

RECORD MIRROR

DEVO

THE RED BRIGADE ARE BACK

WOW
WENDY O'WILLIAMS
IN COLOUR
PLASMATICS



TOURISTS MOTORHEAD

LAMBRETTAS • JONA LEWIE • PRAYING MANTIS

FEAR AND loathing in Cornwall: Virgin band **Headline** evidently weren't too popular with the locals, when they supported **Bad Manners** at St Austell on Saturday. They were followed out of town by a black Ford, with two girls and a guy in it and judging by what happened, they weren't looking for autographs. The Ford overtook Headline's Transit, stopped in front, forcing the Transit to stop, then drove on again. The merry pranksters kept up this annoying behaviour for a couple of miles, almost causing an accident in the process. And Cornwall being full of all those narrow lanes, it was impossible for Headline to get away from them.

As it was four in the morning and the band were in no mood to play games with the silly twats, they decided to sit where they were and let the Ford drive on. A few minutes later, the Transit was rocked by a loud bang. When they got out to have a look they found they'd been blasted by a shotgun. The shot just missed the petrol tank but had pierced the inside panel of the van and a suitcase. Fortunately it didn't pierce keyboard player **Richard Martin** who was sitting closest to the case. The band feel that this was taking criticism to extremes and have informed the police but the vigilantes of Cornwall might have to wait a long time before they see Headline again. Or anybody else either. They're not joking when they call it the Wild West.

STUNNING revelations in the Daily Shock/Horror **Sid Vicious'** message from the grave. I didn't kill **Nance**. Sid tells some trembling woman who



PAULA

communicates through automatic writing. Witnessed by two Daily Shock reporters she doodles over a few pages and comes up with what they claim is poor old Sid's version of the night **Nancy** died. "Nance kept on at me to cut her." Sid tells them from the depths of God knows where and the reporter adds "both Sid and Nancy frequently cut themselves and each other with knives." They've got to be joking. Nancy wouldn't have let anyone near her with a knife — she was much too conscious of her appearance to mar it with scars. The medium goes on to give an account of what was supposed to have happened. Sid's mum **Mrs Beverly**, says it sounds just like her son and confirms some of the details in the story. Sid died before he could stand trial for Nancy's murder. We're promised more 'spirit writings' later in the week — from **Brian Jones** and **Keith Moon**. Maybe there is some great rock and roll heaven in the sky?

THEY MIGHT not want our lamb but by God they'll get the **Damned Rat** and his pals have planned their revenge on the **Frogs**, by releasing their **White Rabbit** EP in Europe on-

■ **IN THE absence of any more exciting piece of gossip**, Australian band **Angel City** have announced that their lead singer **Doc Neeson** (otherwise known as the **Incredible Bulk**) had to move out of his London hotel because the bed was too small (for what?)

NOW THE Italians are putting the boot in they took their revenge on America by lowering a stack of lights over the stage while **Van Halen** were playing a TV show there. Pretty boy **David Lee Roth** didn't see them (must be all that hair) and took a flying leap right into them, with a resultant rearranging of his face. Roth flew back to the States in panic (and probably with a paper bag over his head) where he learned his nose was broken in two places, which any Italian doctor could have told him at half the price. Lee Roth has rejoined the tour but he'll never make a beauty queen now. Such a bother to go to for a nose job.

■ **AS DEBBIE** Harry works her ass off to promote **Gloria Vanderbilt** jeans, **Chris Stein** answers the cries of "Sellout!" Said the chubby one "We saw a lot of asses on TV and we figured, if you can't beat 'em, join 'em."

FRIEND OF the famous **Gary Glitter** turned up at the **Hammersmith Palais**

to see the **Human League** (quest list plus 10, would you believe?) **Gaz** was supposed to be special guest on the show, but the security men wouldn't let him backstage ("I don't care who you say you are, you ain't coming in 'ere"). He brought his sons who are fans of the band and blagged a free copy of the album. What are the chances of the **Human League** doing the backing on **Gaz's** next comeback single?

NOW THAT **Peter Criss** has hung up his whiskers, **Kiss** are looking for a replacement. But whoever joins won't be stepping into **Criss'** old whiskers. They've got to develop a new character of their own and have a steady hand with a paint brush — other qualifications are not mentioned. Other than the new boy has to be a total unknown. Are there any left?

I HEAR that **Mick Jagger** frequently takes **Jerry Hall** roller skating at **New York's Roller Disco** but I prefer my wheels attached to something a bit bigger, like a **Maserati**. However, if he feels like getting his skates on over here, there's a roller disco opening in London at **Battersea**. Called the **Cornet Roller Boogie Palace** (God knows why) it's owned by actor **Allan Love**. But as those skating boots make you look as if you have thick ankles, I won't be there.

THE BEEB was not amused at the **Specials'** new video (they didn't think much of the last one either) because it shows **Jerry Dammers** from the back, wearing a skirt, jacket and his hair in a bun (so what's subversive about that?). At the end of the video he turns round and grins at the camera. The **Beeb** are obviously under the impression that hordes of impressionable fans will run around in women's clothing after seeing it. And the **Specials'** backlash rolls on their gig at the **Redcar Coatham Bowl** scheduled for June 8 has been pulled out by the local council who must know something we don't know. They say it's 'labour problems'. As the band can't fix up another seaside gig for the same night they'll be playing **Leeds University** instead.

IF ANYONE wants a record listing for **Don McLean** all they have to do is ask his fan club president **David New** to take his shirt off. **David** has all the record titles tattooed on his back, along with a picture of **McLean**. I'm only surprised he hasn't cut his ear off as well.

MORE RAVES from the grave the **Marshall Tucker Band** will be staying together, despite the death last month of **Tommy Caldwell**. Taking **Caldwell's** place on bass will be



THE LOONY with **Don McLean** on his back

Franklyn Wilkie, also from South Carolina.

And the survivors from **Lynyrd Skynyrd**, **Gary Rossington** and **Allan Collins**, take their new band on the road soon. They're joined by **Bolly Powell**, **Leon Wilkinson**, **Barry Harwood**, **Derek Hess** and female vocalist **Dee Krantz**. They'll have an album out soon on **MCA**.

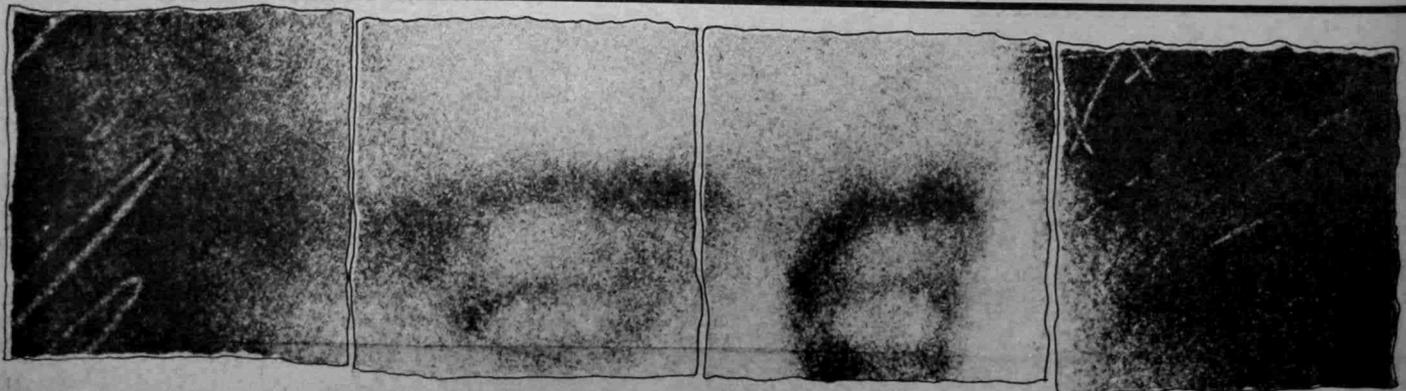
■ **BELIEVE THIS** if you will (some people will believe anything). **Jimmy Pursey** is to speak at the **Cambridge Union Society** this Friday. The motion "This house would knock the establishment..." Remember **Jim**, if the kids are united...

TOYAH MUST be wondering if those months spent sleeping in a coffin wasn't tempting fate. She's been plagued with unfortunate incidents on her current tour. Apart from falling off the stage in **Aberdeen** and fracturing her ankle, her road crew crashed their mini bus and some of the punters have been indulging in indecent acts during her shows. At **Guildford**, two skinheads were ejected by the management when they were found enjoying private pastimes in the very public atmosphere.

AND THE **Beat** goes on, despite disaster and dropping bodies. Singer **Dave Wakelin** is struggling with glands the size of footballs (well perhaps a little journalistic licence there) but sax man **Saxa** has had to abandon the boards and take to his bed, where he's currently wheezing away with bronchial asthma, poor chap. **White Saxa** is bed bound, the band are using a variety of stand in sax players, which should confuse the audiences.



HEADLINE Inspecting the bullet hole



...STEVE HACKETT...DEFECTOR...TO BE RELEASED...FRIDAY 13TH...

JAYNE (nee Wayne) County is currently starring in a stage play in Berlin, called 'Sheila', and in true theatrical style has her string of stage door johnnies. The only difference is that she brings five of them with her in a mini bus, and when the show's over, decides which one she's taking home. This item degrades men.

AND NOW in true stolen tapes story (eat your hearts out Judas Priest) Karel Fialka came out of Top Of The Pops to find his car had been broken into. All his demo tapes were gone... but worse! The thief has also nicked his favourite hat. Karel says they can keep the tapes, but he'd appreciate the return of the tiffer.

THIRTY cannabis plants have been found in the garden of Robert Stigwood's estate in Bermuda. Mr Bob Fisher, Robert's personal assistant, was said to be 'er... baffled', and said that security measures would be taken to stop the plant taking root again. Apparently from now on the garden will be kept under con-

stant surveillance. It's so nice to know that there are still truly law abiding citizens in existence.

I SAW the lovely Sting round at Virgin Publishing last week, he was arriving for a meeting about his children's book which is now going to be bottle shaped (making it an easier shape for fans to hug to their chests having whipped it out of their little brother's cradle). By the way, Stingette has a lovely extremely short hair do and secretaries were carried out of Virgin at five minute intervals throughout the meeting.

LAST week I went to the Knebworth all day soul festival which was, to put it mildly, a fate worse than death. A very poeey thing happened — the car I was in (belonging to ace DJ Chris Hill) was broken into and my bag was stolen. It contained all the newly finished copy to go with my book, my autographed Linda McPoo diary and my evening frocks. The bag was a bright red one with blue straps and a blue shoulder strap and I'd be incredibly grateful to anyone who has

any news of its whereabouts — especially as the black dress had particular sentimental value and I don't want to rewrite my whole book. There is a reward and absolutely no questions asked.

I HAD dinner with the sylph-like B A ROBERSON and his cordon bleu girlfriend Karen, BA, who claims to be even camper than I am but says he doesn't talk about it so much, posed sans clothes with a ventriquist's dummy that was just like him facially. After a week of thinking how romantic his new single is 'To Be Or Not To Be', he told me that originally it was going to be called 'Two Bees Or Not Two Bees'. There's no romance nowadays.

GOOD news for animal lovers. My cat Porkypoos' career has obviously not been hindered by the loss of his tooth last year when he slipped in the bath. A well known cat food manufacturer has asked the fat cat to appear in a commercial so he'll be earning his daily crust from now on.

THE Thin Lizzy party for the launch of 'Chinatown' was a suitably honourable occasion. Phillip-san Lynott arrived thinly disguised as honourable Jimi Hendrix-Ono and the Kensington Hilton attempted to transform itself into some semblance of an oriental knocking shop on a steamy Saturday night.

Attending the party looking very slit eyed were Richard Jonson Wang, Steve Harley, Foo-Denny Laine, Linda Lewis-ling and Jim Creegan-Ping, the delectable Lemmy, Tony James, Stiff Little Fingers and various members of Girl. As they said sayonara many guests looked like they'd had a hard day in the paddy fields.

IRON MAIDEN played Hanley last week and the power conked out three times during the gig. Paul their singer (I hope he's their singer) tripped up and twisted his ankle but like a true trouper carried on playing. Till next week Love Paula XXXXXX

QUESTION: What has four managers, four agents, two companies, two press officers, three bookers, a single in the charts, a tour bus, a massive drink problem and a particularly lewd sense of humour?

ANSWER: (In case you haven't guessed it already) The Four Bucketeers on the road! Oi-oi!

Just as the cult lunacy of the Saturday ritual of 'Tiswas' might have led you to expect getting four characters as decidedly talented as evergreen teenager Sally James (pictured right), evergreen student Chris Tarrant, evergreen lunatic John Gorman and former policeman Bob Carolgees (guardian and custodian of Spit The Punk Dog) on the road to perform a show is not an easy matter.

But with the same drive and dynamism that propels Radio 1 DJs to open supermarkets and the like they all felt — shortly before the last series of 'Tiswas' finished — that it could be a viable, even money-making proposition.

Pitching themselves (and buckets of water) at student audiences for two hours at a time the 'Tiswas' team have now retired to rest after soaking, insulting and generally uplifting the supposedly educated minority that inhabit our country's halls of learning.

But having watched the spectacle — Sally James gargling pints of liquid as Carol Cabbagewater, Spit on heat, Carolgees abusing and insulting, Tarrant excelling himself as a profane Eamon Andrews and John Gorman drilling out a repertoire gleaned from years of clubs, pubs and I'm sure in some cases pigsties — the only wonder must surely be: How can they possibly go back to kids' TV?

Could the jokes that make even Bernard Manning look Persil white ever get another airing? Could the songs like 'Far Canal' (don't think about it) be sung again in public? Could Sally James think of any more disgusting replies to the jeers of 'Get Your Knickers Off Sal'?

Yes. Even before the water has dried on the floors of the students unions and the 'Tiswas' groups — of which there were plenty of each



gig of both sexes — have given up and gone to bed get ready for the Four Bucketeers album!

By September, by the time the real 'Tiswas' gets back on the air, the adult, X-rated, totally filthy and extremely funny experience should be all yours. And all you'll have missed was Sally James in the flesh! JOHN SHEARLAW



ALLAN LOVE with the roller girls

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WEEK ENDING JUNE 6

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- Roxy Music *Flesh & Blood* Polydor POLH002 | 4.45 | Elvis Costello *New Amsterdam* EP F Beat XX5E | 50p | Peter Gabriel *Peter Gabriel* Charisma CDS4019 | 3.85 |
- The Vapors *New Clear Days* United Artists UAG30300 | 3.75 | Grace Slick *Dreams* RCA PL13544 | 3.95 | G Force *G Force* Jet JETLP299 | 3.95 |
- Tangerine Dream *Tangram* Virgin V2147 | 3.95 | Paul McCartney *McCartney 2* EMI PC258 | 4.30 | Human League *Travelogue* Virgin V2160 | 3.20 |
- Devo *Freedom Of Choice* Virgin V2162 | 3.95 | Joan Armatrading *Me Myself I* A&M AMLH64809 | 3.65 | Lou Reed *Growing Up In Public* Arista SPART1131 | 3.65 |
- Pete Stride & John Plain *New Guitars In Town* Beggars Banquet BEGA17 | 3.65 | Southside Johnny *Love Is A Sacrifice* Mercury 9111081 | 3.95 | Karel Fialka *Still Life* Blueprint BLUP5003 | 2.99 |
- Johnny G *Night After Night 45* Beggars Banquet BEG40 | 90p | The Beat *I Just Cant Stop It* Go Feet BEAT1 | 3.65 | Average White Band *Shine* RCA XL13123 | 3.75 |

Karel Fialka *Still Life*

KAREL FIALKA STILL LIFE

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Johnny G *G Beat*

FREE ALBUM REVIEW

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Diana Ross *Diana*

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FORTHCOMING RELEASES FROM

Steve Hackett Quartz Duffo Stride & Plain Merton Parkas

NEWS

QUEEN GO ON THE GAME



QUEEN - COMPLETE with the newly-shorn Freddie Mercury (pictured left) - release their first studio album for over 18 months on June 20.

'The Game', a follow-up to last year's live double album 'Queen Live Killers', contains 10 new tracks, three each from Freddie Mercury and Brian May, and two each from John Deacon and Roger Taylor. A single taken from the album, entitled 'Play The Game' is released this week.

Queen have still not finalised any British dates for this year, although they will be touring Europe from the end of September and UK dates nearer Christmas are likely.

KATE DELAY

THE LONG-awaited new Kate Bush album has now been delayed until September 5, although it has been completed and is ready for release.

The announcement, which is said to have "upset" the singer, was made by her record company EMI, this week and the decision they claim was made due to "marketing difficulties".

"It's an unfortunate situation, especially since Kate has worked so hard to get the album ready in time, but the problems would have been enormous," said an EMI spokesman. "At this stage there wouldn't have been time to do all the things we wanted to do with the album, simply because we have so many artists releasing albums at the same time."

"I think Kate understands the position and there have been no upsets because of it."

The Kate Bush album, as yet untitled, would have been released later this month at the same time as new albums by Queen and the Rolling Stones. Both are also EMI artists, and it was felt at EMI that such a build-up of major product — along with the fact that Paul McCartney's new album is also selling well — would have been detrimental commercially.

Kate Bush, who is currently on holiday after spending three months completing the album at London's Abbey Road studios, was unavailable for comment as we went to press.

LPS OLD 'N' NEW

BOB DYLAN'S new album will be in the shops on June 20 complete with a cover painted by Dylan himself.

'Saved' was recorded at Muscle Shoals studios and contains 10 tracks, all but one new Dylan compositions. THE COMMODORES release their tenth album, entitled 'Heroes' on June 13.

The album, released simultaneously in Britain and the US, contains nine new Commodore's compositions. But it's unlikely that the band heavily involved with an American tour, will be visiting the UK before next spring at the earliest.

GRAHAM PARKER'S new album 'The Upper Escalator' (see review in last week's RECORD MIRROR) will be released as a cassette next week, and it becomes the first in this country pre-recorded on Chromium tape.

The BASF Chromium apparently gives radically improved sound quality and the package is completed with a cardboard outer as well as inner sleeve for the cassette box!

TROJAN RECORDS have begun yet another ambitious re-release series this time with the famous 'Tighten Up' and 'Club Reggae' albums.

Limited editions of 'Tighten Up', volumes 2 to 8, and 'Club Reggae', volumes 1, 2 and 5 — all in their original sleeves, will be available again next week, for the first time since 1971.

Also available again will be 'Version Galore' from U-Roy, 'Version Galore Volume 2' by U-Roy and Dennis Alcapone, 'Reggae Blast Off' (Byron Lee), 'Africa's Blood' (Lee Perry) and the Various Artists sets 16 Dynamic Hits, 'Reggae Flight 404', 'Version To Version', 'Version To Version 2 and 3'.

All will be available from the Virgin and Our Price record chains, but in case of any real difficulty contact Trojan on 01 961 4565.

TROJAN ALSO release 'Skinhead Reggae' compilation on June 13.

Entitled 'Monkey Business' it contains 20 tracks from the sixties and early seventies, including 'skin' classics like 'Barbwire' by Nora Dean, 'Herbsman' by King Stitt, 'Fatty' by Clancy Eccles and Dave and Ansel Collins' 'Monkey Spanner'.

FREE SPECIALS!

AN OPEN-air free festival in South London, featuring the Specials, Selector and the Bodysnatchers is being planned for mid-July.

The venue will be the Bandstand on Clapham Common in South London — last used for a rock concert two years ago — and if Greater London Council permission is granted the concert will take place on July 13.

And it's also hoped that bands who have previously appeared on Two-Tone will also join the bill as special guests.

But the event is still far from definite. The GLC, who would licence any public concert on the Common, have already received seven objections; mostly based on the problems of noise and the huge numbers likely to attend.

These will be heard at County Hall on June 10 — and no firm decision will be made until after that date.

ROXY TOUR

ROXY MUSIC have now confirmed nine British concert dates for July and August — immediately after they complete an extensive European tour.

The tour begins at the Brighton Conference Centre on July 23, and then runs: Birmingham Odeon July 24 and 25, Manchester Apollo July 26 and 27, Glasgow Apollo July 28 and 29 and London Wembley Arena August 1 and 2.

HOW TO BOOK: Box offices will be open in Brighton (£5, £4 and £3) on June 7, and in Manchester (£5, £4 and £3) on June 9.

Wembley tickets will be available immediately, but by postal application ONLY. Cheques and postal orders should be made payable to Wembley Stadium.

Limited for tickets priced at either £5, £4 or £3. Applications, enclosing and SAE, should be sent to: Wembley Arena Roxy Box Office, Wembley, Middlesex, HA9 0DW. The Wembley box office will open for personal applications from June 14.

Support for all the Roxy Music British gigs will be Martha and the Muffins.

LOMOND LINE-UP

THE FULL line-up has now been announced for the second Loch Lomond Festival on June 21 and 22.

And it's the Jam and Wishbone Ash who'll be topping the bill on separate days in the grounds of the Bear Park. The festival will run from 1 pm until 11 pm each day and the line-up reads:

SATURDAY JUNE 21 The Jam, the Tounists, Stuff Little Fingers, The Only Ones, the Chords, the Regents

SUNDAY JUNE 22 Wishbone Ash, Gillan, Wild Horses, Krokus, Saxon and Lindisfarne.

HOW TO BOOK Tickets will cost £6.50 for each day, or £12 for the weekend. Postal applications should be sent to The Ticket Office, Loch Lomond Bear Park, Loch Lomond, Strathclyde, Scotland. Postal orders ONLY will be accepted, made payable to 'Music Festivals Scotland Ltd', and an s.a.e. should be enclosed.

Personal applications at Glasgow Apollo, Edinburgh Usher Hall, Dundee Cathy McCabe's Records, Aberdeen Other Record Shop, East Kilbride Impulse Records, Carlisle Pink Panther Records, Ayr Speed Records, Troon Speed Records.

The Bear Park, situated 17 miles outside Glasgow, is easily accessible by car, train and bus.

As RECORD MIRROR went to press there was still no definite confirmation that the Beat had been added to the bill, and it now seems unlikely — despite reports elsewhere — that they will appear.

METAL OFF

TOP PROMOTER Harvey Goldsmith has now called off the giant heavy metal concert at the Crystal Palace bowl, scheduled for July 9.

In a statement issued this week Goldsmith confirmed that the festival, first reported in RECORD MIRROR several months ago, had reached the negotiation stage. But, he added, "None of the acts, among them Ted Nugent, were ever definitely set for the festival and at the end of the day all the negotiations fell through."

ROCK AUCTION

LONDON'S HAMMERSMITH Palais is the venue for a rock event of a slightly different nature in two weeks time. On Sunday, June 22, starting at 12 noon, the Palais will house a rock charity auction, with everything from rock star's clothing to original gold discs going under the hammer.

The auction will be called 'Rockabilia', admission will be 50p, and all proceeds will be going to the Waltham Forest Society for Mentally Handicapped Children.

LONDON MADNESS

MADNESS ARE to bring that nutty sound back to London next week for the first time since February. They'll be playing two dates; at the Lewisham Odeon on June 9, and at the Lyceum on June 10.

Special guests on the dates will be Desmond Dekker, backed by Birmingham-based band the Equators, and the third band will be the Go-Go's (who'll also be touring with the Specials). Tickets for both gigs are available immediately.

TWO THINGS

REAL THING will have two albums out this month, coinciding with a new string of live dates.

The first is a new album, entitled 'Saints And Sinners', out on June 6. And the band are also accorded the honour of a K-Tel '20 Greatest Hits' compilation, due out on June 20. The group play dates this month at: Watford Baileys June 8 to 15, Phillimore Saltsburn 20, Barrow - in Furness Civic Hall 21, Preston Clouds 23, Norwich Cromwells 26.

RELEASES

OLIVIA NEWTON JOHN joined for the first time by ELO, releases a single 'Xanadu' on June 6, the title track from the film.

BROKEN HOME'S debut album will be released on June 13, entitled 'Broken Home' and containing 10 self-penned tracks.

SMIFF 'N' THE TEARS release a new single on June 6 called 'One Love'. The first 15,000 copies will include a free EP containing material from their debut album 'Fickle Heart' which was released 18 months ago.

'MUTHAS PRIDE', a four track 12 inch EP featuring four heavy metal bands is released on June 6. Track listing is Side One 'Wild Dogs' by Wild Fire, Back In The Band' by Quartz, Side Two 'Red Skies' by White Spirit, 'Baby Jane' by Baby Jane.

THE SLITS release their new single 'Man Next Door' on June 6, a cover of a reggae classic.

THE POP GROUP bring out a compilation album titled 'We Are Time' containing early material and demos, as well as live and new tracks, on June 13.

THE GLAXO BABIES will release a four track EP titled 'Limited Entertainment' on June 20. The EP will retail for the price of a single.

THE BODYSNATCHERS release their second single 'Easy Life' on June 13. They support the Specials on their forthcoming tour, starting on June 4.

Q TIPS also release their second single on June 20. They continue with their summer tour, entitled 'Tracks Of My Tears'.

THE FABULOUS THUNDERBIRDS new single 'Sugar Coated Love' is available now. The band will possibly be back to play UK dates in the autumn.

ULTRAVOX have signed to Chrysalis Records, and release a single 'Sleepwalk' on June 20. The band are putting the finishing touches to their new album, which should be released by July.

IAN HUNTER releases a double single this week, which comes in a colour gatefold sleeve and has a playing time of 18 minutes. Tracks are 'We Gotta Get Out Of Here' featuring Ellen Foley, 'Osce Bitter Twice' by the 'sultard', 'Cleveland Rocks', 'Sons And Daughters' and 'One Of The Boys'.

PETE TOWNSHEND'S new solo single is out on June 6. 'Let My Love Open The Door' is backed by two previously unreleased tracks from 1962, (which were found under the floor boards at Eel Pie Studios if it is to be believed!).

WILD HORSES release their third single 'Fireway' taken from their debut album, this week. The band have been added to the bill at Loch Lomond Festival on June 22, and are also rumoured to be appearing at the Reading Festival in August.

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BOB BACK IN JULY

BOB MARLEY (pictured above) and the Wailers follow a headlining appearance at Crystal Palace this weekend with a series of British concert dates in July.

And the short tour will also include Marley's first ever Scottish dates, both at the Glasgow Apollo.

The concerts, part of the massive Tuff Gong Uprising 1980 world tour, are preceded by the release of a new Bob Marley album, entitled Uprising and released on June 20. A single taken from the album — 'Could You Be Loved' — will be out as a 7in and as a 12in disc on June 13.

Full dates are as follows: Brighton Centre July 8 and 9, Glasgow Apollo July 10 and 11, Clwyd Deeside Leisure Centre July 12 and Stafford Bingley Hall July 13.

Tickets go on sale immediately in Glasgow and Stafford, with Deeside tickets available from June 7 and Brighton tickets from June 9.

There are no plans for another London gig apart from the appearance at Crystal Palace on June 7.

QUICK PHOTO

BE THE first to buy the Photos' debut album next week and you'll get another album free!

That's the offer being made to celebrate the release of 'The Photos' on June 13. For the first limited edition will also contain 'The Blackmail Tapes' — a collection of essentially live tracks recorded in garage studio in the band's hometown of Evesham.

Meanwhile the Photos continue their gigging schedule with new dates now confirmed for London School of Economics June 14, Cardiff University 17, Leicester University 19, Keele University 20, Newcastle University 21, Bristol Trinity Hall 25, Manchester Factory 28, Leamington Spa Centre 30, Maidstone College Of Art July 1, St Austell New Cornish Riviera Club 5.

IN BRIEF

THE FIRST (and no doubt not the last) single about JR Ewing star of TV series Dallas will be released in Britain this week. Coming from Ovation Records' 'Who Shot JR?' is the work of American singer Gary Burbank. (Anyway everyone knows it was 'Lusty Dusty' — TV Ed.)

RADIO 1 DJ Kid Jensen said farewell to Britain after his last appearance on 'Top Of The Pops' on Thursday. Jensen, 29, is moving to America to present a nightly coast-to-coast TV programme — with a contract that is likely to net him at least a million dollars over the next year. And the Kid, who's been with Radio 1 for four years, will be reverting to his real name of David Allan Jensen for the new show.

THE RUTS have now completed all their recording and touring commitments with Laurel Aitken and are now concentrating on writing and recording for a new album — due for autumn release.

DEVO'S LONDON concert at the Rainbow on June 8 is now a sell-out, and the Akron-based band will now be playing an extra date at the London Venue on June 10. Tickets are available now.

WIRE MEMBERS BC Gilbert and G Lewis will be releasing a new album 'Dome', on their own Dome label within the next few weeks. They'll also be playing a gig under the name Dome Cupol at the London Notre Dame Hall on June 19. Meanwhile fellow Wire person Colin Newman has signed a three album contract with Beggars Banquet and is currently recording his debut. The status of Wire as a group remains unaffected.

MORE NEWS PAGE 6

RECORD MIRROR

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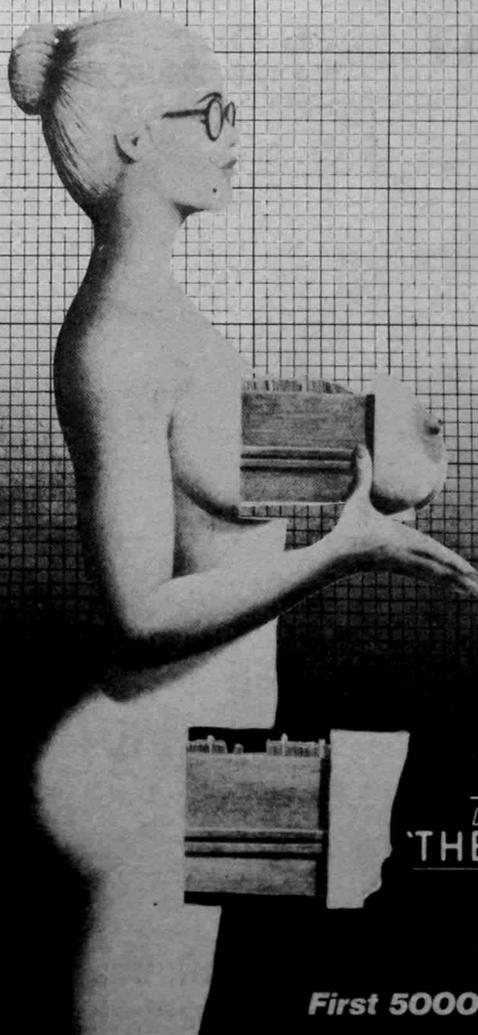
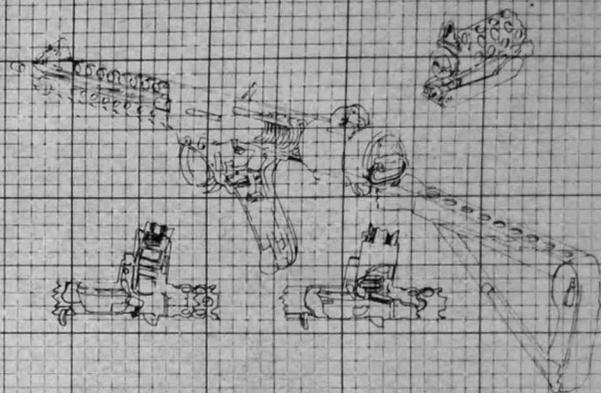
PROMOTIONS EXECUTIVE
Angela Fieldhouse

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TOURS



ECHO AND THE BUNNYMEN

CROCKED

ECHO AND the Bunnymen celebrate the forthcoming release of their debut album 'Crocodiles' with their first UK headlining tour later this month.

The album will be in the shops in the first week of July, and the tour runs up to then with dates at: Bristol Trinity Hall, June 11, Brighton Polytechnic 12, Huddersfield Cleopatra's 13, Dudley JB's 14, Sheffield Limit Club 17, Norwich University of East Anglia 18, Birmingham Creta 19, Retford Porterhouse 20, Middlesbrough Rock Garden 21, Edinburgh Valentinos 22, Grangemouth International Hotel 23, Paisley Bungalow Bar 24, Liverpool Pickwick's 25, Leeds F Club 26, Manchester Osborne's 27, London YMCA 28, Nottingham Ad Lib 30.

HALKED

FORMER GENESIS guitarist Steve Hackett has a new album — 'Deflector' — released on June 11 — complete with a sleeve designed by his artist girlfriend Kim Poor.

The album coincides with the start of Hackett's sell-out tour of the UK on June 11 in Derby.

Hackett has also added a second London date at the Hammersmith Odeon, on July 5, and tickets are available now.

KISSED

KISS WHO recommence their British tour in September, have signed to Mercury Records — a move predicted in RECORD MIRROR some months ago.

This now means that their new album 'Kiss Unmasked' will be released later this month. It's an 11-track album, and the single taken from it will be 'Talk To Me', released on June 20.

DAVID ESSEX

DAVID ESSEX: Has added a further six dates to his sell-out British tour at: Leeds Grand Theatre July 6, Hull New Theatre 7, Guildford Civic Hall 8, Guernsey Beau Sejour Theatre 10 and 11, Jersey For Regent Gloucester Hall 12. Essex has a new single out this week entitled 'Hot Love' and taken from the forthcoming album of the same name.

JOAN ARMATRADING

JOAN ARMATRADING has made some additions and amendments to her current tour. New dates at: London Rainbow Theatre June 21, Lancaster University 22, Cork Civic Hall 24, Dublin National Stadium 25. The Manchester Apollo gig on June 9 has been cancelled but tickets purchased for this concert may be exchanged for the performance there on the 8th. An extra show has been added at the Oxford New Theatre on June 13 at 5pm. Support act on all remaining dates is Paul Goodman.

JOHN OTWAY

JOHN OTWAY & WILD WILLY BARRETT announce an extensive tour of the UK dates as follows: Canterbury Alberry's Wine Bar June 23, Cardiff Chapter Arts Centre 25, Gloucester Crown & Anchor 26, Southampton Gryphon 27, Tunbridge Wells Rolley's Wine Bar 28, Oxford Oranges and Lemons 29, Wollleston Nag's Head 30, Cambridge Great Northern Hotel July 1, Ipswich Cinderella's 2, Norwich Whites 3, Leicester Fosseyway Hotel 1, Manchester Millstone 5, Birmingham Golden Eagle 7, Coventry General Wolf 8, Nottingham Grey Goose 9, Hanley Rose & Crown 10, Sheffield The Penguin 11, Leeds Park Royal Hotel 12, Blackpool Norbreck Castle Hotel 14, Liverpool Lincoln Inn 15, Newcastle Cooperage 16, Skelgate Barge Inn 17, Durham Castle Inn 19, Dumfries Oughtons 21, Glasgow Bungalow Bar 22, Edinburgh Eric Browns 23, Hull Wellington Club 24. Their tour coincides with the release of their new single DK 507/80.

FABULOUS POODLES

FABULOUS POODLES play the following dates: Manchester Polytechnic June 14, Weymouth College 21, Lancaster Lonsdale College 24, London Dingwalls 26, Bristol Trinity Commercial Centre 27.

THE VAPORS

THE VAPORS: Have slotted in an extra Scottish gig on their current tour. It's at the Ayr Pavilion on June 15.

MICHAEL CHAPMAN

MICHAEL CHAPMAN: Who releases a new album 'Looking For Eleven' on June 6 commences his first set of concert dates in two years as support to Lindisfarne opening at Durham University on June 13.

NO DICE

NO DICE: play four dates in June. London Marquee June 6, London Fulham Greyhound 20, Wakefield Bretton College of Education 27, London Bridgehouse Canning Town 28.

TENNIS SHOES

TENNIS SHOES: are back on the road again with London gigs at the Brecknock June 7, Fulham Greyhound 8, The Star (Croydon) 15, Bedford College 22, 101 Club 28.

FIST

FIST will be supporting Samson at the following venues: Grimsby Newcastle Redcar Sheffield Graveland Norwich Bradford Their single 'Name Rank and Serial Number' has been rush released.

ATHLETICO SPIZZ 80

ATHLETICO SPIZZ 80 will play the following dates at the beginning of June before embarking on a tour of Italy: Aberdeen Ruffles June 5, Dundee Marriat Hall 6, Edinburgh Niteklub 7, Glasgow The Bungalow 8, Bristol Tiffany's 12. Their new single 'No Room' is available this week.

THE HITMEN

THE HITMEN: promote their new single 'OK' with dates throughout June: Croydon Crawdaddy Club 11, Stroud Marshall Rooms 13, Herne Hill Half Moon 14, Bristol Granary 19, Coventry General Wolf 25, Watford Walhall College 27, Nottingham University 28, Reading Wessex Hall 30.



CHRIS REA

THE CHEATERS

THE CHEATERS will be playing some London dates to coincide with the release of their Triple A side single 'Fulham Greyhound June 13, Rock Garden 14, 101 Club 15.

WHITE SPIRIT

WHITE SPIRIT: have lined up a series of dates starting at Oldham Tower Club on June 7 and continuing Bradford Princeville Club 9, Bristol Granary Club 12, Shildon Club 20, Retford Porterhouse 21, Old Shildon Club 22, Birmingham Romeo & Juliets 23, Barnsley Cudworth Club 25, Warrington Lion Hotel 28, Thornley White Heart Hotel 29.

THE ENID

THE ENID: Camberly Civic Hall June 5, Guildford Surrey University 6, Bury St Edmunds The Royal 7, Peterborough Key Theatre 8, Folkestone Leas Cliff Hall 28.

THE FLYING SAUCERS

THE FLYING SAUCERS: play the following June dates: Southend The Elms 13, Chatham Town Hall 14, Croydon Greyhound 15, Barkingside Old Maypole 20, Oxford Edmund Hall 21, London St Bart's Hospital 27.

THE EXPRESSOS

THE EXPRESSOS: play three London dates coinciding with the release of their debut single 'Hey Girl': Rock Garden 19, Fulham Greyhound 21, Hope and Anchor 24.

CHRIS REA

CHRIS REA has a new single 'Dancing Girls' out this week, and a series of dates to boot: Dudley J.B. Club June 7, Derby Blue Note Club 12, Sheffield Limit Club 19, Leeds Devonshire Hall 20, Manchester Polytechnic 21, Devon Agricultural College.

THE SOLOS

THE SOLOS: complete with new bass player Rick N Backer play the Inverness Caledonian Hotel on June 5.

UK SUBS

UK SUBS will be playing Brighton Top Rank on June 6 to make up for the gig which was cancelled at another venue in May when the club lost its licence.

MARGO RANDOM AND THE SPACE VIRGINS

MARGO RANDOM AND THE SPACE VIRGINS: Stratford Theatre Royal June 6, London Hope & Anchor 10, Half Moon Herne Hill 21, Brighton Art College 24, London Thomas A Becket July 3.

EDWIN STARR

EDWIN STARR will be the special guest of Marvin Gaye on all his British dates commencing at the London Royal Albert Hall on June 13.

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MUST WE FLING THIS FILTH AT OUR POP KIDS

This interview carries a government health warning.



This interview carries a government health warning.

RONNIE GURR thinks we should and MOTORHEAD want to get even dirtier.

IT'S ASCENSION Day over Europe and Lemmy, Phil, Eddie and the boys are, er, a little elevated. Flying you might say. Imagine; Holland, the first staging port in Europe for all things illicit, and with Motorhead the very demagogues of the darker side of life. It's a grand life this show biz.

Lochem is a small town near Deventer. In a natural amphitheatre in a wood by probably Holland's only hills they annually hold a rock event. This year Udo Lindenberg, a big name in the Baltic hinterlands apparently, The Romantics, Joan

Jett and of course those cuddly Motorheaders are appearing in the dusty bowl in that suburban sandy wood a good 10,000 chubby jolly Dutch people chuggalug their fatboy lagers to the beat and do all the usual things that folks do when they gather at such aggregations. You know, smoke funny cigarettes, breast feed babies, fall over. All the usual things 'cept of course being Dutch they do it all much more elegantly and more cleanly

Like the modern day equivalent of gladiators three sweaty bundles of Motorheaders saunter on, all lank leather, greasy growths and drink spattered denim. Only this time it's the crowd, eg those who are about to die, who do the saluting. Lemmy, ever to the point and with the suave sophistication that the British built an Empire on, grabs the mike and, doyenne of fact that the sweetie is, growls, "We're MOTORHEAD, stand up!" The crowd stood up. 'Overkill'

starts as the three mean to go on. The rumble builds up to a roar; builds up to pure noise, builds up to pain. One suddenly realises what it must have been like to be a holidaymaker in Miami when the recent heat turned itself on Motorhead, as you all must surely know by now are a totally committed form of urban decay. Watching them, as you'll again all surely know, or at least must have read countless times, is akin to going 15

rounds with the SAS rugby team. Dig it, sado-masochism is go! 'Stay Clean' has a truly poignant moment where Lem, after delivering the song's title message, screams in total horror "Oh No!" "Hello there we're MOTORHEAD. I said f + + + ing MOTORHEAD! Alright! I said f + + + ing ALRIGHT!" screams the becrabbed one succinctly. 'No Class' sums up the despairing self pity that is Motorhead's leitmotive. 'Metropolis', 'All The Aces', 'Born To Lose', 'Over The Top', 'Dead Men Tell No Tales', 'Stone Dead Forever', 'Leaving Here', 'Too Late, Too Late', 'Capricorn', 'Bomber' and an encore of 'Motorhead' make up what sounds like a one song set. If

CONTINUED OVER PAGE

PRE 005
NEW SINGLE

SCARS

LOVE SONG

SCARS Information sae. 80 Berwick St, London W1.



FROM PAGE 7

there is Hell you muse, then Old Nick's collection of this band's back catalogue must be well worn. Enough of this however. The crowd, the punters, die yolk, go about-bloody-lutely bananas and they paid. I didn't. Pissed and roaring along on the speed of life I philosophically muse that, like cat litter, there is need for Motorhead.

LEMMY is a character. A cross between Charles Manson and Jimmy Stewart, he for some reason reminds me of John Wayne in his classically awful portrayal of Attila the Hun. In fact Lemmy doesn't smell, looks outwardly clean and is affable, intelligent even. Likewise with Phil (the Animal) Taylor. Before we drift into the backstage tent and eavesdrop on the interview, a piece of rock 'n roll advice for beginners. Take it away Lem. "Never have a blow-job before going on stage. It saps your strength. You really have to go on with a hard-on." Quite.

Back in the tent Lemmy asks me what I thought of the show. I state that it wasn't my particular cup of tea but the fact remains that the band are undeniably loved by the masses. The criticisms which have come hard and fast at Motorhead seem to be of no consequence to the boys. They laughingly shrug such blasphemy off and rightly so. Eddie Clark, on whose sanity I wouldn't wager too heavily, does rather charmingly offer to send our very own Alf Martin (God bless him) some crabs in the post. Sweet boy huh! I'll continue.

We begin our tete a tete proper after I'm interrogated by Lemmy and Phil. Lemmy wrongly offers to lay money on the fact that I don't own any of the band's records. I did in fact pick up the 12th Chiswick first offender, simply because it was fast — Christ, I even bought Cortinas, Chelsea and Slaughter and The Dogs singles back in those halcyon days — and also because it was the loudest out of any record before or since. People I'm told bought it to blow tweeters and thus better their hi-fi by virtue of a £ insurance fiddle. Phil states that he won't be offended if I say I loathe their work. How could you upset such honesty? I tell the bl-kes that I thought the set was a little, er, samey. Phil: "From a listening point of view, right? We start off at one pace and we stay there, right? Non stop madness all the time, right? And I think the majority of people who go to see a band and, especially a heavy rock band like we are, expect a slight refrain and you're probably always waiting for that slow song, right? Lemmy then takes over and asserts, "We just don't believe in that."

At this point I could add that the tape transcription here was rather difficult. Both Lem and Phil say "right" after every phrase and they constantly pick up each other's points before one finishes. Also, they talk very fast, just like they want to dash off to the portaloos and relieve themselves.

Lemmy: "We like it anyway. You couldn't do anything like this if you didn't like it, believe me there's no way. I mean I can go onstage and I don't feel like playing but once I'm up there I'm into it one hundred per cent."

Motorhead must surely have been a big change from those psychotic sci-fi-ers Hawkwind. "I used to play the same sort of thing behind Hawkwind. If you listen to the three-piece in the middle of Hawkwind



LEMMY KILMISTER

that was a hell of three piece heavy metal band.

I distinctly remember Hawkwind. They made me physically ill for a good three days and were one of the main reasons why I welcomed the Damped with open arms. Lemmy later regales us all with tales of past glories. Here's a short excerpt. On being asked about acid: "Oh aye we did a bit of that. Quoth he ever the master of narcotic understatement."

"Like speed you find your own level on that too unless you go straight over the top. I know people that are now animals because of acid. I must have done a thousand trips. We used to get spiked with angel dust. I remember we spiked the whole Roundhouse once. We did all the 'ood, all the drink. By the time we got to Space Ritual the entire crowd was tripping and it was a fine gig. I don't think anyone went over the top from that gig. I wouldn't do 'that again. That's a terrible thing to do really but we were that twisted. At one point we were doing 10 tabs a day each. Cos if you do acid three days in a row on the second day it won't work much and on the third day it don't work at all. But it does if you take five. We were a bit twisted. I used to play sets and I'd look down and think what's this thing with bits of wire round me. Used to think which way is the crowd."

"I don't believe in the needle and I hate heroin and downers generally because they will stop you doing what you do. They will stop you functioning and make you into a slobbering easily preyed on slob. 'Cos let's face it when you're nodded out in a gutter somewhere you are easy prey. A lot of my friends are dead now, people that had a lot to contribute and all they contributed to was the worm's diet and that's really a terrible thing. It

took Hendrix's music away. I took Clapton's music and that's enough for me. I used to have junkies living on both sides and above me and they were always coming down to borrow a cup of hot water or a spoon or stuff like that and they would offer it to you and say 'I'll do it for you if you're scared of needles but I'm not. I've been down to the clap clinic and had all the blood tests. I refused it because I know it was of no use to me and I've been proved right countless times. You tell people on junk that it's bad and they give you this knowing smile as if to say you poor fool and it's dogshit. It's an evil bastard drug."

THE negative factor of that particular filth. What then are the positive factors of the old amphetamine sulphate?

Well, I've never seen anyone die on it and I've never seen anyone seriously damaged on it. It's a thing you take until you realise you can't handle it and if you can't stop doing it, Cocaine though. Sends you crazy in three months. You sit there watching the hairs grow on the back of your hands.

"Still sitting comfortable? Fine. I then ask each member what he thinks of the other two. The result of this experiment is fruitful, it shows why a three piece band is the strongest most functional unit. Two (Lem and Eddie) oppose the views of one (Phil) on the subject of whether slower songs should be included in the set. I sit back and watch them chew the matter over before they start shouting at each other. Apparently the next step usually involves a friendly punch in the chops or two. Anyhow back to Ed the guitarist (29) 'Wrapped

around his chair I follow his leer and see a magnificent pair of Dutch child bearing hips. "I'd love to get my hands round her bum," he grunts then turns. "Yeah? Aw listen man I wanna get f + + + ed. I don't wanna do an interview. But anyway I'll talk to you briefly. Okay what do you think of the others? Concisely. That means short. "Alright. He's a c + + +. He's a c + + + too. No, four years together obviously we hate each other's guts but we got no other choice. It's like marriage you can't get away from it otherwise you have a terrible alimony to pay and if we were ever to split we'd all have to go out and work so we're gonna stick together."

Phil: "In one sentence Eddie is his own worst enemy. Lemmy: "Yeah."

Eddie: "Whaddya mean yeah?" Eddie grabs Lemmy by the throat throttles him a bit, burps into the machine and walks off into the gathering sunset.

Lemmy: "Eddie is a typical lead guitarist. He's on top in our sound and he's on the top personality wise. He's on the top edge all the time. He does his gig extremely well. If you can have a punch up then go on stage then have a punch-up again afterwards then that's a mixture of professionalism and a kind of respect. Phil is a real professional little boy. He goes on stage really ill sometimes cos he has real trouble with his guts. Now and then there's a band that comes along that makes you think f + + + ing hell and gets you away from the bar. That's what we do. This is the best band I've ever been in."

And in his time Lemmy Kilmister (34) has been in a few bands.

Phil: "Okay. Lemmy starting with the good points."

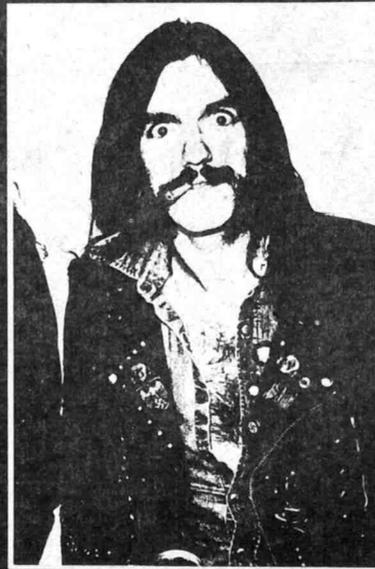
Lemmy: "No start with the bad points I like happy endings."

Phil: "Okay, he's a selfish bastard. We all are to a certain extent. He's very level headed when decisions need to be made. He's a great geezer. Fun to be with. He's the best loony I know. He spends money like mad. He can go out with a hundred quid and it can be gone in 10 minutes. Onstage he's difficult to follow cos he's not really a bass player. There's no solid bass lines to follow. A lot of the time I play more with Eddie than with Lemmy but he's out on his own because he is what he is. A lot of times I get really annoyed with him. Me and Eddie fight but I could never hit him. I don't know why. I've never attacked Lemmy even though sometimes I'd like to kill him. Me and him just tend to argue more. We sometimes stay up all night arguing things out. I'll bet. Finally. He's just Lemmy."

And they are just Motorhead. Last words go to the Lem. I ask if now that the three are singles chart stars they had ever considered cleaning up their act? Lemmy stares wild eyed and incredulously at me. "We don't think it's dirty enough. We've been trying for years to get it this filthy and we've only just got enough gear to make it this vile."

I'm still pondering the ambiguity of that last remark when the man excuses himself. "If you don't need me anymore I'll go. I want to pull something before the image fades and the next band come on alright?"

Sure Lem. Letters expressing your outrage at this piece to: "Must We Fling This Filth At Our Pop Kids?" c/o Bronze Records, Chalk Farm Road, London NW3.



PHIL (THE ANIMAL) TAYLOR

the **Regents**

NEW SINGLE

See you later

ARISTA
ARIST 350

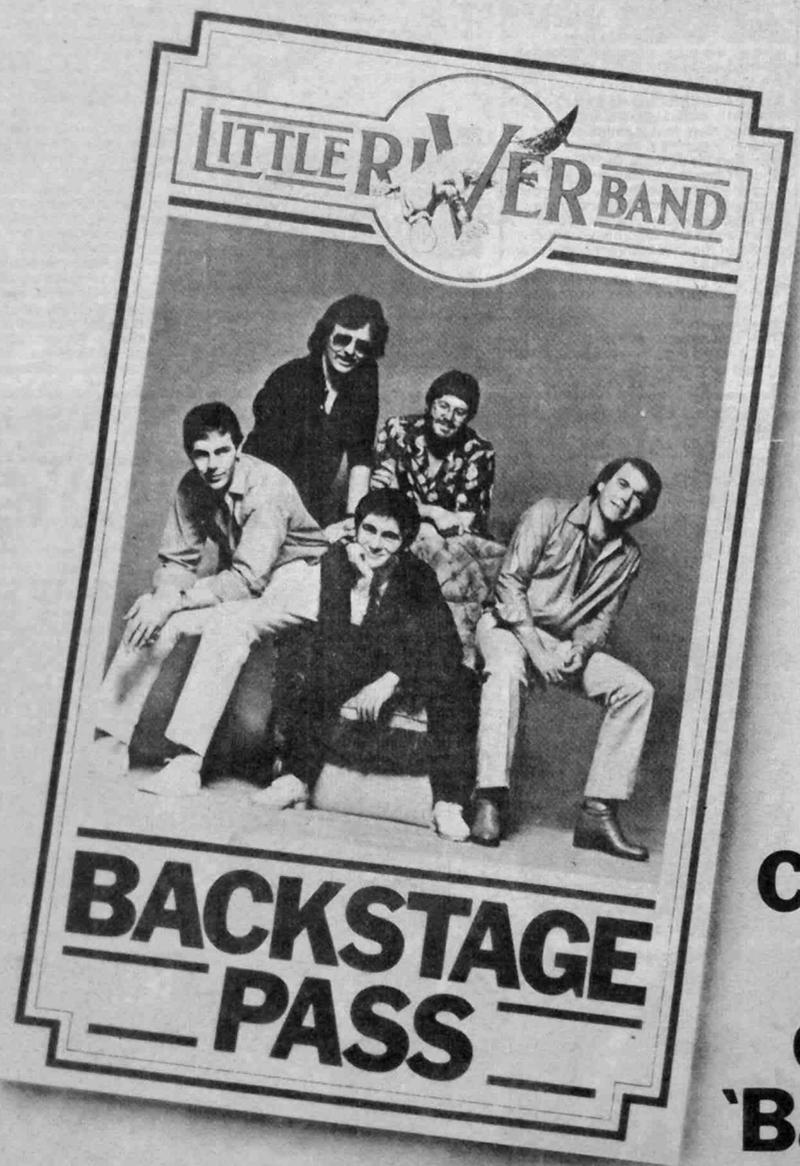
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SINGLES

PLASTIC WALLET OF THE WEEK

THE POLICE: 'Six Pack' — Limited Edition (A&M) Selling points: Encased in plastic wallet with photographs and lyric sheets. Blue vinyl. Limited edition. Contains at least one track never before released. Price: RRP of £5.99. Release date: Friday May 30. Contents: Roxanne / Peanuts / The Bed's Too Big Without You / Truth Hits Everybody / Can't Stand Losing You / Dead End Job / Walking On The Moon / Visions Of The Night / Message In A Bottle / Landlord / So Lonely / No Time This Time. This is it! This is the moment you've all been waiting for! Buy all these singles that you've already got in one handy wall size fold out wallet and you can have the (boys in) blues every day of the week. Suitable for every home! Fully guaranteed! Comes complete with unique hanger! (NOTE: If this 'single' sells in sufficient quantities it will become — by about £3 — the most expensive single ever to chart.) Our panel's verdict: Never mind the music, look at the quality of the packaging! 10 out of 10 and definitely VFM (value for money!)

MEN AND BOYS (ALMOST)

SHAM 69: 'Unite And Win' (Polydor) A terrible pity really that this single (due out on June 27) isn't on Sham's less than wonderful 'concept album' 'The Game'. For here (and nowhere on the album) the chanting, phased and fulsome cowboys turn the tables and actually get round to delivering a song — instead of rereading past glories. The chorus — which actually sounds (more aptly) like 'united we' — carries it off excellently. A hit.

TYGERS OF PAN TANG: 'Rock 'n' Roll Man' (MCA) And this is what

we've been waiting for? Water thin heavy metal that whimpers and doesn't growl and eventually grinds to a halt due to what seems like sheer desperation. All false teeth and no spots. **ATHLETICO SPIZZ 80: 'No Room' (Rough Trade)** Definitely the real thing. Glam rock and odd rock. A shout and a scream that goes nowhere and everywhere... and back to the beginning. Think and start again. I can only presume that this is the acceptable face of Athletico Spizz, and whatever else that face is completely accessible. A very enjoyable new record. Rock 'n' roll. Not disposable. **THE STRANGLERS: 'Who Wants The World' (UA)** Strangely cheerful for a kick-off. A fast number that rolls along with all the trademarks to keep you acquainted just in case there was a doubt that WEMENINBLACK should be running out of steam or (heaven forbid)

menace and inspiration. But then again the most positive danger often comes from the least aggressive threat. A pop hit, no doubt about it.

DIRTY LOOKS: 'Let Go' (Stiff) A winner, and you might be lucky enough to get to hear it. A clever, crazy and chaotic mess of guitar rock and... nothing more to add.

SEX PISTOLS: ('I'm Not Your) Stepping Stone' (Virgin) As it says on the cover: 'The swindle continues... this song isn't even in the film.' Nor come to that is most of the ludicrous Pistols Propaganda B-side. But that's no reason to stop buying never was. Think forward to the day when a mint condition first pressing of 'Anarchy In The UK' on EMI will be absolutely worthless unless you have all the other essential garbage releases to go with it. It's never too late to join in.

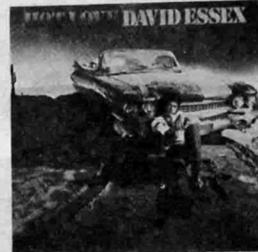
BAD MANNERS: 'Lip Up Fatty' (Magnet) In that bloated and belching style that a nation of Arsenal supporters has grown to know and love. Buster Bloodvessel strides forth to lead the next in a long line of new songs gleaned from a rapidly improving rhythm section and a studious appraisal of ancient Trojan and Pama hits. Like several others of their ilk, Bad Manners are being given the chance to sell before they even get themselves together (perhaps a bad thing). At the moment, halfway between Juice Dread and the Specials — tongue firmly in acres of flesh — they're sitting very pretty. An embarrassing hit (again).



PLASTIC POLICE

THE BOYS

THE KNOW: 'I Like Girls' (Planet) Grotesque pap pop that in another era would have consigned the Knack (whose pupils The Know undoubtedly are) to an early incarceration at the nearest stake. The Know must be talent contest winners. Doug Fieger must be their father, and 'I Like Girls' must be a total disaster. I like girls who like movies/I like girls who watch TV/I like girls who act groovy/Don't you all agree? Away! **JEEP: 'Heress On The Run' (Airport)** From the group who brought you the very wonderful 'Wild Rover' last year, an original song in similar vein. Clever and still trying, and that's the main thing. **CHRIS REA: 'Dancing Girls' (Magnet)** England's answer to Bobby Charles (the sacrilege!) delivers a throaty five-star ballad from his under-rated 'Tennis' album.



Herein we have the works: punch plus punline, and sadly, just one quirk too many for the public to take any notice. One fair bite of the cherry, which he hasn't had yet, and Chris Rea has it made. **KLARK KENT: 'Away From Home' (A&M)** Rather the opposite of the above as Klark Kent's much touted real identity is really (nudge, nudge) that of the very talented cousin of Stu Copeland's wife's best friend's neighbour (amazing you can help when you've got a bit of green in the bank) and will no doubt be bought by a curious public by the barrow load. Actually from the sound of it, Klark could be Stu himself, what with a tight reggae-fied beat, a vocal done for a bit of a laugh and just enough of a loose feel to show that a career does not depend on it. **JOE JACKSON BAND: 'The Harder They Come' (A&M)** Watch the big man struggle! Watch the big man sweat! Marvel at how this is a band and not just a singer! Wonder at the courage of the white boys singing the blues! Revel in the luxury of three new songs on one single! Jackson has always caught this reviewer off his guard: never really delivering but sounding good enough to pass if you don't think too hard. Thus his treatment of the Jimmy Cliff song is a) not very convincing and b) not at all unpleasant. It's a living I suppose. **GERRY RAFFERTY: 'Royal Mile' (UA)** Carefully arched, beautifully produced, tailor made for the radio and in the end quite stunning with a climax of tin whistles and side drums joining all the essential themes of Baker Street for another over-25s classic. What next Gerry? Pollokshaws Road? Canal Street Bradford? Plymouth Hoe? **J GEILS BAND: 'Love Stinks' (EMI)** Unbelievable! An outrage! Not only do these incredibly rich people come over to play concerts where

THE VAPORS

DEBUT ALBUM NEW CLEAR DAYS

INCLUDES THE HIT SINGLE
'TURNING JAPANESE'

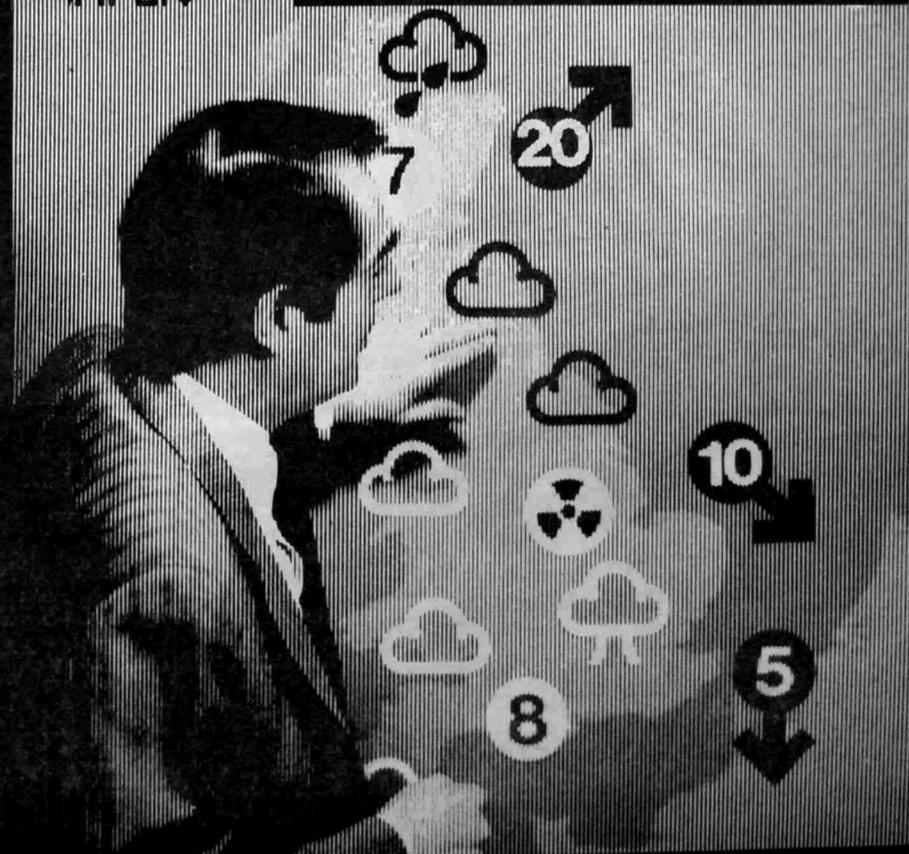
THE VAPORS HEADLINE TOUR

- MAY 10TH MARQUEE @ 11TH MARQUEE
- MAY 17TH KINGSTON POLYTECHNIC
- MAY 18TH HIGH WICKHAM TOWN HALL
- MAY 23RD CROMER WEST RUNTON PAVILION
- MAY 24TH UNIVERSITY OF MANCHESTER
- JUNE 4TH BRADFORD UNIVERSITY
- JUNE 5TH NORWICH UNIVERSITY OF EAST ANGLIA
- JUNE 6TH CAMBRIDGE CORN EXCHANGE
- JUNE 7TH BIRMINGHAM UNIVERSITY
- JUNE 9TH BRISTOL UNIVERSITY
- JUNE 10TH ST. ALBANS CITY HALL
- JUNE 12TH GUILDFORD CIVIC
- JUNE 13TH SHEFFIELD POLY
- JUNE 14TH NEWCASTLE UNIVERSITY
- JUNE 16TH EDINBURGH - TIFFANYS
- JUNE 17TH ABERDEEN RUFFLES
- JUNE 18TH GLASGOW COLLEGE OF TECHNOLOGY
- JUNE 20TH ABERYSTWYTH UNIVERSITY
- JUNE 21ST BATH UNIVERSITY
- JUNE 22ND CARDIFF TOP RANK
- JUNE 23RD PLYMOUTH FIESTA
- JUNE 24TH BOURNEMOUTH STATESIDE CENTRE
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- JUNE 26TH HULL WITHERNSEA GRAND PAVILION
- JUNE 28TH LONDON - RAINBOW

ALBUM UAG 30300 CASSETTE TCK 30300

THE VAPORS

NEW CLEAR DAYS



they put out singles as well. But when they're lethargic singles that plod along in a note-for-note imitation of 'Wild Thing' why they bother is anybody's guess. They don't need the money, we don't need their lousy singles. Let's call it quits.

TROOPER: 'The Boys In The Bright White Sports Car' (MCA). Another outrage! Trooper seem to have acquired a reputation as HM idols, but lately they sound as menacing and powerful as a Stevie Nicks solo album. 'TBITBWSC', as well as being a ridiculous mouthful, runs a relentlessly safe path at half speed — a speed which enables you to hear just how bad a song with lines like: 'The boys are really rolling/The car is probably stolen' really is.

10CC: 'It Doesn't Matter At All' (Mercury). Overbearing clever (no surprise); but it may come as a great delight to some to find that 10cc seem finally to have become submerged in their own ocean of trickery. They come up out of a quiet, sensitive song not once, not twice, but three times — only to sink forever in what is presumably meant to be a climax. But it's a climax of tinkles and litters, and I don't suppose anyone will notice (even their "discerning" champions) that this is an LP track that should never have been a single.

DAVID ESSEX: 'Hot Love' (Mercury). What the gushing Radio 1 DJs will no doubt call a "refreshing change" for David Essex, after the feeble, irritating drone of 'Silver Dream Machine' in fact it's totally gruesome: a self-penned song that leans heavily on studio echo and Eddie Cochran's 'C'mon Everybody' (plus a bit of 'Get It On') for the little impact it actually has. Plagiarism of the worst order, but it's what the young kids want, isn't it?

JONATHAN KING 'It's Illegal, It's Unhealthy, It's Immoral, But It's Fun' (WEA). And not a single gimmick to go with it — no nudes, no flexi-discs and (surprise surprise) the song is not a massive hit in some remote corner of Europe. Could be about anything from cigarette smoking to being forced to put out singles by a ruthless record company boss (quite apt really), but not one of your wittiest, Jonathan dear.

TRIMMER AND JENKINS: 'Times Are B.A.D.' (Charisma) The mere mention of the names (two ex-Burlesque members) is enough to send most people rushing green-faced to a soundproofed shelter, so it's very neat that 'Times Are B.A.D.' should be a dirty about just such an eventuality. Tortuously unfunny, but at least the sleeve does include a free nuclear fall-out shelter (with a money-back guarantee).

BOYS AND GIRLS (TOGETHER)

SIOUXSIE AND THE BANSHEES: 'Christine' (Polydor). How to think aloud and sound like an underground American band while saddled with your own Bromley accent, your own band and a hell of a reputation in London in 1980 'Christine' virtually floats along, more hazy than haughtiness, and ends up sounding sweet and meaningful; presumably the intention (?). Time and the endless plays this will get will tell if the velvet has hard core underneath it.

DARTS: 'Let's Hang On' (Magnet). Rita starts it off with no qualms at all (and with a Four Seasons classic you'd expect there would be) but the whole shebang falls apart almost immediately as she's joined by an army of Bullfinch Redcoats (and Mud and Chicory Tip and Brotherhood of Man) who now seem to be masquerading as Darts. They've gone back to first album producers Tommy Boyce and Richard Hartley for inspiration — to no avail. This is sixties music of a higher order and it doesn't suit Darts at all. Not a hit.

JO JO ZEP AND THE FALCONS: 'Shape I'm In' (WEA). An Aussie band with a solid single. Nothing more and nothing less, despite attempts to add some production "effects". (And it's not the Johnny Restivo song either!)

EXPRESSOS: 'Hey Girl' (WEA). Just as LIVELY and EXCITING as the title suggests, which isn't very lively and exciting at all. Furiously paced, with a screeching girl singer and cymbals a go-go careering into each other with resultant injuries to the song. Do bands with names that end on OS ever make it.

CON FUNK SHUN: 'Got To Be Enough (Think About It — Don't You



Doubt It' (Mercury). Neat and bouncy dancer with no real meat to it (pork and beef alike). That's all **SLAVE: 'Are You Ready For Love' (Atlantic).** Or, as they put it, are you ready for THE love. A veritable orgy of trills, tinkles and trickery — voices and instruments phased in and out over the central chant, presumably to prevent boredom from creeping in — which is busy and strong enough to stand a chance. Sitting down you'd never give it a second thought.

YOUNG MARBLE GIANTS: 'Final Day' (Rough Trade). Chopped bass and almost - electronics atop three tracks of the fey little voice of Alison Stratton are meant to represent something new and excitingly different. They could be right. 'Final Day' and 'Radio Silents' (on side one) create a modern mood while drumming up images of the Incredible String Band (whose first album was also recorded in a house "oop north"). Take it as you find it — and may the long time sun shine upon you and the good love surround you. And not a single joke about Greek sailors!

THE GIRLS

THE GIRLS 'The Boy Can't Dance' (MCA). Another Kim Fowley discovery - stroke - production, and (just as usual) it's a sort of Woolly's cover - type - 45 that stops a long way short of being a pulp classic unless you're a Kim Fowley freak (and in which case you'd be 16, hanging out in America and be in some group called the Orchids).

APRIL LOVE 'La Blonde' (Ariola) Now you know everything about April Love. A friend to the famous an Ariola protegee (which doesn't always mean a husky European accent or a sex change come to that) and in receipt of a song half-written by B A Robertson which she squeaks rather than sings. The roots are showing and they don't look good.

JACKIE CHALLENGER 'Mama' (WEA). Wow! A big ballad that runs all the way from Julie Felix (at her worst) to Judy Collins (at her worst too). Don't remember them? You won't remember Jackie Challenger either.

RANDY CRAWFORD 'Last Night At Danceland' (Warners). On the subtle memories! An underpowering jazz keyboardist leaves it all up to Ms Crawford to show she's got a voice and she enjoys using it. Too clever for the charts, but that's not where most people spend their late evenings.

NATASHA AND THE DELITES. 'Breaking Down The Walls Of Heartache' (Decca). More all-girls, and you'd be forgiven for thinking that "being in a one-off session group to get your picture on the sleeve of a record that won't be played anywhere" is now the most popular occupation for the teenage female population of this country. Still Natasha, if not exactly wuffed from paradise, does a far old job keeping up with the bumps and grinds of Johnny Johnson's old scorch, and who could blame her? Producer Richard Hartley (now back as one half of the Darts' team) has made an even wiser move by putting in synths instead of that glorious (unrepeatable) Bandwagon brass section, and has given the whole rush job a bit of guts as well. There may be hope yet, girls (but it'll never beat being a trainee hairdresser).

LAURIE AND THE SIGHS: 'Only The Lonely' (Atlantic). The complete opposite of the above, bashed together with no regard for bad taste (which it needs) or poor, silly Laurie's feelings (if she's got any). On the other hand she's a good few points ahead of Natasha in the cover picture department, so who knows (square)?

LAURA WARMAN, 'Impossible To Love You' (DinDisc). A dreadful song is sung in an "oblique" manner to make it appear more interesting. The deceit ends here.

RACHEL SWEET: 'Spellbound' (Stiff). And still they keep on trying. Poor Rachel, just which way do they want you to go now that you're growing older? Nothing, not even the Rushent / Winstanley big number, can stop 'Spellbound' from degenerating into a yawn - inducing - going - nowhere - not - quite - a - pop - song. A lass!

QUIDA AND THE NUMBERS: 'Runaway' (Modern). A Hugh Cornwell production, which doesn't mean you cower and tremble and say nothing. You just say nothing because there's nothing here worth saying anything about.

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- 28th WEST RUNTON, PAVILLION.



FROM BLOW DRIERS TO THE JET AGE

The Lambrettas vroom on

Interview
by
PHILIP
HALL



LAMBRETTAS champagne and telegrams from Elton John.

IF'S GET to know The Lambrettas time. A car journey down to Melksham in Wiltshire. Meet them in the hotel. Drink with them in the pub. Watch them at the gig. Drive back to London. Write 1200 interesting words on The Lambrettas.

On the way to the gig my mind was full of doubts about The Lambrettas. Their 'Poison Ivy' single had been persistently likeable but somehow it helped to give the impression that The Lambrettas success was going to be short-lived. The new single, 'D-a-a-ance' was definitely more of a substantial hit with a satisfying hookline. But still there were doubts.

I mean what respectable up 'n' coming young band would sign to Rocket. And what about the weak 'Two-Stroke' joke which was used as a limited edition label for the 'Poison Ivy' single. The Lambrettas certainly had to do a lot to win me over.

The evening got off to an exceptionally good start when Rocket's press officer played me a cassette of the band's soon to be released debut album. The strength of some of the songs made me realise that The Lambrettas are a talented pop group who specialise in producing instant hit tunes. 'Page Three', 'London Calling', and 'Beat Boys Of Jet Age' (the fab title track) were the songs which were to stick in my mind for the next few days. Disposable they may be, but they're certainly fun to get to know.

And then there was the album cover. No sign of scooters or union jacks on it. Instead we have a class picture of the boys on a beach, all wearing casual gear and shades, staring into space with one of them climbing out of a mysterious hole in

the ground. On the back they are all lined up in front of a row of TV monitors. Beat Boys In The Jet Age indeed.

So by the time we got to the remote country town of Melksham the quality of the album cover and more importantly the quality of the album's songs had helped to push The Lambrettas up in my esteem.

Face to face with the four Lambrettas it's hard to dislike them. They are ordinary everyday lads who are enjoying life on the road and a single in the charts.

"It's great fun being in a band and we just want to make a living out of it the same as most musicians do," says the tall, tidy bassist Mark Ellis.

The Lambrettas are certainly an uncomplicated group. Though they all tend to talk over each other, except for drummer Paul Wincer who doesn't say a word, their views are all centred around a basic statement made by the band's blond pin-up boy Doug Saunders — 'There seems to be this attitude going around that if you actually admit that you want some success then people start criticising you for it. We're not bandwagon jumping. We just want to play good music and get famous at the same time.'

"It really is unfair when the press label The Lambrettas as a band who are cashing in on the mod scene. As any knowledgeable nouveau mod will tell you The Lambrettas were in there at the beginning."

"The music we play now is the music we've always played. When we first started (18 months ago) we used to wear Fred Perry's, Sta-press, and braces on stage," says the band's singer and songwriter Jez Bird. He continues in his excited, rambling manner. "We always thought it'd be dead stupid to wear suits on stage 'cos you'd get too hot. Eventually

we found some really good suits to wear and now we've splashed out on some flash coloured suits to wear on TV. You see our fashions are changing all the time and we'll always wear what WE want to wear."

At the moment Jez is heavily into buying tasteless red clothing and one of his prize possessions is an overpowering scarlet suit. I ask Jez if the band have met that other purveyor of tasteless clothing, their Rocket stablemate Elton John?

"No. He keeps standing us up," quips Jez, "he has been very good to us and always sends us champagne and telegrams when we go on 'Top Of The Pops' or when the single goes up."

The Lambrettas relationship with Rocket has not been quite so good.

"The only big hassle we've had with them was about the Two-Stroke label on the 'Poison Ivy' single. They did it behind our backs and we almost split up when we found out what they'd done. Since then they've consulted us much more about things," says Mark.

The band were a bit hesitant about putting 'Poison Ivy' out as a single but after recording it with the brass section they realised it was the obvious choice.

"You've got to admit we did add a lot more to the version of the song," Jez points out. "The album material is far better than 'Poison Ivy' and we were never worried about following it up with our own songs."

The album's title track 'Beat Boys In The Jet Age' does contain some intriguing lyrics.

"It's just modern music that we play, Tomorrow's sounds from yesterday."

"We're sweeping all in front of us, Re-cycling the vinyl dross."

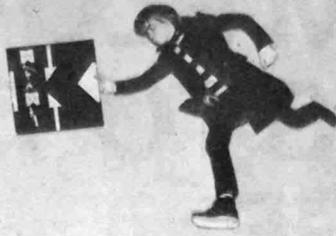
"That was one of the first songs we ever

wrote. We wrote it at the time we were buying all our clothes from Oxfam and jumble sales, and the song was heralding the return of mod. It's a pity it's only being released now. I mean in those early days you felt really great if you found somewhere to buy a tonic suit," says Jez, who demonstrates how cool he felt in his first tonic suit by sitting up straight-backed and then pretending he's revving up his scooter. At least that's what it looked like he was doing.

Jez's unusual method of self expression hits new heights when he hits the stage. His dancing is unco-ordinated and stiff to the point of being almost unstylishly stylish. Unfortunately the gig at the modern village hall was nothing to write home about. Troubles with the sound, which led to the band having to leave the stage for five minutes during the set, meant that they never really got going. The band did prove (to me at least) that they have a warm pop identity of their own and they will have the in depth commercial strength to turn out a whole string of hit singles.

I like The Lambrettas. They are an unpretentious bunch of characters who provided me with a pleasant evening out. There is nothing controversial or wildly exciting about them which will probably result in them never becoming more than just another pop group. They are even quite prepared to admit that Joe Jackson is their favourite artist.

Doug casually sums up the band's future: "As far as the music's concerned it's just gonna progress and we're not gonna direct it in any way. People will either just stay with us and we'll get a bigger following, or the group will just die."



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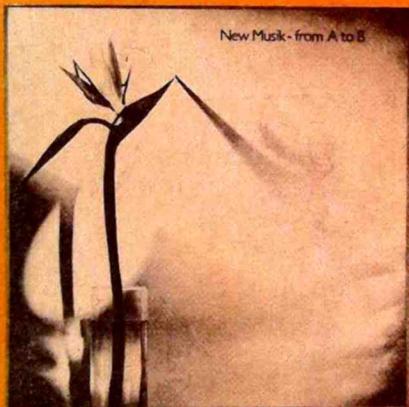
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LEWIE LEWIE

WHAT A way to spend a Monday afternoon.

Scene one, a strangely situated kitchen centre, tucked away in a backstreet of Battersea. It's an incredible place, full of as many kitchens you can imagine and more, some being practical and expensive, others being your fantasies realised and doubly expensive. Like the one which is about the size of your average semi-detached house and resembles an early American kitchen with a Mexican influence.

You know the High Chapperal type of thing Quarry floor tiles beamed ceiling terra cotta colours wooden tables and cupboards copper sink with a pump instead of taps an intricately complicated metal rotisserie spit all very old fashioned until you notice the cooker and fridge are controlled by computers. Anyone with 40 grand to spare? Pardon me for going on

JONA LEWIE.
"I'm usually ready to attack the day by half past three"

a bit but as a girl who spends not a lot of time in her kitchen this place actually had me wanting to turn into an ideal housewife. But I digress. This isn't Homes and Gardens you are reading, but an account of an afternoon spent with Jona Lewie. You know the guy who always ends up alone in the kitchen at parties.

We'd arranged to meet at the kitchen centre taken a few pictures then moseyed up to Clapham Common for a picnic of sun. Seven Up and Mr Kipling Jam tarts. Rather dreamlike and unreal.

Like the man himself He's faded in and out of the charts over the past few years rather like a fog. Anyone remember 'Seaside Shuffle' by Terry Dactyl and the Dinosaurus? That was Jona. And his appearance on the Stiff Train tour of '78? Or his line LP 'On Every Hand There is A Fist'? And now 'You'll Always Find Me In The Kitchen At Parties'.

Some people have one hit and fade away into oblivion, reverting to their Mr Normal jobs once more. Others try the pitiful cabaret circuit, singing their one meagre hit for the rest of their lives. But Jona's carried on making his music, not seeming to care if it reaches the public's ears or not. He seems untouched by the outside world, though not oblivious to it. It's almost as though his existence and what goes on in the rest of our lives are two separate entities running

parallel but rarely converging.

Here we are on Clapham Common, and I'm still reeling from all those cookers. Do you really find yourself stuck in the kitchen at such festivities Jona? Kleenex at the ready girls

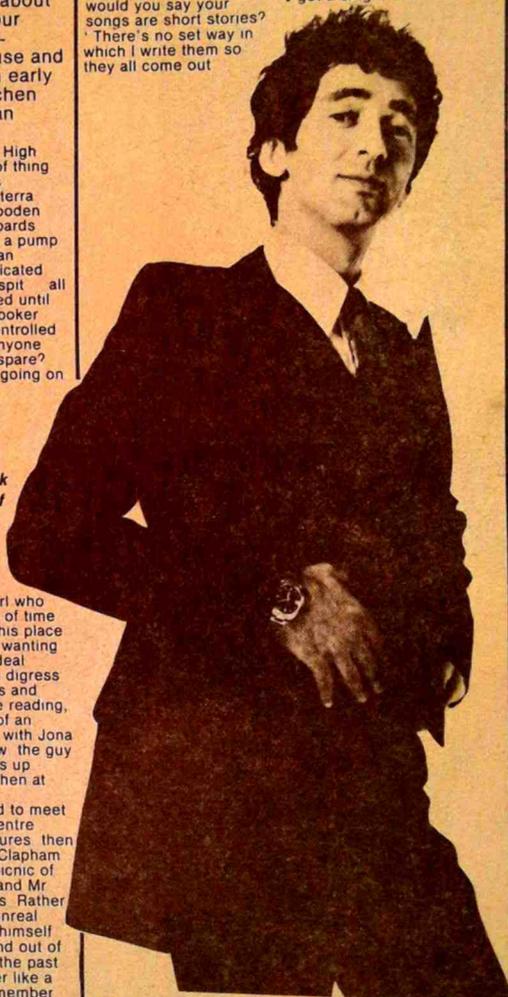
THE MAN smiles as he takes his shoes and socks off and wiggles his toes in the grass. One could say the song points to experience, but it's not auto-biographical," he says.

So where do you get your inspiration from, would you say your songs are short stories? "There's no set way in which I write them so they all come out

opted a song called 'Hallelujah Europa' instead. But that plan was foiled also, because the song which just won the European Song Contest was called 'Hallelujah', and I was afraid people would think my song was just a gimmick.

"My third idea was to re-shape a song called 'Vous Et Moi' which was pretty discoey so we went ahead and did that, only to find that disco had plummeted in the popularity stakes, so we scrapped that idea as well.

"All this time the plans for an album were slowly bubbling at the back of my head but first I had to get a single out



different," Jona remarks. "Sometimes it doesn't even matter if you can't hear the lyrics. They can be used as an instrument, used as a rhythmic thing."

18 months is quite a long time to be out of the news, even for a big name, let alone someone as obscure as Jona. I ask him what he's been doing since the Stiff Train tour, why there hasn't been any more vinyl evidence.

"Well, I have been thinking about another album but I'm very slow and I haven't done much about it. It's difficult to know where to begin. First I got thinking about a single, as that has top priority. We started remixing 'The Baby She's On The Street' from the album with the view to putting that out, but we changed our minds and

IT WAS at this time that Jona got together with Bob Andrews of The Rumour. They began working together, which resulted in the current single. The album is no further along the line, though, so what on earth does Jona do with his time?

"I get six or seven hours sleep a day," he begins. A day??? "Yes, I don't go to bed till six or seven in the morning, I sleep until 12 or one, and then I get up. It's bad to lose your sleep — you get accumulated fatigue that way. But on the other hand too much sleep is equally harmful.

"I can't get up any later than one, though," he adds. "Then you really do feel you're missing the activities of the day. At least if you're up by one you can still go to

the bank or do some shopping."

See what I mean about the man being in a world of his own? People who share the same bedtime hours as Jona usually don't have much choice in the matter because they're on night shift. But why does Jona have such strange nocturnal habits?

"It all started years ago when I was studying for my A levels. I just couldn't sleep. You can only totally relax when you're really tired, and I'd just toss and turn in bed, thinking about studying. I ended up by using the time to study, and I got into the habit, which continued while I was at university. Also, I hate getting up."

Jona starts his day with brunch at half past one. "I'm usually finished that by half past two," he says. "Then it's into the bathroom with yesterday's paper and a packet of fags. I'm usually ready to attack the day by half past three.

"If you're working at home there are too many distractions, at least during the day. There's none at night, so I prefer to get on with it then. You've just got to get the balance right."

Still, it has been 18 months since the last album. Does Jona think he's being too much of a perfectionist in trying to get absolutely everything just so?

"It's true I'm a very thorough person," he admits, "and I do like to think I'm doing things properly, but a perfectionist? ... I hope not, in a way. There's so many different ways of doing it, that's all.

Sometimes I can get things down in one go, other times I have to have at least eight attempts. A bit of time doesn't do anyone any harm, though it pays to be rough and ready sometimes.

"Like the song 'I'll Get By In Pittsburgh', I did it at home on my 8 track, making it up as I recorded it. Yet the vocal alone on 'Feeling Stupid' took six hours.

"By taking your time you can always leave the door open. There's no such animal as the perfect thing. You could think something was perfect, yet listen to it again a year later and want to retrain it. At least, I would."

Surely that would destroy the heart of the song, though. Too much fiddling around loses the spirit.

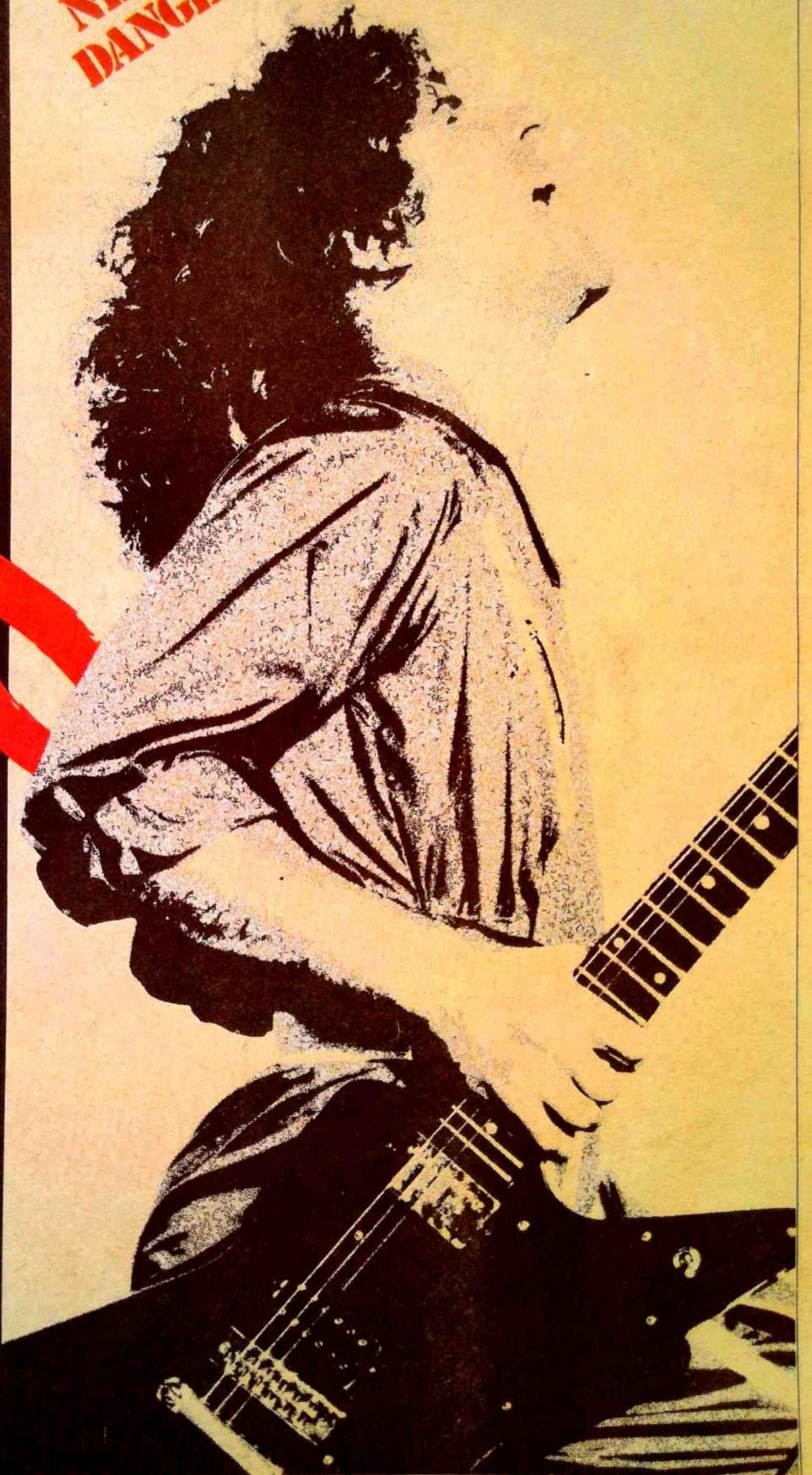
"On no," Jona assures me. "If you think it needs alteration it can't be perfect or you'd be happy with it the way it was. So you can't destroy the heart, as it doesn't have one yet."

So Jona has 14 songs to consider for his album. "The first album took me nine months to complete, but I hope this one'll take me less than half that time. But once the songs are written I have to do everything myself because I don't have a band.

"I'll probably get one together, though," he concludes as he snaffles the last jam tart. "It's nice to work with people — it's marvellous to get their essence, you can bounce ideas off one another."

Any offers from any insomniacs out there? **DANIELA SOAVE**

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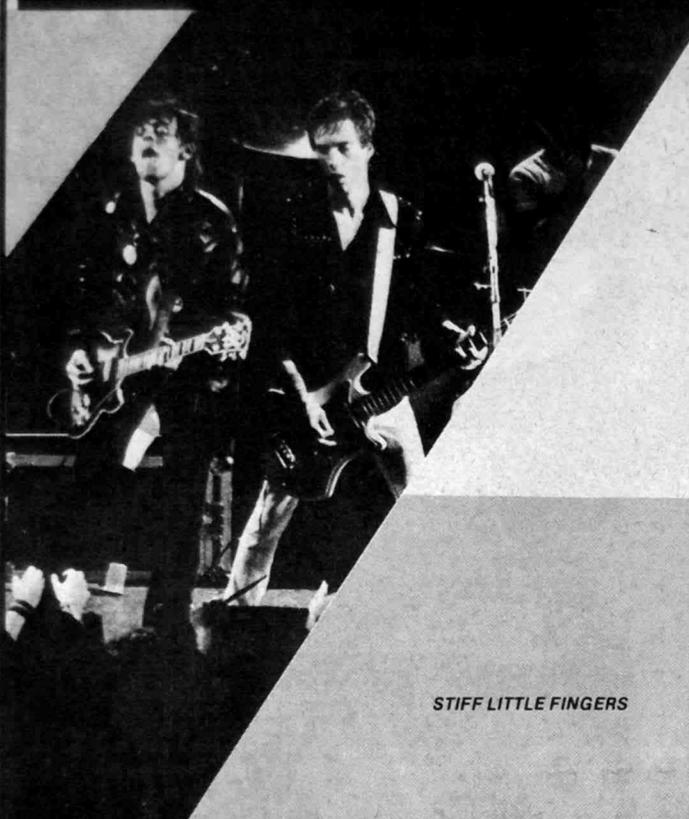


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I think you've taken this too far
I never wanted to be different
Didn't ask to be nobody's star
Try and take control of it
Cos what you see is what you get
Try and take control of it
And not me

You say there's talk of revolution — so what's new?
You say there's fighting in the air
You think that I've got the solutions
But do you really think that's fair?
Try and take control of it
Cos what you see is what you get
Try and take control of it
And not me

Chorus
Don't wanna be nobody's hero
Don't wanna be nobody's star
Don't wanna be nobody's hero
Get up get out be what you are

You think it's time you took me over
To do what you can't do yourself
But don't let heroes get your kicks for you
It's up to you and no-one else
Try and take control of it
Cos what you see is what you get
Try and take control of it
And you'll see

Chorus
You think you're nobody
And I get all the fun
But no-one is a nobody
Everyone is someone

Chorus
Be what you are
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If you want to it's alright
You had enough and you want to be alone
OK — that's rough — if you like I'll walk you home
But don't go on your own

D-a-a-ance with me tonight
At least you can — just dance
I want you more than I can stand

I've asked before I'm goin' to ask again
Just one chance more
So you want to stay just friends — and that's the way
It ends

You must be blind — just look
They're telling you you're wrong
Just change your mind
There's only one more song

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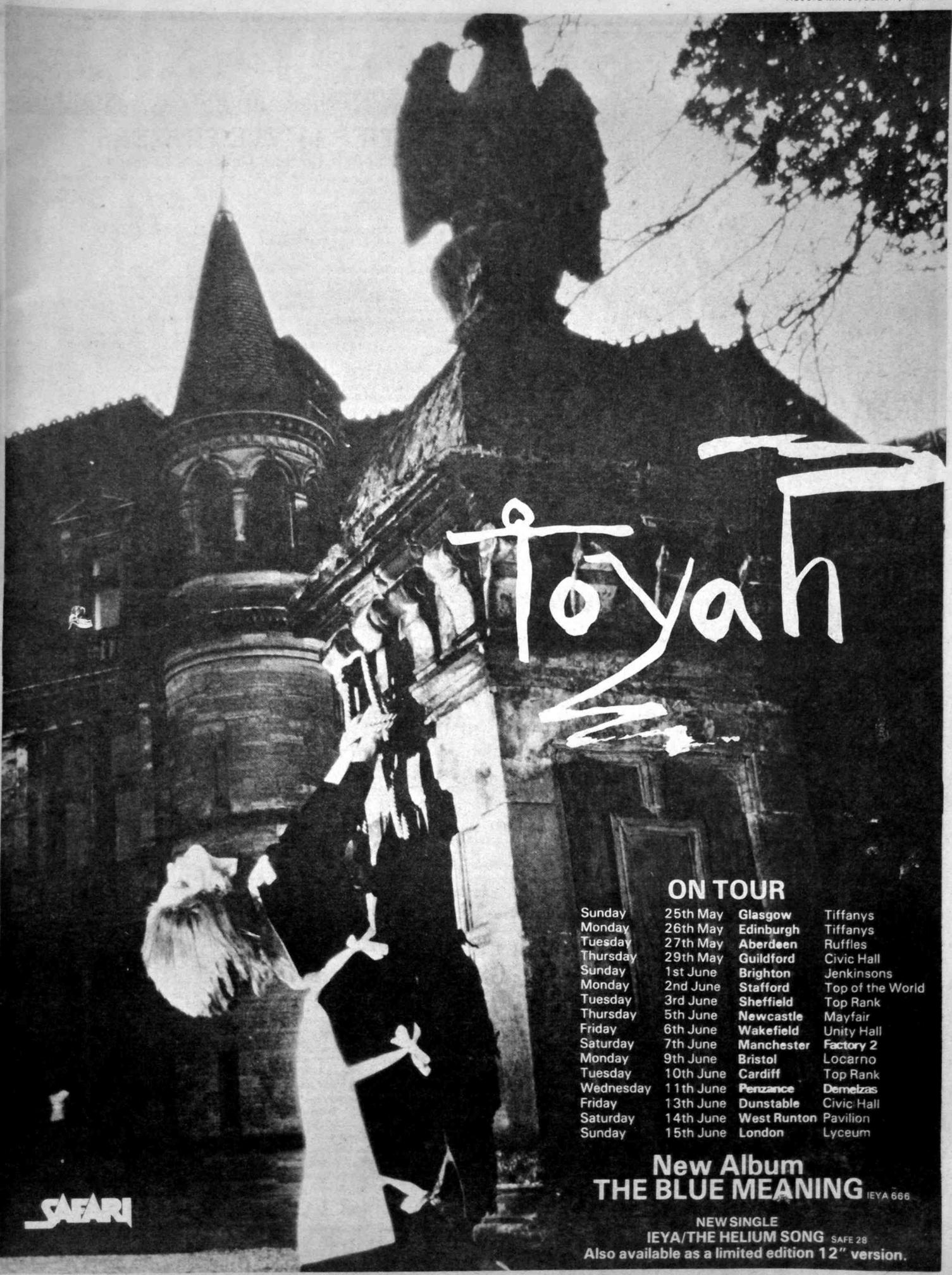
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TUE. 3RD JUNE @ SOUTHAMPTON, GAUMONT	TUE. 10TH WED. 11TH JUNE @ BIRMINGHAM, ODEON	FRI. 20TH JUNE @ BRADFORD, ST. GEORGES
WED. 4TH JUNE @ BRISTOL, COLSTON HALL	FRI. 13TH JUNE SAT. 14TH JUNE MANCHESTER, APOLLO*	SAT. 21ST JUNE @ SHEFFIELD, CITY HALL
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Tuesday	3rd June	Sheffield	Top Rank
Thursday	5th June	Newcastle	Mayfair
Friday	6th June	Wakefield	Unity Hall
Saturday	7th June	Manchester	Factory 2
Monday	9th June	Bristol	Locarno
Tuesday	10th June	Cardiff	Top Rank
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TOURISTS BUT NOT EXILES

Interview by MARK COOPER



Pic by Jill Furmanovsky

ANNIE LENNOX, Peet Coombes and



Dave Stewart practice some silly faces

HERE WE are with the Tourists in Los Angeles at the end of their first sightseeing tour of America, 40 dates to promote their debut American album, 'Reality Effect'. Despite rumours to

that effect, you will be glad to know that the Tourists remain tourists and not exiles

An hour before their LA debut and the Tourists are concentrating on checking out rather interesting-looking cocktails, demolishing monster hot dogs and straightening out the

British rock press, yours truly being the sole available representative of that sordid bunch of spiteful hacks. English rock politics fill the air of the Beany on Santa Monica Boulevard while the miserable and offending hacks sleep off their sins 6,000 miles away, untroubled by the pins they've stuck into Ann Lennox and co.

Can you believe that the NME almost drove Ann Lennox to quitting by its savage dismissal of the band as all glib surface going so far as to suggest in one headline that the band commit group suicide. "The trouble in England is that commercial success and artistic success are seen as mutually exclusive. If you're a hit you're a failure with the elitist rock press. We got a lot of favourable attention before we had the first hit and then they turned against us. All the bands that manage to straddle that line and are built up as gods, live in terror of the inevitable backlash. Ask Chrissie Hynde or the Undertones. We've had a lot of attention from the nationals and the Beeb and as a result the rock press regard us as having no credibility. We've been dismissed rather than listened to."

Credibility and validity prove to be the constant themes of my talks with Ann and Dave Stewart both before and between a successful first show at the Whisky up on the Strip. Dave Stewart is unable to finish his hot dog so determined is he to explain that the Tourists' music works on a number of levels. "We're musicians, not just guitar thrashers. The songs do have a commercial surface but they operate on a number of levels and the Press don't bother to listen for them. As to the nature of these missed levels, Dave mutters darkly into his cocktail such words as "subliminal" and "psychedelic".

AS ANN realises, the Tourists court such misunderstanding by the very nature of what their

music attempts to do. I point out that their music has a mid-sixties pop feel, roots acknowledged in the covers of 'I Only Want To Be With You' and 'Ticket to Ride' and in every note of Peet Coombes' Rickenbacker which summon visions of the Searchers and the Byrds.

The overall mood of Peet's songs constantly recalls the Easybeats and 'Sorrow'. "The sixties were a very productive and positive time," Ann explains, "And there were bands around with incredible messages to put across that were acceptable to the media without having to dilute what they were on about. And it seems to me that in the eighties, you have two extremes, totally underground or totally overground and very few bands that are in between. In between is what we're about and it hasn't happened since then."

THERE'S a tension in the Tourists' music between the poppy glossy surface of the music with its comforting harmonies and keyboards and Peet Coombes' lyrics which concentrate on isolation, despair and entrapment.

I ask Ann about Peet's lyrics. "There's a lot of isolation and despair. To me and Pete, life is a duality that's composed of all types of extremes. And if you look into Peet's lyrics, he contains those polarities in his songs. There's a lot of contradiction in his songs. And I find that's a valid thing to sing about because life isn't black and white and there are crossovers. One day you feel full of despair and the next day for some unknown reason you're up."

ANN DOESN'T apologise for the dark side of the Tourists' music where all life's tragedies make them feel so ill at ease. "If you were to ask me what life were all about, I'd say it's pretty tragic. But the irony of all this is that we're not going on stage

to make alienating noises to alienate the audience. A lot of underground bands do that and it can be very inspiring (says Ann tactfully) and after that there's nothing

"But there is such a thing as hope and some kind of positivity which we have in the way we present our music. So we're not alienating, we're pulling people in. We're saying this is our dilemma, let's admit it and face it." Anyone who's seen Ann smiling determinedly away at a Whisky audience and moving in a way that recalls Liza Minelli on a good night will know what she means.

So these are the Tourists' claims for their music. But wait a minute, what's all this about life and Zen poems and dualities. A bit strong isn't it, a bit on the pretentious side for a pop band? Well, the answer is yes and no. Quite how the Tourists have done it I don't know but they've found themselves a niche in that period of the sixties when pop music began to get serious, not to say arty. A pretentious period on reflection, but not at the time.

Pretentious tends to imply false or fake and the Tourists are neither. They are pretentious in the sense that their attempts to be profound are not utterly convincing — but then again that's part of their charm. The Tourists are a perfect reminder of that period when rock began to go poetic and started using gongs and harpsichords and going on about the meaning of life.

In finding this niche (at least on their second album) the Tourists have revived the crossover controversy where pop and validity are opposed. And yet they're not a revival band or copying the sixties. Innocently enough, the Tourists are repeating pop history. The next album says Ann will have more of an immediate live feel, good as they are live, I'm a little sorry. I like the gongs and echoes. Sometimes those who learn from the past are blessed to repeat it — in a contemporary setting.

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LITTLE RIVER BAND

IN AMERICA they stand beside the Eagles and the Doobie Brothers. In their homeland of Australia they are treated like Gods. In Europe they sell out stadiums and record shops. But in Britain the Little River Band mean absolutely nothing to the average punter. Nothing at all.

"It's really bewildering meaning so much in one place and absolutely nothing somewhere else," drummer Derek Pellicci says. "In the States we're all really confident and we can go out there and blow them off stage, but in Britain we're really nervous."

Quite. Last time the Little River Band stepped on to our shores was two and a half years ago, where you either made it as a harsh vital punk band or not at all. You could say the subtle smooth harmonies and laid back melodies didn't exactly go down a treat. So they went away and concentrated on America picking up platinum albums, Top 10 hits and a massive following.

We're sitting in the plush restaurant of the Hamburg Plaza the morning after the night before when the band kicked off their European tour at the Markthalle God, if you could have seen that place. If you could have been there.

It's a vast community centre which sports a French restaurant, a snack bar, concert halls etc. The hall where the Little River Band played had an official capacity of roughly 1,200 but don't ask me how many people were crammed in on Tuesday night. About half again, I'd estimate.

The band seem MOR on record, but live I was more than pleasantly

surprised. A lot gutsier, more aggressive really ideal for a hot summer festival where you lie about and imbibe as much vino as your body will allow.

DON'T KNOW how well it'll go down elsewhere, though Britain is not exactly the most appreciative of laid back audiences something to do with the distinct lack of sunshine, I suspect. It went down a storm with the Germans though who called them back for a second encore after fifteen minutes solid clapping and stomping.

We were really lucky there," Derek says. "We had nothing else to play and we were waiting for the taxis to take us back to the hotel (It's a really strange set up at the Markthalle. You step off stage into a tiny dressing room which is in tact a lift, whizz down a few feet as you whisk off your breeks and scramble into the waiting cars as you pull on another pair.) "We were actually in the lift and someone told us that the crowd were still clapping. Apparently it's unheard of as the lights had been put back on and they were playing music over the speakers. It was a real nice way to start a tour."

It's surprising the LRB are so strong. A couple of years ago they lost their bass player and Derek as well.

Derek "We had a fantastic bass player but one day he just sort of said, 'Well guys I suppose you should know I'm quitting the group' and off he went and discovered religion. I'm not going to knock him for that because he's very happy, but what a hell of a decision to make."

Derek's absence from the band wasn't quite so peaceful. As he puts it, he had a fight with a

barbecue and lost "I was in hospital for 54 days. I needed extensive skin grafting on my hands, neck and chest," he says. "My hands were just like pieces of chicken and for a while they didn't know if I'd be able to drum."

"I'm also pretty vain about the way I look, in as much as I like to keep fit and in good shape, so I was devastated by that aspect as well. I'm getting back to the way I was at last and I'm going to make fitness the next hip thing to be!"

I mentioned the fact they sound a lot better on stage than they do on record.

"Yeah, we've really tightened up now," Derek admits. "My drumming has certainly improved by leaps and bounds. I met Stewart Copeland of the Police when they were over our way and we had a long chat. He's really influenced my drumming and I'm playing things I would never have attempted before."

"Also, our new bass player does some incredible things and he really keeps me on my toes. I'm constantly striving to keep up with him. It's made all of us work a lot harder."

The Little River Band will be over in London this week to play the Rainbow then they're off to America for an extensive tour there, followed by a new album.

"We'll start to make money once we get to the States," Derek says. "We've brought all our wives and children with us, and the travelling costs alone for the entire tour comes to 85 thousand dollars. But we thought we'd like to give Britain one more try... maybe the musical climate will be a lot more conducive to use than it was in 1977."

It'll be interesting to see how they fare. All we need is a bit of sun... DANIELA SOAVE

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ALBUMS

THE PASSIONS: 'Michael & Miranda' (Fiction FIX 003)

IT MAY sound like an obvious statement but it has to be made. The Passions lack passion. This four piece band are highly provoking but they always remain too restrained for their own good.

'Michael & Miranda' proves that they have their own intelligent style and a batch of finely tuned songs. The Passions sings about day to day topics and though at times sounding rather too arty, they generally impress the listener with their low key messages.

'Man On The Tube' is the album's classic. It shows The Passions at the brooding best. The characteristically short song builds up into a neurotic climax as it deals with paranoia on the tube.

With two girls in the band many of the songs are approached from the female point of view which makes a refreshing change. The girls' vocals also add a feeling of helplessness to the album's rather grey atmosphere.

The music is full of underplayed rhythms occasionally reminiscent of The B 52's, and subtle hooklines. However, the low key level of the songs means that at times they sound too samey.

This album is quietly enjoyable. If it contained a bit more power and pushiness then I'm sure it would have convinced me that The Passions are a great rather than just a good band. + + + + PHILIP HALL

CHEAP TRICK 'Cheap Tricks' (Epic EPC 81917)

RUMOURS from the States have it that Cheap Trick are well past their peak over there whilst UK wise the band have never really achieved major commercial status anyway. Not a very good situation in which to bring out a new CT album, is it? Well, actually 'Cheap Trick' isn't new at all, rather Epic have at last decided to make this the band's 77 debut, officially available here. Yet the principal of the matter remains unaltered and just why it's been decided to put the album out at this precise point in time is a mystery. Not that I'm complaining, mind you, because Cheap Trick is undoubtedly a fine record and in many ways is CT's best.

Produced by Jack Douglas, it clearly shows Rick Nielsen, Bun E Carlos, Tom Petersson and Robin Zander as being the first outfit to successfully coordinate the heavy metal bite of say Aerosmith with the melodic inventiveness of latter day Beatles, in the process coming up with metal pop.

Numbers such as Taxman, Mr Thief, Mandocello and 'Oh, Candy' in particular show CT in their true light as innovators and also give definite rein to the band's wacky sense of the absurd which despite Nielsen's crazy persona has generally been kept under balanced control in relation to the music.

But it's all perhaps too late. Trick have now been superseded by Storm as the leaders of the metal pop genre and in effect good album though this is musically it could turn out to be an unintentional epitaph. + + + + MALCOLM DOME



TED IN one of his quieter moods

TED NUGENT: 'Scream Dream' (Epic EPC 86111)

WHEN TED Nugent put out 'State of Shock' last year, I wasn't alone in wondering if the legendary Motor City

Loudman had lost his appetite for high-volume histrionics. Indeed, at times 'SOS' was almost laid-back and The Nugge seemed to have renounced his predilection for blood-red meat in

WHATCHA GONNA DO?

SHAM 69: 'The Game' (Polydor POLD 5033)

IT'S HEARTENING, one supposes, to find that Jimmy Pursey has dedicated 'The Game' to the New Generation: "For Their benefit... thank." With a bit of luck they might be grateful enough to ignore it altogether. With a bit of sense they might even raise a wry smile.

Neither result, one again supposes, is the one that either Pursey, the cohorts of Sham 69 or Polydor Records actually had in mind when this latest offering was lovingly prepared, packaged and foisted upon a waiting public at almost the same time as Sham reached the point of falling apart completely.

On this evidence such a thing has already happened.

'The Game' is a hideous mess that is barely able to justify the adjective of "tortured". Throughout its duration the group limp along like a cross between an overweight version of the Troggs (before they learned to play) and a fledgling heavy metal band who've recently acquired a social conscience (from the pages of a popular journal). And in the course they become a parody of themselves — admittedly a danger that was inherent right from the start — with a finality that can only be due to sheer desperation.

How else can one approach an album that attempts to tackle its own myth (the very fact that it's there at all is, apparently, part of The Game) and consigns itself by ineptitude to the sort of bargain bin notoriety normally accorded to the worst of the psychedelic bands, the very worst of the first wave of acid casualties?

Indeed, as the Pistols laugh, the Clash complain, the Rejects and the Upstarts continue to rollick along and everybody else has moved on (somewhere) Sham are magnificently beached; comically atop a movement that no longer exists, pathetically bleating at the massed ranks of empty space.

So off we go. In a hurry, in a blaze of terrace chants and choruses, in a welter of limp guitar solos we hear the cries go up. "It's a game, everybody can play!" ('The Game'). "We're living in a human zoo / The animals are me and you!" ('Human Zoo'). "Watcha gonna do?" ('In and Out'). "We gotta tell the children / We gotta let 'em know!" ('Tell The Children'). "Watcha gonna do?" ('In and Out'). "We gotta tell the children / We gotta let 'em know!" ('Tell The Children'). "Watcha the dice, The Game, The Concept", 12 tracks per game and all the replays you can possibly handle.

Only twice (and possibly thrice) do Sham slip out of their rushed and let's - get - it - over - with - tell - the - children - watcha - gonna - do? selves. On 'Simon', perhaps, a Hershman ballad and an ode to a lost friend. On 'Poor Cow', where they calm down enough to sound as bizarrely appealing as those lyrical early Stones tracks ('You'd Better Move On', 'Lady Jane' et al). And finally, if hope is to be held out at all for Sham's future, on 'Run Wild Run Free' where the high octane rush of punk walt meeting heavy metal is enough to carry the album to a conclusion of some quality.

Where to now? If fortune is kind, and there are still enough chips left on the Polydor roulette table, there should be enough threads to pick up for a new look at life through Sham's eyes... even if this time it does mean that it will be the kids who are asking them: "Watcha gonna do?" And, no matter how harsh the criticism, there should be no-one who would want this album to be Sham's epitaph rather than their (very necessary) exorcism. The result of Sham's last game is already final and in the record books; it's high time the rules were changed. The stars can wait.

LATE RESULT: Tell The Kids 6, Watcha Gonna Do? 4 (Polydor 5) (Pursey 3) (Pursey 1) (Parsons 1)

JOHN SHEARLAW

best With his troubled and much publicised divorce behind him he's put together one of the finest offerings of his Amboy Dukes' solo career to date, taking the music once again right to the edge of insane mayhem and leaving the listener in a state of gonzo shock.

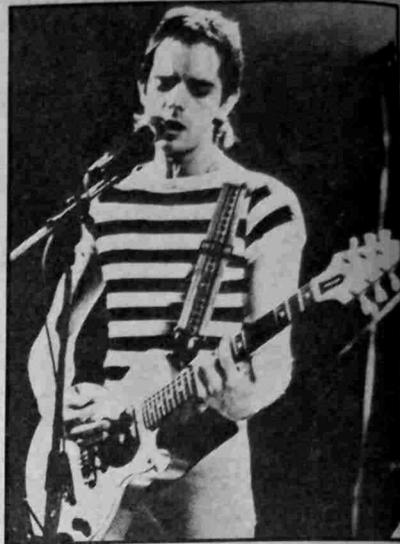
The very first track entitled 'Wango Tango' is destined to become a Nugent crazy classic. Opening with a few choice shout it out loud words from our mentor it crashed into an unmistakably Nugent-style killer epic with everything turned up beyond the pain threshold exuding enough firepower to reduce the Ayatollah's Iran to an eternal wasteland. Following this comes the little track 'Hard As Nails' 'I Gotta Move and Violent Love', all delivered with an uncompromising sense of volume and lust without a hint of an acoustic chord among them.

Side two continues with the band of Nugent Dave Kiswiny (bass/backing vocals), Cliff Davies (drums) and Charlie Huhn (rhythm guitar / background vocals) still very much on red alert, but takes off into a subtle switch of emphasis.

Whereas on the previous five numbers, if its too loud you're too old! HM was the predominant theme suddenly we find Ted and his ravaging army taking over the mantle of Chuck Berry/early seventies Flamin' Groovies dealing in high-class good time rock 'n' roll. That it works a treat really underlines the buoyant mood of the 1980 TN model 'Flesh & Blood - Spit It Out', and 'Don't Cry' are particularly impressive with Nugent's guitar searching out new challenges and meeting them head-on.

Taken as a whole 'Scream Dream' is a monster sized success that re-affirms the man's right to sit right on top of the US metal pile and of course it has the masterpiece of 'Wango Tango' to add to his vast cannon of greatness, being fit to rank alongside the likes of 'Motor City Madhouse', 'Wang Dang Sweet Poontang', 'Cat Scratch Fever' and 'Paralyzed'.

An advert for a Nugent album ('Weekend Warriors' I think) once proclaimed that he would never tap you on the shoulder when he could hit you in the face. That's just about sums up 'Scream Dream'. + + + + MALCOLM DOME



DAVE FENTON of the VAPORS

THE VAPORS: 'New Clear Days' (United Artists Records UAG 30300)

FIRST OF all let me say this is an album to be played LOUD. As high as your ears can handle. That way the Vapors will seep into your system and gain complete control. Otherwise it's going to sound like any old album, so be warned.

See, I've liked the Vapors ever since I saw them in February. Infectious, catchy songs with clever lyrics, you want to see them again and again. The tunes just play in your head as you're going to work on the bus, when you're standing in the queue at the supermarket whenever your mind starts to wander. And you look forward to the album so you can hear it for real.

First the bad news. It's not quite what I expected. Onstage the Vapors are full of fire. On this platter they are not. Dave Fenton's vocals seem lost at the back under a hiss, and at times Edward Bazalgette's guitar is drowned beneath Steve Smith's bass, although the latter does throw in some pretty crafty playing (but then again, so do the other three, so why not let them be heard as well?). And another quibble — there's so many fancy frills that the heart of the music is lost here and there, there's such a thing as being too clever.

When Now for the good news. This album is still worth buying. Once you've got over the shock of how different the Vapors sound on disc the album starts to find itself on top of your turntable more and more. If you thought 'Turning Japanese' was good, there are enough good songs on here to knock spots off that. 'Letter From Hiro' particularly is a well crafted piece of emotion, sheer bliss. And 'Spring Collection' boasts some fine descriptive lyrics as well as a pandemonic tune "black jeans with tortured seams" now if that doesn't describe someone bursting out of their trousers in the face of fashion I don't know what does.

And so it goes on and on. From subjects as diverse as nuclear war to fashion, the melodies are equally dissimilar. Some, such as 'Sixty Second Interval' and the aforementioned 'Letter From Hiro' are sweet, touching refrains, while 'Trains' and 'Bunkers' have a tortured sense of urgency.

You mark my words. The Vapors are going to be a force to be reckoned with. While this album fails to bring over their true personality it showcases their ability to play essential pop songs with finesse. Be in there right from the beginning.

+ + + + DANIELA SOAVE

FRANKIE MILLER: 'Easy Money' (Chrysalis CHR 1268)

WHY DOES Frankie Miller always sound better when you've had a drink or five? When I heard this first in the office I thought 'old Frankie's passed it, sniff'. But here on my own stereo it sounds GREAT! He's in fine voice — gravelly, gritty, soft, harsh. I love the way he can change from being all mushy to a real hell-raiser all in the space of one track. Yet 'Easy Money' on the office system tomorrow I'll go back to disliking it. I won't have my drinks cupboard at the ready, see.

Mr Miller. He means good time music, easy listening, so don't expect any profound statements. If you're after some rousing, thought-provoking music, 'Easy Money' won't provide it, but if you're after some relaxing music which isn't quite audible wallpaper, I think you'll quite like this. There's even some tunes which'll catch you swaying to them. As long as you're pleasantly sozzled that is.

Not much more need be added, really. There's not a lot you can say about this album. Just check out 'Forget About Me', 'So Young, So Young', 'Cheap Thrills' and 'Gimme Love' and see for yourself. Thank you and goodnight. Hi. + + + DANIELA SOAVE

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DAVID COVERDALE

WHITESNAKE: 'Ready An' Willing' (UA UAG 30302)

REVIEWING An album by one of your favourite bands isn't always an enjoyable experience. Often you get the thing home light the blue touch paper stand well back and what you expect to be a real firecracker turns swiftly into the proverbial damp squib.

With 'Ready An Willing' though what you expect is what you get an album of diamond-hard rock (not HM) played with skill, verve and above all feel.

Ex-Deep Purple vocalist Dave Coverdale sings as well as ever no longer whooping and hollering

with quite the gusto displayed on Made in Europe, but delivering the numbers in a more casual, effortless manner whilst the band veer from gentle acoustic to big and beefy with consummate ease.

As for the songs themselves well they're all worth a mention but due to spatial limitations it'll have to be edited highlights only.

The swaggering strains of 'Fool For Your Loving' you'll already know but of similar merit are 'Love Man' a stealthy, growling blues and fine showcase for Micky Moody's dextrous guitar. 'Ain't Gonna Cry No More', a real stand-out with its opening acoustic passage switching suddenly into a full-blown guitar/drums

maelstrom and, best of all 'Blindman', a song from Coverdale's first solo album given the truly titanic treatment it deserves.

The production, too, is spot on, successfully capturing the power of Whitesnake live without losing the subtleties and refinements that make this band a bit special and in fact the only thing I don't care for is the sleeve, which is functional rather than eye-catching. Give me a glossy gatefold with free sew-on patch and musical lawnmower offer anyway but then I suppose that just goes to show that you can't always tell a book — or a record — by its cover +++++ and worth every one. DANTE BONUTTO

PHOTO BY FIN COSTELLO

THE KING OF PSEUD ROCK

PETER GABRIEL: 'Peter Gabriel' (Charisma CDS 4019)

"WHISTLING TUNES I've made a fortune from being meaningful and humble, since leaving Genesis I've stood on my own two feet.

Never Making a bungle" And the Gabriel beat goes on, the acceptable face of pseud rock. Could you hope to hear a better song than 'Games Without Frontiers?' Gabriel dangles a gold coin in front of your eyes and you're instantly hypnotised. I can't find many flaws on this album as Gabriel plumbs the depths uncharted by so many others.

Let us begin with 'Intruder' a word picture as awesome as the monster in 'Alien' as it twists and turns down dark passages leaving a lingering taste in your mouth long after it's finished.

Back on planet Earth, we catch up with 'No Self Control' bustling like Tokyo High Street in the rush hour. The song bubbles and sweats with xylophone and the only cool spot in the hot delicious feast is the permafrost of vocals. Ah ha, 'Start' is the soft landing, a much needed sunset after the storm with its heat haze of keyboards. Such complacency doesn't last long however, as the track explodes with a sideways lurch.

For me, 'Family Snapshot' is a whiff of Genesis nostalgia. It's a track where Gabriel sounds as sad voiced and lonely as he did on vintage Genesis material. 'And Through The Wire' is another he in the gas oven track. A tender tale of unfulfill



PETER GABRIEL

relationships where Gabriel sneers with the frustration of it all.

God knows what 'Games Without Frontiers' is all about but wot a tune, especially as it's been stretched to breaking point on the album. 'Lead A Normal Life' again finds Gabriel standing in the shadows, showing his obsession with depravation on this horror show of a track.

Lyrical 'Biko' is Gabriel's simplest song. A straight ahead comment on Steve Biko's death allegedly caused by friendly neighbourhood South African policemen. Political comment aside, it's a powerful song drawing on native chants and drums towering as high as a termite hill. Ah well, no self control again. +++++ ROBIN SMITH

PHOTO BY ALAN JOHNSON

VARIOUS ARTISTS: 'First Offenders' (Criminal Records TAKE 4)

ACCORDING TO my history books Canterbury used to be infested by hippies who worshipped long

haired gods like Soft Machine and Greenslade. With the passing of time the hippies went bald and a whole new series of 'modern' bands appeared in this peaceful cathedral town.

This album attempts to capture the best of what is happening in the East Kent area. All the bands are competent enough but none of them really sound capable of attracting a nationwide attraction.

On singles many of these bands would pro-

bably come across as being rather interesting but when they are all crammed together on an album they lose a lot of their original sparkle.

Most stuck to the tried and tested energetic pop formula which tends to get a bit tiring after a while. The Purple Hipsters add a bit of variety with their unusual rocky reggae songs while The Red Squares solitary track is an eye opening piece of beach-party pop music (my fave of the album). 'First Offenders' is a

worthwhile album which will sell well among the friends of the bands involved. There are plans afoot for some 'First Offenders' gigs — now that should prove to be more substantial entertainment than this album is. +++ PHILIP HALL

WITCHFYNDE: 'Give 'Em Hell' (Rondelet ABOUT I)

Once again an independent label has struck at the heart of the music industry and come up with a marvellous album in a traditional rock vein.

The label in question is Rondelet and this, the company's first effort, proves to be a worthy showcase for Derbyshire demons Witchfynde's vehement heavy rock firepower.

The first thing you're going to notice with 'Give 'Em Hell' are the allusions to mystical and supernatural goings-on. The band's moniker, the album's title and the cover sleeve graphics all suggest that 'Fynde are moulded in the styles of archetypal sorcerers Black Widow. But once you put this record on your turntable, the truth soon becomes apparent, because like Angel Witch, they treat their occult image as a superficial attention-grabber.

'Give 'Em Hell' is a seven-track scorcher with the anthemic title cut (already a hit in the Alternative singles chart, the aptly Christened (?) 'Gettin' Heavy' and the doom-laden primitivism of 'Leaving Nadir' (very reminiscent of early Sabbath 'torture tactics') being particularly outstanding.

My one criticism lies in the production (by the quartet themselves) which consistently falls short of providing the (burnt) offerings here with the thick-set and awesome quality they so richly deserve.

But, overall, this is a strong, uncompromising debut that will, doubtless, turn many HM fans into 'Divine Victims' of an Unholy Fury during the coming months. +++ MALCOLM DOME

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TOYAH: 'The Blue Meaning' (Safari IEYA 666)

YOU'RE SUPPOSED to regard this as an important release I believe. Well she is in that film of Bill The Bard's Tempest they are making a documentary about her life. she does keep cropping up on the independent singles charts and those who know I mean the good guys who really know about music are sure she's going to make it. Besides all of which, the image is right, and she'd probably make it on looks alone. But I can't be one of the good guys because my tuppennyworth which you can take or leave is that this kind of postured, safe outrageousness does precious little for me.

If she was bothered by this kind of criticism Toyah would probably say that I just don't understand her and that's true I suppose, but if you do understand her, I think you'll like 'The Blue Meaning'. She's doing what she wants, I'm sure, and not being pushed along any commercial road. So the single 'Ieya' will be an interesting gauge of her true fans. It booms monotonously along in a synthesised style with (doubtless artificial) handclaps and Toyah's mix of Kate Bush "singing" and Lena Lovich screaming.

Next up is the album's most endearing track, for once an innocent piece of silliness, is 'Spaced Walking'. Toyah speeded up over a plinkety-plonk synth line and tap-drip percussion. The lyrics are customarily meaningless, but she sings them with childlike charm and there's one genuinely endearing moment when she sings 'Bent hobbled houses old men funny trousers', and giggles naturally for once not trying too hard.

Thereafter, endearing moments are hard to come by. Indeed events of any kind are few and far between 'Ghosts', 'Blue Meanings', 'Love Me, they're all wholly typical and short on colour. 'The Mummies Of Guanajuato' has a great guitar riff (harmonic yet!) but also has Wilcox's witch-like vocals a trick she repeats on 'Tiger' by which stage 1 was wishing she would just spoil us and sing a bit. Alas no: vocally she remains a cynical hag throughout!

'Vision' has some good doodling guitar. 'She' is chant-like and vaguely interesting, with Pete Bush sounding like Sweep on the trumpet. But I'm clutching at straws really; 'Toyah Wilcox, verbals and unusual sounds', if goes. Sure they're unusual, but unusual isn't always good and it is still possible to use conventional sounds in new ways. I suppose I've just missed 'The Blue Meaning' altogether. + 1/2 PAUL SEXTON

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- JUNE 10
BLACKPOOL, Tiffanys
- JUNE 11
COLWYN BAY, Pier Pavilion
- JUNE 12
FRIARS AYLESBURY
- JUNE 13
WORTHING, Assembly Rooms
- JUNE 15
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- JUNE 16*
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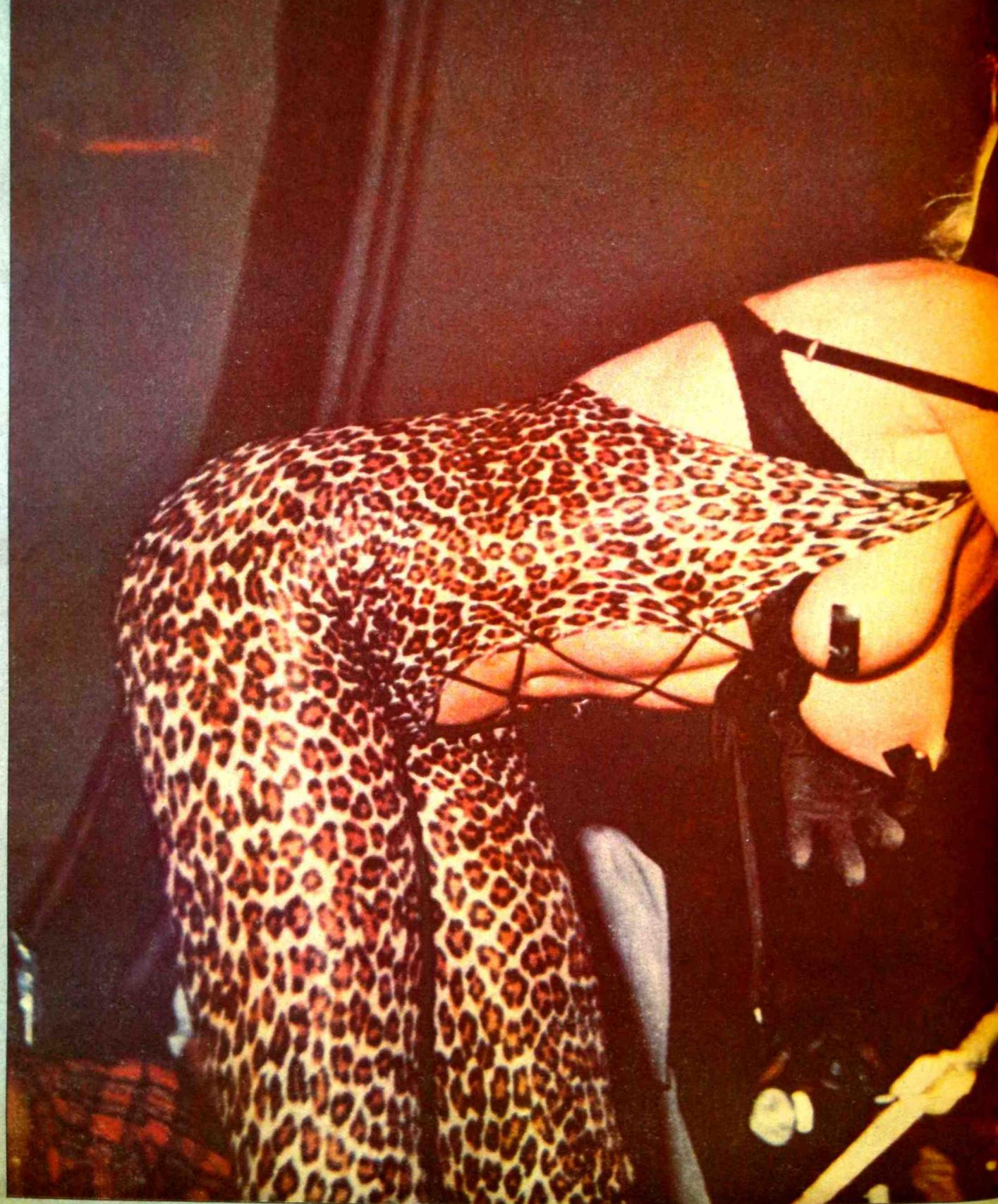
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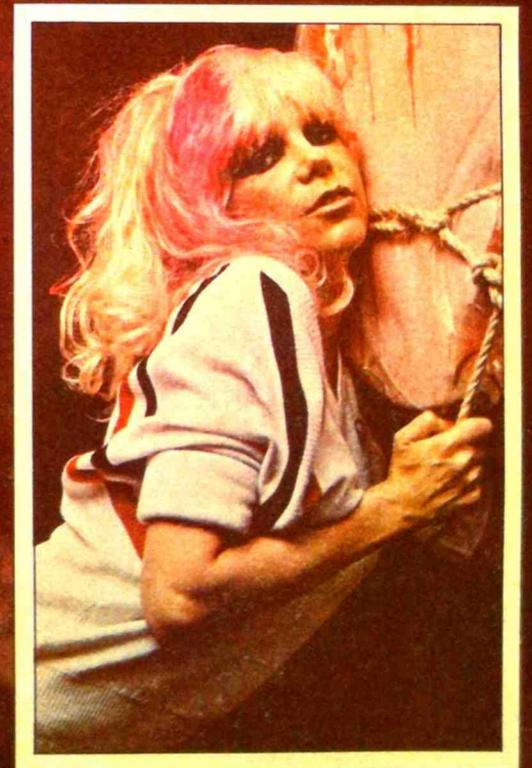
- 1 EDINBURGH, ODEON
- 2 ABERDEEN, THE CAPITOL
- 3 GLASGOW, THE APOLLO
- 4 WAKEFIELD, UNITY HALL
- 5 DERBY, ASSEMBLY HALLS
- 6 COVENTRY, NEW THEATRE
- 7 DUNSTABLE, QUEENSWAY HALL

- 8 IPSWICH, GAUMONT
- 9 PETERBOROUGH, WIRRIANA STADIUM
- 10 DONCASTER, ROTTERS
- 11 LIVERPOOL, ROYAL COURT
- 12 OXFORD, NEW THEATRE
- 13 NOTTINGHAM, KIMBERLEY LEISURE CENTRE
- 14 LONDON, RAINBOW

PLASMATICS



WENDY O'WILLIAMS



IT'S ONLY WRECK AND ROLL

(GROAN)

IF YOU want to see me trash this fabulous Mach 1 Mustang, don't miss the show!"

Thus spake the sexational Wendy Williams in the largest gig ad in Village Voice, the New York hipsters' weekly bible Blonde willowy Wendy fronts a band called The Plasmatics, the latest grist to the Stiff mill

In true Stiff style you could say the group are a hype. The set opens with Wendy sledge hammering two solid state transistor radios and ends with similar atrocities perpetrated to the aforementioned expensive sports saloon.

In between a bank of TV sets similarly meet their maker, the lighting gantry is blown apart with a sawn-off shot gun and the unfortunate car is violated by three rounds of dynamite.

Undeniably, this last bit is quite something. One of the blasts blew the car bonnet 15 feet into the air, making sundry photographers and stage hands a little damp around the arm pits, 100 feet away in the stalls the heat from the explosion

struck like an electric shock whilst the noise was the equivalent of ramming your head into one of Lemmy's bass bins at a Motorhead show.

At one point the stage was a billowing inferno of flames and by the end of the "concert" Long Island's Calderone Hall looked in even worse shape than The Rainbow after The Jam's wild Easter Bank Holiday carve up.

Live destruction is no newcomer to rock n' roll of course in the mid-sixties Carl Wayne of The Move was wont to burn effigies of the then Prime Minister Harold Wilson and wreck tellies, both particularly pleasing sights as it happens. Then the Who were the arch enemies of their own equipment and although Townshend never chain-sawed a guitar in half as expertly as the loveable Miss Williams, it's not so long since chain-saw brandishing was an integral part of The Tubes' set.

But in defence of this lack of originality there is a familiar argument: there is a whole crop of new kids growing up who don't know about these other bands and thus to them it appears as fresh and new as an Iron Maiden guitar solo.

There remains, however, a major difference between The Plasmatics and those outfits who have arguably



WENDY swings into action (thank god ROS RUSSELL'S on holiday this week).

manager and Ritchie helped to bring it all together." Her manager is one Rod Swenson, her boyfriend and partner - in - crime in the former exploits. Ritchie Stotts is The Plasmatics' giant of a guitarist whose onstage presence is as weird as Wendy's. His violet hair is butchered Mohican - style and his costume consists of a ballet tutu and black stockings and suspenders.

Like all the most bizarre looking people, he turns out to be quite a nice guy. Although I'm sure all you lust merchants out there would rather hear about Miss Williams. Particularly since the elastic on what there was of her micro-bra snapped and I almost got an eye put out by one of her well-formed charlies.

Did she not think that the random wrecking of cars and televisions would adversely influence the nation's youth? Was she prepared to accept responsibility for all the car windscreens trashing which might take place in Long Island over the rest of the week - end?

"No, not at all. Our responsibility ends strictly with the show. What goes on outside this theatre has nothing to do with us."

It transpires that even in the unlikely event of the band being run in on the grounds of corrupting children or whatever, Wendy is not unfamiliar with the forces of law and order.

"I've been arrested before," she volunteers "for about 100 different misdemeanours."

"What like?"

"Oh, public disturbance that sorta thing."

"You don't say. Have you any excuse, however tenuous, for all this wanton destruction?"

"Sure. Our record is gonna be called 'New Hope For The Wretched.' That's us. Making a living out of it."

Hmmmm. I'd expected at least some kind of Phoenix rising out of the ashes excuse, but at least the girl's honest. What do your parents - who had earlier been standing around aghast in the dressing room - think of your chosen vocation?

"Well I was a wandering sorta adolescent so I don't think they're that surprised," she explains, "I left home real young 'cos I've always had a love-hate relationship with New York."

Do you still live here now?

"Sure, right in Manhattan. But I'm not going to tell you where. I value my privacy too much."

Nothing could have been further from my mind.

But if you fancy seeing the ever-so-slightly ageing beauty, The Plasmatics will be playing the Hammersmith Odeon some time this summer. I can also reveal that rather than destroying a vulgar American motor, Wendy has her sights wickedly set on a rather more stately Rolls Royce.

"I hope the windshield shatters more easily," she concludes, "these safety ones are a nightmare."

MIKE NICHOLLS part time shotgun
outrider for Liptons of
Miami gets both barrels from
WENDY O'WILLIAMS

influenced them. Whereas Hendrix The Who et al used destruction to illustrate the violence of their sound musically The Plasmatics don't mean shit to a tree.

If the New York show - their only one this Spring (I suppose they can't afford to perform too often) - is anything to go by their records will be purgatory. All the songs run into one another without rhyme nor reason constituting a meaningless wall of drum-heavy white noise. A relentless hour or so of it makes Lou Reed's Metal Machine Music sound as melodic as Beethoven's Ninth and although certain sections attempted to build a level of tension on the impending carnage, even this could have been more my imagination. Something was evidently going to happen to that car so sitting through all the dross appeared worthwhile.

Nevertheless there were one or two neat tricks. Wendy hanging on to each stick of dynamite until there was barely half an inch of fuse unburned, so after the show I joined the rest of the back-stage circus.

I forgot to mention that Wendy used to be the star of live sex show extravaganzas both in Europe and New York, notorious 42nd Street. This helped to explain the essentially topless nature of her act, those ample breasts swinging pendulously as she teased the audience and played with herself at the lip of the stage, handing out victims of her sledge-hammering to the kids like so many trophies.

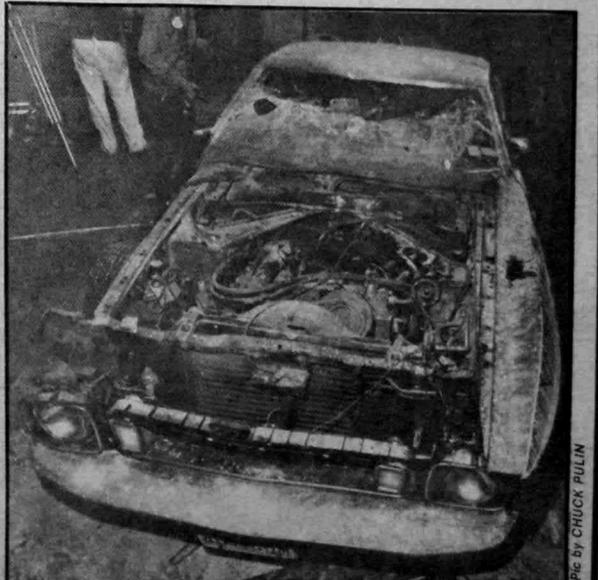
to the needs of the press (that's me, folks!)

Innocently caressing a debris hit tit - "I'm very tender, y'know!" - she expertly fielded a barrage of questions whilst posing for the countless camera-men. How did she manage to make the transition from Soho-style sleaze joints to performing with a band?

"A combination of hard work, opportunity and persistence," she replies, "I'd always dreamed of being a rock n' roll singer and my



MIKE NICHOLLS finds out WENDY O has it taped.

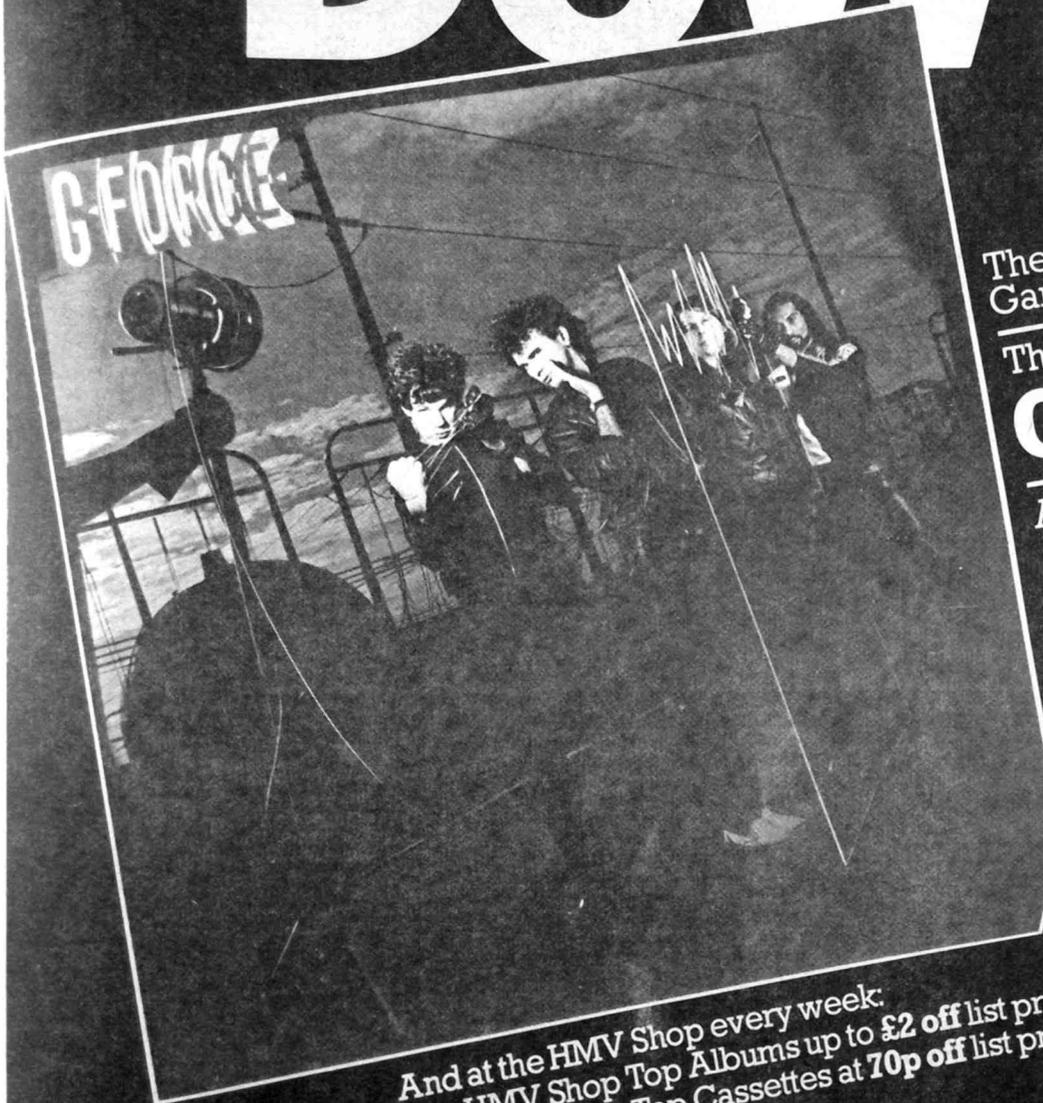


Automobile by Ford, streamlining and custom finish courtesy the PLASMATICS and three sticks of dynamite.

Pic by CHUCK PULIN

Pic by CHUCK PULIN

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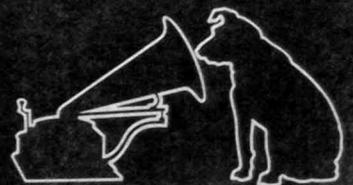
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CHARTWATCHERS—

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If you think you know what's going to make it in the charts next week this competition is for you. But, be warned! This is no ordinary competition. We've got together with Virgin Records to produce this very special test for all you chartwatchers out there and we intend to reward your deductive powers by sending the first two correct entries a £50 Virgin record token (see the list below for your nearest Virgin Record store). If no-one gets it completely right we'll send a £25 record token, as a consolation prize, to the person who comes closest to it and on top of that you will have the added glory of having your name published in Record Mirror next week!

WHAT YOU HAVE TO DO is carefully study this week's **TOP TEN** as listed below and decide where they're going to feature in the charts **NEXT WEEK**. If you think that this week's No 1 is going to be next week's No 2, put a No 2 in the adjacent box, then fill in the simple tiebreaker and send it to us at: Record Mirror Chartwatch, PO Box 16, Harlow, Essex CM17 0HE.

N.B. Because the new charts are out each Tuesday the deadline for your entry is **NEXT MONDAY**, that's 9th June.

COUPON

1	THEME FROM MASH The Mash
2	NO DOUBT ABOUT IT Hot Chocolate
3	FUNKY TOWN Lipps Inc.
4	CRYING Don McLean
5	RAT RACE/RUDE BUOYS OUTA JAIL Specials
6	OVER YOU Roxy Music
7	WE ARE GLASS Gary Numan
8	SHE'S OUT OF MY LIFE Michael Jackson
9	LET'S GET SERIOUS Jermaine Jackson
10	WHAT'S ANOTHER YEAR Johnny Logan

TIEBREAKER Say in not more than 15 words the first album you would buy with your tokens and why.

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Cut out and send to Record Mirror Chartwatch, No 16, Harlow, Essex CM17 0HE. All entries must reach us by **NEXT MONDAY 9th June**.

Chartwatch No. 6 winner was Simon Henwood of Oadby, Leicestershire.

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CHARTS

Due to Bank Holiday schedules last week we were unable to print the Top 75 UK Singles and Albums. For all chart freaks who don't like to miss out, they're printed below.

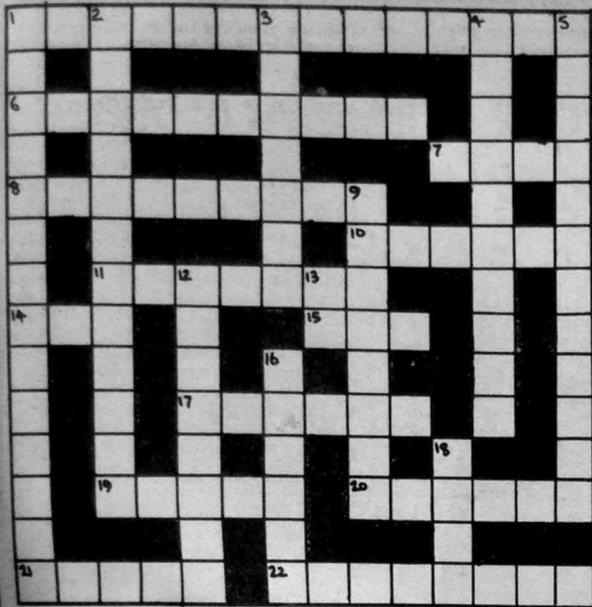
SINGLES

1	6	THEME FROM MASH, The Mash	CBS
2	2	NO DOUBT ABOUT IT Hot Chocolate	Rak
3	1	WHAT'S ANOTHER YEAR Johnny Logan	Epic
4	3	SHE'S OUT OF MY LIFE Michael Jackson	Epic
5	10	WE ARE GLASS Gary Numan	Beggars Banquet
6	7	OVER YOU Roxy Music	Polydor
7	4	MIRROR IN THE BATHROOM Beat	Go Feet
8	18	RAT RACE/RUDE BUOYS OUTA JAIL, Specials	2 Tone
9	25	FUNKY TOWN Lipps Inc.	Casablanca
10	5	GENO Daxy & Midnight Runners	Parlophone
11	8	HOLD ON TO MY LOVE Jimmy Ruffin	RSO
12	17	LET'S GO ROUND AGAIN Average White Band	RCA
13	28	CRYING Don McLean	EMI
14	13	FOOL FOR YOUR LOVING Whitesnake	UA
15	12	DON'T MAKE WAVES Nolans	Epic
16	9	I SHOULD'VE LOVED YA Narada Michael Walden	Atlantic
17	19	YOU GAVE ME LOVE Crown Heights Affair	Mercury
18	26	MIDNITE DYNAMOS Matchbox	Magnet
19	27	YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES, Jona Lewie	Stiff
20	48	D A A ANCE Lambretta	Rocket
21	23	LET'S GET SERIOUS Jermaine Jackson	Motown
22	34	BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway	Atlantic
23	24	JUST CAN'T GIVE YOU UP, Mystic Merlin	Capitol
24	11	COMING UP, Paul McCartney	Parlophone
25	47	I'M ALIVE, Electric Light Orchestra	Jel
26	39	MESSAGES, Orchestral Manoeuvres in the Dark	Dindisc
27	35	POLICE AND THIEVES, Junior Murvin	Island
28	20	GOLDEN YEARS (LIVE UP), Motorhead	Bronze
29	49	TWILIGHT ZONE/TWILIGHT TONE, Manhattan Transfer	Atlantic
30	16	BREATHING, Kate Bush	EMI
31	61	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis	Rialto
32	32	TEENAGE, UK Subs	Gem
33	41	NO SELF CONTROL, Peter Gabriel	Charisma
34	15	SILVER DREAM MACHINE, David Essex	Mercury
35	45	BUBBLES, Cockney Rejects	Zonophone
36	57	NOBODY'S HERO/TIN SOLDIERS, Stiff Little Fingers	Chrysalis
37	63	CHINATOWN, Thin Lizzy	Vertigo
38	40	THIS WORLD OF WATER, New Musik	GTO
39	33	NE NE NA NA NU NU, Bad Manners	Magnet
40	43	BODY LANGUAGE, Detroit Spinners	Atlantic
41	29	MY PERFECT COUSIN, Undertones	Sire
42	31	STARING AT THE RUDE BOYS, Ruts	Virgin
43	30	THE GREATEST COCKNEY RIP OFF, Cockney Rejects	Zonophone
44	62	LITTLE JEANNIE, Elton John	Rocket
45	44	PULLING MUSSELS, Squeeze	A&M
46	14	THE GROOVE, Rodney Franklin	CBS
47	21	TCCATA, Sky	Ariola
48	38	THE BUCKET OF WATER SONG, The Four Bucketeers	CBS
49	46	DUCHESS, Genesis	Charisma
50	66	DREAMS, Grace Slick	RCA
51	—	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT, Rod Stewart	Riva
52	—	SUBSTITUTE, Liquid Gold	Polo
53	50	PLATINUM BLONDE, Prelude	EMI
54	68	IT'S ALRIGHT, She Nuff	Ensign
55	42	FOREST, The Cure	Fiction
56	22	CHECK OUT THE GROOVE, Bobby Thurston	Epic
57	37	CALL ME, Blondie	Chrysalis
58	52	THE EYES HAVE IT, Karel Faika	Blueprint
59	—	THE SNATCH, Surface Noise	WEA
60	56	IRENE, Photos	Epic
61	—	LET'S HANG ON, Darts	Magnet
62	—	BEHIND THE GROOVE, Teena Marie	Motown
63	64	HOLIDAY 80 EP, The Human League	Virgin
64	—	LIGHT UP THE NIGHT, Brothers Johnson	A&M
65	38	WHEELS OF STEEL, Saxon	Carrere
66	53	TAKE GOOD CARE OF MY BABY, Smokie	Rak
67	72	HEARTBEAT/LOVE OR MONEY, Sammy Hagar	Capitol
68	51	KING — FOOD FOR THOUGHT, UB40	Graduate
69	65	RUDI GOT MARRIED, Laurel Aitken and The Unique	iSpy
70	—	ASHES AND DIAMONDS, Zaine Griff	Automatic
71	—	TO BE OR NOT TO BE, B. A. Robertson	Asylum
72	—	WHO YOU LOOKING AT?, Sallard Jets	RCA
73	59	SHANTE, Mass Production	Atlantic
74	—	WRITTEN ON YOUR BODY, Ronnie Bond	Mercury
75	—	MAKE IT REAL, Scorpions	Harvest

ALBUMS

1	—	MCCARTNEY II, Paul McCartney	Parlophone
2	1	THE MAGIC OF BONEY M, Boney M	Atlantic/Hansa
3	—	I JUST CAN'T STOP, Beat	Go Feet
4	2	SKY 2, Sky	Ariola
5	14	ME MYSELF I, Joan Armatrading	A&M
6	6	OFF THE WALL, Michael Jackson	Epic
7	—	FLESH & BLOOD, Roxy Music	Polydor
8	3	JUST ONE NIGHT, Eric Clapton	RSO
9	4	GREATEST HITS, Rose Royce	Whitford
10	26	CHAMPAGNE & ROSES, Various	Polystar
11	5	DUKE, Genesis	Charisma
12	8	TWELVE GOLD BARS, Status Quo	Vertigo
13	7	SPORTS CAR, Judie Tzuke	Rocket
14	10	HEAVEN & HELL, Black Sabbath	Vertigo
15	33	TELL ME ON A SUNDAY, Marti Webb	Polydor
16	—	TRAVELOGUE, Human League	Virgin
17	12	SUZI QUATRO 5 GREATEST HITS, Suzi Quatro	Rak
18	9	ONE STEP BEYOND, Madness	Stiff
19	18	MAGIC REGGAE, Various	K Tel
20	15	REGGATTA DE BLANC, Police	A&M
21	17	GOOD MORNING AMERICA, Various	K Tel
22	23	IRON MAIDEN, Iron Maiden	EMI
23	16	WHEELS OF STEEL, Saxon	K Tel
24	25	SOMETIMES YOU WIN, Dr. Hook	Capitol
25	42	HAPPY DAYS, Various	K Tel
26	20	17 SECONDS, Cure	Fiction
27	27	BARBARA DICKSON ALBUM, Barbara Dickson	Epic
28	22	SNAKES AND LADDERS, Gerry Rafferty	UA
29	11	HYPNOTISED, Undertones	Sire
30	29	OUTLANDOS D'AMOUR, Police	A&M
31	16	PRETENDERS, Pretenders	Real
32	13	BOBBY VEE SINGLES ALBUM, Bobby Vee	UA
33	36	GOLDEN MELODIES, National Brass Band	Harvest
34	21	EMPTY GLASS, Peter Townshend	Atco
35	41	SPECIALS, Specials	2 Tone
36	34	LITTLE DREAMER, Peter Green	PVK
37	46	ARGY BARGY, Squeeze	A&M
38	35	ANIMAL MAGNETISM, Scorpions	EMI
39	—	LET'S GET SERIOUS, Jermaine Jackson	Motown
40	—	SHINE, Average White Band	RCA
41	—	SOMETIMES WHEN WE TOUCH, Cleo Laine/James Galway	RCA
42	32	ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres in the Dark	Dindisc
43	24	BY REQUEST, Lena Martell	Ronco
44	30	SO FAR AWAY, Chords	Polydor
45	38	EAT TO THE BEAT, Blondie	Chrysalis
46	48	SNAP CRACKLE AND POP, John Cooper Clarke	Epic
47	57	FREEDOM OF CHOICE, Devo	Virgin
48	68	MANILOW MAGIC, Barry Manilow	Arista
49	—	DREAMS, Grace Slick	RCA
50	44	FROM A TO B, New Musik	GTO
51	59	THE LAST DANCE, Various	Motown
52	45	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
53	60	DOWN TO EARTH, Rainbow	Polydor
54	55	BRITISH STEEL, Judas Priest	CBS
55	39	FACADES, Sad Cafe	RCA
56	37	THE WALL, Pink Floyd	Harvest
57	—	21 AT 33, Elton John	Rocket
58	40	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
59	51	STRING OF HITS, Shadows	EMI
60	71	PRECIOUS METAL, Various	MCA
61	31	THE CORRECT USE OF SOAP, Magazine	Virgin
62	49	TEARS AND LAUGHTER, Johnny Mathis	CBS
63	62	PARALLEL LINES, Blondie	Chrysalis
64	47	GLASS HOUSES, Billy Joel	CBS
65	—	HIGHWAY TO HELL, AC/DC	Atlantic
66	53	BRAND NEW AGE, UK Subs	Gem
67	28	SOLO IN SOHO, Phil Lynott	Vertigo
68	—	KING OF THE ROAD, Boxcar Willie	Warwick
69	56	FLUCH THE FASHION, Alice Cooper	Warner Brothers
70	64	YOU'LL NEVER KNOW, Rodney Franklin	CBS
71	63	GREATEST HITS VOL 2, Abba	Epic
72	61	PROGRESSIONS OF POWER, Triumph	MCA
73	50	SKA 'N' B, Bad Manners	Magnet
74	43	BABY'S GOT A GUN, Only Ones	CBS
75	—	BASS CULTURE, Linton Kwesi Johnson	Island

XWORD AND POPAGRAM



WIN AN LP

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

LAST WEEK'S WINNER Miss Dyan Clark, 13 Martock Court, Clifton Estate, Peckham, London SE15

COMPETITION WINNERS

RECORD MIRROR OSIBISA COMPETITION WINNERS.

- 1st Prize G R Bide, Chard.
- 2nd Prize A Edman Poole
- 3rd Prize Tina Whiting, Milton Keynes

RUNNERS UP:

Martin Combeer, Reigate, Barry James, Coventry, M J Arnold, Wigan Williams Brookfield, Wythenshawe Graham Horner, Fife I M Larkin, Trowbridge David Stirling, Highgate Andrea Haston, Edinburgh Dorothy Briggs, Sheffield Dennis Hudson, Tollesby Grant Annabel, Wantage M O'Connor, South Wirral Sophie Meyer, Guildford Timothy Richards, Risca Ian Har-

ris, Exmouth Jimmy Norcott, Dagenham A O Omolo, Colchester Steven Clifton, Mowbray Jack Docherty, Strathclyde Dave Gresty, Enfield
 1st Prize MUSIC CENTRE
 2nd Prize RADIO RECORDER
 3rd Prize CAR RADIO CASSETTE

20 RUNNER UP PRIZES. OSIBISA SINGLE 'Pata, Pata'
 Q Which Osibisa single made the Top 20 in 1976?
 A 'Sunshine Day'
 Q Which film did Osibisa do the sound track to?
 A Superfly TNT
 Q What is the title of the Osibisa live album?
 A 'Black Magic Night'
 Prize - winners please note allow 21 days for delivery.

LAST WEEK'S POPAGRAM SOLUTION: Undertones, Ramones, Suzi Quatro, Al Green, Get Happy Kate Bush, Meat Loaf, Sally James Whitesnake
 DOWN COLUMN ROUGH BOYS

LAST WEEK'S CROSSWORD SOLUTION
 ACROSS. 1 Hypnotised 5 Please Don't Go 8 That'll Be The 10 ELO 11 Stomp 13 Secret Affair. 14 Shea 15 Kate 16 Day
 DOWN 1 Happy House 2 Pretty Vacant 3 Do The Strand 4 Dio 6 Stateless 7 Help 9 Leo Sayer. 12 Martha

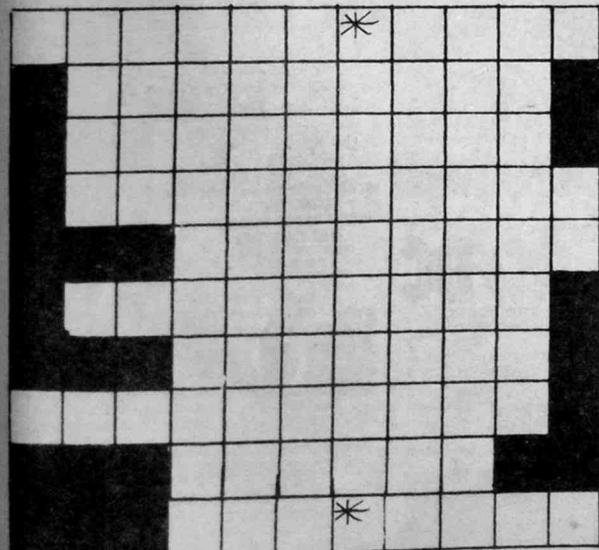
XWORD

ACROSS

- 1 Bob Seger LP (7 3 4)
- 6 It followed The Modern World (3 3 4)
- 7 Daves cockney partner. (4)
- 8 Bell ringer. (5, 4)
- 10 Former Spiders From Mars guitarist (6)
- 11 Ex Gong guitarist (7)
- 14 Head gear for Steeleye Span (3)
- 15 Gillan or Paice (3)
- 17 Could they be the Queens favourite group (6)
- 19 Peter (---) Onions (5)
- 20 A hit for Them also recorded by Patti Smith (6)
- 21 Beatles drummer (5)
- 22 Germ Free Adolescence group. (1 3 4)

DOWN

- 1 Marx Brothers film or Queen LP (1 3 2 3 4)
- 2 Rainbow want to stay (5 4)
- 3 Sky hit (7)
- 4 A question from Bob Marley. (2 4 4)
- 5 Skids LP (4 2 6)
- 9 Debbie told us it was free. (8)
- 12 10cc LP (4 4)
- 13 Elvis s blues (1 1)
- 16 Group formed by Phil Collins (5 1)
- 18 Supreme singer. (4)



POPAGRAM

Solve the ten cryptic clues and write the answers across the puzzle so that the starred down column will spell out the name of a band of foolish lovers. Remember the clues aren't in the order of the puzzle. You have to decide what the correct order is.

- So, no crisp! About turn for simple animal magnetism. (9)
- Your beds could provide people for the Ruts to stare at. (4 4)
- Bobby Vee s updaters? (6)
- We fish Hakes, but have to change for a breather. (4 4)
- If you mess Dan about you could end up on a boat in a N African capital (7)
- No ancient society for the Jam (6, 5)
- When the mood hater changes, they'll enjoy golden years. (9)
- So Ned Tuner has become cousin Key? (10)
- Push out squats for Rossi and co. (6, 3)
- Change or quiz at us for Devil Gate Driver (4, 6)



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DES MOINES' GREATEST HICKS

NIGEL BURNHAM (nee DES MOINES) talks to **DES MOINES (nee NIGEL BURNHAM)** about his 'Hicks From The Sticks' compilation and the state of A & R practice in Britain, etc, etc. Are the record companies listening to those demos you send them??

'Non-Londoners are already aware of the expansive musical directions taking place out in the provinces; it just takes something like 'Hicks From The Sticks' to ram the point home to everybody else'. (Chris Westwood, Record Mirror, April 5, 1980)



Pic By Dave Sivour

AIRKRAFT amused by immensely witty headline

NEVITABLY, IN view of the fact that the music press and all major record companies are London-based, it was only ever going to be a matter of time before neglected provincials joined forces and sussed how to market themselves in a way which would oblige "the metropolis" to pay attention!

It was around November of last year that Sounds Des Moines decided it was time to strike a blow in the name of all disadvantaged provincials, producing Rockburgh Records' northern compilation 'Hicks From The Sticks' - described by Chris Westwood as 'one of the year's (so far) best albums' in his recent five-star review. Moines' sleeve notes for the album criticising current A&R practices and the incredible London bias of the rock press as effected by its most powerful journalists are pretty unequivocal but only partly explain his contempt for an industry 'so loaded in favour of south-eastern bands'. Initially a northern rock band's biggest problem he argues lies in the fact that there has never been a rock tradition in the north of the kind which stimulates a rockbiz awareness.

'What this means in practice' Moines explains 'is that very few of the thousands of northern rock bands have access to expertise - what managers there are for instance don't usually have a clue on how to

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931 BON SCOTT



836 WILD LIFE



160 CHE



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334 DEEP PURPLE (GLITTER)



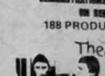
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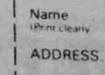
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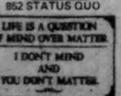
856 GENESIS



230 MIND & MATTER



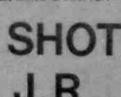
823 STRANGLERS



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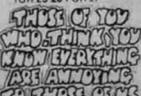
860 ELVIS



679 IDIOT



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921 WHO'S THINKING NOW?



889B RUSH (GLT)



824 ON THE GRASS



PATIENCE MY ASS



125 VULTURES



869 QUEEN (GLT)



251 TOOTHICK FOR



186 STATUS QUO



584 BOW TIE



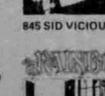
612 PATCH



902 AC/DC



845 SID VICIOUS



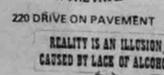
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WAH! HEAT PIC by: Paul Slattery



go about things. Which means that the bands get either bad advice, or else none at all. And because there aren't any obvious pre-established channels of communication to record companies, the bands just send their tapes and self-financed singles to various random London addresses. Bands are very unenthusiastic in their approaches.

On another level — and one you can hardly blame London for — is the problem of gigs. Because there's not one northern city with adequate facilities for live rock, most northern bands get insufficient exposure — which means that they're never going to generate much of a following, which in turn means that they're never going to know how good they are.

Having spent four months collating the material for 'Hicks From The Sticks' Moines has shared a good deal of time with bands attempting to rationalise where and how they go wrong when they come to make their initial approaches to rockbiz personnel.

Invariably the first person who hears anything about northern bands is John Peel — it goes without saying that he's at the top of every band's mailing list. After him, though, the mail-out is excruciatingly unenthusiastic. Most bands mail to around six or seven A&R departments, and leave it at that — there are around 25 companies worth trying.

When the rejection letters come in (with or without returned cassettes), the bands take their failure incredibly personally and often just give up. Frequently they assume their material's no good when the truth could well be that the record company just isn't in the market for any rock bands at that time.

I know of two top record companies, for instance, that are currently returning tapes and records unplayed because they haven't got an A&R department — something which they obviously won't admit to. Bands should realise that they'll only transcend disappointments if they mail their demos systematically, i.e. to every record company.

From the record companies' point of view, signings are consequently made. Moines asserts, on the basis of totally misread information, that most companies' perception of rock's regional distribution is based on the tapes their A&R departments receive (as explained above, never a true representation of the embryonic, emergent bands which are available at any given time) and their pathetic unquestioning respect for any music which is media-endorsed. On every possible count, their information is deficient.

As aforementioned, bands send material to A&R departments on an extremely haphazard basis, usually only to a handful of the top companies which initially spring to mind. And this, together with the London bias of the rock press (effected by journalists who are obviously not going to go to Yorkshire to 'discover' new bands when they're under pressure from countless rock lobbyists to check out acts in London) ensures that no record company ever has an accurate picture of the national distribution of rock bands.

I mean, they call their reps — the guys who 'keep their ears to the ground' while they're doing record shop window displays — their 'personnel in the field' which is a real joke! In actuality, no London-based record company has any idea of what's happening, rock-wise, any further north than Hendon.

Of course, what it really boils down to is that, while it's in an A&R man's job description to travel around the country in response to tip-offs and requests, they're under absolutely no obligation to. Being salaried, they get paid irrespective of results. If their company's roster does sometimes need replenishing and they have to sign someone, they're invariably going to select from the unsigned London left-over bands — which is why so many of the no-talents that are signed are washed up London combos.

Provincial bands which, against all the odds, are signed, are consequently so knocked out to have been endorsed by the metropolitan rockbiz that they would sign anything.

If they'd sign for free, they get so excited. Which is why, in the past a lot of them have been duped into signing the minimal deal — the one-off single — not realising that if their song flops, they're likely to be dropped. Alternatively, there's the band which is bought off by the company which offers the biggest advance, not realising that such advances are often just financial inducements (a.k.a. bribes) which have to be paid back later, on anyway.

What everybody should bear in mind is that when rock music becomes rock business, a whole new morality comes into it — and from a band's point of view, the best way to come to terms with this change could



PICS L-R. Radio S, Expelaire, Des Moines blowing his profits on holiday in Leeds

well be to go for a small record company whose personnel are clearly identifiable rather than a major, whose personnel can (and frequently do) pass the buck when problems arise.

Re 'Hicks From The Sticks' Moines is glad that the album has been perceived as a good album, not just a good compilation album. In any event, in his terms, the project has already begun to justify itself through specific results.

Apart from the fact that at least two bands have stayed together rather than split because of this boost, the real point of the album — promoting bands for A&R purposes with the kind of dignity the traditional processes lack — is well and truly endorsed when you hear that bands like Aircraft and The Expelaire are already negotiating long term deals, and many of the others are being approached.

Moines reckons that the logical, ultimate solution to the problems concomitant with a London-based rockbiz would be for record companies to set up permanently manned A&R centres throughout the provinces (or at the very least a regular comprehensive London-co-ordinated scan-system), but realises that in these days of blitzkrieg cut-back, nothing of the kind will happen.

Which, he says, is OK by me anyway. Northern bands will overcome the inequalities of the system in various other ways — while I'll continue to chart the progress of

emergent provincial bands in advance of any A&R department in advance of any London-based journalist. Ever seen a pair of heels this clean?

AIRCRAFT'S BASSIST Steve Greenwood endorses Moines' evaluation of current A&R and media failings vis-à-vis provincial rock bands.

At local band level, the only help you can ever count on, is from the local newspaper — which is no big deal, but isn't to be sniffed at either. After that, it's a question of how good you are and who shouts the loudest.

We did a self-financed single, but I think independents have lost their early power these days — we didn't get the record reviewed in the national rock press, and couldn't even get rid of the 1000 copies we pressed. Basically, you need press and you need a record deal — really you need one to get the other — and, since both the press and the record companies are down in London, the crucial problem is geographic.

There's no way you can get an A&R man to Yorkshire to check you out unless your demo is totally incredible — how many bands have the financial clout to make that possible?

To this day, I can't comprehend how there isn't one major record company based in the Yorks-Lancs area. This part of the country has, after all, proved over and over it's probably the richest A&R territory in England.

While differing slightly in his perception of

independents, Music For Pleasure spokesman Martin King sees the situation pretty much the same way.

The chore of attracting the attention of the majors is becoming increasingly difficult — the abundance of indies and their relative success up here in recent years illustrates this. The majors' continual lack of foresight and their smug A&R attitudes are reflected in their rush to sign the 'next big thing' every time the music press, prompted by a certain indie, creates one.

I mean, of all the bands signed in the last few years, how many were noticed by the rock press and / or indies first? If it's as if A&R men are making signings based on what they read, rather than through their own initiative — and it's obvious why.

Sign a band that's been written about, and you know you've got a journalistic friend at the paper who'll either want or can be persuaded to write about your band again sometime in the future.

Bands like Music For Pleasure have absolutely no clout — and it's all down to the action being in London. We can't get gigs, we can't get press, we can't get A&R surveillance. But the London bias and conservative nature of the majors will inevitably lead to mistakes and innumerable missed opportunities on their part, and — I'd guess — certain elements of the industry going under.

the stranglers

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Pic by Freddy Silva.

THE WACKY Mantis boys in action. Phew, what a scorcher.

CLIMB EVERY MANTIS

Fearless, half - deaf, half - man MALCOLM DOME grapples with PRAYING MANTIS

THE PREYING MANTIS is an orthopterus (straight-winged) insect that lives in South Europe and the Tropics feeding off its less fortunate 'cousins'.

Not that Mantis the band have much in common with their insect at Kingdom killer namesake. The four members (Tino Troy and Bob Angelo on guitars / vocals, Chris Troy on bass / vocals and Mick Ramson on drums) being rather affable and easy-going chaps.

Right before we go any further let's get one thing straight. Praying Mantis

are a hard rock outfit as opposed to blood and thunder heavy metal hammerers which means their sound has more to do with the UFO/Van Halen axis than Judas Priest and Black Sabbath. Musically Mantis numbers tend to be subtly crafted and melodic yet vitally fueled by a controlled fury. From the lyrical point of view there is an interesting dichotomy within the ranks.

On the one hand we have science fiction / horror - inspired songs (comic strip escapology) as instanced on such titanic efforts as 'Lovers To The Grave' and 'Children Of The Earth'. However their set also contains some real good-time Quo-style rockers

like 'Johnny Cool' and 'Rock N' Roll Fever'. It's a combination which makes for Mantis live being a balanced, not to say exciting proposition and this middle path is something they don't want to lose. "We prefer not go overboard into the sort of epic stuff that Rainbow and Rush are doing," asserts Tino candidly.

Tino is the band's leader and was responsible originally for putting things together. The embryonic Mantis first experienced birth pains back in 1974 with Tina and a college friend Pete Moore as the twin guitar cornerstones. "We had been jamming regularly for about 18 months and finally I suggested getting a band

together," explains Tino. His brother Chris was persuaded to join the duo on bass guitar even though he had never heard of the instrument! In fact, things were all rather amateurish initially, Chris's first bass for example, being a converted six - string guitar. In those days too the band went out under the monicker of Junction a name eventually changed because says Tino "We decided that it sounded too harsh and nasal and after trying a few other possibilities, we settled on Praying Mantis."

The band's first live exposure, like many before them, were, in Tino's own words "one-off gigs in youth clubs. You know, the sort where everything is self-financed and the group brings along crowds of friends to cheer them on". That gave them the necessary background from which to graduate a couple of years ago to the pub circuit. However, Mantis began to branch out into these sort of gigs at a time when life was difficult for all hard rockers. Punk was in the commercial driving - seat, which meant that the band found getting work a problem. "We used to ring up places to ask about playing, and they would invariably ask 'Are you punk?' and when we replied 'no', all too often they immediately lost interest in us," rues Mantis' founder.

That's a story which is common to many of the newer heavies, and like a number of their contemporaries, Mantis finally got the break they were seeking via a demo tape and a certain Neal Kay.

Williamson (lyricist for 'Johnny Cool'), Tino took the treasured tome down to the Soundhouse and gave it to DJ Neal Kay. "The next day he phoned me up to say he thought it was great and asked us to do a live date there and also said he wanted us to play at the Music Machine on one of his shows."

Since then things have begun to happen for Mantis. Both 'Captured City' and 'Lovers To The Grave' topped the famous Soundhouse HM charts and they have slowly been building a large following as the gigs get progressively larger. Along the way they also acquired skinsbeater Mick Ramson (who joined towards the end of last year and has successfully filled what had been previously a problem spot in the band), and guitarist Bob Angelo who replaced Pete Moore (his departure was for personal reasons).

Indeed the one outstanding matter still to be cleared up is a deal with a major label, but that, too, should be in the bag shortly.

Thankfully, however, the absence of a long-term recording contract has prevented them from unleashing some vinyl product on the public. At the end of February, they released two of their demo cuts, 'Johnny Cool' and 'Captured City' on their own Ripper Records label (distributed by EMI) under the title 'Soundhouse Tapes 2' and at the time of writing, this has sold 15,000 copies in just two and a half weeks - good enough to have it bouncing around the ether reaches of the Top 100 and positive proof that there is a market for Mantis - style hard rock.

'Captured City' is the band's finest explosion to date. Weighing in at a little under six minutes, it is executed with enough commerciality to make it instantly appealing; sufficient complexity to keep interest beyond the momentary; yet has a hard-edged propulsion which heavy rock freaks ignore at their loss. The

lyrics deal with a mystical city in the sky, whose inhabitants are held eternal prisoners by a giant Praying Mantis. Flash Gordon rules OK?

Not surprisingly it was this number that was chosen to represent the band on 'Metal For Muthas' although it has to be said that the recorded version is certainly inferior to the demo cut, something which the four musicians endorse. That recording lacks any feeling or atmosphere, and also happens to be the quietest track on the album," admits Tino. The reasons for this seem to be two-fold. Firstly a session drummer was used on the number and he explains Chris, "only had about two and a half hours to learn what is after all a rather complex arrangement. In fact, all things considered he did well to get the basics right, but he never really had a chance of adding any feeling to it."

Secondly the production leaves a lot to be desired, lacking the fullness and hard approach which 'Captured City' deserves and needs.

NONETHELESS, being associated with this project has given Mantis national exposure with a chart-selling LP, and also allowed them to go out around the country with Iron Maiden and Neal Kay on the 'Muthas' tour.

That short February trek was the first time any of the quartet had actually experienced life on the road, and it's something they all enjoyed. "It was hard work, sometimes being up for long hours without any sleep, but in the end it was great fun," enthuses Angelo, while Tino reckons that strangely the most tedious part of it all was the home - coming.

The audience reaction was phenomenal with Mantis being warmly received everywhere. "As we were support to Maiden, I thought we'd get a few claps and lots of bored yawns from fans

who had only come to see the headliners. But amazing we got an encore at every gig, which just blew us away," relates a happily stunned Angelo.

Being out on the road with old buddies Iron Maiden (the two mobs share the same business manager and have played together on numerous occasions) gave people a chance to compare the East Ender's style with dynamic frontman Paul Di'anno pounding the boards as opposed to Praying Mantis, who don't have a spotlight grabbing vocalist. Since the end of the tour many fans and critics alike have expressed the opinion that this lack of a genuine frontman is a real weakness in the Mantis armoury but the band don't agree.

"We did have a vocalist until about three years ago but things didn't work out with him, because he seemed to be more into pop than hard rock," explains Tino. Following his departure, the band began to look around for a replacement but no suitable candidate was found. "So we started rehearsing as a four - piece," says Chris. "And began to bring in three - part harmonies mainly because none of us, Pete, Tino nor me, had a really strong voice. Since then we've continued with this approach because we find it suits our material and makes it more melodic."

It seems therefore, that the current refreshing harmonised approach to vocals introduced almost out of necessity by Mantis is here to stay.

So the Mantis future is slowly taking shape, and once a deal is sorted out, then they should be ready to take the ingredients of talent, class, and commonsense, which have been fermenting in their ranks for some time, and bring them to vintage fruition.

Neal Kay told me recently that he was convinced Praying Mantis had success within their grasp. My sentiments exactly.

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Edited by SUSANNE GARRETT

HELP

I'M GOING NOWHERE

I'M WRITING for some advice as I can't see myself going anywhere in life. At present I'm 18 and still at school and I am taking 'O' levels this year. Although I stayed on for two more years to do this, I've only spent about six months at school due to ill health. This has even confused my doctor, as occasionally get cysts on the back of my ears and am sure these are a symptom of my general depression.

Every time I go to the doctor and tell him I'm depressed, he gives me a tablet or some tonic and off I go again. As it is, I spend many sleepless nights and often don't get up until after midday which upsets everyone. Talking to my mum and dad doesn't help and they always end up by not speaking to each other. My mum just tells me her troubles, my dad tries to soft soap me but I can't respond as he's never shown me much affection in the past.

I also have a brother who's disabled. Two out of three times I'm the one who's called up for duty, and though I don't mind so much, I feel I'm being worn down slowly.

Also, I think I may be bisexual or even gay, although I long for a relationship with the right girl in the past I've had a few one-night stands with girls but they've always made the first move. Meanwhile I've even hung around in the gents sometimes hop-

ing to find someone, but I've always had cold feet and backed out. I'm so mixed up.

J. Wales

• Cold feet could be the biggest self-created stumbling block to making your life more like you want it to be. OK, you're generally fed-up and, like most other people, have a tendency to let depression and self-pity take over from time to time. That's not unusual, but the extent to which you let this happen is just self-destructive.

Everyone gets bored with the everyday routine. Everyone still living at home and on the brink of starting a new life of their own is bound to experience a certain frustration and lack of communication with their parents, especially when they realise that the figures they've looked up to for so long, for better or worse, are only human and vulnerable after all.

You're learning a lot from your relationship with your brother, about caring for and coping with other people, and it's helping you build an inner strength for the future. As your mum tells you her troubles, she must already see this quality in you; you're a shoulder to lean on. Now do something for yourself. Your family can't haul you out of your tendency to give-up and let things drift, so you must make

the decision to be more positive — for the sake of your own survival.

Will-power really works. Start with small goals and move on from there. Start by getting up one morning when you don't want to move, avoid the doctor when you feel the need to obliterate your growing awareness of being alive and turn to your inner resources instead.

When you're alone and undisturbed write down your aims in life. What do you want to do? Who do you want to be? You have ambitions and hopes, like anyone else. List them. Where do your talents lie? Are you practical, creative, technically-minded? What sort of job do you want to do? If the 'O' levels will help you get there, you can still make up for lost time by resolving to do your best. You may surprise yourself. Give-up now and you'll go nowhere at all, fast.

You're aware, articulate, and your perception of the world around you is growing every day. Not a little boy any longer, but a young adult experiencing the usual sexual drive and feeling unnecessarily guilty about it. Summoning the confidence to ask a girl you really fancy is a goal to go for, and you should play it by ear and make the effort.

For many people, finding themselves attracted to the same sex is another unavoidable fact of life.

Some are heterosexual, some are homosexual, others are equally able to form loving relationships with men and women. You're lonely. You're searching.

Ultimately, you're the only person who will know for sure where your sexual orientation lies, and you've yet to meet the individuals, apart from your family, who'll be most important to you in your life. Meanwhile, hanging around in public toilets won't achieve any more than increased frustration, and, at best a quick sexual release.

You have your whole life ahead of you. Stand up and face it, instead of trying to sleep it off. You're not immortal.

help I need a cure
David Staffs

• The causes of bad breath are few and easy to clear-up. If tooth decay is the reason why, cleaning your choppers like crazy won't help at all, but making an appointment to see the dentist certainly will. Do it. And, if a filling or two doesn't seem to do the trick, see your doctor just in case you have a slight sinus infection, or if you've been feeling generally run down he/she may be able to suggest a useful change of diet.

DANDRUFF

I HAVE a problem which many people suffer from — dandruff. It makes life a misery and I've tried all the shampoos there are, to no avail. Nothing seems to work. Please could you suggest a shampoo that really works or some other course of action?

Alan Reading

• Everyone loses a certain number of dead cells from the scalp as the skin naturally renews itself, but excessive dandruff is recognised as a basic scalp disorder.

Standard formula dandruff shampoos don't

work in every case, and some individuals may find that they seem to aggravate the condition even more. Changing to a mild baby shampoo, and ensuring that you have plenty of fresh fruit and vegetables, (Vitamin C), in your diet may help. If not, it's well worth contacting a hair and scalp specialist in your area. Write for details to the Institute of Trichologists, 228 Stockwell Road, Brixton, London SW9.

SHYNESS

WHEN IT comes to meeting girls I seem to be very shy. I just don't have the nerve to go up and talk to them. Every time I see a girl I really fancy, I seem to be all tied-up inside and I don't even give her a smile — let alone talk to her. Why is this? Most girls look so beautiful, (because of the way they dress and walk) and the prospect of saying "Hello" scares me half to death. I used to think most girls were too high-class for me, but don't any more.

Just recently there's one girl I fancy and I know she hasn't got a boyfriend. How do I overcome feeling scared and shy? What could I talk about?

The other day one of my mates said to me that I can't be trying very hard to get girlfriends as I'm a lot better looking than him. If only he knew what a dead loss I am he'd have a really good laugh. I'm 18 and

have never been out with a girl.

Rick Leicester

• Girls are people too; creatures of flesh and blood like you, sharing the same kinds of hopes and fears, self-confidence and hang-ups. Not cruel and unattainable celluloid love-goddesses ready and waiting to strike down any man who crosses their path into eternal perdition.

You're gradually working around to this realisation, slowly but surely, and accept that you might have a lot in common with the girl who interests you, if you could only find the key. You can.

Half the population in the world is female. You can't avoid them in any social situation, so practice in bridging the gap and establishing contact is easy. Why not try getting to know girls as friends, rather than seeing almost every female who crosses your path as a potential sex-object. Talk to someone's sister. Go out with a group of mates if it makes initial contact a little easier. Smile, say hi — it's easy.

What do you talk about? Anything that interests you, music, films, books, television. You'll have a lot in common; you live on the same planet. While you can't annihilate being shy and scared in one easy move, you'll feel far more self-confident after a little practice in elementary social contact.

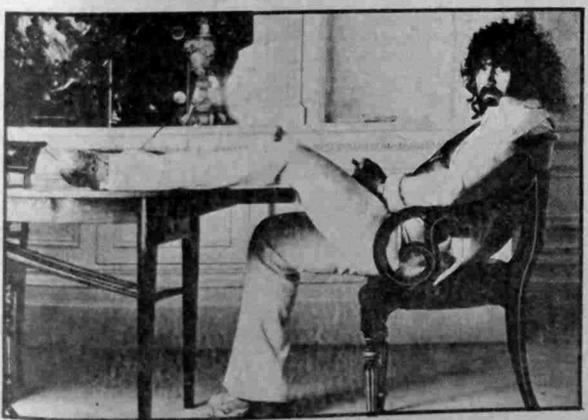
TEETHING

I HAVE bad breath which really upsets me, and I think about it nearly all the time. In fact, I hate getting close to people to talk to them and usually avoid it. Using mouthwashes and cleaning my teeth regularly don't seem to work.

Though my brother NEVER cleans his teeth he hasn't got bad breath at all. Why have I? Please

PROBLEMS? Write to Susanne Garrett, Help, Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply as it's impossible to answer more than a small number of the letters which arrive each week in the column.

FEEDBACK



ATTENTION VANGELIS freaks, in particular Jim Nisbet of East Lothian who requests total album information, "cos here are some fax on the Keyboard King for you.

Vangelis Papathanassiou (you can see why he shortened his name) has rapidly moved from one record company to another, so his releases are listed in release date order. Here from one record company to another, so his releases are listed in release date order. Here from one record company to another, so his releases are listed in release date order. Here from one record company to another, so his releases are listed in release date order.

• "It's Five O'Clock" (distributed by Phonogram, 138251), February 1975, while with Aphrodite's Child; "Rain and Tears" (sub-title: "Best of...") (Vertigo, 6483025), May 1975, while with Aphrodite's Child; "Best of Aphrodite's Child" (distributed by Mercury, 6333002), June 1975, with Dennis Rousos; "Heaven and Hell" (RCA, RS1025), November 1975; "Albedo 0.39" (RCA, RS1000), September 1976; "L'Apocalypse Des Animaux — Original Soundtrack" (Polydor France, 2489.113), October 1976; "6 6 6" (Vertigo, 6041581), July 1977; "Best of Vangelis" (RCA, PL25174), October 1978; "China" (Polydor, POLD5018), March 1979; "Short Stories" (Polydor, POLD5030), January 1980, with Jon Anderson; "See You Later" to be released in about mid-July on Polydor. All these are still available through some of them may be hard to find!

As for singles, the only available one is "I Hear You Now" with Jon Anderson, recorded January 1980. Vangelis released a number of singles for RCA, and one for Polydor in May 1979, but these are all deleted.

Need any more information? Contact the Press Office, Polydor (UK) Records, 17/19 Stratford Place, London, W1N 8BL.

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MON 9th - PETERBOROUGH WIRRINA STADIUM
TUE 10th - DONCASTER ROTTERS
WED 11th - LIVERPOOL ROYAL COURT THEATRE
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UPFRONT



BOB MARLEY: at the Crystal Palace Garden Party this week

THURSDAY

JUNE 5

ABERDEEN, Capitol, (23141) Joan Armatrading
 ABERDEEN, Ruffles, (29092) Athletic Spizz 80
 BANNOCKBURN, Tamdhu Henry Gorman Band
 BIRMINGHAM, Cedar Ballroom Constitution Hill (021 236 2454) Bad Manners
 BIRMINGHAM, Hare and Hounds Denzens
 BIRMINGHAM, Night Out, (021-622 2233) Barron Knights
 BISHOPS STORTFORD, Triad Leisure Centre (56333) The Directors
 BLACKBURN, Dirty Duck, (51476) God's Gift
 BLACKBURN, King George's Hall (58424) Adam And The Ants/Martian Dance
 BLETCHLEY, (Milton Keynes) Compass Club (70903) Dancing Counterparts/Fictitious
 BOURNEMOUTH, Pavilion (25861) Three Degrees
 BOURNEMOUTH, Saxon King (423478) Switch
 BRADFORD, Bradford College, Vaults Bar (392712) Beats Working
 BRADFORD, Princeville (578845) White Spirit
 BRIGHTON, Hungry Years (604409) Airport
 BRIGHTON, New Regent, (27300), Distractions
 CAMBERLEY, Lakeside Country Club (Deeput 5939) The Stylistics
 CORNFORTH, Cornforth Club, Ded Ringer
 COVENTRY, Dog and Trumpet (21678) Valley Forge
 COVENTRY, Technical College (465623) Exit 13

BOB MARLEY AND THE WAILERS bring it all back to Babylon this week, headlining the Crystal Palace Garden Party 1980, supported by a cast of millions, including the **JOE JACKSON BAND**, **AVERAGE WHITE BAND**, and **Q-TIPS**, currently touring in their own right. Kick-off 2.00 pm, Saturday, Crystal Palace Bowl.

More summer stuff reminiscent of sand in yer sandwiches, and bizarre Bermuda shorts, at Wembley Arena too, as the **BEACH BOYS**, featuring founder member Brian Wilson (not seen with the band in this country for nearly 10 years), play a flying visit at Wembley Arena (Friday and Saturday).

Following date changes, **THE CLASH** have now finalised their

seven-day summer stretch, complete with the mucho-healed hand of Topper Headon, hitting Derby Hall (Monday), moving to Bristol Colston Hall (Tuesday and Wednesday), with one-niters at Newcastle, London and Stoke to follow.

DEVO, promoting their new album 'Freedom Of Choice' purvey more technological wizardry at Newcastle City Hall (Thursday), Sheffield City Hall (Friday), Manchester Apollo (Saturday), London Rainbow (Sunday), and Southampton Gaumont (Monday), before saying goodbye till the next time. While **THE SPECIALS** whose seaside shuffle stretches before them for most of the long hot summer ahead continue at Bridlington Royal Spa (Friday), as scheduled,

Blackpool Tiffany's (Tuesday), and **Colwyn Bay, Pier Pavilion** (Wednesday), although their projected gig for Redcar Coatham Bowl (Sunday), has now been mysteriously cancelled due to an esoteric local council ban on the band. **BODYSNATCHERS** support on all remaining dates.

What else? **MARVIN GAYE**, having rescheduled his British tour planned originally for January, kicks-off the recycled dates at Liverpool Philharmonic (Sunday); **THIN LIZZY** wind-up at Oxford New Theatre (Thursday); and **STEVE HACKETT** following the completion of a new studio album, opens his summertime 20-dater at Derby Assembly Rooms (Wednesday).

Check the listings for the best of the rest.

DERBY, Assembly Rooms (31111) Saxon/Tygers Of Pan Tang
 DURHAM, SiCuspers Nine Below Zero
 EDINBURGH, Claremont Hotel (031 556 1457) The Panthers
 EDINBURGH, Playhouse Nite Club (031 665 2064) Colossus
 GRANGEMOUTH, International Hotel (72456) The Rude Boys
 GRIMSBY, Central Hall (55796) Samson/Sledgehammer

HEMEL HEMPSTEAD, Pavilion (64451) UB40
 HIGH WYCOMBE, Nags Head (21758) Billy Boy Arnold/The Groundhogs
 HULL, Wellington Club (23262) Disco Students
 INVERNESS, Caledonian Hotel (35181) Solos
 JACKSDALE, Grey Topper (Legbrooks 323) Spectres/Idiot Dancers
 KINGSTON, Three Tuns, (01 549 8601), Kicks
 LANARK, Clydesdale Hotel, (3565), Officer.
 LEEDS, Fan Club Brannigans, (663252) U2/Fashion
 LEICESTER, Fosseyway Hotel, (61129) Ica
 LONDON, Acklam, Portobello Road (01-960 4590), Killer Hertz/Cheaters/Joie Public.
 LONDON, Brecknock Camden (01-485 3073), The Flatbackers
 LONDON, Bridge House, Canning Town, (01-478 2889), Spectres/Idiot Dancers
 LONDON, Clarendon Hotel, (01-748 1454), Hammersmith Broadway, A Certain Ratio/X-odus
 LONDON, The Cock, Fulham, (01-385 6021),

Trimmer And Jenkins
 LONDON, Dingwalls Camden Lock, (01 267 4967), Zoot Money
 LONDON, Golden Lion Fulham (01 385 3948) The Step
 LONDON, Greyhound Fulham Palace Road, (01 385 0526) Money/Le Gag
 LONDON, Half Moon, Herne Hill (01 788 2387) Wipe Out
 LONDON, Hammersmith Odeon, (01-748 4081), Rush/Quartz
 LONDON, Hope and Anchor, Islington, (01-359 4510), Cheap Perfume
 LONDON, 100 Club, Oxford Street (01-636 0933), Capital Letters/Sunshine Steel Band
 LONDON, 101 Club, St John's Hill, Clapham, (01-223 8309), Johnny Mars' 7th Sun/Suttel Approach
 LONDON, Marquee, Wardour Street, (01-437 6603), Neil Innes
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-992 0863), The Directions/The Set.
 LONDON, Music Machine, Camden, (01-387 0428), Sore Throat/One On One
 LONDON, Nashville, Kensington, (01-603 6071), Little Roosters

LONDON, New Golden Lion, Fulham Road (01-385 3942) Denny Laine/Roy Hill Band/Moonwalkers (Launching Scratch Records)
 LONDON, Rainbow Finsbury Park (01-263 3140), Average White Band
 LONDON, Rock Garden Covent Garden (01-240 3961) Blast Furnace's Revenge
 LONDON, Royalty Southgate (01-886 4112) The Shades
 LONDON, The Squire Catford (01-698 8645) Dynamite
 LONDON, Star And Garter New Cross Road, Deptford (01-858 5694), Void
 LONDON, Theatre Royal, Stratford, (01-836 8101), Albon Band/Maddy Prior
 LONDON, Torrington North Finchley, (01-445 4710) Morrissey-Mullen
 LONDON, Trafalgar, Shepherds Bush, (01-749 5005) GBH
 LONDON, Tramshed Theatre Woolwich (01-855 3371) Splodgenessabounds / Stagestruck
 LONDON, Walmer Castle Peckham (01 703 4639), Whizz Kids.
 LONDON, White Lion Putney High Street (01 788 1540) The Attack
 LONDON, White Swan Greenwich (01-691 8331) White Noise
 MANCHESTER, Apollo, Ardwick (061 273 1112) David Essex
 MANCHESTER, Portland Bars (061-236 8414), Images
 MANCHESTER, Russell Club, (061-226 6821) The Out/The Irrigators/The Defectors Anti Bloodsports benefit
 MIDDLESBROUGH, Rock Garden (241995) Girlschool
 NEWCASTLE UPON TYNE, City Hall (20007) Devo
 NEWCASTLE UPON TYNE, Coopage, (28286) Sabre Jets
 NEWCASTLE UPON TYNE, Mayfair (23109) Toyah
 NORWICH, Cromwells (612909) Red Beans And Rice
 NORWICH, University Of East Anglia, (561616), The Vapors
 OXFORD, Cape Of Good Hope, (42570), The Stereotypes
 OXFORD, New Theatre, (44544), Thin Lizzy/The Lookalikes.
 PORT TALBOT, Troubadour, (77968), Cockney Rejects
 RAWENSTALL, Cricket Club, (Rossendale 3855), Wilful Damage.
 READING, Fox and Hounds, Caversham, (474216), The Citizens.
 REDHILL, Lakers Hotel, (61043), The Marines.
 SHEFFIELD, Limit Club, (730940) Blues Band/Hitmen.
 SKEGNESS, Sands Showbar (66647), The Specials/Bodysnatchers/The Go-Go's.
 SOUTHAMPTON, Joiners Arms, St Mary Street, (25612), Lip Moves.
 SOUTHEND, Scamps, (40099), The Royals.
 STEVENAGE, Bowes Lyon House (53175), The Nightingales/The Janet And Johns/Bambibos.
 STOKES, Tiffany's, Matchbox.
 STRATFORD-UPON-AVON, Green Dragon (293894), Cousin Joe From New Orleans.
 SWINTON, Lancastrian Halls, (061-794 7466), Salford Jets.
 WATFORD, The Red Lion, (29208) Toad The Wet Sprocket.

FRIDAY

JUNE 6

BATH, Pavilion (25628), Wishbone Ash
 BEDFORD, The Horse and Groom (61057), State Of The Art
 BIRMINGHAM, Barrel Organ (021 622 1353), Briton

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 -0533 27632

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Sat 7th
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Sun 8th
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Mon 9th
 Blues Night featuring Billy Boy Arnold + The Groundhogs. Adm £1

Tues 10th
 The Breathers.
 Adm Free
 Sole Booking Pete 01-584 8202

BIRMINGHAM, Night Out (021 622 2233) Baron Knights
BLACKBURN, Regent (50839), Blue Movie
BLACKPOOL, Norbreck Castle (52341), Supercharge
BRIDLINGTON SPA, Royal Hall (78258) The Spectals / The Bodysnatchers / The Go-Gos
BRIGG, Corn Exchange, Limelight
BRIGHTON, Alhambra (27874) The Exclusives
BRISTOL, Portishead Youth Centre, The Review / Damage Department
BURTON, 76 Club (61037) Girlschool
CAMBERLEY, Lakeside Country Club (Deepcut 5939) The Stylitics
CAMBRIDGE, Corn Exchange (53395) The Vapors
CHESSINGTON, Hook Rugby Club (01-397 2365) Magnificent 7 / Cardiac Arrest
CHICHESTER, Bishop Otter College (787911) Hi Tension
COVENTRY, New Theatre (23141) Saxon / Tygers of Pan Tang
CROMER, West Runton Pavilion (203) Iron Maiden / Praying Mantis
DUDLEY, JB's (53597) U2 / Fashion
DUNDEE, Marryat Hall, Athletico / Spizz 80
DURHAM, Castle In (63887) The Vye
EDINBURGH, Odeon (031 667 3805) Whitesnake
ETON, The Christopher (65949) John Spencer's Alternatives
EWELL, Technical College (01 394 1751) Twelfth Night
FALKIRK, Crossbow, Schizo Robert
FORRES, Mondal Court, The Solos
GLASGOW, Apollo (041 332 9221) Joan Armatrading
GLENROTHES, Rothies Arms (753701) V-Disc
GRAVESEND, Woodville Hall (4244), Angelwitch
HIGH WYCOMBE, Nags Head (21758), Billy Boy Arnold / The Groundhogs
HUDDERSFIELD, Cleopatras, Adam and
LONDON, Nashville, Kensington (01-603 3245), Fashion
LONDON, North East London Polytechnic, Livingstone Road (01-534 7922) Q-Tips
LONDON, New Golden Lion, Fulham Road (01-385 3942), Paris
LONDON, Rainbow, Finsbury Park (01-263 3140), Little River Band
LONDON, Rock Garden, Covent Garden (01 240 3961), Red Beans And Rice / Levi Dexter And The Ripcords
LONDON, Royal Albert, New Cross Road (01-692 1530), Rubber Johnny
LONDON, Star and Garter, Putney Pier (01-788 0345), Megus
LONDON, Theatre Royal, Stratford (01 534 0310), Ronnie Lane And His Band / Margo Random And The Space Virgins
LONDON, The Venue, Victoria (01-834 5882), Interview / The Spectres
LONDON, Wembley Arena (01 902 1234), Beach Boys
LONDON, White Swan, Greenwich (01-691 8331), Evil Weasel
LONDON, Y Studios YMCA Tottenham Court Road (01-636 7289) Johnny Mars' 7th Sun
MANCHESTER, Apollo, Ardwick (061-273 1112), Marvin Gaye
MANCHESTER, Factory Two Russells Royce Road, Hulme (061-226 6821), Bad Manners
MANCHESTER, The Millstone Private Sector
MANCHESTER, Portland Bars (061-236 6414), The Cherters
NEWCASTLE UPON TYNE, Mayfair (23109), Samson
NORWICH, Whites (25539) Dangerous Girls
OXFORD, Oranges and Lemons (42660) Special FX
PAISLEY, College of Technology (041-889 6662), Cuban Heels / Rude Boys
SHEFFIELD, City Hall (22885), Devo
SOUTHAMPTON, Joiners Arms, St Mary St (25612), Shirley Collins And Bob Lewis
STOCKPORT, Stockport College, Wellington Road (061-480 7331) District 13 / Performance
STOKE HANLEY, Victoria Hall (24641), The



THE CLASH: Derby King's Hall (Monday).

Pic by Pennie Smith

Beat
SWANTON, Masonic Arms
Two-Tone-Pinks
TRURO, William IV, Metro Glider
WAKEFIELD, Unity Hall (75719), Toyah
WARRINGTON, North Cheshire College Hilmen
WORSLEY, Pembroke Hall, Salford Jets
YORK, Croker Hall, Pocklington The Mood

SATURDAY
JUNE 7
ASHTON - UNDER - LYME, Speadeagle (061-330 5732), Flying Squad
BICESTER, Nowhere Club (3641) Dangerous Girls
BICESTER, Red Lion Market Square (3180) Ice
BIRMINGHAM, Bogarts (021-643 0763) No Faith
BIRMINGHAM, Fighting Cocks, Moseley (021-449 2554) Vision Collision / The Nightingales
BIRMINGHAM, Night Out (021-622 2233) Baron Knights
BIRMINGHAM, Odeon (021-643 6101) Iron Maiden / Praying Mantis
BIRMINGHAM, University (021-472 1841) The Vapors
BLACKBURN, Regent (50839), Blue Movie
BLACKPOOL, Norbreck Castle (52341) Girlschool
BRACKNELL, Bridge House (25396) Scissor Fills
BRADFORD, Scamps (26001) Tiger Tails / Notsensibles
BRIGHTON, Alhambra (27874), Golinski Brothers / Bright-Tones
BRISTOL, Granary (28272) Limelight
CAERPHILLY, Corbells Hotel (867049) Disco Students
CAMBERLEY, Lakeside Country Club (Deepcut 5939), The Stylitics
COVENTRY, Climax (20313), Speedy Bears
CROYDON, Cartoon (01-688 4500) The Hot-points
DORCHESTER, Askers Motel Switch
DOUGLAS (Isle of Man) Palace Lido (4967) David Essex
DUNFERMLINE, Belleville Hotel (21076), Those French Girls
DUNSTABLE, Queensway Hall (603326) Saxon / Tygers Of Pan Tang
EDINBURGH, Playhouse Nite Club (031-665 2064), Athletico Spizz 80
FORT WILLIAM, Milton Hotel, The Solos
GLASGOW, Apollo (041-332 9221) Whitesnake
GLASGOW, Strathclyde University (041-552 4400), Hibernating Bears
GLOSSOP, Bridgton Community Centre, Big Event

HALIFAX, Good Mood Club, Salford Jets
HANDSWORTH, Farcroft Hotel, Portable Kicks / African Star (Carnival benefit)
HIGH WYCOMBE, Nags Head (21758) Johnny G Band / The Cats
HORNCHURCH, Bull Inn (42125), Spider
HUDDERSFIELD, Cleopatras, Cockney Rejects
KINGSTON, Three Tuns London Road (01-549 8601) Valentines
LEEDS, Staging Post (735541) QVRM
LEICESTER, University (26681), Adam And The Ants / Marlian Dance
LEISTON, Youth Hall, Roaring Jelly
LINCOLN, Hykehams Sports Club, Strange Days
LONDON, Bridge House, Canning Town (01-476 2889), Chicken Shack
LONDON, Crystal Palace Bowl, Crystal Palace, Bob Marley And The Wailers / Joe Jackson Band / Average White Band / Q-Tips (2 00 - 8 00)
LONDON, Dingwalls, Camden Lock (01-267 4967) Icarius / Fallout
LONDON, Electric Ballroom, Camden (01-485 9006) Lambretas
LONDON, Greyhound Fulham Palace Road (01-385 0526) Metro
LONDON, Half Moon, Herne Hill (01-737 4580) U2
LONDON, Hammersmith Odeon (01 748 4081), Rush
LONDON, Hope and Anchor, Islington (01-359 4510) Levi Dexter And The Ripcords
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309) Rubber Johnny / Spiders
LONDON, Jacksons Rock Club, Highgate (01-340 5226) Q-Tips
LONDON, John Bull, Chiswick (01-994 0062) The Chevrons
LONDON, Marquee, Wardour Street (01-437 6603) White Spirit
LONDON, Meanwhile Gardens, Great Western Road, N1k, Turner's Inner City Unit / Anoids of Mu / The Astronauts (free open-air gig - 2.00 to 7.00)
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611) Piranhas / Golinski Brothers / The Vogue
LONDON, Music Machine, Camden (01-387 0428), Gary Glitter And The Giltedband / Cuddy Toys / Feet First
LONDON, Nashville, Kensington (01 603 6071) Dance Band
LONDON, New Golden Lion, Fulham Road (01-385 3942), Ricky Cool And The Rialtos
LONDON, Rock Garden, Covent Garden (01-240 3961), John Spencer's Alternative
LONDON, Royal Oak, Ealing, Space Invaders
LONDON, St Heliers Arms, Carshalton (01-

648 3766), Shades
LONDON, Stapleton Hall Tavern, Findsbury Park (01-272 2108), Sons Of Cain
LONDON, Star and Garter, Putney Pier (01-788 0345), Trimmer And Jenkins
LONDON, Theatre Royal, Stratford (01-834 0310), Bob Kerr's Whoopie Band
LONDON, The Venue, Victoria (01-834 5882), Billy Boy Arnold / Tony McPhee / Alan Fish / Wilger Campbell / Tommy Tucker And Split Rivitt
LONDON, Wembley Arena (01-902 1234), The Beach Boys
LONDON, White Swan, Greenwich (01-691 8331), Nuthin' Fancy
MANCHESTER, Apollo, Ardwick (061-273 1112), Devo
MANCHESTER, Factory, Russells, Royce Road, Hulme (061-226 6821), Toyah
MANCHESTER, The Squat, The Cheaters
MANFIELD, Sutton Sports Centre, Vardis
MIDDLESBROUGH, Rock Garden (241995) Bad Manners
NEWCASTLE UPON TYNE, New Tunes Theatre (21551), Punishment Of Luxury / Ward 34
NORTHAMPTON, The Paddock (38139), Crucial Upstarts
NOTTINGHAM, Boat Club, Trentside (869032), Quartz
PAISLEY, Bungalow Bar (041-889 6667) One Takes
PRESTON, Warehouse (53216) Snapshots
READING, Cap And Gown, Midnight Sun
READING, Target (585887), Jeep
RICHMANSWORTH, Watersmeet, High Street, (71542), The Tea Set / The Bodies / Clive Pig
ROTHERHAM, Arts Centre (2121) City Limits
SHEFFIELD, Hallamshire Hotel, The Y/Naked Pygmy Boles
SHOREDITCH, Horns Johnny Mars' 7th Sun
SLOUGH, Fulcrum (38669) Three Degrees
SOUTHEND, Countdown The Pencils
ST AUSTELL, New Cornish Riviera (812725) Sector 27
STEVENAGE, Bowles Lyon House, Crucifix

STOKE-ON-TRENT, Rose and Crown, Etruria, Dorsal / The Uninvited
TAUNTON, Odeon (2283), Wishbone Ash
THORNHILL, Town Hall, Officer
WALLASEY, Dale Inn (051-639 9847) Asylum
WEST RUNTON, Pavilion (203), UB40
WIDEMOUTH, Manor Hotel, Metro Glider
WOLVERTON, The Crauford Arms, State Of The Art

SUNDAY
JUNE 8
BANFF, Life Lodge, The Solos.
BATH, Tiffany's, (65342) Girlschool
BISHOPS STORTFORD, Triad Leisure Centre (56333), Angelwitch
BLACKBURN, King George's Hall (58424) Cockney Rejects
BOLTON, Swan hotel (27021) Crafty Avenue
BRADFORD, Bradford College, Vaults Bar (392712) Talisman
BRADFORD, Princeville (578845) Side Effect
BLACKBURN, Regent (50839) Blue Movie
BRIGHTON, Jenkinsons (25897), The Piranhas
CARDIFF, Top Rank, (26538) The Beat.
CROYDON, Cartoon, (01 688 4500), Trimmer And Jenkins
DAVENTRY, Dun Cow, Breck Street, Roaring Jelly
DUMFRIES, Stagecoach (Collin 605), Bad Manners / Rude Boys
DUNDEE, Junction Nine, Hibernating Bears
EDINBURGH, Valentinos (031 229 5151), Pink Military
GLASGOW, Doune Castle, (041 649 2745), Bite The Pillow
GUILDFORD, Royal Hotel, (75173), Small Wonders
IPSWICH, Gaumont (53641) Saxon/Tygers Of Pan Tang
IPSWICH, Royal William (53385), Bastille.
KINGSTON, Three Tuns (01 549 8601) Ricky Cool And The Icebergs
LEEDS, Fan Club, Brannigans (663252), Wahl Heat
LEEDS, Thornhill School, Rockabilly Rebs

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MARVIN GAYE kicks off (not literally, we hope) at the Liverpool Philly (Sunday).



DEVO exercise freedom of choice at Newcastle City Hall (Thursday).

LIVERPOOL Philharmonic (051 709 3789)
Marvin Gaye
 LIVERPOOL Royal Court Theatre (051 709 5163) **David Essex**
 LONDON, Brecknock Camden (01 485 3073) **The Pencils**
 LONDON, Bridgehouse Canning Town (01 475 2886) **Gerry MacEvoy**
 LONDON, Dingwalls Camden Lock (01 276 4967) **Johnny Mars' 7th Sun**

LONDON, Empire Ballroom Leicester Square (01 437 1234) **Adam And The Ants/Dave Berry And The Cruisers/Martian Dance**
 LONDON, Greyhound Fulham Palace Road (01 385 0526) **Tennis Shoes/The Holidays**
 LONDON, Half Moon Herne Hill (01 274 2733) **The Photos**
 LONDON, Hammersmith Odeon (01 748

4081) **Rush/Quartz**
 LONDON, Hope And Anchor, Islington, (01 359 4510) **The Bishops**
 LONDON, 101 Club, St John's Hill, Clapham, (01 223 8309) **Levi Dexter And The Ripchords/Ricky And The Cufflinks**
 LONDON, Kensington Russell Gardens, (01 603 3245) **The Tigers**
 LONDON, Marquee, Wardour Street (01 437 6603) **Merlon Parkas**

LONDON, Nashville Kensington (01 603 6071) **Small Bros.**
 LONDON, New Golden Lion Fulham Road (01 385 3942) **Marmalade**
 LONDON, Rainbow, Finsbury Park (01 263 3140) **Devo**
 LONDON, Rock Garden, Covent Garden (01 240 3961) **Scissors/Fits/Pedestrians/Magnificent 7**
 LONDON, Tramshed Woolwich, (01 855

3371) **Jackie Lynton**
 LONDON, White Lion, Putney (01 788 1540) **Red Beans And Rice**
 LONDON, White Swan, Greenwich (01 691 8331) **Twice Shy**
 LUTON, The Cotters (595099) **Spud And The Fabs**
 MACCLESFIELD, Boars Head (21597) **Snapshots**
 MANCHESTER, Apollo Ardwick (061 273

Boyz

& the Falcons K79122

The Shape I'm In

3 Track Single



REDHILL, Lakers Hotel, The Directors, SHEFFIELD, Top Rank (21927), Iron Maiden/Praying Mantia
 SLOUGH, Fulcrum Theatre (38669), Matchbox
 SOUTHAMPTON, Joiners Arms, St Mary Street (25612), Blues Jam
 SOUTHWEND, Shrimpers (351403), The Flat-backers
 TOLLESBURY D'ARCY, Guisnes Court VHF
 TORQUAY, Pelican Inn (22842), Metro Glider
 WALKDEN, Bulls Head, Crafty Ave

MONDAY

JUNE 9
 BAMBER BRIDGE, Peartree, Snapshots
 BARNSELY, Cudworth Village Club, Lighthouse
 BARROW IN FURNESS, Civic Hall (25500) The Specials, The Bodysnatchers
 BASILDON, Towngate Theatre (22881) Sector 27
 BIRMINGHAM, Odeon (021 643 6101) David Essex
 BIRMINGHAM, Romeo and Juliet's (021 643 6696) Chainsaw
 BIRMINGHAM, Star Club, Quartz
 BRADFORD, Bradford College, Vaults Bar (392712) Oral Sax
 BRIGHTON, New Regent (27300) White Spirit
 BRISTOL, Locarno (26193) Toyah
 BRISTOL, University (35035) The Vapors
 BROMLEY, Stockwell College (01 464 2309) The Pencils
 CAMBRIDGE, Churchill Gardens, Red Beans And Rice
 DERBY, Assembly Rooms (31111) The Clash
 EDINBURGH, Tiffany's (031 556 6292) Bad Manners/Rude Boys
 GLASGOW, Doune Castle (041 649 2745) Goldust Woman
 HULL, Wellington Club (23262) Wah! Heat
 KINGSTON, Three Tuns (01 549 8601) Moonwalkers
 LANARK, Macarie's, Mae West
 LIVERPOOL, Everyman Bistro, Seventeen
 LIVERPOOL, Kirklands, Asylum
 LIVERPOOL, Royal Court Theatre (051 709 5163) Iron Maiden/Praying Mantia
 LONDON, Albany Empire, Deptford (01 691 4562) Modern English/Void
 LONDON, Bridge House, Canning Town (01 476 2889) Wasted Youth
 LONDON, Dingwalls, Camden Lock (01 267 4967) The Futurists/American Dream/Catch
 LONDON, Greyhound, Fulham Palace Road (01 385 0526) Aviator/The Directors
 LONDON, Hammersmith, Odeon (01 748 4081) Johnny Guitar Watson
 LONDON, Hope and Anchor, Islington (01 359 4510) Small Bros
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309) Sad Among

Strangers
 LONDON, Lewisham Odeon (01 852 1331) Madness/The Go-Go's
 LONDON, Marquee, Wardour Street (01 437 6603) Girlschool/Vardis
 LONDON, Moonlight, Railway Hotel, West Hamstead (01 624 7611) Manufactured Romance / UK Decay / The Dark
 LONDON, Music Machine, Camden (01 387 0428) Soulyard/Camera Melts
 LONDON, Nashville, Kensington (01 603 6071) Levi And The Ripchords
 LONDON, New Golden Lion, Fulham Road (01 385 3942) Bob Kerr's Whoopee Band
 LONDON, Rock Garden, Covent Garden (01 240 3961) Fad Gadget
 LONDON, Two Brewers, Clapham (01 622 3621) The Flatbacks
 LONDON, The Venue, Victoria (01 834 5882) Snapshots / Competition
 MANCHESTER, Apollo, Ardwick (061 273 1112) Joan Armatrading
 MANCHESTER, Factory Two, Russells, Royce Road, Hulme (01 226 6821) Matchbox
 NOTTINGHAM, Hearty Goodfellow (42257) Bad Publicly
 NUNEATON, 77 Club (386323) Cockney Rejects
 PETERBOROUGH, Werrina Stadium (64861) Saxon / Tygers Of Pan Tang
 POOLE, Arts Centre (70521) Average White Band
 READING, Cherry's Wine Bar (585685) Citizens
 SALFORD, Bop Shop, Big Event
 SALFORD, Duke of Wellington, Salford Jets
 SHEFFIELD, City Hall (22885) Samson
 SOUTHAMPTON, Gaumont (29772) Devo
 STOKE HANLEY, Victoria Hall (24641) Whitesnake
 SWINDON, Brunel Rooms (31384) The Beat

TUESDAY

JUNE 10
 ABERDEEN, Ruffles (29092) Bad Manners / Rude Boys
 BEWLEY, The Angel, Dangerous Girls
 BIRMINGHAM, Odeon (021 643 6101) Whitesnake
 BIRMINGHAM, Top Rank (021 236 3226) UB40
 BLACKPOOL, Tiffany's (21572) The Specials / The Bodysnatchers
 BRADFORD, Bradford College, Vaults Bar (392712) Middle Eight
 BRIGHTON, Alhambra (27874) Trance
 BRIGHTON, Basement Club, Art College (604141) The Exclusives
 BURY, Derby Hall, Bollington (061 761 7107) Two Tone Pinks
 CAMBRIDGE, Christ's College, The University, Hi-Tension
 CARDIFF, Top Rank (26538) Toyah
 COVENTRY, New Theatre (23141) David Essex
 DONCASTER, Rotters (27448) Saxon /

Tygers Of Pan Tang
 EXETER, Routes (58615) Matchbox
 GLASGOW, Apollo (041 332 9221) Rush
 GLASGOW, Doune Castle (041 649 2745) The Suspects
 GRAVESEND, Woodville Halls (4244) Samson
 LONDON, Albany Empire, Deptford (01 691 4562) Dudu Pukwana's Zila / Harry Beckett
 LONDON, Bridge House, Canning Town (01 476 2889) The Mo-Dettes
 LONDON, Dingwalls, Camden Lock (01 267 4967) The Sinceros
 LONDON, Greyhound, Fulham Palace Road (01 385 0526) The Keys / Embryo
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309) Manufactured Romance / Stats
 LONDON, Hope and Anchor, Islington (01 359 4510) Margo Random And The Space Virgins
 LONDON, Kensington, Russell Gardens (01 603 3245) The Realists
 LONDON, Lyceum, The Strand (01 836 3715) Madness / The Go-Gos
 LONDON, Marquee, Wardour Street (01 437 6603) Sledgehammer
 LONDON, Moonlight, Railway Hotel, West Hamstead (01 624 7611) The Valentines / One On One
 LONDON, Music Machine, Camden (01 387 0428) Martian Dance / Lastarza
 LONDON, Nashville, Kensington (01 603 6071) Any Trouble
 LONDON, New Golden Lion, Fulham Road (01 385 3942) Billy Karloff And The Supremes
 LONDON, Old Queens Head, Stockwell (01 274 3829) Local Heroes / Afghan Rebels
 LONDON, Rock Garden, Covent Garden (01 240 3961) Young Marble Giants
 LONDON, White Lion, Putney Bridge (01 788 1540) Soul Band
 LONDON, White Swan, Greenwich (01 691 8331) The Escorts
 MALVERN, Winter Gardens (2700) The Beat
 MANCHESTER, Cyprus Tavern (061 236 3786) Vice Versa / Richard Strange
 NOTTINGHAM, Boat Club, Trentside (869032) Budgie
 PETERBOROUGH, Gladstone Arms, State Of The Art
 ST ALBANS, City Hall (64511) The Vapors
 SHEFFIELD, City Hall (22885) Joan Armatrading
 SOUTHAMPTON, Gaumont (29772) Average White Band
 SOUTHEND, Scamps (40099) Motion Pictures

WEDNESDAY

JUNE 11
 ASHTON, Birch Hotel (061 330 1445) Crafty Avenue
 BICESTER, Red Lion, Market Square (3180) Jeep
 BIRMINGHAM, Golden Eagle (021 643 5403) Dangerous Girls

BRIGHTON, New Conference Centre (203131) Average White Band
 BRISTOL, Colston Hall (291768) The Clash
 BRISTOL, Trinity Hall (551544) Echo And The Bunnymen
 BURNLEY, Town House, Blue Movie
 CAMBRIDGE, Kings College University
 Nine Below Zero
 CARDIFF, Top Rank, Suite (26538) Madness / The Go-Go's / Clive Langer
 And The Boxes
 COVENTRY, General Wolfe (88402) The Rialtos
 CROMER, Crabs (511093) The Stingrays
 LONDON, Assembly Rooms (31111) Steve Hackett
 EXETER, Routes (58615) Toyah
 GLASGOW, Apollo (041 332 9221) Rush / Quartz
 GLASGOW, College Of Technology (041 332 0960) Bad Manners / Rude Boys
 LIVERPOOL, Royal Court Theatre (051 709 5155) Saxon / Tygers Of Pan Tang
 LONDON, Albany Empire, Deptford (01 691 4562) Soulyard / Mutiny (Women's Exchange Benefit)
 LONDON, Bridgehouse, Canning Town (01 476 2889) Lightning Raiders / Teaboy / Soft Touch
 LONDON, Dingwalls, Camden Lock (01 267 4967) Jah Woosh / Night Doctor / Black Rallos
 LONDON, Greyhound, Fulham Palace Road (01 385 0526) Newtown Neurotics / The Head
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309) Fad Gadget
 LONDON, Kensington, Russell Gardens (01 503 3245) The Dials
 LONDON, Lyceum, The Strand (01 836 3715) Matchbox
 LONDON, Marquee, Wardour Street (01 437 6603) Q-Tips
 LONDON, Middlesex And Herts Country Club, Stanmore (01 954 7577) Sinceros
 LONDON, Moonlight Club, Railway Hotel, West Hamstead (01 624 7611) Spectres / Dirty Strangers
 LONDON, Music Machine, Camden (01 387 0428) Spidgenessabounds / Twix / Car Parks
 LONDON, Nelson's, Wimbledon (01 946 6311) The Dance Band
 LONDON, New Golden Lion, Fulham Road (01 385 3942) Spoilers
 LONDON, Rock Garden, Covent Garden (01 240 3961) The Au Pairs / The Snakes
 LONDON, Trafalgar, Shepherds Bush (01 749 5005) The Tigers
 LONDON, Tramshed, Woolwich (01 855 3371) Smoke Review
 LONDON, The Venue, Victoria (01 834 5882) Black Slate
 MANCHESTER, Beach Club, Oozits, Shudehill, Subway Sect
 OXFORD, New Theatre (44544) David Essex
 OXFORD, Scamps (45136) The Shavers
 SUNDERLAND, Mecca Centre (57568) Iron Maiden / Praying Mantia

1112) Joan Armatrading
 MANCHESTER, The Squat, The Cheaters
 NORWICH, University Of East Anglia (56161) Q-Tips
 PAISLEY, Bungalow Bar (041 889 6667) Athleticco Spizz 80
 RAMSEY, Justin's Niteclub, A Sudden Swell
 READING, Cherry's Wine Bar (585686) Naiad

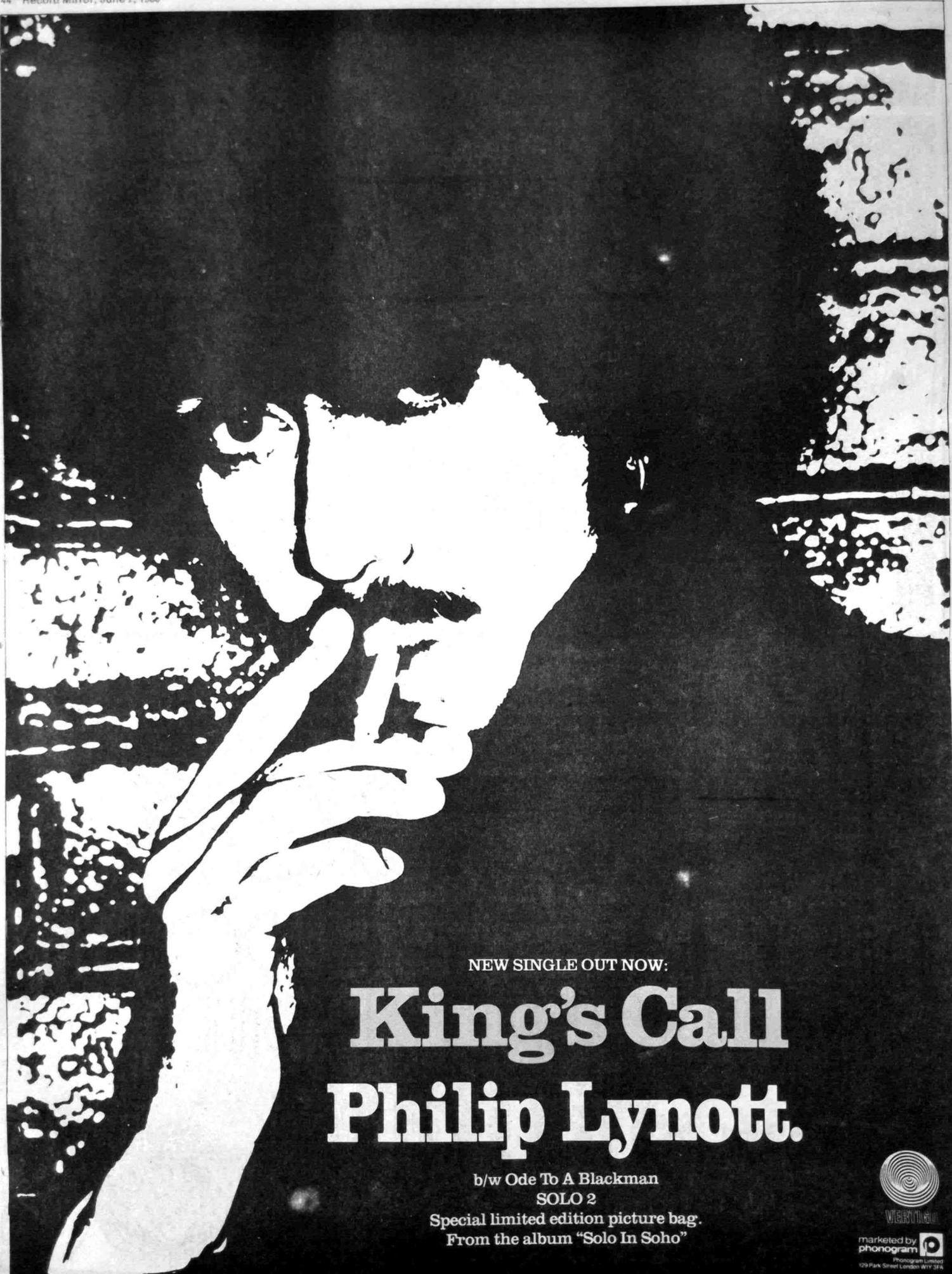
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ROADSHOWS



DEVO, corporate image

DEVO'S DEVIL

DEVO
Apollo, Glasgow

STRANGE THINGS happen at Devo events. Things like this boy being asked for his autograph not once but twice. Things like technical faults caused by yellow flashes caused by according to the band their mocking of the ghost that apparently haunts the back stalls of this venue. Yes boys and girls come out to play it's that time again when Akron's, if not finest, then certainly first and bizarrist visit and lay the corporate propaganda on the Brits.

And worra bunch of prannies they look too! After a cocktail lounge interpretation of Devo's golden hour the movies begin. Then after the five brilliant comic films of the last five singles as far as I can remember Devo appear from beneath the screen in their by now boring flower pot men hats and white paper boiler suits. After much American flag waving and highland flinging in front of a fascinating lighting cum-amplification back line the first immediately recognisable choon is the current single 'Girl You Want'.

Immediately the Devo play becomes apparent

They surely aim to be the post-modernist Knack the single being a distillation of all things two chorded and Feiger-esque. Certainly made me crack up anyhow. Then it becomes clear that little or on occasion none of the keyboards are functioning. At a stroke I again grasp the concept Modernism and its ensuing extermination of the artisan is challenged by this show. The mini-bank of keyboards is set up to show how Devo hold no truck with such technical musical fripperies. Genius!

In fact the show is just choc-a-block with confused incident Malfunctions abound though it must be said the live in the finest music hall traditions troupe regardless.

Plenty of new material was in evidence here with a little for all. From futuristic rhumbas to im pure heavy metal as on 'Gates Of Steel' from the new Freedom Of Choice album which fitches the Steve Jones strong arm of guitar playing technique something rotten. Elsewhere there seems to be even newer work, though the sound made some of the zany wacky etc etc lyrics inaudible. Try 'Pink Pussycat' and 'Natural Music Lover / Asshole (?) whereon the

corporate lead guitarist, who one suspects all along is a closet macho axe shape thrower finally flips out leaps off the by now horizontal back line ripping out lead lines from his stick guitar that even Witchfynde could sacrifice to Landing on his knees he attempts to make his axe speak (Man I nearly saw God) then sprints out to the front of the PA firing feedback from the hip smears his guitar across the face of some leaps in to the crowd gets himself embraced perhaps a little too warmly for his liking, scales up a rope ladder and straps on a new guitar.

In the meantime the Devo corporate frontperson has leapt into a balcony box and reappears running the gauntlet of a rabid crowd. The other Devo corporate rhythm section keep the choreography tight by twitching just so like epileptic members of Hot Gossip who've barium put in their tea.

Criticisms I would prefer are the facts that following the excellent taster films with live versions of same song is wrong if only because the videos are faultlessly unbeatable and also the costume change and levelling of props took inordinately long and would

leave a lesser audience very pissed off.

Still, after a film whereon Booji Boy gets his, the boy kneels under the screen and croons the new world equivalent of 'Somewhere Over The Rainbow' before we're left with film of five majestic Devo saluting to the Devo Corporate Anthem. Just like the old days it were when you went to the pictures and people actually stood up to the National Anthem before leaving.

So what if I personally think material like 'Be Stiff' and 'Mongoloid' is the band's best ever work and since then they've been living a high school joke that got out of hand. Their public are truly loyal to the cause and that alone should see them well for a few years to come.

Worra show! Worra bunch of wallies! Of course Devo are ridiculous but what else is there to be. An experience and I'm still laughing.
RONNIE GURR

THE BEAT
Mayfair, Newcastle

WELL IT was either this or the European Cup Final, and I don't much like Nottingham Forest (Ducks barrage of missiles). For

what was hailed to be a reggae, come pop come ska evening, there were one hell of a lot of punks, mods and rockers at the Mayfair.

No one can say it wasn't interesting though. With two support acts from Edinburgh (none from Newcastle bothering to answer the local ads for the support spot) one's ears were certainly strained. However the only one of those that showed the slightest sense of professionalism were the Flowers. Mmmm not bad the Flowers girlie lead singer's got a lot to offer.

They're a lively bunch. The Beat Move about a lot on stage but really they're only 50 per cent more entertaining live than on record which is a shame because I'm sure they've got a lot more to offer.

Ranking Roger's certainly got the voice and David Wakeling doesn't do badly in fact the whole outfit are rather entertaining. But the set itself, well if you've heard the 'I Just Can't Stop It' album you've heard the set. All the songs bar three were taken from it. And those three included 'Tears Of A Clown', and 'Ranking Full Stop'. Of that The Beat played for just over 35 minutes including one encore. Some could say the support bands were worth it but I wouldn't. PHIL MAWSON

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TOYAH
Tiffany's, Glasgow

TOYAH retrieved a rapidly-deteriorating evening after gloomy sets from Boots and Facial Hair.

After an interval of half an hour, Toyah took to the stage. She looked like some kind of futuristic space captain from the front, and an 11th Century crusader from the rear.

The band launched into Neon Bomb which proved to be one of the best numbers of the set. Despite the contortions of Ms Wilcox the band themselves were turgid and displayed a somewhat apathetic attitude to the whole affair.

They took us through Indecisions, Our Movie 'Waiting and Race Through Space' — all from the album 'Sheep Farming in Barnet'.

Toyah devoted most of the evening to avoiding groping hands in the most teasing way possible but proceedings were cooled down by the inclusion of songs from the new album. The Blue Meaning, Ghosts, Love Me, Mummies and 'Insects' all unfamiliar to the audience. This was rectified by the opening bars of Bird In Flight. With things back in order the band careered towards a conclusion with Tribal Look and Leya (the new single).

Off they went but were back 15 seconds later for an encore with Victims Of The Riddle and Last Goodbye. A second encore was taken up by yet another version of 'Neon Bomb' GARRY GREIG

Pic by Ian Graham

TOYAH



IGGY POP. Sweat trickling down the walls.

HE'S ALRIGHT

IGGY POP / HAZEL O'CONNOR
Music Machine, London

YOU CAN usually judge the calibre of a band playing the Music Machine by the amount of sweat trickling down the walls and on this particular Saturday night, it's a wonder the fire brigade weren't called in to pump the place out. It was so packed I felt like a second class sardine.

Despite the fact that everyone here was waiting for Iggy, and were rather less than enthusiastic about anything else — Hazel O'Connor did herself proud. She wasn't going to make any compromises and laid into the throng with a tight energetic set. Hazel is an impressive front person. Aggressive to the point of intimidating. She stomped on the spot like a square-basher on sulphate, arms flailing in all directions with the band solidly pumping behind her. She got an encore and that said a lot considering the crowds earlier hostility.

And so to Iggy. As the 1812 overture came crashing out over the PA, the place was alive with electricity. The band trundled on in darkness followed by the man himself — a tremendous roar erupted and the front line sprang upwards. Iggy contorted and jumped as

They were on top form, his voice becoming hugely powerful, urging on the line of groping arms whilst twisting himself in knots and pacing the stage like a panther on heat. They were making non-stop grabs at him. Throbbing drums and bass led to a paralysing 'Sister Midnight' and at one point at the end of 'Dog Food', he flung himself gleefully into the drum kit much to the amusement of all.

'Lust For Life' just about summed it up — the band were raging when suddenly he disappeared off the stage, pulled into the crowd! Still he continued singing, re-emerging moments later minus his shirt. It was a varied set mixing old with new but all injected with vigour not seen for some time. After a thunderous demand for an encore, he was back with 'I'm Alright', loving every minute of it.

Iggy inspired even further hysteria from the fanatical following pressed up against the stage, whilst the rest of the audience danced as if the floor was on fire. Right from the start it was clear that this was going to be something to remember and, by the end of the evening, the slightly disappointing memory of his last gigs here had receded into ancient history. A pleasant relief indeed GILL SMITH

CHEAP TRICK
Madison Square Gardens, New York

UNDER ANY normal circumstances Cheap Trick's sudden success would be likened to a dream come true. Two years ago they were nowhere, maan, then quick as a volley of Rick Nielsen's throwaway notes they're wowing 20,000 kids in the most prestigious venue in the Western world.

That's rock 'n' roll, folks, and that's where the Trick are at. Teetering, crazed three minute songs hanging on a row of

seductive hooks straight out of the sixties story-books. Powerpop with a difference, the difference including a sparkling thread of humour which personalises the band almost as much as their widely differing identities.

Neilsen is the front-man since with his constant movements and oddball face-pulling he's impossible to upstage. Sartorially, his chequer-board pants make him something of a visionary, though cynics might prefer the word clown.

Tom Petersson maintains a cool, aloof profile, thereby leaving the heart-throb job to Robin Zander,

a role which his position as lead vocalist enables him to carry off effortlessly. On the ineffable Surrender he almost resembles a peroxide Robin Gibb, though that is in no way indicative of their musical direction.

The group's integrity remains fully intact, with added extras like the flashing logo merely enhancing the inselmy image. 'I Want You To Want Me' sears with a vengeance, its subtle hard edge providing their sound with the final killer punch.

The optimism of the songs is similarly unmistakable and combined with the strong visuals produces the gloriously escapist feel which is the essence of their success. A short sign of the times or a lasting spirit of the age? Neither probably — just pure pop from, as well as for, now people. MIKE NICHOLLS

JOAN JETT AND THE BLACK HEARTS / THE SWEAT
Marquee, London

CLIVE CULBERTSON, pugnacious bass player / singer with The Sweat leaves a half-full Marquee audience with these words: "We're The Sweet and we're gonna be the biggest band in the world in three months," he swaggers. Then comes the final punch. "But youse know that already don'tcha?"

Culbertson could have a point. He pens hugely infectious three minute pop that is as good as any

you'll find. His work is right across the board, the band sounding as at ease with near Californian subtlety as powering 12 bars. One to watch definitely.

Joan Jett after the twin refreshment of The Sweat and her super smooth solo debut was a mite disappointing. The Black Hearts' three young Californians who didn't play on the album are still very much in their infancy and the Jett voice, at times, is embarrassingly out.

As one fellow spectator noted the scene in the Marquee was like something from Arnold's Burger Joint in 'Happy Days'. The amateurish rough edges were slightly better honed on Jett and crew's reading of Glitter's 'Do Ya Wanna Touch' and the Pistols' 'Black Leather'. Also shining was The Runaway's 'Wait For Me' and the encore, a rousing 'I Love Rock 'n' Roll (So Put Another Dime In The Juke Box, Baby)' which I seem to remember was an Arrows hit. Fine teen dream melodrama.

When Joan Jett kicks her band into better shape, which shouldn't be that long as there seems to be potential in there someplace and when she mates the rough 'n' ready with the creamy polished excellence of her studio work she'll slay 'Til then get the album. RONNIE GURR

KROKUS / GIRLSCHOOL
Apollo, Manchester

SPORTING a new line in stage confidence Girlschool ran through a marvellously hard-hitting set that has been revamped to reflect the contents of their upcoming debut album. So, ear-blasters like 'Demolition Boys' and a titanic version of 'Race With The Devil' were fitted confidently in amongst firm faves like their definitive attack on 'Tush', the magnificently mobile rhythms of 'Emergency' and a fine rendition of their current single 'Nothing To Lose'.

In truth Kim, Kelly, Denise and Enid proved themselves far too good for support spots like this one and the next time they come to Manchester it should certainly be as Apollo headliners.

So, what of Krokus, the Swiss - proof - reading - mistake - turned - HM - heroes? Frankly they were a little disappointing. True the crowd lapped up everything they were offered and, musically, Storace and his merry men were enjoyably nifty, but visually all five of them came over as a little too contrived and well-rehearsed.

Choreographically, you can only get away with such audacious posing as we saw here if it's all done with a tongue-in-cheek sense of the arrogant and absurd. Sadly Krokus never really managed anything of the sort and, to me, seemed decidedly nery about the whole thing. Pity that, because the songs were definitely of the highest boogie quality, with 'Heat-strokes', 'Tokyo Lady' and 'Fire' being especially ear-catching.

Still, maybe now they've played a few dates over here and realised that there is a genuine interest in the band, they'll be less self-conscious about it all next time. Meanwhile, I'll stick to Girlschool, because if Switzerland rolls, Britannia most certainly ROCKS! MALCOLM DOME

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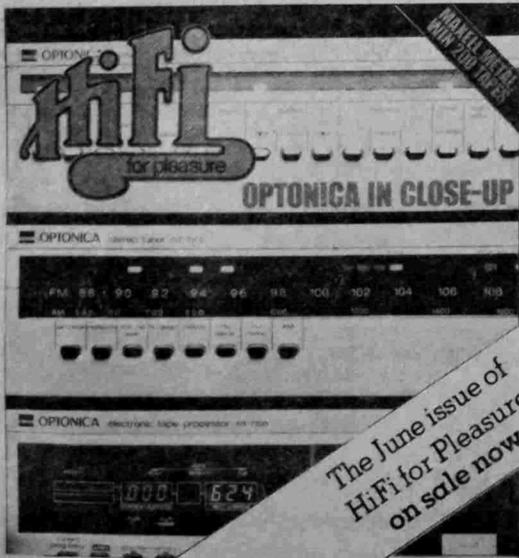
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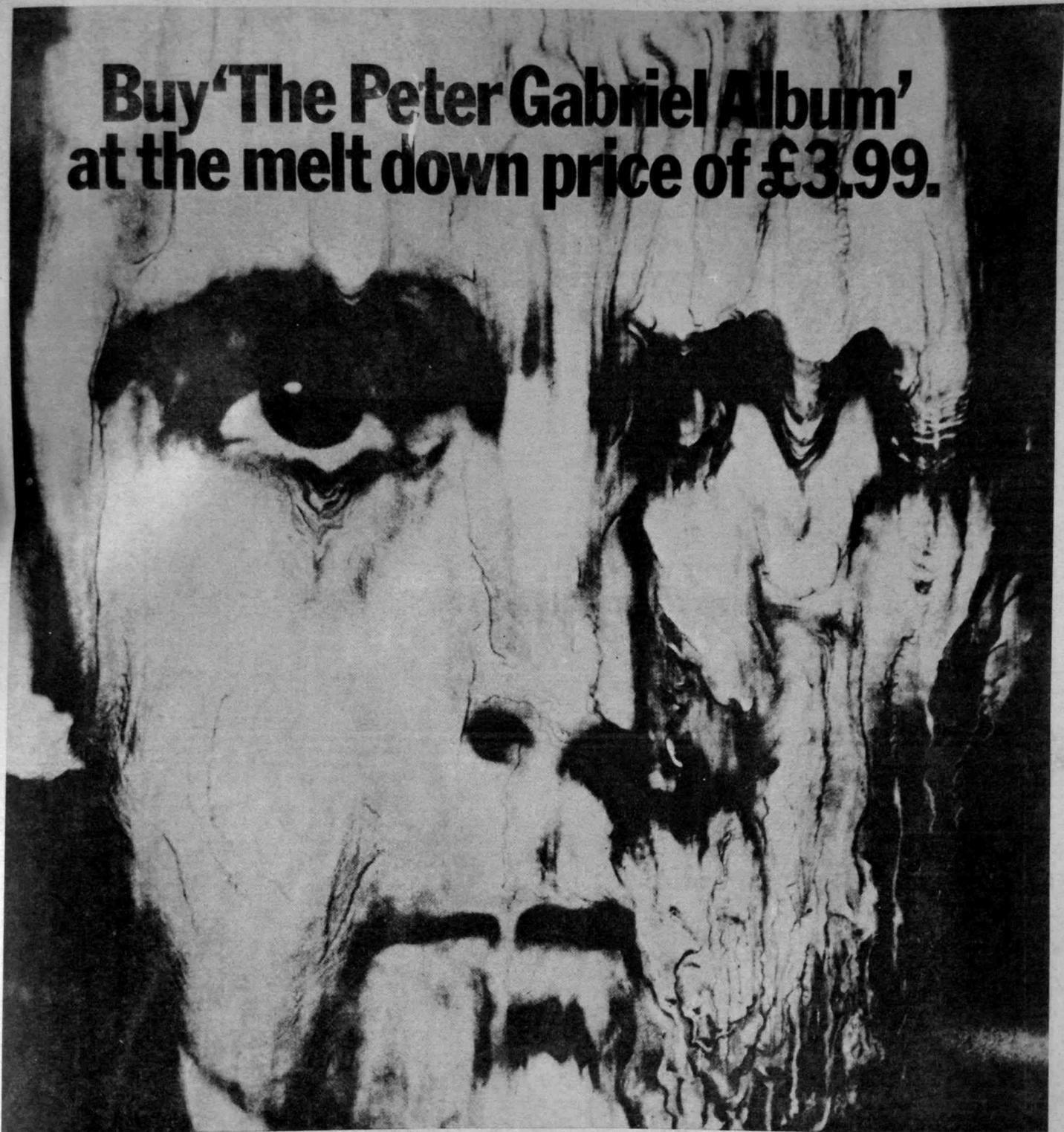


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THE BUZZCOCKS Manchester Polytechnic

"BASICALLY WE'RE not all that good a band but if we enjoy it and you enjoy it then that's all that matters." Thus speaks Pete Shelley and who could argue with that? Not the crowd crammed into the small hall, eager to see the first Buzzcocks gig for well over six months. Not the countless thousands, tuned into Radio One to hear it live. Not me.

Not that the set wasn't free of problems. In fact, it seemed beset with them. Never before have I heard such a maelstrom of noise, vocals hardly more than indistinguishable roaring, angry instruments and rough, vital music, hard far harder than I have ever known the Buzzcocks to be. Pete Shelley looked tired and strained and almost old, they all looked resigned to the fact that the sound was distorted and going to stay that way.

So what did we get? Sing along with Buzzcocks time, 'Ever Fallen In Love', 'What Do I Get', 'Autonomy', 'Harmony In My Head', 'Everybody's Happy Nowadays' ('Sing along for Christ's sake, he begged), 'Fast Cars', 'Love You More', 'Noise Annoys'... All hard, vicious, powerful, forceful and not at all melodic.

These new songs also very different to what I had expected. 'Strange Thing' had been written with Ian Curtis of Joy Division in mind, and now was a sad epitaph to his memory, 'Girl From The Chainstore' and 'What Do You Know' (I think). They're far harder and heavier than the songs of old or at least given the treatment they were given that night, they were.

By Everybody's Happy Nowadays the band were beginning to loosen up, look more at ease. Yet even that was misleading. They finished with 'Boredom' with Shelley saying, "You know, this is our first gig of 1980 and who knows it might be our last!" Tired, cynical, the band ripped into the song, smothering their guitars to smithereens at the end, making an encore impossible.

Doesn't sound very encouraging, but there are Buzzcocks singles to come with weird and wonderful changes, a film in the offing and perhaps an appearance at the Milton Keynes festival later this summer. So things aren't half as bad as they look.

Not that the crowd at the Poly thought things looked grim in the first place. You win some and you lose some. This was one of the former.

DANIELA SOAVE

ANGEL CITY Marquee, London

TIE THE Ludwig to the drum riser sport Aussie rock riffs again. There was hardly a pom in sight for Friday night's soiree, the Marquee seemed to

be full up with half the population of Earls Court and their friends.

Angel City are Epic Records' Babies a stake in AC/DC territory, and perhaps one more drop of blood from the pulverised raw meat of heavy metal. The response was rapturous, but when you're playing in front of family and friends (including Duffo who'd removed his fake rubber ears especially for the occasion) how can you lose?

Angel City may have a strong ethnic following in London — but how the hell is your provincial average denuded heavy metal fan going to identify with a bunch who dress tres chic in Boomtown Rats and Elvis Costello second hand clothes?

Angel City have a guitarist who sports those annoying reflecting sun glasses. Ever so cool he is, just standing there with a stupid sullen look on his face not doing ANYTHING. Not so the gigantic vocalist Doc Neeson, a Frankenstein creation with Mick Jagger's mouth and face and Bob Geldof's arms and legs. For the opening moments of the show they bathed his horrifying face in red light before he climbed on to the speakers and leaped on to the stage. My God, what entertainment!

Angel City plod a familiar West Coast road but many of their songs are all there especially 'Am I Ever Gonna See Your Face Again' with its fine headshaking chorus. Now, if Angel City grew their hair, changed their duds and became identifiable, British success would become more immediate.

At the moment they're too heavy for the mainstream and too ridiculous looking for heavy metal. For the time being they're out in the desert with one canteen of water between them.

KNEBORTH SOUL FESTIVAL Knebworth Park, Stevenage

11 HOURS in 300 words eh? Well as it turns out it isn't so hard to cram it all in as I thought it might be. Ever since Monday I've been trying to work out why I went through the whole day feeling appreciably disenchanted at the whole thing. Not one answer comes jumping out at me.

However more than anything it was a marathon that was the problem. It was as well that the weather was good, because 'Europe's biggest circus big top' couldn't have been accommodating anything like half of the reputed 15,000 who turned up. But the enormity of that crowd ought to mean something to you even if you've never had a good jazz funk in your life. This really was one nation under a groove as well as under a top, and even if there hadn't been any music it would have been an interesting fashion event.

Super neat haircuts and



Pics by Chris Hooker

RUSH

RUSH 'N ROLL

RUSH Gaumont, Southampton

SURVEYING THE mountains of speakers at either side of the stage, you could be forgiven for feeling apprehensive about leaving the earplugs behind before a Rush concert. Noise is a trademark of this genre that measures success according to decibel level. It's when the power at the disposal of these megagroups is used in a creative way that the bona-fide artist shines like a rainbow against the grey blandness of the mass.

Rush stand on the threshold of the former with a forceful but contained style playing movements rather than numbers, which are as atmospheric as they are idiosyncratic to their colourful nature.

The light show is spectacular, the sounds are extraordinary, ranging from the painful scream to a mundane drone, correct chemistry for the audience — playing imaginary guitars (the guy sitting in front of me is left handed), they shake their skulls until their leather-denim collars are worn thin, and thump the air with every pounding strum of the bass guitar, concluding the opening dose of this decibel fury with an explosion that rocks you in your seat. Gee, innit clever? This ain't music — it's war!

Geddy Lee looks as if he's stepped out of a hair-spray commercial with a black satin sheet of hair draped around his spindly frame. He stands facing Per's percussion section, knees together, turns around and ut-

ters those immortal words: "It's really great to be back in England."

'Permanent Wave' and 'Hemispheres' feature strongly throughout the evening with the former's 'Free Wheels' showing a more structured, studied approach, occasionally suggesting the macabre but always retaining the spectre of HM familiarity.

'Xanadu' displays the obvious potential that seems to go untapped in the delicate pieces that promise but rarely fulfill. Eric Lion strokes his double neck with tenderness and then chokes the neck with anger as the wailing pitch pierces through you. The chorus of bass vibes then threatens the rib-cage with permanent dislocation as the emphasis is switched to the other extreme.

Notably, where a compromise between the two is achieved, I find Rush sensitive and emotive, a vague, but credible portrayal of the better Genesis where keyboards and synths are best utilised.

The stage darkens before 'The Trees', numbing the audience into silence, and acoustic guitar introduces a purple hue and with an explosion of white light.

Finally, the single 'Closer To The Heart' showed the balance that could be introduced into Rush's set, though they seem to have created an inertia which for diversity and power is a credit to their ability to not merely achieve but sustain, and for a 145-minute set their fans certainly got their money's worth.

The ear plugs? I didn't need them.

DAVE JORDAN

safety outrageous clothes were in, and you couldn't help but be impressed by the gang's awareness of records that haven't charted yet, but which obviously will Surface Noise's The Scratch emerged as the cast iron smasheroonie of the day, but Tena Marie's Behind The Groove Freeze's Keep In Touch Dominos by Donald Byrd, Hard Work by John Handy, the Brothers Johnson newie they were some of the big ones.

Oh and the bands Eddy Grant went down as well as he could in the inappropriate setting, Light Of The World had a big audience and really got that feeling of London pride

first although on their going couple of numbers there were more bum notes than right ones. Lonnie Liston Smith was the curiosity, in a way he was good jazz but not jazz - funky and thus once people had heard a couple of tunes quite a few drifted away. For me though he provided possibly the most interesting moments of the day.

And GQ well, I'm not sure how they came to top the bill in the first place, but once they were there, they did well enough in spite of problems with the sound. They didn't quite get a Standing Ovation but they did 'GO Down' and 'Imaginatively Tied' 'The Greatest Love Of All'.

OK so it was OK but at 1.30 in the morning and you're still sober it somehow doesn't seem like that PAUL SEXTON

IDIOT DANCERS Marquee, London

THERE'S A line on the Marquee floor that when the venue is fairly empty no one seems to want to cross. One part is a watching area, the other for dancing. Try as they might, Idiot Dancers couldn't get anyone to cross that line.

There's three guys in the line-up, the gangly lead guitarist, Dave McCarthy, Mike Horsham on

bass and rather odd-looking Robin Tattersall on drums, noticed the problem straight away, even pleading that they were going to do a pop song and that should get us dancing. Nope.

I must say that some of their songs are pretty good, '500 Years From Now', 'Making Out' and 'Up And Down' have a touch of class about them but at times I felt they were trying to rush it all and get it over and done with as soon as possible, leaving us with a cluttered mish mash of sound.

The band pulled it together on 'True Soul' but it still left the audience a feet stuck in wet cement. Perhaps as the bass guitarist said, it's 8.25 and you've all missed TOTP, they were all thinking that's where they should be.

No they weren't bad it just wasn't their night. Idiot Dancers is a good name but sometimes it works against them ALF MARTIN

ANY TROUBLE Moonlight Club, Hampstead

WHAT'S in a name? Doesn't Any Trouble conjure up the idea of a bunch of mini thugs to you? Not at all, start thinking in the Elvis Joe Jackson directions and you'll be getting warmer.

First impressions — good atmosphere and a well plotted set containing romantic ballads, a few loosely based country songs and some rocky numbers, all at the right intervals.

Balding, bespectacled vocalist Clive Gregson converses easily with the audience which was just as well so they didn't laugh too much when he tripped over for the encore. Postcard jokes aside he has a superb voice and a lot of Mancunian personality and deadpan humour. He writes all their material too, apart from the cover versions they do of Springsteen's 'Growing Up' and the Stones' rather Whitfield / Strong's 'Just My Imagination'.

In fact Any Trouble put on a great show, and I'd like to say how good they are but I can't.

All the slow numbers start up an instantaneous humming of Alison in my mind and the fast ones — well they're better than the Jags. But where's the joy in copying someone precisely? There is none. It's no good going overboard with praise for something so unpositive.

GILL PRINGLE

WISHBONE ASH Odeon, Ilford

10 YEARS old but still going as strong as the London to Cardiff express out of control.

Time has not tarnished those lovable duelling guitars or seen Wishbone get into a state of flaccid semi-retirement. Nearly every year brings a fresh tour and album. And every year after every show, Wishbone stay behind for an hour or more signing autographs and chatting to fans. Wishbone Ash are an institution, a band of born survivors who've dodged all the flak that's been thrown at them and emerged smelling sweet.

I've said it once and I'll say it again. The Wishbone style has in-

fluenced just about everybody from Thin Lizzy down — precise tight guitar work with no wastage that I'll still be listening to when I'm 78. Powell and Wisefield are the note juggling juggernauts while the exceedingly casual-looking Turner runs up and down the bass with Upton (the man who taught the Police's Stewart Copeland a thing or two) holding it together as surely as Superglue.

Wishbone are using this tour to record endless hours of tape for a new live album. At Ilford at least the sound was immaculate, loud enough to tickle your ears but without any mudiness.

They took it away with 'Doctor' where they clipped the rather clumsy intro into a neat piece of near heavy metal. Then came 'Lady Whisky' scraped up from the early days of the first album and inspired by a drunken landlady they knew in Chalk Farm.

'The Pilgrim' and 'Phoenix' good solid meat and potatoes. Wishbone Ash with some modern world spice added to the mix. Cough, splutter and wipe a tear away from the eye. I loved every minute. ROBIN SMITH

JOE JACKSON Leeds University

IT'S unfortunate that many of the audience at this concert had come expecting to hear only hit singles and other familiar songs as this tour was designed to introduce a large number of new compositions. Joe's reaction to cries for 'Different For Girls' was an understandable 'Go home and play the record'.

That's the trouble with audiences after a few successful discs they don't expect you to play anything else. They're only happy when they can sing along or nod knowingly after just a few opening chords.

So for a while applause diminished as newie after newie until came the sudden realisation that this stuff was equal in quality to the old. 'Some One Up There' is a song memorable for the slightly echoing chorus — line sung by Graham Maby the bassist whilst Crime Don't Pay sounded slow and savage almost menacing in comparison to the more rocky numbers.

But despite warnings that the set was not going to be one big singalong, Joe played 'I'm The Man', 'Kinda Cute' and 'One More Time' the former having Graham and guitarist Gary Sansord singing the backing with much enthusiasm and drummer Fave Houghton bravely kept on pounding even when Joe removed various bits of the kit.

The major interest on stage however has got to be Jackson himself. His method of singing is so intense, he means every word of his songs, which concern things all can empathise with. 'Is She Really Going Out With Him' must be one of few songs to express with utmost honesty the doubts and inadequacies which all have felt. Nothing is hidden away, he writes lyrics which encompass everybody.

Joe, the guy who looks like a no one, is utterly convincing as a representative for humanity. A Joe Jackson songbook should be issued free to homo sapiens everywhere. LESLEY STONES

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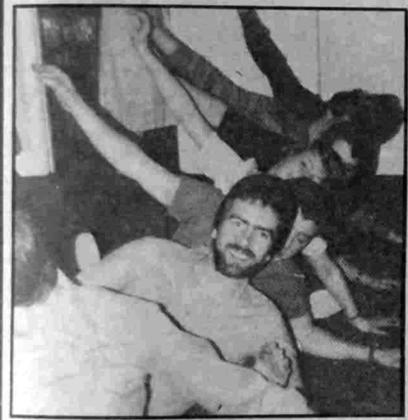
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By JAMES HAMILTON

DISCOS

SOUTHEND BOATING SONG

GINA HALL of Hornchurch writing on behalf of Fat Kev and Howie. Founders of the Golden Lion Rowing Team, fills in some really interesting details about the birth of the now rapidly spreading 'rowing' dance (which surely is a close cousin of Chris Hill's 'Just One Cornetto' silly?). Gina says that the dance, which consists of sitting on the floor and rowing to the beat of the music (see photo), was originated exactly a year ago when Anita Ward's Ring My Bell was new on import. Some regulars at Romford's Golden Lion pub came up with the idea while enjoying an evening's drinking in the lounge bar of the Zero 6 disco in Southend, where they proceeded to try it out on the floor, much to everyone else's amusement. 'Mainly because it's great fun both to watch and to do' explains Gina. 'Soon we had a flourishing Golden Lion Rowing Team with an ever growing number of rowers, for whose sake, Ring My Bell was endured until the record died the death by being smashed up. Rowing continued through parties at Christmas and then in the New Year along came the Gap Band's 'I Don't Believe You Want To Get Up And Dance (Oops)' - reissued on 12in this week as 'Oops Up Side Your Head' (Mercury MERX 22) - which proved to be a worthy back substitute. Once again rowing was hit and now after a few more months the thing is really catching on. At the Zero 6 it is as much of an institution as 'Shout and the freeze or anti-freeze'. The whole place is reduced to swarms of people sitting on the floor swaying back and fourth to the music and adding to the already many variations and improvisations such as clapping, aeroplane and circular motions. The Calster and Isle of Wight weekenders have the most recent holders of rowing contests. You may find the situation rather amusing, but recognition is all I strive for (down here rowing is a serious business (although essentially a fun thing) Now in fact the latest dance craze at Zero 6 is the jerky space invaders dance performed to BT Express's 'Give Up The Funk' (Horn). Thanks a lot Gina. Let's hope it stays fine in Southend so they have 'jolly good boating weather'!



DISCO DATES

THURSDAY (5) Martin Collins starts jazz-funking Ware Beckets weekly. Jason West stinks Southend Zhivaogs. Rod Bolam funks Letchworth Broadway Home weekly. **FRIDAY** (6) Chris Hill & Froggy funk an 'anything goes' fancyside reunion at Southgate. Royalty with discounts for Calster passport / Kingsworth programme holders. Sean French & Jeff Young funk with goldmine. Andy Hooper promotes Motown's 20th Anniversary at Ilford Road At The Top. Sematu playing live with Bob Jones & Paul Gratuee. Funk Chemsford Saracens Head Hotel. Sammy DeHavilland funks Halesowen Liberty's weekly. Liveboat all niter leaving Greenwich Pier at 130 am (Sunday) prompt. Jason West promotes Phonogram at Banbury Winter Gardens. Tony Hewlett & Nick Frangoulis do Barry Bingles. **SUNDAY** (8) Light Of The World live plus Chris Brown. Sean French, Steve Allen, Johnny Walker, Winter Gardens alldayer. DeSade, Fergil & Millie Lunk Margate. Winter Gardens alldayer. (during your beachwear). Chris Britton promotes Phonogram at Wood Green King Arthur's.

BREAKERS

BUSSING UNDER THE UK Disco 90 (page 57) with increased support are Starship Orchestra 'You're A Star' (US Columbia Sky US Columbia NJC 35456). Norman Connors produced dynamite new jazz building 122-123 122 121 - Obpm version of the Aquarian Dream oldie has a naggingly simple synthesiser line and will be a monster mark my words!

JOHNNY GUITAR WATSON 'Booly Ooly' (LP 'Love Jones' US DJM DJM-31). Based on 'Don't Push It Don't Force It' but full of Johnny's own bluesy personality this terrific 117 bpm chunky chugger is evidently on UK 12in already with potlun say 112in already with this set's sinkily dooed 36 bpm title track smotherer other hot cuts being the semrapped 111 bpm 'Telephone Bugging 121 bpm 'Going Up In Smoke' and poppin 99.50 bpm Lone Ranger re-make.

CECIL PARKER 'Really Really Love You' (US TEC 66). Bassily booming superb lighty sung soulful gentle 112-113 114 115 bpm 12in jogger in the Back Together Again bpm with potlun and funky rap and an earthy back feel.

DIANA ROSS 'Upside Down' (LP 'Diana Ross Motown 98-936M). Not a newie by Michael Jackson (though the sleeve could fool you) this in fact is the latest from Chic or at least their precursors! Bang in the Good Times groove this lead track is an 108 bpm jolter the many other variations on a well worn theme being 125 bpm Tenderness jittery 110 112 bpm 'I'm Coming Out' jerky 124 125 bpm 'Have Fun (Again)' 117 bpm 'My Old Piano' 38/76 bpm 'Now That You're Gone' and 125 bpm 'Give Up As Chic albums go it's a good one.

MILLIE JACKSON 'For Men Only' LP (US Spring SP-1-6727). Killer new concept set sees her return to old form with a great 'singing up' dialogue intro rapping silky segues between the soulful tracks and an overall atmosphere that demands home rather than disco listening however the circa 107/154 bpm 'This is It' (due on single) is a powerful hypnotic semi-slow jittery jogger with a great 'onix on him line!

ONE WAY featuring Al Hudson 'Do Your Thing' (LP 'WACMA4238'). Simple subbed jittery 116-115 bpm '7in Thudder like a break from You Can Do It the slipl s' sinus

BOBO THURSTON 'You Got What It Takes' (Epic EPC 13-8584). Terrific tapping and rattling polyrhythmic 120-121-122 bpm 12in solo funk (with the LP) with ultra catchy title line chant builds to jazzy guitar and piano and has been one of the big side-to-side one-two-three-kick swayers. Better than his last one it deserves to be bigger but may be too late for the funkaters to support again.

STACY LATTISAW 'Jump To The Beat' (Atlantic K 114967). Narada Michael Walden produced typical 120-118-119-118-119 (bass) 120 ('go ahead') - 118-120 bpm 12in smacker is a simple if incredibly squeaky smash, flipped by the thudding 102-101-102-101-102 bpm 'You Don't Love Me' anymore.

ODYSSEY 'Use It Up And Get It Out' (RCA PC 1962). Great happy throbbing 127-128 bpm 12in Afro rattler with catchy 'one two three shake your body down' chanting and partly 'flavour' mixes perfectly out of Gaiibia's 'Pata Pata' percussion the 'Don't Tell Me Tell Her' alternative A-side being a good beefy 85 bpm jogger.

INVISIBLE MAN'S BAND 'All Night Thing' (Island 12WIP 6571). Jauntily jiggling 120-122 bpm 12in backbeat tripper packed with clever production tricks and vocal dexterity was warm a while back on import but is hot pop in the States. The longer instrumental flip has added zap.

MARK SOSKIN 'Walk Tall'

IMPORTS

RCA AFL1-3569 Good heavy 103 bpm slow funk chugger works with the Gap Band, the title track being a 104 bpm variation 'Snowdown' a 121 bpm bumper and 'I'm Your Radio' an ideal summery radio record with gimmicky dial - turning intro and thumping 110 bpm harmony swing.

FIVE SPECIAL 'Jam' (LP 'Special Edition' US Elektra 6E-270). Good jittery 98-99 bpm heavy funk half - stepper with burbling bass synth and jolly chanting may work with 'We Supply' but is possibly too American to be really useful here in 1980.

BRECKER BROTHERS 'You Ga (Ta Give It)' (LP 'Detente' US Arista AB 4272). Slightly dull George Duke - produced set this jittery 115 bpm vocal smacker being the initial DJ pick though I prefer the romping 124 bpm 'You Left Something Behind' instrumental and vocal 'Don't Get Funny With My Money' heavy 96 bpm funk smacker with squealing trumpet.

DAN SEGEL 'Bad Habit' (LP 'Nite Ride' US Inner City IC 1046). John Klemmer - tooled fast 136-137 bpm jazz sax flier with weird keyboard break from Mario Vidla - lookalike Dan 'Phunkin' being a jittery 96 bpm Lee Ritenour guitar funk half stepper and Friday a tinkling 99 bpm samba.

KURTIS BLOW 'The Breaks' (US Mercury MDS-4010). Another 113 bpm 12in rapper but the magic's gone despite a party atmosphere and whoa oh reprise - in fact the instrumental side's getting more play.

PATRICE RUSHEN 'Roll With The Punches' (LP 'Let There Be Funk' US Prestige P-10110). A 'Best Of' set comprising newly remixed oldies this convoluted fast c 132 bpm brassy jazz instrumental churber being the fav so far.

WAX 'Rock Stomp' (LP 'Wax Attack' US RCA AFL1-3608). Portentous 124 bpm 12in jiggy thumping dated 123 bpm funk prissy gruffly holed by Joseph Lattisaw Jr amongst other group members.

CARRIE LUCAS 'Keep Smilin' (US Solar YD-12015). Fairly awful zingy dated 127-126-125-127 (break), 125-127 (break) - 126 bpm 12in disco poulder isn't really saved by the repetition of a good beefy break.

CHOCOLATE MILK 'Hey Lover' (LP 'Hipnotist' US

spare 111-112-113-114 bpm 'Copy This' 'rock' smacker sounding stronger possibly 'CLICK' 'From Guys To You Late' (LP 'Go For It' US Fantasy F-9596). Wheelzintz synth intro's a naggingly catchy sinkily chugging subtle accelerating 110 (intro) 112 / 3 / 4 / 5 / 6 / 7 / 118-111 bpm girly group 'rock' thumper that's the LP's only goodie and also on 12in promo.

TRUSSEL 'I Love It' (LP 'Love Injection' US Elektra 6E-272). Excellent brassily introed 105 bpm funk thudder builds with staccato chanting and jives through interesting breaks and is full of powerful variety (as was of course the title track hit) the result working well with the Gap Band.

RENE & ANGELA 'Free And Easy' (LP 'Rene & Angela' US Capitol ST-12077). Perky tripping 123 bpm backbeat snapper by glibly soulful Mr Moore and Ms Winbus should mix with Stacy's 'Don't You Want To Feel It' the romantic 106 bpm 'Do You Really Love Me' featuring a plinky and scatted the Eagles' Lorie California becomes a 49/98 bpm jogger and 'Everything We Do' is a 38 bpm slowie.

INVISIBLE MAN'S BAND 'Love Can't Come / Love Has Come' (LP 'The Invisible Man's Band' US Mango MLPS9537). Rather good lushly rolling and accelerating 117-118 119 (break) 121-122 123 124 - 125 bpm harmony thumper with tooling gay thudder jazzy through Latin percussion to a more jagged exciting finale. The group turn out to be the best of the most respects but name!

FEVER 'Just My Nature' (LP 'Dreams And Desires' US Fantasy F-9595). Surprisingly jazzy monotonously building 90-91-92 (piano) 92 bpm plodder goes a lot of enquires when I played it last week. 'The One Tonight' being a subdued 110 112 bpm chugging thudder and 'Spring Fever' a slow starting 107 105 bpm jazz instrumental.

IRAKERE 'Anung Anunga' (LP 'Irakere II' US Columbia JC 36107). Latin album with an amazingly Manu Dibango like 122% 123 bpm throbber that starts with slow solo trumpet before rattling and booming in Makossa style. It really needs a remix but is creating interest anyway.

CHOCOLATE MILK 'Hey Lover' (LP 'Hipnotist' US

UK NEWIES

strumental tinny out in the once much - sought 117-120 bpm remix version on 3-track 12in with the lush 112 bpm 'Knights Of Fantasy' and plodding 116-119 bpm 'Space Dust'.

CON FUNK SHUN 'Got To Be Enough' (Mercury MEX 14). Straightforward monotonous jiggy 124 bpm 12in 'rock' smacker mixes well out of 'One Nation Under A Groove' but always strikes me as being a bit boring.

ISAAC HAYES 'I Ain't Never' (Polygram 2141262). Bass thumped steady 124 bpm 12in backbeat smacker never gets particularly exciting the 33% rpm 2-track flip featuring the old 126 bpm 'Shaft I' and loping 122 bpm 'Love Has Been Good To Us'.

DAVE DONNA 'Summer Sunset' (Polygram 2141262). Old-style 141 bpm 12in synthesiser poulder from the 'Gals Girls LP' as is the more managably thudding 126 bpm 'Our Love' flip.

STEPHANIE MILLS 'D-a-n-c-i-n' (LP 'Sweet Sensation 2000 Century - Fox T603). Catchily spelling beely 113-114-115-116 118 bpm chugger had a surprising start burst on import but remains good. 'Try My Love' being a 114-112-114 bpm jolter and 'I Just Wanna Say' a 173/33 bpm smoocher.

EDWIN STARR 'Tell-A-Star' (20th Century - Fox TC 2450). Bubbly smooth 119-121 bpm 7in pop-soul romper with only 50% flip.

ODDS 'N' BODS

BT EXPRESS 'Give Up The Funk' / 'Does It Feel Good' will be on 4-track Calibre 12in with remixed versions as flip (CBS has 'em only in the States). Cameo 'On The One' / 'Cameos' is on UK 12in next week but their LP is postponed, and Kool & The Gang 'Handing Out' will be back here by 1976's 'Open Sesame'. I missed all the really hot vinyl and info last week due to early Bank Holiday deadlines - amongst the UK 12in versions now out are LA Boppers (MERX 12) Liquid Gold and Manhattan Transfer while Haydio 'For Those Who Like To Groove' finally makes 12in as the second track on a B-side preceded by the almost singing 117bpm 'Until The Morning Comes' (ARIST 12334). Brothers Johnson (the remix being 124bpm) is on 3-track 12in with 'Free Yourself Be Yourself' the addition. Teena Marie turns out to have been 117bpm all this time (which just shows what voltage fluctuations can do). Tom Browne 'Funkin' For Jamaica' a dynamic 112bpm ultra heavy funk served to mallois on acetate, will be on UK 12in ahead of US release. Change 'Searching' seems to be heavily requested but not played so much as DJs find it tricky to slot in, the upcoming UK 12in in any case being 'Lovers Holiday' 'Glow Of Love' Roy Ayers & Wayne Henderson's disappointing new 'Prime Time' LP is being rushed out here to combat US imports. Elaine & Ellen 'Fill Me Up' is on US 12in (Ovation OVD 5004). Phyllis Hyman's 12in is being repressed with a new extended disc version of 'Kiss You All Over' (London's Oxford Street HMV Shop is evidently selling the import cut-out double 'Blue Note Live At The Roxy' album (featuring the live 'Dominoes') for under two quid. Martin Collins (Ware Beckets on Thursdays) started the buzz on Manfredos Fest 'Jungle Kitten' (US Tabu LP) playing the 137 bpm samba to Sean French. John Handy 'Hard Work' (ABC / Impulse LP) at 131-130-131-132bpm, though slower seeming and Dexter Wansel 'Life On Mars' (US Phil Int LP) at 118bpm are the other big reissues for jazz-funkers. Knebworth's outbreak of trouble by about twenty black hoggians once it got dark prompted DJ Peje to say 'Today for the first time I'm ashamed to be black', and was the subject of Greg Edwards' 'Bathroom Call' on Capital last Saturday. Sho-Pro will have to improve the catering facilities next time as the queues were ridiculous. Colin Curtis and John Grant whisked back North to another allyday (hence defeating the point in including them in the Knebworth) were evidently amazed by the scale and atmosphere. Curtis reportedly saying 'The North have no idea what the re-creation of the scene Prestan brought his Whitehaven Whitehouse partners Phil Haslehurst & Wayne Nicholls (plus wives) down to Knebworth, then spent the day working on his tan. Robbie Vincent made sure the funky bugler (discovered at Calster) was one of the stars at Knebworth. 'Southend Zero 6's claim to be the home of rowing' may be sound, but surely the craze really got started at an allyday in Harlow around the end of 78? Greg Davies Disco Forum 80 was well attended by record company pluggers and mobile DJs achieved little and started ludicrously late. Stevenage is no place to try and eat after 9.30 on a Saturday night! Surface Noise's Chris Palmer of bass and Capital Radio's Mike Allen on guitar used to be a group called the Moondogs or - (I'll leave years ago (gulp) and they hope to reunite if The Scratch's hits 'Top Of The Pops I'.

Froggy says it's amazing what some people will do to make their roadshows look bigger - he's even heard of someone sawing speaker cabinets in half! - and advises that buying a monster roadshow doesn't guarantee more work either it means less work for less money as the buyer goes pop crazy. I never mind the quantity think about the quality. Mark Clark's re-named Back Chat Roadshow, now sponsored by Electro Voice and running Saturday 14th with EV live & loaded with the new EV M standard Driver (200w each) powered by 2x Crown CD 300 A Amps whatever that means. Backs Alvin Stardust at Hastings Pier Ballroom this Saturday 7th. Grant Brodie tragically murdered last week - was a great kid well into his jazz funk and a regular down at Gullivers - his death has saddened Fatman and myself immensely.

DJ TOP TEN

- JOHN BARRY of Shipbourne near Tonbridge (Plaxtol 846) is another of many mobile jocks who specialize in Country music. Resident as well at Wrotham Green Ways Hotel, John has been getting the 'y-hal' crowd dancing for the last four years with his roadshow around London, Kent and the South Coast his current Country tips being these
- 1 BUT LOVE ME Janie Fricke CBS
 - 2 I LOVE TO LAY YOU DOWN Conway Twitty MCA
 - 3 GO ON HURTING Joe Sun Ovation
 - 4 DANCIN' COWBOYS, Bellamy Brothers Warner Bros
 - 5 SEA OF HEARTBREAK, Don Gibson RCA
 - 6 SWEET KENTUCKY WOMAN, Moe Bandy CBS
 - 7 COWGIRL AND THE DANDY, Brenda Lee MCA
 - 8 FINGERMILLS, Joe Ely MCA
 - 9 HOLDING ON TO YOU, Oak Ridge Boys MCA
 - 10 LAST COUNTRY SONG, Tom T Hall RCA

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LARGE STOCKS OF SECONDHAND DISCO GEAR WHICH MUST ALL BE SOLD THIS SATURDAY
PART EXCHANGE & SWOPS POSSIBLE

CHART SINGLES ONLY 99p EACH AND CHEAPER STILL TO DJ'S
We hope you will not be deterred by the fact that on Saturdays we tend to get rather crowded with young French chicks from the local language school.

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Records For Sale

BEATLES LIST red Parlophone, Polydor, Picture Sleeves, Foreign ep's Mono, albums, solo records, Apple rarities - SAE/IRC 64 St Peters Ave, Caversham, Reading 1.

SIXTIES SINGLES reasonable prices, 1000 different originals SAE/IRC 64 St Peters Ave, Caversham 1, Berks.

SLOUGH RECORD Fair Saturday 14th June 12-5 pm St Mary's Herschel, (behind British Hm 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 BR train from Clapham Junction to Fulwell Station (5 minutes walk). CLOSED Monday and Tuesday OPEN Wednesday to Saturday 10 am - 5 pm. Telephone 01-977-6715.

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

MOLDLESS OLDIES! 1000s available, 1955 - 79 imports, deletions, collector's originals, UK labels, singles EPs LPs - SAE Diskery 80-87 Western Road Hove, Sussex. Callers welcome.

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

RECORD FINDING Service. Those you want and can't find. Thousands in stock, will get it not. Any artists, any records, just jot down those you need and send them with sae - DONDISC'S 6/7 Edwards Walk, Arcade Maldon, Essex.

HEAVY METAL, OLDIES, SINGLES, SPECIALISTS. Imports from Europe, USA, Japan. Send 22p stamps for extensive catalogue. Overseas enquiries welcome - Rock machine, 39/1c Mile End Road London E3 4QS. Callers welcome Thursday/Friday 12.00 - 1.00 (close) Mile End Underground) also every Saturday at Horsesham Central Market W Sussex.

HEAVY METAL Punk Golden Oldies single Zappelin Floyd, Purple, Blondie, Pistols etc. European American Japanese imports £2.21 stamp (overseas IRC x 2) for complete catalogue including Bargain rarities Hols - Rock machine, 39/1c 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, Teiford, Salop.

PASTBLASTERS! GOLDEN Oldies available, '66-78, a must for collectors. A Godsend for DJs - SAE, Valco 24 Southwalk, Middleton, Sussex.

TOP TWENTY hits/collectors items. Send SAE for Bargain Hats - MAPP Records, 1 Station Road, Weybourne, Nr Hold, Norfolk.

Portland Road, London SE25, 5 mins Norwood Junction station. Open Tuesday - Saturday BARGAIN OLDIES 1957-80, large sae - 100 Archers Road, Eastleigh, Hampshire. SIGNED COPY Parallell Lines £10 - 01-394 0153.

ELVIS 78's 640 2526. PISTOLS SWINDLE Picture sleeve £20 ono - Jeff 53 Brackenridge Stanwick Carlisle. TUBEWAY FRIENDS Picture disc few copies £9 or swap for Police Badge disc - J. Fellas 36 Roshampton Vale London SW15.

COMPLETE RECORD COLLECTION good condition 1 800 records plus, for more details - ring Melksham (0225) 708865 evenings, reasonable offers invited.

DELETED LP'S singles our speciality sae for details to - Skeleton Records (ITC) PO Box 4 Birkenhead Merseyside.

PISTOLS SWINDLE Pic mint £20 - 051 733 0943. BEE GEES Old classic albums for sale all in mint condition send sae for details - Bunny's 20 Nelson Road Westward Ho Devon.

KOLLEKTORS KORNER set sale/auction rare labels/singles - Stiff Reaction, Virgin, Planet RAK, coloured vinyl - Undertones Wire Skids, Blondie, picture discs Cars Superman, Toto Numan British Beat, Who, Action, Creation Escorts, New Wave, Captain Sensible, Pistols (EMI) Stranglers Devo plus 45's Robert Plant, Arnold Corns, Mott (Island) Beatles (rare) Bowie (Phillips) 12" singles Buzzcocks (promo) Roxy Music (promo) Clapton, (promo-white) Ultravox (white) Albums - Saturnalia (picture disc) Smoke, Super-sister, Nazz, Quo, set sale Taste Driscoll Floyd Queen Whitesnake, Selector, Police Rejects Upstarts Heavy Metal Punk Mod Oldies Pop, picture sleeves demos etc large sae - Dave McName, 11 Woodside Road, Glenrothes, Fife.

PROBABLY the cheapest secondhand/jukebox records around Hove selection from 10p sae - 63 Jervoise Drive Northfield Birmingham. OUT LATEST List contains over 2000 different unplayed Golden Oldies plus hundreds of LP's and recent ex-juke box hits at bargain prices. Send 15p stamp - Gemini Records 123 George Street, Mablethorpe, Lincs.

RARE NEW Wave singles list. Set prices not to be missed send sae to - Skelton Records (ITC) PO Box 4 Birkenhead Merseyside.

POLICE OUTLANDOS D'Amour demo disc offers over £25 Paul Gamson - 43A Glasford Street Tooting SW17.

OLDIES 1958-1978 all types Cliff, Elvis etc sae - 37 St. Margarets Avenue Horsforth Leeds.

PRIVATE COLLECTION Coloured vinyl sae for massive list - 148 Chantry West St. Farnham Surrey.

240 SINGLES all types pop £10 the lot incl p&p - P West 15 Jodrell Street Macclesfield Cheshire.

THE HAMMERSMITH Record Fayre is on June 29th don't miss it. Forty stalls all styles - The Clarendon Hammersmith Nr Tube 12-6.

Fan Clubs DEE JAY OFFICIAL FAN CLUB GULLITSTR M 2 2 50 HUSUM W-GERMANY SLADE OFFICIAL fan club sae for details 24 Ingham Road, London, NW6.

STRANGLERS INFORMATION SERVICE back in action again, send sae for info to - Sis AD2, New Hibernia House, Winchester, Walk, London SE1. OFFICIAL UK Subs Fan Club, Sae to - PO Box 12 Guildford, Surrey WITCHEFYNDES COVEN send sae for details - 45D Leaming Street, Mansfield Nottinghamshire.

SAMSON FAN club, sae for details - PO Box 82, Guildford Surrey, GU2 6PF. THE WHO official club, send sae for details to - The Who Club, PO Box 107A, London N6 5RU.

SLADE OFFICIAL fan club - SAE to 24 Ingham Road, London NW6.

GENESIS OFFICIAL fan club send sae for details to - Genesis Information PO Box 107 London N6 5RU.

OFFICIAL PRETENDERS fan club - Sae for details to Wind, 60 Parker Street London WC2.

Penfriends AA FOR penfriends personal friends marriage partners. Efficient reliable inexpensive one year's membership. Free details from - Atlantic Agency 34 Beaconfield Avenue Colchester, CO3 3DJ - Tel (0206) 44884.

GREAT NEWS FOR SHY GUYS New go to any girl you fancy and ask for a date. A 28 day confidence building programme to help shyness. Hats on clothes to wear and hair styles to suit the individual. You're in or done? Now you can date the girl of your choice without even speaking to her. Please rush me in plain sealed cover my personal document on How To Get Girlfriends. Great value of £4 post included.

Send to MATCHRITE PUBLICATIONS Matchrite House, Church Road, Freeton, Colchester, Essex, CO1 2BX.

Publications STAR TREK to Howard the duck plus Undergrounds Warrens, Conan Spirit Epic Elquest, Freak Brothers Order your American comics by post. All the latest marve WC imports free catalogue from - Fandom Publications PO Box 53 London SW19 1PR.

MusiciansWanted T W O H A N D E D KEYBOARD PLAYER WANTED by vocalist bass/guitarist and drummer to complete band into melodic rock with feel plenty of material already written but plenty of room for your ideas etc - 01-402 0142.

TOP POP/ROCK GROUP with Worldwide Hit Records require DRUMMER Phone: ROMFORD 63779 for details.

Situations Vacant AGENCY NEEDS groups - Slough 35814. 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 - RS Productions, Hamilton House, Staverton, Devon, TQ9 6PG.

LYRIC WRITERS required by record company details (SAE) - 30 Sneyd Hall road, Bloxwich Staf forshire.

WORK IN sunny romantic Europe all manner of jobs immediately available in all countries. Send for this month's job list with full details and you can be on your way in days. £1 post paid from - Work Europe 477 Cheetham Hill Road Manchester M8 7JR.

OPPORTUNITY FOR D J's IN DENMARK Must be lively and have lots of crazy chat. No hard rock/freeks. Free room good wage and one meal a day. Audition tapes to M. Conway Blake White Corner 7700 Thisted Denmark 8023.

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

For Sale GODZILLA T Shirts are here new Metaline process top award winner for new product in United States, is now available to you only through sole UK Concessionaries Godzilla T Shirts. Actual Metal Logos and writing etc, makes other products look dull, washable durable. Only available from - Godzilla T Shirts 35 Upper Accommodation Road, Leeds 9 Yorkshire. See ads below.

MOTORHEAD ENGLAND, in shining steel on black shirt sml looks fantastic only £3.50 inc postage. allow 28 days deliver send cheques/cash/PO to - Metaline, Godzilla T Shirts 35 Upper Accommodation Road, Leeds 9 Yorkshire.

MOTORHEAD SILVER Disc. Fabulous new design with disc and bomber in shining steel with words Bomber Silver

Disc 1980, limited edition on black shirt sml dont delay only £3.50 inc postage allow 28 days, cheques/cash/PO, to - Metaline, Godzilla T Shirts, 35 Upper Accommodation Road, Leeds 9 Yorkshire.

AC/DC Logo in Red Metal on black shirt sml £3.50 inc postage. Cheques/cash/PO to - Metaline, Godzilla T Shirts, 35, Upper Accommodation Road, Leeds 9 Yorkshire.

SCORPIONS, Logo in Blue Metal on black shirt, sml £3.50 only inc postage, allow 28 days, Cheques/cash/PO to - Metaline, Godzilla T Shirts, 35, Upper Accommodation Road, Leeds 9 Yorkshire.

KISS Logo in Red Metal on black shirt, sml only £3.50 allow 28 days send Cheques/cash/PO to - Metaline Godzilla T Shirts 35 Upper Accommodation Road, Leeds 9 Yorkshire.

SAXON Wheels of Steel Logo in shining steel on black shirt sml. Allow 28 days only £3.50 inc postage. Cheques/cash/PO to - Metaline Godzilla T Shirts 35 Upper Accommodation Road, Leeds 9 Yorkshire.

SAXON Wheels of Steel in shining Red Metal on white shirt sml as worn by Biff on stage allow 28 days only £3.50 inc postage. Cheques/cash/PO to - Metaline Godzilla T Shirts 35, Upper Accommodation Road, Leeds 9 Yorkshire.

JUDAS PRIEST Brand new design, shining metal steel razor blade, with British Steel motif, only £3.50 inc postage, dont miss this one on black shirt sml allow 28 days. Cheques/cash/PO to - Metaline Godzilla T Shirts 35 Upper Accommodation Road, Leeds 9 Yorkshire.

IRON MAIDEN Silver Metal Logo on black shirt, sml only £3.50 inc postage. Allow 28 days, Cheques/cash/PO, to - Metaline Godzilla T Shirts 35 Upper Accommodation Road, Leeds 9 Yorkshire.

THIN LIZZY Logo in Silver metal on black shirt sml. Allow 28 days only £3.50 inc postage. Cheques/cash/PO to - Metaline Godzilla T Shirts 35 Upper Accommodation Road, Leeds 9 Yorkshire.

POLICE May You be with the Force Logo brilliant in Metal on black shirt sml. Allow 28 days, only £3.50 inc postage. Cheques/cash/PO to - Metaline Godzilla T Shirts, 35 Upper Accommodation Road, Leeds 9 Yorkshire.

Records Wanted EXCELLENT CASH offers for hit records (LP's EP's 45's) in excellent condition between 1955/67 - G T Castle, 104 Roundhills, Waltham Abbey Essex. BUSH RARITIES wanted, good condition only. Good price paid. - Phone Poynton 4246.

SUPERLATIVE PATTO album 'Hold Your Fire' wanted desperately - Tel. 01-310 1826 after 7 pm please (Vertigo Deletion).

THE RECORD CELLER requires 1956 - 1980 King Street Market, Maidenhead Saturdays. fairs Swindon 31 May Slough 14 June Hammersmith 29 evenings Pwenn 5711 3247.

QUEEN RECORDS wanted, Lurex Smile plus imports, vinyls, picture covers rarities, demos etc - Paul Fowler 9 Spurdens Crescent, North Walsham, Norfolk.

ALBUMS AND Cassettes wanted in good condition. Top prices paid. Send list for quote COLLECTIONS COLLECTED from South, S East and West Catapilla Records North Street, Exeter Devon.

BLASTER BATES Gelly Babe - Ring Tony (05542) after six pm.

DISCO DEMOS promos 12in LP's. Send list price - Roman, 44 Lindley Avenue, Tipton West Midlands.

Special Notice TERRY ANDERSON updown radio Where are you? We miss you - Love Jilly and the rude girls.

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.

SPECIALS SCOOP PURCHASE 12" 'TOO MUCH TOO YOUNG' ep (LIVE) JAPANESE PIC COVER £3.49 + 30p p&p

ROUTE 66 FREEPOST SOUTH OCKENDEN ESSEX

MARCK BOLAN IOW Disco Party, Aug 9th with special guest from T Rex and Mick O'Halloran. Rarities, film and slides, refreshments available. Licensed bar, tickets in advance £2/porders only and SAE - Sue Sweatman, 20 Forest Road, Winford, Isle of Wight. MOBILE PROMOTIONS PO Box One, Brandon, Suffolk. Send SAE for costs of official Caroline photos and cassettes. Proceeds to the spirit.

Musical Services ABSOLUTELY FREE 'Twenty Songwriting Questions Answered' Explains copyright, publishing, recording contracts, royalties etc. Free from International Songwriters Association (RM2), Limerick City, Ireland. LYRICS WANTED by music publishing house - 11 St Albans Avenue, London W4.

NEW POSTER GUIDE



GENESIS LATEST TOUR £1.35

10 x 20 B/W ART DRAWINGS £1.95 each OR ELVIS

NEW QUEEN £1.30 ABBA GIRLS! New set of 14 10x8 glossy b/w girls only concert photos £8.90 inc BO DEREK Nos 1-23 £1.35 Each J.R. DALLAS £1.35



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

SMALLS - order form

Form with sections: Rates & Conditions Effective from October 1979, PLEASE PUBLISH my advertisement under the heading... for... insertion(s) commencing issue dated... I enclose a cheque/postal order for... to cover the cost made payable to RECORD MIRROR, ALL SMALL ADS MUST BE STRICTLY PRE-PAID BY CHEQUE OR POSTAL ORDER. CASH WILL NOT BE ACCEPTED, Name, Address, Name and address when included in advert must be paid for

CHARTS

TOP SINGLES

1	THEME FROM MASH	The Mash	CBS
2	NO DOUBT ABOUT IT	Hot Chocolate	Rak
3	FUNKY TOWN	Lipps Inc	Casablanca
4	CRYING	Don McLean	EMI
5	RAT RACE/RUDE BUOYS OUTA JAIL	Specials	2 Tone
6	OVER YOU	Roxy Music	Polydor
7	WE ARE GLASS	Gary Numan	Beggars Banquet
8	SHE'S OUT OF MY LIFE	Michael Jackson	Epic
9	LET'S GET SERIOUS	Jermaine Jackson	Motown
10	WHAT'S ANOTHER YEAR	Johnny Logan	Epic
11	MIRROR IN THE BATHROOM	The Beat	Go Feet
12	YOU GAVE ME LOVE	Crown Heights Affair	Mercury
13	LET'S GO ROUND AGAIN	Average White Band	RCA
14	BACK TOGETHER AGAIN	Roberta Flack/Donny Hathaway	Atlantic
15	HOLD ON TO MY LOVE	Jimmy Ruffin	RSO
16	MIDNITE DYNAMOS	Matchbox	Magnet
17	GENO	Dexy's Midnight Runners	Parlophone
18	FOOL FOR YOUR LOVING	Whitesnake	United Artists
19	YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES	Jonu Lewie	Stiff
20	JUST CAN'T GIVE YOU UP	Mystic Merlin	Capitol
21	D-A-A ANGE	Lambertas	Rocket
22	I'M ALIVE	Electric Light Orchestra	Jet
23	BREAKING THE LAW	Judas Priest	CBS
24	DON'T MAKE WAVES	Nolans	Epic
25	I SHOULD LOVEDYA	Narada Michael Walden	Atlantic
26	MESSAGES	Orchestral Manoeuvres In The Dark	Dindisc
27	EVERYBODY'S GOT TO LEARN SOMETIME	Korgis	Rialto
28	POLICE AND THIEVES	Murmur	Virgin
29	BEHIND THE GROOVE	Teena Marie	Motown
30	CHINATOWN	Thin Lizzy	Chinatown
31	TWILIGHT ZONE/TWILIGHT TONE	Manhattan Transfer	Atlantic
32	SUBSTITUTE	Liquid Gold	Polo
33	LITTLE JEANNIE	Elton John	Rocket
34	SANCTUARY	Iron Maiden	EMI
35	CHRISTINE	Siouxie and The Banshees	Polydor
36	NOBODY'S HERO/TIN SOLDIERS	Stiff Little Fingers	Chrysalis
37	BREATHING	Kate Bush	EMI
38	THE SCRATCH	Surface Noise	WEA
39	SILVER DREAM MACHINE	David Essex	Mercury
40	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT	Rod Stewart	Riva
41	COMING UP	Paul McCartney	Parlophone
42	GOLDEN FEARS (LIVE EP)	Motorhead	Bronze
43	TOCCATA	Sky	Arjola
44	TO BE OR NOT TO BE	B A Robertson	Asylum
45	BODY LANGUAGE	Detroit Spinners	Atlantic
46	TEENAGE U K Subs	Gem	Gem
47	NEW AMSTERDAM	Elvis Costello	F Beat
48	PULLING MUSSELS	Squeeze	Pulling Mussels
49	LET'S HANG ON	Darts	Magnet
50	STARING AT THE RUDE BOYS	Ruts	Virgin
51	DUCHESS	Genesis	Charisma
52	LIGHT UP THE NIGHT	Brothers Johnson	A&M
53	IT'S ALRIGHT	Sho Nuff	Ensign
54	NO SELF CONTROL	Peter Gabriel	Charisma
55	BUBBLES	Cockney Rejects	Zonophone
56	WRITTEN ON YOUR BODY	Ronnie Band	Mercury
57	WHO WANTS THE WORLD	Stranglers	UA
58	AT THE GROOVE	Rodney Franklin	CBS
59	DREAMS	Grace Slick	RCA
60	THIS WORLD OF WATER	New Musik	GTO
61	CALL ME	Blondie	Chrysalis
62	MY PERFECT COUSIN	Underlones	Sire
63	THE EYES HAVE IT	Karel Falck	Blueprint
64	PLATINUM BLONDE	Prelude	EMI
65	DELLA & THE DEALER	Hoyt Axton	Young Blood
66	IRENE	Photos	Epic
67	KEEP IN TOUCH	Freeze	Caribou
68	THE BUCKET OF WATER SONG	The Four Bucketeers	CBS
69	SHANTE	Mass Production	Atlantic
70	ASHES AND DIAMONDS	Zaine Griff	Automatic
71	THE GREATEST COCKNEY RIP OFF	Cockney Rejects	Zonophone
72	MAKE IT REAL	Scorpions	Harvest
73	SEE YOU LATER	Regents	Arista
74	WHO YOU LOOKING AT?	Safford Jets	RCA
75	SWEET ANGEL	Angelwitch	EMI

1	JUST CAN'T STOP IT	The Beat
2	PETER GABRIEL	Peter Gabriel
3	THE UP ESCALATOR	Graham Parker
4	FLESH & BLOOD	Roxy Music
5	MCCARTNEY II	McCartney
6	READY 'N WILLING	Whitesnake
7	BASS CULTURE	Linton Kweali Johnson
8	JUST ONE NIGHT	Eric Clapton
9	NEW CLEAR DAYS	The Vapors
10	FREEDOM OF CHOICE	Devo
11	TRAVELOGUE	The Human League
12	SKY 2	SKY
13	LET'S GET SERIOUS	Jermaine Jackson
14	SPORTS CAR	Judie Tzuke
15	EMPTY GLASSES	Peter Townshend
16	DUKE	Genesis
17	METAL RENDEZVOUS	Krokus
18	ORCHESTRAL MANOEUVRES IN THE DARK	Orchestral Manoeuvres
19	HYPNOTISED	Undertones
20	WITCHFYND	Witchfynde

Cut price offers at most Virgin stores next week

ALBUMS

1	MCCARTNEY II	Paul McCartney	Parlophone
2	FLESH AND BLOOD	Roxy Music	Polydor
3	PETER GABRIEL	Peter Gabriel	Charisma
4	JUST CAN'T STOP	Beat	Go Feet
5	ME MYSELF I	Joan Armatrading	A&M
6	SKY 2	Sky	Arjola
7	THE MAGIC OF BONEY M	Boney M	Atlantic/Hansa
8	OFF THE WALL	Michael Jackson	Epic
9	READY AND WILLING	Whitesnake	United Artists
10	CHAMPAGNE AND ROSES	Various	Polystar
11	DUKE	Genesis	Charisma
12	GREATEST HITS	Roxy Music	Whitfield
13	JUST ONE NIGHT	Eric Clapton	RSO
14	21 AT 33	Elton John	K Tel
15	GOOD MORNING AMERICA	Various	Vertigo
16	TWELVE GOLD BARS	Status Quo	RCA
17	SOMETIMES WHEN WE TOUCH	Cleo Laine/James Galway	Stiff
18	ONE STEP BEYOND	Madness	K Tel
19	HAPPY DAYS	Various	A&M
20	REGATTA DE BLANC	Police	Polydor
21	TELL ME ON A SUNDAY	Marli Webb	K Tel
22	MAGIC REGGAE	Various	Rocket
23	SPORTS CAR	Judie Tzuke	Vertigo
24	HEAVEN AND HELL	Billy Sabbath	Stiff
25	THE UP ESCALATOR	Graham Parker And The Rumour	Virgin
26	TRAVELOGUE	Human League	
27	ORCHESTRAL MANOEUVRES IN THE DARK	Orchestral Manoeuvres in the Dark	Dindisc
28	SOMETIMES YOU WIN	Dr Hook	Capitol
29	HYPNOTISED	Undertones	Sire
30	SUZI QUATRO'S GREATEST HITS	Suzi Quatro	RAK
31	IRON MAIDEN	Iron Maiden	EMI
32	LET'S GET SERIOUS	Michael Jackson	Motown
33	ROCK N ROLL SWINDLE	Sex Pistols	Virgin
34	SNAKES AND LADDERS	Gerry Rafferty	United Artists
35	THEMES FOR DREAMS	Various	K Tel
36	BARBARA DICKSON ALBUM	Barbara Dickson	Epic
37	EMPTY GLASSES	Peter Townshend	Atco
38	WHEELS OF STEEL	Saxon	Carrere
39	DREAMS	Grace Slick	RCA
40	SHINE	Average White Band	RCA
41	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS
42	BY REQUEST	Lena Martell	Ronco
43	OUTLANDS D'AMOUR	Police	A&M
44	LITTLE DREAMER	Peter Green	PVK
45	17 SECONDS	Cure	Fiction
46	BASS CULTURE	Linton Kweali Johnson	Island
47	BOBBY VEE SINGLES ALBUM	Bobby Vee	United Artists
48	PRETENDERS	Pretenders	Real
49	SPECIALS	Specials	2 Tone
50	DOWN TO EARTH	Rainbow	Polydor
51	GOLDEN MELODIES	National Brass Band	K Tel
52	FROM A TO B	New Musik	GTO
53	SO FAR AWAY	Chords	Polydor
54	PARALLEL LINES	Blondie	Chrysalis
55	GREATEST HITS VOL 2	Abba	Epic
56	TANGRAM	Tangerine Dream	Virgin
57	ANIMAL MAGNETISM	Scorpions	Harvest
58	KING OF THE ROAD	Boxcar Willie	Warwick
59	NEW CLEAR DAYS	Vapors	United Artists
60	BRITISH STEEL	Judas Priest	CBS
61	THE LAST DANCE	Various	Motown
62	ARGY BARGY	Squeeze	A&M
63	DAVER ZONE	Sammy Hagar	Capitol
64	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland
65	EAT TO THE BEAT	Blondie	Chrysalis
66	20 HOTTEST HITS	Hot Chocolate	RAK
67	FREEDOM OF CHOICE	Devo	Virgin
68	MANILOW MAGIC	Barry Manilow	Arista
69	FACADES	Sad Cafe	RCA
70	STRING OF HITS	Shadows	EMI
71	HIGHWAY TO HELL	AC/DC	Harvest
72	THE WALL	Pink Floyd	Atlantic
73	BRAND NEW AGE	UK Subs	Gem
74	ROBERTA FLACK FEATURING DONNY HATHAWAY	Flack/Hathaway	Atlantic
75	PROGRESSIONS OF POWER	Triumph	RCA

1	FUNKY TOWN	Lipps Inc	Casablanca
2	COMING UP	Paul McCartney	Columbia
3	BIGGEST PART OF ME	Ambrosia	Warner Bros
4	DON'T FALL IN LOVE WITH A DREAMER	Kenny Rogers	w/Kim Carnes
5	CALL ME	Blondie	Chrysalis
6	THE ROSE	Bette Midler	Atlantic
7	AGAINST THE WIND	Bob Seger & The Silver Bullet Band	Capitol
8	HURT SO BAD	Linda Ronstadt	Asylum
9	CARS	Gary Numan	A&M
10	LITTLE JEANNIE	Elton John	MCA
11	IT'S STILL ROCK AND ROLL TO ME	Billy Joel	Columbia
12	SHE'S OUT OF MY LIFE	Michael Jackson	Epic
13	STEAL AWAY	Robbie Dupree	Elektra
14	BRASS IN POCKET	Pretenders	Sire
15	CUPID/I VE LOVED YOU FOR A LONG TIME	Spinners	Atlantic
16	SEXY EYES	Dr Hook	Capitol
17	STOMP	The Brothers Johnson	A&M
18	LET'S GET SERIOUS	Jermaine Jackson	Motown
19	LOST IN LOVE	Air Supply	Arista
20	LET ME LOVE YOU TONIGHT	Pure Prairie League	Casablanca
21	WONDERING WHERE THE LION S ARE	Bruce Cockburn	Milennium
22	BREAKDOWN DEAD AHEAD	Boz Scaggs	Columbia
23	RISE LIKE THE WIND	Christopher Cross	Warner Bros
24	I CAN T HELP IT	Andy Gibb & Olivia Newton-John	RSO
25	SHOULD VE NEVER LET YOU GO	Neil Sedaka & Dara Sedaka	Elektra
26	TRAIN IN VAIN	The Clash	Epic
27	SHINING STAR	Manhattans	Columbia
28	LADY	The Whispers	Solar
29	ANOTHER BRICK IN THE WALL	Pink Floyd	Columbia
30	WE LIVE FOR LOVE	Pat Benatar	Chrysalis
31	GEE WHIZ	Bernadette Peters	MCA
32	WE WERE MEANT TO BE LOVERS	Photogio	20th Century
33	TWILIGHT ZONE/TWILIGHT TONE	Manhattan Transfer	Atlantic
34	Tired OF TOEN THE LINE	Rocky Burnette	EMI-America
35	THEME FROM NEW YORK	New York	Frank Sinatra
36	I DON T WANT TO WALK WITHOUT YOU	Barry Manilow	Arista
37	TWO PLACES AT THE SAME TIME	Ray Parker Jr. & Raydio	Arista
38	LOVES STINGS	The J. Geils Band	EMI America
39	NEW ROMANCE	Spider Romance	Spider
40	WITH YOU I M BORN AGAIN	Billy Preston & Syreeta	Motown
41	ANSWERING MACHINE	Rupert Holmes	MCA
42	ALL NIGHT LONG	Joe Walsh	Asylum
43	COMING DOWN FROM LOVE	Bobby Caldwell	Clouds
44	POWER	The Temptations	Gordy
45	ONE FINE DAY	Carole King	Capitol
46	THE SEDUCTION	James Last Band	Polydor
47	ATOMIC	Blondie	Chrysalis
48	ANGEL SAY NO	Tommy Tulone	Columbia
49	I M ALIVE	Electric Light Orchestra	MCA
50	MAGIC	Olivia Newton-John	MCA
51	CLONES	Alice Cooper	Warner Bros
52	YOU MAY BE RIGHT	Billy Joel	Columbia
53	HAPPY TOGETHER	The Captain & Tennille	Casablanca
54	ASHES BY NOW	Rodney Crowl	Warner Bros
55	ALL NIGHT THING	The Invisible Man s Band	Mango
56	IS THIS LOVE	Pat Travers	Polydor
57	BACK TOGETHER AGAIN	Roberta Flack w/Donny Hathaway	Atlantic
58	STAND BY ME	Mickey Gilley	Asylum
59	KING OF THE HILL	Rick Pinette And Oak	Mercury
60	SOMETHIN BOUT YOU BABY LIKE	Glen Campbell & Rita Coolidge	Capitol
61	MISUNDERSTANDING	Genesis	Atlantic
62	A LOVER'S HOLIDAY	Change	RFC
63	WALKS LIKE A LADY	Journey	Columbia
64	AND THE GRADLE WILL ROCK	Van Halen	Warner Bros
65	MORE LOVE	Kim Carnes	EMI-America
66	CHIME SOME LOVIN	Blues Brothers	Atlantic
67	DON T SAY GOODNIGHT	The Isley Brothers	T Mack
68	EVERYTHING WORKS IF YOU LET IT	Cheap Trick	Epic
69	HEART HOTELS	Dan Fogelberg	Full Moon/Epic
70	SLEEPSTREAM	Allan Clarke	Elektra/Curb
71	IN AMERICA	The Charlie Daniels Band	Epic
72	TAKE YOU TONIGHT	Ozark Mountain Daredevils	Columbia
73	DON T PUSH IT	DON T FORCE IT	Leon Haywood
74	PILOT OF THE AIRWAVES	Charlie Dore	Island
75	RUN LIKE HELL	Pink Floyd	Columbia

CHARTFILE

ONE OF the cleverest and most annoying novelties to chart recently is Lipps Inc.'s 'Funkytown', written, produced, arranged and played by 29-year-old studio musician Steven Greenberg. 'Funkytown' manages to combine a morose-type synthesiser track with Blue Mink vocals, Silver Convention strings and riffs from 'Boogie Nights' and 'Sunshine of Your Love'. On 'Funkytown' Greenberg also enlisted the help of vocalist Cynthia Johnson and guitarist Tom Ripplie.

'Funkytown' has already been a Number One hit in America, Holland and Belgium and is rapidly climbing the charts throughout Europe. In Britain, the record is particularly strong in Scotland, Radio Forth's Top 40 - compiled by RB Research - showed the record moving from 12 to 2 last week. With the Lipps Inc album slated for immediate release, Greenberg is already well on the way to completing a second album tentatively scheduled for October release.

After a record-breaking 20 week run at number one Pink Floyd's 'Another Brick In The Wall' has been banned in South Africa. It seems that 'Brick' was adopted by militant black students demanding equal rights. The song was a prominent feature of several violent anti-governmental demonstrations and was promptly banned. The ban also covers copies of the record already sold and to be found in possession of the single - contravenes South African laws. The album 'The Wall' is also affected by the ban and retailers have been ordered to destroy remaining stocks of both discs. Even the Osmonds have been banned in South Africa - their 'Crazy Horses' single supposedly referring to drugs!

The new Levi jeans jingle 'It's Written On Your Body' brings about the chart return of 37-year-old Ronnie Bond. As a member of The Trogs, Bond featured on nine hit singles in the sixties. Bond also wrote the Lee Cooper jingle 'Don't Be A Dummy' which became a hit last year for John Du Cann.

'Back Together Again' the current hit by Roberta Flack and Donny Hathaway, was written by Reggie Lucas and James Mtume. Until a couple of years ago Mtume and Lucas were

members of Roberta's backing group. During a break in recording her 1978 album 'Blue Lights In The Basement' they sat down and wrote 'The Closer I Get To You' which became a worldwide smash. More recently they wrote and produced Phyllis Hymans' 'You Know How To Love Me'.

The Korgis, Andy Davis and James Warren, were both members of eccentric seventies cult band Stackridge - but don't remind them! 'We don't feel particularly proud of Stackridge,' says John. 'We find many faults in those records now.' Stackridge was the first band to be signed to Elton John's Rocket label but never achieved anything approaching commercial success, and after five albums called it a day. After a few false starts James and Andy joined forces again as the Korgis. Their first single 'If I Had You' reached Number 13 last year, although two follow-ups failed to chart. To James and Andy's relief however, their latest single 'Everybody's Got To Learn Sometime' looks set to emulate the performance of 'If I Had You' and augers well for their upcoming album 'Dumb Waiters'.

One of James Brown's first American hits was 'Think', which narrowly missed the US Top 30 in 1960 and was at the time his biggest hit. Brown's affection for the song endured through the years and in 1967 he cut another version accompanied by Vicki Anderson. The time it was only a minor success, reaching Number 92. Still James performed the song on stage, and in 1973 he recorded another TWO versions of it! The first was put out as a single in April 1973 and made a minor chart impact before being hastily withdrawn and replaced by the alternative version which also charted feebly. In all James had charted four versions of 'Think' - a feat unequalled in American chart history.

A recently-released 12-inch single by Family Fodder & Friends (Fresh/Parole records) contains no less than 12 tracks. Entitled 'Sunday Girls' the single starts and finishes with rather bizarre renditions of Blondie's 'Sunday Girl' (what else?) The first version is eccentric enough with off beat instrumentation, little girl vocals and liberal use of echoes. The second version is even more striking with speeded-up vocals giving an effect similar to Bryan Ferry on helium! Sandwiched between the Sunday Girls are 10 equally odd but less commercial beatings including Street Credibility a take off of the Coronation Street theme! A very odd record, but one which will doubtless appeal to toonies everywhere.

ALAN JONES

ALBUMS

- | | | | | | |
|----|----|--------------------------------------|--|----------------|---------|
| 1 | 1 | AGAINST THE WIND | Bob Seger & The Silver Bullet Band | Capitol | |
| 2 | 2 | GLASS HOUSES | Billy Joel | Columbia | |
| 3 | 3 | THE WALL | Pink Floyd | Columbia | |
| 4 | 4 | JUST ONE NIGHT | Eric Clapton | RSO | |
| 5 | 5 | MOUTH TO MOUTH | Lips Inc | Casablanca | |
| 6 | 6 | WOMEN AND CHILDREN FIRST | Van Halen | Warner Bros | |
| 7 | 7 | CHRISTOPHER CROSS | Christopher Cross | Warner Bros | |
| 8 | 8 | GO ALL THE WAY | Isley Brothers | T Neck | |
| 9 | 10 | PRETENDERS | Pretenders | Sire | |
| 10 | 11 | MIDDLE MAN | Boyz Scaggs | Columbia | |
| 11 | 9 | MAD LOVE | Linda Ronstadt | Asylum | |
| 12 | 12 | GIDEON | Kenny Rogers | United Artists | |
| 13 | 13 | OFF THE WALL | Michael Jackson | Epic | |
| 14 | 17 | EMPTY GLASS | Pete Townshend | Atco | |
| 15 | 18 | LET'S GET SERIOUS | Jermaine Jackson | Motown | |
| 16 | 19 | DUKE | Genesis | Atlantic | |
| 17 | 20 | THE EMPIRE STRIKES BACK | Soundtrack | RSO | |
| 18 | 15 | LIGHT UP THE NIGHT | The Brothers Johnson | A&M | |
| 19 | 22 | SWEET SENSATION | Stephanie Mills | 20th Century | |
| 20 | 14 | THE PLEASURE PRINCIPLE | Gary Numan | Atco | |
| 21 | 14 | WARM THOUGHTS | Smokee Robinson | Tamla | |
| 22 | 69 | SCREAM DREAM | Ted Nugent | Epic | |
| 23 | 26 | TRILogy | PAST PRESENT AND FUTURE | Frank Sinatra | Reprise |
| 24 | 23 | PHOENIX | Dan Fogelberg | Full Moon/Epic | |
| 25 | 25 | ROBERTA FLACK FEATURING DONNY | Roberta Flack Featuring Donny Hathaway | Atlantic | |
| 26 | 27 | DEPARTURE | Journey | Columbia | |
| 27 | 32 | GO TO HEAVEN | Grateful Dead | Arista | |
| 28 | 66 | 21 AT 23 | Eton John | MCA | |
| 29 | 42 | URBAN COWBOY | Soundtrack | Asylum | |
| 30 | 28 | AMERICAN GIGOLO | Soundtrack | Polydor | |
| 31 | 24 | LOVE STINKS | J Gells Band | EMI America | |
| 32 | 40 | THE ROSE | Soundtrack | Atlantic | |
| 33 | 37 | ONE EIGHTY | Ambrosia | Warner Bros | |
| 34 | 35 | CRASH AND BURN | Pat Travers Band | Polydor | |
| 35 | 36 | MICKY MOUSE DISCO | Mickey Mouse | Disneyland | |
| 36 | 21 | PARTIES | The Beatles | Capitol | |
| 37 | 29 | THE LONG RUN | Eagles | Asylum | |
| 38 | 30 | SPIRIT OF LOVE | Con Funk Shun | Mercury | |
| 39 | 43 | AFTER MIDNIGHT | Manhattans | Columbia | |
| 40 | 46 | ROSES IN THE SNOW | Emmylou Harris | Warner Bros | |
| 41 | 31 | DAMN THE TORPEDOES | Tom Petty & The Heartbreakers | Backstreet | |
| 42 | 33 | TWO PLACES AT THE SAME TIME | Ray Parker Jr And Raydio | Arista | |
| 43 | 34 | LONDON CALLING | The Clash | Epic | |
| 44 | 45 | IN THE HEAT OF THE NIGHT | Pat Benatar | Chrysalis | |
| 45 | 51 | HOT BOX | Fatback | Spring | |
| 46 | 52 | THE GLOW OF LOVE | Change | RFC | |
| 47 | 38 | THE WHISPERS | The Whispers | Solar | |
| 48 | 54 | LADY T | Teena Marie | Gordy | |
| 49 | 50 | CATCHING THE SUN | Spyro Gyra | MCA | |
| 50 | 58 | DANCING IN THE DRAGON S JAWS | Bruce Cockburn | Millennium | |
| 51 | 59 | LOST IN LOVE | Air Supply | Arista | |
| 52 | 53 | ALL THAT JAZZ | Soundtrack | Casablanca | |
| 53 | 41 | DREAMS | Grace Slick | RCA | |
| 54 | 39 | BERE LE STRANGE | Heart | Epic | |
| 55 | 56 | EXTENSIONS | Manhattan Transfer | Atlantic | |
| 56 | 64 | POWER | Temptations | Gordy | |
| 57 | 57 | LADIES NIGHT | Kool & The Gang | De Lite | |
| 58 | 49 | EAT TO THE BEAT | Blondie | Chrysalis | |
| 59 | 50 | THE UP ESCALATOR | Graham Parker & The Rumour | Arista | |
| 60 | 75 | ANIMAL MAGNETISM | Scorpions | Mercury | |
| 61 | 48 | PROGRESSIONS OF POWER | Triumph | RCA | |
| 62 | 44 | BACKSTAGE PASS | Little River Band | Capitol | |
| 63 | 73 | FLUSH THE FASHION | Alice Cooper | Warner Bros | |
| 64 | 86 | PERMANENT WAVES | Rush | Mercury | |
| 65 | — | BRITISH STEEL | Judas Priest | Columbia | |
| 66 | 55 | A DECADE OF ROCK & ROLL 1970 TO 1980 | Reo Speedwagon | Epic | |
| 67 | 67 | THE B-52's | The B-52's | Warner Bros | |
| 68 | 60 | ON 'O VICTORY | Humble Pie | Atco | |
| 69 | 61 | SKYWAY | Sky | Salsoul | |
| 70 | 47 | LET THE MUSIC DO THE TALKING | The Joe Perry Project | Columbia | |
| 71 | — | ON THROUGH THE NIGHT | Del Leppard | Mercury | |
| 72 | — | TWO GO | | Arista | |
| 73 | 72 | COAL MINER'S DAUGHTER | Soundtrack | MCA | |
| 74 | 71 | DOLLY DOLLY DOLLY | Dolly Parton | RCA | |
| 75 | 62 | GET HAPPY | Elvis Costello | Columbia | |

HEAVY METAL

- | | | | | |
|----|----|-----------------------------|---------------|-------------|
| 1 | 1 | ROCK BRIGADE | Del Leppard | Vertigo |
| 2 | 3 | FOOL FOR YOUR LOVING | Whitesnake | US |
| 3 | 4 | WHEELS OF STEEL | Saxon | Carrere |
| 4 | 2 | I LIVE FOR THE WEEKEND | Triumph | RCA |
| 5 | 6 | HEATSTROKES | Krokus | Ariola |
| 6 | 8 | TRANSYLVANIA | Iron Maiden | EMI |
| 7 | 9 | TOO LATE TOO LATE | Motorhead | Bronze |
| 8 | 5 | WAITING FOR THE TAKING RIOT | | Capitol |
| 9 | 11 | STEELER | Judas Priest | CBS |
| 10 | 7 | DON T MAKE NO PROMISES | Scorpions | Harvest |
| 11 | 13 | NEON KNIGHTS | Black Sabbath | Vertigo |
| 12 | 10 | THE SPIRIT OF RADIO | Rush | Mercury |
| 13 | 15 | MACHINE GUN | Storm | MCA |
| 14 | 12 | FOOLS | Van Halen | Warner Bros |
| 15 | — | DEATH AND DESTINY | Mythra | Guardian |

Compiled by The Powerhouse Heavy Metal Roadshow
Tel. 01 368 8552

US SOUL

- | | | | | | |
|----|----|-----------------------------|-----------------------------------|--------------|--------------|
| 1 | 1 | LET S GET SERIOUS | Jermaine Jackson | Motown | |
| 2 | 2 | FUNKY TOWN | Lips Inc | Casablanca | |
| 3 | 3 | SWEET SENSATION | Stephanie Mills | 20th Century | |
| 4 | 5 | SHINING STAR | Manhattans | Columbia | |
| 5 | 4 | LADY WHISPERS | | Solar | |
| 6 | 7 | GOTTA GET MY HANDS ON SOME | Fatback | Spring | |
| 7 | 6 | LET ME BE THE CLOCK | Smokee Robinson | Tamla | |
| 8 | 10 | LANDLORD | Gladys Knight & The Pips | Columbia | |
| 9 | 14 | BACK TOGETHER AGAIN | Roberta Flack with Donny Hathaway | Atlantic | |
| 10 | 11 | ALL NIGHT THING | Invisible Man s Band | Mango | |
| 11 | 12 | CLOUDS | Chaka Khan | Warner Bros | |
| 12 | 13 | POWER | Temptations | Gordy | |
| 13 | 15 | A LOVER S HOLIDAY | Change | RFC | |
| 14 | 19 | TAKE YOUR TIME | SOS Band | Tabu | |
| 15 | 8 | DON T SAY GOODNIGHT | Isley Brothers | T Neck | |
| 16 | 9 | TWO PLACES AT THE SAME TIME | Ray Parker Jr. & Raydio | Arista | |
| 17 | 17 | DON T PUSH IT | DON T FORCE IT | Leon Haywood | 20th Century |
| 18 | 17 | GOT TO BE ENOUGH | Con Funk Shun | Mercury | |
| 19 | 20 | OVERNIGHT SENSATION | Jerry Knight | A&M | |
| 20 | — | LETT HIS MOMENT BE FOREVER | Kwick | EMI/America | |

US DISCO

- | | | | | |
|----|----|---------------------------|------------------------------|----------------|
| 1 | 1 | LOVERS HOLIDAY | Change | Warner/RFC |
| 2 | 2 | LET S GET SERIOUS | Jermaine Jackson | Motown |
| 3 | 8 | TAKE YOUR TIME | (Do it Right) SOS Band | Tabu |
| 4 | 4 | BEHIND THE GROOVE | Teena Marie | Motown |
| 5 | 5 | SWEET SENSATION | Stephanie Mills | 20th Century |
| 6 | 6 | BACK TOGETHER AGAIN | Roberta Flack/Donny Hathaway | Atlantic |
| 7 | 7 | TOUCH ME WHERE IT S HOT | Drum Band | Prism |
| 8 | 9 | IN THE FOREST | Baby O | Baby O Records |
| 9 | 3 | TWO TONS O FUN | Two Tons O Fun | Fantasy |
| 10 | 10 | HANG TOGETHER | Odyssey | RCA |
| 11 | 14 | I M OK | YOU RE OK | American Gypsy |
| 12 | 17 | DYNAMITE/JUMP TO THE BEAT | Stacey Lattisaw | Import/12 |
| 13 | 11 | STOMP | Brothers Johnson | Atlantic |
| 14 | — | STARS IN YOUR EYES | Herbie Hancock | A&M |
| 15 | — | CAN T BE LOVE | Peter Brown | Columbia |
| 16 | — | EVERYTHING IS YOUR LOVE | Fantastic Aleems | Drive/TK |
| 17 | 16 | YOU GAVE ME LOVE | Crown Heights Affair | Panorama |
| 18 | — | OVERNIGHT SENSATION | Jerry Knight | De Lite |
| 19 | — | WITHOUT YOUR LOVE | Cut Glass | A&M |
| 20 | 15 | YOU GOT WHAT IT TAKES | Bobby Thurston | 20th Century |

STAR CHOICE

- | | | |
|----|--------------------|--------------------|
| 1 | WE LL MEET AGAIN | Peter Fenn |
| 2 | HELP | The Beatles |
| 3 | JEEPSTER | T Rex |
| 4 | BROWN SUGAR | The Rolling Stones |
| 5 | BLITZKRIEG BOP | Ramones |
| 6 | GOD SAVE THE QUEEN | Sex Pistols |
| 7 | SCHOOLS OUT | Alice Cooper |
| 8 | HEROES | David Bowie |
| 9 | DIRTY PICTURES | Radio Stars |
| 10 | OUTDOOR MINER | Wire |



DUNCAN 'FATTY' REID OF THE BOYS

YESTERYEAR

- The singles chart was printed this week due to a Bank Holiday
- ONE YEAR AGO (JUNE 2 1979)
(Album Chart)
- | | | |
|----|------------------------------------|------------------|
| 1 | VOULEZ VOUS | Abba |
| 2 | DO IT YOURSELF | Ian Dury |
| 3 | LAST THE WHOLE NIGHT LONG | James Last |
| 4 | AT BUDOKAN | Bob Dylan |
| 5 | THE VERY BEST OF LEO SAYER | Leo Sayer |
| 6 | PARALLEL LINES | Blondie |
| 7 | THE BILLIE JO SPEARS SINGLES ALBUM | Billie Jo Spears |
| 8 | FATE FOR BREAKFAST | Ani Garfunkel |
| 9 | MANIFESTO | Roxy Music |
| 10 | BREAKFAST IN AMERICA | Supertramp |
- FIVE YEARS AGO (JUNE 7 1975)
- | | | |
|----|---------------------------------|----------------------------|
| 1 | WHISPERING GRASS | Windsor Davis |
| 2 | STAND BY YOUR MAN | Tammy Wynette |
| 3 | THREE STEPS TO HEAVEN | Shoelace/Waddy |
| 4 | SING BABY SING | The Stylistics |
| 5 | TRY TO REMEMBER THE WAY WE WERE | Gladys Knight and The Pips |
| 6 | SEND IN THE CLOWNS | Judy Collins |
| 7 | THE PROUD ONE | The Osmonds |
| 8 | I M NOT IN LOVE | 10cc |
| 9 | ROLL OVER LAY DOWN | Status Quo |
| 10 | THE ISRAELITES | Desmond Dekker |

- TEN YEARS AGO (JUNE 6 1970)
- | | | |
|----|---------------------------|-------------------|
| 1 | YELLOW RIVER | Christie |
| 2 | BACK HOME | The England Squad |
| 3 | QUESTION | The Moody Blues |
| 4 | HONEY COME BACK | Glen Campbell |
| 5 | DAUGHTER OF DARKNESS | Tom Jones |
| 6 | EVERYTHING IS BEAUTIFUL | Ray Stevens |
| 7 | GROOVIN WITH MR BLICE | M/Blo |
| 8 | ABC | The Jackson Five |
| 9 | SPIRIT IN THE SKY | Norman Greenbaum |
| 10 | UP THE LADDER TO THE ROOF | The Supremes |
- FIFTEEN YEARS AGO (JUNE 6 1965)
- | | | |
|----|-----------------------------|---------------------|
| 1 | LONG LIVE LOVE | Sandie Shaw |
| 2 | WHERE ARE YOU NOW MY LOVE | Jackie Trent |
| 3 | WORLD OF OUR OWN | The Seekers |
| 4 | TRUE LOVE WAYS | Peter and Gordon |
| 5 | POOR MAN S SON | The Rocking Berries |
| 6 | THIS LITTLE BIRD | Marianne Faithful |
| 7 | THE CLAPPING SONG | Shirley Ellis |
| 8 | TRAINS AND BOATS AND PLANES | Burt Bacharach |
| 9 | KING OF THE ROAD | Roger Miller |
| 10 | TICKET TO RIDE | The Beatles |

- | | | | | | | |
|----|----|--|---|---|-----------------------|--------------|
| 1 | 3 | ISHOULD A LOVE YA | Narada Michael Walden | Atlantic 12in | | |
| 2 | 1 | THE GROOVE | Rodney Franklin | CBS 12in | | |
| 3 | 2 | JUST CAN T GIVE YOU UP | Mystic Merin | Capitol 12in | | |
| 4 | 4 | LET S GET SERIOUS | Jermaine Jackson | Motown 12in | | |
| 5 | 7 | YOU GAVE ME LOVE/USE YOUR BODY & SOUL | Cha | De-Lite 12in | | |
| 6 | 6 | BACK TOGETHER AGAIN | Flack/Hathaway | Epic 12in | | |
| 7 | 5 | CHECK OUT THE GROOVE | Bobby Thurston | Epic 12in | | |
| 8 | 8 | KEEP IN TOUCH | Freeez | Calibre 12in | | |
| 9 | 10 | BEHIND THE GROOVE | Trena Marie | Motown 12in | | |
| 10 | 9 | STOMP | Brothers Johnson | A&M 12in | | |
| 11 | 39 | THE SCRATCH | Surface Noise | WEA 12in | | |
| 12 | 14 | SHANTE | Mass Production | Atlantic 12in | | |
| 13 | 11 | DON T PUSH IT | DON T FORCE IT | Leon Hayward | 20th Century-Fox 12in | |
| 14 | 17 | IT S ALRIGHT | Sho Nuff | Ensign 12in | | |
| 15 | 12 | BURNIN HOT | Jermaine Jackson | Motown LP | | |
| 16 | — | JUMP TO THE BEAT | Stacy Lattisaw | Atlantic 12in | | |
| 17 | 15 | FOR THOSE WHO LIKE TO GROOVE/ | TWO PLACES AT THE SAME TIME | Raydio | Arista 12in | |
| 18 | 13 | WORKING MY WAY BACK TO YOU | Detroit Spinners | Atlantic 12in | | |
| 19 | 36 | FUNKYTOWN | Lips Inc | Casablanca 12in | | |
| 20 | 29 | LET S GO ROUND AGAIN | Average White Band | RCA 12in | | |
| 21 | 21 | A LOVER S HOLIDAY/SEARCHING/THE GLOW OF LOVE/IT S A GIRLS AFFAIR | Change | US RFC LP | | |
| 22 | 22 | SUPREMES | MEDLEY/LOVE HANGOVER | Supremes/Ross | Motown 12in | |
| 23 | 18 | GIVE UP THE FUNK/DOES IT FEEL GOOD/TAKIN OFF | BT Express | US Columbia LP | | |
| 24 | 31 | IN THE MOOD (TO GROOVE)/WHEN I COME HOME | Aurra | US Dream 12in | | |
| 25 | 20 | ON THE ONE/CAMEOSIS/SHAKE YOUR PANTS/WE RE GOIN OUT TONIGHT/WHY HAVE I LOST YOU | Cameo | US Chocolate City LP | | |
| 26 | 49 | LIGHT UP THE NIGHT/STREETWAVE | Brothers Johnson | A&M 12in | | |
| 27 | 24 | LOVE YOU FOREVER/LET ME LOVE YOU | Bunny Mack | Rokel 12in | | |
| 28 | 29 | OVERNIGHT SENSATION | Jerry Knight | A&M/US 12in | | |
| 29 | 30 | IN THE FOREST | Baby O | US Baby O 12in | | |
| 30 | 34 | BRAZILIAN LOVE AFFAIR | George Duke | US Epic LP | | |
| 31 | 23 | HOLD ON/BURNIN ALIVE | Tony Rallo | Calibre 12in | | |
| 32 | 30 | MUSIC | Gary Bartz | Arista 12in | | |
| 33 | 35 | BODY LANGUAGE | Detroit Spinners | Atlantic 12in | | |
| 34 | 35 | YOU GOT WHAT IT TAKES | Bobby Thurston | Epic 12in | | |
| 35 | 38 | THIS FEELIN | Frank Hooker & Positive People | DJM 12in | | |
| 36 | 16 | DON T YOU WANT TO FEEL IT (FOR YOURSELF)/DYNAMITE | Stacy Lattisaw | US Cotillion LP | | |
| 37 | 34 | TONIGHT I M ALRIGHT | Narada Michael Walden | Atlantic 12in | | |
| 38 | 29 | RIGHT IN THE SOCKET (REMIX)/THE SECOND TIME AROUND | Shalamar | Solar 12in | | |
| 39 | 44 | LAST NIGHT AT DANCLAND | Randy Crawford | Warner Bros 12in | | |
| 40 | 51 | MY TURN TO LOVE YOU | Eddy Grant | Ice 12in | | |
| 41 | 63 | WALK TALL/COLOSSUS | Mark Soskin | Prestige 12in | | |
| 42 | 43 | DANCE YOURSELF DIZZY | Liquid Gold | Polo 12in | | |
| 43 | 44 | USE IT UP AND WEAR IT OUT/DON T TELL ME TELL HER | Odyssey | RCA 12in | | |
| 44 | 45 | PLAIN OUT OF LUCK/STRETCHIN OUT/YOUR LOVE IS A LIFE SAVER/YOU BROUGHT IT ON YOURSELF/I DON T WANNA HEAR IT | Gayle Adams | US Prelude LP | | |
| 45 | 46 | IN THE THICK OF IT/SO GOOD SO RIGHT | Brenda Russell | A&M 12in | | |
| 46 | 47 | AND THE BEAT GOES ON | Whispers | Solar 12in | | |
| 47 | 48 | RUNNING AWAY/CAN T YOU SEE ME | Roy Ayers | Polydor 12in | | |
| 48 | 49 | SH S OUT OF MY LIFE | Michael Jackson | Epic | | |
| 49 | 50 | LET S GET IT TOGETHER | El Coco | AVI 12in | | |
| 50 | 51 | THE SEDUCTION | James Last Band/David Sanborn | Polydor 12in | | |
| 51 | 52 | CALL ME | Blondie | Chrysalis/Polydor LP | | |
| 52 | 53 | IF YOU LOVE ME GIRL/SPLASHDOWN TIME/YOU LOVE OF MY LIFE | Breakwater | US Arista LP | | |
| 53 | 54 | HANGIN OUT | Kool & The Gang | US De-Lite 12in | | |
| 54 | 52 | SEXY DANCER | Prince | Warner Bros 12in | | |
| 55 | 41 | CISSELIN HOT | Chuck Cissel | Anista 12in | | |
| 56 | 48 | CALIBRE CUTS | Varicose | Calibre 12in | | |
| 57 | 55 | MUSIC/FRANCE TOUCHED BY YOUR LOVE/HIRED GUN/AND THERE IS LOVE | Ben E King | US Atlantic LP | | |
| 58 | 59 | FALLIN LIKE DOMINOES/PLACES AND SPACES/ALWAYS THERE | Donald Byrd/Ronnie Laws | US Blue Note LP | | |
| 59 | 60 | FIRECRACKER | Yellow Magic Orchestra | ASM 12in | | |
| 60 | 66 | POLICE AND THIEVES | Junior Murvin | Island 12in | | |
| 61 | 62 | — | — | US Phil Int 12in | | |
| 62 | 56 | LAVA LANDS/FUSION JUICE/WIZARD ISLAND/SHADOWS/SWEET | Jeff Lorber Fusion | US Arista LP | | |
| 63 | 62 | SAME OLD STORY (SAME OLD STORY)/BLUE FLAME/WHEN YOUR LIFE WAS LOW | Randy Crawford | Warner Bros LP | | |
| 64 | 53 | STAY THE NIGHT | Billy Ocean | GTO 12in | | |
| 65 | 60 | COOPS UP SIDE YOUR HEAD | Gap band | Mercury 12in | | |
| 66 | 65 | WALK ON | Ozone | US Motown LP | | |
| 67 | 61 | GO DOWN | GO | Arista 12in | | |
| 68 | 58 | GOT TO BE ENOUGH | ConFunkShun | Mercury 12in | | |
| 69 | 65 | GO ALL THE WAY/DON T SAY GOODNIGHT | Isley Brothers | Epic LP | | |
| 70 | 72 | ALL NIGHT THING | Invisible Man s Band | Island 12in | | |
| 71 | — | DO YOUR THANG/COPY THIS | One Way/AI Hudson | US MCA | | |
| 72 | — | BOOTS OFF/LOVE JONES/GOING UP IN SMOKE/LONE RANGER/TELEPHONE BILL | Johnny Guitar Watson | US DJM LP 12in promo | | |
| 73 | 81 | CHAMELEON/12 ENGLE STREET/BLUE STEEL | LOS ANGELES | LA Preputial/Renzo Fraunce/Rinder & Lewis/David Benoit/Pipe 12in EP | | |
| 74 | 84 | CLOUDS | Chaka Khan | Warner Bros 12in | | |
| 75 | 76 | 71 | CLOSE TO YOU | Kleer | Atlantic 12in | |
| 76 | 77 | 78 | TASTE OF BITTER LOVE/BOURGIE BOURGIE | Gladys Knight & The Pips | US Columbia LP | |
| 77 | 74 | 75 | ARE YOU READY FOR LOVE | Slave | Atlantic 12in | |
| 78 | 79 | 80 | I M SO HOT | Denise LaSalle | US MCA/LP | |
| 79 | 80 | 81 | STRUT/MAGIC FINGERS/MYSTERIOUS MAIDEN | Chico Hamilton | US Elektra LP | |
| 80 | 81 | 82 | I WANT TO DANCE WITH YOU/TONIGHT IS THE NIGHT | Kwick | US EMI America LP | |
| 81 | 82 | 83 | BUMPER TO BUMPER | Avenue B Boogie Band | Salsoul 12in | |
| 82 | 87 | 88 | JUST HOW SWEET IS YOUR LOVE | Rhyze | US Sam 12in | |
| 83 | 84 | 85 | AFTER THE LOVE HAS GONE/AFTER GLOW/NEED YOUR LOVE | KEEP GOIN ON/ROCKIN ALL NIGHT | Gary Bartz | US Arista LP |
| 84 | 85 | 86 | EVERY GENERATION O T B A LAW | Ronnie Laws | UA 12in | |