

RECORD MIRROR

PARKER

PENS ANOTHER ONE



QUEEN
EXCLUSIVE
ALBUM REVIEW

LINDA
McCARTNEY
TALKS TO PAULA

IRON MAIDEN
COLOUR POSTER

SONGWORDS
ROD STEWART
SPLODGE

The Natural Blonde.



PAULA

AS DAVID Lee Roth succinctly put it, a man has two choices in life — he can either develop his mind or his body. So, as this week moi's mind is totally out of action, we'll have to discuss bust developing lotions and Bullworker courses or something equally physical

One boy who won't be vibrating his pectorals in semi-circular movements for a while is Jerry Dammers who fell off stage in Aylesbury last week and dislocated his shoulder. He's also probably concussed but his hunky pr Chris Poole wasn't sure whether it was concussion or drink that was making Jerry wander around the Chrysalis offices repeating my name in a faraway tone.

THE AMERICAN comedian Richard Pryor also did himself an injury last week as he was naughtily preparing himself a drug cocktail which probably means he had a marachino cherry in his ear while he snorted it. Anyway, Rickiepop (whose albums only sell to punters over the age of 18 as he talks about bums such a lot) was using ether and his lighter and the whole lot blew up in his face. Neighbours had him raced to hospital where he's dangerously ill.

THERE was much unrest in the Ultravox camp after they read the item about determined young exec Steve Andrews betting a hundred quid that their album would go Top 10. The band feels that there will be no work done on the album by other workers in order that Steve should save every penny of his hard earned cash.

SNIPS is playing a gig at the Venue very shortly and the revue is entitled 'Even Dwarves Start Small' which appropriately continues my theme of building up one's chest to have a place to rest one's medallion. The band includes Snips, who, according to the press release is 5' 7" (just not good enough daarlings — romantic heroes are always over



AND THIS actually is what they wear in bed down in the countryside: Paul and Linda are being interviewed by one Father Guido Sarducci, whose real name is Don Novello which isn't much better. Their dressing gowns were networked across the States on 'Saturday Night Live' and many Yanks were to be found burning their pyjamas in the back yard, cursing that they didn't have the latest in haute couture bed togs.

six foot) and the rest of his band ranges from a trifle at 5' 2" to Chris Mercer on sax at six foot. Muscles will no doubt flex the night away.

WELL, while one is pumping away madly through next week all of you should bear in mind the theories of Dr John Diamond, a former professor of psychiatry, who has tested more than 20,000 recordings. He says that a certain kind of beat — it goes dit-dit-da dit dit da — has a damaging effect because its rhythm is different to your heart beat. I would have thought that depended on what sort of hunk you were standing next to but what does moi know about medical science?

The original culprits of this kind of beat are the Supremes, well known for giving many boys' hearts a teensy flutter and it can

ROXY MUSIC obviously has some kind of deal with the Department of the Environment to give them an extra name check along with rock luminaries such as Staines and Sunbury. Or perhaps they've decided to be a twin town? Actually, I heard they were cross about the phantom paint sprayer as it's got them into trouble. But it's one up on fly posting.

experienced a Knobworth that the only thing that would upset those poor little trees is the lack of toilet facilities for the human clientele.

THE BOOMTOWN RATS played a special gig in Australia at Surfers Paradise an hour from Sydney where on a clear day surfers line the beach wailing because there aren't any waves to jump on. The concert was two and half hours long and special surfers' faves were played such as 'Wipe Out' by the Safaris and the surfers did their traditional dances such as the Mashed Potato.

A MILLION photographers would have also been wailing if a twit in Southampton had had his way with Phil Lynott the day before yesterday. As Phil walked into the bar at the hotel a couple of girls came up for autographs and a local yobbo took extreme exception to our lithe hero getting all the attention and poked him in the face with a bottle.

HANDSOME manager John Reid has moved to the fresh air of the country. He's just paid £300,000 for Lockwell House in Hertfordshire. It apparently is a 1920's William and Mary style mansion in 15 acres of land. Mr Reid, who, like Mrs Thatcher, is just the kind of person that makes a girl long to vote, still plans to go into politics so he'll be able to practise his speeches without upsetting the neighbours.

THE VAPORS have been bought a group car by their manager who obviously didn't want them to get tired little tootsies. The stupid thing promptly fell apart and wouldn't go no matter what and so the garage provided them with a replacement which turned out to be stolen. Half way up the motorway to work, the youthful looking band were stopped by the police and clapped in irons.

HAWKEYED inhabitants of Chelsea will have been having palpitations at the sight of the incredibly healthy looking Mick Jagger riding around on a push bike in the sweetest little pink track suit. In last month's American Vogue Jerry Hall is expounding the virtues of cycling and how you get really terrific thighs from just a few quick whirls around the back yard.

She was doing an interview in New York a couple of weeks ago with the lovely Liz Derringer wife of Rick, and was asked thrilling true confession type questions like 'is Mick the best man you've ever been to bed with?' Naturally she said yes (after all a girl has to be loyal). Afterwards, someone got hold of Mrs Derringer's notes and changed all the answers (including that one) to things like "not Mick, 15 black men on the East coast".

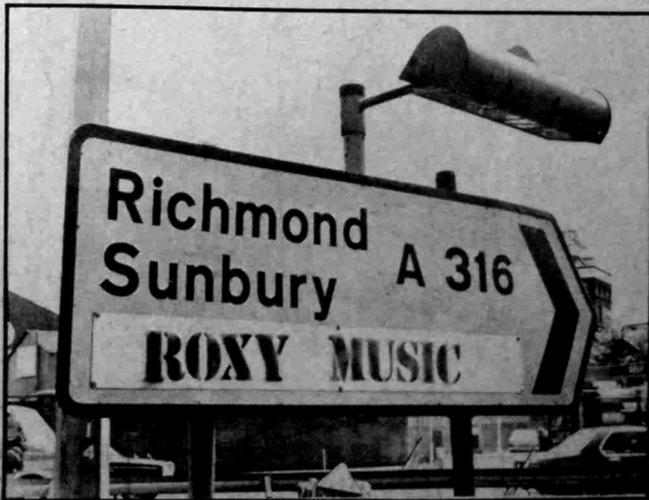
STEWART COPELAND is about to go on a radio tourette to publicise his 10 inch green album, 10 inches of bilious green plastic is definitely a must for every modern home.

SQUEEZE were dragged into the Arizona desert to do a photo session while they were in the States recently. The charmingly fresh band declined to put on the silly cowboy outfits that had been brought for them to wear but leapt nimbly upon their mounts and rode off into the sunset. Unfortunately before they made their Gary Cooperesque performances, the lady who owned the nags told them to watch out for any irate rattlesnakes that might be lurking around waiting for a nip at a well turned Deptford ankle.

THE STRANGLERS are suddenly frightfully conscious of keeping within their rigid schedules. To be honest I think they all need a bit of discipline. They have just spent 96 hours on the trot in the studio slaving over their new album. They even flew another engineer over so that the two of them could work in shifts.

To add to their exhaustion and weak knees, poor Jet Black got caught in the middle of a union row as the Frog electricity board went on strike and cut ze power just when he was in the lift. It trapped him there for four hours, which was probably a relief to the other inhabitants in the hotel.

LUKE SKY the seven foot tall guitarist with Fashion has apparently vanished into thin air (how can you lose a hunk that size?) Anyway, Faulty are a little cross as they seem to be



constantly losing their guitarists at the moment. So if there are any aspiring songsters out there who'd like his job please call 01-727 0734 and you could find yourself down in the basement on the Faulty rack being stretched into Rick's shoes. They have also mislaid Brian Gregory who apparently is in San Francisco practising the black arts

THE CURE were arrested in Rotterdam for playing on the sands at about eight in the morning. As they are keeping an exceptionally low profile about the whole thing, the question is two-fold: what were they doing wrong on the sand and what were they doing up at that time in the morning?

YOUR HUMBLE reporter has this theory. All the heavies (literally in **Meat Loaf's** case) who came to the gala premiere of 'Roadie' made their entrances, went into the rows in the theatre that had been cordoned off for them and, knowing how bad the picture was, exited the other side. Then again maybe they did sit through the screening. Or maybe just the bodyguards for Meat and Debbie Harry did.

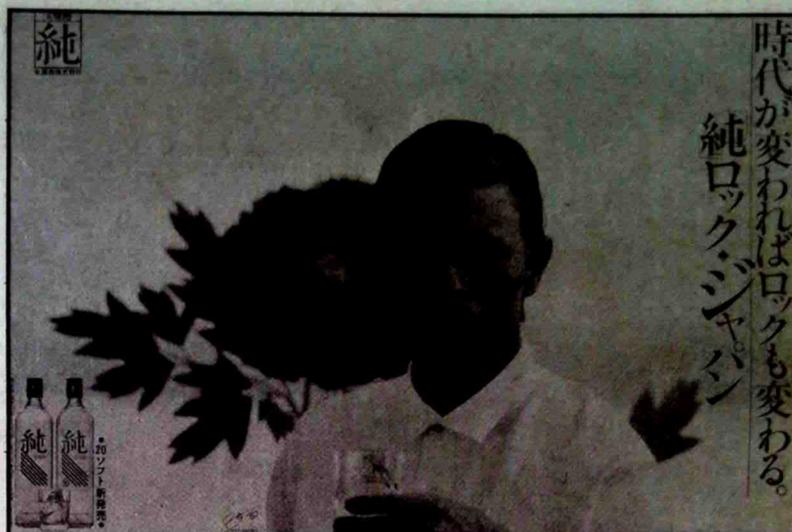
They all did show up at the party later with Meat and Debbie posing energetically for all the photographers (who'd been holed up together in a separate room until the flacks deemed the time right). Also there **Cheap Trick's Rick Nielsen** in bright yellow sweater with cars and musical notes and all sorts of stuff embroidered in

DON'T YOU love this poster of David Bowie advertising saki? To make it even worse, the stuff is called Pearly Drops - so not only do you get sloshed, it turns your teeth a glorious white. The campaign catch line is "Pearly Drops on the rocks". And written down the side of his head, it says "rock never changes" which is a pun in case you hadn't twigged that he's a pop star. Watch out Orson Welles.

black (and of course with baseball cap), and **Keith Carradine** looking pretty, and **David Johansen** looking punky. Meat, incidentally, was quite the amiable one, circulating and chatting, much to the consternation of those all too visible incredible hulk following him around. Somehow one would think that Meat Loaf, of all rock and rollers, could have taken good care of himself.

IF IT'S not enough for the British flag to be let down so badly by the football fans running around on the track like dervishes in Turin, the British Embassy will be aghast to hear of **The Boy's** behaviour on their French toulouse. During this, they flew to Germany to appear on the Musik Laden show. Before their slot, four young nubile (actually I'm being generous, they were far too rotund and porky around the middle to be nubile) came on and did an energetic go-go routine. The Boys were, needless to say, more than impressed (what I like about this column is I get to write about such classy people). Drummer **Jack Black** was so taken with

BOWIE GETS THE SAKI



them that he offered one of the lesser canine ones 50p to show him her drawers (even I haven't sunk to offering people 50p to see their underpants). She agreed only if he upped the price to a mammoth quid and threw in a badge as well (some girls will do simply anything to justify changing their underwear every day).

AT THE Doll by Doll gig at Dingwalls, **Jackie Charlton** could

be seen practising his dribbling or whatever it is professional footballers get up to in their spare time. Maybe he was there because drummer **Dave McKintosh** used to play footie in the Burnley football club reserves.

LENE LOVICH is rumoured to have lived through one of Toyah's recent gigs - maybe she wanted to see who yodeled mostest.

Maybe **Frank Ifield** showed as well. At her Brighton gig someone shouted at Toyah to play a song for Toyah which, even to the esoteric one, was a teensy bit confusing. It turned out they'd named their brat after her. For those of you interested, Toyah is in fact an old Russian name rather like Vladimir and Boris.

UNTIL NEXT week, au revoir, Paulaxxx

New Releases This Month

THE COLUMN TO WATCH FOR TOP SELLING NEW RELEASES

Artist	Title	Company	Cat. No.	BEGGARS PRICE
WEEK ENDING JUNE 20				
Roxy Music	Flesh & Blood	Polydor	POLH002	£4.45
Motels	Careful	Capitol	EST12070	£3.99
Sniff N The Tears	The Game's Up	Chiswick	CWK3014	£3.99
Toyah	The Blue Meaning	Safari	IEYAG66	£3.99
Clash	Bankrobber EP		Dutch Import	£1.50
Bob Marley/ Wailers	Uprising	Island	ILPS9596	£3.75
Pete Stride/John Plain	Laugh At Me 45	Beggars	BEG41	60p
Steve Hackett	Defector	Charisma	CDS4018	£3.85
Duffo	The Disappearing Boy	PUK	PUK2	£3.65
Quartz	Count Dracula	Logo	M0604007	£2.99
Girlschool	Demolition	Bronze	BRONX25	£3.20
Commodores	Heroes	Motown	STMA8034	£4.40
Devo	Freedom of Choice	Virgin	V2162	£3.95
Lou Reed	Growing Up In Public	Arista	SPART 1131	£3.65
Joan Armatrading	Me Myself I	A&M	AMLH64809	£3.65
Pete Stride/John Plain	New Guitars In Town	Beggars	BEG417	£3.65
Southside Johnny	Love Is A Sacrifice	Mercury	9111081	£3.95
Karel Falzka	Still Life	Blueprint	BLUP5003	£2.99
Sex Pistols	Rock 'N' Roll Swindle	Virgin	V2168	£3.50
Diana Ross	Diana	Motown	STMA8033	£4.40
Johnny G	G-Beat	Beggars	BEG416	£3.65
Elvis Costello	New Amsterdam EP	F Beat	XX5E	50p
Peter Gabriel	Peter Gabriel	Charisma	CDS4019	£3.85
Johnny G	Night After Night 45	Beggars	BEG40	90p
The Beat	I Just Can't Stop It	Go Feet	BEAT1	£3.65
Average White Band	Shine	RCA	XL13123	£3.75
FORTHCOMING RELEASE Merton Parkas		Put Me In The Picture EP		

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(North End Road Market)
- RICHMOND**
2 The Square 01-940 0514
- EALING**
19 High Street 01-579 7599
- NEW Stores at Kingston & Putney**
- KINGSTON**
52 Eden Street 01-549 5871
(opposite New Arcade Entrance)
- PUTNEY**
2a Disraeli Road 01-788 0986
(opposite Library & Boots)
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- Earl's Court 10 till 7.**
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NEWS

FREE 2-TONE GIG DROPPED

A PLANNED 2 Tone free concert on London's Glapham Common has been cancelled... after the GLC refused to grant a music licence.

The concert, as exclusively reported in RECORD MIRROR, was scheduled for July 13 and was to have featured the Specials, the Beat and the Bodysnatchers — and possibly Madness.

But an open meeting at the GLC brought objections from local traders and residents and despite the approval of Lambeth Council and the police, the GLC decided against giving their permission.

It's doubly irritating when you have both police and council approval and you still can't say thank you to your fans," said a 2 Tone spokesman.

There are now new plans to re-arrange the concert — with the same line up — at another venue in the Midlands. And the Specials will be completing their second album this summer before beginning a major British tour in September.

STRANGLERS CONFIRM

THE STRANGLERS have now confirmed all the dates for their July tour, plans for which were revealed in last week's RECORD MIRROR.

But owing to last minute changes in the itinerary the gig at Deeside Leisure Centre will not now take place. Instead dates have been lined up for: London Rainbow July 8, Crawley Leisure Centre 10, Bristol Colston Hall 11, St Austel, New Cornish Riviera 12, Southampton Gaumont 13, Ipswich Gaumont 14, Birmingham Odeon 16, Sunderland Locarno 17, Glasgow Apollo 18, Aberdeen Capitol 19, Edinburgh Playhouse 20.

Tickets at all venues will be £3.50 and at some theatres there may also be tickets at £3 check box of five for details. All tickets are expected to be available for personal application from June 20, but again it's advisable to check locally.

MUSIC OPENS

CAN'T STOP The Music, the film that has already been billed as "the first movie musical extravaganza of the '80s" is to open in London next month.

No firm date has yet been fixed for the premiere, but the film's release will closely follow the soundtrack album, featuring Village People and out on June 27.

The film is the brainchild of Alan Carr (the man behind Grease) and as well as plenty of live action from Village People — who star with actress Valerie Perrine — there are appearances from the Ritchie Family and Bruce Jenner. The dance sequences in Can't Stop The Music were choreographed by Hot Gossip's Arlene Phillips.

PURPLE PLATTER

THE FORMER members of Deep Purple may have scotched all rumours that they are re-forming — but EMI are going ahead with a TV advertised Deep Purple compilation.

The 12-track album is entitled Deepest Purple, released on July 4, and it contains well-known Purple classics like 'Black Night', 'Smoke On The Water' and 'Child In Time'. But the budget for TV ads won't be nearly as large as normal, with a selling price of £5.29 EMI are expected to spend around £75,000.

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Agfa Cassettes offer the highest quality reproduction from a cassette. They are sensitive to the slightest impulses your recorder can pick up. And there is a tape for every kind of recorder available. Agfa +6 Cassettes also offer 6 minutes extra playing time — just for safety's sake. So why settle for second best?

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RAINBOW TOP RACE FESTIVAL

SIX HEAVY metal bands — led by Rainbow — are to appear at the Castle Donnington Racing Circuit in August... in what promises to be one of the summer's most interesting open-air festivals.

For the Leicestershire venue, normally used for motor racing events, has been booked for the 'Monsters Of Rock' concert on August 16.

The day of heavy metal, headlined by Rainbow making a rare outdoor appearance, introduces a new venue to the rock scene, and with the ticket prices

pegged at £7.50 (in advance) the organisers are hoping that the site could be used for a similar event each year.

Details of the full bill should be available in the next few weeks, but tickets are available immediately BY POST, from 'Woolteare Ltd', PO Box 123, Walsall, W55 4QQ. Postal orders only will be accepted (price £7.50), crossed and made payable to Woolteare Limited. Sae's should be enclosed. PERSONAL APPLICATIONS from the following venues — Birmingham Cyclops

Records, Coventry Theatre, Leicester Revolver Records, Sheffield and Leeds Virgin Records, Derby and Burton - on Trent RE Cords, Nottingham Selecta Disc, Stafford Lotus Records, Stoke Mike Lloyd Music, Wolverhampton Sundown Records, Bristol Rival Records, Southampton Gaumont, Newcastle City Hall, Carlisle Pink Panther, Oxford New Theatre, Manchester Piccadilly Records, Liverpool Probe Records, Edinburgh Odeon, Glasgow Apollo, Cardiff Spillers, London

Rainbow, London Ticket Machine
Tickets will cost £8.50 on the day

* Castle Donnington is situated 40 miles from Birmingham and 70 miles from Manchester, accessible from the M1 motorway at Junction 24.

Alternatively a shuttle bus service will run from both Derby and Nottingham stations from 8 am on the day of the festival. The site will open at 10.00 am with the concert running from 1pm until approximately 10.30pm.



RAINBOW: one of six bands

LYNOTT'S EYE INJURED IN BRAWL

IT IS feared that Phil Lynott may lose the sight of one eye after being attacked on Saturday night at a Southampton hotel.

The incident happened after Thin Lizzy's gig in the town. Phil walked into the bar of the band's hotel and was surrounded by fans. A man in the bar apparently annoyed by the attention Lynott was attracting tried to pour a pint of beer over him. As Phil pushed him away another man hit him in the face with a bottle.

His sight seemed to be unaffected at first, but the following night during the band's last gig of the tour in Cardiff, Lynott realised that his vision was beginning to blur. When he came offstage he could not see out of the injured eye.

Lynott has seen a specialist in this country who has recommended that Phil see another specialist in America. Phil and the band were to go to the States on a promotional visit anyway.

POLICE SITE

THE OPEN air concert headlined by Police in Ireland reported in RECORD MIRROR last week will take place at Leixlip Castle Dublin, not Dalymount Stadium on July 27.

The site has been extended and improved since the Boomtown Rats played there earlier this year and the event will run from 2pm until 8pm.

Squeeze Q-Tips, John O'Way and U2 are also confirmed for the bill and tickets priced at £6.50 in advance (£7 on the day) are available at record shops and ticket agencies in Ireland and Northern Ireland immediately.

2'TONES

THE UNDERTONES release a second cut from their Hypnotised album as a new single this week.

Wednesday Week is a John O'Neill composition, and it's backed with the previously unavailable 'Told You So' recorded at the same time as the album but not included.

The Undertones are currently in America playing a month-long string of dates as headliners.

ME JAYNE

JAYNE COUNTY — once Wayne County (pictured right) begins a British tour in July... her first as a woman!

Jayne, who successfully completed a sex-change operation in Germany last year, will be promoting her latest album 'Rock'n'Roll Resurrection' on a short series of club dates.

Opening at the London Music Machine on July 12, the tour then runs: Bristol Trinity Hall July 15, Port Talbot Troubador 17, Wakefield Unity Hall 18, Coventry Matrix Club 19, Sheffield Limit Club 22, Blackpool Norbreck Castle 24, Manchester Mayflower 25, and closing at the London Music Machine on July 28.



CAROLINE BACK AS MUSEUM

PLANS are afoot to raise the Mi Amigo — home of pirate Radio Caroline for 16 turbulent years — from her watery grave off the Kent coast.

Though bureaucracy failed to put the beloved pirate station off the airwaves, the elements succeeded in March when the ship was overcome by waves.

But now former DJ and Caroline Roadshow boss Robb Eden has come up with a plan to raise the Mi Amigo using giant balloons. It is hoped to find a site for the vessel at Margate or Ramsgate. After being restored to her sixties appearance the Mi Amigo would become a pirate radio museum.

To this end a trust has been set up and if the target is not reached the money will be passed on to the RNLI at Sheerness who rescued the DJs and crew during the sinking.

Donations can be sent to: "The Mi Amigo Appeal Fund, BCM, Box 1962, London, WC1."

Said Robb: "We have cleared matters with Trinity House who took possession of the boat and divers have found that she sustained little, if any, damage."

Meanwhile a spokesman for Radio Caroline in Spain said the station would be broadcasting from a new ship in September. JOHN HUTSON

RELEASE

GRAHAM PARKER rush releases a new single 'Love Without Greed' on June 27. The single is taken from Parker's current album 'The Up Escalator' and the single also contains a live version of the infamous 'Mercury Poisoning' — a song which has never been available in the UK before.

MARTHA AND The Muffins, who will be supporting Roxy Music on their forthcoming tour release their new single 'About Insomnia' on July 4.

THE MONOCHROME Set release their new single '405 Lines' next week. It's taken from their 'Strange Boutique' album.

THE THRILLERS, a three piece outfit from Handsworth release their debut single 'Shooting To The Top' next week.

THE BARRACUDAS release their first single for Zonophone this week. It's 'Summer Fun' and the first 10,000 copies will include free stickers.

PHONOGRAM re-release Dion's classic single 'The Wanderer' this week. It charted first in 1962, and then again in 1976.

MARI WILSON and the Imaginations release their debut single 'Love Man' this week. The single is available from GTO and was produced by up and coming producer Tot Taylor and Paul Buitlidge.

JIMMY LINDSAY releases his new single 'I Wanna Dance' this week. The single was written by Jimmy himself.

BIM RELEASE their first single 'Delicious Gone Wrong' on Swerve Records this week.

MICHAEL CHAPMAN release his new album 'Looking For Eleven' this week. The album features various members of Lindisfarne backing Chapman.

CRIMINAL RECORDS have signed the Dodgess who release their debut single 'Lord Lucan Is Missing' this Friday.



FLOOD OF ELVIS PRESLEY

A FLOOD of previously unreleased Elvis Presley material will hit the market in August — the third anniversary of the singer's death and the 25th anniversary of his signing to RCA Records.

The new tracks will take the form of an eight record set containing historic documents, photographs and sleeve notes. And the expected retail price will be around £35!

Released in a limited edition the set will contain 87 performances of 78 different songs with a playing time of over four hours ranging from a previously undiscovered tape of an early benefit concert to a 12 minute monologue by Presley on his thoughts and beliefs.

But the same week has also brought news of another Tribute to Elvis. This time it's the definitive Elvis film currently being made by Warner Brothers. Entitled 'This is Elvis' the film will reportedly deal with every aspect of Elvis' career — including his addiction to prescribed drugs.

With a multi million pound budget and production under way it's hoped that the film could reach British cinemas by next spring.

YOU'VE SEEN enough of the pictures (and if you haven't here's another one above) — now judge for yourselves what Wendy O'Williams and the Plasmatics actually sound like.

For the group's first single is rush-released on Stiff on June 27 and it'll contain the infamous 'Butcher Baby', complete with the sound of chainsaws! Two live tracks 'Living Dead' and 'Sometimes I' make up the B-side and they're both taken from a forthcoming (X-rated) video cassette of the group.

And, if that isn't enough Stiff are offering a free badge and sticker of the Plasmatics to anyone who sends a stamped addressed envelope to Stiff Records 9-11 Woodfield Road, London W9.

IN BRIEF

THE BEATLES are featured in London's Capital Radio's The Beatles Are Dead Long Live The Beatles, on June 22 at 3 pm. The programme is part of the 'Makin' Waves' series.

STATUS QUO have signed a three record contract with Riva Records for the States and Canada. Quo hope that the deal will finally break them in the States and they'll be releasing their 'Whatever You Want' album over there shortly.

LINCOLNSHIRE BAND Pictures won the Arctic Lite Rock Search '80 Competition at the London Venue last Thursday. They won a recording and publishing deal with State Records as well as £5,000 cash and £10,000 of musical equipment.

A FIRE which seriously damaged the Poole Arts Centre in Dorset on Monday may affect future concerts there until repairs can be carried out. First concert threatened is by David Essex on June 26.

METAL MANIA AT READING



UFO: one of the headliners

THE READING Festival celebrates its 20th anniversary this year... with a three-day bill that looks like becoming a feast of heavy metal.

In what promoter Jack Barrie calls "a value-for-money event," a three-day ticket will cost £12.50; a price that includes camping and car park charges.

And acts definitely confirmed so far include headliners UFO and WHITESNAKE, special guests PAT TRAVERS and GILLAN, IRON MAIDEN, DEF LEPPARD, KROKUS, GIRL, MAGNUM, TYGERS Z; all fitting into the three day bill over the Bank Holiday weekend of August 22, 23 and 24.

Other bands likely to appear are Rory Gallagher,

Hazel O'Connor, a new Ian Hunter outfit and — it's hotly rumoured — the Ramones.

But, traditionally, the day-to-day running order won't be announced for several weeks. Instead 'all-in' three day tickets are available immediately from: 'N.J.F. / Reading Festival', PO Box 45Q, London W1A 4SQ. Cheques and postal orders only will be accepted (crossed and made payable to N.J.F. / Reading Festival) and SAE's should be enclosed.

Crowd capacity will again be limited to 30,000, and single day tickets (Friday £5, Saturday and Sunday £8) will only be available on the day if this number isn't exceeded.

How I got filthy rich and learned to love Dave Lee Travis.

My amazing secret revealed.



So there I was, lying in bed, picking feathers out of the hole in the pillow, flicking them at the cat and listening to DLT rabbiting away on Radio 1.

I weighed up my position. I'd just left school. There were only two things stopping me becoming the world's greatest rock star. 1. I couldn't sing. 2. I couldn't play anything.

Then it hit me.

If I was going to grow filthy rich and ride a gold-plated, 18,000cc Harley Davidson, I'd have to get... wait for it... a job.

It was a horrible thought but it had to be done. I lay there wondering how. The cat held its breath.

But hark, what was this? Suddenly DLT was burbling about a special booklet that would tell all us school-leavers how to land our first job. Said he'd teach us all the secrets of writing letters to bosses, stunning them at interviews, stuff like that. Promised us loads of fact sheets about different jobs we could do.

Would this man lie, I asked myself.

The cat said nothing.

I grabbed a pencil, noted the address and fell back exhausted. I wasn't used to manual labour.

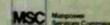
Folks, that booklet really worked. And now, so do I. In a warehouse as a matter of fact, loading lorries. Already I earn three week's dose in one. And if I'm a good boy and wash behind my ears, they'll teach me to drive the forklift.

Now my amazing secret can be yours.

Summon all your strength and rip off the coupon below for your totally free copy of DLT's 18 page step-by-step thingummy. Compliments of Radio 1.

Astonish your friends. Make your parents faint. Astound your cat.

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CHARTWATCHERS— HAVE A GO AT OUR COMPETITION £100 OF RECORD TOKENS TO BE WON EACH WEEK

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 23rd June

COUPON

1	CRYING Don McLean
2	THEME FROM MASH The MASH
3	FUNKY TOWN Lipps Inc
4	BACK TOGETHER AGAIN Roberta Flack/Donny Hathaway
5	NO DOUBT ABOUT IT Hot Chocolate
6	EVERYBODY'S GOT TO LEARN SOME TIME Korgis
7	BEHIND THE GROOVE Teena Marie
8	LET'S GET SERIOUS Jermaine Jackson
9	OVER YOU Roxy Music
10	YOU GAVE ME LOVE Crown Heights Affair

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

NAME _____
ADDRESS _____



Cut out and send to
Record Mirror Chartwatch No 9
PO Box 16 Harlow, Essex CM17 0HE
All entries must reach us by
NEXT MONDAY 23rd June

Chartwatch No. 8 winner was
Jane Webber, 17 Westridge Gardens,
Greenford, Middx

THE VIRGIN MEGASTORE 14 OXFORD STREET W1

London 9 Markie Ave 3, W1 Tel: 01 762 6886 Oxford Walk Tel: 01 589 7096 150 Oxford Street W1 130 Notting Hill Gate W11 Tel: 01 221 6177 Heron Cross NW4 Tel: 01 262 7315 62-66 Kensington High Street W14 Tel: 01 837 8867	Birmingham 48 Bull Street Tel: 021 236 9432	Coventry 11 City A. Centre Tel: 0203 27579	Leeds 145 The Briggate Tel: 0532 449751	Liverpool 129 Market Way 51 Austine Centre Tel: 051 708 0386	Manchester Arndale Centre Market Street Tel: 061 834 7204	Newcastle 10 12 High Friars Elkon Square Tel: 0632 612795	Plymouth 108 Armesa Way Tel: 0752 69035	Southampton 16 Bangate Street Tel: 0703 34061	Swansea 24 Green Street Tel: 0782 51498	Nottingham 21 Clumber Street Tel: 0602 40006	Sheffield 137 The Moor Tel: 0742 760529	Edinburgh 18a Frederick Street Tel: 031 226 4042	Milton Keynes 59 Silbury Arcade Tel: 0296 650404	Exeter 82 Domesday Street Tel: 0322 380 418	Cardiff 6 7 Duke Street Tel: 0222 380 418
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STIFF LITTLE FINGERS: Special "School holiday" tour.

SCHOOL'S OUT

STILL LITTLE Fingers begin a short "school holiday" tour next month — and they'll be recording several of the dates for a live album due out in the autumn. The tour follows the release of a new double A-sided single on July 5 — featuring 'Back To Front' and 'Mr Fire Coal-Man' — and the full date sheet runs as follows: Malvern Winter Gardens July 18, Cromer, West Runton, Pavilion 19, London Rainbow 20, Llanelli Glen Ballroom 21, Torquay Town Hall 22, Plymouth Top Rank 23, Portsmouth Locarno 24, Aylesbury Friars 25, Bath Pavilion 26, Poole Wessex Concert Hall 27, Ipswich Gaumont 28, Coventry Tiffanys 29. Ticket prices at Coventry will be kept to a special low price of £2.00, thanks to a promise made by Jake Burns the last time the band played there. He lost his voice, and immediately offered a "bargain return visit"!

FOXX BOX

JOHN FOXX has provided the title music for a new London Weekend TV series aimed at teenagers. Titled 'Twentieth Century Box' the series will run for 10 weeks from June 29, and it's presented by Janet Street Porter of the 'London Weekend Programme' and 'Saturday Night People' fame. Foxx was approached to write the music by Janet Street Porter, and it will now be released as the B-side of his new single on July 11. The A-side is the Foxx original 'Burning Car'.

SPIZZ SIGN

ATHLETICO SPIZZ 80 have signed a long-term contract with A&M Records, and their first single for the label — entitled 'Hot Deserts' — will be available in late July. But, unusually, their debut album will beat the single! For 'Do A Runner' recorded and mixed in four days and originally intended for release by the independent Rough Trade, will now by the first Athletic Spizz product on A&M — out on July 11.

SALES DIRECTOR

Lights Fantastic are currently setting up their European Sales Operation to market their discotheque and environmental lighting control products. Their enthusiastic and energetic Managing Director Brian Puckey requires an assistant to help him run the company. A good deal of travel in the UK and Europe will be required, so too will a knowledge of the markets for the company's products and a proven background in Sales and Marketing. A salary commensurate with your experience, a company car and other negotiable benefits are all available for the right person. If you are a disciplined self-starter, with plenty of imagination, drive and initiative, then write, giving details of your age, experience and quoting reference 0149 to: DAVID SEE EMPLOYMENT 130 High Street, Eton, Windsor, Berks. SL4 6AR

TOURS

MIKE OLDFIELD/VAN MORRISON/THE CHIEFTAINS

MIKE OLDFIELD/VAN MORRISON/THE CHIEFTAINS will be playing two Irish gigs this month. They'll be appearing at: Dundonnell Kings Hall Showground 28, Macroom Castle 29.

DEXY'S MIDNIGHT RUNNERS

DEXY'S MIDNIGHT RUNNERS have added two dates to their current tour and these are: Hatfield Forum July 15, and Marquee Ashington Regatta 20.

WYTCHEFINDE

WYTCHEFINDE who will be recording their second studio album in August play the following dates: Burton On Trent 76 Club June 20, Bristol Granary 21, Newbridge Memorial Hall 22, Shildon Club 27, Staveley Speedwell Rooms 28, Bardford Princeville July 3, Blackpool Norbreck Castle 4, Birmingham Romeo and Juliet's 7, Hardstoft Shoulder of Mutton 9, Leeds Forde Green 10, Middlesbrough Rock Garden 11, Northampton Paddock 12, Durham Castle Inn 18, West Runton Pavilion 25, Nottingham Boat Club 26, Darlington Arts Centre 27, Scarborough Penthouse August 1.

DENNY LAINE

DENNY LAINE has now confirmed the dates on his rearranged tour London Venue June 20 and 21, Nottingham Oscar Wildes 25, Worthing Assembly Rooms 27, Portsmouth Kings Theatre 28, West Runton Pavilion July 5, Chorley Park Hall Leisure Centre 16. More dates will be added later.

SAMSON

SAMSON who recently released their debut album 'Head On' play the following dates: St Albans City Hall June 28, Plymouth Fiesta 30, Cardiff Top Rank July 1, St Austell New Cornish Riviera 2, Northampton Paddock 4, Wolfren College of Further Education 5, Manchester Ritz 6, Hull Wellington Club 7, Portsmouth Locarno 10, West Runton Pavilion 12, Yeovil Johnston Hall 15, Wakefield Unity Hall 17, Middlesbrough Rock Garden 18, Peterlee Festival 19, Ayr Pavilion 20, Aberdeen Ruffles 22, Blackburn St Georges Hall 24, Sheffield Top Rank 25, Derby Ajanta 26.

ECHO AND THE BUNNYMEN

ECHO AND THE BUNNYMEN have added two more dates to their forthcoming tour. Hull Wellington Club July 3, Ravensbourne College Of Art 4.

THE CURE

THE CURE who have been concentrating on Europe recently, play a short Scottish tour this month with dates at Glasgow City Hall June 18, Aberdeen Ruffles Club 19, Edinburgh George Square Theatre 20.

ANY TROUBLE

ANY TROUBLE who release their second single 'Second Choice' on June 27 play the following London dates: Hope And Anchor July 15, 101 Club 16, Nashville 17, Rock Garden 18, Kingston Three Tuns 19, Moonlight 21, Golden Lion 22.

FABULOUS POODLES

FABULOUS POODLES Lancaster University Lonsdale College June 24, London Dingwells 26, Bristol Community Centre 27, Swindon Brunel Rooms July 1, Stanmore County Club 2, Port Talbot Troubadour 3, Leeds Forde Green 4, 5, Sheffield Limit 8, London Marquee 10, London Music Machine 11, London Greyhound 15, London Venue 24.

BOSS

BOSS Leicester University June 20, Warwick University 26, Herts College 27, Islington Jefferson's Rock Club 30, Sheffield Limit July 1, Dudley JB's 5, Wolverhampton Lafayette 6, New Epping Country Club 8, Herts and Middlesex Country Club 9, London Hope And Anchor 11, Scarborough Penthouse 18.

THE FLATBACKERS

THE FLATBACKERS: following London dates: Duke of Lancaster June 20, Basildon Double Six 21, Brewers 23, South Polytechnic 28, Two Brewers 30.

THE PARANOIDS

THE PARANOIDS: will be supporting Cockney Rebel on their forthcoming tour.

LIVE WIRE

LIVE WIRE: following added London dates: Dingwells 24, Marquee July 19.

RONNIE LANE

RONNIE LANE: London Putney Half Moon June 20, Glastonbury Worthy Farm 21, London Music Machine July 5.

IDIOT DANCERS

IDIOT DANCERS: London Thomas Beckett June 19, Leicester Polytechnic 20, Fulham Greyhound 21, Windsor Castle 23.

TONY McPHEE'S TURBO

TONY McPHEE'S TURBO: fronted by the legendary ex-Groucho member play the following London dates: Dingwells June 19, London Lyceum 22, London Bridgehouse 25.

THE FEATURES

THE FEATURES: following London dates: New Barnet Duke of Lancaster June 21, London Music Machine 25, Kingston Three Tuns 29, London Golden Lion 8.

PAUL McCARTNEY
WATERFALLS



Don't go jumping waterfalls
 Please keep to the lake
 People who jump waterfalls
 Sometimes can make mistakes

And I need love, yeah I need love
 Like a second needs an hour
 Like a raindrop needs a shower
 Yeah I need love every minute of the day
 And it wouldn't be the same
 If you ever should decide to go away

And I need love, yeah I need love
 Like a castle needs a tower
 Like a garden needs a flower
 Yeah I need love every minute of the day
 And it wouldn't be the same
 If you ever should decide to go away

Don't go chasing polar bears
 In the great unknown
 Some big friendly polar bear
 Might want to take you home

And I need love, yeah I need love
 Like a second needs an hour
 Like a raindrop needs a shower
 Yeah I need love every minute of the day
 And it wouldn't be the same
 If you ever should decide to go away

Don't run after motor cars
 Please stay on the side
 Someone's glossy motor car
 Might take you for a ride

And I need love, yeah I need love
 Like a castle needs a tower
 Like a garden needs a flower
 Yeah I need love, said I need love
 Like a raindrop needs a shower
 Like a second needs an hour
 Every minute of the day
 And it wouldn't be the same
 If you ever should decide to go away

Don't go jumping waterfalls
 Please keep to the lake



THE NEW SINGLE FROM HIS CURRENT ALBUM McCARTNEY II

SINGLE R 6037 ALBUM PCTC 258



UP, UP AND AWAY

YOU CAN'T HOLD GRAHAM PARKER BACK NOW

SHADES OF Graham Parker. Flash back to just over three years ago, when, as a cub reporter, I was sent along to speak to the man for a teen magazine. I remember feeling apprehensive about interviewing one of my heroes, apprehensive because only days before the Adverts had been real shits to me because I wasn't from one of the four music papers.

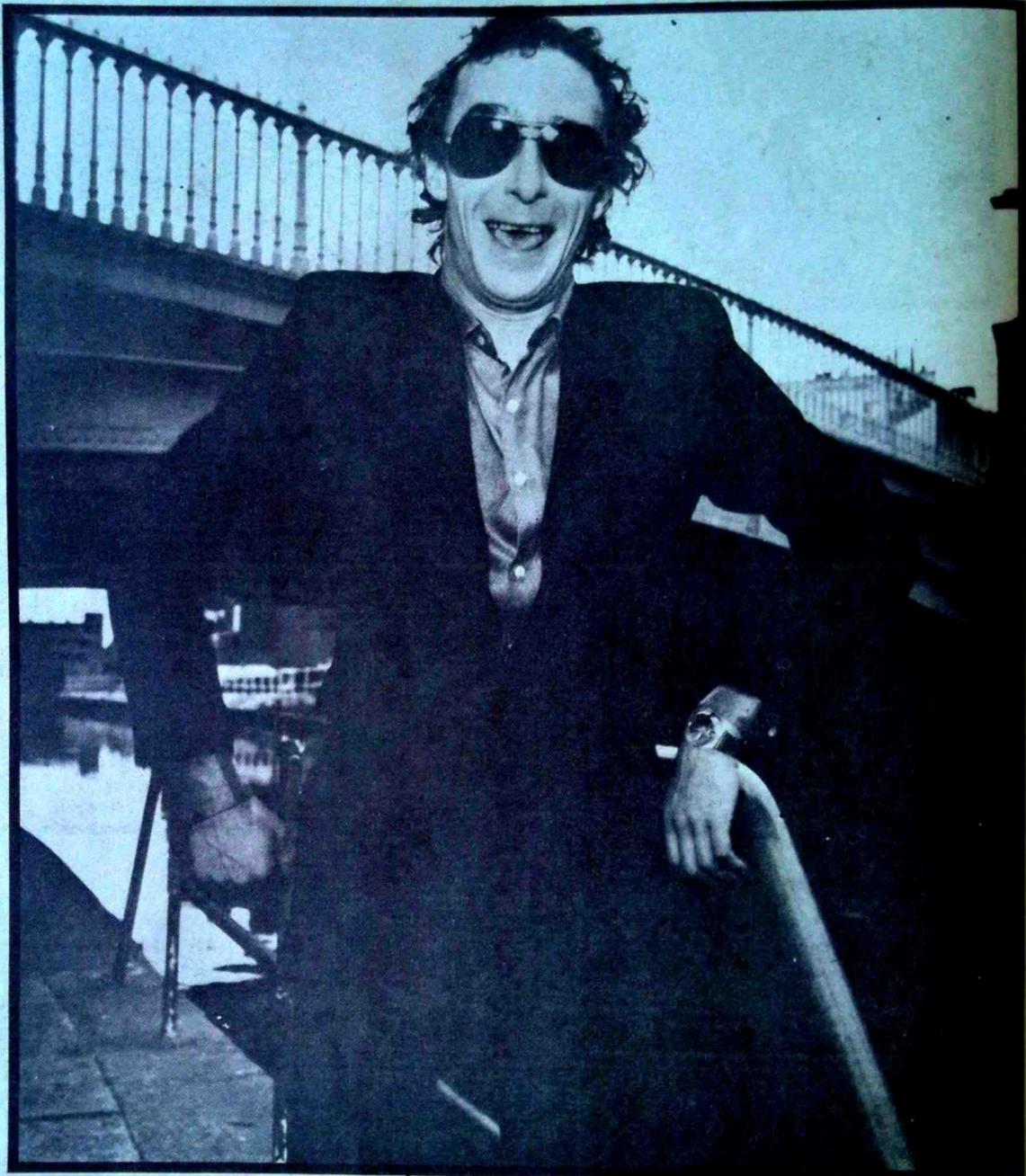
If non-entities could act like that, what would Graham Parker be like? I needn't have worried. He talked and laughed with me for hours.

Flash to just over a year ago, my first trip to New York. The first person I see when I walk into the seedy Gramercy Park Hotel on Lexington Avenue is Graham Parker. It just seemed to fit into place.

And now, here I am about to speak to the man again. And I'm nervous. Funny how even you, as a journalist, can get caught up in the power of the media, how you start believing people are legends even if you've met them and know they're flesh and blood the same as you. These things I tell you because they're important to me, and I think they matter.

Graham Parker sits in a small room in the Stiff empire, waiting for his ninth interview of the day. He was at it yesterday as well, it's enough to make you feel guilty . . . the sun is blazing outside and he's probably heard the same questions for the past fortyeight hours. He's just the same as I remember, small, slight, continuously rolling cigarettes from his pouch of tobacco, thinking about what he is saying to you.

So here goes . . .



DS: I remember reading you saying that producer Jack Nitsche brought out the emotion in you, how he made you sing the way you felt. If it was such a successful marriage why didn't you use him again?

GP: I really wanted someone who was aware of the American situation. Jack wasn't so much into that. He's a brilliant producer and arranger but he isn't in touch with hit records in the USA while Jimmy Iovine is definitely the whizz kid. And that's what I wanted, to be honest.

Dave Robinson played me. Because The Night which Iovine had produced and said, well what about this sound? I wasn't totally convinced but then I heard the new Tom Petty album and that sounds all American. Plus I'd been told that Jimmy really liked my stuff and he wanted to produce me. Every record he makes he wants to be a classic.

DS: So you were out to conquer America, then?
GP: We're out to conquer anywhere, but after all the time I've spent

beating my head against the wall when I've been touring the States, I feel now the time is right. Our

'There's so much rubbish in the American charts that my record should be up there because it's of some worth'

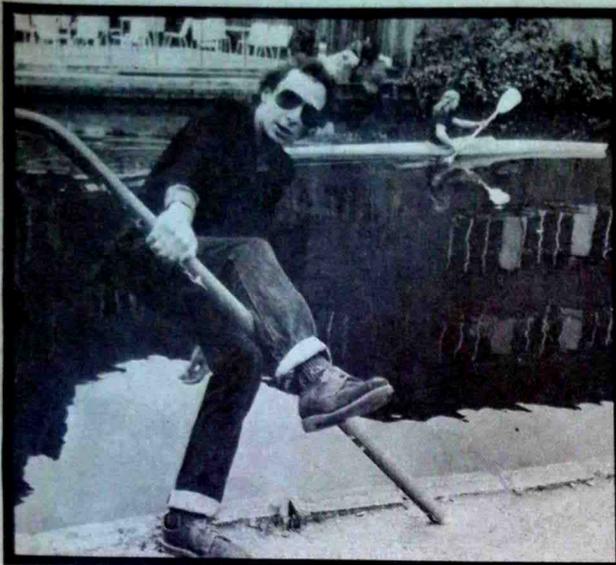
last tour there (their fourth) seemed to point the right way at last. The

reaction was great, and the record sold really well, much better than in Britain. 'Squeezing Out Sparks' didn't sell in the UK at all.

Another factor involved in doing this new one in the States with an American producer is I want to make a different sounding record every time. There's so much rubbish in the American charts that my record should be up there because it's of some worth. I just had this feeling, I knew I'd get a record that'd sound great.

DS: You seem to have changed in the past year or so. The music you are writing comes far more from the heart. It's more direct and consequently more powerful.
GP: Yeah, 'Squeezing Out Sparks' gave me a right kick, realising it was good. I was pleased to have written that album. It spurred me on, gave me a lot of inspiration.

DS: It's certainly more emotional. You once said to me that you wrote about things which happened to you and how you tried to make them



something extraordinary. Although you said this a long time ago, I think it's just beginning to come across.

GP: It's just something you reach for. I don't know... sometimes I feel I'm being too open. Like 'Love Without Greed' is pretty close to the bone. I try to be honest. There's no point writing about something which means nothing to you.

DS: What about this song 'Jolie Jolie'? There's a pretty strange line in there which goes something like 'The women in Mexico are so hungry they eat their kids'. Where does this come from?

GP: (grins and looks sheepish) I was in LA when I wrote that. Essentially it's a love

'Irvine told me I was capable of great vocals, so he pushed me into a greater level of recording. It was sheer magic'

song and that line just found its way in mainly because it rhymed. Some friends thought I should change it, but I just left it. It's simply how the idea that everyone in LA is rich and well off is a complete fallacy. There were a lot of Mexicans living in the area. I was staying in at the time and the poverty was dreadful. Suppose it seems pretty strange in the middle of a love song but it just happened that way.

DS: You sang 'Endless Night' with Springsteen. Weren't you tempted to collaborate with him, maybe write a few songs?

GP: I don't know if I'd be very good at that, writing with other people. I feel better on my own, controlling it. That's the way I am, almost secretive about it. That particular song, Irvine thought it would be good to have that sort of backing vocal rather than the Rumour's.

DS: How did you find Irvine? Did he provide a lot of ideas like that?

GP: Irvine and I work pretty much together. I probably produced it as much as he did, but he pushed me into doing the best vocals I've ever done. He told me I was capable of great vocals,

so he pushed me into a greater level of recording. It was sheer magic. His is not an English attitude saying 'well, that'll do?' He believes in working for something, not just letting it happen.

DS: Turning away from the album, you toured the rest of the world pretty extensively last year.

GP: Yeah, by the time we got to Australia I was pretty bored. I got fed up with being on the road. I still am, so I won't be going out to promote the album just yet. You should only be on stage when you want to confront audiences. I felt at the end of the Australian tour that I wanted to be home writing. I was on automatic as far as performing went and that's not fair to your audience.

DS: What about your book 'The Great Trouser Mystery'?

GP: I actually wrote that back in 1973 when I was a petrol pump attendant. I tried to get it published then, but nobody was interested. Publishing is very restricted. They just couldn't classify it. It wasn't science fiction and it wasn't humour. It was a bit of everything. Now I'm known it was easy to get it out.

I still think there's a lot of amusing things in it. It ain't exactly Hemmingway though! I wrote it feverishly. All the characters in it turned out to be exaggerated caricatures of people I knew. I'm glad it got published. I didn't want to waste it.

DS: Will you do more, then?

GP: No. I'm not going to turn into an author. It was fun doing it but not half as dynamic as writing music. It's just a one off.

DS: What did you think about Phonogram releasing the 'Best Of Graham Parker' compilation after you'd left the label?

GP: I was disgusted they'd do something as silly as that. I can't imagine why they did it. They knew I had an album coming out and to release such a shoddy compilation only weeks before they didn't even promote it. It's almost spiteful in its timing.

Anyway, I'm glad I got bad reviews. They should have waited till about September if they wanted to put out a compilation and done something worthwhile.

DS: Are you more at ease with Stiff?

GP: Stiff put themselves totally and completely behind their acts, which is something Phonogram did not. Stiff's marketing policy is attention grabbing and I can walk in here anytime. That's good. Also Stiff wanted me, they were keen to get me. They need a record like mine, more in the mainstream rock n roll theme, because all their other artists are a little bit more eccentric.

DS: Did you like working in America?

GP: Yeah, the band were working great. We had Nicky Hopkins on keyboards which worked out. You know, he'd listen to a song once and he'd know it. A lot of

'My songs are still a complete mystery to me. I don't know how I managed to write 14 songs last year with all that touring'

tracks were a mystery to the band because I hadn't worked them out properly but it was what we needed.

The studio made such a difference too. And 'Squeezing Out Sparks' made us learn how to make things before everything was left to chance, but not in this instance.

English studios take two days to get things working, but the concept of sound in the US is much better. We took longer to do the 'Up Escalator' than the last one though. Two months to record it, two weeks to mix it. It's like I said, nothing was left to chance.

It was pretty difficult at bits. We did the vocals in Nassau, and I'd be out everyday in the sun, swimming and enjoying myself. When I went into the studios at eight in the evenings I couldn't sing. It was too laid back!

New York's different. You've got to compete with life, really fight to succeed. But in LA there's real people too — you've just got to get off the Strip to find them.

DS: Are you pleased with the album?

GP: Yes, everyone in the States thought it'd be a hit. It's funny though; here I am not using brass



when it's now the in thing. Perhaps we could have used it on 'No Holding Back' and 'Stupefaction', but we were so complete without it. We tend to play fiddly things anyway and brass adds more fiddly things, and I like to keep things simple now. That song 'Geno' by Dexy's Midnight Runners. The brass is used to great effect there.

DS: Do you feel you've finally found yourself?

GP: I don't know if I've found myself. I feel a lot more confident. I produced that album with Jimmy because I knew my ideas were good. I'm

much more on top of things. My songs are still a complete mystery to me. I don't know how I managed to write 14 songs last year with all that touring. I don't know what I'm going to do next. Something really creative, I think. But I still have the same paranoia. I still think my songs are crap. I get into a real neurotic state. I get so worried until I get into the studio and lay down a couple of songs, and then I know it's good. I never find it easy to write. It's easier to control it cause you know more, but you have to face yourself, go into

parts of you you maybe don't want to look at. I don't get sidetracked any more into disguising my songs, my emotions.

DS: So what do you think is next?

GP: I want to do something which is totally planned. You lose your marbles on the road, and I don't want to do that just now. I won't go on tour for the sake of touring.

I don't know... I've got an acoustic kind of feeling just now. I want it to sound different from my last album, maybe even without drums. I want it to have a different attitude.

It's difficult to bare yourself in your songs, but then I can't disguise what feels to me like the true path to take. GRAHAM PARKER leaves me speechless, in total awe. How do you finish an article on him? With some pat little paragraph? With a line from his songs and if so how the hell can you narrow it down to one song? This man has heart, something I've always known but which wasn't too apparent till now. He may look like an ordinary geezer to you and me but inside him there's a real soul glistening like the Northern star. Long may it shine.

THE HITMEN

NEW SINGLE

O.K.

Produced by Bill House

PRONTO 2
OUT NOW

URGENT

NOW DISTRIBUTED BY CBS

SINGLES

MAKING IT COUNT

WELCOME TO the singles bar: there are no singles of the week this week, so don't get uptight. I'm saving you money!

With so many resources in this country, why is it that so few people are making music for the sake of music?

SECTION 25 'Girls Don't Count'

(Factory). There are lots of 'rock' groups making these sort of noises, nowadays — tortured, unsettled, rhythmic cross-breeds of Pop Group, PIL, Joy Division.

Whether or not Section 25 are consciously or accidentally placing themselves in among these others I don't know, they don't upset me in that way at least.

'Girls Don't Count' is attractive in a fidgety, unattractive way, corny in an endearing sort of way, pleasing in a vulgar, fist-on-door sort of way. Whether it's negativism run rife or something else altogether I fail to decipher.

The three tracks here ('Girls' plus 'Knew Noise' plus 'Up To You') have neither the despairing spiritual aura of Joy Division nor the smooth effervescence of PIL, but they are alert, sharp and ever so slightly dangerous. This is a great beat record.

In this week of disturbing mediocrity, Section 25 come highly recommended.

SAXON: 'Strangers In The Night' (Carere)

This mightn't be as horrendous as I suspected — at least Saxon are trying to be melodious — but it's still all thick, treacly blankets of guitar with very little lurking underneath. Self-consciously, they say: We are H-M!

Things like this (and Samson and Iron Maiden and ...) all sound specifically designed for their three minutes of air time: badass old HM, less subversive than Matt Monroe, just louder.

G-FORCE: 'Hot Gossip' (Jet) In fact, a monicker like G-Force and a song like 'Hot Gossip' is a pretty damp squib start for anyone. But it actually is as bad as that.

In fact, if Gary Moore would stop trying to

make Thin Lizzy jealous and prove what a diz bustin' guitarist he still is, and instead get on with making relevant rock music to replace this fartly wall-of-sound whitewash, I might have a modicum of time for his egocentric little rockstar world.

In fact on second thoughts perhaps I might not, either.

THE FEATURES: 'Go Now' (Double D) Either The Features have been listening to too many Pretenders records, or else they are The Pretenders. Any which way I hate The Pretenders.

THE HUMAN LEAGUE: 'Empire State Human' (Virgin) The last time I wrote anything about The Human League, "wacky" Virgin.

Records sent me a wreath out of the warmth of their sales-graph hearts.

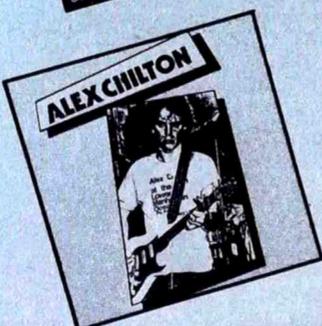
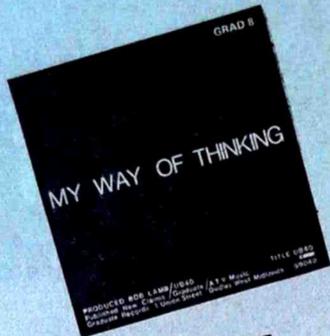
Someday, they — and even The Human League perhaps! — might realise that their recent output has been just so much blind alley stick-waving, far removed from the alluring possibilities that originally drew me to the band.

'Empire State Human' is the sort of thing that should be in the charts, but everything else here is (a) dull, (b) lazy, (c) utterly disposable. It's lifeless and wasteful.

The Human League are moving neither forwards as they should be, nor backwards, they're getting staid and time-warped, locked into absolutely nothing in particular.

So send me a dozen wreaths! Send me a horse's head! Send me a letter bomb! Feel as smug and avenged as you like! It won't solve any of The Human League's problems. On that you can count.

PINK MILITARY: 'Did You See Her' (Eric's) A short moment of actual pop splendour, 'Did You See Her' takes on a new kind of innocence away from the ambiguous flexings of 'Do Animals Believe In God?'. This serves as little more than an ad for the album, in fact; in which direction you should promptly shuffle. Why isn't this sort of thing replacing the likes of the Specials in our jaded charts?



G-FORCE: what a state



FRANK ZAPPA: 'I Don't Wanna Get Drafted' (CBS) ... In which snappy, zappy Frank tries to be "current" and "funny" at the same time, he's actually neither. 'I Don't Wanna Get Drafted' — a slab of produced discofunk ordinaire, archetypal latterday Zappa — is the signature of a dirty old man who's taken the piss out of so many people for so many years that the only person left to parody is himself.

BASEMENT 5: 'Silicon Chip' (Island) But this is revitalising stuff. To forget all the LKJ/PIL stickers people keep waving at the Basement 5 would be the simplest way into this.

'Silicon Chip' is either arch-parody of a moddun world kind or clumsy aesthetic. Its technological leanings jump up from both the 'A' and Dub sides of this, though its loopy, convex beat plodding is fresher, more alarming and more ascending than any lyrics it may carry, or any rhetoric it might attract.

These five minutes are stronger than any comparisons, because they burrow, they don't sit around (and neither do you).

THE SLITS: 'Man Next Door' (Y/Rough Trade) ... Speaking of which: after the grotesque 'Y3' album, this is so good it's shocking! Bovell or no Bovell, the slits have ploughed a lot of their resources into this crisp, resonating version (plus version/dub) of a John Holt song, returning to the streamlined

essence of 'Cut' (but without the wet-luk finish).
It's one of those delicate little achievements that tape-loops in the brain; just like the best things you remember from The Slits. About bloody time, too. I think the Slits are — or can be — good enough to merit at least a little self-interest.

IAN HUNTER: 'We Gotta Get Out Of Here' (Chrysalis) Ian Hunter has nothing left to say; he never had much to say that was worth hearing in the first place. But now??? This double live single thingy is everything you'd expect: it has a medley (not another medley!) and a song called 'One Of The Boys'. Ian Hunter might well be slyly parodying all that is gross, manufactured, lazy, cumbersome and misdirected in rock and roll; otherwise he's simply more stupid than he realises.

ALEX CHILTON: 'Hey Little Girl' (Aura) Whereas Chilton's attempts to come to terms with the real world are notable only for their ordinariness. This is merely post-Velvets stumbling about greasy gangrene guitar, a half-asleep / half-doped-

out rhythm section, an utterly unconcerned vocal. To hell with this! I'll be back in a minute after this Teardrop Explodes single...

UB40: 'My Way Of Thinking' (Graduate) At least this has no pretensions: it wants to be a hit single. UB40 reggae is barely unusually different to any other reggae; it's finely funnelled in the direction of chartland with pleasantly lifting rhythms and poking saxes, just like their last single (I forget the title).
It still isn't prepared to push itself hard enough to rock anyone's preconceptions, but that, of course, is hardly UB40's game.

JOAN JETT: 'You Don't Know What You've Got' (Ariola)
MOTELS: 'Days Are OK' (Capitol)
JUDIE TZUKE: 'The Choices You've Made' (Rocket) There's more empty flash than finesse, here. These three records all sound like standard US pork scratchings, cocktail rock and roll, breakfast table rock and roll.
For people so highly touted, Joan Jett, The Motels and Judie Tzuke all end up sounding like people who want to 'go places', but don't have anything worth taking to those places.



DA SLITS

Forget it! With so many other good singles around, you could be doing something creative with your time and money.

PHIL LYNOTT: 'Kings Call' (Vertigo) As if Gary Moore and Ian Hunter weren't enough.
'Kings Call' is heavy-lidded Lynott, one of those smarmy, balladic things he loves so much, and he doesn't half rub it in! With Mark Knopfler sliding soporific Dire Straits guitar all over this, and Lynott doing his usual ('Me I went to the liquor store / I bought a bottle o' wine and a bottle o' gin') things well, just wait for the damned thing to hit!

VISITORS: 'Empty Rooms' (Departure) The Visitors are — like various provincials — actively pulling their rockpop out of holes instead of purposely putting it into holes.
'Empty Rooms' is good — a lovely sub-three minutes of rising and falling, light enough to be instantaneously attractive, nagging enough to leave an odd aftertaste.

SILICON TEENS: 'Just Like Eddie' / 'Sun Flight' (Mute) Darryl says: "Watch out for our first album. It's called 'Music For Parties' and will be out

very soon on Mute Records.
Darryl Miller (whoever he might be) probably knows best. Of course this is a joke. Of course this is silly. Of course this is party music. As pure sickly pop, it's vastly more successful than the Human League because it doesn't (pretend) to take as much on. It works insidiously well on any level you want, on a background muzak level, as soundtrack for underwater documentaries, as anything light and throwaway. You sly bastards, we know who you are!

PERE UBU: 'Datapanik In The Year Zero: Final Solution' (Rough Trade) Early Pere Ubu — like this, or the indispensable 'Modern Dance' album — is absolutely in amongst the finest music of last decade.
'Final Solution' is a classic early (around '76) Pere Ubu thing that neither they — nor anyone else — have ever quite matched. Their terse, awkward approach often leaves few inroads to the Pere Ubu core, but this is natural, tough and splendid, thanks to the cuddly Rough Trade for making it all possible etcetera etcetera.
There I'm out of space but you haven't missed anything particularly.

ON TOUR WITH ^{THE} BEAT

BIM

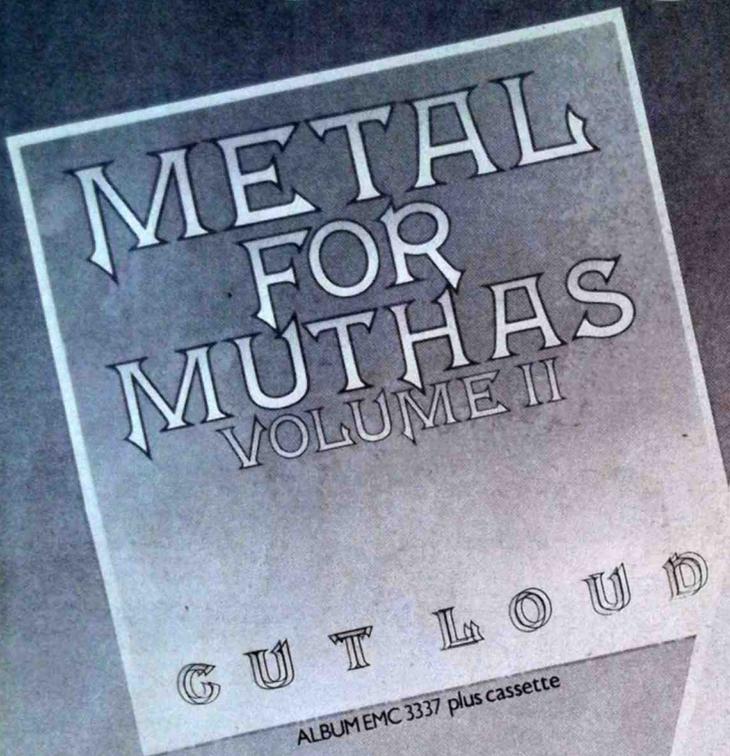
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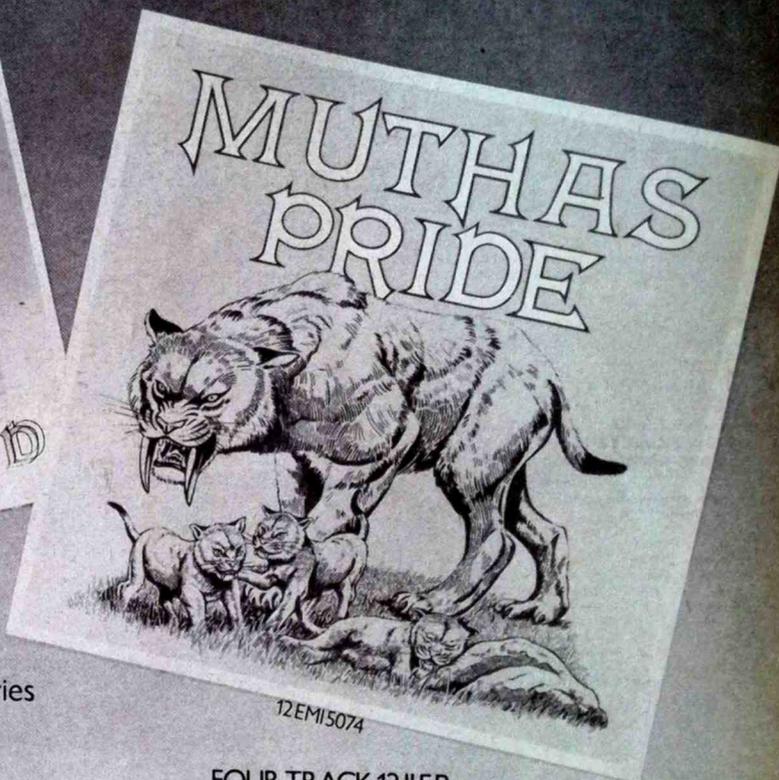
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IN FRONT OF EVERY SUCCESSFUL MAN ...



As I was saying . . . in front of every successful woman there's half a pound of diamante struggling to get out . . .

From one blonde au naturelle to another. . . PAULA and LINDA McCARTNEY get back to their roots.

WHO BETTER to discuss a woman's duties, cooking, touring, taking photos and the art of wearing anoraks than Linda McCartney, Paula Yates *Confessions of the Stars* part one

As Linda is almost as famous as a mummy as she is as a photographer. I thought I'd check up on whether she believed in regular cold showers and whippings for the four McCartney offspring.

"I just want my kids to appreciate kindness and have basic manners, like don't eat your food off the floor but I don't particularly mind them eating it with their fingers as it tastes better that way."

Are you ambitious (heh, heh, I thought to myself) Is she ambitious she's a wife mother, photographer, in the band and goes on tour she'll be queen next.

"I'm not very ambitious at all, I have fantasies of ambition but I'm too lazy. And with four children how much time do you have?"

A likely excuse. I ponder on all the "Day In The Life" features with Linda claiming they only have a two bedroom house. It'll turn out they've been secretly living at Blenheim Palace for the last 10 years and keep closets full of staff.

"I could have maids around all the time but I find that's more work than doing it all yourself. I have someone who helps me when I have to come out, like today. She's been with us for years and I know she'll look after James. But I find you have to entertain people who work for you, and they start moving things around and throwing things out that you want to keep. It just gets on my nerves. You also have them in your house all the time. Being a vegetarian I'd wonder what to cook. Plus your kids grow up calling her mummy. I grew up in a house with a cook and a nanny and that's put me off as I didn't grow up half as close to my mother as I would have liked to have been. I never got to know her, as someone else was always giving me my bath."

What about the two bedrooms? Where does everyone sleep? (I can see Alf rubbing his hands together over the headline "four in a bed at McCartney house".)

"They all sleep together at the moment, we have some land where we have the house and we've been thinking of building a four bedroom house. It's a round house with glass all around so the view is like constantly being in a film. As you say, it's a bit strange us living in a

two bedroom house but most council houses only have two bedrooms."

Well down to the nitty gritty. Does Paul have any odd habits?

"Yeah he picks his nose." That rather finished that foray into interesting personal habits of the McCartneys, but here come yet more true confidential confessions anyway. I imagine having seen them both that afternoon in the flesh that they don't have any maids because they won't get caught wandering around the farm with thick layers of the "elixir of youth by Barbara Cartland" on their chops. I asked Linda how she and Paul managed to still look 22.

Nobly and modestly she replied, "We are probably not as young looking as you think, but for one thing I love to cook and I really like natural food. I also try to keep calm, as I think that stress ages people. Our personalities are like when we were teenagers, we're both a bit cheeky."

As my eyes had been fairly rivetted to her lime green ankle socks, intriguingly paired with sky

blue suede shoes. I thought now was the time to pick up a few fashion tips for all of you at home. Is she interested in clothes?

"Oh, no. Well, yes I am, but I'm too lazy. I mean half a day's shopping really wears me out." Is she anti-fashion in that case? "No way, but I'm anti-Bianca Jagger kind of fashion, in other words I'm not a Halston and Dior or fashion show person but I do love clothes. I'm not naturally together, I get things and I'll think that's nice and I put it on and then I think "hmmmm that's a bit of an odd combination", but Heather says I have my own style and I do like comfort."

AS BIANCA JAGGER has Polaroids taken of herself whenever she's going out, to check her drawers aren't sowing etcetera, I had visions of Linda having Polaroids of her wellies done when she went out to her horse but still.

It has been known for harsh words to be used about Linda, how does

she feel about her critics?

"I say they don't, but they infuriate me. Because first of all they're right. Like they say I sing out of tune, well so what? So I sing out of tune. So many singers I really like sing out of tune, at least I'm up there having a bit of fun. But it's like school, I get a feeling like a teacher ticking me off. They're so wrong about so much, but it's taken as gospel, they say that we're middle of the road, they should be so middle of the road. I'd like to meet some of them face to face I'd pick apart their pimples if they want!"

Mrs McCartney burst out laughing at the thought of this, I quickly reached for my Clearasil and asked yet another vastly pertinent question.

Would you like to do more photosessions?

"I like doing the books. If I were single I'd love to be an NME photographer."

As there is a definite lull in my questioning impetus while I contemplate asking a few more intimate secret style questions, we read a *Blondie* feature on the sofa.

"It's funny this *Blondie* thing, I had this idea to do *Susie* and the *Redstripes*, when I was in Jamaica about 10 years ago and fell madly in love with reggae. I thought I'd love to be a lead singer in a reggae group, but you really have to be ambitious — you have to spend all your time posing and singing and

I said she'd have to do what she does in the band nowadays but I obviously hadn't got the full force of this reggae group!"

"Yeah I guess so, but what I was meaning would have been really upfront. I was even imagining being sexy."

How does a girl get to meet a nice boy like Paul?

"I met Paul down at the Bag O'Nails, which was a club like the *Speakeasy* used to be" (tres romantic, eh?) What was she doing in a dive like that? "Actually I was there seeing *Georgie Fame* and the *Blueflames* playing. You can tell how old I am — I was with the *Animals* and *Chas Chandler*. Paul was on the next table. Anyway our eyes met and they've been trying to meet ever since."

Did getting married make a lot of difference to the McCartneys?

"Oh, I wouldn't live with anyone permanently. I could for a while — Paul and I lived together. But if you don't commit yourself to something I'm the kind of person that if Paul and I were living together let's say I'd be out for a walk and I saw some good looking guy and he gave me the eye. I might go and have a cup of tea with him but when I'm married I keep my eyes to myself."

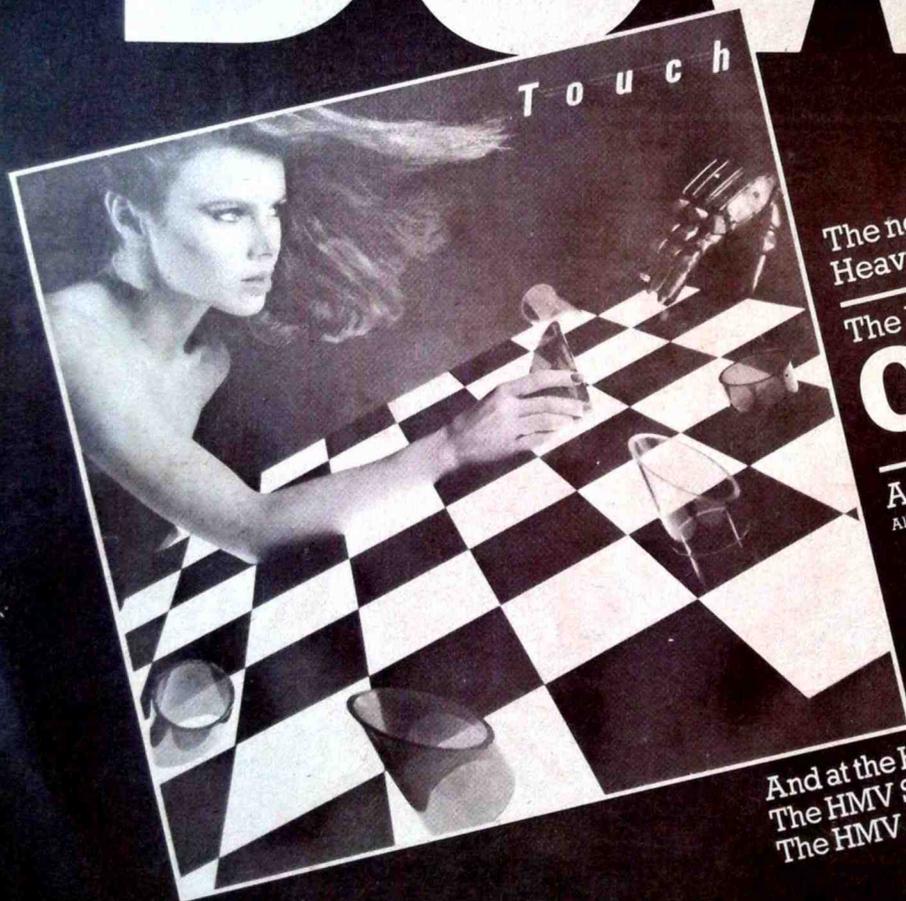
WELL SHAME on you Linda, a cup of tea, that's a real headline for *Yates' True Stars Confessions Vol One*.

"When we were in New York about eight years ago I took him down the Village and there was these signs saying 'Get Married The Buddha Way'. Paul said come on let's do it and I said no, but in retrospect it would have been fun."

Are there things you'd like to do in the future?

"I'd love to ride my horse in a Western, not necessarily act but I have a really wonderful pony and I just know he'd be a star." Apart from all these useful tips I also heard that Paul and Linda don't like wearing any underwear and that Linda had taken pictures of Warren Beatty when he'd just made *Bonnie and Clyde* and apart from the glint in his eye didn't think he was anything to write home about, so there. eat your hearts out Woodward and Bernstein.

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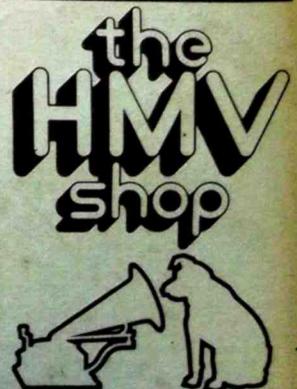
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SONGWORDS

ROD STEWART

If Loving You Is Wrong (I Don't Want To Be Right)

On Riva Records

If loving you is wrong I don't want to be right
If being right means being without you
I'd rather live a wrong doing life
Your mama and daddy say it's a shame
It's a down right disgrace
But as long as I got you here by my side I don't care
what your people say

Your friends tell you there's no future in loving a married
man
If I can't see you when I want I'll see you when I can

If loving you is wrong I don't want to be right
If loving you is wrong I don't want to be right

Am I wrong to fall so deeply in love with you
Knowing I got a wife and two little children
Depending on me too
But am I wrong to hunger for the gentleness of your
touch
Knowing I got somebody else at home who needs me
just as much
And are you wrong to fall in love with a married man
And am I wrong trying to hold on to the best thing I ever
had

If loving you is wrong I don't want to be right
If loving you is wrong I don't want to be right

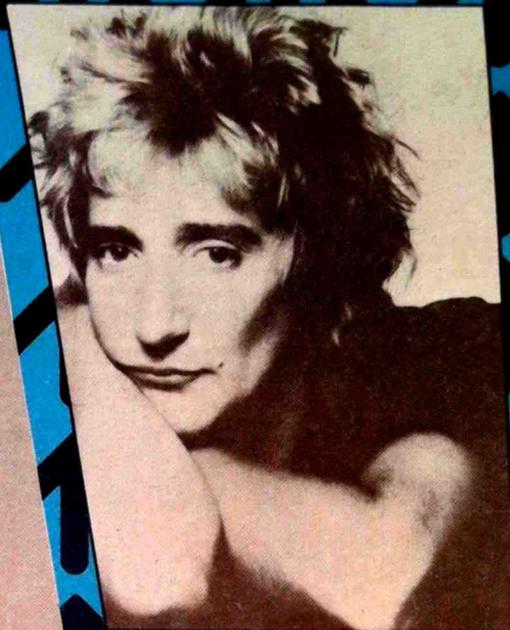
Are you wrong to give your love to a married man
And am I wrong trying to hold on to the best thing I ever
had

If loving you is wrong I don't want to be right
If loving you is wrong I don't want to be right
I don't want to be right if it means sleeping alone at
night
I don't want to be right if it means coming home at night
I don't want to I don't want to
I don't want to never never never be right

Written by: Homer Banks/Raymond Jackson/Carl
Hampton

c. MEWS MUSIC/EAST MEMPHIS MUSIC

Rod Stewart,
c/o Riva Records,
2 New Kings Road,
London SW6.



SPLODGNESABOUNDS

Simon Templar PLUS Two Pints Of Lager And A Packet Of Crisps Please

On Deram Records

Simon Templar is so funky
All his birds are very Funky
Simon's got a hairy chest
He goes to bed without his vest on

CHORUS
Simon Templar Simon Templar Simon Templar Simon
Simon Templar Simon Templar Simon Templar Simon

But I think Simon's head is large
Always involved in espionage
He can't do any more than me
Without his trick photography

CHORUS
Simon Templar Simon Templar Simon Templar Simon
Simon Templar Simon Templar Simon Templar Simon

Simon's got a big white car
And his bird never wears a bra
He drinks champagne from a slipper
And he goes home with a stippier
(Disco Bit)

But I think Simon's a bit of a bore
Ian Ogilby a podgy more
Simon goes out for a drinky
Then he dances just like thiseeeeee
(Trendy Bit)

CHORUS
WHOA!
Simon Templar Simon Templar Simon Templar Simon (X4)
Written By Max/Pa/Fred
By courtesy of Tracy Bennett
DREAM RECORDS

Two pints of lager and a packet of crisps please
Two pints of lager and a packet of crisps please
I'll 'ave two pints of lager and a packet of crisps please
I'll 'ave pickled onions and a little bit of cheese, please, thank
you.

I'll 'ave two pints of lager and a packet of crisps please
I'll 'ave two pints of lager and a packet of crisps please
Two pints of lager and a packet of crisps please
And I've got all the right money and all that, please - thank you.

O! two pints of lager and a packet of crisps please
Eh, two pints of lager and a packet of crisps please
Two pints of lager and a packet of crisps please
I've been 'ere 'ari an' 'our and I'm gettin' 'very firsty.

Two pints of lager and a packet of crisps please over 'ere.
O! two pints of lager and a packet of crisps please
Two pints of lager and a packet of crisps please
Why won't you serve me?

Two pints of lager and a packet of crisps please
Two pints of lager and a packet of crisps please
Two pints of lager - listen, I'm gettin' impatient, John.

Two pints of lager and a packet of crisps
Two pints of lager and a packet of crisps
Two pints of lager and a packet of crisps

Time gentlemen please
Written by: Max
By courtesy of Tracy Bennett
SploDgnessabounds Fan Club,
c/o 29 Lindon House,
Lindon Grove,
Nunhead.

PHOTOS

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QUEEN PLAY AND WIN

QUEEN: 'Play The Game' (EMI EMA 795).

I LIKE QUEEN, I LIKE QUEEN, I LIKE QUEEN, I LIKE QUEEN, I LIKE QUEEN

So there you are, you bunch of jerks making your cute little sideswipes at one of Britain's leading attractions. Go and slap on the next Willie Nile record and leave me in peace.

I was converted to Queen the first time I saw them live. It's that big production that I've always gone for, that Hollywood Babylon stage show, those lights and that dry ice. After Zeppelin and even before the Scorpions, Queen are the most exciting band I've ever seen or heard. And I'm sure all you lovers of quality music will agree.

This album is a straight kick into the goal (Christ what a pun). It's like winning the men's singles at Wimbledon. It's a pity though that Queen have seen fit to include two recent singles in the running order. Considering the price of albums these days would it not have been worthwhile to slap on some new material?

This album isn't exactly high camp Queen either. Gone, nearly forever, are those halcyon over the top days of fruit cake harmonies. Nowadays Queen have cut down considerably on such ploys, but there's still enough left for their trademark. The title track is couched in the grand style. Fred, high on lung power, while May is invited in for the odd guitar burst and Taylor gets fondly engaged in his heavy 'stripper theme' drum work.

On 'Dragon Attack' you perhaps expect some more of the same style setting, a pattern for side one. 'Fraid not, 'Dragon Attack', despite

the title, crawls and sprawls in what sounds like the development of a simple Jam, complete with a brief bass solo — one of the few look ins that Deacon seems to be allowed these days and what a pity.

What's all this then, eh? 'Bites The Dust' merely comes over as a bit of disco wrapping. Maybe the track isn't meant to be taken that seriously but I'm not sure. Sorry, but this is the weak point of side one plundering from a well flogged idea.

But hold on, here comes 'Need Your Love Tonight' which isn't at all awful despite the mundane title. Queen emerge themselves in the rock pile on a neat piece of toe tapping, only equalled in force by 'Crazy Little Thing Called Love'. This track is the perfect counterpoint with those blue eyed harmonies.

'Rock It' could have really done without that Alvin Stardust overtoned intro, but fortunately it develops into a fine flash, bang, wallop and should be good for videos.

Meanwhile 'Suicide' is black knife and leathers to a quirky chorus and lines that fit together like a tight fitting jigsaw.

Ah ha, it's here at last. One of those Queen lumps in the throat epics on 'Sweet Sister'. Let it all go with baroque guitar and sweet vocal refrains on this track for romantic fools. 'Coming Soon' features the headlights blazing again as the lads glide through the chords for an eternity.

'Save Me' finds Fred clinging to the rock of desperation once again. More plaintive vocals, more desperate soul searching. My, don't you just love it. Oh yes, in case you've forgotten, I LIKE QUEEN.

++++ ROBIN SMITH

SAMMY HAGAR: 'Danger Zone' (Capitol EST 12069)

SPRINGTIME for Sammy yet again. Hagaritus has been sweeping the country with a sudden flash of re-releases, but here's the one you've been waiting for.

Hagar's wang dang, shiny new studio album comes packaged in red (of course) and includes a free poster emblazoned with hundreds of fans' names.

The Superman of heavy metal takes a jump out of a 10-storey building and lands on his fiery feet yet again. Surprise, surprise, this isn't the bland piece of vinyl you might now expect from Hagar considering the length of his career and the dollars he's cur-

rently accumulating. Nosiree, Hagar CARES. Nearly every track is an immaculate conception.

Side one is choc full of three minute rides on the big dipper. It limbers up with 'Love Or Money' a spectacular opus only equalled by '20th Century Man', where Hagar spits in the dirt a new.

'Miles From Boredom' looks set to become Hagar's anthem for 1980, a fist clenched teen dream of escaping from tedium. 'Mommy Says Daddy Says' isn't another dollop of 'Young Girl Blues', instead Hagar sounds as prickly as an annoyed hedgehog. Sorry Sam, 'In The Night' (Entering The Danger Zone), is a mess. A concept that's handled uneasily with stop-go guitar crunching on the mind.

Side two finds Hagar

stabilising his direction with 'The Iceman', a dose of axe in the brains of a thunderous, chilling tale.

But enough of the flash, bang, wallop, the remainder of the tracks all bring out Hagar's lighter personality — maybe the nights he spends at home with Betsy and his son.

'Bad Reputation' finds our hero smooth as vermouth and there's choruses a go go. It's super wimp time on 'Heartbeat'. Hagar head down in a pile of hay — and just listen to 'Run For Your Life' again showing Hagar's more lovable side. There's not even a cataclysmic ending in sight. The 'Danger Zone' lasts a few bars before Sam puts his guitar over his shoulder and walks off into the sunset. Can this man do no wrong?

++++ ROBIN SMITH

DIANA ROSS; 'Diana' (Motown STMA 8033)

AS FAR as I'm concerned the sound of Bernard Edwards and Nile Rodgers, the couple who've brought you the likes of Sister Sledge, Sheila B Devotion and their own Chic, gave 2-Tone a good run in the race for the title of 'The Sound Of '79'. Their elegant but driving version of soul formula gave some of the nicer moments to these ears and feet last year.

I must admit to have been more than curious when Motown's premier songstress Diana Ross was heard to be locked in the studios with these masters. I must also admit to being a little disappointed with the results.

The problem stems from the fact that on the Chic Organisations previous work all used female voices but in a way that they became almost background to the superb punch and power of drummer Tony Thompson and bassist Bernard Edwards and the slick, choppy rhythm work of Nile Rodgers and the elegant sweeps of Gene Orloff's strings.

Diana Ross, though not a great singer, has a tradition for fighting for her individuality on her songs and the anonymous vocal constructions of Rodgers and Edwards songs make it a hard fight for the lady.

But worthless this isn't, with 'Upside Down' sounding like a good choice for a single, 'I'm Coming Out' and 'Now That You're Gone' being solid work from those purveyors of the glossiest of disco.

You may have noticed I've spent most of the review talking about Chic, what about Diana? Well if the lady is going to submerge herself in the strongest sound around you get what she has got, which is yet another strong set from the best hit factory that side of the Atlantic. ++++ MIKE GARDNER

JOHNNY G: G Beat' (Beggars Banquet BEGA 16).

FOR OVER a year now Beggars Banquet have been a one act label in terms of success, but if anyone has the potential to emulate the prodigious rise of Gary Numan it's Johnny G. His first album last year was a whimsical treat and sadly ignored by one and all, as was his EP earlier this year. Hopefully you'll have the sense to pick up on this. It carries on in the same vein. Quirky and eminently enjoyable, recalling memories of the Bonzos.

Most of the songs are credited to Johnny G and J. Gotting (Johnny again I assume) and apart from the rather tedious 'It Must Be Magic,' every one is a winner. They range from the Two Tone sound of 'Suzy Was A Girl From Greenford' through reggae to the old style boogie of 'Night After Night', the current single. The only cover version is 'Blue Suede Shoes' adapted to Mr G's unusual guitar style. All the tunes are deceptively simple and Ed Hollis' production makes the album sound endearingly like something that

BOB BLOWS IT

BOB MARLEY AND THE WAILERS: 'Uprising' (Island 6313 070)

WHERE REGGAE buys itself a new suit and meets respectability head-on. Bob Marley used to be known as the lion of the downtrodden, a prophet of Jah for the Rastafari stretching from Kingston to Brixton. But no more, Marley is ready for a deaf-aid and a wheelchair.

Gone are the days when Marley carried the mystic air of a demi-god on a private line to the Almighty, the days of 'Exodus' and indecipherable interviews bestowed on awe-struck hacks who scribbled down every word. Gone also is the impression that Marley was close to the street, that he cared about people. It's no longer enough to sport one of those badly-fitting balaclavas and a neat King Tut beard, no longer enough to lay a smoke-screen of tired references to all the old favourites like Jah and "dread" and Zion.

Marley shot his bolt the day I read that the Marley mafia boasted a brace of BMWs, picked because they had the same initials as Bob Marley and the Wailers.

Instead, the Wailers now represent a complacency worthy of the Eagles, despite a token nod in the direction of change in the name of the album. There is as much likelihood of an uprising here as a Californian surfing in bondage trousers.

No doubt conceived on trips down the shops in the back of the Bimmer, 'Uprising' plods along as a series of re-hashes of old material and ideas which total hardly more than a very short half hour's playing time.

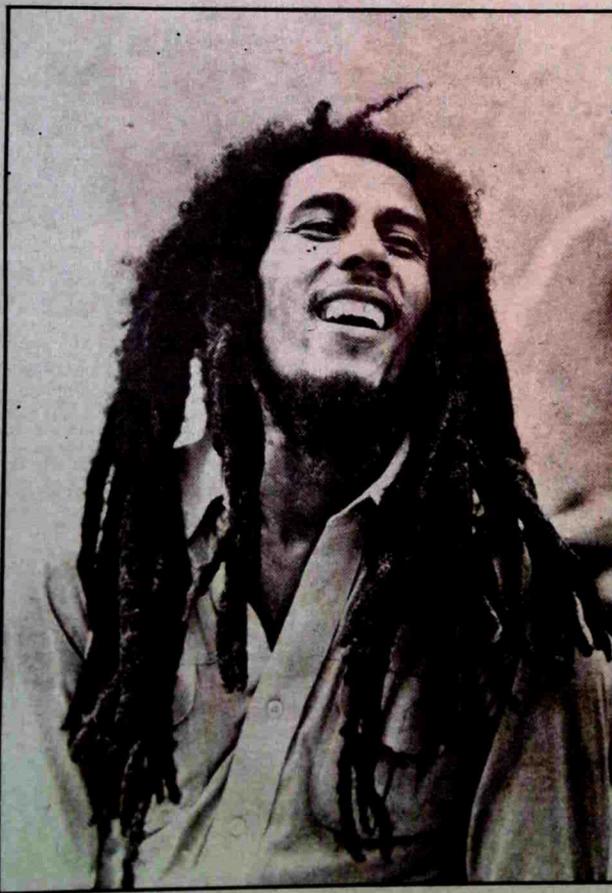
If Marley can survive being shot in the chest by a would-be assassin, he'll survive this appalling self-mockery of an album... perhaps. A risk is being taken in an attempt to capture a new market, a much larger one, with the faithful original fans hopefully finding something to like amongst the new.

Under scrutiny, the songs are lightweight and trite. If you don't mind the confusion of the lyrics, which are a real tower of babble(sic), the old dub beat ain't bad. Nothing fancy, mind, but not bad. 'Coming In From The Cold', 'Could You Be Loved' and 'Redemption Song' are the saving graces.

'In From The Cold' features the instrument which has no place in reggae music — the synthesiser — it warbles away harmlessly enough though. Harmless, and innocuous, are words easily applied to this album. 'Could You Be Loved' suffers from lyrics that are so erratic, they could be from several different songs sharing the same tune. At the same time the song bears a little of the old Marley insight: "You ain't gonna miss your water/Until you well runs dry."

'Redemption Song' uses the metaphor of the slave trade of old to express modern mental slavery, which amounts to the same thing in Marley's book. It's a quiet, simple song with just Marley accompanying himself on acoustic guitar and is the most genuinely-felt aspect of the album. I would even go as far as saying that it's a really beautiful song.

But, in the end, you are left with the feeling that Marley doesn't really give a shit anymore. ++ SIMON LUDGATE



BOB MARLEY: respectable reggae.

was recorded in the back room at home.

'G Beat' also comes with a free album containing alternative versions of songs on this and the last album (and two more versions of 'Blue Suede Shoes' and if anything I enjoyed it more than 'G Beat', maybe because the songs are more familiar. All in all this is great value. Give Johnny G a chance and demand to hear this in your local record shop.

++ FRANK PLOWRIGHT

VARIOUS ARTISTS: 'Killer Watts' (Epic KW1)

COMPILATIONS USUALLY fall into either one of two distinct categories: there's the showcase offering designed to introduce the public to a number of new bands in any one particular genre (vis the 'Metal For Muthas' series) and we also have those simply put together to cash in on a transient fashion.

'Killer Watts', by and large, falls into the latter category, aiming (as Jet and MCA have already done) to milk heavy metal's resurgence. So why, given that opening statement, can I, with both hands on my rock - hard heart, still unequivocally recommend this? Simply because musically, it's ir-reproachable and contains a whole bunch of great stun-gun shockers.

Just cast your eyes over this demon lot 'The World Anthem' and 'Rock 'n' Roll Hall Of Fame' from Mahogany Rush, 'Flesh And Blood' from 'Daddyo' Nugent, 'Knock 'Em Dead Kid' by Trooper, 'Rapid Fire' from the 'Jailhouse' Priest (sadly the one Brit band represented here), the all-time classic 'Godzilla' by BOC, Rick Derringer's 'Need A Little Girl' REO Speedwagon proclaiming themselves 'Back On The Road Again' Journey getting into the 'Line Of Fire', 'Solid As A Rock' from French sensation Shakin' Street, 'The Boozz' with 'Too Wild To Tame', 'Let The Music Do The Talking' from the Joe Perry Project, 'No Surprise' by Aerosmith, and Molly Hatchet threatening to 'Boogie No More' Quite a powerful crew eh?

However, just to add flavour of exclusivity to the whole thing, Epic have used this album as a platform upon which to unveil three new ads. Firstly there's Moroccan-born and much-travelled guitarist Ray Gomez, with a fat-sounding, class number entitled 'USA', then we have another bunch of French agent provocateurs in a quartet by the name of Trust, who are represented by 'L'Elite', a fast-shooting track that makes The Plasmatics seem like sensitive flower-children by comparison. Finally come US heavy rock DUO Ozz with 'Checkin' It Out', (taken at a comfortably energetic pace) which proves two people can still rock up a storm, doubtless Gary Parker and Alexis T. Angel (the Ozz-men) spent their childhood pulling the legs off baby tarantulas or something equally as charitable!

+++ MALCOLM DOME

TOUCH: 'Touch' (Atco SD38123, Import).

TOUCH ARE another bunch of Americans who deal in sweetened heavy rock, the difference between them and many of their contemporaries being that they do it all rather convincingly and with a sense of genuine style. Taking their direction from Journey and Styx, Craig Brooks (guitar/vocals), Mark Mangold (keyboards/vocals), Dough Howard (bass/vocals) and Glen Kithcart (percussion/drums) deliver a set of nine well-arranged, creatively stunning numbers filled with fragile vocal harmonies and orchestral-style instrumentation.

They've also got a pretty solid grasp of pacing dynamics. So that although their forte lies undoubtedly at the softer end of the pomp spectrum (as shown on, for example, 'Don't You Know What Love Is', 'There's A Light' and 'So High'), they can still, nonetheless, raise the temperature a little and push out aggressive rockers as is amply proven by the likes of 'Black Star' and 'Listen (Can You Feel It)'

Currently, the album is selling very well on import and to be honest I can't say that I'm surprised. There is a growing market in the UK for this type of music, and I haven't heard a new band who perform it better than Touch. Indeed if Styx continue to bland-out as they have been doing recently, Touch could very well be the band to take over from them as the pomp-kings. ++++ MALCOLM DOME.

GRATEFUL DEAD: 'Go To Heaven' (Arista Spart 1115).

IT SOUNDS as if Grateful Dead went to Heaven a long time ago. Rigor mortis sets firmly in around the mid-sixties, and nearly 20 years on they hold out no hope for re-incarnation.

'Go To Heaven' washes over you like a warm bath. The songs at first are undistinguishable, with each a separate lullaby, and the album as a whole working faster than a Mogadon.

The numbers are rendered at a painfully sedentary pace, with 'Alabama Getaway' the only track on side one to wake you from your deep slumber long enough to have a quick yawn. While side two is a definite improvement: The songs are crisper and faster, with 'Don't Ease Me In', a traditional rock and roller, positively swinging along in comparison to the remaining tracks.

This album typifies the meaning and attitude of post-hippy blues. With little bass, consistent, quiet, tapping drums, and the occasional whining guitar, and of course perfect production, Dead produce a sound that lacks imagination and vitality.

Dead, however, with little US competition still move thousands of lethargic Southern Californians to ecstasy in their stomping ground of Los Angeles. Perhaps the hippy era is the next nostalgic trip in line for the British public. It never rains in Southern California — but in England it pours! + DANUTA WISNIEWSKA



STOS

- | | |
|------------------------------|--|
| JUNE | 30 Leamington Royal Spa Centre |
| 19 Leicester University | JULY |
| 20 Keele University | 1 Maidstone College of Art |
| 21 Newcastle University | 2 Torquay Town Hall |
| 22 Wakefield Unity Hall | 3 Barnstaple Chequers |
| 25 Bristol Trinity Hall | 4 Stroud Marshall Rooms |
| 26 Port Talbot Troubador | 5 St. Austell New Cornish Riviera Club |
| 27 Birmingham Cedar Ballroom | 6 Bath Tiffanys |

BOB DYLAN: 'Saved' (CBS S86113)

THROUGHOUT HISTORY, many eminent artists, intellectuals, mystics, rock 'n' rollers with too much time and money on their hands have had a passing flirtation with religion. Even Shakespeare who girded his fair share of bastards, and Lennon, who reckoned most of his fellow mortals were bastards, had their introspective moments whilst Dylan has never kept his biblical leanings a secret.

All Along The Watchtower and indeed most of John Wesley Harding - written after a prolonged period of post-Motorpsycho Nightmare rest and reflection - were crammed with cross-references as was Blood On The Tracks albeit more subtly.

Last year's Slow Train Coming was merely his first overt statement of Christian intent, amplified by the Born Again sensationalism. And if that seemed over the top, you ain't heard nothin' yet brother.

From the opening Then suddenly it happened I lost every dime/But I'm richer by far with a satisfied mind/ the preaching never lets up. Gospels bleats from the three backing chicks and arms lyrically raised in supplication I can't cope with it, though there are one or two saving graces.

On some of the tunes Dylan's voice is as timeless expressive as ever, particularly Cove- nant Woman, which could

SAVE US!



BOB DYLAN, can't let go

be from his 1968-74 period. For once the words are bearable since they operate in tandem with the mysteriously building organ and meticulous arrangement.

Even mellow yellow peril production robots Wexler and Beckett don't bland out beyond belief and thanks to R&B veteran Spooner Oldham's keyboards and Dylan's own perceptive brilliance, the six minutes sound like three

playing from God himself. But to be blunt, you could give this album a miss On 'Solid Rock' he avows 'I won't let go and I can't let go' If that's the extent of his open-mindedness there's no reason why his fans - no matter how devoted - should be any more tolerant. Not even Dylan can fool all the people all the time ++ MIKE NICHOLLS

SAGA: 'Images At Twilight' (Polydor 2424202)

YOU KNOW how it is, an album arrives unexpectedly through the post from a band with whom you're not familiar, so onto the jolly old turntable it goes and suddenly WHAMMO! you realise what you've got is an absolute classic.

Not that this Canadian quintet are in any way a 'Whammo' band but 'Images At Twilight', their first UK release is, for all that, a masterpiece.

Each and every note's perfectly thought out and executed, yet none of the eight compositions happily ever drift into the zone of bland plateau - rock with all the peaks and troughs of emotion eradicated from the mix.

On the influence, Saga in the main have distinct leanings onto the less extravagant side of the New England approach with their lyrics taking inspiration from the likes of John 'Cosmos package' Anderson and Sci-Fi legend EE 'Doc' Smith. However, ultimately the band are their own men, first last and foremost

with a highly innovative sound that is a joy to experience. Overall, 'Images At Twilight' is a tremendous achievement and I've a feeling that Styx are going to bitterly regret having Saga as support on their present Eurotour +++ MALCOLM DOME

HATFIELD AND THE NORTH: 'Afters' (Virgin, VR5)

"AS ANYONE can see I'm basically a cretin," sings Richard Sinclair on 'Fitter Stoke Has A Bath', a one time near hit (and near miss) single for Hatfield And The North, back in Virgin's age of awareness circa 1974. Perhaps the vocalist in this song is being honest, or perhaps I'm being unfair, but 'Afters' holds no interest for present music maestro's whatsoever.

These songs are not so much 'Afters' as yesterday's cold left-overs and certainly not worth this bubble-and-squawk conglomeration - the pig-bin is the best place for it.

Why Al Clarke, Virgin's Press Prime Minister suggested the release of this album, I don't know. The sleeve notes indicate that he still feels Hatfield And The North bear relevance to today's sounds and trends. Mildly successful in 1974, they are forgettable in 1980. I hope we have progressed since the seventies and leave mutants of musical metamorphosis like this behind. Supermarket musak that makes shopping more hellish than ever + DANUTA WISNIEWSKA

KISS IN THE RAW

KISS: 'Unmasked' (Mercury 630202)

WHAT MAGNIFICENT trash. Kiss are as filling as a McDonald's. Good, ridiculous all American rock 'n' roll that has to be worth something. And since I've indulged in Marvel comics from an early age, Kiss will always have a place in my heart.

Not that I would want to plug into the darlings every day. But when the week has been hard and steamy, Kiss are as good a form of escapism as watching 'Star Wars' three times in a row.

'Unmasked' follows the pattern set by the last Kiss opus. No longer are the lads just crash and bang monoliths and never did they sound sweeter or better. After all, how long can you bang your head before driving yourself insane?

Anyway, let's get down to business. 'Is That You' is a real movie of a song. Lights and action on a tale about a teenage vamp. It's filled with nasty words and chop chop guitar before a more solid wack across both cheeks.

'Shandi' is two points (geddit?) of well-poured Kiss super wimp mixture. A love song that Kiss often come up with and, my my, what tenderness and passion. They're just romantic kids at heart I'm sure - and as usual my spine starts tingling and I'm gone.

It's strange that this song wasn't the first choice as a single rather than the lame 'Talk To Me'. I listened to this track four times and still there wasn't a sign of the tune getting into my head.

'Naked City' is a New York song and although this may seem like a strange comparison, Kiss show the same observation as Billy Joel. 'Y'know the perils of urban life and the coldness of the big city.

Enough of such thoughts, 'What Makes The World Go Round' is pure roustabout Kiss as they put a chain-saw to your knees with the quivering atmosphere of it all. 'Two Sides Of The Coin' is Kiss again direct and all. 'Two Sides Of The Coin' is a man having to choose between breathing fire, about a man having to choose between a number of perverse lines and which is sure to set all feminists to riot.

'Torpedo Girl' is the penultimate lightly toasted song before the two barrels of frozen cement of 'You're All That I Want', delivered with no holds barred.

Absolutely irresistible, I do assure you. Thank God we're at last going to see 'em live again as well. +++ ROBIN SMITH

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MAGIC

MOMENTS



MYSTIC MERLIN: seeing's believing

YACHTS: 'Without Radar' (Radar RAD 27)

THE UNFORTUNATE Yachts seem to be running out of steam. On 'Without Radar', their second album, the Yachts' easily recognisable formula is starting to sound stale and forced.

A couple of years ago, when I first saw them, they were my fave live band. Their singer, JJ Campbell, was, and still is, one of the most charismatic front-men I've ever seen. Their debut single, out on Stiff, was definitely one of the best pop records of the seventies. Nowadays it's easy to linger in the past when you listen to the Yachts' newer material. They have never quite equalled the bubbly magnificence of 'Suffice' while their stage act suffered considerably once JJ left.

'Without Radar' is an inconsistently enjoyable album. All of the tracks rely heavily on Henry Priestman's rolling keyboard work as they bounce along in the way Yachts songs always have done, and probably always will do.

Occasionally, on songs like 'March Of The Moderates' and 'Life Saving's Easy', Yachts prove that they can still turn out sparkling summertime ditties. But the majority of the songs here seem to be pulled under by the clumsiness of the melodies.

Yachts desperately need a hit single. They are still a purely commercial singles band, and some of the tunes here are probably hooky enough to make the charts. But if that magical chart break doesn't come soon then I'm sad to say that the Yachts will sink without a trace and become nothing more than a cliquy name. ++ + 1/2 PHILIP HALL

ACCEPT: 'I'm A Rebel' (Logo LOGO 1025)

UNTIL the arrival of The Scorpions, Krautrock was defined by Tangerine Dream, Kraftwerk and the like, but now, happily, things are changing — and

coming through fast are Accept.

These five lads deliver heavy metal somewhere on the hoodligan side of their more illustrious countrymen and on this, the band's second album, they set their sights, take solid aim and fire as straight as an ICBM exploding onto the turntable.

'I'm A Rebel' starts off with the fast-riding title track which could easily become a chart-challenging single. The powder is kept dry for 'Save Us' even though the pace is slowed down and more intricate chord changes are introduced. Following impressively is the swaying, balladic 'No Time To Lose' before the first side closes with the all-consuming 'Thunder & Lightning'. For me this is the best cut here and a suitable theme tune for any violent Halloween scenario. Opening up with the sound-effects of an electric storm, the track then crashes into a marvellous gross-out HM number with the drums and bass lines of Stefan Kaufmann and Peter Baltes hammering away like several divisions of a runaway tank corps on manoeuvres. The guitars of Wolf Hoffmann and Jorg Fischer produce a huge, pumping ferocity, balanced only one step away from becoming ponderous. Over all this blitzkrieg action come the demented vocals of Udo Dirkschneider (cast in a similar mould to those of Klaus Meine), interspersed with cracks from a hidden whip.

Side two generally doesn't quite match what has gone before with only the epic 'The King' really managing to equal the first side's consistently high quality.

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KLARK KENT: 'Klark Kent' (A&M AMLE 68511)

BUZZ SPLAT! The new supersonic Klark Kent

MYSTIC MERLIN: 'Mystic Merlin' (Capitol ST-12047)

AND NOW by the magic of recorded sound, the first album from Merlin's Merrie Men. If you've been paying attention, you'll already know that these guys are pretty hot on the visuals. Here, though, it all has to come down to what you hear, and for a band who had some of the traits of one hit wonders, they've emerged with some credit.

The album rides along on the crest of the 'Just Can't Give You Up' wave, here in its full seven minute version with Barry Strutt's sax making the action. He plays a funk-a-phone too (it says here). If you bought the 12 inch single, you'll know two of the album's strongest cuts: 'Burned To

album has just zipped into my bedroom and crashed onto my record player. Just forget that Klark Kent is only a close acquaintance of Stewart Copeland and listen to the music on this eight track, 10 inch album. Any comparisons to The Police end here.

The album kicks off with 'Don't Care', Klark's first single and his most enjoyable vinyl venture to date. 'Away From Home' follows establishing his lightweight, tongue-in-cheek musical identity. It's quirky, jogger of a song with a nice loose calypso feel about it.

Most of the songs here are friendly, under-rehearsed numbers have a rough melodic charm. The instrumentals, 'Grandinquent' and 'Kinetic Ritual' are more substantial musical ramblings full of modern jazzy rhythms.

The enigmatic Klark Kent obviously enjoyed making this album. It's full of consistently pleasing songs which jerk along keeping the listener awake. But 'Don't Care' was the only track which sent this listener into genuine spasms of delight. ++ + 1/2 PHILIP HALL

ROBERTA FLACK FEATURING DONNY HATHAWAY: 'Roberta Flack Featuring Donny Hathaway' (Atlantic K50696)

IT'S IRONIC that Roberta and Donny should be back together again for another hit single when the much-missed Hathaway has been dead for 18 months.

Learn', a really pounding, energetic dance number, and the slightly less athletic 'Got To Make The Best (Of A Love Situation)'.

Elsewhere, the disco theme continues with 'Can't Stop Dancing (No Matter What I Do)', but 'Don't You Want To Be A Star' has a mellower pace, and 'Dreams' slows it right down, incorporating the band's theory that 'Dreams are only half of reality,' whatever that means.

Perhaps the most unusual and enjoyable track, though, is 'Dark Side', the album's only true ballad, which makes a pleasing, if unsensational change. Anyway, like I said, they've managed to string a few presentable tunes together, and with their extra dimension, they might well be worth seeing. ++ + 1/2 PAUL SEXTON

'Back Together Again' looks like becoming one of 1980's disco anthems.

But this album title might be misleading. Sure the record features Donny Hathaway, but only on the hit, and one other track, the previous 45 'You Are My Heaven', a delightful pairing co-written by Steve Wonder which he might be able to use as a re-release after the current success has departed. Hathaway's contributions to both songs are great, but really Roberta's the gal, it's her album.

In the ballad section — there's the sultry 'Only Heaven Can Wait (For Love)', with just a hint of 'Just The Way You Are' about it, there's 'Disguises', a slight but beautiful piece, nicely understated and there's the vocally stylish 'Stay With Me'.

Upeat. 'God Don't Like Ugly' is happy, replete and good fun, but perhaps the most exciting song is another by Little Stevie, 'Don't Make Me Wait Too Long', seven-and-a-half minutes' worth of an excellent combination between pop, funk and just plain silkiness. It has athletic bass line holding it together, and it's as intelligently unexaggerated as everything else on the album. ++ + 1/2 PAUL SEXTON

PRISM: 'Armageddon' (Capitol EST-12051)

YOU'D THINK that any album glorifying in the title 'Armageddon' would

come on heavy enough to make even Godzilla seem light-footed. Well, as far as Prism are concerned, that's not the case and, depending on your taste, this effort will either be a pleasant surprise or a nasty shock.

Personally, it hit me as pleasant, with this Cana-

dian quintet — putting together a fine example of clean and smooth rock.

Most of the eight tracks work well. From live opener 'Comin' Home' through the Fleetwood Mac-esque 'Virginia' (when falsetto vocalist Ron Tabak sounds remarkably like Stevie Nicks, a definite Mickey Thomas / Grace Slick situation) to the classy finale of 'Mirror Man', Prism rock competently but with a soft, orchestral centre.

However, on two numbers the whole approach just collapses — the title track and 'Night To Remember'. Both of these prove that Prism's talents are best showcased when they mix together biting rock rhythms and sympathetic, lightweight arrangements. One without the other doesn't work for them. ++ + 1/2 MALCOLM DOME

JAYNE COUNTY: 'Rock 'N' Roll Resurrection' (Safari Live 1)

JAYNE COUNTY without a sex change would be like fish without chips — boring. This LP recorded live at The Edge, Toronto, is a prime example of public bad taste governing musical appreciation. A trend encouraged by the media with publicity directed on bands like Jayne County, and The Plasmatics, who trade solely on infamy built from an abhorrent stage-act and attitude. There are too many acts who prostitute themselves not only in this way — sexually — but in others too.

'Rock 'n' Roll Resurrection' is neither an album, nor a performance, but a freak side-show. Newly transformed Jayne with her tarty stance and appearance is more masculine now than she ever was as Wayne in The Electric Chairs. This album is not about the resurrection of rock and roll, but the mockery of sex and sexuality. The lyrics of 'Rock And Roll Cleopatra' convey the general feel of the record: 'She gets hot, she can't stop, she gets on top, she's gotta rock. Everybody knows what she is after.' The Sex Pistols resurrected rock and roll — Jayne County destroys it.

Rock classics like 'Are You A Boy?' (the Barbarians number of '85), and the great Shondelles song, 'Hanky Panky', are bashed out with unfeeling similarity, and little power. Peter Jordans bass is lost in the unerring noise of screeching guitar and moronic drum bashing. The mix on the whole is weak, and occasional cheers in answer to Jayne's between song obscenities are the only glimpses of atmosphere and spontaneity we hear. Both songs and stage-act emphasise Jayne's determination to cash in on her macabre change-over. Electric Chairs standards, 'F...d By The Devil', 'Cream In My Jeans' and 'F..K Off', are also thrown in, the latter proving to be the best track on the album. Don't get me wrong, I am not so prudish as to dislike this record because of Jayne's sex change or her unsubtleties, I just do not find it entertaining — and neither is this album. ++ DANUTA WISNIEWSKA

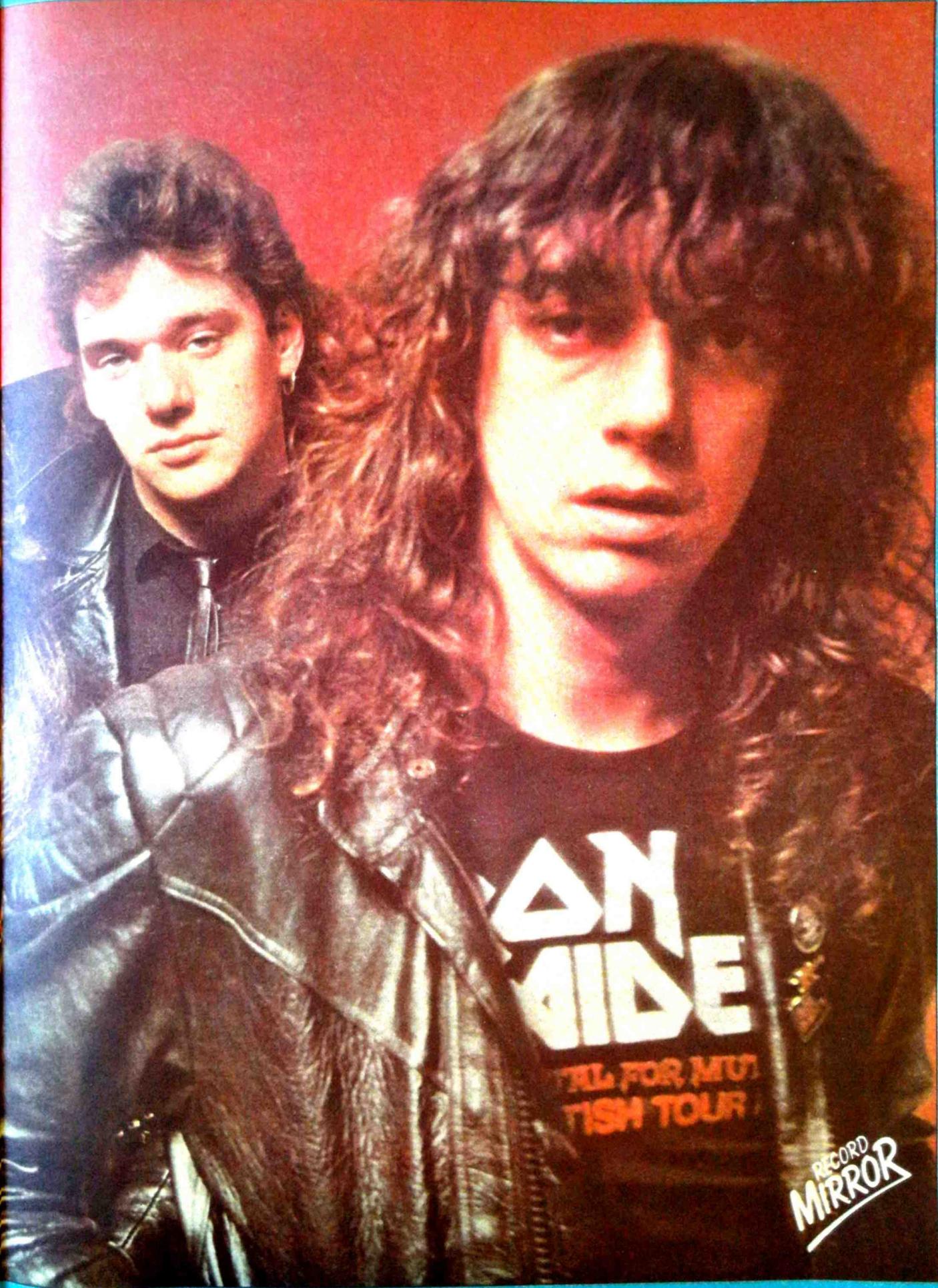
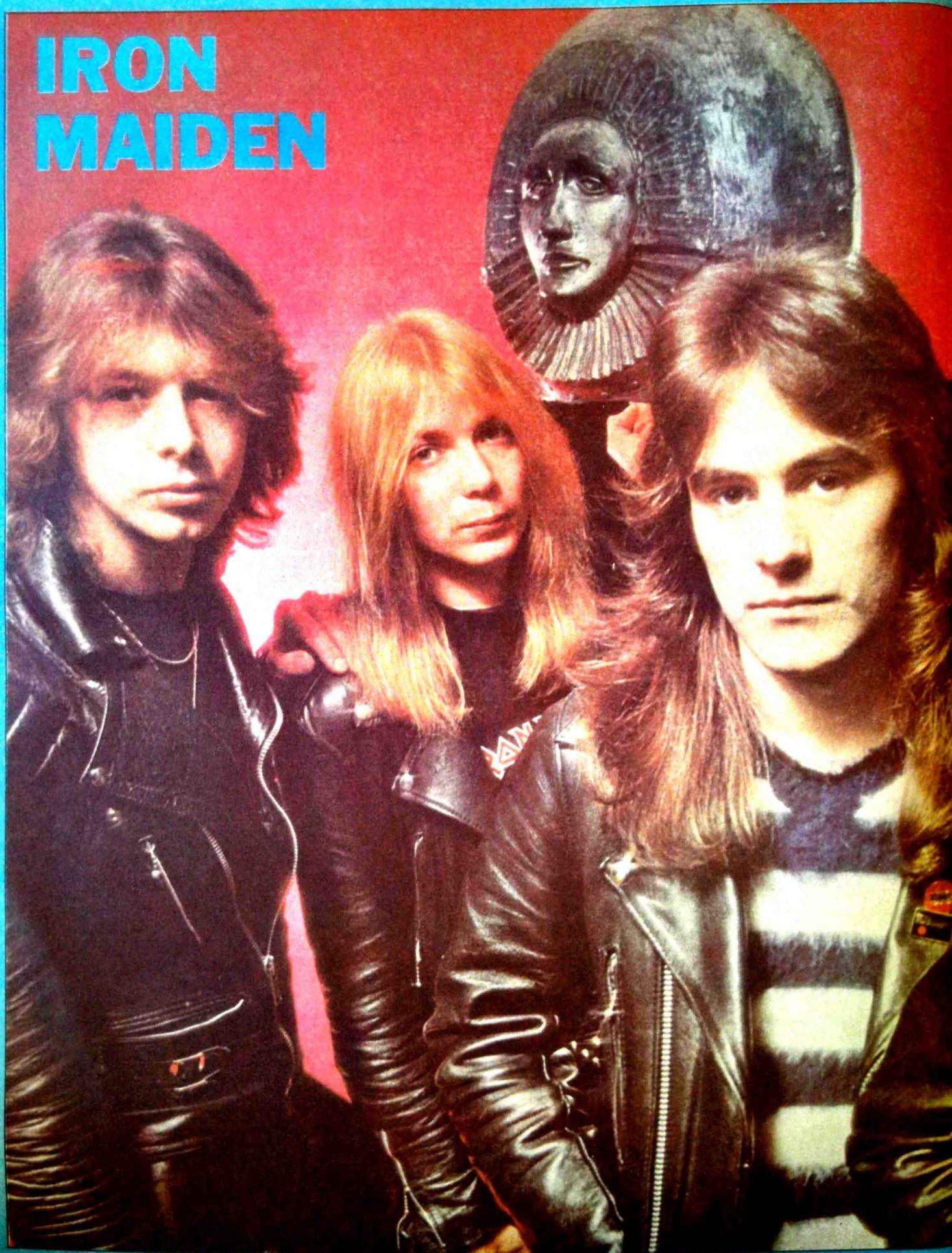
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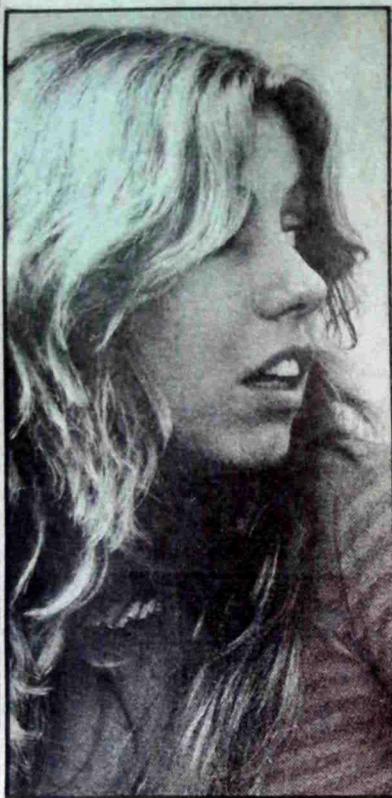


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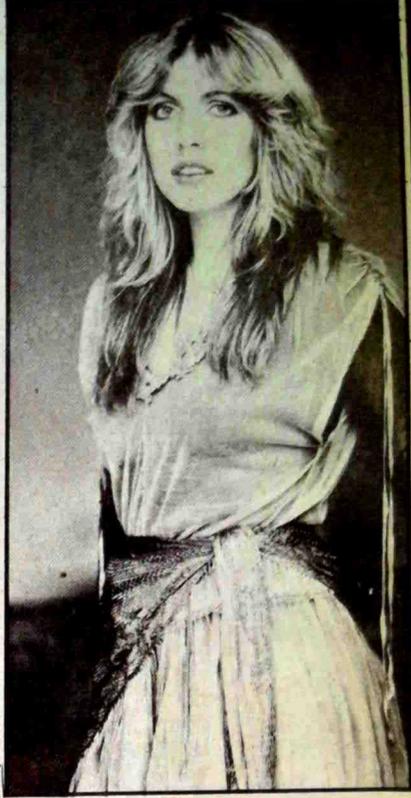
RECORD
MIRROR



Pic by Stevenson



Pic by Stevenson



Judie in dese eyes

MIKE GARDNER on his favourite topic, JUDIE TZUKE

The first contact I had with Judie Tzuke was curled up in bed desperately fending off paying for the night before

I switched on the radio and the filigree knitted layers of her voice on the acapella 'For You' waited gently across my discomfort. I was hooked on the serene tranquility of the song and particularly it's delicate

but powerful use of 'that exquisite voice'. My obsession with her voice led me to Rocket Records HQ in the middle of September 1978 when the lady walked into the press office bearing a cassette of her first album 'Welcome To The Cruise' which she had just finished mixing a few hours earlier.

It was one of her first interviews and it showed in the nervousness and formality of her answers. But she played me the tape of the album and the

majority just washed over me as do most first listenings to anything except for the last track which pricked up my ears in the same way that her first single had.

"That must be the next single," I exclaimed in a manner reminiscent of a fat cigar chewing Hollywood mogul. The track was 'Stay With Me Till Dawn'. I made her play me the track three more times after that which had to keep me happy till I finally laid my grasping paws on a

cassette of the music. It was March 1979 when we met in a rehearsal studio in Pimlico with her newly formed band Bob Noble on keyboards, John Edwards on bass, Jeff Rich on drums, Paul Muggleton on percussion and vocals and her long time songwriting partner Mike Paxman on guitar. The band had been rehearsing for a month and had reached such a rapport even at that early stage that 'Sports Car' the title track of her excellent new album then only three days old had reached an astonishing degree of polish.

Three months later and she was the proud owner of an album and a single which nestled comfortably in the Top 20. A year later and an exhausted Judie Tzuke suffering from laryngitis and in desperate need of a holiday explains that she was disappointed in her debut album.

'Welcome To The Cruise' I loved the songs but hated the production on a few tracks like 'Ladies Night' because I felt the strings totally ruined it, when they came in it was like a football song to me. 'These Were The Laws' and 'Making New Friends' were the other ones which were most affected.

"'Ladies Night' is a special song for me because it was about a real situation in which somebody kept letting me down and I got really depressed about it. It really worked well as I got out exactly just what I felt and I felt better afterwards.

"I think 'Stay With Me Till Dawn' works the way it was recorded though I wanted to do it on acoustic piano which sounded almost classical. 'For You' was more or less how I wanted it though I've never been positive about the strings in the middle but they probably made it a little bit more acceptable to people who were listening for the first time.

"But it was a first album and you always make mistakes on a first album."

On that debut she used some of this country's top session musicians who so enjoyed the work that they kept dropping in during their free time to see how the album was progressing a very rare thing.

I was very flattered that they enjoyed it but it's now a completely different feeling with my own band as they are totally involved in everything they do and it's a part of them.

Paul Muggleton and Bob Noble were drafted into the Tzuke band known affectionately as The Tzukettes having known Judie from the days she was signed by Tony Visconti's Good Earth label. John Edwards was recruited at a party by Mike Paxman the day Rocket told them they could form a band, Judie and Mike having been admirers of his work in The Sunday Band for a long while. Jeff Rich was found from a mass of auditions for the right person for the drum seat.

"The band was split into two halves. There's the rhythm section who are really punchy and there's Bob and Paul who are much more into the softer side.

"What happened in the beginning was that the two sides didn't get on at all and I used to be with Bob and Paul and Mike used to end up with John and Jeff. We were both overreacting. The rhythm section was trying to put more power and balls into it, to make up for what Paul and Bob were trying to get into and Paul and Bob were, in turn, trying to do it too prettily at the time. Now I think we've got a good medium.

"We've all got strong personalities and I think it took a while for everybody to get to know each other and knowing that everybody was aiming for

the same thing. Though the band were allowed to play what they wanted on her latest album 'Sports Car' she admits that she had written the arrangements for the title track as she composed it.

"It was strange. I was in a car driving along and there was some total idiot in an MG you know, with the open neck shirt and gold bangles and he was staring into the car and Paul said 'Oh, he's got a sports car. I know there's this thing where a sports car can be used as a substitute for something else and a lot of guys who have these cars and dress like that have a lot of hang ups.

"I went out that night to a night club and I wanted to look around to find someone to base the song on and get some ideas. There was this guy with a St Tropez T-shirt and gold jewellery and I could have written a book about him at that moment.

"I just went home and wrote the first verse. Next morning Mike came round and it looked so good we finished it very quickly."

Has he found songwriting more difficult with her commitment to making albums?

"It is more difficult now because I know I've got to write now. The first album was a selection of songs from the age of 15 onwards. I think about it more now and worry about it. I sit at a piano and get upset if I don't write something in two minutes and usually stop playing."

Since the band started touring she hasn't had a break, in a schedule that included a 65-date British tour, various promotional trips abroad and the completion of 'Sports Car', aside from two weeks when she visited her family due to the tragic death of her sister. Despite the mindless criticism that has daubed

her with a MOR tag the audiences she now receives is remarkably varied.

"Because of the strings on the first album we've had to fight against that tag and although we get people who still think like that we also get a lot of young people including headbangers who'll throw peace signs at Mike's lead vocal and punks in their full dress."

Some of the fans are so dedicated that a group are hiring a mini bus to follow the band on their European tour.

"I've been lucky I've done well but I haven't become a huge star overnight. I'm still building and I've got a long way to go. I'd hate to make it overnight and have nowhere to go except down."

"If I had a Number One single I'd be worried, I'd rather be an album band anyway."

She stresses the word "band" as she admits she only became a solo performer because she couldn't afford to form a band in the first place.

"I wouldn't treat them like a backing band. They certainly don't sink into the background. If anything I do."

A criticism levelled at her by a few critics is that she doesn't move around enough on stage and do a full "performance".

"I wish people would accept that I've never claimed to be a dancer or an actress or a comedienne or anything but a singer, and I'm not even sure about the last bit. All my songs are difficult to sing. 'Understanding' is almost impossible because when Mike and I write we never leave any spaces for breathing. I can do it live but it wears me out. By the instrumental part of 'Welcome To The Cruise' I'm nearly fainting."

"I think I've beaten the MOR tag but there are still people who don't know what I can do." I think it's time people made the effort to find out.

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HOW DEEP IS THE

By Mike Nicholls

SINGERS / SONGWRITERS

are neither the most fashionable nor popular breed of rock 'n' roll animal. Responsibility for this partly revolves around the centre of that new wave punk rock explosion which devastated our shores a few summers ago.

As scorn was being poured on most previous rock forms, particularly those of the early seventies, apart from the mega buck dinosaur (sic) bands it was the James Taylors and Jackson Brownes of this world who were singled out for particularly rough treatment.

Who wanted to know about the deep, emotional traumas of those whining wimps when you could get cranked up really high on the righteously raw energy of the new chord wonders? Amongst those who escaped the purge were yer Bruce Springsteens and Graham Parkers, whose street images — both personally and lyrically — granted them the same kind of immunity as was reserved for such adopted god fathers of the movement as Iggy Bowie and Super Lou. Joe Jackson, Elvis Costello and

both write about the kind of themes that pre-occupied their predecessors — love, jealousy, hypocrisy and so on at a nauseum — but for a harder-edged cynical angle which makes them utterly contemptory.

Neil Young has gone well and truly electric, whilst America's currently most successful stars Bob Seger and Billy Joel, never strummed acoustic guitars anyhow.

So we return to my original proposition. Listen to all the heavy metal ska straight rock 'n' roll and synthesised stuff you want but don't expect a crowd round your bed site while playing that mellow introspective record pulled from a sleeve with Our Hero Standing By A Tree In A Field With His Dog on the front.

It is not for this reason that Willie Nile prefers not to be categorised as a singer-songwriter. I don't like them most of the time, he says after a knockout performance in a small club in Philadelphia. They're too pretentious and boring. I'm a songwriter and a singer, he decides.

In point of fact Mr Nile has no connection with any of the sensitive characters of the early seventies since he is an indirect descendant of an earlier school. I'm A Beatnick, Willie smiles, alluding to his Greenwich Village background. I finished down there in 1972 after finishing university. All that summer I travelled around New York playing rock 'n' roll on acoustic guitar.

One could say that is still what he is doing now, but it would be a gross simplification. A painfully gaunt skin

ny fellow Nile is blessed with that much overworked word — charisma. Short and scared looking it is this apparent fragility which makes him so appealing on stage.

I was ill for three or four years, and then mononucleosis — a sort of sleeping sickness. I was in bed 10 months just sleeping. How did I get it? I guess through undernourishment and working too hard. I was holding down a day job as well as writing songs and playing round the clubs at night. I got too run down.

Far from recounting these events with any hint of self-pity, Willie is full of bright humour as well as the kind of hyperactive nervous energy that caused his predicament.

What kind of work did I do? Oh, robbed banks, held up post office trucks, no just odd jobs — the kind of stuff suitable for a guy with a degree in philosophy and literature!

His illness meant that he only played six times between 1973 and 1977 and because of that he was unable to pursue the offers made by small record companies in New York at the time. It also accounts for his lack of contact with the seventies as a whole, not that he reckons he would have been particularly interested anyway.

I found it a very boring period and didn't see many shows. I just liked the odd song here and there. I'm not affected by modern trends — he continues. My favourites are still Fats Domino, The Everly Brothers and The Searchers. I remember reading an interview with John Lennon in '63 when

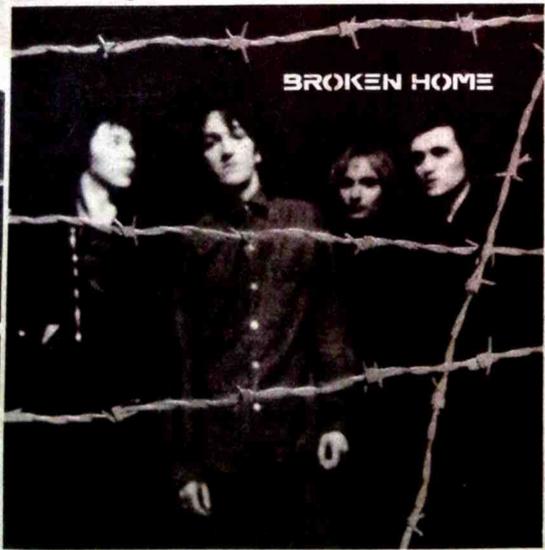
he said his favourite bands were the Stones and The Searchers. And that was before they were famous. 'Hearts in Her Eyes' (written by The Records for the revitalised Searchers) is like '65 all over again,' he sighs.

Such an attitude personifies his disassociation with the last decade, though live he is uncannily reminiscent of several familiar figures. Whilst encapsulating the ethereal magnetism of Nils Lofgren, he also possesses the boyish charm of Gilbert O'Sullivan. Vocally, he delivers as passionately as Parker and his choice of guitar stance means Bruce springs to mind.

But the most obvious comparison — and hopefully one not too obvious for his own good — is with early Dylan and when the Philly audience joined in for the chorus of 'It's All Over It reminded me of the version of 'A Hard Rain's Gonna Fall' on the Dylan Gaslight Tape bootleg.

A year ago a young songwriting guitarist called Steve Forbert was heralded as the new reason. Was most superficial of the same thing could happen to him? Rolling Stone has already started a backlash of sorts by complaining that his debut album comes over as a punkish cross bet ween Dylan and Buddy Holly.

I couldn't understand that review, he replies, evidently well choked by it. 'I don't agree. I mean I'm not a journalist but that guy's got the cart before the horse. Maybe he was hyped up too much by the record company. I might have once been a



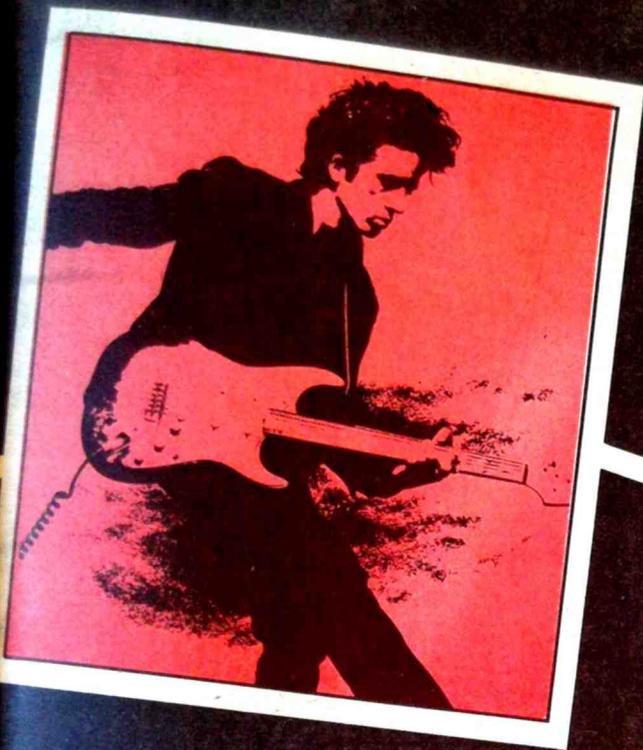
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NILE?



singer / songwriter in the New York clubs but now I play with a fully electric band.

Amongst his electric warriors is former Patti Smith Group drummer Jay Dee Daugherty who used to be a neighbour of Willie's in Bleeker Street. The other half of the rhythm section is made up by ex Television bassist Fred Smith. Nile describing the 75 line-up of that outfit as the only band of that time he had a weakness for.

I don't have any heroes except Fred Smith, he jokes about the sidesman with a similar sense of humour to his own. I want to get him elected President. I told em at a radio station interview in Washington DC. I got him a whole lot of votes! I think he's gonna win. I'm gonna vote twice he's magical!

Unfortunately Fred only joined the band a couple of months ago, too late to appear on his Arista / Ariola (depending on which side of the Atlantic you're on) album. An example of its consistently good lyrics is one song which illustrates Nile's brand of fun. They'll Build A Statue Of You contains 10 short verses with back handed compliments with words like:

They'll put you in the finest clothes / your worthiness complete
Now pigeons can shit in your ears / and dogs piss on your feet

Puerile it may be, but the humour is innocent rather than malicious, just like the man himself. At 31 he could pass for 21 and though a newcomer to the business, he is determined to make up for time lost through illness.

I don't have a manager — just lawyers and stuff — which means I'm kept awfully busy. Yes I'm dealing with

it okay, though whether I like it or not I don't know.

As far as promotion and publicity are concerned, his record company certainly seem to be taking care of him whilst Nile astutely chose Roy Halee to produce his album. "He engineered stuff by The Yardbirds and The Lovin' Spoonful in the 1960's," Willie points out, "they made some of the odd songs here and there that I was saying I liked."

Are there any today you could say the same thing about?

Yes. Another Girl. Another Planet. That's about the only one! No. I also like The Pretenders and Wreckless Eric and a lot of the new hard rock. Heavy metal? Yeah. I like it.

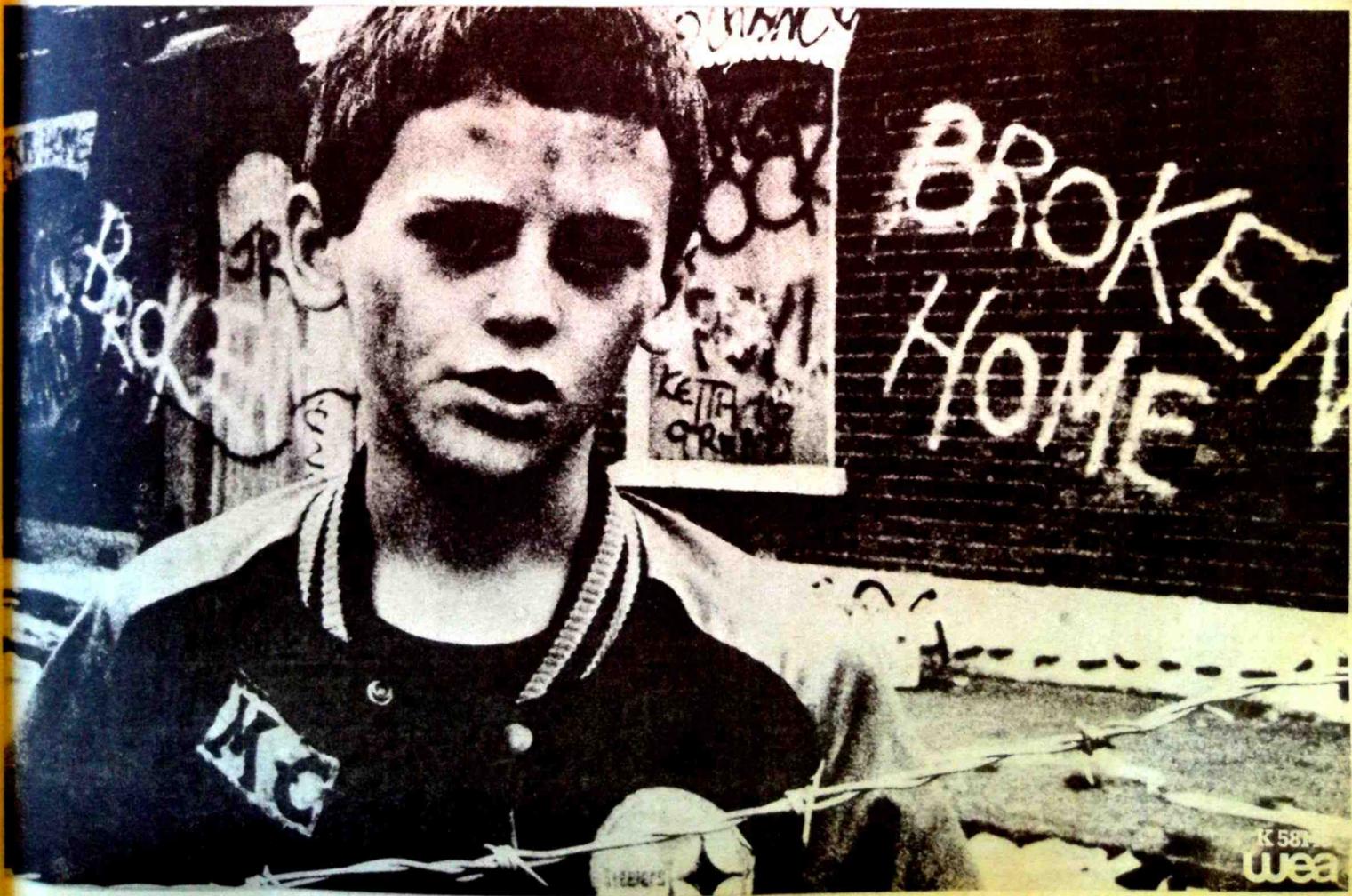
Willie also admires The Clash — their drive is genuine. I don't care about seeing a band of technical players — and is looking forward to seeing more British bands over here just as soon as he completes his ever increasing number of live commitments throughout America.

I can't wait to come to Britain — see Liverpool — that's where it all started, right? — and maybe tie some gigs up. Hopefully this summer. It all depends on how I get on over here.

I'm sure the more discriminating sections of the British rock public will agree the feeling is mutual — and not just because they reckon on him being the Next Big Thing.

I don't want to be this year's model, he says earnestly. I'm just happy to write songs and make a living out of it. I've got nothing to prove. I'm just doing it for my own enjoyment.

Let's hear it for the singer / songwriter



Write to Mailman, Record Mirror, 40 Long Acre, London, WC2

MAILMAN

O NO!

TALK ABOUT blatant sexism!!

I object to the Wendy O Williams centre spread poster and I'm sending it back to you.

Having taken the trouble to post this, I hope you'll pay attention to this letter.

So the wonderful world of music now includes smashing-up Mustangs, sledgehammering transistor radios... Hell, RM, aren't you supposed to be a music paper?!

Get ya act together and if you don't I'll see to it you do!!

Dolores, WC2
• Music? What's that?

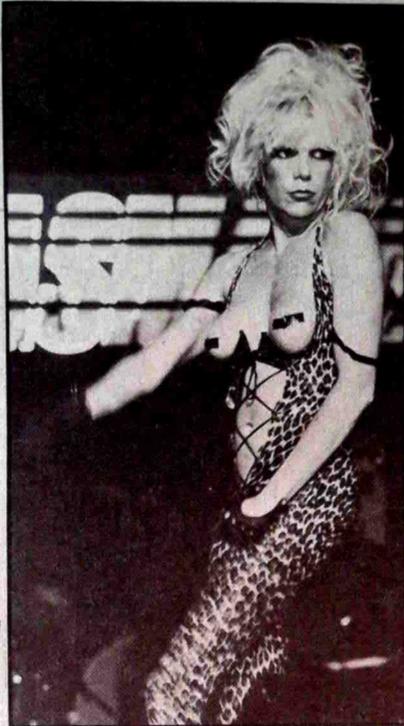
IT SEEMS that in attempting to give your readers something of the new and show what's 'up and coming' on the music scene (all very credible and important to a certain degree), you're moving a bit too far away from what should be your main role — news and interviews, etc. — about those whose records sell! OK, so Wendy O Williams stands on stage with ample breasts swinging pendulously — but does this justify an interview and poster? (Not bloody half — Mailman) Will Judie

Tzuke have to do the same before we get an article, interview or poster? (Yes — Mailman) Get your priorities right, RM!!
Bewildered of Manchester
• See Page 22. And Judie wouldn't take her clothes off

ON THE rare occasion any crumpet is to be found on your centre pages, nine times out of 10 it is Debbie Harry. Since I started buying this tripe, Kate Bush (yea, the one with the big tits, sexy legs, and beautiful long hair) has only appeared twice.
John Walker, Belfast
• So

WHY ARE WE WAITING

JUST A letter on behalf of the millions of Kate Bush fans there are! Just what the hell do EMI think they're doing, they've messed about with Kate Bush fans enough. First they keep her single in December (Will be Magic) back a year now they have the bloody cheek to keep us waiting until September for her new album because they feel it may effect sales of albums (by old bores!) like McCartney. Why



WENDY O'WILLIAMS Why not Judie Tzuke?

don't they keep the Queen album or the Rolling Stones album back until September. It's about time EMI treated us with some

respect, they just don't give a damn. I've waited two years for her new album, and I don't think I can wait anymore.
Anthony Bottomley, Cheshire
• I can wait forever.

COMMERCIAL CRAP

HAVING BEEN an ardent Roxy fan for a good few years I was upset to read Chris Westwood's review. Never the less it was undoubtedly true as much as I hate to admit it Roxy have joined the ranks of commercial crap.
R Lyon, Cwtyd
• Too right

RUSH JOB

I HAVE just read your June 7 edition of Record Mirror and I'm now considering forming a club for the annihilation of Dave Jordan

Mr Jordan is a moron who knows sweet FA about Rush.
The percussionist is Niell Peart not Pert.
There is no Eric Lion in the group he is Alex Lifeson.

'Permanent Wave' is 'Permanent Waves'.
'Hemispher' is 'Hemispheres'.
'Free Wheels' is 'Freewill'.

Marc Moorhouse
• And there's a lot more like this.

NOT ONLY does Dave Jordan invent Rush albums and songs but he feels he can change their names as well. Was this the first time he heard Rush?

Alan J. Guy
IS DAVE Jordan trying to be funny? Can't he spell? Or is he just ignorant about the World's greatest band? ... From a dedicated Rush fan.

WHO IS this mindless moron with a vacuum in between his ears? Who is the stupid git you call Dave Jordan?

Cinderella man, Cygnus the Bringer of Balance. ... DAVE JORDAN needs a kick up the arse or free lessons with 'On The Move' for spelling. ... A unhappy Rush fan.

I THINK Dave Jordan should be shoved in Geddy Lee's bass bin.
A disgruntled Priest of The Temples of Syrinx, Brixton, SW2.

THIS IS the first (and last) time I've written to your paper. Stop taking gig reports from Dave Jordan.
P. Mitchell, Walton - on - Thames.

SICK AS A PARROT

HII AFTER arriving on Earth for the second time looking for new experiences I found a copy of RM. Whilst reeling from the astounding beauty of Hazel O Connor I began to read the words it was too much the paper was brilliant, fantastic, I felt faint (she slapped me) God! Nothing could be this good. I turned away I looked again and was gasping for breath. This is a tremendous magazine I thought. After being sick I could not stand the RM anymore the pages kept bending.
Bod from Cycoland
• I hope you were sick over yourself.

MOTOWN'S CHANGE

A COUPLE of years ago I wrote commenting on the deterioration of Motown, but there has been considerable change in those two years. Last year Diana Ross Smokey Robinson Teena Marie and Billy Preston all released fine albums.

This year looks even better though with superb album releases from Diana Ross, Smokey Robinson, Jermaine Jackson and The Temptations. Diana Ross in particular deserves credit. After her appalling Ross album from 1978 her 1979 album 'The Boss' and new album 'Diana' have really established her at the very top. So keep it up Motown.
David Martin, Coventry
• I hadn't noticed

MAD WEREWOLF

I BOUGHT a copy of Record Mirror as an alternative to buying Playboy, did I do this because I enjoy reading your witty intelligent articles, or did I do it because I'm mad?
John Connolly, the Werewolf of Barnet
• Yes

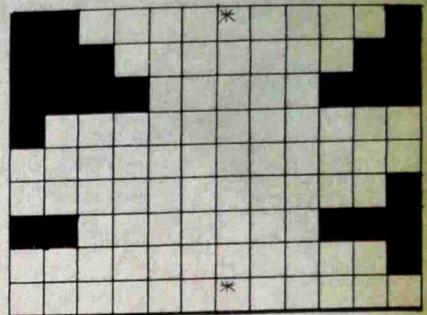
WIN AN LP

REMEMBER you have to complete the Popagram and the X-word to be eligible for the prize of an LP token. First correct one out of the hat wins.

NAME

ADDRESS

POPAGRAM



Solve the nine cryptic clues and write the answers across the puzzle. If you are correct the started down column will spell out the name of a band who have published a manifesto, even though there's no election. Remember the clues aren't in the correct order. You have to decide what the correct order is.

Is Gene's record confused? The titled person will help him sort it out (7).

No wonder a cool / hot cheat is in no doubt (3 9).

Low toxic hay would ruin her sheep farming (5 6).

Please get Hoover to change this disco hit (3 6).

You'll haverumm in jiffy to mix and hold on to my love (5 6).

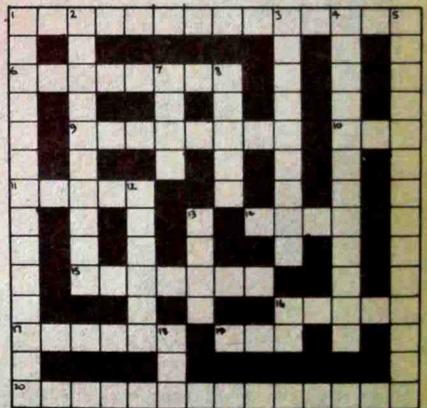
One confused sore man might turn for Joey and Co. (7).

A medieval invader with a metal whel (5).

Though Mister Climmy is changeable, he just can't give you up (6 8).

He doesn't give a damn about the next 365 days (6 5).

XWORD



CLUES ACROSS

- Paul Weller reflecting on his youth (4 5 5)
- Is there more than one Gary Numan? (8)
- Elton John's first hit (4 4)
- The Four Seasons doll (3)
- Group who were Back In The New York Groove (5)
- Tears Of A Clown was their first hit (4)
- Ziggy Stardust hit (4 3)
- Times three for Abba hit (5)
- Bowies paying guest (5)
- Bee Gees label (1 1 1)
- A summertime hit for Terry Dactyl and The Dinosaurs (7 7)

DOWN

- Hit LP that gave us Forever Autumn (3 2 3 6)
- Why Pete Townshend wants another drink (5 5)
- Cliff film (5 4)
- Stones song that was recorded by The Who (5 2 5)
- Yes LP (5 3 3 3)
- Group you may find in A Forest (4)
- Brothers Johnson hit (5)
- Moody Blues LP (6)
- Bowie hit from Young Americans (4)
- XTC's second LP (2)
- The colour of Elvis's shoes (3)

LAST WEEK'S SOLUTION TO X-WORD:

ACROSS: 1 Permanent Waves, 8 Arab, 9 Hey, 10 Slow Hand, 13 Aja, 15 Jude, 15 Rod, 16 New York Dolls, 18 Otis, 20 Emma, 21 Metal, 22 Barbara Dickson.

DOWN: 1 Peaches And Herb, 2 Randy VanWarmer, 3 Alabama Song, 4 Elvis, 5 War, 6 Vibrators, 7 Sound And Vision, 1 Lou, 12 Wheels, 14 Jake, 17 Taxi, 19 Tams.

LAST WEEK'S SOLUTION TO POPAGRAM: (in order of puzzle) Members: Onyx Ones, Judie Tzuke, Roxy Music, The Cure, Iron Maiden, Empty Glass, Marvin Gaye, David Essex.
DOWN COLUMN: Boz Scaggs.

LAST WEEK'S WINNER: Nobby Tucker, 5 Wikhay, Lee Chapel, North Basildon, Essex.

POETS CORNER

I'LL TELL you for an LP token, Or even for a quid, I know who shot J.R. Of course it's Hissing Sid.

Can I have a padded cell for Christmas?

Heavy Maniac Mabel, Leics.

• You meed one already.

THE GREATEST articles in the land, Are written by the RM band That's Alf the Ed., and John with his news. Plus the great Mike Nicholls and his reviews.

But ... Mailman's listers page is the best, It's so much better than the rest.

He gives brilliant replies to all those twits, Who think they can be nasty and get away with it.

His comments are fab, all of them funny, I laugh so much, I get pains in my tummy, His literary sense leaves nothing to be desired, Oh reading his page, I never get tired.

When reading his comments from morning till night, Although I've not slept, I still feel bright, His jokes are funny, his criticisms brill, I wish RM would give him more room to fill.

I hope, Mailman, that you print this letter. Although your own words are so much better.

It may not be good, but it's the best I could do, I just had to sing my praises to you.

Andy Smith, Hants.

WE WENT through rock 'n' roll Until the Beatles took control. They made way for flower-power And then Glamour-pop had its hour.

And in between we had the blues Heavy rock and mod were in the news. We had the Osmonds and the Jackson 5, And you could sometimes see Led Zep-pelin live.

Out went Alvin Stardust and all that junk, In came the Sex Pistols with a thing called punk. A thousand new bands who couldn't even sing, Jumped on the band-wagon for the latest big thing.

The big record people decided that punk was dead. So mod and ska were driven back into my head. No singles aren't cheap and albums are bloody dear. But I wonder what they'll

force us to buy next year. Paul Humphreys, Stoke-on-Trent.

P.S. Is Daniela Soave really an anagram of her real name Ada E Vasoline

LOOK AROUND, what do I see? I see all people dying on me, Dying for some forgotten course, In a world where there are no rules no laws, Broken ties that break their hearts. In an infinite game, no stops, no starts, They cry and weep for nobody's sake, And I ask myself, 'What does it take?'

The planes they drop their deadly loads, Trained soldiers raid all abodes, Tanks crush the buildings to the ground. A lost civilisation never to be found, Evil and hate breed like disease, Oil tankers pollute our seas, In heaven a 'Closed' sign on the gates, And I ask myself 'What does it take?'

With all these setbacks no wonder the suicide rate has doubled in the last decade.

Craig Flannigan, A poetic hippy.

HELP

Edited by SUSANNE GARRETT

Tattoo trick

ONE NIGHT, after a disco, I invited my mates back to my house for a booze up when my parents were away. Eventually, they managed to get me pretty drunk. And, after the hang-over next day, I saw (and felt), that an anchor had been tattooed on the top of my arm.

None of the people there will admit any responsibility and I've had to hide it from my parents. Is there any way I can remove it? If so, I'd be glad to know!

NR, Hull

You're lucky you didn't find yourself lumbered with a 'Sid Lives' or 'I Love Maggie / Fred' motif. As it happens, an anchor is reasonably inoffensive even if you are stuck with it permanently and chances are, you may be.

Tattoo removal isn't easy; it's a complex and specialist process involving either a skin graft or, if the skin has been deeply punctured, the removal of the surface of the skin. If the skin has been pierced

way down deep removal could leave something much more unsightly than a mere anchor, an obvious scar.

To check out possibilities see your doctor who can refer you to a plastic surgeon or the department of your nearest hospital if you insist. It's unlikely that you'd qualify for a free erasure under the National Health Service, so if you're determined to drop anchor you'd better start saving.

ON YOUR BIKE

I'VE JUST acquired a motorbike heavy duty number and am trying to increase my skill. Are there any courses for bikers?

John, Birmingham.

There are two main courses aimed at improving your practical skills and enjoyment of riding as well as your theoretical and technical biking skills available in the UK. The RAC (Royal Automobile Club), along with the Auto Cycle Union, runs a

special youth scheme covering riding from scratch to specialist, maintenance and motoring law (lore?), through many local authorities, usually on a Saturday morning. For details write, to National Road Safety Organiser, RAC/ACU Training Scheme, RAC House, Lansdowne Road, Croydon, Surrey, enclosing a stamped addressed envelope. Fees for the course, ranging from 8 to 12 weeks are around £15.00.

Away from the basics, The National Starrider Training Scheme offers bronze, silver, and gold medal courses at over 400 centres in Britain. If you reach the gold standard (usually held by ace police cyclists only) you're well on the way to achieving the Institute of Advanced Motorcyclists Certificate, the ultimate paper indication of biking skill. Details? Write to National Starrider Training Scheme STEP Management Services, Federation House, 2309 Coventry Road, Shildon, Birmingham 26 (Another SAE) Or ring their 24-hour en-

quiry service on 021 742 4296.

Even if you don't own a machine of your own, you can go along and practise under the RAC Scheme, provided you're 16 or over at a local centre.

SCARED OF MUM'S FRIEND

MY WIDOWED mother left home two years ago when I was 16 to live with her boyfriend and, as she is very lonely, sometimes wants me to go and live with them. While he can be a very nice person when he's sober, he often gets very drunk and on occasions when I've stayed overnight at their place I've often heard him trying the bedroom door.

He did once come into my room and while I was pretending to be asleep, I felt his hands all over my

body. I was petrified, and didn't know what to do. He made my flesh crawl. Then he tried to climb in beside me. Luckily my mother awoke and caught him. She asked me if he'd made any suggestions before and I told her he hadn't partly because I didn't want her to be hurt and upset any more.

For a while afterwards everything was fine but recently he's begun to try my bedroom door again and I've become so afraid that I lay awake nights not daring to go to sleep. Do you think I should tell my mother and risk her happiness? Should I just refuse to stay at their house and leave my mother lonely? Perhaps he'll just stop these advances but I don't think this is very likely. What can I do?

Marion, Staffordshire

A lot. While you're understandably concerned about your mother, and

her suggestion on moving in has only increased your reservations about her relationship with her boyfriend, you must accept that she has freely chosen and largely created her own situation. If she's lonely and unhappy, she must decide whether to end it or whether to stay, for herself although you can certainly help her clarify her own thoughts by

It's up to you to confront this man directly and make your own position clear. As he's continued to try your door after one emotional episode and warning - off from your mother, he's still hoping if you said and did nothing

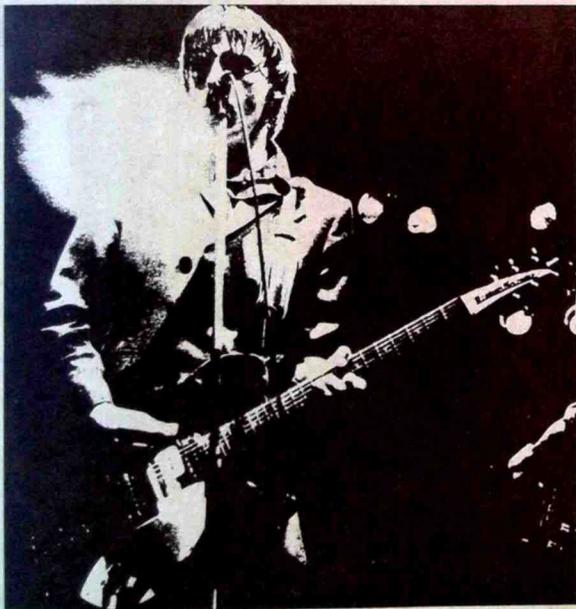
at the time of this attempted sexual assault, he probably thinks you fancy him. Get the record straight, and tell him you'll have no hesitation in blowing everything if he won't lay off. And if he doesn't record the message? Do it.

Should you move in? If you do this must be on your own terms. Taking the risk now could bring things to a head speedily and create an extremely unpleasant emotional climate. If you're determined to protect your mother from harsh reality, stay out. You can stay independent and be supportive from a distance too.

WRITE FOR HELP

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



THE JAM SCAM

HI THERE Michael Hemsley Jam-fanatic here's some information on the band for you, and anyone else who might be interested (plenty of ya).

The Jam are signed to Polydor and have released four albums: 'In The City' (2383 447 - album / 3170 447 - cassette) May 1977, 'This Is The Modern World' (2383 475 - album / 3170 475 - cassette) November 1977, 'All Mod Cons' (POLDC 5008 - album / POLDC 5008 - cassette) October 1978, 'Setting Sons' (POLDC 5028 - album / POLDC 5028 - cassette), October 1979.

There are 10 singles too: 'In The City' / 'Takin' My Love' (2058 866), 29 April 1977, 'All Around The World' / 'Carnaby Street' (2058 903), 8 July 1977, 'The Modern World' / 'Sweet Soul Music' / 'Back In My Arms Again' / 'Bricks And Mortar' (2058 945), 21 October 1977, 'News Of The

World' / 'Aunties And Uncles' / 'Innocent Man' (2058 955), 24 February 1978, 'David Watts' / 'A Bomb In Wardour Street' (2059 054) 11 August 1978, 'Down In The Tube Station At Midnight' / 'So Sad About Us' / 'The Night' (POSP 8), 6 October 1978, 'Strange Town' / 'The Butterfly Collector' (POSP 34), 9 March 1979, 'When You're Young' / 'Smithers Jones' (POSP 69), 17 August 1979, 'Eton Rifles' / 'See Saw' (POSP 83), 26 October 1979, 'Going Underground' / 'The Dreams Of Children' (POSP 113), 14 March 1980. As some of you may know, Paul Weller has a publishing company, and if you'd like to know more about it, you can write to: 45/53 Sinclair Road, London W14.

Last but not least the Jam's fan club address is, The Jam, c/o 44 Balmoral Drive, Maybury Estate, Woking, Surrey.



The guitar solo you'll remember this summer will be Brian Robertsons' on

FLYAWAY

c/w BLACKMAIL
The new single from

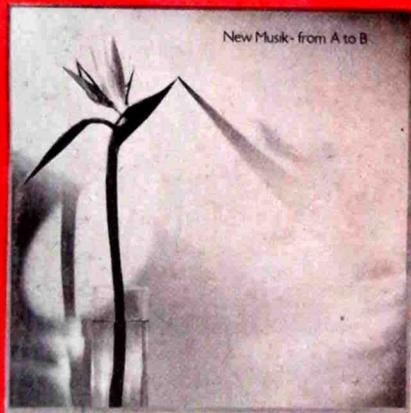
WILD HORSES

Limited edition on White Vinyl

EMI 5078

From the album WILD HORSES

New Musik—from A to B



New Musik—from A to B

The new album featuring 'This world of water' and 'Living by numbers'

NEW MUSIK TOUR

- June 18th MANCHESTER Polytechnic
- June 19th EDINBURGH Heriot Watt University
- June 20th YORK University
- June 23rd PENZANCE Demelza's
- June 24th BIRMINGHAM Digbeth Civic Hall
- June 25th LEEDS Warehouse
- June 26th OXFORD University
- June 27th MELKSHAM Assembly Halls
- June 28th SOUTHAMPTON Le Saint's College

ALBION GTR 941 SABBOTE DTMC 041

Compiled by SUSANNE GARRETT and PHILLIPA LANG

UPFRONT

THURSDAY

JUNE 19

- BISHOP'S STORTFORD**, Triad (56333) **TRANZISTA**
BLACKBURN, King George's Hall (58424) **The Beat / The Akrylix**
BRIGHTON, New Conference Centre (203131) **Marvin Gaye / Edwin Starr**
BRISTOL, Granary (28272), **The Hitmen**
EDINBURGH, Heriot Watt University (031 229 3547) **New Musik**
GRANGEMOUTH, International Hotel (72456) **The Vibrators**
GUILDFORD, Civic Hall (67314) **Iron Maiden / Praying Mantis**
HIGH WYCOMBE, Nags Head (21758) **Idiot Dancers**
HULL, City Hall (20123) **Steve Hackett**
LEEDS, Fan Club Brannigans (663252) **Cockney Rejects**
LEICESTER, University (556282) **John Otway And Wild Willy Barrett / Nine Below Zero / The Photos**
LONDON, Clarendon Hotel Hammersmith (01 748 1454) **Pink Military / Icarus / Stamps**
LONDON, Dingwalls Camden Lock (01 267 4967) **Inmates / Tony McPhee's Terraplane (Dingwalls 7th Anniversary Party)**
LONDON, Goldsmiths College New Cross (01 692 1406) **The Check-Outs**
LONDON, Half Moon Herne Hill (01 274 2733) **Wipe Out**
LONDON, Hammersmith Odeon (01 748 4081) **Joan Armatrading**
LONDON, Music Machine Camden (01 387 0428) **Billy Boy Arnold / Split Rivitt / The Wasters**
LONDON, The Nashville Kensington (01 603 6071) **Billy Karloff And The Extremes / The Act**
LONDON, Rock Garden Covent Garden (01 240 3961) **The Expressos / Way Of The West**
LONDON, The Squire Bromley Road Catford (01 698 8645) **Little Tony And The Tennessee Rebels**
LONDON, Thomas A Beckett Old Kent Road (01 703 7334) **Sploogenesisounds / Idiot Dancers / Piss Flaps**
LONDON, Tramshed Woolwich (01 855 3371) **Tour-De-Force / Cheap Perdue**
LONDON, Two Brewers Clapham (01 622 3621) **Sad Among Strangers**
LONDON, The Venue Victoria (01 834 5500) **Robert Hunter**
MANCHESTER, Apollo Ardwick (061 273 1112) **Van Halen**
MANCHESTER, Buckton Vale Mossley The Images
NEWCASTLE-UPON-TYNE, City Hall (20007) **Whitesnake**
NEWCASTLE-UPON-TYNE, Finpenns Warehouse Delta 5 / The Distractions / Au Pairs / The Noise Toys / David Bard
NORWICH, Cromwells (612809) **Supergroup**
NOTTINGHAM, Ad Lib Club (51251) **Medium Medium / XL5**
NOTTINGHAM, Albert Hall (43921) **Lindisfarne / Michael Chapman**
PORTSMOUTH, Guildhall (24355) **The Specialists**
PORT TALBOT, Troubadour (77968) **Bad Manners**
READING, Hexagon (58215) **David Essex**
STOKE HENLEY, Victoria Hall (24641) **Samson**
TOTNES, Civic Hall (864499) **Crass / Poison Girls (Totnes Women's Group) (Benefit)**
WALLSEND, The Burn (632267) **Tygers Of Pan Tang / Orcrist / Raven / Myths / Overkill / Stormcaster**
WEST RUNTON, Pavilion (203) **Steve Harley And Cockney Rebel**

FRIDAY

JUNE 20

- ABERTILLERY**, Metropole Theatre **Samson**
BARKINGSIDE, Old Maypole (01 500 2186) **Flying Saucers**
BIRKENHEAD, Empress, Asylum
BIRMINGHAM, Barrel Organ, Digbeth (021 622 1353), **The Quads And The Rockers**
BIRMINGHAM, Odeon (021 643 6101), **Rush / Quartz**

GET YOUR festival survival kit and look — those long hot summer days and short hot summer nights and have again! Back from the dead, **KREATOR** & **SANTANA** again this year starting **BEACH BOYS** & **THE BLUES BAND**, **MAKES OLDFIELD**, **LINDISFARNE**, **THE BLUES BAND**, **MAKES OLDFIELD**, **LINDISFARNE**, plus a postscript of the damage scientists who plan to study the effects of the damage caused on an assumed tree in the **Saturday**, **Arise From The Cold** start, Scotland's second hotly contested in the shape of the second two-day **LOCH LOMOND** Festival featuring **THE JAM**, **THE TOURISTS**, **STIFF LITTLE FINGERS**, **THE REGENTS**, **BAD MANNERS**, **THE ONLY ONES**, **THE CHORDS**, **CUBAN HEELS**, **NA BEARS** (Saturday), and **SAXON**, **WISHBONE ASH**, **LINDISFARNE**, **JAN GILLAN**, **DENNY LAINE BAND**, and many more (Sunday).

- BIRMINGHAM**, Cedar Ballroom Constitution Hill **Psychedelic Furs / Soft Boys**
BIRMINGHAM, University (021 472 1841) **Lindisfarne / Michael Chapman**
BLACKBURN, Regent Hotel (50839) **Flying Squad**
BOURNEMOUTH, Town Hall (22066) **The Cruisers**
BRADFORD, St Georges Hall (252513) **Whitesnake**
BRENTWOOD, Hermit Club (218897) **Spoiler / Die Laughing**
BRIGHTON, Pavilion Theatre (29801) **Vandells**
BRISTOL, Trinity Hall (551544) **Apartment / Bullseye / Slingsays / Forever (local talent contest)**
BURNLEY, Railway Club **Discharge**
BURTON-ON-TRENT, 76 Club (61037) **Witchfynde**
CAERPHILLY, Double Diamond (867616) **Barron Knights**
CHIDDINGLY, Six Bells (227) **Alpert**
CHORLEY, Joiners Arms (70611) **J G Spoils**
COVENTRY, General Wolfe (86402) **Chainsaw**
COYDON, Crawdad Club **The Star** (01 640 1521) **The Administrators**
DOUGLAS, (Isle of Man) **Palace Lido** (4967) **Delegation**
DUDELEY, College of Education (77294) **Bad Manners**
DUNSTABLE, Queensway Hall (603326) **Caroline Roadshow**
DURHAM, Castle (63887) **Treatment Room**
EDINBURGH, Playhouse Nite Club (031 665 2064) **Berlin Blondes**
EGHAM, Royal Holloway College (4455 / 5984) **Steve Harley And Cockney Rebel / Richard Digance**
ELGIN, Town Hall (3451) **Exodus**
GLOUCESTER, Leisure Centre (36498) **David Essex**
HANDSWORTH, The Fox A Sudden Sway
KEEL, University (Newcastle 6254) **The Photos**
KINGSTON, Waves Three Tuns London Road (01 549 8601) **Odd Socks In Dustbin Man**
LANCASTER, University (65021) **Q-Tips**
LAUNCESTON, White Horse (2084) **Dangerous Girls**
LEICESTER, De Montfort Hall (27632) **Van Halen**
LEICESTER, Fossway Hotel (61129) **Amber Squad**
LEICESTER, Phoenix Arts Centre (38832) **Armpit Jug Band**
LONDON, Avery Hill College Avery Hill Road (01 850 4253) **Escorts**
LONDON, Brecknock Camden (01 485 3073) **Shader**
LONDON, Bridge House Canning Town (01 476 2889) **Rockit 88**
LONDON, Cock Tavern, Fulham (01 385 6021) **Jazz Sluts**
LONDON, Dingwalls Camden Lock (01 267 4967) **Juice On The Loose / The Mafia**
LONDON, Duke of Lancaster, New Barnet (01 449 0465) **The Flatbackers**
LONDON, Golden Lion, Fulham (01 385 3942), **The Step**
LONDON, Greyhound Fulham Palace Road (01 385 0526), **No Dice**
LONDON, Half Moon, Herne Hill (01 274 2733), **Release**
LONDON, Hambrough Tavern, Southall (01 868 2331), **Spider / City Kids**
LONDON, Hammersmith Odeon (01 748 4081), **Styx / Saga**
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), **Billy Karloff And The Extremes / Metro Glider**
LONDON, Hogs Grunt Music Lovers' Club, The Production Village (01 450 8969), **Crescent City**

- LONDON**, Hope And Anchor, Islington (01 359 4510) **Blast Furnace's Revenge**
LONDON, 100 Club, Oxford Street (01 636 0933) **Pete York's New York**
LONDON, The Mall (01 930 6393) **A Certain Ratio / Section 25 / Durutti Column / Blurt**
LONDON, Moonlight Railway Hotel, West Hampstead (01 842 8111) **Amberlins / The Sound / Emotional Joes / The Models**
LONDON, Music Machine Camden (01 387 0428) **Stade Broken Home**
LONDON, Musicians Collective Gloucester Avenue (01 722 0456) **Richard Goldman / Mark Hewins / Hugh Metcalfe / Roger Smith / Gulltar Makers Group / Mike Eastwell / Bryn Hiscop / Richard Lee / Tony Maude / Elaine Spicer**
LONDON, Nashville, Kensington (01 603 6071) **Tempole**
LONDON, The Bears
LONDON, New Golden Lion Fulham Road (01 385 3942) **The Step**
LONDON, North East London Polytechnic (01 534 7922) **Red Beans 'N' Rice**
LONDON, Paddington College Paddington (01 723 4214) **Semuta / OK Band / Disco**
LONDON, Rainbow Finsbury Park (01 263 3140) **Iron Maiden / Praying Mantis**
LONDON, Rock Garden Covent Garden (01 240 3961) **Icarus / Apaches**
LONDON, Royal College of Art, Kensington Gore (01 584 5020) **The Raincoats / TV Personalities / The Scoop**
LONDON, Star and Garter Deptford (01 858 5694) **The Pick-Ups**
LONDON, Star and Garter Putney Pier (01 788 0345) **Wizz Jones**
LONDON, Towers Westminster Bridge Road (01 928 6618) **Rockin' 50's**
LONDON, Two Brewers Clapham (01 622 3621) **Kleen Heels**
LONDON, School of Oriental African Studies Mallet Street (01 637 2388) **Fashion**
LONDON, University of London Union Mallet Street (01 580 9551) **The Valentines**
LONDON, The Venue Victoria (01 834 5500) **Denny Laine And His Band / Duffo / Exit**
LONDON, Wembley Arena (01 902 1234) **Fleetwood Mac**
LONDON, White Swan Greenwich (01 691 8331) **Loose Change**
LYBSTER (Caitness) **Community Centre** (212) **Valley Forge**
MALVERN, Nags Head (2700) **Matchbox**
MANCHESTER, Apollo Ardwick (061 273 1112) **Marvin Gaye / Edwin Starr**
MANCHESTER, The Millstone Thomas Street (061 532 5006) **Images**
MELTON MOWBRAY, Painted Lady (812121) **Gonzalez**
MIDDLETON, Civic Hall (061 643 2470) **The Beat / The Akrylix**
NEWCASTLE-UPON-TYNE, Mayfair (23109) **Doc Ringer**
NORTHAMPTON, The Paddocks Harpole (38139) **Cockney Rejects / UK Decay**
NORWICH, Manor House The Needles
STAFFORD, Polytechnic (52331) **Nine Below Zero**
OXFORD, New Theatre (44544) **The Three Degrees**
PAISLEY, Bungalow (041 889 6667) **Restricted Code**
PENZANCE, Demelza's (2475) **Dexy's Midnight Runners**
PERSHORE, College of Horticulture, The Rage
PONTARDRAWNE, Dynevor Arms (86375) **Martyn Wyndham-Read**
POOLE, Brewers Arms (4930) **The Scavengers**
PRESTON, Guildhall (21721), **Steve Hackett**

- PLYMOUTH**, Abbey Hall, Crass / Poison Girls (Plymouth women's Group, Benefit)
RETFORD, Porterhouse (704981), **Echo And The Bunnymen**
SALISBURY, Kings Head, Western Hysteria
SALTBURN, Philmore (2202), **The Real Thing**
SCARBOROUGH, Penthouse (63204) **Budgie / Vardie**
SELBY, Community Centre (70845) **The Wofflers Band**
SHEFFIELD, Polytechnic (738934) **Merger (Legalise Cannabis Campaign)**
SOUTHEND, Technical College (353931) **Hi-Tension**
SOUTHEND, Top Alex, Alexander Hotel (45934) **VHF**
STIRLING, Sword Hotel (3338), **Final Program / Visual Stanz / Green Ray**
STONEHENGE, Free Festival, Stonehenge Assorted Surprises Bands
WALLASEY, Dale Inn (051 639 9847) **The Room**
WALSLEND, Memorial Cafe, Monocomics
WATFORD, Baileys (39848), **Delegation**
WORTHING, Balmoral (36232), **Trader**
YORK, College of Ripon and St John (Ripon 2691) **The Glatos**
YORK, University of Hull (0904 412328) **Aswad / New Musik / Rent Boys / Piranhas / Any Trouble / Reluctant Stereotypes / Never Never / KK / Roy Bailey / Kris Hughes / Blind Lemon Clegg**

SATURDAY

JUNE 21

- BALLOCH**, Loch Lomond **Bar Park**, Loch Lomond **The Jam / The Tourists / Stiff Little Fingers / The Regents / Bad Manners / The Only Ones / The Chords / Cuban Heels / Ra Bears**
BARROW IN FURNESS, Civic Hall (25500) **The Real Thing**
BASILDON, Double Six (20140) **The Flatbackers**
BATH, University (63228) **The Vapors**
BICESTER, Red Lion (3180), **The Spoilers**
BIRMINGHAM, Barrel Organ, Digbeth (021 622 1353) **Bright Eyes / Mayday**
BIRMINGHAM, Odeon (021 643 6101) **Steve Hackett**
BISHOPS STORTFORD, Rhodes Hall (51746), **Caroline Roadshow**
BLACKBURN, Regent Hotel (50839) **Flying Squad**
BLACKPOOL, Norbreck Castle (52341) **Chatterbox**
BRACKNELL, Bridge House (25396) **The Mighty Strypes**
BRACKNELL, Sports Centre (25396) **Iron Maiden / Praying Mantis**
BRADFORD, Tavern in the Town (25008) **Idle Rich**
BRIGHTON, Northern Hotel (602519) **Athina B's**
BRIGHTON, Polytechnic (681286) **Disco Students**
BRISTOL, Colston Hall (291768) **David Essex**
BRISTOL, Granary (28272), **Witchfynde**
CARPHILLY, Double Diamond (867616) **Barron Knights**
CARSHALTON, St Helier Arms (01 642 2896) **Yakety Yak**
CHIPPENHAM, Football Ground **The Scoop / Toys**
COVENTRY, Warwick University (27406) **The Step**
DERBY, Ajanta (32906) **Pink Military**, JB's (53597), **Nine Below Zero**
DUNFERMLINE, Belleville Hotel (21076) **Those French Girls**
DURRINGTON, The Plough,
EDINBURGH, Playhouse Nite Club (031 665 2064), **Q-Tips / V-Disc**
EDINBURGH, Usher Hall (031 228 1155), **Marvin Gaye / Edwin Starr**
EXETER, University (77911), **Dexy's Midnight Runners**
FORTWILLIAM, Milton Hotel, **Exodus**
GLASGOW, Strathclyde University (041 352 4400), **Matchbox**
GLASGOW, Third Eye Centre, Sauchiehall Street (041 332 7521) **Just The Job**
HIGH WYCOMBE, Nags Head (21758), **Sledgehammer**
ILFORD, Cranbrook (01 554 8659), **Bastille**
ILKELY, Ilkely College of Education, Agony Column
KINGSTON, Vauxs, Three

Tynes (01 549 8601), Dogwatch
KNARESBROUGH, The Mitre (Barrogate 863589),
 Knebworth, Knebworth
KNEBWORTH, Knebworth
 Knebworth Park Beach Boys /
 Santana / Mike Oldfield /
 Elkie Brooks / Lindisfarne
 The Blues Band
LEEDS, Haddon Hall (751115),
 Eye
LEICESTER, De Montfort Hall
 (27632) Rush / Quartz
LEICESTER, University
 (6681) Steve Harley And
 Cockney Rebel
LONDON, Bridge House, Can-
 ning Town (01 476 2899),
 Upright
LONDON, Camden Town Hall,
 Gough Street (01 693
 100) Jabula / Oshama
LONDON, Cook Tavern,
 Fulham (01 385 6021),
 Johnny G Band
LONDON, Dingwalls, Camden
 Lock (01 267 4967), Levi
 Dexter and the Rip Cords /
 Tracie
LONDON, Duke of Lancaster,
 Newmarket (01 449 0465),
 Snader
LONDON, Electric Ballroom,
 Camden (01 485 9006), Bad
 Manners
LONDON, Greyhound,
 Fulham Palace Road (01 385
 0526), The Expressos /
 Idol Dancers
LONDON, Half Moon, Herne
 Hill (01 274 2733), Margo
 Random And The Space
 Vultures
LONDON, Hammersmith
 (0201 748 4081), Styx
LONDON, Hogs Grunt Music
 Lovers' Club, The Produc-
 tion Village (01 450 8989),
 Jax
LONDON, Hope And Anchor,
 Islington (01 359 4510), Little
 Monsters
LONDON, ICA, The Mall (01
 330 5333), Airkraft / The
 Distributors / Music For
 Pleasure
LONDON, 100 Club Oxford
 Street (01 636 0933), Bob
 Ken's Whoopie Band /
 George Howden's Hol-
 checks (01 411 4111)
LONDON, 101 Club St John's
 Hill, Clapman (01 223 8309),
 Spectres / FX
LONDON, ICA, The Mall (01
 330 5333), Airkraft / The
 Distributors / Music For
 Pleasure
LONDON, John Bull, Chiswick
 (01 394 0062), Spider
LONDON, Moonlight Club,
 Islington (01 267 4967),
 Soulful Blood Dancers
LONDON, Music Machine,
 Camden (01 397 0428), Slade
 / Broken Home
LONDON, Musicians Collec-
 tion, Regent Avenue,
 Guitar Workshop with Mike
 Cooper (4.00.7.00 pm)
LONDON, Musicians Collec-
 tion, Gloucester Avenue,
 John Russell / David Top
 / Steve Beresford / Lol
 Coughlin / Ian Brighton /
 Richard Baswick (8 pm)
LONDON, Nashville, Kens-
 ington (01 603 6071),
 Piranhas / Vandells
LONDON, New Golden Lion,
 Fulham Road (01 385 3942),
 Mickey Jump Band
LONDON, Rainbow, Finsbury
 Park (01 263 3140), Joan Ar-
 matrading
LONDON, Rock Gardens, Cam-
 den Garden (01 240 3961),
 Sore Throat
LONDON, Royal Exchange,
 Chalk Farm (01 485 1547),
 The Dipsticks
LONDON, Royal Oak, Ealing
 (01 267 9930), Space In-
 vaders
LONDON, Stapleton Hall,
 Tavern, Crouch Hill (01 272
 7158), Sons of Cain
LONDON, Star and Garter,
 Putney Pier (01 788 0345),
 Trimmer and Jenkins
 Suburban Assault
LONDON, Towers,
 Westminster Bridge Road
 (01 228 9618), Cruisers
LONDON, The Venue, Victoria
 (01 834 5500), Denny Lane
 And His Band / Duffo / Exit
 And His Band / Wembley
 Arena (01 902 1234), Fleetwood
 Mac
LONDON, Wembley, Cen-
 tre (01 902 1234), The Three
 Degrees
LONDON, White Swan,
 Greenwich (01 691 8331),
 Heyday Players
MANCHESTER, Hyde Town
 Hall (061 388 4044), Images
 (under 18s)
MANCHESTER, Ratters (061
 258 9788), Red Beans and
 Rice
MANCHESTER, Russell Club
 (061 226 8621), The Beat /
 The Akrylix
MIDDLESBROUGH, Cock Inn Veiled
 (01 643 2111), The
 Middlesbrough, Rock
 Garden (241995), Echo And
 The Bunnymen
NEWCASTLE UPON TYNE,
 University (20007), The
 Photographers
NORWICH, Keswick Hall Col-
 lege (52120), Mad Chateau
NOTTINGHAM, Boat Club
 Trentside (869032),
 Limelight

NOTTINGHAM, University
 (513131) Gonzalez
PAISLEY, Bungalow Bar (041
 889 6663), Firebird
PENZANCE, Gulval
 Meadhouse (2405),
 Dangerous Girls
PETERBOROUGH, Matrix
 Club, Black Horse, Farcot
 (52981), RAP
ROTHERHAM, Herringthorpe
 Flying Fields UB40 / Mat-
 chbox / Boothill Boys /
 Grace / Celebration (Open
 air, 10.30 am)
SCARBOROUGH, Taboo, The
 Vibrators
SHEFFIELD, City Hall (22885)
 Whitesnake
SHEFFIELD, Limit Club
 (730940), Cockney Rejects
SHIFNAL (Salop), Star Hotel,
 The Denizens
SOUTHAMPTON, The Saints,
 The Scavengers
SOUTHERN, Countdown
 Bedford, 45's / The Suburbs
STONEHENGE, Free Festival
 Stonehenge Assorted Sur-
 prise Bands
TONYPANDY, Naval Club
 (432065), Die Laughing
WEST, Bradford, Baileys (39848)
 Delegation
WEST RUNTON, Pavilion
 (203) Budgie / Vardis
WEYMOUTH, Cellar Vinos
 (788688), Thieves Like Us
WEYMOUTH, Weymouth Col-
 lege (72311), The Fabulous
 Poodles

SUNDAY

JUNE 22

BALLOCH, Loch Lomond
 Beach, Park, Loch Lomond
 / Wishbone Ash / Festival
 / Lindisfarne / Ian Gillan
 Band / Wild Horses / Henry
 Gorman Band / Denny
 Lane Band / Red Ellis
BRISTOL, Locarno (26193)
 Dexy's Midnight Runners
BIRMINGHAM, Barrel Organ
 Digbeth (021 622 1353)
 Playthings / Plastic Dolls
BIRMINGHAM, Odeon (021 643
 5101), Van Halen
BISHOP STORTFORD, Triad
 (56333), Vardis
BLACKBURN, Regent Hotel
 (50839) Flying Squad
BRADFORD, Bradford Col-
 lege, Gulls Bar (392712)
 Shadowfax
BRIGHTON, New Conference
 Centre (203131) Rush /
 Quartz
BURY, The Bridge
 / The One-Rank
CARDIFF, Top Rank (26538),
 The Vapors
CROMER, The Kings Head
 Percy And Sid Stingray
 (lunchtime)
CROYDON, Carlton London
 Road (01 688 4500), Trimmer
 And Jenkins Suburban
 Assault (lunchtime)
CROYDON, Crawdaddy Club
 The Star (01 684 1360)
DUNDEE, The Vamp
DUNDEE, Unemployed Club,
 The Scrotum Poles
EDINBURGH, Playhouse Nite
 Club (031 665 2064), Exodus
EDINBURGH, Valentinos (031
 228 5151), Echo And The
 Bunnymen / The Freeze
EXETER, University (77911)
 Dangerous Girls
GIRVAN, Beach Pavilion,
 G-Trap
GOSWOLD, Burns Howf (041
 323 1813), H2O
GLENROTHS, Rothes Arms
 (753701), Dick Smith Band
Huddersfield, Coach
 House (20920) Boss
HULL, Humberdale Theatre
 (23638) Ded Ringer
KINGSTON, Waves Three
 Tons London Road (01 549
 8601) Seventeen
LANCASTER, University
 (01424) John Armatrading
LEEDS, Fan Club Brannigans
 (663252) Photos
LEEDS, Haddon Hall (751115),
 City Limits
LEEDS, Staging Post (735541),
 Limelight
LEICESTER, De Montfort Hall
 (27632) Samson
LIVERPOOL, Mona Hotel,
 Breakdown
LONDON, Bedford College,
 Regents Park (01 486 4400)
 The Temptations
LONDON, Brecknock,
 Camden (01 485 3073),
 Sharafia
LONDON, Dingwalls, Camden
 Lock (01 267 4967), Ginger
 Baker's Army / Un-
 touchables
LONDON, George Canning,
 Brixton (01 274 6329)
 Southside
LONDON, Greyhound,
 Fulham Palace Road (01 385
 0526), Red Beans And Rice
 / Small Print
LONDON, Half Moon, Herne
 Hill (01 274 2733),
 Piranhas
LONDON, Hammersmith
 Odeon (01 748 4081) Styx /
 Saga
LONDON, Hogs Grunt Music
 Lovers' Club, Production
 Village (01 450 8989),
 Upright
LONDON, Hope And Anchor,
 Islington (01 359 4510),
 The Go's



BEACH BOYS will hopefully be grinning more at Knebworth on Saturday.

LONDON, 100 Club Oxford
 Street (01 636 0933), Billy
 "The Kid" Erassick (7.30
 pm)
LONDON, 101 Club St John's
 Hill, Clapman (01 223 8309),
 The Scene
LONDON, ICA, The Mall (01
 330 5333), Cloc DVA, The
 Must Be Russian / Medium
 Medium
LONDON, Kensington,
 Russell Gardens (01 603
 3245) The Dipsticks
LONDON, Lyceum,
 The Strand (01 836 3715), Tygers
 Of Pan Tang / Horsepower
 / Diamond Head /
 Angelwicht / Praying Man-
 tis
LONDON, Musicians Collec-
 tion, Gloucester Avenue,
 Derek Bailey / Peter
 Cusack / Hugh Metcalfe /
 Hans Reichel / Keith Rowe
LONDON, Nashville, Kens-
 ington (01 603 6071), The
 Small Brothers / Levi Dex-
 ter And The Rip-Chords
 (free)
LONDON, New Golden Lion,
 Fulham Road (01 385 3942),
 Supercharge
LONDON, Oak Tree Action (01
 992 7845), Stone Lady
LONDON, Regents Park
 Theatre (01 925 5884),
 Richard And Linda Thomp-
 son / Tennis Shoes (Bed-
 ford College Appeal)
LONDON, Rock Garden Co-
 vent Garden (01 240 3961),
 Shadowfax / Cable Car /
 The Uglies
LONDON, Torrington North
 Finchley (01 445 4710), Red
 Beans 'N' Rice
LONDON, Tramshead, Ramsh-
 dene Wood (01 855 3731),
 Pencils / Motley Crew
LONDON, Two Brewers
 Clapham (01 622 3621), Triad
LONDON, The Venue, Victoria
 (01 834 5500), Denny Lane
 And His Band / Duffo / Exit
LONDON, Wembley Arena (01
 902 1234), Fleetwood Mac
MACCLESFIELD, Bears Head
 (21557) G Spolies
MANCHESTER, Cyprus
 Tavern (061 236 3786)
 Freudian Slip / Be Vamp /
 The Enigma
MIDDLESBROUGH, Empire
 Hotel (242589), Cheep Gim-
 mix Symphony And Dave
 Barbarian
NELSON, Railway Workers in
 silhouette (Burnley 21986)
 The Shifts / Strides
NEWBRIDGE, Memorial Hall
 (243019), Witches
NORWICH, The Cottage
 Silver Road The Stingrays
OLDHAM, Romeo And Juliet
 (061 652 8421), The Images
OXFORD, SHULDN Working
 Men's Club, White Spirit
OXFORD, New Theatre
 (4454) Steve Hackett
PAISLEY, Bungalow Bar (041
 889 6667), Rude Boys
PLYMOUTH, New Palace
 Theatre (25622) David
 Essex
PONTERACT, Black-a-Moor
 Head, Proposition 31
READING, Cherry's (585686),
 Planes
RED CAR, Coatham Bowl
 (474420), Steve Harley And
 Cockney Rebel
STIVES, Cromwell Club, Stlvo
 Centre (64601) Budgie /
 Vardis
SLOUGH, Alexandra's, The
 Sloggers
SOUTHAMPTON, Joiners
 Arms (25612), Blues Jam
SOUTHPORT, Southport
 Theatre (40404) Marvin
 Gaye / Edwin Starr
STONEHENGE, Free Festival,
 Assorted Surprise Bands
S W A N S E A
 Brangwyn Hall (50821), Iron
 Maiden / Praying Mantis
WAKEFIELD, Unity Hall
 (75719), The Photos / The
 Donkeys
WALDEN, Bulls Head Hotel,
 Crafty Avenue
WELLINGBOROUGH, Dun
 Cow, Shader
WOLVERHAMPTON,
 Layette (26285), Bad Man-
 ners
YORK, University, Heslington

(412328), Linton Kweat
 Johnson / Kevin Coyne /
 Streetband / Bogus
 Brothers

MONDAY

JUNE 23

BIRMINGHAM, Romeo and
 Juliet's (021-643 6696) White
 Spirit
BLACKBURN, Romeo and
 Juliet's (62662), The Images
BOURNEMOUTH, Town Hall
 (585685) The Citizens
BRADFORD, Bradford Col-
 lege Vaults Bar (392712) Oral
 Sax
CANTERBURY, Alberys Vine
 Bar (52378) John Otway And
 Wild Willy Barrett
CHATHAM, Central Hall
 (48584) Budgie / Vardis
EDINBURGH, Eric Brown's (031
 226 4224) Restricted Code
EDINBURGH, Tiffany's (031
 556 6292) Matchbox / Johnny
 And The Roccos
INTERNATIONAL F M O U T H,
 International Hotel (72456),
 Echo And The Bunnymen
KINGSTON, Waves Three
 Tons London Road (01 549
 8601) Phantom Zone
LEICESTER, De Montfort Hall
 (27632) Steve Hackett
LONDON, Albany Empire
 Deptford (01-891 4562) The
 Raincoats / Alien Culture /
 The Nurses / Patrick Fitzgerald
 Group / Air Pairs / Rock
 Against Sexism / Gay Pride
 Week Benefit
LONDON, Bridge House Can-
 ning town (01 476 2899),
 Wasted Youth / The Leopards
LONDON, Cock Tavern
 Fulham (01 385 6021) The Ac-
 tion
LONDON, Crown Aberdeen
 Place, St John's Wood
 Trimmer And Jenkins Subur-
 ban Assault
LONDON, Crystal Palace
 Hotel, Anerley Road Upper
 Norwood (01 578 6342), Nine
 Below Zero / Hazel O'Con-
 nor's Fundamentals
LONDON, Dingwalls, Camden
 Lock (01-267 4967) John
 Smallwood / The Fixations /
 Be Vamp
LONDON, Greyhound,
 Fulham Palace Road (01 385
 0526) Weapon / Small Print
LONDON, Hammersmith
 Odeon (01 748 4081)
 Whitesnake
LONDON, Hope And Anchor
 Islington (01 359 4510) The
 Small Brothers
LONDON, 101 Club St John's
 Hill, Clapman (01 223 8309),
 Sirens / Stickers
LONDON, Marquee Wardour
 Street (01-437 6603) Slade
LONDON, Maunkberry's Jer-
 myn Street (01-499 4623 / 352
 1445) Mystic Blue
LONDON, Moonlight Club,
 Railway Hotel, West Hamp-
 stead (01-624 7611) Fad
 Gadget / The Lines
LONDON, Nashville, Kens-
 ington (01-603 6071), Kead
 Boyz / Tracie
LONDON, New Golden Lion,
 Fulham Road (01 385 3942)
 The Whoopie Band
LONDON, Rainbow, Finsbury
 Park (01 263 3148), Van Halen
LONDON, Rainbow, Garden
 Covent Garden (01 240 3961), Rio
 And The Robots / 96 Tears
LONDON, Ruskin Arms East
 Ham (01-472 0377) Triarchy
LONDON, Star and Garter,
 Putney Pier (01-788 0345),
 Maddy Prior Band / Jean Rit-
 che
LONDON, Thomas A Beckett,
 Old Kent Road (01-703 7334)
 The Directions / The
 Decorators
LONDON, Two Brewers,
 Clapham (01-622 3621), The
 Flatbatters
LONDON, The Venue, Victoria
 (01-834 5500), Steve Harley
 And Cockney Rebel
NOTTINGHAM, Hearly
 Goodfellow (42257), Bad
 Manners
OXFORD, Cape of Good Hope
 (42570), Discontinued Lines
PAISLEY, Bungalow Bar (041-
 889 6667), Q-Tips

Penzance, Demelzas (2475)
 New Musik
PLYMOUTH, Fiesta (20077)
 The Vapors
PRESTON, Clouds Church
 Street (57473) The Real Thing
READING, Cherry's Wine Bar
 (585685) The Citizens
ST AUUSTEL, New Cornish
 Riviera (812725) David Essex
SHREWSBURY, Tiffany's
 (58785) Bad Manners
STONEHENGE, Free Festival
 Stonehenge Assorted Sur-
 prise Bands
SWINDON, Brunel Rooms
 (31384) Dexy's Midnight Run-
 ners
WATFORD, Veracolum Arms
 Town The Wet Sprockett
YORK, University Heslington
 Van Brugh College (412328)
 Delta Five / No Swastikas

TUESDAY

JUNE 24

ABERDEEN, Ruffles (29092)
 Matchbox/Johnny And The
 Roccos
BIRMINGHAM, Digbeth Civic
 Hall (021 235 2434) New
 Musik
BISHOP STORTFORD, Triad
 (56333) Basille
BIRMINGHAM, Stateside
 Centre (26638), The
 Vapors/The Scavengers
BRADFORD, Bradford Col-
 lege Vaults Bar (392712)
 The Zips
BRIGHTON, Art College
 (60414) Margo Random
 And The Space Virgins
BRISTOL, Trinity Hall Com-
 munity Centre (551544),
 John Otway And Wild Willy
 Barrett
CARDIFF, Top Rank (26538)
 Budgie/Vardis
CHESHAM, Elgiva Hall Pan-
 clave
CONYERTY, Hope and An-
 chor Failed Roman-
 tics/Curious Signals
CONYERTY, New Theatre
 (23141) Steve Hackett
CRAWLEY, Watersedge
 Tilgate Park, The
 Fanatics/The Heroes
DUBLIN, RDS Hall (680645)
 Joan Armatrading
LONDON, Waves, Three
 Tons London Road (01 549
 8601) Jackals
LANCASTER, Lonsdale Col-
 lege University (39071) The
 Fabulous Poodles
LONDON, Albany Empire
 Deptford (01 891 4562)
 Johnny Mars
LONDON, Bridge House Can-
 ning Town (01 476 2899),
 Danny Adler And The Gusha
 Brothers/Robbie Watson's
 Torpedoes
LONDON, Cock Tavern,
 Fulham (01 385 6021) Small
 Brothers
LONDON, Dingwalls, Camden
 Lock (01 267 4967) Live Wire
LONDON, Greyhound,
 Fulham, Palace Road (01 385
 0526) The Valentines/
 Japanese Toy
LONDON, Hammersmith
 Odeon (01 748 4081),
 Whitesnake
LONDON, Hammersmith
 Palais (01 748 2612), The
 Beat/The Akrylix
LONDON, Hogs Grunt Music
 Lovers' Club, Production
 Village (01 450 8969), Peru
 Peru Peru
LONDON, Hope And Anchor,
 Islington (01 359 4510),
 Expressos
LONDON, 101 Club, St John's
 Hill, Clapman (01 223 8309),
 Soft Touch/T Boys/Dave
 Brooks
LONDON, Kensington,
 Russell Gardens (01 603
 3245), Metro Gilder/Realists
LONDON, Marquee Wardour
 Street (01 37 6603), The
 Lambretas
LONDON, Moonlight Club,
 Railway Hotel, West Hamp-
 stead (01 624 7611),
 Dangerous Girls/The
 Denizens/Pinkies
LONDON, Nashville, Kens-
 ington (01 603 6071), Wasted
 Youth
LONDON, New Golden Lion,
 Fulham Road (01 385 3942),

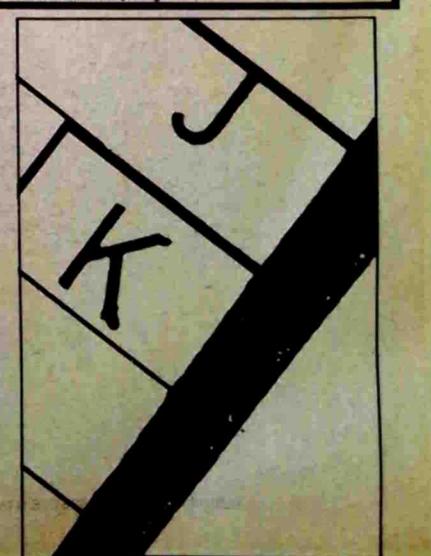
Mental Notes
LONDON, Old Queens Head,
 Stockwell (01 737 4904),
 R e l u c t a n t
 Stereotypes/Teless in
 Gaze
LONDON, Rainbow, Finsbury
 Park (01 263 3148), Van Halen
LONDON, Rock Garden, Co-
 vent Garden (01 240 3961),
 The Decorators/Leopards
LONDON, Upstairs at Rone-
 n's, Frith Street (01 439
 0747) The Check-Outs
LONDON, The Venue, Victoria
 (01 834 5500), Steve Harley
 And Cockney Rebel
LONDON, White Lion, Putney
 Bridge (01 788 1540) The
 Soulbard
LONDON, White Swan,
 Greenwich (01 691 8331), The
 Pencils
MIDDLESBROUGH, Rock
 Garden (241995), Slade
NORWICH, Cromwells
 (01 534 5500), White Diamond
NORWICH, St Andrews Hall
 (28477) Iron Maiden/Praying
 Mantis
NOTTINGHAM, Boat Club
 (869032), Bad Manners
PAISLEY, Bungalow Bar (041
 889 6667), Echo And The
 Bunnymen
PETERBOROUGH, Gladstone
 Arms (0733 44388) Sacre
 Bleu
PORTSMOUTH, Locarno
 (1011) Samson
READING, University (860222),
 Dexy's Midnight Runners
ST ALBANS, City Hall (64511)
 Toad The Wet Sprockett
ST AUUSTEL, New Cornish
 Riviera (81271) Black
 Sabbath/Shakin Street
SHEFFIELD, University
 (24076) Nine Below Zero
SOUTHAMPTON, Gaumont
 (29772) David Essex
SOUTHERN, Scamps (40099)
 Skintight
TONBRIDGE, The Harvester
 (356748) The Marmes
WESTER HAILES, Hailes
 Hotel, Bent Bull/Cock/Jovial
 John

WEDNESDAY

JUNE 25

ABERDEEN, Dee Hotel Rude
 Boys
BARNESLEY, Cudworth Club
 White Spirit
BIRMINGHAM, Aston Univer-
 sity (021 359 6531)
 Reluctant Stereotypes
BIRMINGHAM, Top Rank (021
 236 3226), The Beat
BRADFORD, Bradford Col-
 lege Vaults Bar (592712)
 Jeddiah Star
BRIGHTON, Alhambra (27874)
 Airport
BRISTOL, Trinity Hall (551544)
 The Photos
CARDIFF, Chapter Arts Cen-
 tre (31194) John Otway And
 Wild Willy Barrett
CORK, City Hall (21731), Joan
 Armatrading
CONYERTY, General Wolfe
 (88402) Gods Toys
DERBY, Assembly Rooms
 (31111) Iron Maiden / Pray-
 ing Mantis
DONCASTER, Yarrowburgh
 Club, Limelight
GRANGETHOU, Hotel Inter-
 national (72456) Dick Smith
 Band
HARROGATE, Gallop, No
 Swastikas
HARROW, WEAUD, Middlesex
 And Herts County Club (01
 954 3647), The Go Go's
INVERNESS, Caledonian
 Hotel (35181) Matchbox /
 Johnny And The Roccos
KINGSTON, Waves Three
 Tons London Road (01 549
 8601) Agents
LEAMINGTON SPA, Crown
 Hotel (26421), Valley Forge

LEEDS, Warehouse (468287),
 New Musik
LEICESTER, University
 (26631) The Vapors
LIVERPOOL, College of
 Education, Eclipse
LONDON, Albany Empire,
 Deptford (01 891 4562),
 Frankie Armistrong
 (Women's Aid Bennett)
LONDON, Brecknock,
 Camden (01 485 3073),
 Vengeance
LONDON, Bridge House Can-
 ning Town (01 476 2899),
 Tony McPhee's Terraplane
 / Last Chance
LONDON, Cock Tavern,
 Fulham (01 385 6021), Ocean
LONDON, Dingwalls, Camden
 Lock (01 267 4967), Chris
 Rea
LONDON, Giovanni's, Club
 Hampstead (01 794 1819),
 Sparlucus
LONDON, Greyhound,
 Fulham Palace Road (01 385
 0526), General Accident /
 Tri Planes
LONDON, Hogs Grunt Music
 Lovers' Club, Production
 Village (01 450 8969),
 Commodor
LONDON, Hope and Anchor,
 Islington (01 359 4510),
 Chatterbox
LONDON, Marquee, Wardour
 Street (01 37 6603), Q-Tips
LO V I P's
LONDON, Moonlight, Railway
 Hotel, West Hampstead (01
 624 7611), Dumb Blondes /
 Spider
LONDON, Music Machine,
 Camden (01 387 0428), The
 Features / Elgin Marbles
LONDON, Nelson's Club
 Wembley (01 946 6311),
 Was McGhee Band
LONDON, New Golden Lion,
 Fulham Road (01 385 3942),
 Moonwalkers
LONDON, Rock Garden Co-
 vent Garden (01 240 3961),
 Small Hours / Uprights
LONDON, New Golden Lion,
 Fulham Road (01 385 3942),
 Ham-
 mersmith (01 748 1043) 45's
LONDON, Thomas A Beckett,
 Old Kent Road (01 703 7334)
 Japanese Toy / Cheap Per-
 tume
LONDON, Tramshead,
 Woolwich (01 855 3371),
 George Melly / John
 Chilton's Feetwarmers
LONDON, The Venue, Victoria
 (01 834 5500), Steve Harley
 And Cockney Rebel
LONDON, Wembley Arena (01
 902 1234), Fleetwood Mac
LOUGHBOROUGH, Universi-
 ty (63171), Dexy's Midnight
 Runners
MANCHESTER, Oozits, Beach
 Club Shudehill,
 Spidermike King /
 Backroom Boys
MELTON MOWBRAY, Painted
 Lady (812121) The Amber
 Squad
NORWICH, Whites (25539),
 VHF
NORWICH, William IV (22029),
 The Stingrays
OXFORD, Scamps (45136),
 Wow Federation / Dum
 Dum Dum
PORTSMOUTH, Guildhall
 (24355) David Essex
PRESTON, Jalgos Club,
 Nottensbley Rebel
RETFORD, Porterhouse
 (704981) Bad Manners
SHEFFIELD, City Hall (22885),
 Vice Versa / Clock DVA
SOUTHAMPTON, Gaumont
 (29772) Black Sabbath /
 Shakin Street
SOUTHAMPTON, University
 (556291) Billy Karloff And
 The Extremes / Johnny G
TORQUAY, 400 Ballroom
 (28103), The Bodysnatchers
TORQUAY, Town Hall (26244),
 Budgie / Vardis
YORK, Goodryke College,
 Nine Below Zero



ROADSHOWS



STEVIE NICKS of FLEETWOOD MAC waiting for a tidal wave

SANTANA Wembley Arena, London

I SEE no reason to be ashamed of pre-pubescent idolatory especially when dealing with a musician of Santana's calibre. As a youth he was my inspiration on many a finger-knotting afternoon and the blame lies mainly at his door for my abysmal efforts at conquering the guitar. His elation is my gloom and that's the way of the world.

But there's no denying it: the man deserves everything he's got. There was none of the Devadip orchestral pre-ambles that marred last year's Wembley visit: just two and a half hours of good, good music. I must confess to thinking his on-stage efforts did not warrant the rapturous applause roaring around the

cavernous venue but I had spoken too soon. Straight from the hip versions of 'Oye Como Va' and 'Black Magic Woman' lifted the crowd to its feet like some vast amorphous beast howling at the moon and 'Soul Sacrifice' followed through despite a vaguely weary drum solo from Graham Lear.

Despite searching for the cracks in Santana I found nothing but the tiniest smears of Polyfilla, basically due to the personnel shuffling that has always marked the band's jazz co-operative style. Since their last visit in 1979 a new vocalist has been added — Alexander Ligertwood. His powerful bluesy voice has added a new feel to the sound. No longer the smooth waters of jazz/soul, rather the turbulent anguish of the blues. And you can almost hear that guitar weeping in sympathy with Ligertwood.

Perhaps the greatest piece of bass soloing I have ever heard came from the liquid fingers of David Margen, practically a veteran Santanite after four years in the band. In fact, you couldn't really fault any of them. Another new addition to the line-up, keyboardist Richard Baker played very well although unobtrusively. His feel for the songs came across loud and clear and I can't wait to hear him next year.

After four encores, making a marathon (geddit?) two and a half hours they left the stage for the last time that night. The crowd just stood there shouting themselves hoarse and the house lights had little effect since they had gone on a couple of times already! Santana worked hard and played marvellously. You can't put anyone down for that. I'll be there next year. **MIKE HOLLAND**

MAC FLAK

FLEETWOOD MAC Bingley Hall, Stafford

IN LAST WEEK'S Sunday Times article Stevie Nicks said she intended to sit on her Californian beach and wait for the tidal wave; sitting soaked in a barren cow-shed laughingly referred to the Midlands largest venue — I felt I probably walked through the wave in question on the way from the car park with a damp frame of mind. They would willingly have swapped a Fleetwood Mac for a plastic one.

Hopes were shattered and suspicions justified from the onset, when they plunged into a truly appalling 'Do You Love Me' which set the tone for the rest of the night. Bingley's sound is akin to a mixed-up aircraft hangar at the best times but tonight excelled itself and the band did practically everything in its very deafening power to give the acoustics full rein. The bulk of the sound from the stage was the dull thud of Mick Fleetwood's bass drum, which not only hammered into your ears, it actually made your chest vibrate from the inside!

'Don't Stop' received a dreadful lumbering treatment that even Lieutenant Pigeon couldn't have topped. Even the magnificent 'Rhianon' was an absolute massacre, with Stevie Nicks flapping across the stage like some lunatic owl in a display of amateur dance theatrics that would have had Kate Bush in hysterics.

Odd, because last time I saw her there was a definite ethereal grace to both her movements and her voice. But here she managed to turn sen-

sitive 'Sara' into a nasal whine that was frequently leaden and off key and the infrequent moments she was actually on stage seemed to imagine herself as some sort of Gothic fashion model, rather than any member of the rock band.

Atrocities followed atrocities, particularly the aptly titled 'Not That Funny' during which Lindsey Buckingham and John McVie engaged in a bass and guitar interplay that could easily have been a tuning-up exercise and probably was, punctuating an instrumental break that lasted about a week.

To be fair there were some brighter moments. 'It's The Same Old Way' had some spirited aggressive guitar from Buckingham — if it hadn't been for his grotesque vocals. Then a powerful 'Oh Well' could easily have been a highlight of the set. Sadly Christine McVie didn't get much chance to sing without the sheet metal worker hammering at the beat, so judgement of her performance was lost in the thud; consequently the only clear vocal passages came during the acoustic numbers by Buckingham and Nicks who both have good voices. For some reason they declined to make them evidence, although 'Landslide' was a tentative relief and 'Dreams' was at least half way passable.

Up came 'Tusk' which must be a horrifying proposition to perform live. It was certainly a horrifying experience to sit through sheer cacophonous mess. At this point I opted to brave the elements rather than another number and leave while I still had some memories intact. **LEIGHTON MEE**

ULTRAVOX

NEW SINGLE
SLEEPWALK



Chrysalis CHS 2441

TAKEN FROM THE FORTHCOMING ALBUM VIENNA

THIRD WORLD, TOOTS AND THE MAYTALS

Santa Barbara County Bowl, Santa Barbara

REGGAE HAS never caught on in America with the token exception of Bob Marley. The cult audience that it has reached seems to be almost exclusively white. Tosh has the patronage of the Rolling Stones and Third World had a disco international hit a while ago with 'Now That We Found Love', that single found them a place with a white audience of the 'new age' persuasion, the surviving remnants of the sixties roofed happy hippy generation.

Rastas offer up slogans and their audience like their sound and swallows them whole. So here we have the strange sight of a black rastafarian band celebrating the coming downfall of Babylon and the unification of 'Africa' to a dancing white Californian audience. 'Jah' flows from everyone's lips like wine.

The Santa Barbara County Bowl is an idyllic setting for a rock roots reggae concert. Third World's message to 'arise in harmony' is accepted as pure new age testimony by the crowd who enjoy trying on the 'quaint phrases of Rastafari'. This isn't 2 Tone but a bland commercialism. Black struggle is mentioned in passing and then glossed over in celebration of a harmony that is pure showbiz blacks with huge smiles on the stage whites dancing

ing to the rhythms. Toots opens the show. A fully qualified survivor who is sadly out of voice and so concentrates on working the audience in Vegas style. He insists that everyone should dance and is rewarded more for his insistence than the music. As a live show it's fair enough but it succeeds at the expense of any subtlety. It's one thing to assert 'Reggae Got Soul' it's another to prove it. Still, on occasion the band hits a groove and Toots recalls former glories and there's a glimpse of the old magic.

Third World appear dressed in flowing white robes that recall Greek tunics. They seem to be further committed to the gross commercialisation already in evidence when I last saw them. Each band member has his solo and all wear the kind of fixed smile that makes you think they're on TV.

In fact Third World are as smooth as a tranquilliser. At their best this results in a cocktail smooth reggae flowing on synthesizers and a bouncing rhythm section and the Teddy Pendergrass type vocals on 'Cold Sweat' and '96 Degrees' are still the highlights of this genre but already as in their new single and encore 'Stand Up On Your Own Two Feet' Third World are allowing this style to topple over into a grossly commercial empty soul music with a dab of reggae moralising.

A fusion of soul and reggae is urgently needed a music that could synthesise American and Jamaican styles and connect with American blacks

BURNING WITH WATER

THE CLASH Hammersmith Odeon, London

A LOTTA people gonna sweat off those pounds tonight. A Clash gig is always good for ruining a few old clothes and tonight was no exception. An appendix to their tour earlier this year, these dates were an ideal opportunity to focus the group in a clearer perspective following perhaps the most suspicious invasion of America by a British band since the early sixties.

The double-edged sword of US success has made them easy meat for an ultra-fickla rock Press, complaining of selling out, going showbiz and so forth. In truth the amount of effort and number of assaults required to score over there has had the opposite effect. The Clash still play with the raw desperation that is imprinted all over their skinny frames. Sure they've learnt to pace themselves to the point where the mania and the jumping come mainly at

the end but the groovy times have changed. This is no longer the age of 37 songs in 30 epileptic minutes. It's 1980, mean, and any right-thinking kid that's grown up with the band wants development, even professionalism. God forbid.

The band retain their early energy and have pushed it into areas where the two cultures weld rather than clash. Croser-cropped hair and red and black streamlined fatigues have become the order of the night and in the rotating leadership stakes it seems Strummer is back in charge.

Bluntly ordering Simonon upfront for 'Guns Of Brixton', their exchange of instruments followed the familiar openers of 'Clash City Rockers', 'Brand New Cadillac' and a below par 'Safe European Home'. Re-enter Blockhead Micky Gallagher for 'Jimmy Jazz' before a veritable highlight in 'Revolution Rock'.

Its shadowy echo was later repeated in a supremely dub-oriented 'Police & Thieves', an old



JOE STRUMMER: back at the front

song that typifies their ability to make the past work for the present. 'Train in Vain' — as commonplace in Stateside bars as big Mac — was Mick 'FM' Jones in the limelight and those fans worried about his erstwhile star-trip and West Indian sortie with Ellen Foley may rest assured that he's back in order. The cranking guitars on 'London Calling' were a tonic for the

ears whilst Topper's drums on the three thousand times more (or is it less?) 'White Man in Hammersmith Palais' were sturdier than ever.

Following some un-introduced newies and lesser oldies, the band entered a golden home straight featuring some classic action and fine vocal frenzy. If 'Complete Control' was definitive, 'Armageddon Time' was plain genius. Strummer's shout of 'sorry!' through

the PA on whacking the mike stand into Headon's kit showed he ain't lost his wit whilst the five encores had him dragging it out of his soul like at February's Electric Ballroom gig.

This just about had a points victory over that yet the message remains the same. We ain't got a too cultured Clash but one that still gets London burning, not to say seaking. MIKE NICHOLLS

would be a fine idea. Meanwhile, it's a shame that the reggae that succeeds over here is bland stuff devoid of struggle. Now where's Burning Spear and Marcus Garvey? MARK COOPER

ADAM AND THE ANTS/ DAVE BERRY AND THE COASTERS/ MARTIAN DANCE. The Empire, London

THE GIG ran three hours late. Martian Dance played for 50 minutes and Adam played for 30 — still it was a good gig. A feeble attempt at Cloning Phil Oakey of the Human League led Martian Dance a tedious trendy band who made Radio Two sound exciting. The cute and imaginative drummer saved the day for the band with front-man who posed so clumsily that he knocked over the drum kit when he turned round. Dressed in a short black jacket and black leather baggy trousers that began at his crotch, he was the most annoyingly repulsive youth I have ever seen since Quasimodo was last on the TV.

Dave Berry and The Coasters billed as Adam And The Ants, 'favourite band' opened to an open mouthed audience and bemused Empire staff. For all the hippy trimmings and Alvin Stardust image, Dave Berry was a big improvement on the aforementioned jumped-up little prat. Bashing out favourite rock-and-roll numbers their less than perfect set grossly undermined Martian Dance's supposed victory, with 50 per cent of the punk punters joining in the shindig.

Fort Knox like security held back the anxious audience, while the 'sex-people' waited impatiently for their 'ant-music'. Dressed in leather trousers, suede-fringed boots, loincloth, and hanging feathers, Adam leapt on to the stage like a Cherokee Indian brave, with the image complemented aurally by his Tom-Tom sounding dual drummers.

Baring his (gorgeous) chest, and dancing nimbly around the band, songs like 'We Are Family' his new 45, were punched out with vigor and an amount of professionalism, nowadays rarely seen on the stage. His vocals are

excellent, with natural pitch and power, and unique vocal effects demonstrated in 'Beat With Me'.

Surprisingly there were only three new numbers in the all too short set, with old classics like 'You're So Physical' — the finale — frequently rearing their ugly heads. 'You're So Physical' proved not only the gig's conclusion but also its climax celebrated with smoke bombs and flashes. Adam's voice is so intense in portraying the emotion in this song that he is mesmerising. A brilliant performance, and a sadly underrated genius. DANUTA WISNIEWSKA

ACCEPT Markthalle, Hamburg

THE MARKTHALLE is rather like a do-it yourself version of our own Roundhouse and engenders about as much atmosphere as the Music Machine on a bad night. Yet, despite the surroundings, Germany's latest heavy metal 'angels' Accepted proved to be superb, delivering loud 'n' awesome music that opened up gaping wounds in the walls sending forth a torrent of blood!

The opening skull-buster, an astonishing version of 'Thunder And Lightning', set the tone for the evening with guitarists Jorg Fischer and Wolf Hoffman throwing out back-breaking contortions and facial grimaces in true Downing/Tipton fashion as they wrenched a continual torrent of sound from their Flying V's, which provided a suitable impetus for some earnest headshaking activities from a small group down by the stage.

Behind Fischer and Hoffman, Stefan Kaufmann raced across the top of his drum kit as if hammering away with a couple of lighted sticks of dynamite, whilst bassist Peter Baltes pumped away with judicious effort. And to cap all of this heavy duty action came the screaming vocals of squat front-man Udo Dirkschneider, who looked for all the world like an escapee

from some bizarre circus side-show.

I must admit to having doubts as to whether the band could keep up the frenzied pace they set off at, but these proved to be totally unfounded as Accepted careered through a veritable hailstorm of sheet-metal monstrosities such as 'Talk To Me', 'China Lady', 'Lady Lou' and 'Free Me Now' before ending off with a blowtorch hot rendition of the anthemic 'I'm A Rebel'.

Overall, the band were more convincing than fellow Euro-metalurgists Krokus because of one major factor — everything they did sizzled with unearthed electricity and I'm sure the band would go down a storm over here under the right conditions. MALCOLM DOME

RUBBER JOHNNY / REPLICAS Rock Garden, London

REPLICAS ARE great if you like roots R & B. I found it nigh impossible to distinguish between numbers, although the band communicated well with the audience and ob-

viously enjoyed themselves.

Rubber Johnny were better. They came on to their usual opener, the jazzy 'LA Riff' and three minutes later lead singer Johnny Turner climbed up out of the audience onto the stage and introduced them as 'the band with the identity crisis' — a reference to the fact that Pye refuse to let them record under the name of Rubber Johnny. From there it was into 'Holiday Camp', a rocking R&B number which was followed by an hour's good entertainment as the band produced a well-balanced show that showcased their own infectious R & B and pop songs plus two good cover versions of 'Midnight Special' and 'Que Sera Sera'. Yes that's 'Que Sera Sera'.

The biggest cheer was reserved for the forthcoming single, the bluesy 'Brother Nicotine', released under the name of the Alligators.

Rubber Johnny are already an extremely popular local band in New Cross and it's not going to be long before they're more widely known. FRANK PLOWRIGHT



MARVIN GAYE: schmaltzy but classy

MARVIN GAYE Rainbow Theatre, London

MARVIN GAYE's show on Sunday was pure class. A bit schmaltzy in places, but still classy. When he arrived onstage in a conservative dark jacket, shirt and tie, I wasn't sure what to expect — from him or his cast of thousands. But the minute his three backup singers swung into their finger-poppin' routine, things looked up.

He opened with 'Gotta Give It Up', not entirely familiar to the audience, but as he got going, the pace heated up. When he ran his hands over his thighs, there was practically a riot among the women in the crowd. And that's not bad for a bit. Legends in their own lifetimes do have problems — when I saw Gaye a few years ago, I was terribly disappointed, but happily that wasn't the case this time.

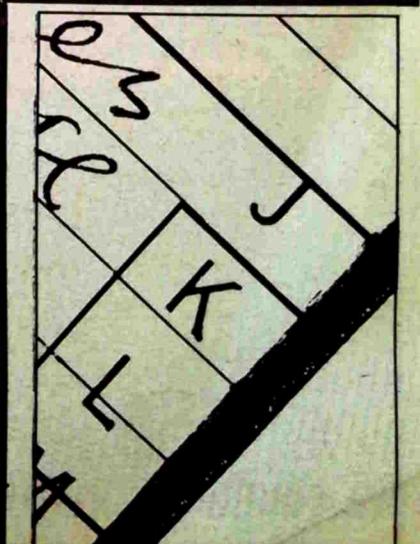
He did go over the top now and again, like his little dance routine with a couple of girls, and his over-dramatic tear jerker jobs. But on the whole, he was superb. He has such a light control over his voice, the understatement works so much better than a full tilt boogie.

The show is not entirely Gaye, his band are excellent. He has a four

piece brass section which includes a wonderful sax player, and his backup singers were a joy to watch and hear. In fact, the performance is a lot like Teddy Pendergrass', and the whole thing could easily have been set in Los Angeles. That's where the set dipped: a lot of the chat is more geared to an American audience and a little too syrupy for the UK. But I loved his medley dedicated to the late Tammi Terrell. When he started 'Ain't Nothing Like The Real Thing Baby' I was ready to give him my soul (me and three thousand others!).

The older material was the fuel for the real passion: 'How Sweet It Is', 'Ain't That Peculiar' and 'I'll Be Doggone'. All classics and all a reminder of why Marvin Gaye is such a highly rated artist. It's sad that Motown doesn't turn out songs like that any more, or maybe I just think they don't, having been brought up on that rich concentrate. But at the end of the night, it was the memory of the oldies that clung on the way home.

I wish I'd seen more of support artist Edwin Starr (I didn't hear him start) because the bit I did see was excellent. It's a shame he's been downgraded to second on the bill, because he obviously deserves better. ROBALIND RUSSELL





JOE WALSH

Pic by George Robinson

EAGLES, Giants Stadium, Meadowlands, New Jersey

The Eagles are a 'you can't argue with success band.'

They are so conventional in their unconventionality that even when they are tough they are pleasant. Which is how they were playing before almost 70 000 fans under overcast skies.

There were less than a handful of old favourites for the obligatory Hotel California as openers. Lyn Eyes with the harmonies of yore intact and 'Desperado' with a mournful sax intro.

Most of the concert was given over to a play by play rundown of the Long Run, with the best solo singing of the night com-

ing from Joe Walsh on 'In The City' and from Timothy Schmit on 'I Can't Tell You Why'.

But no matter the material, the overall effect was that confounded pleasantness — detached, removed, aloof, impersonal. They came on stage (after an hour and a half set change following heart and the Little River Band) they played their songs, and prepared to move on to the next tour stop.

All very automatic very professional throughout. Their faces reproduced in lights on the scoreboard via some sort of digital video magic, the proverbial sea of people inside the sports stadium clapping at all the right times adding their own harmonies and cheering as though some world cup finals had just been won.

The Eagles give you your money's worth. I sup-

pose, even if their set was equal in length to the set change. One was left with the impression though that that's precisely what they're out to do — give you your money's worth in the most expedient fashion possible.

Could I be spoiled by groups whose aspiration is to deliver something more? They may not always deliver it, but at least they try. **IRA MAYER**

JOE PERRY / BRAM TCHAIKOVSKY CBS Studios, New York

YES JOE PERRY admitted this was the first time he'd ever played a concert at three in the afternoon. That's a rock and roller's rising time, so to speak, but both Perry and Bram Tchaikovsky did indeed rise to the occasion.

The occasion was the first in a projected series of live radio concerts dubbed afternoon live and broadcast over 14 stations in the north east.

The 200 tickets went mostly to concert winners from the various stations with those from cities other than New York brought to town for the day. Needless to say they provided an enthusiastic reception for the idea as well as the artists in the mammoth CBS studio (formerly a cathedral, complete with vaulted ceiling) in Manhattan.

Tchaikovsky went on first and his 30 minute set was sharp and crisp on the big speakers inside the studio and on the large portable FM radio used to monitor the broadcast in the control room.

When a few kids went off the side of the studio to dance (could've been from Rochester or Detroit or Brooklyn) Bram even joined them.

All the while technical people kept tabs on how reception was at the various stations calling the telephone company to have a hissing sound eliminated from the feed to one or another station and making sure that equipment changes were accomplished in the 10-minute changeover time allotted during the 90-minute show. Perry told emcee Scott Muni, 'The economy may be bad but the kids want rock and roll.'

With that Perry mounted the temporary stage and gave the kids rock and roll. The Joe Perry project is true to Perry's Aerosmith roots, playing very loud, very heavy metal even if the records have a little more control and a little more lyricism.

So, it turns out, three in the afternoon isn't such a bad time for rock and roll. Not bad at all. **IRA MAYER**



Pic by Justin Thomas

9 BELOW ZERO

9 BELOW ZERO The Venue, London

SATURDAY NIGHT at the Venue Goodtime night and the goodtime vibes are provided in abundance by a steamy set by the current premier exponents of R'n'B.

The sheer freshness, vitality and attack meant that the usual Venue complacency in the audience was thankfully not in evidence. Those that decided not to venture on to the tightly packed dancefloor were to be seen managing some interesting moves from the comfort of their tables.

By the sixth number, including a ten minute break for a broken bass string, the band had built to a climax. Most bands would kill for and then walk from there to an audience of intensity.

Luckily, the current splintering of musical trends has allowed the exploration of R'n'B, a much maligned genre usually populated by revivalists.

However, 9 Below Zero have the wit and intelligence to invest the sound with a new dimension, best shown in their eclectic choices of past material and the high standard of self-penned material.

Whispers reaching these ears on the night not only placed them ahead of the more revivalist Blues Band but even beating the American champions, The J. Geiss Band on points for their interpretations of Chicago Blues with a few slices of Detroit thrown in for good measure.

They seem worthy champions.

MIKE GARDNER

CRAFTY SLICE OF JAM

THE JAM Victoria Hall, Hanley

CONSIDERING THAT a few weeks ago The Jam became the first band since the early Seventies to go to Number One with a bullet. The turn-out was pathetic. It was even pay on the door, still, there's secret gigs for you.

There's nothing like a decent support. The Expressos were exactly that. They played competently and had a Phil Lynott lookalike on bass. Their material is perfect 'Spot The Riff', stuff. Sixties pop singles category. A couple of times I thought they were playing 'Da Do Ron Ron' only for it to 'progress' into an 'original'. When they finished with '19th Nervous Breakdown' I was half expecting another original right up to the chorus. The best thing about them is the beauty and blatant sexuality of their lead singer, however a pair of tits rarely succeeds on record and as a visual effect they start to fall during the second song.

Enter the Jam. What can you say, for one reason or another the most important of the last few years having released a handful of absolutely classic singles and two of the most complete albums of the Seventies, 'All Mod Cons' being essential listening for anyone even remotely interested in contemporary rock music. They opened with 'Thick As Thieves' and played nearly all the 'Setting Sons' album, seven songs in all.

'Going Underground' and 'Dreams of Children' were obviously ecstatically received and the couple of new songs they included sounded fine, though personally Jam songs take a few plays before they sink in.

'This is a song I wrote about the country's youth', Paul Weller announced. The opening chords of 'When You're Young' made the hair on the back of my neck stand up, and the emotion shot down to my dancing feet, back up tying my guts in knots and left me with a grin on my face three miles



PAUL WELLER: full of emotion

wide which will be there for a long time to come. The last time I saw the Jam the song was introduced by Weller as 'No corporations for the new wave's sons'.

Tonight he sang that line twice, compounding his own ideals, and demanding that those of the audience comply. Paul Weller's 'When You're Young' makes the same valid point of his contemporaries that Townshend made to 'His Generation' with 'Hope I Die Before I Get Old'. They finished predictably with the chilling anti-violence anthem 'Tube Station', and were brought back for an encore of 'Strange Town' and 'Modern World'. The fact that they can play a set which never flags for even a second and still have three such strong songs left to finish with is some indication of the greatness of the Jam.

It was 10 o'clock, and I walked reluctantly to the pub. I wondered if they'd serve me, it wasn't raining but I was soaked to the skin, and I had that idiot's grin beaming across my face. It's still there now.

ANDREW DEAN

STEEL PULSE Lyceum, London

MARTIN TOWNSEND DEXY'S MIDNIGHT RUNNERS Top Rank, Sheffield

STEEL PULSE who despite the increasing sharpness of their lyrics and a skittering cliff hanging rhythmic reggae sound that takes the best from both the Marley/Third World and militant dub reggae camps still cannot attract a black audience of any considerable number. This is a shame when the banner held by lead guitarist David Hinds — 'Justice Peace Equality' — is a message that's universal.

Still, Pulse's music gets far closer than any other reggae bands to a middle road that couldn't even by the strictest reggae purist really be dismissed as 'commercial'. At one point in the second half of a set roughly divided by a slightly throwaway sound system there was a percussive break of such sophistication that it seemed at any moment that it would break down completely leaving every member of the band with a piece of wood and metal to hit, and the audience in stitches. But it never happened. Steel Pulse are just too good. Songs like 'Heart of Stone' and 'Drug Squad' from the new album and 'Handsworth Revolution' — dedicated to the Miami rioters — twisted and turned over Ron McQueen's wandering bass, which boomed restlessly. The band led the audience into a chant which went on much longer than it was supposed to, underpinning a clattering disco-ish instrumental. 'Klu-Klux Klan' formed one of two encores and is probably the best thing Pulse has ever done.

Steel Pulse are aptly named. They draw the listener, without dint of drugs, into a pumping web of rhythm shot through with the steel of the drums

and the steel of the message. A gig of the year nomination no trouble.

AS OF now Rock n' Roll is dead and as far as we're concerned it's about time Rock on the soul vision! This is the brash statement that Kevin Roland lead singer of DEXY'S Midnight Runners a man with only one hit single to his name ended the gig with in Sheffield.

Although their music is undeniably danceable and happy the atmosphere emanating from the stage and Roland in particular is one of impatient anger and aggression. DEXY'S Midnight Runners are not just another good time band. From the austere black leather and cap Soul Boy chic right down to the dynamic tension of Roland's stage persona the band give the impression of righteous indignation at the flaccid state of rock 'n' roll. They believe they have the answer. I'm not so sure.

The music itself is a tense mixture of vibrant modern soul and classic Stax and Northern Sounds. The emphasis though is on the original material. DEXY'S are a modern band. 'Geno' and 'Dance Stance' were greeted with inevitable hysteria but rather than play it safe they continually slow the pace right down with chunks of brooding slow soul. During the second encore Roland even ordered the crowd to be quiet so that they could savour a soul ballad to the full. The crowd obeyed and were treated to a sublime mix of swirling Hammond organ and blaring horns with Roland picked out by white spotlights crooning over every ounce of soul in his body. During the whole gig he smiled only once.

He is an angry young man with a gigantic voice and a pure soul vision. DEXY'S Midnight Runners want nothing less than the destruction of rock 'n' roll and it's replacing with the golden age of soul. I doubt if they'll succeed. The same kids that cheered his statement about rock 'n' roll being dead. (Haven't I heard of that somewhere before?) will be packing out Jam gigs this winter and the council estates will again reverberate to the sound of old Who records. Just before playing Zoot Money's Big Time Operator Roland patronisingly told his audience that this would be an education for them.

DEXY'S Midnight Runners will not change the world but they will change the shape of next year's Top 20. They are undeniably an excellent group. Like Geno Washington and Zoot Money before them they will end up being satisfied merely to entertain. This is all for the good and as it should be. Keep on running DEXY. You are great. You are not revolutionary. **JACK BOWER**

THE BASEMENT FIVE The Greyhound / The Nashville, London

I SAW Basement Five still in three days and twice they're a mystery ranging from the sublime to the ridiculous, from mind numbing excellence to theatrical farce.

Sunday The Greyhound Small stage bathed in stark shards of brilliant light, white noise swirls, piercing the eardrums. Basement Five stalk onstage, moving behind the light columns like the aliens in Close Encounters. A sporadic tune up and echoing sound checks mix imperceptibly into the first number. Operating at a heavy

dub with a PIL / Dr John intersection Basement Five are a succession of images. A fifties sci-fi film with its amalgam of strange powers of frightening intensity and cold war paranoia. Half formed guitar chords and notes slither and splinter. Dennis Morris's vocals are grossly distorted spark and crackle. Leo's bass thuds through the floor turning the brain to jelly, syndrums crash in and out. A whole montage of sounds separating swirling reforming.

The mind teeters trying to tie it all in but the body and feet don't bother 'cos underlying it all is a tremendous heavy reggae beat from heavy dub, Toots and the Maytals. Visual images cascade on top. Morris in naval uniform twisting prowling like some mad despotic ruler. Leo's tall white top hat, all four members wearing huge radiation / military style dark glasses.

Sweat pours, mind eyes ears all reel under the onslaught. Great. Tuesday The Nashville. White lights, noise etc. but now it seems feeble, mannered and already warning bells are ringing. Numbers are carried out perfunctorily. Morris growls powerfully but without any real menace. An Alex Harvey Vambo impersonation but without the humour.

But strangely when they come back on for the encores flashes of the magic start to gleam through again. 'Relax Dere' 'Dirty Town' even 'Immigration' a fairly conventional ska number poses a bite and excitement completely missing from most of the set.

Perhaps having played only a handful of gigs it's too early to ask them to be consistent. But given the heights they achieved on Sunday it's definitely worth taking the gamble of several visits. **CLIVE FARRELL**

By JAMES HAMILTON

DISCOS

DISCO DATES

WEDNESDAY (18) Robbie Vincent funk's Tottenham Eltons, Dean Hume's LA 'tropicque funk's Stratham Ball Harf Honey Bee. Benson starts funking Bourne-mouth Maison Royale weekly. THURSDAY (19) Light Of The World play Norwich Tudor Hall, Jason West sings Aylesbury RAF Halton. Barry D Peel's Jet Roadshow does Bridgewater Pawlet Manor on the A35 weekly (Wednesdays now too). FRIDAY (20) Colin Curtis, John Grant, Kev Roberts, Jonathan Slevy 'Which One?' Allen & Dave Peters jazz-funk Peterborough Cresset Grosvenor Hall. Chris Hill does whatever he does at Letchworth Grove Community Centre, brother Louie funk's Didcot Rio. Bob Jones with John Douglas & Gary Soul Funk Colchester Embassy Suite alliter, Mr Shifter starts a regular live jazz-funk residency at Chelmsford Saracens Head. Chris Britton promotes Motown classics at Bishops Stortford Cloves. Joff Young starts the first of six heats in the new EMI disco dance contest at Canvey Goldmine. Andy Rogers & John DeSade funk West Kingsdown Kings weekly. Ric Simon does Sandway Blueprints weekly (Sats too). SATURDAY (21) Bob Jones, Kev Hill & John Douglas funk Chelmsford Chancery Hall's first 'funny beach party'. Alan Christo starts funking Maesing Bird In The Hand weekly. Froggy & Sean/French funk Southgate Royalty. Tom Holland & Tony Monson funk Thames riverboat 'Enchale' leaving Greenwich Pier at 1.30am (Sunday). Darryl Hayden with Alan Sullivan & Tony Hodges funk Camberley Agincourt weekly. Keith Black does a charity barbecue at Shrivenham Farm near Oxford (Wednesday). Jason West with Lincoln RAF Waddington. SUNDAY (22) Darryl Hayden with Ian Shaw & Tony Marston start funking Kingston Funk Invader at the Old Crown (previously Jesters). Ade with Steve Allen & Dave Peters jazz funk Peterborough Cresset Stickers. Froggy funk's Manor House Shades weekly. THURSDAY (23) Ilford Room At The Top has a fancy-dress 'doctors & nurses' night.

ODDS 'N' BODS

DETROIT SPINNERS: Cupid is also on 12in while Bob Marley's 12in flip includes the bonus 63bpm Ride Natty Hilly... Dave Grusin's direct-cut Japanese import LP on JVC is getting big for jazz folks, but I've yet to hear it so groove on it. 'romanticate with me' is a direct-cut so expensive vinyl... Whitehaven Whitehouse got their Sunday licence back and celebrate with an all-dayer on August 3rd starting Girth Hill, Jeff Young, Pete Haigh, Frenchie and the resident girls - see you there! Jeff Young starts a weekly live jazz night this Sunday (22) at Dartford Flicks, starring Reg Webb's Fusion. Flicks' next week's attraction (Wednesday) is a weekly's fascinating World War II tape did seem to last a week! Erskine T (Thompson) is now Arista's disco pluggist at 01-491 3870 on Mon/Tuesday. Pete Haigh & Frenchie rapidly expanding their activities from Canon Scarthwaite as now part of a Northern funk mafia known as The Team and including Eric Hism (Liverpool) Billy (Stansford Cassinella) Neil Niele (Stoke/Nottingham) Pete Girtley (Sheffield) and the Rumsour funk night gigs. Darryl Hayden claims Yellow Magic Orchestra broke first at February's Slough alliter and thanks the Richmond Cheeque. Pete's funk invaders, for first adopting it as their theme tune, although I however mark original writers from Southern... Although I'm a shashed to admit it, I started the Zero 6 space invader dance (damn!!!)... anyone else for instant fame?... Colin Curtis thinks there were about a thousand Northerners at Knebworth and says the all-dayer that he and John Grant returned was down in numbers noticeably by 50%... Hilly and his friends are heading to a barbeque at the South Weald Flower Festival in Brentwood next Saturday (28) and advises £2.50 tickets covering food as well as are available from him (send SAE) at 65 London Road, Brentwood CM14 4NN. Chris Britton is selling some rare disco 12in promos and pop collectors items. Lists from him at 16 Portland House, Amson Avenue, High Wycombe. Bucks. Ralph The Marquis Cep & Nigel RA. See work in Fleet Street and in their spare time have put together a regular and rather hip jazz funk fanzine called Groove Weekly which though skimpy is well worth seeing - Ralph also runs a jazz funk disco around Watford, so for more details call him on Rickmansworth 7774.

Whisper is back at Relford MAYC, cos the wally jogger who replaced him evidently lost over half the audience! Pete Tong, whose West Kingsdown Hillo jazz funk night is every Monday, joins Dave Brown on BBC Radio 1 on Friday (20) from 7pm. Martin Collins now can be found behind the counter at Groove. Gary Olds reports the coordinates are changing to 'Bye to Cameo's On The One' at Aycliffe Gretna Green. Steve Dennis says that the allegations at Edgobaston Profile Suite will double the size and update his room... Sammy DeHavilland whispers that Halesowen Liberts manager Steve Lefear was wearing a cheese party in Chiham next Sunday, which could be plea said if the weather's good. Diana Ross's remix of her Nile Rodgers & Bernard Edwards - produced LP is far from their own original version, which had a fuller fleshed Chix texture - and its thinness is indeed amazingly evident if you mix it well - be a different record, amazingly leaving out all the most distinctive features of the full version. One Way Pop it is another good mix out of Tom Browne's Funkin in Jamaica. Brian Brindle (Chelsea Alibi) sez that Change 'Searching isn't difficult to get into, he merely wacks up the volume on the intro and for all those who leave the floor, dose the side enter it. DJ Donald seems to be back on rock and more disco oriented up in the Benwick/SE Scotland area and probably starts a local paper review column soon... Paul 'Wiggy' Wignall (Liverpool Oscars) is the latest Merseysider to complain at the lack of a proper import outlet there. Chart contributors and potential contributors, please note that our deadline is Wednesday/Thursday so get 'em in by then if possible (on your own paper, or a separate printed form) to James Hamilton. Record Mirror, 40 Longacre London WC2... KEEP IT FUNK!

JOX YOX

KEV JAMES is resident Friday at Wimbledon Jenny Lynde Wednesdays at Camden Town Russell and - the point of this story - on Thursdays and Saturdays at Golders Green's au pair frequented Great Expectations. Key continues working the au pair night on Thursdays is a lot of fun as many of them speak very little English, though fortunately my French is reasonable. One came up to the DJ stand and asked 'Can you play Brendon Dancing please?' to which my reply was 'Who?' 'Brendon Dancing, ees in the charts.' 'No I don't know it, what's it called?' 'You know Stomp, by Brendon Dancing.' 'Er, oh yes, OK!' 'Then there was the Swiss miss who wanted 'Turd Whole' - it turned out she meant Third World! Je m'excuse, comment?

IMPORTS

PATTI AUSTIN: 'I Can't Stop' (LP 'Body Language' US CTI JZ 36503). In a Muscle Shoals recorded set that's too varied to be consistent the beautiful Patti is however truly superb on the jazzier, lovelier cuts like this dynamite lovely buoyantly smacking 103-100bpm rhythmic jitterer that's full of Phyllis Hyman and Randy Crawford flavour, while the steadily ticking little track is a slinky 85-87bpm purposeful sensual throbber even though Love (Do The Strangest Things) a nice 93bpm jogger and 'OOH-WEE' He's Killing Me' a less distinctive 110bpm chugger.

CHARANGA 78: 'Music Trance' (US TR 610). Terrific Spanish-sung 107bpm 12in version in the tradition of their 'Ain't No Stoppin' US Now' and 'Good Times' keeps close to Ben E King but adds more percussion (especially at intro and break) and is a doddle to vary-synch for a mix with the original.

PATRYCE 'CHOC' LETT: 'BANKS: 'Sunshine Love' (LP 'She's Back And Ready' US T-Elctric MCA-3243). Extremely good, consistent

pool set from which it's difficult to extract one lead track, though this steadily knocking zestful 118bpm canterer must vie with the bass jitters building 111-113bpm 'It's Loving Time' waiting beefy jogger, while 'The Feeling Goes On' is a less urgent though still beaty 104bpm jogger. I Wanna Get Close To You' an Emotions-type 125-127bpm strutter and 'Thanks For Staying Around' a jaunty little 113bpm lightly bunter, other cuts being nice slowies.

CAMERON: 'Let's Get It Off' (LP 'Cameron' US Salsoul SA-6535). Randy Muller-penned LP produced with the obvious Brass Construction-type tracks being this long 116-118-119-120-119bpm thumper which changes gear and really builds tension as it progresses, and the more aggressively jolting 119-118bpm 'Magic Of' with wheezing synth in 'Music Makes You Feel Like Dancing' style. Both should do quite well here, methinks!

STARSHIP ORCHESTRA: 'New York New York' (LP 'Celestial Sky' US Columbia NJC 36458). Although the chart-leaping 122-123-122-121-

106pm 'You're A Star' remake has already been raved over, this trumpet-invoiced 131/67bpm vocal jogger with an almost Police-like reggae feel is getting hot too, along to a lesser degree with the complex convoluted 126-131bpm 'The Genre' specialist c-107bpm 'All Those Things' sante and tinkling 50bpm little track slowie.

FRANCE JOLI: 'Feel Like Dancing' (LP 'Tonight' US Prelude PRL 12178). The steadily smacking good creamily buoyant 115-118bpm beat may be reminiscent of Phyllis Hyman but this young Canadian's voice veers more towards Liquid Gold.

SUN: 'Space Ranger (Male)' In The Air' (US Capitol 4873). Focus lacking, lightweight 125bpm 7in skipper with longer instrumental flip is reportedly not one of the best tracks on their new 'Sun Of The Universe' LP, of which only a few dozen copies have so far reached us. Similarly sold out but evidently huge for jazz-funk mafiosi is 'Roller Jubilee' off Al DiMeola's new double album (US Columbia), look out for it!

UK NEWIES

CAMEO: 'On The One' (Casablanca CANL 199). Great jittery lurching 115bpm 12in funk smacker with infectious 'wah-oh' chanting that's already become one of the big call-and-answer shouts (in fact making it possibly the biggest record at Knebworth), flipped by the similar but even heavier bass-pulverised 116-115bpm 'Cameosis' for real double-sided value.

WHISPERS: 'My Girl' (Solar SO12-4). Teasingly started and interrupted by tapping and rattling percussion spiced in amongst the familiar Temptations bass line, this 115-118bpm 12in revival should be a pop smash - and in fact was initially but briefly even bigger than 'And The Beat Goes On' around Christmas.

KOOL & THE GANG: 'Hangin' Out' (De-Lite KOOL 912). Powerfully revived spurring 'Capitol' EST 12077. Perfectly skipping 123bpm soul duet with hints of 'Shame' about it also on 3-track 12in H2CL 16155) with the jogging 99bpm 'I Don't Know (Where Love Comes From)' and 49/98bpm 'Hotel California' (which has roused mixed feelings), other LP cuts being the playground raunt-based (you'll understand on hearing it) 185bpm 'Do You Really Love Me', slaccato last snappy 124bpm 'Turn It Out', smoochy 38bpm 'Everything We Do' and even slower 185bpm 'Strangers Again'. Personally I find the pair's scullintones slightly cosmetic, although attractively so.

RENE & ANGELA: 'Free And Easy' (LP 'Rene & Angela' Capitol EST 12077). Perfectly skipping 123bpm soul duet with hints of 'Shame' about it also on 3-track 12in H2CL 16155) with the jogging 99bpm 'I Don't Know (Where Love Comes From)' and 49/98bpm 'Hotel California' (which has roused mixed feelings), other LP cuts being the playground raunt-based (you'll understand on hearing it) 185bpm 'Do You Really Love Me', slaccato last snappy 124bpm 'Turn It Out', smoochy 38bpm 'Everything We Do' and even slower 185bpm 'Strangers Again'. Personally I find the pair's scullintones slightly cosmetic, although attractively so.

ONE WAY (featuring AL HUDSON): 'Do Your Thing' (MCA 819). Dead simple jittery 118bpm 7in thudder, likely to be on UK 12in eventually, lacks the hook of a 'You Can Do It' and in my opinion isn't now as good as their LP's 'Pop II'.

EDWIN STARR: 'Get Up Whirlpool' (2nd Century-Fox STARR 12-1). Jiggly slow 46/83bpm 12in funkier with continuous synthesiser for a while builds better with piano later and evidently works well out of a slowie. For the future, Edwin's already penned two jazz-funk tunes over here!

LEON HAYWARD: 'If You're Looking For A Sign Of My Love' (LP 'If You're Looking For A Sign Of My Love' US Atlantic 80101). A

One' (20th Century-Fox TCD 2454). Bass-boomed jittery 115-118bpm 12in 'Booty Ooty' smacker is beautifully made but possibly too obviously similar a follow-up to 'Don't Push It'!

JOHNNY GUITAR WATSON: 'Love Jones' (LP 'DJM DJF 20568'). With the 117bpm 'Booty Ooty' now on 12in there is less of vital importance on the LP, though the title track 36bpm raved smacker and 12in too! 121bpm 'Going Up In Smoke' are getting some attention.

ISAAC HAYES: 'And once again' (LP 'Polydor 2405339'). Similarly with the 124bpm 'I Ain't Never' on (not terribly well received so far) UK 12in - but aha, due soon on stronger remixed US 12in too! - this set unfortunately never pulled the punters for its beautiful smoochers, the 30/81bpm 'It's All In The Game' and 29/30bpm 'He's Rap VII / This Time It's Sweeter' being infinitely superior to my ears.

ROY AYERS - WAYNE HENDERSON: 'Thank You Thank You' (LP 'Prime Time' Polydor 2391455). Dreadfully disappointing set of flat and uninteresting songs, this monotonously repetitive 93bpm jogger being best (?) of a don't lot including the lush but lightweight 63bpm 'Weekend Lover' samba, skeletal 103bpm 'You Make Me Feel Like Rockin' with funk-jackitude, 120bpm, 'I Ain't Your Sign-It's Your Mind' flitterer, bland 118bpm 'It's Your Way' looper, limp 101bpm 'Can You Dance' jogger, uninspired '28' intro-134bpm 'Million Dollar Baby' disco, and trite 121-123bpm 'Tell Me What You Want' with awful chix.

AMEROSIA: 'Biggest Part Of Me' (Warner Bros K 17611). Slow US smash 39/77bpm 7in soft soul jogger in AWB style, overlooked here so far.

ROBBIE DUPREE: 'Steal Away' (Elektra 12450). US hit perky catchy blue-eyed 123/81bpm 7in DOR pinched blatantly from the Doobies' 'What A Fool Believes'.

JIMMY LINDSAY: 'I Wanna Dance' (Gem GEM12-33). Attractive rock steady-slanted lively bass-pushed 119bpm reggae 12in segues into the long 118-117-120-121bpm dub version.

STEEL PULSE: 'Caught You Dancing' (Island 12WIP 6599). Rhythmically complex 73bpm 12in reggae with booster effects goes on into the dub.

DR STRUTT: 'Struttin' (Motown TMG 1190). Bluesy 32/64bpm 7in jazz slowie with early Jr Walker flavour.

BARRON KNIGHTS: 'We Know Who Done It' (Epic EPC 8700). Brilliant winner of the 'who shot JFK?' race uses Gary Numan's 'Cars' as the 133/67bpm 7in basis and ends with a continuously repeating 'It was... in the roulet groove!'.

FRANK ZAPPA: 'I Don't Wanna Get Drafted' (CBS 8652). Zappa goes disco on 121bpm 7in much as Ian Dury did with 'Reason To Be Cheerful' - and personally love it!

LEO SAVER: 'More Than I Can Say' (Chrysalis CHS 2442). Mellow slow 98bpm 7in. Made revival of Bobby Vee's oldie should be useful for mobiles.

RON GRAINER: 'Tales Of The Unexpected' (ABC 1021). At last the 'non-disco' original soundtrack TV theme, a swirling 35/70bpm 7in waltzer loved by my mum and surely many others (mobile jocks note!).

OLIVIA NEWTON-JOHN / ELECTRIC LIGHT ORCHESTRA: 'Zanadu' (JET JET 185). Another 128bpm pop pounder segues perfectly out of ELO's 129bpm 'I'm Alive' (so guess who's been doing some mobile gigs then?).

JIMMY RUFFIN: 'Night Of Love' (RSD 290459). Mushy rhythmic 127bpm pop with an ELO flavour, due on limited 01-4912in.

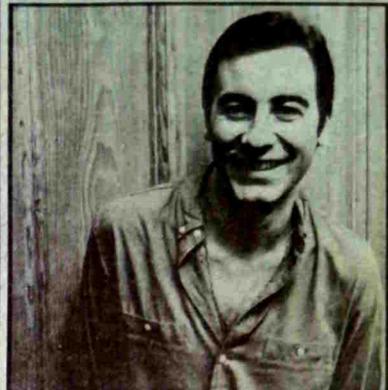
ELKE BROOKS: 'Why Don't You Say It' (A&M 3209). Slightly Abbajah 123bpm pop getting some DOR action.

PETER BROWN: 'Can't Be Love - Do It To Me Anyway' (TKI TKI 12-78). Fantastic 140bpm 12in SLOP with Chain-Gang-type drums.

DION: 'The Wanderer' (Philips 6145708). Useful 7in reissue flipped by Nis 'Little Dians'.

TAVARES: 'I Don't Want You Anymore' (Capitol CL 18446). Jerky 94bpm 7in half-stopper, the gentle old 68bpm 'Never Had A Love Like This Before' being better B-side.

GLORIA GAYNOR: 'I Wanna Be a Singer' (Polygram 1211259). Old fashioned gospel-based 130bpm 7in rouser, somewhat dated.



BEEFACE CORNER - now it can be revealed, this cheerful chap is Chris Palmer, proprietor of Soho's premier import emporium, Groove Records of Greek Street, and now the owner of the Groove Production label (which incidentally is looking for unplaced jazz funk masters). His first production for the label, penned and largely performed by himself, is now high in the charts on WEA - so no wonder he is looking pleased! You know the title 'The Scratch' by Surface Noise.

DJ TOP TEN

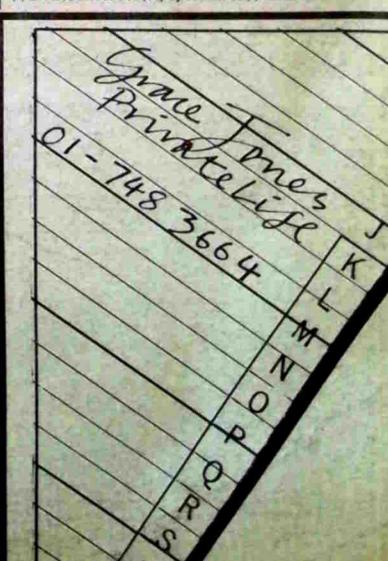
- LARRY FOSTER shares several nights weekly with Terry Hooper at Ilford's famous Room At The Top (it's really the home of East London's mods!) as well as running his Bopola mobile, which used to be better known by Larry's trademark 'Irene cum nickname, The Mad Hatter. Anyway, up there these are the sort of classic soul oldies that Larry finds still popular.
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 - 3 CRYSTAL WORLD Crystal Glass Philips
 - 4 MONORIAL JB S Polydor LP
 - 5 GOT TO GET YOUR OWN Reuben Wilson US ABC LP (7)
 - 6 LL ALWAYS LOVE MY MAMA Intruders Phil Int
 - 7 CA THE DRALS DC Larue Pye
 - 8 HARD WORK John Handy ABC/Impulse LP
 - 9 BERTHA BUTT BOOGIE Jimmy Castor Bunch Atlantic
 - 10 BAD LUCK Harold Melvin & The Blue Notes Phil Int

BREAKERS

BUBBLING UNDER the UK Disco 80 (page 1) with increased support are Judy Roberts 'Never Was Love' (US Inner City LP) Lonnie Liston Smith 'In The Park / Love Is The Answer' (CBS LP) Johnny Guitty Watson 'Love Jones / Going Up In Smoke' (DJM LP) Kurtis Blow 'The Breaks (Inst)' (US Mercury 12in) Flakes Sugar Frosted Lover (US Magic Disc 12in) Temptations 'Power' (Motown 12in) Roy Ayers/Wayne Henderson 'Thank You / Thank You / Million Dollar Baby / You Make Me Feel Like' (Polydor LP) Whispers Lady (Solar 12in) Rockie Robbins 'You And Me' / After Loving You (US A&M LP) Stephanie Mills 'd-a-n-c-e-n!' / Try My Love (20th Century Fox LP) Five Special 'Jam' (US Elektra LP) Narada Michael Walden 'You're So Good / Why Did You Turn Me On' (Atlantic LP) Lenny White 'Peanut Butter' / C. Dancin' (Elektra 12in) Irakere Anung Anunga (US Columbia LP) Fever Spring Fever / Just My Natures / The One Tonight / Don't You Want Me? (US Fantasy LP) Isley Bros 'Don't Say Goodnight' (Epic) Chaka Khan 'Papillon / Too Much Love / So Naughty' (Warner Bros LP), Detroit Spinners Cupid (Atlantic 12in)

DORC

DORC (Dance Orientated Rubbish Chart): 1(1) Hoxy Music, 2 (4) Hot Choc, 3 (8) Liquid Gold, 4 (2) McCartney, 5 (6) Man Tran, 6 (16) MASH, 7 (3) Dexy's, 8 (9) ELO, 9 (13) Logan, 10 (7) Beat, 11 (-) Whitesnake, 12 (18) Numan, 13 (17) McClane, 14 (-) Elton John, 15 (-) Jona Lewie, 16 (5) UB 40, 17 (12) Madness, 18 (-) BA Robertson, 19 (10) Specials, 20 (-) Matchbox



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GENESIS OFFICIAL fan club, send SAE for details to — Genesis Information, PO Box 107, London N6 5RU
OFFICIAL UK Subs Fan Club SAE to — PO Box 12, Guildford, Surrey
WITCHFYNDES COVEN send SAE for details — 45D Leeming Street Mansfield, Nottinghamshire
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CHARTS

1	2	CRYING	Don McLean	EMI
2	1	THEME FROM MASH	The Mash	CBS
3	3	FUNKY TOWN	Lipps Inc	Casablanca
4	6	BACK TOGETHER AGAIN	Roberta Flack/Donny Hathaway	Atlantic
5	4	NO DOUBT ABOUT IT	Hot Chocolate	Rak
6	19	EVERYBODY'S GOT TO LEARN SOMETIME	Korgis	Rialto
7	17	BEHIND THE GROOVE	Teena Marie	Motown
8	15	LET'S GET SERIOUS	Jermaine Jackson	Motown
9	5	OVER YOU	Roxy Music	Polydor
10	10	YOU GAVE ME LOVE	Crown Heights Affair	Mercury
11	7	RAT RACE/RUDE BOYS OUTA JAIL	Specials	2 Tone
12	18	BREAKING THE LAW	Judas Priest	CBS
13	14	MESSAGES	Orchestral Manoeuvres In The Dark	Dindisc
14	15	MIDNITE DYNAMOS	Matchbox	Magnet
15	12	D-A-A ANCE	Lambretas	Rocket
16	21	SUBSTITUTE	Liquid Gold	Polo
17	31	SIX PACK	Police	A&M
18	34	PLAY THE GAME	Queen	A&M
19	9	WE ARE GLASS	Gary Numan	Beggars Banquet
20	20	I'M ALIVE	Electric Light Orchestra	Jet
21	16	YOU'LL ALWAYS FIND ME IN THE KITCHEN	Jona Lewie	Stiff
22	42	SIMON TEMPLER/TWO PINTS OF LAGER	Splodgenessabounds	Deram
23	30	CHINATOWN	Thin Lizzy	Vertigo
24	27	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT	Rod Stewart	Riva
25	25	TWILIGHT ZONE/TWILIGHT ZONE	Manhattan Transfer	Atlantic
26	28	THE SCRATCH	Surface Noise	WEA
27	22	CHRISTINE	Siouxsie & The Banshees	Polydor
28	40	TO BE OR NOT TO BE	B. A. Robertson	Asylum
29	72	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN	UB40	Graduate
30	23	POLICE & THIEVES	Junior Murvin	Island
31	57	JUMP TO THE BEAT	Slazy Lattislaw	Atlantic
32	41	SHE'S OUT OF MY LIFE	Michael Jackson	Epic
33	24	JUST CAN'T GIVE YOU UP	Mystic Merlin	Capitol
34	13	LET'S GO ROUND AGAIN	Average White Band	RCA
35	43	I'M NOT YOUR STEPPIN' STONE	Sex Pistols	Virgin
36	29	SANCTUARY	Iron Maiden	WEA
37	44	LET'S HANG ON	Darts	Magnet
38	37	LITTLE JEANNIE	Elton John	Rocket
39	—	XANADU	Olivia Newton John/ELO	Jet
40	—	747 (STRANGERS IN THE NIGHT)	Saxon	Carrere
41	26	MIRROR IN THE BATHROOM	Beat	Go Feet
42	33	HOLD ONTO MY LOVE	Jimmy Ruffin	RSO
43	36	NEW AMSTERDAM	Elvis Costello	F Beat
44	39	WHO WANTS THE WORLD	Stranglers	UA
45	63	THEME FROM THE INVADERS	Yellow Magic Orchestra	A&M
46	—	COULD YOU BE LOVED	Bob Marley/Wailers	Island
47	54	ME MYSELF I	Joan Armatrading	A&M
48	51	IN THE NIGHT	Barbara Dickson	Epic
49	48	WHAT'S ANOTHER YEAR	Nolans	Epic
50	32	DON'T TAKE MY LOVE	Johnny Logan	Epic
51	58	LIP UP FATTY	Bad Manners	Magnet
52	38	FOOL FOR YOUR LOVING	Whitesnake	United Artists
53	—	WATERFALLS	Paul McCartney	Parlophone
54	35	GENO	Devy & Midnight Runners	Parlophone
55	64	SLEEPING ON THE JOB	Gillan	Virgin
56	—	USE IT UP AND WEAR IT OUT	Odyssey RCA	Virgin
57	71	RUNNING FROM PARADISE	Hall/Oates	RCA
58	67	SOLDIER'S SONG	Hollies	Polydor
59	49	KEEP IN TOUCH	Freeze	Caribou
60	62	HOT LOVE	David Essex	Mercury
61	52	WRITTEN ON YOUR BODY	Ronnie Bond	Mercury
62	—	EMPIRE STATE HUMAN	Human League	Virgin
63	47	LIGHT UP THE NIGHT	Brothers Johnson	A&M
64	—	LET ME LOVE	Pete Townshend	Atco
65	—	FANTASY	Gerard Kenny	RCA
66	48	DELLA AND THE DEALER	Hoyt Axton	Young Blood
67	—	HEY GIRL	Expressions	Atlantic
68	—	LAST NIGHT IN DANIELAND	Randy Crawford	Warner Brothers
69	45	I SHOULD'VE LOVED YA	Narada Michael Walden	Atlantic
70	46	NOBODY'S ANOTHER YEAR	Thin Soldiers	Stiff Little Fingers
71	—	UNBETTER PEOPLE	Donna Summer	Chrysalis
72	—	THE ROYAL MILE	Gerry Rafferty	Casablanca
73	—	KINGS CALL	Phil Lynott	United Artists
74	—	BODY LANGUAGE	Detroit Spinners	Vertigo
75	—	NOTHING LEFT TO LOSE	Sad Cafe	Atlantic
76	—	—	—	RCA

1	PETER GABRIEL	Peter Gabriel
2	FLESH & BLOOD	Roxy Music
3	I JUST CAN'T STOP IT	The Beat
4	MCCARTNEY II	Paul McCartney
5	THE UP ESCALATOR	Graham Parker
6	DIANA	Diana Ross
7	THE PHOTOS	The Photos
8	THE LONG RIDER (Soundtrack)	Ry Cooder
9	NOBODY'S PERFECT	The Distractions
10	SCREAM DREAM	Ted Nugent
11	DEFECTOR	Steve Hackett
12	ME MYSELF I	Joan Armatrading
13	READY AND WILLING	Whitesnake
14	NEW CLEAR DAYS	The Vapors
15	LET'S GET SERIOUS	Jermaine Jackson
16	BASSCUULTURE	Linton Kwesi Johnson
17	TANGRAM	Tangerine Dream
18	DANGER ZONE	Sammy Hagar
19	VOLUME	Ray Gomez
20	21 AT 23	Elton John

CUT PRICE OFFERS AT MOST VIRGIN STORES NEXT WEEK

1	1	PETER GABRIEL	Peter Gabriel	Charisma
2	2	FLESH AND BLOOD	Roxy Music	Polydor
3	26	HOT WAX	Various	K Tel
4	4	MCCARTNEY II	Paul McCartney	Parlophone
5	5	ME MYSELF I	Joan Armatrading	A&M
6	4	I JUST CAN'T STOP	The Beat	Go Feet
7	6	READY AND WILLING	Whitesnake	United Artists
8	8	SKY II	Sky	Ariola
9	19	MAGIC REGGAE	Various	K Tel
10	7	CHAMPAGNE AND ROSES	Various	Polystar
11	—	THE PHOTOS	Photos	CBS
12	9	OFF THE WALL	Michael Jackson	Epic
13	10	THE MAGIC OF BONEY M	Boney M	Atlantic/Hansa
14	27	SHINE	Average White Band	RCA
15	20	SOMETIMES WHEN WE TOUCH	Cleo Laine/James Galway	RCA
16	—	DEFECTOR	Steve Hackett	Charisma
17	18	REGATTA DE BLANC POLICE	Police	A&M
18	17	GREATEST HITS	Rose Royce	Whitfield
19	11	THE UP ESCALATOR	Graham Parker and the Rumour	Stiff
20	13	THEMES FOR DREAMS	Pierre Belmonde	K Tel
21	16	THE GREAT ROCK N ROLL SWINDLE	OSC	Virgin
22	57	CHAIN LIGHTNING	Don McLean	EMI
23	15	DUKE	Genesis	Charisma
24	21	21 AT 33	Elton John	Rocket
25	21	TWELVE GOLD BARS	Status Quo	Vertigo
26	14	JUST ONE NIGHT	Eric Clapton	RSO
27	23	GOODMORNING AMERICA	Various	K Tel
28	22	LET'S GET SERIOUS	Jermaine Jackson	Motown
29	29	ORCHESTRAL MANOEUVRES IN THE DARK	Orch. Manoeuvres In The Dark	Dindisc
30	37	HEAVEN AND HELL	Black Sabbath	Vertigo
31	48	ROBERTA FLACK/DONNY HATHAWAY	Flack/Hathaway	Atlantic
32	31	ONE STEP BEYOND	Madness	Stiff
33	23	TELL ME ON A SUNDAY	Martii Webb	Polydor
34	43	PRETENDERS	Pretenders	Real
35	45	THE BARBARA DICKSON ALBUM	Barbara Dickson	Epic
36	32	WHEELS OF STEEL	Saxon	Carrere
37	47	EMPTY GLASSES	Pete Townshend	EMI
38	—	DIANA	Diana Ross	Motown
39	—	KILLER WATTS	Various	CBS
40	46	THE BLUE MEANING	Toyalah	Safari
41	38	GOLDEN MELODIES	National Brass Band	K Tel
42	63	SCREAM DREAM	Ted Nugent	Epic
43	—	KING OF THE ROAD	Boxcar Willie	Warwick
44	53	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS
45	30	SPORTS CAR	Judie Tzuke	Rocket
46	33	SOMETIMES YOU WIN	Dr Hook	Capitol
47	39	OUTLANDS D'AMOUR	Police	A&M
48	25	DANGER ZONE	Sammy Hagar	Capitol
49	40	BAT OUT OF HELL	Meat Loaf	Epic/Cleveside
50	47	IRON MAIDEN	Iron Maiden	EMI
51	35	SPECIALS	Specials	2 Tone
52	41	TRAVELOGUE	Human League	Virgin
53	28	DREAMS	Grace Slick	RCA
54	60	MANILOW MAGIC	Barry Manilow	Arista
55	44	NEW CLEAR DAYS	Vapors	United Artists
56	71	PARALLEL LINES	Blondie	Chrysalis
57	51	HAPPY DAYS	Various	K Tel
58	52	FREEDOM OF CHOICE	Devo	Virgin
59	48	SNAKES AND LADDERS	Gerry Rafferty	UA
60	36	TANGRAM	Tangerine Dream	Virgin
61	—	THE WANDERERS	Oai	GEM
62	34	HYPNOTISED	Undertones	Sire
63	70	TEARS AND LAUGHTER	Johnny Mathis	CBS
64	50	BASS CULTURE	Linton Kwesi Johnson	Island
65	55	17 SECONDS	Cure	Fiction
66	59	SUZI QUATROS GREATEST HITS	Suzi Quatro	Rak
67	—	GREATEST HITS VOL 2	Abba	Epic
68	56	THE LAST DANCE	Various	Motown
69	73	FACEADES	Sad Cafe	RCA
70	61	BRITISH STEEL	Judas Priest	CBS
71	64	AT TO THE BEAT	Blondie	Chrysalis
72	—	CRYSTAL GAYLE SINGLES ALBUM	Crystal Gayle	United Artists
73	—	SKY SKY	Sky	Ariola
74	—	SINGS LEIBER AND STOLLER	Elvis Presley	RCA
75	74	BOBBY VEE SINGLES ALBUM	Bobby Vee	United Artists

1	1	FUNKY TOWN	Lipps Inc	Casablanca
2	2	COMING UP	Paul McCartney	Columbia
3	3	BIGGEST PART OF ME	Amrosia	Warner Bros.
4	4	THE ROSE	Bette Midler	Atlantic
5	5	AGAINST THE WIND	Bob Seger & The Silver Bullet Band	Capitol
6	7	IT'S STILL ROCK AND ROLL TO ME	Billy Joel	Columbia
7	8	LITTLE JEANNIE	Elton John	MCA
8	10	STEAL AWAY	Robbie Dupree	Elektra
9	9	CARS	Gary Numan	Atco
10	11	SHE'S OUT OF MY LIFE	Michael Jackson	Epic
11	13	CUPID/I VE LOVED YOU FOR A LONG TIME	Spinners	Atlantic
12	6	CALL ME BLONDIE	Blondie	Chrysalis
13	14	LET'S GET SERIOUS	Jermaine Jackson	Motown
14	12	DON'T FALL IN LOVE WITH A DREAMER	Kenny Rogers/Kim Carnes	United Artists
15	18	LET ME LOVE YOU TONIGHT	Pure Prairie League	Casablanca
16	22	SHINING STAR	Manhattan	Columbia
17	16	BRASS IN POCKET	Pretenders	Sire
18	17	STOMP	The Brothers Johnson	A&M
19	15	HURT SO BAD	Linda Ronstadt	Asylum
20	28	TIRE OF TOEIN THE LINE	Rocky Burnette	EMI-America
21	23	SHOULD VE NEVER LET YOU GO	Neil Sedaka & Dara Sedaka	Elektra
22	29	ONE FINE DAY	Carole King	Capitol
23	19	SEXY EYES	Dr Hook	Capitol
24	36	MAGIC	Olivia Newton-John	MCA
25	21	WONDERING WHERE THE LIONS ARE	Bruce Cockburn	Millennium
26	20	LOST IN LOVE	Air Supply	Arista
27	27	WE LIVE FOR LOVE	Pat Benatar	Chrysalis
28	40	I'M ALIVE	Electric Light Orchestra	MCA
29	37	MORE LOVE	Kim Carnes	EMI-America
30	30	TWILIGHT ZONE/TWILIGHT TONE	Manhattan Transfer	Atlantic
31	34	TWO PLACES AT THE SAME TIME	Ray Parker Jr & Raydio	Arista
32	32	THEME FROM NEW YORK	New York Frank Sinatra	Reprise
33	35	ANSWERING MACHINE	Rupert Holmes	MCA
34	38	ALL NIGHT LONG	Joe Walsh	Atlantic
35	47	GIMME SOME LOVIN	Blusa Brothers	Asylum
36	24	RISE LIKE THE WIND	Christopher Cross	Warner Bros.
37	31	WE WERE MEANT TO BE LOVERS	Photoglo	20th Century
38	41	ANGEL SAY NO	Tommy Tutone	Columbia
39	49	MISUNDERSTANDING	Genesis	Atlantic
40	44	ATOMIC	Blondie	Chrysalis
41	45	CLONES	Alice Cooper	Warner Bros
42	46	STAND BY ME	Mickey Gilley	Asylum
43	48	ASHES BY NOW	Rodney Crowell	Warner Bros
44	—	LOVE THE WORLD AWAY	Kenny Rogers	United Artists
45	58	IN AMERICA	The Charlie Daniels Band	Epic
46	51	SOMETHIN' BOUT YOU BABY	I Like	Glen Campbell & Rita Coolidge
47	52	A LOVER'S HOLIDAY	ourney	RFC
48	54	WALKS LIKE A LADY	Cher	Columbia
49	55	KING OF THE HILL	Rick Pinette And Oak	Mercury
50	50	IS THIS LOVE	Pat Travers	Polydor
51	39	NEW ROMANCE	Spier	Dreamland
52	59	EVERYTHING WORKS IF YOU LET IT	Cheap Trick	Epic
53	53	ALL NIGHT THING	The Invisible Man's Band	Mango
54	28	LADY THE WHISPERS	Whispers	Solar
55	25	TAKE YOUR TIME	S.O.S. Band	Tabu
56	56	BACK TOGETHER AGAIN	Roberta Flack/Donny Hathaway	Atlantic
57	57	AND THE CRADLE WILL ROCK	Van Halen	Warner Bros
58	68	EMPIRE STRIKES BACK	Meco	RSO
59	69	LET ME LOVE OPEN THE DOOR	Pete Townshend	Atco
60	25	BREAKDOWN DEAD AHEAD	Boyz Scaggs	Columbia
61	71	ALL OUT OF LOVE	Air Supply	Arista
62	72	IT'S FOR YOU	Player	Casablanca
63	74	JO JO	Boyz Scaggs	Columbia
64	33	ANOTHER BRICK IN THE WALL	Pink Floyd	Columbia
65	77	SAILING	Christopher Cross	Warner Bros
66	43	POWER	The Temptations	Gordy
67	67	TAKE YOU TONIGHT	Ozark Mountain Daredevils	Columbia
68	78	INTO THE NIGHT	Benny Mardones	Columbia
69	42	COMING DOWN FROM LOVE	Bobby Caldwell	Polydor
70	83	SWEET SENSATION	Stephanie Mills	Clouds
71	—	MAKE A LITTLE MAGIC	The Dirt Band	20th Century
72	66	LOVE STINKS	The J. Geils Band	United Artists
73	73	SHOTGUN RIDER	Joe Sun	EMI America
74	—	TULSA TIME	Eric Clapton	Ovation
75	85	I'M HAPPY JUST TO DANCE WITH YOU	Anne Murray	RSO
76	—	—	—	Capitol

CHARTFILE

AFTER a seemingly never-ending flood of Genesis related releases, the Charisma label has actually released a record without a single past or present member of the group on it. The record is 'Times Are Bad by Trimmer & Jenkins'. As its title suggests, the record is a take-off of the sort of protest song which flourished in the sixties, and a rather poor one too. Copies of the record have been sent to hundreds of "the world's leading politicians" including Maggie Thatcher, President Carter, "This week's Prime Minister, Italy", and "Princess Grace of Meccano".

With their sincerity already in serious doubt Trimmer & Jenkins blow it completely with the record sleeve which bears the legend "In case of nuclear holocaust this sleeve (made of special radioactive-resistant non-shrink paper) can be used as a nuclear fall-out shelter. On hearing the four minute alarm get inside emerge, cover self with 16 feet of mud, wait 357 years, then sleep; in case of dissatisfaction return to manufacturer".

The soundtrack to the new United Artists movie 'Roadie' pairs Roy Orbison with Emmylou Harris on 'That Lovin' You Feelin' Again'. Just released in America as a single it looks likely to provide Orbison with his first hit since 'Ory Softly Lonely One' in 1967.

Despite possessing a rather thin wail - like voice Olivia Newton-John certainly seems to be in demand for duets. Though her latest collaboration with ELO hardly qualifies as such, Olivia has previously recorded duets with Cliff Richard, John Travolta, John Denver and Andy Gibb.

Teena Marie's 'Behind The Groove' hit was produced by Richard Rudolph, the husband of the late Minnie Riperton. Surprising but welcome chart return for the Hollies with Mike Batt's dirigible 'Soldiers Song'. It's the band's first hit since 'The Air That Breathe' in 1974, and their 28th in all. Neither 'Soldiers Song' or lead singer Allan Clarke's American hit 'Slipstream' approaches the standards the Hollies maintained throughout the six-

ties and their escape from the cabaret circuit seems further away than ever.

Slazy Lattislaw's 'Jump To The Beat' looks like becoming a major hit for the 13-year-old from Washington DC. The single is taken from Stacey's soon to be released second album 'Let Me Be Your Angel' which was written and produced by hitmaking drummer Narada Michael Walden who also proves to be a dab-hand on bass. Joining Walden on the album are Randy Jackson, Bernard Edwards and Nile Rodgers.

Theme From New York, New York is Frank Sinatra's biggest American hit since 'Cryin' hit Number 23 in 1968.

Don McLean's 'Chain Lightning' album finally makes the album charts a mere 16 months after it was issued. Meanwhile, Madness's 'One Step Beyond' set finally drops out of the Top 30 after a 31-week run during which it sold over 300,000 copies.

Jeff Wayne's 'War Of The Worlds' album enters its third year in the charts having sold over 900,000 copies.

Liquid Gold have developed a very commercial, albeit basic, style which has brought them three hits over the last two years. The band consists of five seasoned musicians who can trace their roots back to amongst others, Babe Ruth - which I suppose gives them a certain amount of credibility.

Towards the end of 1978 Liquid Gold scored their first hit with 'Anyway You Do It' which crept into the Top 50 for a brief stay. When the single was released in America 'Anyway You Do It' was quickly upstaged by the Flip 'My Baby's Baby' which went on to become a huge disco hit and reached Number 45 on the singles chart. Since then Liquid Gold have recorded a huge UK hit with 'Dance Yourself Dizzy' while their latest effort 'Substitute' seems likely to reach the Top 10.

The highly successful partnership between B. A. Robertson and Terry Britten has so far yielded six hits in less than a year - four by Robertson plus Cliff Richard's 'Carrie' and 'Hot Shot'. The latest recipient of a Robertson/Britten original is former Miss World and current Arista recording artiste Mary Stavin. Unfortunately, singing is one of Miss Stavin's lesser talents and a hit seems extremely unlikely. ALAN JONES

US ALBUMS

- 1 1 GLASS HOUSES, Billy Joel Columbia
- 2 2 JUST ONE NIGHT, Eric Clapton RSO
- 3 3 MCCARTNEY II, Paul McCartney Columbia
- 4 4 AGAINST THE WIND, Bob Seger & The Silver Bullet Band Capitol
- 5 5 MOUTH TO MOUTH, Lips Inc Casablanca
- 6 6 THE WALL, Pink Floyd Columbia
- 7 7 THE EMPIRE STRIKES BACK, Soundtrack RSO
- 8 8 MIDDLE MAN, Bo Diddley Columbia
- 9 9 WOMEN AND CHILDREN FIRST, Van Halen Warner Bros
- 10 10 EMOY GLASS, Pete Townshend Atco
- 11 11 OFF THE WALL, Michael Jackson Epic
- 12 12 LET'S GET SERIOUS, Jermaine Jackson Motown
- 13 13 CHRISTOPHER CROSS, Christopher Cross Warner Bros
- 14 14 PRETENDERS, Pretenders Sire
- 15 15 DUKE, Genesis Atlantic
- 16 16 SWEET SENSATION, Stephanie Mills 20th Century
- 17 17 SCREAM DREAM, Ted Nugent Epic
- 18 18 MAD LOVE, Linda Ronstadt Asylum
- 19 19 GO ALL THE WAY, Isley Brothers T-Neck
- 20 20 TRILOGY: PAST, PRESENT AND FUTURE, Frank Sinatra Reprise
- 21 21 3/23 AT, Elton John MCA
- 22 22 THE ROSE, Soundtrack Atlantic
- 23 23 GIDEON, Kenny Rogers United Artists
- 24 24 GO TO HEAVEN, Grateful Dead Arista
- 25 25 URBAN COWBOY, Soundtrack Asylum
- 26 26 DEPARTURE, Journey Columbia
- 27 27 THE PLEASURE PRINCIPLE, Gary Numan Atco
- 28 28 ONE EIGHTY, Ambrosia Warner Bros
- 29 29 LIGHT UP THE NIGHT, The Brothers Johnson A&M
- 30 30 ROSES IN THE SNOW, Emmylou Harris Warner Bros
- 31 31 AFTERMIDNIGHT, Manhattan Columbia
- 32 32 CRASH AND BURN, Pat Travers Band Polydor
- 33 33 LOVE STINKS, J. Geils Band EMI-America
- 34 34 DIANA, Diana Ross Motown
- 35 35 WARM THOUGHTS, Smokey Robinson Tamla
- 36 36 AMERICAN GIGOLO, Soundtrack Polydor
- 37 37 THE LONG RUN, Eagles Asylum
- 38 38 HEAVEN AND HELL, Black Sabbath Warner Bros
- 39 39 ROBERTA FLACK FEATURING DONNY HATHAWAY Atlantic
- 40 40 THE GLOW OF LOVE, Change RFC
- 41 41 TWO PLACES AT THE SAME TIME, Ray Parker Jr and Raydio Arista
- 42 42 IN THE HEAT OF THE NIGHT, Pat Benatar Chrysalis
- 43 43 DAMN THE TORPEDOES, Tom Petty & The Heartbreakers Backstreet
- 44 44 THE UP ESCALATOR, Graham Parker & The Rumour Arista
- 45 45 LADY T, Teena Marie Gordy
- 46 46 DANCING IN THE DRAGON S JAWS, Bruce Cockburn Millennium
- 47 47 LOST IN LOVE, Air Supply Arista
- 48 48 BRITISH STEEL, Judas Priest Columbia
- 49 49 CAMEOSIS, Cameo Chocolate City
- 50 50 POWER, Temptations Gordy
- 51 51 FLUSH THE FASHION, Alice Cooper Warner Bros
- 52 52 MICKEY MOUSE DISCO, Mickey Mouse Disneyland
- 53 53 HOT BOX, Fatback Spring
- 54 54 PHOENIX, Dan Fogelberg Full Moon/Epic
- 55 55 ANIMAL MAGNETISM, Scorpions Mercury
- 56 56 ON THROUGH THE NIGHT, Def Leppard Mercury
- 57 57 FREEDOM OF CHOICE, Devo Warner Bros
- 58 58 EAT TO THE BEAT, Blondie Chrysalis
- 59 59 FIRIN UP, Pure Prairie League Casablanca
- 60 60 CATCHING THE SUN, Spyro Gyra MCA
- 61 61 ALL THAT JAZZ, Soundtrack Casablanca
- 62 62 ABOVE LOVE, Gladys Knight & The Pips Columbia
- 63 63 LONDON CALLING, The Clash Epic
- 64 64 SPIRIT OF LOVE, Con Funk Shun Mercury
- 65 65 SNAKES AND LADDERS, Gerry Rafferty United Artists
- 66 66 ME MYSELF, I, Joan Armatrading A&M
- 67 67 EXTENSIONS, Manhattan Transfer Atlantic
- 68 68 RARITIES, The Beatles Capitol
- 69 69 MUSIC MAN, Waylon Jennings RCA
- 70 70 THE WHISPERS, The Whispers Solar
- 71 71 DREAMS, Grace Slick RCA
- 72 72 PEARLS - SONGS OF GOFFIN & KING, Carole King Capitol
- 73 73 LET THE MUSIC DO THE TALKING, The Joe Perry Project Columbia
- 74 74 IT'S HARD TO BE HUMBLE, Mac Davis Casablanca
- 75 - PETER GABRIEL, Peter Gabriel Mercury

HEAVY METAL

- 1 5 HEATSTROKES, Krokus Ariola
 - 2 3 WHEELS OF STEEL, Saxon Carrere
 - 3 2 FOOL FOR YOUR LOVING, Whitesnake UA
 - 4 1 ROCK BRIGADE, Def Leppard Vertigo
 - 5 7 TOO LATE TOO LATE, Motorhead Bronze
 - 6 6 TRANSYLVANIA, Iron Maiden EMI
 - 7 9 STEELER, Judas Priest CBS
 - 8 4 I LIVE FOR THE WEEKEND, Triumph RCA
 - 9 11 NEON KNIGHTS, Black Sabbath Vertigo
 - 10 10 DON'T MAKE NO PROMISES, Scorpions Harvest
 - 11 - CHINATOWN, Thin Lizzy Vertigo
 - 12 13 MACHINE GUN, Storm MCA
 - 13 8 WAITING FOR THE TAKING, Riot Capitol
 - 14 15 DEATH AND DESTINY, Mytha Guardian
 - 15 - ROCK N ROLL MAN, Tygers of Pan Tang MCA
- Compiled by The Powerhouse Heavy Metal Roadshow Tel 01 368 9852

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 TAKE YOUR TIME, S O S Band Tabu
- 5 7 LANDLORD, Gladys Knight & The Pips Columbia
- 6 4 SHINING STAR, Manhattan Columbia
- 7 12 A LOVER'S HOLIDAY, Change RFC
- 8 8 BACK TOGETHER AGAIN, Roberta Flack with Donny Hathaway Atlantic
- 9 9 ALL NIGHT THING, Invisible Man s Band Mango
- 10 10 CLOUDS, Chaka Khan Warner Bros
- 11 11 POWER, Temptations Gordy
- 12 6 GOTTA GET MY HANDS ON SOME, Fatback Spring
- 13 20 YOU AND ME, Rockie Robbins A&M
- 14 13 LADY WHISPERS Solar
- 15 19 WE'RE GOING OUT TONIGHT, Cameo Chocolate
- 16 18 SITTING IN THE PARK, G O Arista
- 17 17 OVERNIGHT SENSATION Jerry Knight Warner Bros
- 18 23 ONE IN A MILLION YOU, Larry Graham Arista
- 19 25 CUPID, Spinners Atlantic
- 20 16 TWO PLACES AT THE SAME TIME, Ray Parker Jr & Raydio Arista

US DISCO

- 1 1 GLOW OF LOVE, Change Warner/RFC
- 2 2 TAKE YOUR TIME (Do It Right), SOS Band Tabu
- 3 5 IN THE FOREST, Baby O Baby O Records
- 4 3 LET'S GET SERIOUS/BURNIN' HOT, Jermaine Jackson Motown
- 5 9 DYNAMITE/JUMP TO THE BEAT, Stacey Lattisaw Atlantic
- 6 4 BEHIND THE GROOVE, Teena Marie Motown
- 7 8 BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway Atlantic
- 8 10 HANG TOGETHER/DON'T TELL HER, Tell Her Odyssey RCA
- 9 8 TWO TONS O FUN, Two Tons O Fun Fantasy
- 10 12 SWEET SENSATION, Stephanie Mills 20th Century
- 11 11 I M OK YOU RE OK, American Gypsy Importe/12
- 12 15 CAN T BE LOVE - DO IT TO ME ANYWAY, Peter Brown Drive/TK
- 13 13 I M READY/HOLLY DOLLY, Kano Emergency
- 14 14 STARS IN YOUR EYES/GO FOR IT, Herbie Hancock Columbia
- 15 16 HOOKED ON YOUR LOVE, Fantastic Aleems Panorama
- 16 7 TOUCH ME WHERE IT S HOT/POP POP SHOO WAH Erotic Drum Band Prism
- 17 17 I LOVE YOU DANCER/DO IT AGAIN, Voyage Marlin
- 18 18 JUST HOW SWEET IS YOUR LOVE, Rhyze Warner
- 19 19 WHAT S ON YOUR MIND/DON T LET YOUR CHANCE GO BYE/BREAKAWAY, Watson Beasley SAM
- 20 20 GOT TO BE ENOUGH, Con Funk Shun Mercury

- 1 3 BACK TOGETHER AGAIN, Flack/Hathaway Atlantic 12in
- 2 1 LET'S GET SERIOUS, Jermaine Jackson Motown 12in
- 3 6 THE SCRATCH, Surface Noise WEA 12in
- 4 4 YOU GAVE ME LOVE/USE YOUR BODY & SOUL, C.H.A De-Lite 12in
- 5 9 BEHIND THE GROOVE, Teena Marie Motown 12in
- 6 10 FUNKYTOWN, Lips Inc Casablanca 12in
- 7 8 KEEP IN TOUCH, Freeez Calibre 12in
- 8 2 I SHOULDA LOVED YA, Narada Michael Walden Atlantic 12in
- 9 12 JUMP TO THE BEAT, Stacey Lattisaw Atlantic 12in
- 10 5 JUST CAN'T GIVE YOU UP, Mystic Merlin Capitol 12in
- 11 7 THE GROOVE, Rodney Franklin CBS 12in
- 12 15 SHANTE, Mass Production Atlantic 12in
- 13 13 IT S ALRIGHT, Sho Nuff Ensign 12in
- 14 11 CHECK OUT THE GROOVE, Bobby Thurston Epic 12in
- 15 16 LIGHT UP THE NIGHT, Brothers Johnson A&M 12in
- 16 24 THIS FEELIN', Frank Hooker & Positive People DJ Mix 12in
- 17 20 BRAZILIAN LOVE AFFAIR, George Duke US Epic LP
- 18 18 BURNIN' HOT/YOU GOT TO HURRY GIRL, Jermaine Jackson Motown LP
- 19 21 IN THE FOREST, Baby O US Baby O 12in
- 20 42 YOU GOT WHAT IT TAKES, Bobby Thurston Epic 12in
- 21 22 LET S GO ROUND AGAIN, Average White Band RCA 12in
- 22 17 FOR THOSE WHO LIKE TO GROOVE/UNTIL THE MORNING COMES/TWO PLACES AT THE SAME TIME, Raydio Arista 12in
- 23 23 A LOVER S HOLIDAY/THE GLOW OF LOVE, Change WEA 12in
- 24 30 LAST NIGHT AT DANDELIN/TENDER FALLS THE RAIN, Randy Crawford Warner Bros 12in
- 25 32 MY TURN TO LOVE YOU/USE IT OR LOSE IT, Eddy Grant Ice 12in
- 26 26 GIVE UP THE FUNK/DOES IT FEEL GOOD/TAKIN' OFF B T Express US Columbia LP
- 27 25 IN THE MOOD (TO GROOVE)/WHEN I COME HOME, Aurra US Dream 12in
- 28 29 ON THE ONE/CAMEOSIS/SHAKE YOUR PANTS, Cameo US Chocolate City LP
- 29 34 MUSIC, Gary Bartz Arista 12in
- 30 39 USE IT UP AND WEAR IT OUT/DON T TELL ME TELL HER, Odyssey RCA 12in
- 31 14 STOMPI, Brothers Johnson A&M 12in
- 32 19 DON T PUSH IT DON T FORCE IT, Leon Haywood 20th Century-Fox 12in
- 33 28 BODY LANGUAGE, Detroit Spinners Atlantic 12in
- 34 53 OOPS UP SIDE YOUR HEAD, Gap Band Mercury 12in
- 35 44 ALL NIGHT THING, Invisible Man s Band Island 12in
- 36 27 HOLD ON TO MY LOVE, Jimmy Ruffin RSO
- 37 35 PLAIN OUT OF LUCK/STRETCH IN OUT/YOUR LOVE IS A LIFE SAVER/YOU BROUGHT IT ON YOURSELF/I DON T WANNA HEAR IT, Gayle Adams US Prelude LP
- 38 36 OVERNIGHT SENSATION, Jerry Knight A&M/US 12in
- 39 37 WALK TALL/COLOSSUS, Mark Soskin Prestige 12in
- 40 65 DO YOUR THANG/POP IT/COPY THIS/I WANNA BE WITH YOU/LET S GO OUT TONITE, One Way/AI Hudson US MCA LP
- 41 79 UNDER YOUR SPELL/KISS YOU ALL OVER, Phyllis Hyman Arista 12in
- 42 46 FIRECRACKER, Yellow Magic Orchestra A&M 12in
- 43 38 SUPREMES MEDLEY, Supremes Motown 12in
- 44 33 DON T YOU WANT TO FEEL IT (FOR YOURSELF)/DYNAMITE, Stacy Lattisaw US Cotillion LP
- 45 72 YOU RE A STAR/NEW YORK NEW YORK/THE GENIE/ALL THOSE THINGS, Starship Orchestra US Columbia LP
- 46 40 LOVE YOU FOREVER/LET ME LOVE YOU, Bunny Mack Rocket 12in
- 47 41 LET S GET IT TOGETHER, El Coco AVI 12in
- 48 43 GO DOWN G O Arista 12in
- 49 69 REALLY REALLY LOVE YOUU, Cecil Parker US TEC 12in
- 50 58 TASTE OF BITTER LOVE, Gladys Knight & The Pips US Columbia LP
- 51 56 BOOTY OOTY, Johnny Guitar Watson DJM 12in
- 52 23 SEARCHING, Change US RFC LP
- 53 49 HANGIN' OUT, Kool & The Gang De-Lite 12in
- 54 48 POLICE AND THIEVES, Junior Murvin Island/12in
- 55 47 (FALLIN' LIKE) DOMINOES, Donald Byrd US Blue Note LP
- 56 50 SHE S OUT OF MY LIFE, Michael Jackson Epic
- 57 61 HARD WORK, John Handy ABC/Impulse LP
- 58 61 FURSION JUICE/LAVA LANDS/WIZARD ISLAND/SHADOWS/SWEET, Jeff Lorber Fusion US Arista LP
- 59 70 SAME OLD STORY (SAME OLD SONG)/ONE DAY I LL FLY AWAY/BLUE FLAMES, Randy Crawford Warner Bros LP
- 60 54 GOT TO BE ENOUGH, ConFunkShun Mercury 12in
- 61 82 UPSIDE DOWN/ MY OLD PIANO/ I M COMING OUT/NOW THAT YOU RE GONE/TENDERNESS/HAVE FUN (AGAIN), Diana Ross Motown LP
- 62 60 WAS THAT ALL IT WAS, Jean Carn US Phil Int 12in
- 63 66 FREE AND EASY/DO YOU REALLY LOVE ME/TURN IT OUT/I DON T KNOW, Rene & Angela Capitol LP
- 64 - RAG-BAG/FRIENDS AND STRANGERS/CITY NIGHTS/ETHER WAY, Dave Grusin Japanese JVC direct-cut LP
- 65 83 TAKE YOUR TIME (DO IT RIGHT), The SOS Band Tabu/US 12in
- 66 62 WALK ON, Ozone US Motown LP
- 67 80 WHISTLE BUMP/KNIGHTS OF FANTASY, Deodato Warner Bros 12in
- 68 - I WANT YOU BACK/GROOVE ME, Fern Kinney WEA 12in
- 69 75 O T B A LAW/EVERY GENERATION, Ronnie Laws UA 12in
- 70 67 SAY YOU LOVE ME GIRL/SPLASHDOWN TIME/LOVE OF MY LIFE, Breakwater US Arista LP
- 71 78 CLOUDS, Chaka Khan Warner Bros 12in
- 72 63 BAD HABIT/FRIDAY/PHUNKIN', Dan Siegel US Inner City LP
- 73 81 SHADOW DANCING, Ndugu & The Chocolate Jam Co Epic 12in
- 74 89 DOES SHE HAVE A FRIEND?, Gene Chandler 20th Century-Fox 12in
- 75 59 JUST HOW SWEET IS YOUR LOVE, Rhyze US Same 12in
- 76 87 IS THIS THE BEST (BOP-DOO-WAH)/WATCHING LIFE, L.A. Boppers Mercury 12in
- 77 57 THE SEDUCTION/NIGHT DRIVE, James Last Band Polydor 12in
- 78 - COULD YOU BE LOVED/ONE DROP, Bob Marley Island 12in
- 79 - DOMINOES/WIND PARADE, Donald Byrd Blue Note 12in
- 80 - FUNKIN' IN JAMAICA, Tom Browne Arista 12in
- 81 - BETTER THINGS/CAN T MAKE YOU MINE, Sylvia St. James US Elektra LP
- 82 - JUST US/GOT THE FEELING, Two Tons Of Fun Fantasy 12in
- 83 68 MUSIC TRANCE, Ben E King US Atlantic 12in
- 84 74 I WANT TO DANCE WITH YOU/WE OUGHT TO BE DANCING/TONIGHT IS THE NIGHT, Kwick US EMI America LP
- 85 - BUMPER TO BUMPER, Avenue B Boogie Band Salsoul 12in
- 86 64 CALIBRE CUTS, Various Artists Calibre 12in
- 87 55 GO ALL THE WAY/SAY YOU WILL, Isley Brothers Epic LP
- 88 - SATURDAY NIGHT/STARS IN YOUR EYES/DON T HOLD IT IN, Herbie Hancock CBS LP
- 89 - LOVE CAN T COME-LOVE HAS COME, Invisible Man s Band US Mango LP
- 90 90 I LOVE YOU DANCER, Voyage US Marlin LP

STAR CHOICE

- 1 SPIRIT OF RADIO, Rush Blondie
- 2 MIRROR IN THE BATHROOM, David Bowie Beat
- 3 JOHN I M ONLY DANCING, Jefferson Starship
- 4 JANE, Police
- 5 WALKING ON THE MOON, Police
- 6 WALKING IN THE SAND, Aerosmith
- 7 TOUCH TOO MUCH, AC/DC
- 8 WE ARE THE CHAMPIONS, Queen
- 9 I SHOULDA LOVED YA, Narada Michael Walden
- 10 COMING UP (LIVE), Paul McCartney



GERRY LAFFY from GIRL

YESTERYEAR

- ONE YEAR AGO (JUNE 16, 1979)
- 1 RING MY BELL, Anita Ward
- 2 SUNDAY GIRL, Blondie
- 3 DANCE AWAY, Roxy Music
- 4 BOOGIE WONDERLAND, Earth Wind & Fire/Emotions
- 5 AIN T NO STOPPING US NOW, McFadden & Whitehead
- 6 SHINE A LITTLE, Electric Light Orchestra
- 7 ARE FRIENDS ELECTRIC, Tubeway Army
- 8 WE ARE FAMILY, Sister Sledge
- 9 THEME FROM DEER HUNTER, Shadows
- 10 H.A.P.P.Y. RADIO, Edwin Starr
- FIVE YEARS AGO (JUNE 21, 1975)
- 1 WHISPERING GRASS, Windsor Davies and Don Estelle
- 2 I M NOT IN LOVE, 10cc
- 3 THREE STEPS TO HEAVEN, Showaddywaddy
- 4 THE HUSTLE, Van McCoy
- 5 THE PROUD ONE, The Osmonds
- 6 LISTEN TO WHAT THE MAN SAID, Wings
- 7 STAND BY YOUR MAN, Tammy Wynette
- 8 SING BABY SING, The Stylistics
- 9 TRY TO REMEMBER/The Way We Were, Gladys Knight and The Pips
- 10 DISCO STOMP, Hamilton Bohannon

- TEN YEARS AGO (JUNE 20, 1970)
- 1 IN THE SUMMERTIME, Mungo Jerry
- 2 YELLOW RIVER, Christie
- 3 GROOVIN' WITH MR BLOE, Mr Bloe
- 4 ALL RIGHT NOW, Free
- 5 COTTONFIELDS, The Beach Boys
- 6 HONEY COME BACK, Glen Campbell
- 7 SALLY, Gerry Monroe
- 8 EVERYTHING IS BEAUTIFUL, Ray Stevens
- 9 BACK HOME, The England Squad
- 10 THE GREEN MANALISHI, Fleetwood Mac
- FIFTEEN YEARS AGO (JUNE 19, 1965)
- 1 CRYING THE CHAPEL, Elvis Presley
- 2 THE PRICE OF LOVE, The Everly Brothers
- 3 LONG LIVE LOVE, Sandie Shaw
- 4 I M ALIVE, The Hollies
- 5 TRAINS AND BOATS AND PLANES, Burt Bacharach
- 6 POOR MAN S SON, The Rocking Berries
- 7 THE CLAPPING SONG, Shirley Ellis
- 8 WORLD OF OUR OWN, The Seekers
- 9 MARIE, The Bachlors
- 10 COLOURS, Donovan