11 TOO LATE TOO LATE, Motorhead Bronze
 - 10 8 THE SPIRIT OF RADIO, Rush Mercury
 - 11 STEELER, Judas Priest CBS
 - 12 12 FOOLS, Van Halen Warner Bros
 - 13 15 NEON KNIGHTS, Black Sabbath Vertigo
 - 14 10 MOTORCYCLE MAN, Saxon Carrere
 - 15 MACHINE GUN, Storm MCA
- Compiled by The Powerhouse Heavy Metal Roadshow.

US SOUL

- 1 1 LET'S GET SERIOUS, Jermaine Jackson Motown
- 2 2 FUNKY TOWN, Lips Inc Casablanca
- 3 5 SWEET SENSATION, Stephanie Mills 20th Century
- 4 3 LADY WHISPERS Solar
- 5 9 SHINING STAR, Manhattan Columbia
- 6 4 LET ME BE THE CLOCK, Smokey Robinson Tamla
- 7 11 GOTTA GET MY HANDS ON SOME, Fatback Spring
- 8 6 DON'T SAY GOODNIGHT, Isley Brothers T-Neck
- 9 7 TWO PLACES AT THE SAME TIME, Ray Parker, Jr & Raydio Arista
- 10 15 LANDLORD, Gladys Knight & The Pips Columbia
- 11 13 ALL NIGHT THING, Invisible Man's Band Mango
- 12 16 CLOUDS, Chaka Khan Warner Bros
- 13 17 POWER, Temptations Gordy
- 14 18 BACK TOGETHER AGAIN, Roberta Flack with Donny Hathaway Atlantic
- 15 19 A LOVER'S HOLIDAY, Change RFC
- 16 10 DON'T PUSH IT / DON'T FORCE IT, Leon Haywood 20th Century
- 17 8 GOT TO BE ENOUGH, Con Funk Shun Mercury
- 18 12 MINUTE BY MINUTE, Peabo Bryson Capitol
- 19 TAKE YOUR TIME, SOS Band Tabu
- 20 OVERNIGHT SENSATION, Jerry Knight A&M

US DISCO

- 1 1 LOVERS' HOLIDAY, Change Warner/RFC
- 2 3 LET'S GET SERIOUS, Jermaine Jackson Motown
- 3 2 TWO TONS O' FUN, Two Tons O' Fun Fanlasy
- 4 4 BEHIND THE GROOVE, Teena Marie Motown
- 5 8 SWEET SENSATION, Stephanie Mills 20th Century
- 6 9 BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway Atlantic
- 7 7 POP POP SHOO WAH, Erotic Drum Band Prism
- 8 10 TAKE YOUR TIME (Do It Right), SOS Band Tabu
- 9 15 IN THE FOREST, Baby O Baby O Records
- 10 11 HANG TOGETHER, Odyssey RAC
- 11 5 STOMP, Brothers Johnson A&M
- 12 12 MIDNIGHT MESSAGE, Ann-Margret MCA
- 13 6 AMERICAN GIGOLO (Soundtrack), Giorgio & Blondie Polydor
- 14 17 I'M OK, YOU'RE OK, American Gypsy De Lite
- 15 13 YOU GOT WHAT IT TAKES, Bobby Thurston Prelude
- 16 14 YOU GIVE ME LOVE, Crown Heights Affair De Lite
- 17 DYNAMITE/JUMP TO THE BEAT, Stacy Lattisaw Atlantic
- 18 18 TWILIGHT ZONE, Manhattan Transfer Atlantic
- 19 19 FUNKTOWN/ALL NIGHT DANCING, Lips, Inc Casablanca
- 20 20 IN THE SOCKET, Shalamar Solar

STAR CHOICE

- 1 IT'S BETTER TO HAVE Don Covay
- 2 HERE COMES THE FLOOD Frapp And Gabriel
- 3 HEROES David Bowie
- 4 TAKE ME TO THE NEXT PHASE The Isley Brothers
- 5 SILVER DOLLAR Don Drummond
- 6 LOVELY EVENING Clive Langer
- 7 JUNGLE WORK Warren Zevon
- 8 DON'T HOLD IT IN Herbie Hancock
- 9 SURVIVAL KIT The Resistance
- 10 IN A SILENT WAY Miles Davis



This week: Karel Fallick

YESTERYEAR

- ONE YEAR AGO (MAY 26, 1979)
- 1 SUNDAY GIRL Blondie
 - 2 DANCE AWAY Roxy Music
 - 3 POP MUZIK M
 - 4 DOES YOUR MOTHER KNOW Peaches and Herb
 - 5 REUNITED Art Garfunkel
 - 6 BRIGHT EYES Bonnie M
 - 7 HOORAY HOORAY IT'S A HOLI HOLIDAY Earth Wind and Fire
 - 8 BOOGIE WONDERLAND David Bowie
 - 9 BOYS KEEP SWINGING Eruplion
 - 10 ONE WAY TICKET
- FIVE YEARS AGO (MAY 31, 1975)
- 1 STAND BY YOUR MAN Tamy Wynette
 - 2 WHISPERING GRASS Windsor Davies and Don Estelle
 - 3 SING BABY SING The Stylistics
 - 4 THE WAY WE WERE Gladys Knight and The Pips
 - 5 THREE STEPS TO HEAVEN Showaddywaddy
 - 6 SEND IN THE CLOWNS Judy Collins
 - 7 THANKS FOR THE MEMORY Slade
 - 8 I WANA DANCE WIT CHOO DiscoTex and The Sex-o-tics
 - 9 LET ME TRY AGAIN Tammy Jones
 - 10 ROLL OVER LAY DOWN Status Quo

- TEN YEARS AGO (MAY 30, 1970)
- 1 BACK HOME The England World Cup Squad
 - 2 QUESTION The Moody Blues
 - 3 YELLOW RIVER Christie
 - 4 SPIRIT IN THE SKY Norman Greenbaum
 - 5 HONEY COME BACK Glen Campbell
 - 6 UP THE LADDER TO THE ROOF The Supremes
 - 7 HOUSE OF THE RISING SUN Frida Pink
 - 8 DON'T BELIEVE IN IT ANYMORE Roger Whittaker
 - 9 WATER OF DARKNESS Tom Jones
 - 10 BRONTO'S YRUS The Move
- FIFTEEN YEARS AGO (MAY 28, 1965)
- 1 LONG LIVE LOVE Sandie Shaw
 - 2 WHERE ARE YOU NOW MY LOVE Jackie Trent
 - 3 TRUE LOVE WAS Peter And Gordon
 - 4 WORLD OF OUR OWN The Seekers
 - 5 KING OF THE ROAD Roger Miller
 - 6 THIS LITTLE BIRD Marianne Faithfull
 - 7 TICKET TO RIDE The Beatles
 - 8 ROCK MAN'S SON The Rocking Berries
 - 9 SUBTERRANEAN HOMESICK Blues Bob Dylan
 - 10 THE CLIPPING SON Shirley Ellis

- 1 THE GROOVE, Rodney Franklin CBS 12in
- 2 JUST CAN'T GIVE YOU UP, Mystic Merlin Capitol 12in
- 3 I SHOULDA LOVED YA, Narada Michael Walden Atlantic 12in
- 4 LET'S GET SERIOUS, Jermaine Jackson Motown 12in
- 5 CHECK OUT THE GROOVE, Bobby Thurston Epic 12in
- 6 BACK TOGETHER AGAIN, Flack/Hathaway Atlantic 12in
- 7 YOU GAVE ME LOVE/USE YOUR BODY & SOUL, CHA De-Lite 12in
- 8 KEEP IN TOUCH, Freeez Calibre 12in
- 9 STOMP!, Brothers Johnson A&M 12in
- 10 BEHIND THE GROOVE, Teena Marie Motown 12in
- 11 DON'T PUSH IT / DON'T FORCE IT, Leon Haywood 20th Century-Fox 12in
- 12 BURNIN' HOT/ YOU GOT TO HURRY GIRL, Jermaine Jackson Motown LP
- 13 WORKING MY WAY BACK TO YOU, Detroit Spinners Atlantic 12in
- 14 SHANTE, Mass Production Atlantic 12in
- 15 FOR THOSE WHO LIKE TO GROOVE/TWO PLACES AT THE SAME TIME, Raydio Arista 12in
- 16 JUMP TO THE BEAT/DON'T YOU WANT TO FEEL IT/DYNAMITE/ YOU KNOW I LIKE IT, Stacy Lattisaw US Cotillion LP
- 17 IT'S ALRIGHT, Sho Nuff Ensign 12in
- 18 GIVE UP THE FUNK/DOES IT FEEL GOOD/TAKIN' OFF/HAVE SOME FUN/HEART OF FIRE/FUNK THEORY, BT Express US Columbia LP
- 19 OVERNIGHT SENSATION, Jerry Knight A&M/US 12in
- 20 44 ON THE ONE/CAMEOSIS/WE'RE GOIN' OUT TONIGHT/WHY HAVE I LOST YOU/SHAKE YOUR PANTS, Cameo US Chocolate City LP
- 21 35 A LOVER'S HOLIDAY/THE GLOW OF LOVE/SEARCHING/IT'S A GIRLS' AFFAIR/ANGEL IN MY POCKET, Change US RFC LP
- 22 16 SUPREMES' MEDLEY/LOVE HANGOVER, Supremes/Ross Motown 12in
- 23 17 HOLD ON/BURNIN' ALIVE, Tony Ratio Calibre 12in
- 24 26 LOVE YOU FOREVER/LET ME LOVE YOU, Bunny Mack Rokal 12in
- 25 25 YOU GOT WHAT IT TAKES, Bobby Thurston Epic 12in
- 26 43 LET'S GO ROUND AGAIN, Averages White Band RCA 12in
- 27 19 DANCE YOURSELF DIZZY, Liquid Gold Polo 12in
- 28 22 RIGHT IN THE SOCKET (REMIX)/THE SECOND TIME AROUND, Shalamar Solar 12in
- 29 41 HOLD ON TO MY LOVE, Jimmy Ruffin RSO
- 30 MUSIC, Gary Barz Arista 12in
- 31 65 IN THE MOOD(TO GROOVE)/WHEN I COME HOME, Aurra US Dream 12in
- 32 34 CALL ME, Blondie Chrysalis/Polydor LP
- 33 37 (FALLIN' LIKE) DOMINOS/ALWAYS THERE, Donald Byrd/Ronnie Laws US Blue Note LP
- 34 13 TONIGHT I'M ALRIGHT, Narada Michael Walden Atlantic 12in
- 35 71 BODY LANGUAGE, Detroit Spinners Atlantic 12in
- 36 83 FUNKYTOWN, Lips Inc Casablanca 12in
- 37 23 IN THE THICK OF IT/SO GOOD SO RIGHT, Brenda Russell A&M 12in
- 38 47 LET'S GET IT TOGETHER, El Coco AVI 12in
- 39 50 THE SCRATCH, Surface Noise WEA 12in
- 40 18 AND THE BEAT GOES ON, Whispers Solar 12in
- 41 29 CISELIN' HOT, Chuck Cissel Arista 12in
- 42 48 SEXY DANCER, Prince Warner Bros 12in
- 43 28 RUNNING AWAY/CAN'T YOU SEE ME, Roy Ayers Polydor 12in
- 44 LAST NIGHT AT DANIEL/TENDER FALLS THE RAIN, Randy Crawford Warner Bros 12in
- 45 51 USE IT UP AND WEAR IT OUT/DON'T TELL ME TELL HER, Odyssey US RCA 12in
- 46 37 CALIBRE CUTS, Varicose Calibre 12in
- 47 32 THE SEDUCTION, James Last Band/David Sanborn Polydor 12in
- 48 81 THIS FEELIN', Frank Hooker & Positive People DJM 12in
- 49 68 LIGHT UP THE NIGHT, Brothers Johnson A&M 12in
- 50 SAY YOU LOVE ME/GIRL'S SPLASHDOWN TIME/ YOU/LOVE OF MY LIFE/RELEASE THE BEAST, Breakwater ice 12in
- 52 38 STRUT/MAGIC FINGERS/MYSTERIOUS MAIDEN, Chico Hamilton US Arista LP
- 53 39 STAY THE NIGHT, Billy Ocean US Elektra LP
- 54 IN THE FOREST, Baby O US Baby O 12in
- 55 44 MUSIC TRANCE, Ben E King Atlantic/US LP/12in promo
- 56 63 FUSION JUICE/LAVA LANDS/SWEET/WIZARD ISLAND/SHADOWS/CAN'T GET ENOUGH, Jiri Lorber Fusion US Arista LP
- 57 60 SHE'S OUT OF MY LIFE, Michael Jackson Epic
- 58 89 HANGIN' OUT, Kool & The Gang US De-Lite 12in
- 59 59 EDUCATION WRAP, Community People US Delmar Int 12in
- 60 70 OOPS! UPSIDE YOUR HEAD, Gap Band Mercury 12in
- 61 GO DOWN/LIES, GG Arista 12in
- 62 61 SAME OLD STORY (SAME OLD SONG)/BLUE FLAME, Randy Crawford Warner Bros LP
- 63 WALK TALL/COLOSSUS/THAT'S WHAT FRIENDS ARE FOR, Mark Soskin US Prestige LP/12in remix promo
- 64 BRAZILIAN LOVE AFFAIR, George Duke US Epic LP
- 65 66 GO ALL THE WAY/DON'T SAY GOODNIGHT/PASS IT ON/ SAY YOU WILL, Isley Brothers Epic LP
- 66 IT'S TIME TO PARTY NOW/UNTIL THE MORNING COMES/ EVERYBODY MAKES MISTAKES/TONIGHT'S THE NIGHT, Raydio Arista LP
- 67 27 AFTER THE LOVE HAS GONE/ROCKIN' ALL NIGHT/I NEED YOUR LOVE/AFTER GLOW/KEEP GOIN' ON, Gary Barz US Arista LP
- 68 54 SEXY EYES, Dr Hook Capitol 12in
- 69 49 O T B A LAW/EVERY GENERATION, Ronnie Laws UA 12in
- 70 90 HARD WORK, John Handy ABC/Impulse LP
- 71 53 CLOSE TO YOU, Kleeber Atlantic 12in
- 72 ALL NIGHT THING, Invisible Man's Band Island 12in
- 73 78 SWEET SENSATION, Stephanie Mills 20th Century-Fox 12in
- 74 ARE YOU READY FOR LOVE, Slave Atlantic 12in
- 75 PLAIN OUT OF LUCK/STRETCH IN OUT/YOUR LOVE IS A LIFE SAVER/ YOU BROUGHT IT ON YOURSELF, Gayle Adams US Prelude LP
- 76 64 POLICE AND THIEVES, Junior Murvin Island 12in
- 77 GIVE PEACE A CHANCE/A SONG FOR THE CHILDREN, Lonnie Liston Smith CBS 12in EP
- 78 85 BUMPER TO BUMPER, Avenue B Boogie Band Salsoul 12in
- 79 52 D-A-N-C-I-N'/TRY MY LOVE/I JUST WANNA SAY, Stephanie Mills US 20th Century-Fox LP
- 80 62 FOR THE PUBLIC, Heath Brothers US Columbia LP/12in
- 81 12 ENGLE STREET/LEWIS STEEL/CHAMELEON/LOS ANGELES, Renzo Fraiese/Rinder & Lewis/La Pregunta/David Bonoi Pye 12in EP
- 82 88 DON T CRY FOR ME ARGENTINA/BUENOS AIRES, Festival 820n 82n
- 83 I'M SO HOT/MY LOVE THE FUNK BE WITH YOU/COMA TAY HA DANCE, Denis LaSalle US MCA LP
- 84 CLOUDS, Chaka Khan Warner Bros 12in
- 85 WALK ON, Ozono US Motown LP
- 86 FIRECRACKER, Yellow Magic Orchestra A&M 12in
- 87 JUST HOW SWEET IS YOUR LOVE/I FOUND LOVE IN YOU, Rhyze US Sam 12in
- 88 GOT TO BE ENOUGH, Con Funk Shun Mercury 12in
- 89 TASTE OF BITTER LOVE/BOURGIE BOURGIE, Gladys Knight & The Pips US Columbia LP
- 90 75 I WANT TO DANCE WITH YOU/WE OUGHT TO BE DANCING/TONIGHT IS THE NIGHT, Kwick US EMI America LP