

RECORD MIRROR

KATE BUSH
Colour poster

Paul McCartney

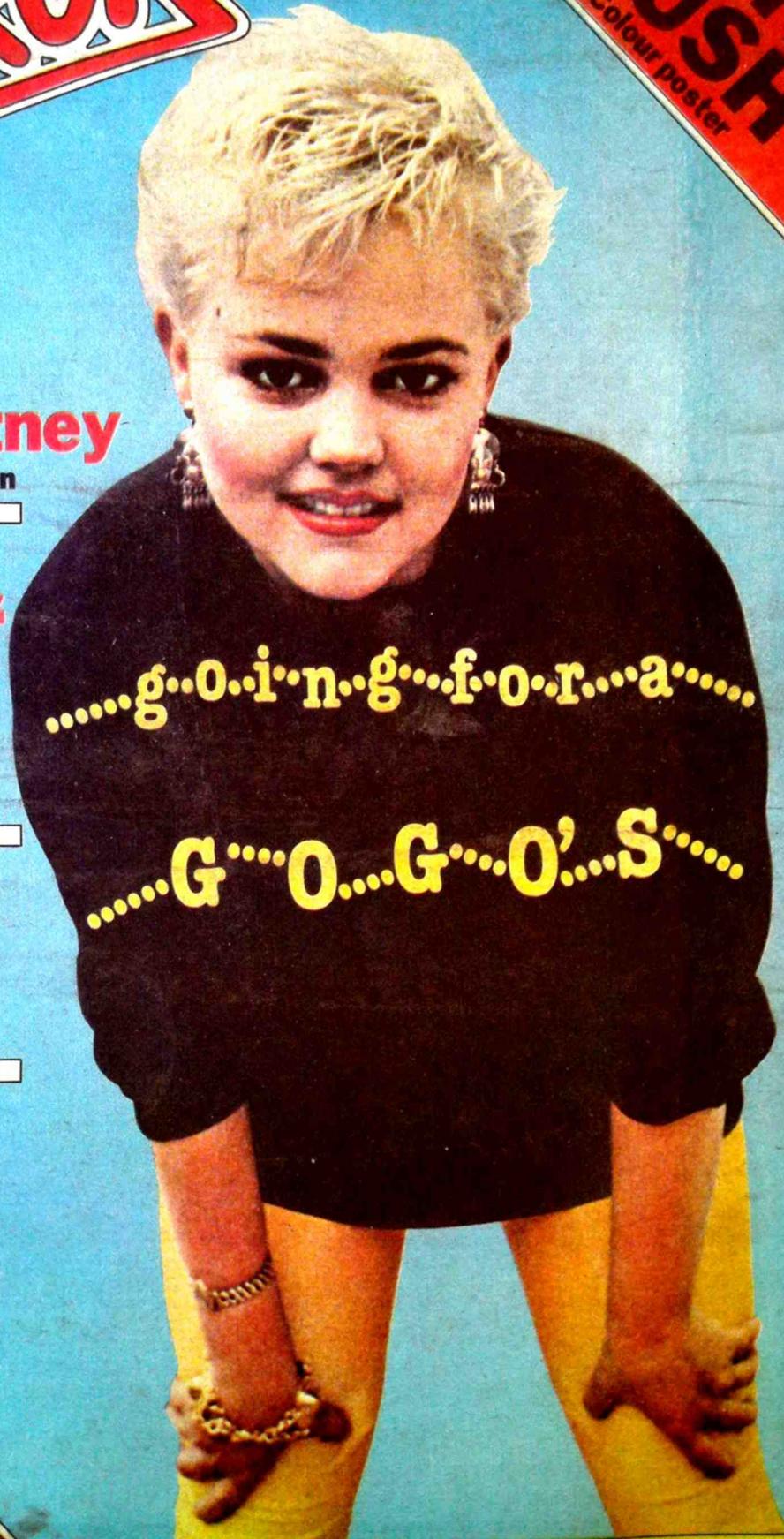
Japan and Lennon

Slade & Gary Glitter

Still going strong

Shakin' Street

Frank Frenchies



TED NUGENT
The Bear reality

GO-GO'S BELINDA CARLISLE Pic by PAUL COX



PAULA

I CAN barely stagger over to my typewriter as I'm still in the process of recovering from the men's final. Naturally I was supporting Bjorn through thick and thin, mainly because John McEnroe is so frightfully pink looking which put moi off rather. In fact Marianna Simonescu and I appeared to be going through exactly the same heaving palpitations throughout the match, and Bjorn was telling me later on that his stomach was hurting so much whenever he served he almost had half a Feminax.

My goodness it was those tiebreakers that finished me completely. Who knows when I'll be back to normal — I felt like I'd been running around for four hours.

The most sensible thing that was said during Wimbledon was probably by the American tourist who asked why the British didn't hold Wimbledon in the summer.

DEPENDING on which way you look at it its been both a good and bad week for Billy Joel: first he sold out a week at the Madison Square Gardens, then he got an absolutely foul review from the New York Times. To console himself he did have fun at a backstage party attended by Paul Simon, the ubiquitous Gene Simmons, plus some of the New York Yankees football team. His application for an apartment in the Dakota building was rejected as he'd admitted he had taken drugs (horrors) and they didn't want any groupies and hangers on lurking around the corridors of fame.

ROBERT Frapp and his league of Gentlemen played two gigs at Irving Plaza in New York and the audience included Debbie and Chris Stein, Jimmy Destri, Darryl Hall and the Roche Sisters. It was incredibly hot and humid in the theatre and the smell was apparently very nasty.

STIV BATORS and the Dead Boys are hoping to make a sci-fi rock film in the near future. Explained Mr Bators to my spy in NY: "It'll be the band and I playing ourselves in a film set in the future, sorta like Clockwork Orange meets Rollerball." When asked about Bebe who he says he doesn't get to see very often he commented: "It's very rough."

AS I don't in fact work from this office except on Mondays I am amazed at the reports I get from more busy little bees about the beatings and whippings they get to witness every other day of the week (except for Mondays). Max Spilodge and Christine Miller turned up at the office and Max started kicking the hell out of the young lady outside our front door. Apparently the tiff was about some key or other — perhaps the key to her heart? Next was Mensi of the Angelic Upstarts, a boy well known for always trying hard to create an impression. Apparently he was moaning about his Daimler car which had just blown up so if anyone has a new Daimler or Rover, Mensi has about £600 to

The Natural Blonde.

spend. Richard Jobson also showed up and in fact I bumped into him in the street where he attempted to get me a taxi — missing 12 (a record) in about six minutes. I think none of them would stop for him when they spotted his new army style hairdo and winkle pickers — actually his winkles were wrinkled in a sort of Ali Baba style curl. He'd been drawing pictures all over Record Mirror — a far cry from the romantic days when he used to come in and write 'I love Paula' on posters.

■ QUESTION: Why do Marseille, as manly a bunch of HM strutters as any, insist on wearing ludicrously effeminate Lycra trousers onstage? "Well", they chorus in supreme Liverpudlian tones, "it's alright when our girlfriends are with us, but when we're on the road there's no one to fix our kecks. So we have to wear stretchy ones." So now you know.

'URBAN Cowboy' the new John Travolta movie (which I'll of course go to see at least 15 times) will apparently have to make an absolute fortune in order to make a profit, as it cost 30 million to make and eight million to advertise. Although I've no doubt got the plot somewhat confused I think it's got Travolta doing things like the country hoe down which I'd pay at least 12/6 to see.

AFTER tripping around the Tate looking at the exhibition of David Hockney paintings and practising selected poses from the pre-Raphaelite paintings (ie turning green all over and fainting into some bush) I went to see 'Zombies' which I'd recommend you not to bother with if



WHAT A way to spend American Independence Day. The 4 Be 2 Band, headed by Johnny Rotten's brother, Jimmy Lydon, tried to stage an impromptu gig on a lorry outside the US Embassy in London's Grosvenor Square. But the cops were not amused, and chased them around the block several times. The boys still managed to belt out a few numbers though, before rain stopped play. The object of it all? To promote the band's new single, 'Frustration'.



GIVING A whole new meaning to the words down under. Here quaffing a few Fosters lagers in the hotel bar are Bob Geldof, Michael Parkinson staring down Warren Mitchell's left ear (who for any of you prannets who didn't guess immediately used to play Alf Garnett) and Gary Numan who appears to have seen something truly cosmic down Mr Mitchell's right ear hole. The other cheery Aussie is the barman.

you, like moi, are of nervous disposition, as everybody bites lumps out of each other all the time.

LAST week Tom Snyder, the Michael Parkinson of the States, had Johnny Lydon and Keith Levine on the 'Tomorrow Show.' Mr Lydon insulted and yawned his way through the interviews driving Mr Snyder to utter distraction. In the interval he pointedly remarked: "Why don't you get the hell off you're making a ——— fool of yourself". Johnnyboots declined the offer in a similar vein. When the duo returned to the airwaves, Snyder remarked that he had forgotten where they left off and was informed that it was when he went into a bit of a tantrum. Snyder deadpanned his way through the rest of the interview commenting that "it was unfortunate they were all out of step except you" and after the confrontation told viewers it was "one of the most interesting moments of his life." If sitting about with Johnny Lydon doing his Bill Grundy mark II impersonation is one of the most fascinating interview of your life who has his other guests been?

IN an interview in one of the New York papers there were yet more riveting quotes from Mick Jagger. For example, on the topic of the track 'Indian Girl' on the new album: "In rock and roll you're not really forced to write about anything original. But it's very limiting. Basically, it's adolescent fantasising. At my age I do have experiences to draw on other

than picking up waitresses in diners." A million hearts palpitate throughout New York at the thought of a chance of picking up a waitress in a diner. He also noted that the tune 'All About You' is a "very personal" song. Mr Richards complains in a voice closely reminiscent of



TO THE horror of the audience, Fad, of electronic band Fad Gadget, sustained severe head injuries while playing his electronic drum kit in his usual fashion — with his head. The audience reacted as if this was just another theatrical gimmick — but when the true horror of reality dawned on the audience reactions of 101 variations swept through the crowd. One punk was heard to cry out "more blood, more blood". Fad left the stage for a period to be bandaged up, before gallantly returning to complete the show.

someone with a vital bit of their anatomy trapped in a swing door that he's "sick and tired of hanging around with dogs like you" but ends in a touchingly agonised tone asking "so why am I still in love with you" — the sort of song that would send any girl racing off to the health farm for a good pummelling.

AS usual Britt Ekland's memoirs had me glued to the page thrilling at every tragic heartbreak and new romance as Brittette bravely carried on her life despite it all. Britt's descriptions are a teensy bit odd at times, though far be it for me to criticise her. Rod Stewart peeled her like an artichoke. Warren Beatty did it like he was operating an elevator which I suppose means he went up and down a lot. All the boys you've ever pondered are here, most of them looking slightly prattish. It makes fascinating reading after you've roasted an ox or done the laundry.

TALKING of things to read and look at, Sharon at WEA will no doubt be feeling the strong arm of the law on her shapely shoulder if she continues sending filthy smut through the post. I just got the Van Halen tour programme sent to me and it's guaranteed to cure anyone of any generous feelings they might have felt toward the muscular Mr Lee Roth who spends most of the brochure attempting to look like a Minotaur in an extremely unfortunate looking pair of woolly pants that look like he's got the Wilton from our drawing room

martha and the muffins

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"metro music"
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rrp £3.99
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new single/dm 19
about insomnia
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DIP 001

tour
guest artists on the 'toxy music' tour
July 23, Brighton conference centre
July 24/25, Birmingham adoon
July 26/27, Manchester apollo
July 28/29, Glasgow apollo
July 31, Aug 1/2, Wembley arena

wrapped around his throbbing thighs (well girls don't you know boys like David always have throbbing thighs even if nothing else does). There are only about two photos where he's actually got a top on and in several others you are even able to cast your popping eyes over every bump and grind he possesses. I was positively gripped. The other members in the band also show that they're determined not to be left behind in the beefcake stakes but unfortunately don't have quite the iron to pump, but that's probably because the poor darlings were exhausted from rubbing baby oil on David's loins.

THE FIFTH Music Therapy Silver Clef lunch was extremely well attended by stars AND startlets such as Dollar, Annie Lennox, Sting, Roger Waters from Pink Floyd, Boz Scaggs, Bill Nelson, Rick Farfitt, Tim Rice and Mike Oldfield. David Dee presided over the lunch with a vengeance and the Duchess of Gloucester presented Roger Waters with the Silver Clef. The first time that one of Floyd has picked up an award in person (mainly because hardly anyone knows what

they actually look like?). Tim Rice naturally gave an extremely witty speech and the raffle was drawn, including a holiday for two in Venice (which might not be there soon, so they'd better hurry). A nine-carat gold brooch was won by Gary Crowley who is also the proud possessor of the loudest voice in London, if not the world. So he'll be able to wear his brooch on his Adams apple if he doesn't give it to moi.

RICHIE BLACKMORE has apparently bought the Amityville Horror house but I don't really believe that. Maybe the grunting basement and slimy stairs will remind him of backstage at the Music Machine. Talking of that pit of iniquity....

PHILLIP GAYLE, an up and coming new performer, was at that particular niter when he decided to write his name on the wall he'd got as far as the GAY when the police did him for defacing the wall and they set him free with a caution. He didn't want to leave just the Gay so he was back at the wall finishing off the last two letters and he was done again.

LED ZEPPELIN turned up to see Toyah juggling about in Nuremberg. In Berlin the guitarist with Toyah was chatting up some boiler when she suddenly informed him she was only 13 but he put her mind at ease by telling her he wasn't superstitious.

THE BAD MANNERS gig at the Electric Ballroom was chaotic and photographer George Bodnar was almost arrested for taking pictures of a policeman (maybe he had a face like a pizza and didn't photograph well at all). One punter was stabbed in the kidneys and the lead singer nearly got a pointed object in the mushy bits as well.

A **SPOKESMAN** told me that David Bowie, who left London yesterday, has a fab new album very nearly completed and I'm informed it's less esoteric, more rock and roll and accessible, which put me off a teensy bit as he made it sound like the Dooleys on a hot night in Cleethorpes.

NEW BAND Vivas lead singer Mike Andrews goes out with one of Pans People, now a Legs And Co'er, in case you need to know what's what when the record comes out.

YET ANOTHER innocent victim falls prey to the evils of the heatwave currently frying Texas to a crisp. Latest unfortunate to suffer its ill-effects is Kim Wilson, legendary harp-blower extraordinaire etc, etc, with Texan blues band Los Fabulous Thunderbirds. Midway through a gruelling marathon taco and burger eating contest, the heat finally got to Kim and he keeled over. Having been coaxed back to life by a squadron of Texan nurses, Kim's condition was described as "bilious". Now we know why they record their albums in 24 hours — when you're scoffing bum-warming tacos by the dozen, you haven't got that much time to spare inbetween trips to the loo.

UNTIL NEXT week, au revoir. Love Paula xxx

DRUMMER GETS A RISE

PUBLIC IMAGE Limited seem to change their percussionists so often that the drum seat barely gets warm before there's a new incumbent. But Martin Atkins clung to the precarious position longer than most, a full nine months, 12 gigs, one 'Old Grey Whistle Test' and a John Peel session longer than most.

Now PIL is in its typical state of terminal flux and Martin Atkins is currently fronting his own band, Brian Brain, from the drum riser. So the question arises did he jump or was he pushed?

"There isn't a band to leave," he explains. "The band didn't exist in the usual sense of bands. We were just four uncompromising individuals who knew what we wanted and where we wanted to go.

"PIL still exists as a business with the various members taking a wider interest in films. I'm just as interested as anybody in what they're going to do next."

He describes the American tour as "a harrowing experience" being in the most part "a disorientation test". Ironically the band's last appearance to date took place in San Francisco, the last venue of The Sex Pistols.

He claims the band were 100 per cent democratic musically and that as individuals they didn't impose on each other's ideas.

But his one regret is that PIL didn't play England in that line-up.

"I think a lot of people would have been surprised at a PIL live gig."

Now he has a single 'Another Million Miles' released next week and an album 'Unexpected Noises' released the first week in August.

But why has the band, featuring Pete Jones and Bobby Surgeoner on guitar, taken the name of the Gloucester medium fast bowler Brian Brain. "I don't know. It just sounded a lot more interesting than Martin Atkins." JOHN ARLOTT



MARTIN ATKINS



DAVID ESSEX jams with Exclusive at David's end of tour party. He's pictured here with Marti Webb

PRAYING MANTIS. HATCHED FROM SOLID ROCK.

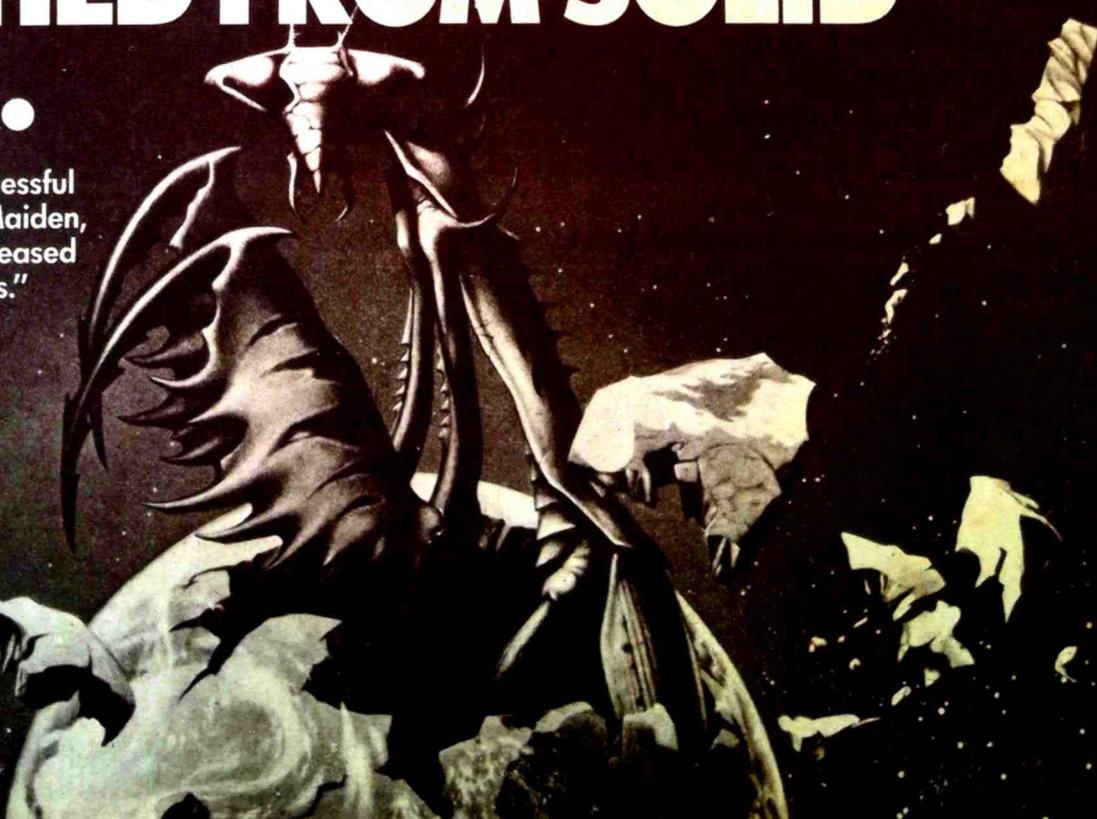
Fresh from a wildly successful 48 date tour with Iron Maiden, Praying Mantis have released a single "Praying Mantis."

Get it while it's still available in a picture sleeve with a free transfer inside*

*Imagine Transfers

GEMS 36

Marked by GEM



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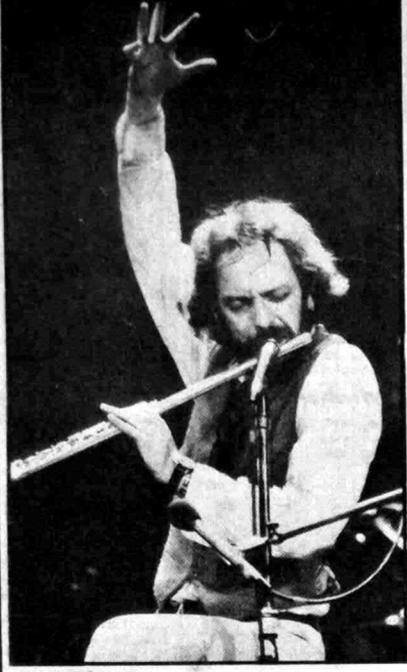
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NEWS

News Editor: JOHN SHEARLAW



IAN ANDERSON: angry.

JETHRO HITS BACK

JETHRO TULL leader Ian Anderson has reacted angrily to reports last week that he has fired three band members.

The report said that Anderson was fed up with the line up and had sacked Barriemore Barlow, John Evan and David Palmer. The story went on to say that he has brought in keyboards player Eddie Jobson and Los Angeles drummer Mark Craney as permanent replacements. They are currently working on the new Tull album.

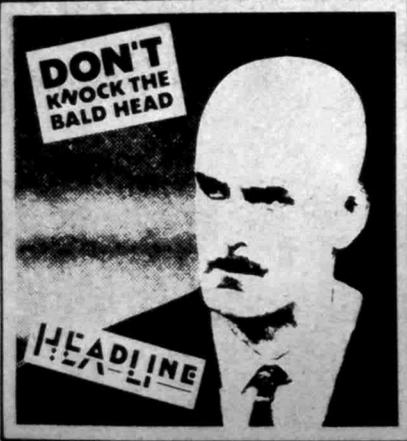
But Anderson told RECORD MIRROR this week: "I wish to make it clear that the report outlining changes in the Jethro Tull line-up was given without my knowledge or authorisation and contains many inaccuracies potentially harmful to all those concerned."

"The previous Jethro Tull line-up has been put on ice following our most recent European tour while all the musicians involved pursue their own immediate aims outside the group format."

"David Pegg and Martin Barre elected to work with me on my new album and Eddie Jobson and Mark Craney came in from the USA for the sessions on a one off basis."

"Barriemore Barlow, John Evan and David Palmer will not be part of this new line-up — but they have not, as stated last week, been sacked. The changes in personnel and musical direction were ushered in during group discussions that took place over a year ago and involved no ill feeling since all the musicians had their own interests and intentions to follow up as soon as was convenient."

"I therefore regret any doubts cast over the musical abilities of these three hard working and talented friends of many years."



GIVE US A KISS

KISS HAVE added another concert to their British tour in September.

They'll now be visiting the north - west, with a gig at the Deeside

Leisure Centre on September 6.

Tickets, priced at £4.75, will go on sale at the Leisure Centre box office on July 11. They can also be obtained by post

from: Kennedy Street Enterprises, 2 Swinburne Grove, Withington, Manchester. Postal orders only should be made payable to Kiss Box Office, and sae's

should be enclosed.

Tickets will also be available from certain local records shops from next week, but a 25p booking fee will added to the cost of each ticket.

DOUBLE MAGAZINE

MAGAZINE ARE the latest band to receive the "double pack limited edition" treatment, with the release next week of two singles containing their first ever live recordings.

The live cuts are from the band's May tour of the UK, featuring 'Feed The Enemy', 'Shot By Both Sides' and 'Twenty Years Ago', all recorded at the Russell Club in Manchester.

They form a limited edition package with the title track single, 'Sweetheart Contract' (from the album 'The Correct Use Of Soap'), all available - for 10,000 copies only - at the special price of £1.15.

Following the expiry of the limited editions, the two singles will become one 12in, with two tracks on each side

WAKEMAN ADDS SIX

SIX NEW dates have been added to Rick Wakeman's British tour - bringing the starting date forward to September 13.

The first gig is now the Portsmouth Guildhall on that date, followed by Southampton Gaumont September 14, Brighton Dome 15, Derby Assembly Halls 16, Hull City Hall 17, Peterborough ABC 25. The remaining dates have already been announced and all tickets are currently available.

Wakeman has recently completed several European festival appearances in his own right, and will be working on a solo album between now and September.

SPIZZ 80'S RUNNER

ATHLETICO SPIZZ 80's first album for A&M Records - recorded and mixed in just four days - will be released in time for a summer British tour which includes five nights at the London Marquee.

"Do A Runner" will be in the shops on July 18, followed by a new single "Hot Desert" a week later.

The tour, which has several dates still to be added or confirmed, begins at Dudley JB's on July 26 and continues at: Leeds Fan Club July 27, Preston Warehouse 29, Liverpool Gatsbys 30, Sheffield Limit 31, Huddersfield Cleopatras August 1, London Marquee 4 to 8 (inclusive), Manchester Ralters 14, Scarborough Penthouse 15, Middlesbrough Rock Garden 16, Malvern Winter Gardens 22.

RADIO 1 ROADSHOW

RADIO 1 begin their annual — and by now semi - legendary — trek around the nation's holiday resorts with the Summer Roadshow next week.

They'll be visiting 35 towns between now and September, and the first week features Mike Read broadcasting from South Shields South Marine Park July 14, Scarborough Mills Lawns 15, Bridlington Alexandra Lawns 16, Cleethorpes Boating Paddock 17, Skegness Peace Gardens 18.

DEXY'S FINISH

DEXY'S MIDNIGHT Runners have completed their debut album, now set for release on their own Late Night Feelings label on July 14.

Entitled 'Dexy's Midnight Runners', the 11-track album contains 10 band originals, and the Runners' version of the soul classic 'Seven Days Too Long'.

BLACKMAIL

JOHN OTWAY and Wild Willy Barrett are to bring their own form of blackmail to London next month ... by continuing to demand that their audience buys a copy of their single!

They'll be playing a concert at the London Music Machine on July 29, and, in keeping with the policy for the rest of the gigs on their British tour, admission will be free: as long as you can produce a copy of the single 'DK 50/80'.

CHEAP TRAINS FOR POLICE

BRITISH RAIL may be charging £5 for a breakfast but they're laying on a special cheap day ticket for the Police's gig at Milton Keynes on July 26!

The ticket, which costs £3.50 is an all inclusive return to Milton Keynes from either London, Euston, Birmingham or Coventry. The ticket also covers bus transport from Milton Keynes station to the concert bowl and back.

British Rail also say that they'll be running special trains on the day of the gig and there will be a number of late night trains running from Milton Keynes station.

* Sector 27, the band featuring Tom Robinson, have just been added to the festival line up

APRIL WINE BOOKED

APRIL WINE, complete with 20 tons of equipment, have now been definitely confirmed to appear at the heavy metal festival at Castle Donnington race track on August 16.

This means that the bill is now completed, apart from one "special American guest", who should be revealed next week. As we went to press, the hottest rumour to reach RECORD MIRROR was that it would be Ted Nugent, who will be playing a British and European tour at the same time.

JAH'S AL/SING

JAH WOBBLE continues his search for near - legendary status this month with the release of a record that his record company, Virgin, are unable to call a single or an album.

"Blueberry Hill" will officially be a 12in single, released on July 25. But, due to the extended playing time of 30 minutes Virgin have felt it necessary to increase the price beyond that of a normal "maxi - single".

Said a Virgin spokesman: "Let's just call it 50 per cent a single and 50 per cent an album. We're still sorting out the finer details."

COOK 'N' JONES

FORMER SEX Pistols Steve Jones and Paul Cook have surfaced after a year out of the limelight with a new album, a new single and plans for a British tour.

The pair, joined by ex-Lightning Raiders bassist Andy Allen, have spent the last six months recording an album which will be entitled 'The Professionals' — which is also likely to be the name they play under later this summer.

The 10-track album will be released on August 22, and all songs have been written by Jones and Cook, with additional lyrics by Allen.

As a prelude a track from the album, 'Just Another Dream', is released on July 11, but the remaining tracks are: 'Little Boys In Blue', 'Mods, Skins And Punks', 'Kick Down The Doors', 'Kamikazi', 'All The Way With You', 'Crescendo', '1-2-3', 'Madhouse' and 'Rockin' Mick'.



RELEASES

A 13 track compilation album featuring some of the major names in reggae will be released on Radic Records on July 14 'Lovers And Rockers' which retails at the bargain price of £3.30 features Matumbi and the Jolly Brothers amongst others.

THE RUMOUR release their new single 'My Little Red Book' this week. It's their version of the Hal David and Burt Bacharach classic and it was produced by Alan Winstanley.

OTIS WATKINS releases his first British single 'You Talk Too Much' this week. The song was originally a big hit in America for Joseph Jones.

POLYDOR RELEASE the full length remix of Isaac Hayes current single 'I Ain't Never this Friday. Previously only available as a promotion disc the single has a playing time of 10 minutes 25 seconds. **Twist 'N' Shout** a South London based independent record label, release **Andrew Hayward** and the **Panic Buttons** 'Telephone Box' this week. The single costs £1 and is available at all good record shops.

TAJ MAHAL has signed to Magnet Records and releases his new album 'Taj Mahal' and the International Rhythm Band Live on July 25.

SPLIT ENZ release their new single 'I Got You' on July 25. The band recently signed to A&M Records.

ELEKTRA/ASYLUM records release a two album compilation of Iggy Pop and the Stooges material, under the title of 'No Fun' next month. The compilation features 'Real Cool Time', 'No Fun' and 'Dirt', amongst many other tracks.

JACKSON BROWNE releases his sixth Asylum album, 'Hold Out', this week. The album is produced by Jackson Browne himself and Greg Landay.

FRANCE JOLI already a success in the US discos, releases her new album 'Tonight' on July 18. A single from the album 'This Time' will be released in August.

G-FORCE release their new single 'You' this week. The track is taken from their recently released album 'G-Force'.

THE CONTACTS release their debut single 'Young Girls' on the Small Operations label on July 19.

MICHAEL MICHAEL releases his first single for Atomic Records entitled 'Millionaire' shortly. Michael can be seen in action supporting Hawkwind at the London Lyceum on July 13 and 20.



MAGIC MICHAEL

STRANGLERS

THE STRANGLERS have been forced to cancel their concert at the Aberdeen Capitol on July 19, after the hall's management withdrew the booking.

Said promoter John Giddings, of MAM: "They seem more prepared to believe what they read in the Sunday papers than anything else. The hall insisted on cancelling the show 10 days ago after reading about the incident in Nice and there's nothing we can do."

And he added: "They don't seem to accept the law that someone is innocent until they're proved guilty, so the fans in Aberdeen will have to be disappointed."

But the rest of the concerts on the tour will go ahead as planned, and there have also been some new dates added. It now goes: Blackburn King George's Hall July 21, Manchester Apollo 22, and Stoke - on - Trent Kings Hall 24.

The group returned to Britain earlier this week after a series of European concerts, and three (not just one as previously reported) of the Stranglers will have to appear in the French courts in Nice in September — on a charge of "inciting a riot."

Said drummer Jett Black, as he arrived: "The prison experience in Nice was the worst I've ever been through. We were locked up in the police station for a day without food or water."

BOW WOW!

THE CONTROVERSIAL figure of Malcolm McLaren is once again causing panic at EMI Records — the company who first signed the Sex Pistols, managed by McLaren, in 1977.

A single by his latest proteges, the Bow Wows, is due for release on the label this Friday (July 11). But already the song, "30 C60 C90 Go!" written by McLaren has brought an angry reaction from the British Phonographic Institute, as it allegedly deals with the subject of home taping.

"We find it very odd that EMI, who have as much to lose as any major company, should put out this sort of song," said a BPI spokesman. "We will be sending an official complaint."

Yet EMI claim that the single will come out as planned. "It is controversial," they admitted. "But it only mentions home taping in passing."

DAMNED TO TOUR

THE DAMNED have revealed plans for a British tour later this month, and news of a new single — but they still won't definitely confirm that Led Zeppelin's Jimmy Page has produced their new album!

Despite an avalanche of rumours the producer's name remains a mystery (or at least a well disguised pseudonym). All they are saying is that a new single, entitled 'History Of The World Part One' will be released at the end of the month and the album is "in the final stages of mixing."

However, they're less secretive about this month's series of dates, which begin at Birmingham Top Rank on July 17 and then run: Derby Assembly Rooms July 18, Huddersfield Cleopatras 19, Dundee Caird Hall 20, Glasgow Tiffanys 21, Wakefield Trotters 22, Sheffield Top Rank 23 and Manchester Belle Vue 24.

Paul Gray of the Hot Rods will be playing bass on the tour, following the departure of Algy Ward, but whether he'll be joining the band permanently isn't yet known.

LINDA SINGLE

LINDA McCARTNEY'S solo single 'Seaside Woman' — recorded several years ago under the guise of Suzi and the Red Stripes — is to be re-released by A&M, following the success of the short film of the same name.

Directed by Linda, 'Seaside Woman' is a short animated comedy which recently won the Palm D'Or award at the Cannes Film Festival. It will now go on general release along with the Peter Seller's film 'Being There'.

The song of the film (of the . . .) is out on July 11.

IT'S OFF (PART ONE)

THE I-THREES, Bob Marley's backing vocalists, have cancelled their upcoming concerts at the London Venue, due to what it described as "exhaustion and heavy tour commitments with Bob Marley".

The three vocalists, who would have appeared with a selection of top reggae musicians, will now return to Jamaica with Marley at the end of his current tour.

IT'S OFF (PART TWO)

JAYNE (FORMERLY Wayne) County has cancelled her upcoming British tour, due to what is described as "lack of financial support."

Jayne, who has been playing gigs in America with her band, has decided that it is "the wrong time to tour" and is hoping to re-schedule a series of British dates in October or November — by which time she will have taken up permanent residence in Berlin.

SKIDS COME BACK

THE SKIDS should be back playing live again by next month, following the completion of their third album.

RECORD MIRROR understands that the group, hit by a series of "internal problems" since the beginning of this year, are likely to start with a London showcase gig — with the most probable date and venue being Ham-mersmith Palais on August 10.

Although neither their management or record company were able to



confirm details of any live gigs, it's understood that live concerts are planned to follow the release of a new album, entitled 'The Absolute Game' at the

beginning of August. The album was completed over a month ago, and with a single from it — 'Circus Games' backed with 'One Decree' —

scheduled for July 25, sources close to the band have indicated that a series of live dates are being lined up to coincide with its release.

MOONLIGHT

THE MOONLIGHT Club in London's West Hampstead has announced the full bill for their week of concerts by bands on independent labels.

Headed by Cuddly Toys (on Fresh) on July 14, the week continues with a showcase night for Bristol's Heartbeat label, featuring Apartment, The Electric Guitars and Art Objects on July 16 and: Weapons Of Peace, Sussed (Graduate) and Ruby Turner (Sunflower) on July 17, Clock DVA and Vice Versa (Neutron) on July 17, Young Marble Giants, TV Personalities and The Furious Pigs (all Rough Trade) on July 18, and finally, from Factory Records, Blur and A Certain Ratio on July 19.

The outlook at another London venue, the Woolwich Tramshed, is less hopeful. Despite a petition containing 6,000 signatures (among them many of the artists who have played there) Greenwich Council has plans to demolish the Tramshed to make room for car park under their 1981 development programme. A public meeting on July 28 will decide the club's fate.

TAYLOR SOLO

QUEEN'S ROGER Taylor has begun work on a solo album — the first member of the group to do so.

Taylor, who has already cut one solo single for EMI, has already produced two tracks, and intends to carry on with the album over the course of the next six months.

Speaking in America, where Queen this week play four concerts at the massive Los Angeles Forum, Taylor said: "I expect the album will be released on EMI, the same as the rest of Queen's material."

But he added: "It's unlikely that I'll perform any of the songs in a Queen show or that I'll ever do a solo tour. I'm quite happy with the band I'm in."

TOUR NEWS PAGE 6

THE BLUE MEANIES

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TOURS

THE SHADOWS

THE SHADOWS: have changed record company after 20 years with EMI, and release a new album to coincide with a UK tour to celebrate. The album, 'Change Of Address' comes out in September and the tour follows in October. Dates are: Oxford New Theatre October 3 and 4, Croydon Fairfield Hall 5 and 6, Southampton Gaumont 8, Southend Cliff's Pavillion 10 and 11, London Apollo Victoria 12, Brighton The Dome 13, Leicester De Montfort Hall 15, Manchester Apollo Theatre 17, Blackpool Opera House 18, Glasgow Apollo Theatre 19, Edinburgh Usher Hall 20, Newcastle City Hall 21, Sheffield City Hall 22, Portsmouth Guildhall 24, Bournemouth Winter Gardens 25, Eastbourne Congress Centre 26, Bristol Colston Hall 27, Southport New Theatre 29, Coventry Theatre 30, Birmingham Odeon 31, London Hammersmith Odeon November 1

GERRY RAFFERTY

GERRY RAFFERTY: plays two Scottish dates at the beginning of September to coincide with the Edinburgh Festival. Both are at the Edinburgh Playhouse, on September 1 and 2.

NINE BELOW ZERO

NINE BELOW ZERO: London Deptford Albany July 9, Norwich Cromwells 10, Manchester Zodiac 12, Sheffield Limits 15, London Marquee 16, 17, East Retford Porterhouse 18, London Bridgehouse 19, Southend Swingers 20, London Venue 16, London Hope & Anchor 30, London Marquee August 3

EMBRYO

EMBRYO: play several unusual London dates at Honky Tonk Record Shop in Kentish Town July 12 at three o'clock. The Trafalgar Shepherd Bush in the evening of the 12th, Dingwalls 19. A single 'I'm Different' is available now.

THE TIGERS

THE TIGERS: currently in America, return to play the London Thomas A Beckett on July 29

THE CHEATERS

THE CHEATERS: add a date at Manchester Goyt Bank High School on July 18

THE SCENE

THE SCENE: have four London dates at The Venue July 12, Hope & Anchor 27, Fulham Golden Lion August 6, Rock Garden 9. A single, 'Driving It Home' is out on July 11

DEDRINGER

DEDRINGER, another new heavy metal band, are about to embark on a major tour of the UK, and release a debut single on August 1 - 'Sunday Drivers' - to coincide. North East Cornforth Club July 10, Shildon Club 11, Washington White House 12, Lincoln Vault 18, Retford Porterhouse 19, Castleford Roundhill Club 21, Redditch Hopwood Caravan Park 26, Stroud Leisure Centre August 9, Leeds Staging Post 10, Hull Reckits Club 15, Durham Castle Inn 16, Halifax Goodmood Club 23, Middlesbrough Rock Garden 29, Bristol Granary 30, Newbridge Memorial 31, Birmingham Romeo and Juliets September 1, Burton on Trent 76 12, Blackpool Norbeck Castle 13

THE SENSORS

THE SENSORS: play the London Music Machine on July 30. A new single 'Cost Of Love' will be released on July 25

IDIOT DANCERS

IDIOT DANCERS: can be seen playing the London Crystal Palace Hotel every Friday, starting on July 11

THE VALENTINES

THE VALENTINES: play a special one off charity gig in aid of multiple sclerosis at the Belgrave Square Fair on July 10. Other dates include Kingston Three Tuns 12, London Fulham Golden Lion 17, Middlesex & Herts Country Club August 13, London Fulham Golden Lion 14

THE TEARJERKERS

THE TEARJERKERS: arrive from Ireland this week to play some London gigs at the following venues. West Hampstead Moonlight 12, Fulham Greyhound 13, Hope & Anchor 14, Dingwalls 15

THE BEATNIKS

THE BEATNIKS: make their debut at the London Lyceum on July 13, prior to their forthcoming tour, dates for which have yet to be announced.

THE PASSIONS

THE PASSIONS: just back from a four week tour of Europe play: York De Gray Rooms July 11, London YMCA 25.

TRESPASS

TRESPASS: London Marquee July 14, Newcastle Mayfair 18, West Runton Pavillion 26.

MAY WEST

MAY WEST: who are featured on MCA's 'Precious Metal Volume Two' album play London Electric Ballroom July 26

MARTIAN DANCE

MARTIAN DANCE: have arranged an extra date at the Gravesend Red Lion on July 15.

SNAPSHOTS

SNAPSHOTS: Paisley Bungalow July 11, Carlisle Twisted Wheel 12, Blairgowrie The Gig 13, Galashiels Talisman Club 17, Blyth Golden Eagle 18, Sunderland Mayfair Suite 19, Glenrothes Festival 20, London Cock Tavern Fulham 22, London Bridgehouse 23, London the Kensington 24, London West Moonlight 25.





GIGGLING GO GO'S

Keeping the customers satisfied. The Go Go's managed to do it supporting Madness and the Specials. PHILIP HALL goes Go Go. PAUL COX clicks the pix.

THE GO GO'S recently made a lot of young skinheads very happy. Though the hard hearted skins would probably be the last to admit it.

You see, the Go Go's had the almost impossible task of supporting first Madness and then the Specials on their recent British tours. As The Go Go's are not a skanking ska band, and the two tone audiences are not renowned for their open minds, the band were anticipating a series of nasty confrontations.

"We thought the audiences were gonna throw things at us and not let us finish our sets, like they'd done with Holly & The Italians. But instead they just stood there and listened," Margo Olavera, the band's bass player explains to me.

I'm sitting in the front room of the group's large rented Hampstead house, surrounded by the five giggling, forthright, Go Go's.

On my left there's the slight, exceptionally pretty Jane Wiedlin — rhythm guitarist and lyricist. Next to her the fragile looking, fresh out of bed, Margo Slumped in an armchair is the quiet vocalist Belinda Carlisle, and next to her the even quieter, hungover drummer Gina Shock. And finally to complete the picture there's the most amiable, outward going member of the band, lead guitarist and songwriter, Charlotte Caffey.

Five all-American girls just out of their teens who admit to being influenced by The Kinks, Doris Day, The Doors, Brenda Lee, The Beatles and Roxy Music. All the band come from LA, except Gina who's Baltimore born and bred.

Up till two months ago the Go Go's

CONTINUED OVER PAGE



JANE WIEDLIN



GINA SHOCK



MARGO OLAVERA

had never played outside California. Then came their big break as Jane explains: "First we supported Madness at the Whisky in LA and they really liked us so they told the Specials about us. So when the Specials played the West Coast we supported them as well. Madness were so keen about us that they asked us to come over to play support on their British tour."

Without a second thought, the Go Go's said goodbye to the smog and the palm trees and rushed over here to take up Madness's generous offer. In LA the Go Go's had always been used to appreciative audiences but in Britain they found the situation was very different.

"Some nights the audience wouldn't respond to us at all and then there'd be the odd occasion when we'd get an encore," enthuses Charlotte. "We were never willing to let the audience get the better of us. It got to be a real challenge and I really looked forward to getting up on stage every night and not knowing what to expect from the crowd. I think we've learnt to enjoy ourselves much more on stage since we've been here, and we don't worry anymore about people yelling things at us."

The band's entertaining brand of heavy pop music was obviously not going to win over the rude boy crowd instantly. But the Go Go's sense of fun and their aggressive melodies meant that they did manage to hold the stoney-faced audience's attention.

"I'm sure a lot of skins felt like bopping to us but they didn't want to spoil their image," comments Charlotte. "After the last date of the Specials' tour, at Portsmouth, about 20 young skins were around us, asking for autographs."

On stage the Go Go's are a sparkling dance band. They look national, in gaudy coloured clothing, and their warm personalities shine through in their uncluttered songs.



CHARLOTTE CAFFEY



BELINDA CARLISLE

One of the most impressive features about them is their tip top harmonies which really add an original quality to the band's hooky songs. In fact the Specials were impressed enough by Jane, Charlotte, and Belinda's harmonies to ask them to come along and sing some back up vocals on the new Specials album.

The Go Go's have already had one bouncy single out on Stiff, 'We Got The Beat', which is a rather lightweight reflection on the band's talent. And what did they think of the single?

"It sucked!" replies Belinda. Jane expands: "It was such a rushed job. We recorded it in the last few days before we left LA."

There's a new Go Go single due out soon, which will be produced by Suggs of Madness. "On the new single we're gonna experiment a lot more and Suggs has got a lot of good ideas. He's real familiar with our material as he watched every set of our's on tour. Hopefully one side of the new single will be one of our ballads — a tormented love song," laughs Charlotte.

When the Go Go's started out two years ago they just bashed around with a few basic punk songs — 'cos that's all they could play then. Nowadays they're a tight musical unit. They are the most musically refreshing all girl band I've ever seen.

Of course being an all girl band has led to a few problems on tour, as Margo explains: "Sometimes we'd get to a gig and people would think we were Madness's girlfriends or groupies. They'd all be real surprised when we got up on stage to do our soundcheck."

And what is the boyfriend situation then, I ask hopefully?

"We've lots of friends over here and we do date occasionally but there's certainly no heavy romances," Margo explains. "Oh but Gina has a boyfriend — that's Mark Bedford, Madness's bass player."

"I date many a man!" claims Belinda. "I don't want a musician boyfriend though," she adds. "I don't want to go out with anyone who's more neurotic than me, and musicians are always neurotic."

"Well who else is gonna put up with you then," snaps Gina.

And while we're on the subject of boys let's hear what Jane has to say. After she wrote 'London Boys', a song about cool Cockney lads.

"Well I'll tell you," starts Jane. "I think there are some really good looking men and boys over here but their attitudes are a real shock to me. They really are different to the attitudes the American boys have. I hate to say it BUT they seem very chauvinistic. Like sometimes I've been talking to boys and I feel they're just not taking me seriously."

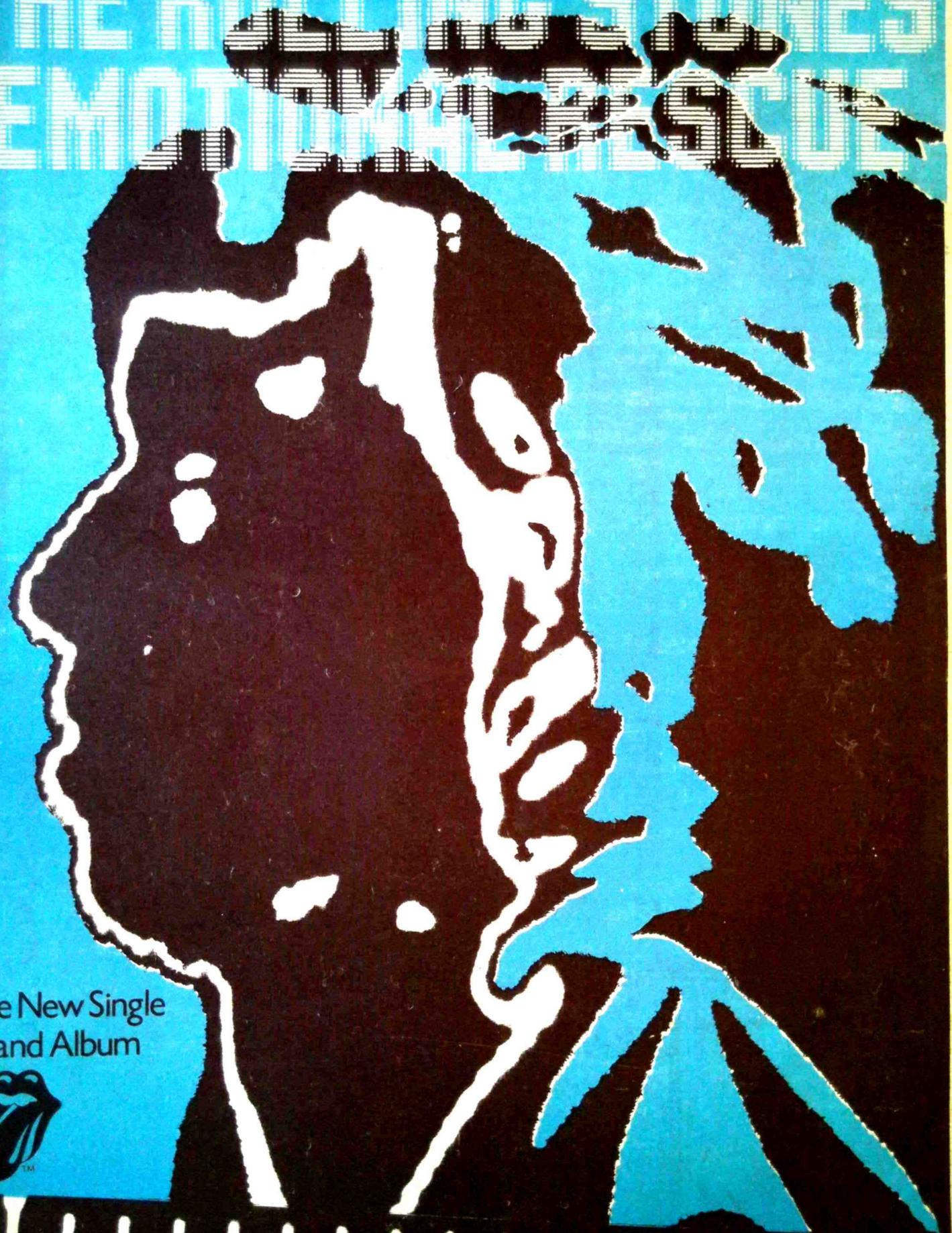
That's one of the things that struck me about the Go Go's. They are all determined to succeed and they demand that their music be taken seriously. And if you've seen the Go Go's live you'll realise that they are turning out respectable fun pop songs which appeal on the merit of the melodies alone.

Their attitude as a band is best illustrated by something the level-headed Charlotte adds: "I think it's more important the way you sound than the way you look. Like the other day our manager gave us some money for new clothes, but we all agreed that we'd rather just save the money and buy ourselves some new amps instead."



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ONCE NIPPED, TWICE

PAUL McCARTNEY tells PAUL GAMBACCINI how he avoided going to pot

IT WAS A STRANGE place to make a career decision. "In the clink, I had a lot of time to think," Paul McCartney rhymes unintentionally, referring to the nine days he spent in a Japanese prison earlier this year. "I just thought, 'Well, before I do anything else, I want to finish up the solo album'."

McCartney is discussing the album and his Japanese detention during a day of appointments at his Soho Square office. His shirt sleeves are pushed up carelessly on his arms as he sips Perrier and then tea. As we talk, he pats a slight potbelly, which his vegetarian diet has failed to reduce.



Last January, McCartney and Wings flew from New York to Tokyo, where he was arrested in customs for possessing almost 220 grams of Marijuana. The question that went through the minds of millions that day — regardless of their attitudes toward pot-smoking — was "Why did he do it?"

"I'm still wondering about that myself," McCartney admits. "We were just taking the flight and without thinking bunged some in. The minute it was discovered at the airport I thought, 'Oh no, goof, goof.'"

"We didn't really need to take it in. For most people who smoke pot, it's not that big a deal if they haven't got it for a few days. I think of my kind of drug involvement as harmless, so I walked straight into Japan after a fourteen-hour flight thinking, 'It's not that bad.' But it was an extremely serious offence, maximum seven years hard labour. I just chatted, kept chatting, tried to tell them it wasn't that bad. I tried to tell them ciggies were worse. They wouldn't listen of course, because many of the police there chain-smoke."

"It reminded me of when I was a kid and we'd go on a train," he continues. "I'd have a second-class ticket, but a couple of times when the train was empty I'd sit in a first-class compartment. I thought, 'Why not?' It was nicer and the chairs were better. And I always got caught. The guard would take me to the guard van, and for the first half-hour I used to try to bluff my way out of it: 'I didn't know it was a first-class compartment, how was I to know?' and he'd always end up saying, 'Come on, son, tell the truth, it's best for you.' 'Oh yeah' (McCartney acts out his youthful confession), 'okay'."

"That's exactly what this reminded me of. I sat in the wrong compartment at the wrong time. At first I was just sick with it. 'Oh God,' you know, 'I really am a baddie.' And the worst thing was the wife and kids; I really lumbered them with the whole mess. Plus the tour, of course — I had to pay the promoter and everything, which was an absolutely ridiculous waste. Plus the fans who'd been waiting a long time didn't get to see us. So I was very brought



down the first few days. "My main worry was being told I might be in there seven years. That was a mind-bender: 'God, what have I let myself in for? I really might be living the next seven years of my life in a Japanese jail.' The first night I didn't sleep; the third night I had a blinding headache all night. The body takes over. It doesn't want to be in there."

"After a while, though, your natural resilience brings you back. You think, 'Come on, I'm not going down the Black Hole of Calcutta.' You start looking forward to visits, clean shirts,

stuff like that. There were some things about it that weren't bad, you know. I cut down ciggies. I was only allowed two a day, so that wasn't



bad. And I exercised a lot because there was nothing to do except just jump up and down. I didn't even have a skipping rope to do a boxer's

workout, so I just used an imaginary skipping rope. *Anything to relieve the boredom!* Deprived of a pencil ("in case I wrote on my eyes or something") and with no musical instruments, McCartney could not compose in his cell. "So we used to sing a bit. There was a fellow in the next cell who sang traditional Japanese music. In return I'd give him 'Baby Face' or something."

McCartney seized another opportunity to demonstrate his fellowship with the other prisoners. On Wednesday — bath night — he was offered a tub of his

own, Western-style. "I said, 'how do the rest do it?' They said, 'All in a bath together, Japanese-style.' I thought, 'Well, hell, I've missed all the tourist attractions, I might as well see a Japanese bath.' So we all got in together and it was a laugh. In fact, it was a scene, because at the door there were all these guards — all little beaming Japanese faces — grinning away, watching me have this Japanese bath. But I wasn't shy. You're not as proud in jail. It knocks it all out of you; you get pretty institutionalised. You're something on the outside, but when you get inside, you're

a unit. I didn't mind that too much, actually, because I quite like being ordinary. I spend a lot of my normal life just trying to keep vaguely ordinary."

Immediately upon his return to England, McCartney spent two hours a day for ten days writing his experiences out in longhand. It was his first prose composition since his school days. He then began final work on *McCartney II*, playing all the instruments himself instead of using Wings.

McCartney II was released at around the same time as a Beatles compilation, as has often happened in the past with Wings albums. This time around the Beatles package was *Rarities*. But that's just fine with McCartney: "I thought *Rarities* was quite good," he says. "I haven't heard Beatles stuff for a while except on radio. I haven't even got a full collection — and I thought it was quite nice."



As far as his fellow ex-Beatles go, McCartney quickly throws at least a tablespoon of cold water on the rumours that John Lennon may be recording new material. "Like you, I'm kept up-to-date by the newspapers. But occasionally I phone him and keep in touch. I phoned him at Christmas. We talked mainly about our lives, our families."

"People are calling John a recluse because he isn't doing what they expect him to do. In fact, he's getting on with being a family man. He was cooking, having a great time. I happened to ask him about music and he said, no, at the moment he doesn't particularly feel like doing that anymore. Maybe someday, but it doesn't bug him. He's quite happy, which is the main thing. It leaves everyone who's a Lennon fan a bit in the lurch, madly hoping that one day he'll record, which adds to the mystique. But I've got a feeling he may not even bother."

"Before the Beatles, we would have said that if we were going



SHY

in a Jap jail



to be a big success it would be to free us and allow us to make our way in life without having to be at everyone else's command. I would say that's what he's done. He's gotten there and, unlike me — who's gotten there and thinks I'd better keep going — he's decided he can't be bothered. "But I don't really like speaking for him. A lot of people ask me stuff about him, but

then the next time I speak to him he says, 'Did you really say that about me? That's not true at all.' So I'm vaguely trying to shut up about it, and he doesn't talk about me either. But there's no venom there. He's got a good home life, from what I can see."

It's an appropriate moment for

'My main worry was that I might be there seven years'

McCartney's baby, James, to wander in and invite his father's attention. While *McCartney II* is gracing the airwaves, McCartney himself will be writing the next Wings record. He also

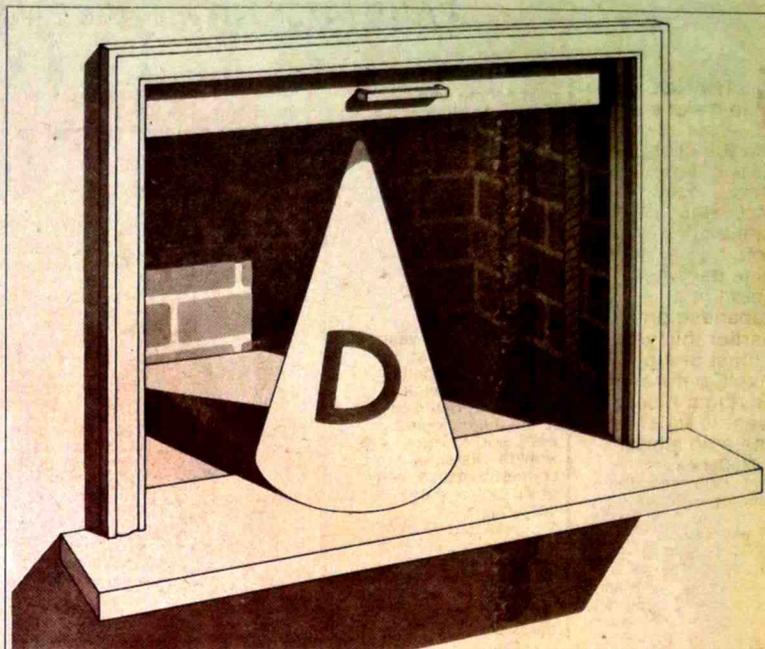


foresees another tour very possibly in the United States. "I could go to Japan after a year," he says. "But I think it would probably be more fun to play somewhere else."



McCartney: "I like being ordinary"

THE KORGIS



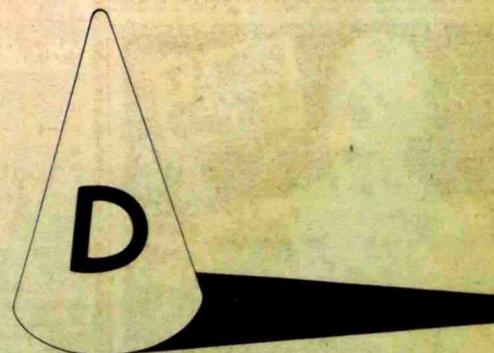
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SINGLES

Reviewed by SIMON LUDGATE

TOUPEE OR NOT TOUPEE

SHINGLES OF THE WEEK

FRANK SINATRA: 'Theme From New York, New York' (Reprise). A single spotlight picks out the slight figure in a dinner jacket and bow tie. As the opening bars of 'New York' play he saunters across the stage, shaking hands with admiring fans as he goes. And that voice... for sheer classic content this is a toupee and shoulders above the rest, high kicks and all. Bound to be a hit for this veteran of countless movies and countless songs which were good, bad or plain embarrassing. Frank does it his way and comes up smelling of roses.

BROKEN HOME: 'No Chance' (WEA). That voice behind now defunct Mr Big gets a second chance. Dicken has a clear, distinctive set of vocal chords, which elevate a strong song into a great one. This is taken from their debut album which is as consistently good as this. Dicken sings in the style of Sling but is coming from a different direction altogether. Broken Home are a band who deserve a fair hearing. If they get it this will be a hit.

THE PROFESSIONALS: 'Just Another Dream' (Virgin). Cookjones in what must be the final variation of the Pistols package. The usual three chords rumble out in yet another guise, but it gets to you, although I hate to admit it. It's actually much more musical than before and is tailor-made for the juke box.

TELEX: 'We Are All Getting Old' (Sire). One of the few electronic bands that can fit into the same world the rest of us inhabit. Froggy bands who sing in English are immediately doing themselves a favour. Telex have always been totally ignored and unfortunately I can't see that situation being altered.

MARTHA AND THE MUFFINS: 'About Insomnia' (Dindisc). They get better and better. About the only really stylish band to come out of Canada in the last two years. Whoever plays the saxophone in this band does a good job blowing away and the Marthas get into some enthusiastic Muffin diving.

JOHN FOX: 'Burning Car' (Virgin). Foxx is a kind of Gary Numan without valium. Nice bloots and parps on synthesiser make up an interesting montage of electronic indigestion. John can't sing to save his life — he sounds like Bowie circa 'Man Who Sold The World' but the day is saved by the instrumental ideas. Not a hit, because everyone will think it's Numan and will subsequently slag him off for imitation, such is the degree of nearsighted boneheadedness around.

EDDIE RABBIT: 'Driving My Life Away' (Elektra). In the Steve Gibbons mould. Eddie spits out this ditty like a lump of chewing bacca. Michael Aspel on Capital Radio thinks this is fab and so do I — such is the taste of ol' baggy eyes.

ANDY FAIRWEATHER LOW: 'Let Ya Beedle Lam Bam' (Warner Bros). Weeeeell... not bad. Hopefully more than a last word from a has-been. Probably fated to the same path as Ronnie Lane, ie: enjoyable, harmless, hopalong tunes but really nothing more.

FRANKIE MILLER: 'Why Don't You Spend The Night' (Chrysalis). Well produced vocals wasted on a very dull tune and embarrassing lyrics. "Night / Morning light / long way home / you'll be alone"

TALKING HEADS: 'Cities' (Sire). Pretentious art band obsessed by willies come up with another of their idiosyncratic numbers with the customary treatment by David Byrne on vocals. One of the few bands that are around who possess their own identity. Goes on a bit.

BODYSNATCHERS: 'Easy Life' (Two Tone). Not as good as 'Rocksteady' but then nothing they do is. Tedious bleating from the least talented of the current crop of all girl skankers.

SKA FISH: 'Obsessions Of You' (Illegal). An overrated novelty, this strange man with the huge nose and no sideboards drags through this song in a kind of accidental way.

4' be 2': 'Frustration' (WEA). Produced by Johnny Rotten and starring his kid brother Jimmy, this is a jolly, if tuneless, song about getting pissed off in the nick. All this working class angst is a pain in the arse. Cashing in on it is even worse.

MARK ANDREWS AND THE GENTS: 'Does It Get To You Like It Gets To Me' (A&M). Mark sounds a bit like stable-mate Joe Jackson, but expecting total originality every time is asking too much. It's a reasonably successful attempt, if modest, and Mark's voice is basically quite attractive.

CHEAP TRICK: 'Everything Works If You Let It' (Epic). This is from the 'Roadie' soundtrack as are a number of other boring FM songs. The Trick have gone to the dogs recently and this reinforces that impression. Very yawful indeed.

TOM PETTY AND THE HEARTBREAKERS: 'Don't Do Me Like That / Century City / Stories We Can Tell / Something Else' (MCA). An interesting concoction, the highlight being Petty's version of Vicious's 'Something Else'. Could Petty be the Sid of the United States Western Seaboard. I'm not sure how much MCA want for this little lot but if it's the usual £500, it's a snip.

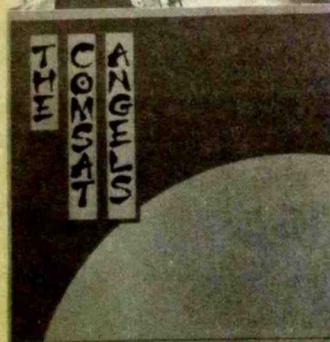
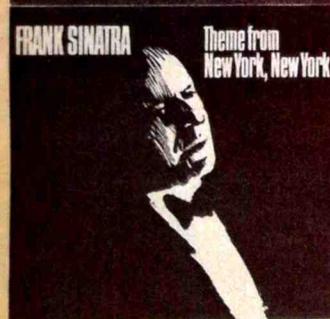
GRACE JONES: 'Private Life' (Island). Surprisingly good effort from an ex-fashion model. Chrissie Hynde's song is given a faithful rendering with a heavy dose of disco for good measure. I think Grace is the kind of star type star we need, even if her head is too big in relation to her body and she wears shower curtains.

THE PHOTOS: 'Friends' (CBS). You heard about this band here first. Loved by the public and loathed by the media because they break all the unwritten rules of coolness and credibility. They have a female singer for a start (gasp), they use strings (argh), they aren't particularly interested in blow jobs in the bog (Motorhead) or dying (Joy Division) or drugs (just about any one you care to think of). You can always be sure that if the media hate 'em they've got a chance (Police, Pretenders, Blondie, Beatles). Wrong choice for a single by the way, but as we're album bleeding it should have been 'Maxine'.

PAULINE MURRAY AND THE INVISIBLE GIRLS: 'Dream Sequences' (Ilusive). First offering from Pauline's self-formed label. I really like this too — she has such an original, wistful voice. Probably won't get played on the radio because she says "my naked body" — whoops. TOTP would ban it if they weren't on strike. Good stuff Pauline — looking forward to future developments.



PAULINE MURRAY: original, wistful voice



HOT CHOCOLATE: 'Are You Getting Enough Of What Makes You Happy' (RAK). Errol Brown with one of his tight-trousered, subtle as a flying mallet songs about his favourite subject next to airborne saucers. This will go down a storm in the discos, even if it's not wildly innovative. A big improvement on the last one about flying crockery. Come to think of it, he looks a bit like one of them. You don't think

SECTOR 27: 'Not Ready' (Faulty Products). Tom Robinson's new outfit with one of the week's more original efforts. I'm glad to see Robinson's musical integrity is as sound as ever. Growling vocals backed up by tough instrumentation with plenty of bashing and crashing from the drums. Robinson's contemporary musical influences are very interesting. The end bit is a triumph.

CARLY SIMON: 'Come Upstairs' (Elektra). Jumping gism — wot a woman. All this business about the taking off of clothes goes right over my head, after all I'm a married man, but all you bachelor types will be drooling over the inevitable video on TOTP (that's if it ever resurfaces, ho ho ho). Oh, the song. It's a bit boring, but who cares.

THE RADIATORS: 'Stranger Than Fiction' (Chiswick). If I told you what a wonderful fab, outtasight, mucho groovy record this was, then that too would be stranger than fiction. Diabolical crunge.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES: 'On The Beach' (Mercury). If Bruce Springsteen can't think of anything to do then someone has got to do his thinking for him. Southside Johnny has manfully taken on the job and does it very well. I specially like the rolling drums.

IAN MATTHEWS: 'She May Call You Up Tonight' (Rockburgh). has spent his time playing around with this line-up and that band and has been bouncing around generally like a ping-pong ball ever since Southern Comfort broke up (they were the people who did that version of 'Woodstock'). This is very, very ordinary with nothing to distinguish it, although I played it several times in an attempt to find something at least. Sorry.

SCIENCE: 'Look Don't Touch' (Rialto). A pointless exercise in electronic disco. At least they display a little bit of pretension, which is always good for a laugh. More energy is needed in the content rather than the packaging.

WARREN ZEVON: 'Jeannie Needs A Shooter' (Asylum). 'Baby's Got A Gun' meets 'Free Electric Band'. Astoundingly dull.

SMOKEY ROBINSON: 'Heavy On Pride, Light On Love' (Motown). They just can't deliver the goods any more, can they? Not one of the Motown artists is capable these days of coming up with anything of the calibre of past smashes. Why don't they just call it a day and let Jermaine Jackson do all the work?

COMSAT ANGELS: 'Independence Day' (Polydor). Oh yes, almost very topical. A song about a Catch 22 situation where it is not possible to relax because nothing's been done and nothing can be done because it's not possible to relax. Oh well, piffly lyrics aside, this is a very original effort. It has a weird way of unsettling you.

BILLY JOEL: 'It's Still Rock And Roll To Me' (CBS). Flogged to death on American radio, bound to be a hit. No doubt, no question. Also the most irritating track they could possibly have done as a single from 'Glass Houses'.

KISS: 'Talk To Me' (Mercury). Taken from 'Unmasked', which is that rather smelly album which lampoons hacks in the worst possible light on the cover. Music comes second on the Kiss list of priorities, theatrical extravagance coming first, of course. This is the usual formula which is perfect for posing in front of a mirror with a cat tied to your head and a tennis racket in hand for the throwing of shapes.

CUDDLY TOYS: 'Mad Man' (Fresh). Peter Poser and Marion Mental clash head on... David Bowie appears clutching a copy of 'Aladdin Sane'. I am sick. Every one laughs at bozos who go by the name of Cuddly Toys.

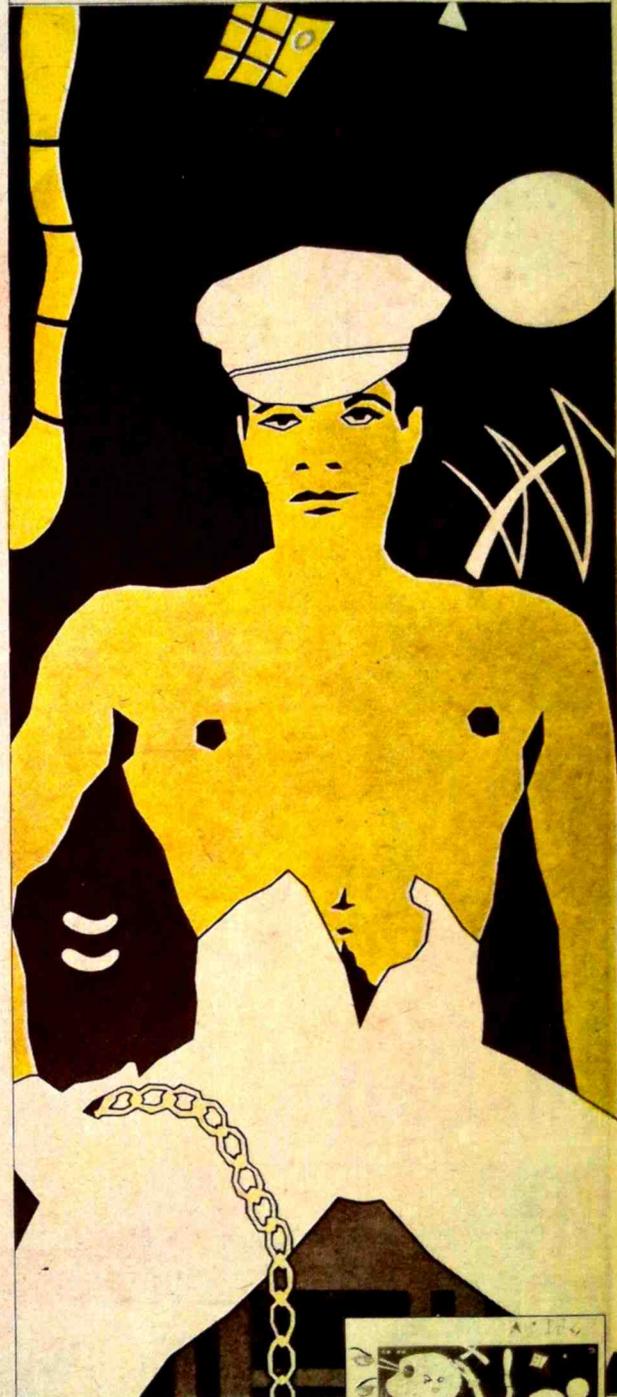
FRESHIES: 'No Money / Oh Girl' (Razz). Chris Sievey's tribe with yet another pop song destined for an early bath. Sievey's got the arranging ability, all he needs is a tune to go with it. Keep at it.

THE MONOCHROME SET: '405 Lines' (Dindisc). Dem good some of these Dindisc bandettes. There is no way that a semi-instrumental is going to make it, snappy as it is. It could have had a vocal line with very little problem at all.

STOP PRESS

BOWWOWWOW: 'C30-C60-C90 Go' (EMI). In the nick of, this is an extraordinary record written by chameleon-like Malcolm McLaren. Sung by a 14-year-old girl called Annabel, this is stream of consciousness from the jungle. The basic scam is an attack on the disposable, chuckaway world of junk pop, I think. Or it could be a celebration of the same. It's the only single I've heard this week which could have any future significant effect musically, although the basic idea is beautifully simple. Stand by for total press saturation, videos and stickers. Talk about living and dying by the sword: the sword in this case being McLaren's vicious parody and self-parody. Nobody escapes, least of all himself. A healthy attitude to have, methinks. Buy this and hear the drums clatter maniacally, Annabel sing/talk in near-hysteria and make McLaren a thoroughly happy/miserable man.

CAREFUL!



MOTELS

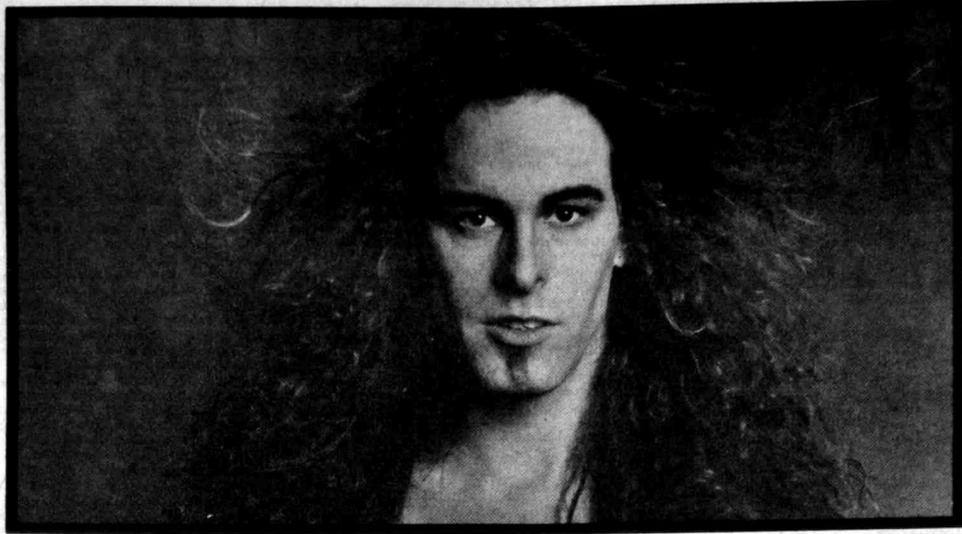
The new album
includes the single 'Days are OK'



EST12070



HIS NUGENTNESS



Pic by Lynn Goldsmith

The gospel according to King Ted. By JOHN SHEARLAW

"THE BACKWOODSMAN, the boatman, the tall tale teller of the Great American West; he had answers for every stage, could provoke talk where none seemed to be forthcoming, and reinforced his repartee by muscular evidence. A prime wrestler and a crack shot, trained by Indian attack... he lorded it over the states, the woods and the rivers, and could easily be singled out by his arrogant bearing and tall figure in a crowd, all the way from Pittsburgh to New Orleans."
(The Gamecock Of The Wilderness', from 'American Humour' by Constance Rourke)

THE BEGINNING

12 FLOORS above the San Antonio river, in a room supposedly occupied by the Great White Hunter Fred Bear, Ted Nugent sprawls backwards across one of two giant beds; his eyes stare at

the ceiling, his yard-long hair brushes — and nearly matches — the thick pile carpet beneath.

There's a heatwave breeze drifting through the window, just sufficient to warm the faces of the six Southern belles who occupy the remaining bed space, but it's no more than a kilowatt compared to the stream of hot air emanating from

the mouth of their hero. Nugent, who at 31 is the one "young white American boy" who truly believes that he IS rock 'n' roll, is putting on his second show of the evening.

The first was for around 20,000 teen-to-twenties Texans in a giant hall some hours before — Nugent, clad only in an antelope loincloth, perspiring like a racehorse, and screaming like a demented young

lion whose voice has yet to break. He lost five pounds in sweat, didn't give a flying fart that he broke the house record, and found himself stuck to his garment at the conclusion (a common enough complaint when wearing leather next to the skin under arduous conditions and usually remedied, in Nugent's case, with generous applications of Johnson's Baby Oil).
Now, in part two, the Walther

Q•TIPS

TRACKS OF MY TEARS

GHS 2420

TIPS 'DON'T STOP FOR BREATH' TOUR

- | | |
|-----------------------------------|-----------------|
| KEY | |
| ● MONTREUX JAZZ FESTIVAL | |
| ● Rock Garden | Middlesbrough |
| ● Lafayette Club | Wolverhampton |
| ● Zero 6 | Southend |
| ● Middlesex & Herts Country Club, | Stammore |
| ● Alce Note Club | Derby |
| ● Top Rank | Cardiff |
| ● Leixlip Castle | Dublin Festival |
| GUEST | |
| ● War Ballroom | Birmingham |
| ● Country Club | Kirk Levington |



automatic safely stowed, the energy level has not diminished. We're just a little closer. The head lolls around, easily twisting on top of the tall, lean frame despite the odd position.

"LOOK at me man, I'm in great shape. I SLAYED them out there. MY body and MY voice and MY songs. I am rock 'n' roll, man, I invented the term.

"See all those saps out there? They wouldn't even know how much I'm capable of. I'm 95 per cent more energetic than most of the human population is capable of being. I've WORKED at it! I KNOW I CAN DO IT!" He sits up.

"Boy, I've learned . . . by trial and error and observation. Mostly by observation, I'd say. And I won't have my pursuit of objectives interfered with by INCOMPETENCE.

"Yeah, I feel superior. Everyone's so quick to condemn Ted Nugent (he sneers) for being cocky. RIGHT! I am cocky, and I deserve to be. Yours truly painted that whole picture out there man. I AM A NOTCH ABOVE!

"It's right and proper that I come out with inflammatory statements. I deserve to. I tell you this, the people writing about me in the papers are all friggin' SAPS. They should be out buffing the boots of the people that read their papers. Man, that's all they're fit for . . .

Neatly, mid-sentence, Nugent answers the phone with (presumably) a puma-like grab. The encore stops. "Got some business, be right back." And disappears.

TWO HOURS LATER my phone rings, answered by a grab like a child at a free sweet counter. "Ted here. Wanna carry on? (Mumbled affirmative). Look, I'm kinda cosy right now. Tomorrow do you? G'night." We decided to call it a good start.

THE MIDDLE

FRED BEAR, alias Ted Nugent, appears exactly on schedule. Last night, he draws huskily, sunglasses shielding a tired but not hungover-looking face, had been an excellent night for Texas pussy. The "phone call," he explains, had been a ruse for getting out of one room full of 'beautiful' American women into another . . . only to return when the potential (and whose he didn't make clear) had been exhausted. An extra room is often booked in the tour hotel for just such a reason.

"Man, don't you think that American girls are just the most BEAUTIFUL in the world. Isn't American pussy just the BEST?" I do recall reading that you'd said that someplace, Ted. Yeah.

"Whooh! Just believe it. Y'know women ARE my one big indulgence and sure I play up to it. Why not? I treat 'em good, and say all the right things to them, send 'em away happy. I work it well. It's something I do, something I like to do, and listen (he leans across) I don't stage it AT ALL! It just happens to me."

Except, apparently, in England. "Aw, you wouldn't believe it. You get to London and there's all these anaemic rejects hanging around. Not! I'm telling you man, London's Whack City (he makes the appropriate gesture, fingers and thumb in a circle), not a patch on Texas."

Ted Nugent, alias . . . The Nuge, The Motor City Madman, The Killed-It-With-My-Bare-Hands-And-Ate-The-Raw-Meat-Hunter, The Tail Chaser, The Live Gonzo, The Devoted Father, The Sober Businessman, The World-wide Rock Star? The tags slip off the tongue just as easily as Nugent himself dispenses them. He means to.

He works, and hard, on the constant generation of his image on tour. *Rings* up the local papers days in advance with the familiar stream of "interview" rhetoric. "Shocks" radio stations with the same Rent-A-Mouth treatment. *Insists* that the local record stores have a minimum number of copies of his album in stock before he hits town.

"I like to start the rumbling in advance," he explains. "Build up the shock waves and the anticipation before blowing that place APART. And then keep it going afterwards. You can't send the Nugent forces in without them having some lasting effect, OK?" And if it doesn't work, boy, someone's ass gets kicked, sure thing.



Seemingly able to handle a myriad of attentions he can abruptly switch his attention to whatever he considers top priority. A journalist? Check 'em out. If they're worth it the access is unlimited. A fan? In the time and place necessary, the same. Problems on the tour? Refer them to me, I'm hiring the people that sort it out.

Nugent's longest serving band member, 'Scream Dream' producer and drummer Cliff Davies, at one point refers to the man as *His Nugentness* and it sticks. It's such a *correct* term, and it fits perfectly.

For five months a year - for the last eight years and probably for the next four - Nugent parades his rock 'n' roll kingdom like a cross between Richard the Lionheart and Davy Crockett, king of the backwoods and the last legendary gamecock of the wilderness.

He visits, conquers (he feels, but it's his prerogative) and exacts his dues. In this case, something like six million dollars a year.

"I am able to MAKE money, that's why I can afford to take so much time off. I'm careful, and I don't believe in excess. Sheeit! Look out there, man, look at America. Look at them destroying themselves with their own excess. There's no-one there, from the top to the friggin' bottom who even goddamned THINKS where it's all coming from. Their water, their gas . . . NOTHING!"

"That's our water there, running

down a million sinks, and who knows when it's going to stop? Who even thinks?"

I'm to find that the cockatoo that parades the rock 'n' roll stage is the same finely honed, equipped-as-best-as-he-can-be, man that stumbles through the frozen wastes of Alaska, the duck shoots in Maine, and the stag hunts in Scotland during his precious seven months off.

The message is: I've got it worked out, or, "I've achieved a fine sense of what I consider myself to be. My mind is completely clear and free and working just as best it can, whether I'm hunting or rock 'n' rolling."

"And there's NOBODY, the way I see it, who couldn't be doing what I'm doing. Between being born and dying - and I expect to live a long time - there's no-one alive who couldn't do it. There's me, a world-wide rock 'n' roll star, and there's the guy sitting in front of the TV watching the ball game. There's NO difference. I've done it and I know."

On the one hand: This man doesn't drink, take drugs or smoke.

This man doesn't take second best, or like being left behind in the race. This man doesn't like not enjoying every single minute of playin', ballin', shootin' and screaming.

But, on the other hand, This man does admit to paranoia, does know when he's been (nearly) down the dumper, does (within limits) know his limitations, and does know what the hell he's going to get out of it when the ball game's over.

The shouting, bellowing, breast-beating Theodore Nugent is the usual myth of the on-stage spotlight; a case of the delivery fitting the occasion. But, amazingly, the off-stage Nugent carries a similar energetic intensity, emitting his commands in a steely, cold-blooded manner that demands a similar reaction. You pay, I scream, I pay, you act the way you should do.

And the thread? The glimmer that shows that all this isn't the most calculating and despotic lifestyle (without the usual set of vices) that rock 'n' roll has ever thrown up? Nothing more than the smile behind the steel, or, more aptly, the satire behind the strength. An ability to put anybody down, even in part to self-deprecate himself, and acid tongue his way out of a tight spot.

His rock 'n' roll? "The loudest and the best ever. You're looking at the man who started the heavy metal revolution over there in England. Listen to these crazy lyrics from 'Violent Love', ya hear?" He sings.

"That's gotta be the best, giving them what they NEED."

His guitar playing? "Well for a start I can shoot a gun a whole lot better than I can play a guitar, and that's saying something. But them saps give me no credit, they don't ever watch. The way I play is my own, and I use that whole guitar, believe it, I can roll in and blow them all away."

His headline grabbing? Remember you promised to cut your dick off on the Ed Sullivan Show if your last album didn't hit the Billboard Top 10? "Aw, sounds like the sort of thing I'd say, doesn't it? I'm still whangin' away, as you can see."

And your ego? Not asked, nor answered directly. Cliff Davies, again, had noticed an article where Ted had claimed production credits for 'Scream Dream', usurping his own contribution.

"How's the great producer this morning, Ted?"

"If I ever need anybody to turn knobs for me, I know just right where to come." Out of the corner, quick as he pops the bubbles on his ever-present (sugar free) gum.

Nugent is in no doubt that he delivers; keeping up a steady 110 decibels for two hours, an orgy of 'Wango Tango' and 'Stormtroopin' that will carry through Texas, the entire U-nited States, the feudal reaches of Europe, and lastly to the heathen shores of Albion, with the only thought to worry him being that the British audiences will not contain nearly as many females as the 50/50 ratio that is par for the US.

Swooping and posing and "really using the body," as he puts it, Nugent drenches himself with his own sweat, hits the oxygen bottle and gives 'em all his best shot. Every night. Long, loud and wild - it's rock 'n' roll in an effigy that he has carved for himself. "Wild," but at the same time safe and very necessary.

He's dead right, too. He is the one per cent who does go out and do it (he does) and isn't it just incredible that there are a large number of the young in the remaining 99 per cent who find this phenomenon a truly rewarding experience? Boy, do we need each other.

I go to sleep, on this occasion at least, truly glad that there are people like Ted Nugent around.

THE END

THE END, unless you're watching 'Dallas' on the BBC (where it won't happen for another \$2 million yet), is usually where it all falls into place. So, since it was the real Dallas anyway . . . there wasn't one.

The party, drummer Cliff Davies, guitarist and vocalist Charlie Huhn, bassist Dave Kiswiney, His Nugentness, assorted managers, business managers and tour managers drift away in the 'heat lag'; a highly efficient rock 'n' roll machine that, I'm convinced, will rekindle many of the Nugent sparks that seemed to be merely glowing over the last year or two.

'Scream Dream', rock 'n' roll reinvigorated, is Nugent back on form (as in structured). For him it's a way of proving that he's back on the right road after a year where divorce

and the fight over custody of his two children presented him with problems that a gun or a guitar or a finely tuned business brain couldn't really accommodate.

He says, uncharacteristically lamely: "Last year my energy was down, right, black periods weren't out of the question. But even then my energy was so much higher than anyone else's I survived."

"This time, watch out!" But you don't really sue it. The episode - the worst in a career where "I've never plugged for a dollar" - has left its dents and he knows it. Yet Nugent, 31, and, as he sees it, with four years left, is going to come up topsides.

He sits, absorbed, in a pile of press cuttings. Next up is an even larger pile of business documents that require the official seal. His thoughts are of his children, a future in America ("If the fuel lasts out"), financial security, and a body that will be able to handle a gun and a bow and arrow a whole lot longer than even his most trusted Birdland.

Orderly, impressive, sometimes humourous, occasionally devastating, he's living in a world where you shoot to survive, cut down in order to replenish and - at the same time - take great pride in justifying it all.

Yeah, of course he's the mad barefoot hunter who buries his hands in warm deer blood under a full moon in Missouri before ritually butting the furry corpse . . . if you want to believe that. The liar and the tall tale teller are part of the same Great American myth that brought you the gonzo naked groupies in every guitar case.

But, and it should come as no surprise, Nugent is the real hunter. He kills, he claims, because the prey needs to be killed before it kills itself and because it's a sport he enjoys. Along with the 'raw meat' tales go the real stories of his donations to the National Wildlife Association, and several other preservation bodies, his many investments in stock replenishment farms (not least horses and wildfowl), both because they're necessary and also a very good tax shelter, and his desire to educate, eventually, that unlimited preservation is worse than none at all.

A goodly part of the untaxed part of those six million dollars, per annum, places Amboy Dukes Inc, and various other companies, as a fair-sized land-holding organisation - with His Nugentness at the helm. The next step, I'm told, is investment in Scottish fish farming.

Nugent's logic remains icy and impeccable. Shoot and blast away, never get caught with your back to the prey, enjoy it and keep one step ahead. As with your hunting, so with your rock 'n' roll.

He turns angrily: "It's like people asking me, pathetic uneducated city saps mostly, how can you shoot the poor little deer? Shit, man. Because if you don't they'll get so goddammed overpopulated that they'll die of inbreeding, disease and starvation. That means a lot to me."

But slowly the humour creeps back. "And so does my music. I go out there and blast away and keep it all healthy and just blow all that deadwood off the horizon!"

john foxx
burning car
c/w 20th century
(theme from janet street-porter's
20th century box)

new single on metal beat



the **LAMBRETTAS**

THE LAMBRETTAS

new album

Beat boys in the jet age

The Lambrettas debut album 'Beat Boys in the Jet Age' is going places. It includes their new single 'DA-A-A-ANCE' which is already a hit, as well as their previous hit single 'POISON IVY'.

WATCH THIS ALBUM GO!



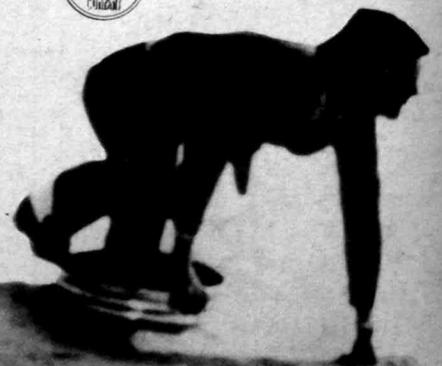
Lambrettas on tour.

- July 1 London, Marquee
- 15 Portsmouth, Locarno
- 16 Torquay, Town Hall
- 17 Bournemouth, Stateside Centre
- 18 Cardiff, Top Rank
- 19 Bath, Pavilion
- 21 Norwich, Cromwells
- 22 Birmingham, Top Rank
- 23 Nottingham, Theatre Royal
- 24 Skegness, Sands Showbar
- 25 Withernsea, Grand Pavilion
- 26 Bradford, St Georges Hall



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THE French have a term for it-je ne s'ais quoi. Certainly Fabienne Shine, delectable lead vocalist and frontperson with French-based metal terrorists Shakin' Street, has that indefinable "extra" in abundance. What this all boils down to is that the lady (who in private life is married to Damon Edge, one half of Chris Westwoodian band Chrome) has a terminal case of star quality. Ever since the 'Shakin' Street' album burst onto the scene some three months ago, Mme Shine has been doing her level best to take on the likes of Debbie Blondie, Kate Bush, and Wendy O in the photograph stakes with the constant press attention she has been afforded.

So when I was invited along to meet Fabienne, and Street rhythm guitarist Eric Lewy, I turned up at the designated time and place with my heart pounding out the finale to the '1812' overture and my legs going faster than Dave Lee Roth's mouth. And as I had expected/hoped, meeting this dynamite singer proved quite an experience.

The first thing that came to my attention was her combination of natural beauty (no facelifts in operation here) and easy charm, while personality-wise she veered from childish enthusiasm through to sharply defined intelligence almost at will; the various aspects of her physical and mental make-up giving Fabienne an irresistible aura that put her most certainly into the Jeanette Chase/Yvonne 'Batgirl' Craig class. (Who? — Ed.)

Her co-interviewee, Monsieur Lewy was prone to exuding an excessive amount of polite cynicism, something that has probably developed due to the band's extraordinary and turbulent struggle through to recognition.

So, let's start at the very beginning. Fabienne Shine was born in Tunis, with parentage that made her half-Muslim and half-Jewish, about 28 years ago. She spent some years in Rome, France and the USA doing a whole host of jobs including secretarial work (she was at one time employed by French President Giscard d'Estaing before his elevation to head of state) movie and theatre acting and various singing assignments.

But the move which was to change her life came in 1975 when she arrived back in Paris and had a chance encounter of the musical kind with Eric (a Frenchman with Russian parents would you believe?). "We came across each other in a bar where a lot of bands perform and he just told me that he wanted to form a group with me," explained Fabienne, while the much-mentioned Eric added that "I'd never heard Fabienne sing, but had a good feeling about teaming up with her."

The two of them set out on a rather shaky path through the musical mine-field that is rock 'n' roll. For the first couple of years, Shakin' Street was in the words of Fabienne "a real mess. We went through so many personnel changes and used to rehearse day after day for up to 12 hours and what's more, we had absolutely no money, nowhere to live and existed almost solely on bread and butter."

The band's shoddy debut gig turned out to be yet another chapter in their tale of woe. "It was in 1976 at a punk festival in France on the same bill as the Clash and Damned and we didn't exactly go down very well," said Eric. Not too surprising when you consider that Shakin' Street have little time for the sort of music in vogue then. "I hate punk and new wave and always have done," Eric vehemently asserted, while Fabienne went on to firmly outline where Street are coming from. "We are primarily a hard rock outfit influenced in the main by Led Zeppelin, the Rolling Stones and The Who. Shakin' Street is neither into straight heavy metal nor punk."

But, anyway, back to the Jackanory bit of factual dissertation. Subsequent to that festival appearance, the band gigged about once a month and were so hard up they couldn't even afford proper PA system. "I would have to literally



Pic by Michael Pulland

FABIENNE: veering from childish enthusiasm to sharply-defined intelligence.

On the street

MALCOLM DOME has a nibble with curvaceous croissant FABIENNE SHINE of Frog rock combo

SHAKIN' STREET

scream through an amp to be heard," raved Fabienne. Come 1977, SS once more played at a major French festival "event", the semi-infamous Mont de Marsan debacle. "Another one of these punk things with the Clash and Damned," said Fabienne.

"Oh no, it wasn't a punk do," disagreed Eric. "After all, the Tyla Gang and Dr Feelgood were also on the bill." If my memory serves me correctly, one reviewer in Zig Zag at the time described Shakin' Street as churning out "a kind of punk hit parade pastiche that bores me shitless"; nasty, huh?

Anyway, be that as it may, the band were still no nearer a positive breakthrough. That had to wait another year with the release of 'Vampire Rock' on CBS France. At this period in their development, SS had consolidated as a quintet with Fabienne, Eric, Bulgarian-born Jean Lou Kalinowski on drums, Mike Winter (a Frenchman born in the States) on bass and Armiki Tigrane doing the lead guitar honours. How this particular team came about was

explained by Mme Shine.

"Someone from the French subsidiary of CBS came along to one of our gigs and liking what he saw asked us to send a tape of our recorded material to Paris. Fortunately we already had a demo cut with five of our best numbers on it and this eventually formed the basis for 'Vampire Rock'." Mind you, song quantity was no problem for them as Fabienne and Eric had been composing consistently together ever since the formative days of the band.

NOW, I've not actually heard a copy of that very first Street album, but those who have are never very complimentary about it, so what were Fabienne's feelings on the project? "Yes, I do agree with those who say it's a bad album, not because of the song quality (which was quite good) but due to the terrible production job it was given and I think it significant that it's only sold about 25,000 copies in France

over the last two years as compared to 'Shakin' Street' which has reached a sales figure of 35,000 in just a couple of months. You can see that 'Vampire Rock' wasn't very popular with the French public, can't you?"

At this juncture, Eric butted in. "What do you mean, it didn't do well commercially? Considering that at the time there was hardly any French rock scene, I don't think 'Vampire Rock' sold at all badly. This was to be the first of a series of disagreements between the two founder-members, which while never escalating into all-out arguments, nonetheless set me thinking on a deeper level about the whole fabric and raison d'être of the Shakin' Street existence; just exactly what conclusion I reached will remain a secret until the very end of this feature. (I can hardly wait — Ed.)

Meanwhile back at the interview, Eric had leapt on to a very brief description of the current rock situation inside the land of Chevalier, Piaff and Nostradamus.

"There are now three bands back home who are out on their own — us, Telephone and Trust. The latter two both sing their lyrics in French whilst we have always insisted on performing in English." Does this use of (ahem) a "foreign" language for their lyrics, even if it is the universally accepted language of song, cause problems for Shakin' Street inside France? "Mais oui," expostulated Fabienne. "The French press are constantly putting us down for doing this but the public still love the band and that's the important thing. We recently completed a 50 date tour of France and the reaction everywhere was absolutely fantastic."

As you can imagine, trying to keep this interview on a straight and narrow path proved almost as difficult as beating Peter Shilton, but anyway with the fortitude of Dan Dare I ploughed on, dragging the voluble duo into discussing their link with Sandy Pearlman, currently the band's manager. How on earth did this liaison with the Lord of Chaos come about? "We first met him in Paris last year when Blue Oyster Cult were touring and we just got introduced to him," explained Fabienne. After this "momentous" encounter, Street upped roots and headed for sunny California and with Ross The Boss, erstwhile lead guitarist with the very wonderful Dictators, replacing Tigrane on Pearlman's advice, they set about working their backsides off in the States. They played with the like of Cheap Trick, BOC (surprise, surprise!) and Pat Travers and also began to get things moving on their second album in San Francisco's Automatt Studios under the guidance of, inevitably, Mr Pearlman.

YET, whatever the ins and outs of their relationship, one definite plus point about haing such a chap handling your affairs is the instant connections to be made with more established acts. Pearlman, for instance, also happens to manage the venerable Black Sabbath and as a consequence Street have played a number of dates in recent months with the Sabs.

"Our first encounter with them came in Germany when we did 10 gigs as support. Originally, it was supposed to be about 25, but Geezer Butler's wife had a baby half-way through and the rest of that tour was cancelled," said Fabienne. Since then, the 'French' quintet have performed no less than 13 times on the seemingly eternal UK leg of the Black One's return to reality on the circuit, according to the demure vocalist things have been going quite well. "We've had no real problems at all." But once again, in jumped Eric with a slightly different version. "I think it's true to say that the band has come across numerous difficulties with audiences at Sabbath gigs because they are fanatically devoted to that band."

"Feeding off audience reaction is so vital to me and being away from the stage even for a month makes me physically sick. I've always enjoyed being part of a show; even when I was a little girl I used to act in the theatre. Mind you to me getting satisfaction out of a gig comes not only from seeing the fans going completely crazy but also through feeling a strong beat pounding out from behind me. It's no good having one without the other; the combination of the two is what counts. It's rather like making love; doing it with someone you genuinely feel for gives the act an extra degree of fulfillment."

Yet the paradoxes within Fabienne's character appear even here, because off-stage she seems to positively shun the limelight. Perhaps, in the final analysis, this statement provides an important insight into the reality of Shakin' Street; a reality ultimately unlocked by Fabienne herself when she confided in me that "I feel that I have to constantly undergo change in everything that I do. My music, hairstyle, clothes even my country of abode are always changing and like David Bowie I have this inner urge to be different and to never stand still for too long. However, being with Shakin' Street has been the nicest part of my life and I do sincerely want to remain with the project for some time to come."

Whether or not Shakin' Street eventually make it will depend largely on just how badly Fabienne craves success as opposed to how much she fears its consequences.

HAPPY HOUSE

HAPPY SONGS are in, and depressing noises are out, say The Expressos, who advocate putting the pop back into pop songs. "No-one actually sings songs anymore," bemoans their guitarist, Miki Toldi.

No, the band haven't taken total leave of their senses; they haven't invested in a red double-decker bus, crates of Coca-Cola, or 'We're All Going On A Summer Holiday' tapes yet. What they want is to revive some of the fun that used to go hand in hand with sixties music.

"Depression seems to be the fashion at the moment, and it's making me depressed," says pretty brunette songstress, Ross Rayner. "For instance, I used to work for this agency that made commercials, and 'cause I was the only girl there with a real cockney accent, I was picked to do the voice-overs for the Sex Pistols' record adverts on the radio. Anyway, I did the voice-overs, and the next day, I was asked to come back and do it again. And do you know why? It was 'cause I sounded too chirpy. I had to do the whole thing all over again, only this time, sound more miserable."

It would seem that Rotten's depression spread a lot further than radio ads, according to Miki. "He made a stand, and said a lot of things that were right, but at the same time he wrecked a lot of careers of bands. Everyone wanted to live up to him, and signed up to the small record labels, ignoring the bigger parts of the industry because that wasn't fashionable."

The Expressos signed up to WEA in March, confident that they were doing the right thing. "The small companies may be very friendly and all that," says Ross, "but what's important to a band is that they know the DJs have got their record, and that it's in the shops too. We don't want to be ripped off."

Ross probably has some idea what she's talking about, having spent her earlier years working as a legal secretary and in probation offices. "I nearly collapsed laughing after reading the first clause in the contract Logo records offered us — they wanted 11 records over 10 years for £500!"

It's difficult to imagine someone as humorous as Ross working in a probation office, but slowly the pic-



EXPRESSOS: want to bring the fun back into music.

Words: GILL PRINGLE

Pic: ANDY PHILLIPS

ture begins to fit: "I got so bored one day that I wrote three songs all in the day. Every time one of the judges came in I had to whip the song out of the typewriter, and replace it with one of their documents."

"That same night, I went round to Miki's, so excited about the songs," continues Ross. "I just jumped all round the room, I really felt like we had a direction to head in. We were going to write pop songs. From that moment onwards things have snowballed and only got better."

Before Ross joined up, The Expressos had been around in the form of The Bazoomies — churning out punk like everyone else was. The current line-up is: Ross (lead vox), Miki (guitar), Johnnie Christo (bass), Nick Pyall (guitar, keyboards), Milan Zekavica (drums).

Miki and Ross argue about Ross's first encounter with the band: "Miki was round at a friend of mine's house, wiring up the living room. I could tell he fancied me, and he invited me to the band's rehearsals that evening," says Ross. The other story from Miki — "I was round at a friend's house, and Ross, who was also there, obviously fancied me. After coming along to the band's rehearsals that night, she immediately took over." The truth is probably a mixture of both. A sort of Debbie Harry / Chris Stein set up, I enquire?

Ooops, no. "I think Blondie's songs are great, but I don't want to be another sex symbol," says Ross. "On the other hand, I don't want the Chrissie Hynde macho image either, the 'come on boys, I'll take you one at a time' look."

"Actually, Chrissie and I are quite good friends," continues Ross. "It's like any other new job really — instead of showing me where the filing cabinet was, she showed me other things in the business."

On stage, The Expressos are a lively bunch, singing their own songs, full of sheer entertainment value. Why should current trends make them feel ashamed of their blatant pleasure pop?

"Yeah, I used to wear bondage gear, nappies, had spiky hair, the lot. Little old grannies used to cower away from me," says Ross. "All of a sudden, everyone was miserable. I was told that the police were my worst enemies. I'd never even thought about the police before that."

All the Expressos ask to smile without getting stabbed for it.



THE PROFESSIONALS
FEATURING
STEVE JONES AND PAUL COOK

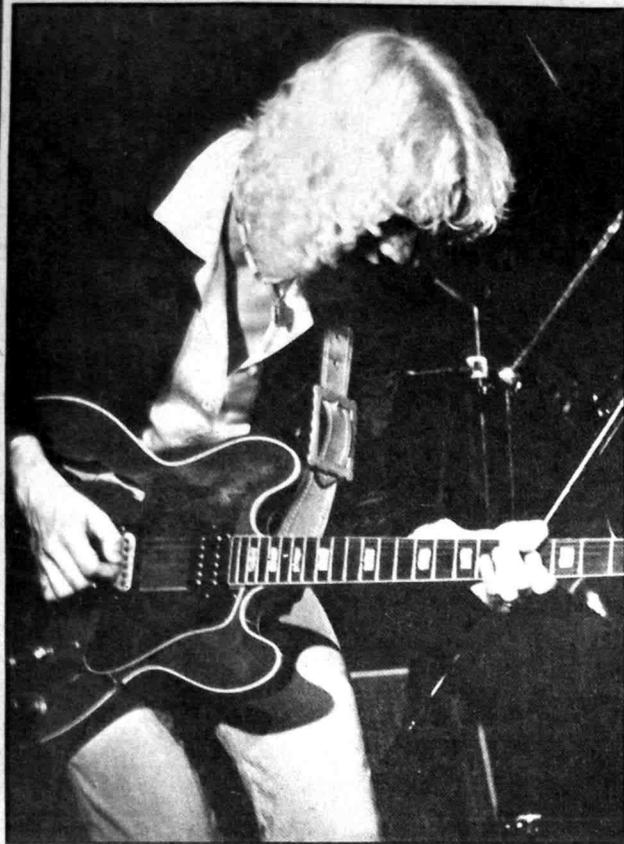
JUST ANOTHER DREAM

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R E F 4 U?



F U N E X? asks MALCOLM DOME of the local victualler as he shops around for new talent, but doesn't put all his X in one basket.

SWEDEN HASN'T exactly been setting the rock scene ablaze — until now. Pioneering the trail are the EF Band. A power-trio in the Cream style, this lot produce music which is enjoyable on both the headbanging and listening levels.

Perhaps their greatest achievement has been the completion of no less than seven British tours in under two years, successfully brought about with no promotion, no major agencies or management backing and no big record company involvement. All the necessary arrangements have been handled by the band and their all-purpose tour manager, Scotsman Andy Goodwin. This type of activity means that the band can genuinely call themselves a grapevine outfit, having concentrated their efforts on building up a large cult following.

The roots of The EF Band go back to the mid-seventies and a Swedish group by the name of Epizooic; no big deal in themselves (one locally successful album in Gothenburg, their home base, being the only claim to fame) but it did provide the meeting-place for guitarist Bengt Fischer and bassist/vocalist Per Ericson. It was these two who (after Epizooic split up) stuck together and in the summer of 1978, formed the first incarnation of The EF Band.

From the start, the band took a different path to that normally taken by Swedish outfits. They decided to plunge straight into touring at home and in the UK.

"Most Swedish groups tend to rehearse for about 10 years, play one gig and then go back to rehearsing," explained Fischer. They also stuck out like a sore rock 'n' roll thumb because of their insistence on singing in English and not Swedish.

"The Swedes are very jealous about their language and if you don't perform in the native tongue, people tend to get very angry. However we write lyrics in English because that is the universal language of song," said Fischer.

Their first break, albeit a minor one, came in February last year, when they recorded 'Another Day Gone', which was released as one side of a single on indie label Rok Records. This sold about 500 copies and is now available again, coupled with another EF number, 'Night Angel' on Aerco. Since that first release, things have begun to take shape. In May, the band finally got a stable line-up with the arrival of British drummer Dave Dufort, brother of Girlschool's Denise and a veteran of stints with Steve Gibbons, Alex Harvey and Mike Oldfield. Four months later, the trio cut 'Fighting For Rock And Roll', which appeared on 'Metal For Muthas', and they also recorded a single 'Self Made Suicide' that has subsequently been released on Redball Records. 'Muthas', of course, gave the band mass exposure, while the

single has made the alternative chart.

Right, end of history lesson. On to geography. Why is it that the EF Band are the first *hard rock* outfit to break out of Sweden?

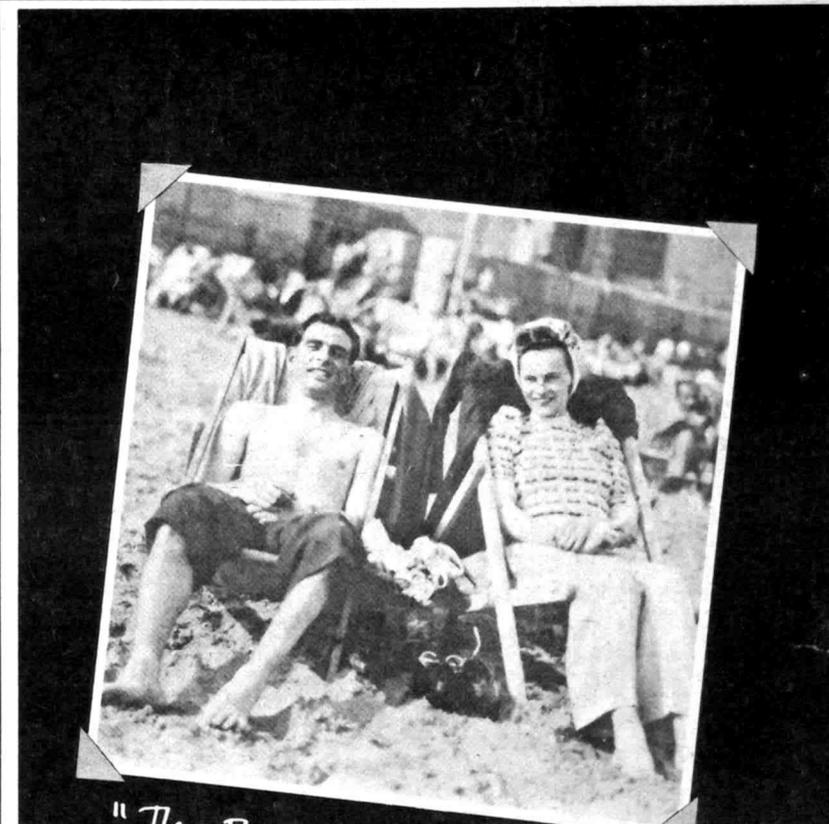
"Sweden is dominated by left-wing ideals and we are looked upon as an undesirable bunch of capitalists because of the music we play," said Dufort. "Anyone who does play this music normally doesn't go beyond doing covers of Deep Purple songs and the like."

HOWEVER, the steady EF rise is beginning to have an effect, as Dufort outlined.

"We were in Sweden recently doing a few dates, one of which was the main club in Gothenburg. To be honest, we really expected a poor reaction from anyone who bothered to turn up. But, amazingly, the place was sold out and we got an incredible reception. As a result, we got 'Metal For Muthas' released in Sweden, and it became the hottest selling album in the country."

So, the EF band, off their own backs, have managed to push themselves into the door way to fame. Said Dufort: "All we need now is one hefty kick to get us through, although that can only be achieved through considerable financial assistance."

It's taken two years of hard graft but The EF Band have the satisfaction of knowing that they have not only survived but even begun to prosper through their own efforts.



"The British Way of Life"

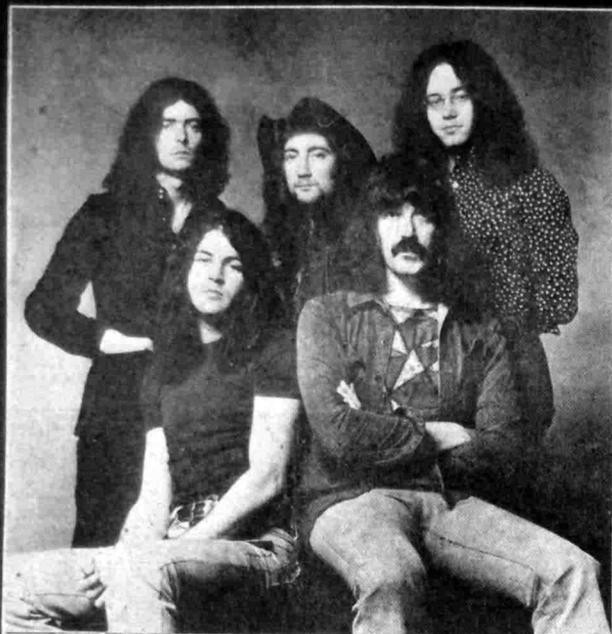
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ALBUMS



THE PURPLE people pose (circa 1972).

DEEP PURPLE:
"Deepest Purple"
(EMI EMTV 25)

FROM THE shores of Iwo Jima to the Balls Pond Road, the Purpleers

destroyed cities and created empires. Long gone maybe, but not forgotten, as their songs echo down the long corridors of time. It's still 'Smoke On The Water' that gets the best

response during a Gillan set. Scenting a fast buck or two, EMI have issued this epoch-making tribute featuring Purple mark two and three line ups from 1970 to 1974. It tracks

which would seem to have the official sanction of at least one founder Purple member. Ian Paice helped put the album together and the tracks were mastered on a Neumann VMS 80 to enhance volume and quality.

Yes, first up it's 'Black Night', the Purple track that finally destroyed the withering petals of flower power and meant that the band were labelled "progressive", whatever that may have meant.

'Speed King' and 'Fireball' complete the frenetic trilogy before 'Strange Kind Of Woman' — which reveals how much Purple knocked off the rough edges in a year. 'Child In Time' and 'Woman From Tokyo' are lightly-whipped tracks where the band sat on cloud nine and looked at rainbows.

Side two features a plethora of Purple pile driving at its finest with 'Highway Star' (still not a patch on the 'Made In Japan' version) 'Space Truckin', 'Burn' and 'Stormbringer'. Both the last tracks feature a remarkably innocent sounding David Coverdale. The album ends with 'Smoke On The Water' with one of the finest riffs known to mankind.

Relive those golden moments yet again. An album packed with wonderful raucous entertainment. +++++
ROBIN SMITH

PICKING UP ON PUNK'S PURPLE PAST

ECHO & THE BUNNYMEN: "Crocodiles" (Korova)

'CROCODILES' is everything it should be — it's especially effective because it deals with the very dilemmas Echo & The Bunnymen may have to face.

'Pride' and 'Stars Are Stars' are clear enough guidelines, the former a personal, embittered throwback to Ian (vocals) McCulloch's youth, a statement of intent in the face of parental pressure — the man who would be popstar! — the latter a song of similar insecurities ("I caught a falling star / It cut my hands to pieces").

'Going Up' fits the pattern, too, in many ways an archetype for the kind of sound the Bunnymen are beginning to develop, rich, fervent, rooted in the sixties Doors, Velvet Underground etc, pointing forward from there. Pete De Fratres' drumming, Les Pattinson's bass and Will Sergeant's guitar shuddering around a lavish production mix, dipping furiously in and out of dark shadows — a perfect foil for McCulloch's elusive, mournful voice.

'Monkeys', 'Villiers Terrace', 'All That Jazz', stand them in a line, look at them growing, contrasting, clashing against one another, adopting new shapes, meaning different things at different times.

'Happy Death Men' closes the album on a sharp, doom-laden rejoinder: it leaves 'Crocodiles' bulging and bubbling over, a catalyst of dark effervescence, vague without vogue.

Of course, it's only rock and roll — but if rock and roll's one of the few things we have left to play with, we have to make it work in new ways, from romance to arrogance, from insight to despairing confusion, all the things rock and roll's never seen.

Groups like Echo & The Bunnymen will be having a hard time over the coming months. Without contraptions like pigeon-holes, few groups are able to make a lasting impression on staid public / media consciousness, great rock and roll — which this is —

sadly doesn't seem to be enough. 'Crocodiles' is a hefty first shot, almost this year's first masterpiece. +++++ CHRIS WESTWOOD

BERNIE TAUPIN: "He Who Rides The Tiger" (Asylum K52220)

THE MAN who has been the lyrical inspiration behind many of Elton John's hits comes out of the shadow into the spotlight with this debut album. Being an unashamedly avid Elton John fan, I have appreciated Bernie's contribution to the partnership as the wordman for several years. But I can't deny being more than a little taken aback at hearing of his attempts to go it alone.

Bernie has always been the introverted, modest figure behind the great megastar, preferring to stay out of the limelight. But following this release, he is even planning a series of gigs around the country. Anyway, enough background.

None of the tracks on the album features Elton's melodies — all music is by Dennis Tufano. But that couldn't possibly detract from the excellence of a man who I consider the King among lyricists. The melodies are not particularly spectacular — certainly not on the par of previous EJ standards (although as you probably guess by now, I might be a little biased).

Don't judge Bernie by the macho man image he portrays on the cover, just listen to 'Lover's Cross', which reveals his unmistakable romantic, country boy streak that I find irresistible. It's an unpretentious love song which reminded me a bit of Jim Croce's track of the same name.

For a man who has been behind the scenes for so long, Bernie has a remarkably good voice, which becomes most apparent on the best track, 'Approaching Armageddon'. How can I describe a song that left me ecstatic? I won't begin to suffice to say it's an autobiography retelling Bernie's songwriting career over the past 10 years.

Other tracks that stand

out are 'Love (The Barren Desert)', and 'Born On The 4th Of July'.

But what's this? I've come to the last track and the title screams of controversy — 'Whores Of Paris'. Okay, let's face it

this song is a sermon packaged in brightly-coloured wrapping of melody, it's sexist, moralistic, and any other hip word you care to throw at it — but I agree totally with the sentiments. Ending a review on a moralistic note doesn't seem quite right somehow, but that's too bad. +++++ LINDA DIVER

HOYT AXTON: "A Rusty Old Halo" (Young Blood Records YBLP 800)

AFTER THE success of Texas-boy Joe Ely on The Clash tour perhaps time is right for a country rock 'n' roll revival. There is certainly a lot of good, rootsy country music made which is being virtually ignored in this country. The success of Hoyt Axton's single, 'Della & The Dealer', has brought him to the attention of many open-minded music fans. Axton is one of those legendary low-key American singer-songwriters who will never become anything more than a cult figure over here.

However it's all different in the States. Axton's new album only just released here, 'A Rusty Old Halo', has spent a year in the US charts. It contains a whole series of evocative songs which conjure up visions of dusty Mexican bars and wide open-space cowboy films.

Being a soft hearted fool I can't help liking this kind of irrelevant cowboy music. Even though washed out Californian session men like Stephen Stills, Dr John, and Skunk Baxter play on this album there is still a fresh feel about Axton's uncluttered songs.

Hoyt Axton makes relaxing music which has far more genuine spirit about it than most of the middle of the road material we have to put up with on the radio. And Hoyt has credibility as well — after all his mum, Mae B Axton Co-wrote Presley's classic 'Heartbreak Hotel'. +++++ PHILIP HALL

desmond dekker
please don't bend
new single



stiff records-buy 87





JAMES WARREN: teetering on the brink.

NOT SO DUMB BUNNIES

THE KORGIS: 'Dumb Waiters' (Rialto Tenor 104)

THE KORGIS are a real poser. They are a band who have hit singles in a world where image is all, and yet they have no image. At all. None. They have never been caught playing live, but they are on their third hit and it promises to be the biggest yet. But no image... sure beats the hell outta me.

Cast your digital recorder back to August last year and their first effort, 'Young And Russian'. Don't remember, huh? Then October and 'If I Had You' with all that peering tres wistful and myopic into the cameras on TOP. Yeh, remember that one, dontcha? Now there's 'Everybody's Got To Learn Sometime' and it is nothing short of a classic smasheroneie.

Which goes to show that you don't have to fit one of Westwood's dreaded pop boxes to succeed if the product is good enough. James Warren of the National Health spex and his friend Andy Davis, who has since left the warren for lettuce patches anew, write endless wistful, romantic pop songs and this album is full of 'em. There is a never-ending succession of these ditties which increase in quality on side one until 'Everybody's Got To Learn Sometime' at the demise of side one.

Recorded at the Crescent Studios in Bath, where Gabriel was doing his new album at the same time last year, the LP smacks of the contented harmonies what you get down in those parts (hallo to the Beaujolais, Bath's greatest restaurant) and is definitely what you might call accomplished.

Although definitely a case of filing under "Easy Listening", this album is of sound body and mind. My only criticism, oh God here we go they think, is that Korgi wrists teeter on the brink of limp. They don't actually flop at right angles, but it is a near thing. Still, if this sort of mellow Moog and kool Korg (the inspiration for their name?) can cut it — then who cares if the wrist waggles like a dog's tail, if you'll excuse the expression.

High points here are 'Silent Running' and 'Dumb Waiters', the two most likely to win points in the credibility stakes, and 'Evgbismtm' and 'If It's Alright With You Baby' (the next single) iron the creases in your brain to perfection.

Anyway, I mustn't rabbit on any longer. +++ 1/2 SIMON LUDGATE

JEFF BECK: 'There & Back' (EPIC EPC 83288)

YUP, BECKO's back — not so much with a vengeance, but with an assorted bunch of sweeties all the same. He disappeared while the angst of New Wave boiled and festered in the cities — so what has been the resultant metamorphosis? Beck has ripened, got a tighter style (as in more disciplined) and a definitive sophistication.

'Side one's little gem is 'The Pump', a climactic intro, culminating in true blue guitar as soothing as a drop of calomine on peeling, burnt skin. 'Space Boogie' (camp name, eh?) has sheer energy. Beck tackling dodgy rhythm changes, not unaided and abetted by Roxys's recent Simon Phillips on explosive drums, dynamic throughout the faster tracks. 'El Becko' must be a mucho macho parody (or has he been caught in a time warp?) with its hammy, Spania fretwork, while 'Golden Road' meanders aimlessly on, with jists of flutesy chord manoeuvres — so jazzy and razamatlaz.

The obvious deficiency comes in the vocals area ('cos there aren't any, a shame because this would have upheld the weaker, more laborious sections). But the real villain of the piece is 'The Final Peace'. Beck's recently released single. The BIG question is where does entertainment stop and the consuming fire of ego take over? Streams of wailing, banshee guitar with interspersed, mock-emotive riffing isn't a good idea if you want to keep people in the same room.

Still, I met a typical fan in the market who didn't think it was boring stuff; "Fab, man — so laid back!" he said. "Just like he used to be in the old days." After that, who was I to argue? It's got spark — but it won't set your hair alight. +++ BEV PERRY

VOYAGER: 'Act Of Love' (Mountain TOPS 127)

THEY MUST have thought it was so easy. Voyager, when they burst on to the charts seemingly from nowhere last year with the 'Halfway Hotel' single. Subsequent failures will have taught them that it just isn't that way, but still the record promised a lot and much of that is now fulfilled with their second album release.

Down-the-middle British pop bands aren't that easy to come by these days. Pop records, yes, but how many of them are by fly-by-night beings who drown even faster than they surface? On a less transient level, there's the Korgis, the Planets, New Musik, there's the Sinceros on a slightly more diverse plane, and that is roughly where Voyager come in. 'Act Of Love' is a wholly competent collection of songs with pop roots, but with more than an occasional suggestion of jazz and heavier rock.

Lead singer Paul French has a voice stolen directly from Chris Rea, and the connection doesn't quite end there, because these sound like the sort of songs Rea might record if he ever had a mind to be a little more commercial. There's nothing likely to sell so well as 'Halfway Hotel', but tunes like 'Sing Out — Love Is Easy' and 'At The Lido' are strident and damn listenable. They've a sense of humour, especially on 'Whatever Happened To Cherry': "We were cool-

ing off in the freezer/I was a strawberry fool to meet her" (shades of Harrison's 'Savoy Truffle' from the 'White Album' there). Their ballads are better than pleasant, too — 'You're Always The Last To Know' and more notably the very pretty 'Climg To Me', a song of touching honesty and dependence. Like the album itself, and just because they haven't scored that follow-up hit yet doesn't mean they've ceased to exist. +++ PAUL SEXTON

ROSSINGTON-COLLINS BAND: 'Anytime Anyplace Anywhere' (MCA 5130)

SPRINGING FROM the nucleus of Lynyrd Skynyrd comes a determined seven-piece band called Rossington-Collins. Determined they may be, but, I ask myself, do they have enough originality to reach the peak they're obviously aiming for?

Listening to 'Three Times As Bad', I was reminded too much of the classic 'Freebird', with the distinctive piano style of Billy Powell forcing nostalgia into the album, just when I was hoping I could look upon this as a new band.

However, for a moment in 'Get Away' we do get away from the Lynyrd Skynyrd taste with a slightly more commercial number. Alas, the originality does not last, and from 'Winners And Losers' to the end of the album, the inevitable sound comes through again and again.

To quote from the MCA biography: "The latest music from these old friends is strong, vibrant, powerful containing many of the elements from before, but with a fresh, new, sophisticated, nitty-gritty approach" — granted, but there are too many elements from before, and there is not enough emphasis on "new". I cannot end this review

without voicing my admiration in the choice of Dale Krantz as lead vocalist. She has a kind of raw Joplin aggression that seems to insinuate 'we're a new band, and don't you forget it' — you're not a new band, but the least I can do is to respect a brave attempt. +++ PHANG

GORDON LIGHTFOOT: 'Dream Street Rose' (Warner Bros K56802)

HE'S AROUND 40 years old, his albums look dated and you probably think they sound dated. Except that you probably haven't bothered to listen for years; he's just a singer-songwriter from years ago, quite good for 'If You Could Read My Mind', oh, and 'The Wreck Of The Edmund Fitzgerald'.

But wait... it was only two years ago, on his last album 'Endless Wire', that he produced the outstanding ballad 'The Circle Is Small', and came just

about as close as you can to a hit without charting, via 'Daylight Katy'. So 'Dream Street Rose' is his first shot in a while, and even he'll face the fact that it won't win him many new friends. But thankfully there's still some sort of market for the kind of distinctive, listenable cameos that Gord writes.

There's his homely, husky voice to love as well, enhancing the little track, on a single, and the familiar, oceanic 'Sea Of Tranquility' (with Confid Fitzgerald) and the folksy, shanty-like 'Ghosts Of Cape Horn'. 'The Auctioneer' is folksy and uptempo too. 'Make Way For The Lady' is nagging and 'If You Need Me' is a ballad with all its sentiment put to good use and none left over. Perhaps it all still seems anachronistic to you, but what's wrong with sleeping back in time for 35 minutes or so? +++ PAUL SEXTON

Wishbone Ash? Steely Dan? Neil Young? Never heard of them



WISHBONE ASH

Does the left hand know what the right hand is doing in record companies?



NEIL YOUNG

THE MAJOR record companies are in big trouble. Sales are down, companies have joined forces with resultant job losses, and so far the only scapegoat that's presented itself has been home taping. Although this has been going on for years, the companies say it's that — and pirate recordings from the Far East — that's caused the slump.

They're desperately looking for new talent to provide the million sellers, but do they really know what they're looking for? They're now signing up heavy metal acts with the same grim hope that they signed the new wave bands a few years ago — and it looks as if they go on the premise that the more mud they throw at the wall, the more will stick.

The decision makers — those who decide which bands will be signed to their labels — are the A&R men (artist and repertoire). They travel the country listening to bands and are also on the receiving end of countless demo tapes which are sent in by new bands.

A survey, conducted by John Mayer and Robert Bell from Edinburgh, has just produced some alarming results. A number of demo tapes were sent to A&R departments of the major record companies. The tapes featured Wishbone Ash, Neil Young, Miles Davis, Charlie Parker, Steely Dan and tracks from 'Saturday Night Fever'. All the tapes were recorded straight from existing commercially successful records that have, in total, sold millions around the world. But... the

artists were given fictitious names. All the tapes were rejected.

Mayer, who runs the Phoenix Record shop in Edinburgh, explained his reasons for doing the survey.

"We had discovered Holocaust, a young heavy metal band. But the more we thought about taking them to a major company to look for a deal, the more we didn't like the idea. We've taken acts in the past to the majors, acts which we've considered to be excellent in one field or another, and all but twice we've been knocked back.

"So we had to come up with an idea that would establish the name Holocaust, and the record company, as quickly as possible. We decided to show the record companies up for what they really are. We pay no disrespect to the companies for the way they can handle marketing for massive organisations like The Who, Abba or the Rolling Stones. They are the people for those type of jobs. We are not.

"We decided to let the world see that the major record companies cannot only *not* spot good talent, they don't even know the artists on their own labels. We purposely copied records which have been commercially successful throughout the world. We sent the cassettes from various addresses throughout the UK. We hoped that the A&R men would not recognise both their own artists and internationally recognisable artists. We were right. They didn't.

"Every single tape we sent was knocked back. Not one of them suggested that these were recordings from records, or even that this was a hoax. One company — GTO — even managed to break the tape. "We followed up with phone calls. We phoned

a person at A&M, posing as Joseph Shaughnessy (alias Steely Dan) asking what he thought of our music. He said the music was 'quite repetitive, uninteresting' and thought we had several years to go until 'we would be commercially acceptable to a record company'. I think Mr Becker and Mr Fagin would disagree."

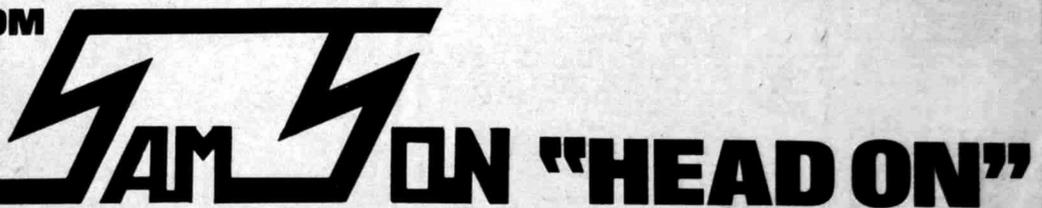
CBS Records rejected tapes by Charlie Parker and Miles Davis (alias Sam Wallace) — as both artists have recorded for their label, presumably they didn't recognise them. If they, in fact, paid much attention to the tapes, EMI and WEA turned down a tape by Wishbone Ash (alias Lost Horizon), both with standard rejection letters. RCA gave the elbow to a Neil Young tape (alias Ross Fisher Band), with a standard letter.

Mayer feels, with some justification, that the major labels don't know what they're doing. Not only can some A&R men not spot well known acts, they can't even identify them as their own product. No doubt, this survey will result in red faces in certain companies, but the others needn't feel smug either. Can they honestly swear, with hand on heart, that they listen to every demo tape they're sent? And if not, why not? The music is the source of their strength as a record company. Yet so far, the companies have just kicked up a lot of fuss about other possible factors in the falling market. It's about time they put their own houses in order. And about time they started employing the methods used by the independents — like using their ears.

Oh — and Holocaust's single, 'Heavy Metal Mayhem' will be released soon, with distribution through Spartan. — **BY JIM EVANS**

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JULY

- 2 St. Austell, New Cornish Riviera
- 3 Northampton, NFM Club
- 5 Wolverhampton, Wolfrun College
- 7 Scarborough, Taboo Club
- 8 Blackburn, King George's Hall
- 9 Manchester, "What's On" TV programme
- 10 Portsmouth, Locarno
- 11 London, Marquee
- 12 West Runton, Pavillion
- 14 Bristol, The Granary

- 15 Yeovil, Johnson Hall
 - 16 Wakefield, Unity Hall
 - 17 Blackpool, Norbreck Castle
 - 18 Middlesbrough, Rock Garden
 - 19 Peterlee Festival
 - 20 Arbroath, Coudor Club
 - 21 Aberdeen, Music Hall
 - 23 Inverness, Caledonian
 - 24 Edinburgh, Nite Club
 - 25 Derby, Ajanta
 - 28 Hull, Wellington Club
 - 29 Sheffield, Limit Club
 - 30 Bath, Pavillion
 - 31 Norwich, St. Andrew's Hall
- AUGUST**
- 1 London, Electric Ballroom

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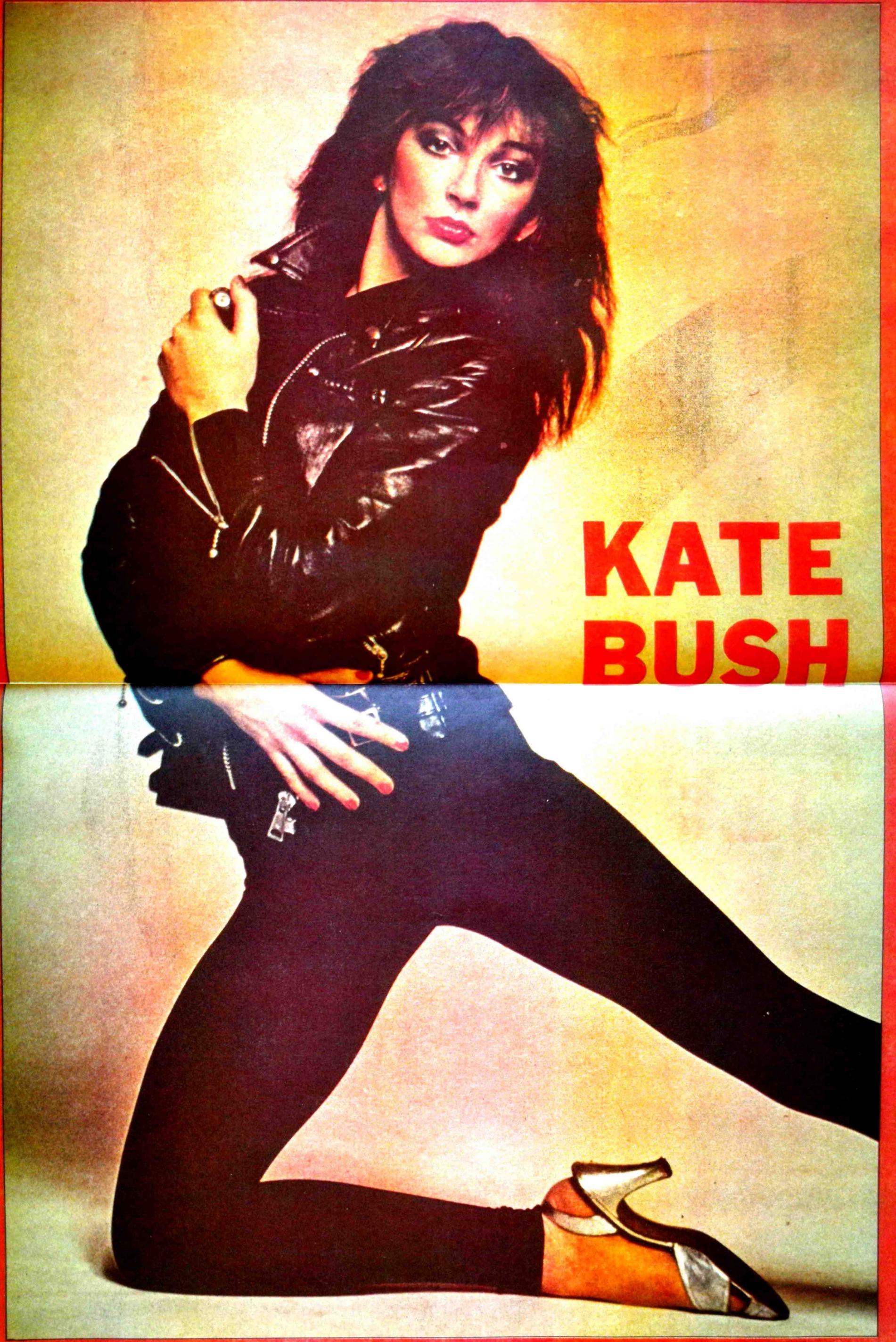
MALCOLM DOME
Record Mirror (5-star review)

"'Head On'... fully deserving of the five star accolade and is already up there alongside 'Wheels Of Steel' and 'Kiss Unmasked' as an album of the year."

GEOFF BARTON
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RETURN OF THE

SIMON LUDGATE and MIKE GARDNER tal

GARY FINDS A NEW GANG

A LEOPARD may never change its spots, but it can always change its name. Gary Glitter, the archetypal high priest of the original glitterati, that numbered Bolan and Bowie amongst the ranks, has shed three names and three lives to date. Born in 1944 as Paul Gadd, he became Paul Russell and later Paul Raven.

And the last of those distinctive Glitter Band hits with the pumping "oomph" that got you right there was in the Top 10 five years ago. GAZZER made a decision and quit the hurly-burly for a quiet life and the woman he loved. It wasn't the fairy tale he had anticipated and lessons were learnt, mistakes were made. He travelled all over the world in a successful attempt to rediscover himself, becoming a monk for a while in the process, and spent all of the estimated million pounds he had earned. Now Garry, Paul, whatever, is back, the circle having turned through a complete revolution.

If you're wondering what the hell I'm doing writing about a rock 'n' roller who you may think would be eligible for a pension, I happen to believe that this boy has turned up again at the right time. Things have run down into a state of musical limbo, with the old familiar pattern of a handful of artists ruling the roost unchallenged; the situation we had in early '77 before punk exploded.

Mr Glitter, the Jimmy Savile of rock, has a gift for extrovert, flashy fun music, currently conspicuous by its absence — never a healthy thing for rock.

He arrived the requisite 15 minutes late, just like the old days, and looked as good, if not better, than ever. I'm pleased to report that he was

outrageously overweight, but he looked fit and healthy. The leader of the gang, the man who put the bang in gang, is very definitely back.

I asked him how he has approached the task of working his way back into the limelight.

"I was forced to go on the cabaret circuit, as that was the only work being offered to me. I didn't enjoy it much, but it did give me the opportunity to get the feel of things again. I did it for only eight or nine weeks and then the chance of playing gigs at the Music Machine and Lyceum started to come up."

The manager at the Music Machine said after the gig that they had never had so many people there before. It was a record — not bad for a supposedly "ex" star.

I had heard that things were not too rosy financially, with a huge tax bill outstanding.

"There is a lot of pressure on me financially to start working again, because basically I'm broke. I'm bankrupt personally, which means I have to repay all my debts rather than writing them off as you would if you were a limited company. So I've been willing to take anything workwise: weddings, barmitzvahs — anything.

"As I see it, the good thing about this situation is that I've recently been all over the UK on the road, because I'm so keen to accept work, and I've been able to play to a much wider audience. I've really worked my bollocks off — I've started from scratch. (EH? — Ed) And now I feel like I'm right back in form — Olympic standard."

Confident and determined talk from the lapsed leader of the gang. But isn't it a different kettle of sequins playing to today's audiences?

"They seem to gob a lot at you these days, which is about the only difference. I like what they mean by it, but clapping their hands would be enough really. Audiences don't change



GARY GLITTER unmasked — eat your heart out Gene Simmons.



Beam me up Scottie...



...at your weight? You're kidding.

that much." I was curious to discover how someone like Glitter ends up being known as Gary Glitter: what was his background?

"I was born in 1944 and was brought up in Bambury, which was a pretty quiet town. My family were Protestant, but I was sent to a Catholic school because it was nearer — my mother was very lazy like that. As a result I was excluded from quite a few of the school activities, like morning prayers, when I was made to stand in the corridor. I think that sort of experience

started me off feeling that I was different from everyone else.

"I think the Fifties was a lost generation. It certainly was for me, and people spent the Sixties making up for it by going completely bananas. We're still dipping back into the Fifties now."

"I made my first record in 1959 (when yours truly was two years old) and then went on to be the warm-up man on 'Ready, Steady, Go!' with Cathy McGowan in 1963. I used to come on and tell the kids a few jokes, pick the dancers and generally tell them to look as if they were enjoying themselves, even if they weren't, and to stop picking their noses — things like that. It was the only time I've had a 'proper' job, as my mum would say.

"So here I am 20 years later virtually starting again. I'm going to be commencing work on a new album with Mike Leander, my co-writer on all the old hits. Seeing what bands are up to these days has given me plenty of ideas. I was very flattered that the Human League picked up on 'Rock 'n' Roll' and that Joan Jett has done 'Doing Alright With The Boys'. I love what the League are doing and may well allow myself to be influenced in some ways by their ideas. At the same time, I want to keep the role of a real

drummer very much to the fore, so I'll probably use a drum machine and a real live drummer.

"The format won't be completely divorced from the old days, but I think that's what they want and, let's face it, no-one does it as well as I do."

How well I remember blissfully ignoring my homework and watching Gary on 'Top Of The Pops' instead. How well I remember also his sometimes overportly frame squeezed into those outrageous glitter suits.

"Yeah, I've always suffered from a terrible weight problem, but it's never been an obstacle. I've never once had a letter from anyone who has seen one of my concerts saying they thought I was a fat slob. It's only the papers who seem to have that hang-up. Criticism has never worried me, and now I'm too long in the tooth to let it get to me.

"I've never been what you could call the archetypal rock star — you know, gaunt, skinny and moody. I've always made a conscious effort to avoid all that.

"I've had my four years of fun, they tell me I've earned over a million pounds. Now I'm back and I've got to get back up there again. And do you know what? I can't think of anything I'd rather be doing." SIMON LUDGATE

SLADE—ALIVE AGAIN

I CAN remember when 'Top Of The Pops' was fun to watch. Every Thursday you had the sight of Rod Stewart and the Faces playing football and swopping instruments mid song. You could smirk while watching Sweet attempt to get credibility while dressed as tastelessly as the three flying ducks on Hilda Ogden's wall.

There was Marc Bolan, vamping, pouting and strutting his star spangled face with his guitar lead tucked neatly in his back pocket. There was the infamous lead singer with, the thankfully forgotten, Chicory Tip who managed to inspire mass hatred and contempt for his hamfisted attempt to do a Rod Stewart impersonation while

dressed as an extra terrestrial being from Blake's Seven on a budget of two 15p luncheon vouchers.

Then there was Slade. Don Powell sat on his drums, impervious to all around him, chewing Wrigley's with his, seemingly pneumatic molars, pumping out the stomp rhythm with his candy striped sticks.

Bassist Jimmy Lea rocked and swayed as he careered around the tiny podium which is festooned with streamers and hordes of pubescent revellers.

Dave Hill had his chubby face permanently fixed in the grin position as he teetered dangerously on his, seemingly, telescopic platform boots while wiggling his silver lame buttocks at the cameras.

Finally, there was Noddy, the true leader of the gang. A real nutter who commanded attention, if not by his authority then by his sumptuous foghorn of a bellow that was loosely called a voice. He told us when to stomp, when to clap, when to feel the noise, and got us all crazy then.

So whatever happened to Slade?

In many ways Slade are back to square one. They made their reputation long before 'Get Down And Get With It' battered its way into the charts in August 1971 as one of the best nights out in the country with their forceful brand of rock.

After five years of hard slog they were rewarded with a Polydor recording contract and the miscalculated image of being Britain's first skinhead band. They decided to release a stage favourite 'Get Down Get With It', an adapted Little Richard number, recorded where they sounded best, on stage. It was a song that they claimed summed up in three minutes what the band was about, sweat, booze and aggression tempered with the good time spirit.

The single crept up the charts with only the diligence of John Peel and Radio Luxembourg keeping the song on the airwaves and their solid touring schedule to keep it afloat. The single reached Number 16 but that was just the beginning.

"I was consciously thought of going for three minute hits, obviously when you've had a smell of the charts you don't want to be a one hit wonder," claims Noddy Holder.

For the follow up Noddy wrote for the first time with Jimmy Lea, a combination they've stuck with ever since.

"We weren't convinced with 'Cos I Luv You' as a hit but Chas Chandler, the ex-member of the Animals and manager of Jimi Hendrix and our manager since then, told us that it was a great song and it had our stamp on it. We thought it was a bit wet," says Noddy.

The 'wet' song made Number One within two weeks of release. The band then started on an impressive string

Pics by Denis O'Reagan

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of hits including 'Take Me Bak 'Ome', 'Mama Weer All Craze Now', 'Gudbuy To Jane' and 'Cum On Feel The Noize'.

"We stayed on a level in terms of fame," says Jimmy Lea. "Marc Bolan was getting big articles in all the Sunday papers. We just couldn't crack it the size that he was at all. The only thing that cracked it for us was live appearances."

The live appearance in particular was the Lincoln Festival, purported to be the last great festival with most of the big names like Rod Stewart and the Faces, Beach Boys, Joe Cocker and even Monty Python. The Press descended on it as it was a wake for the Woodstock nation, as it seemed to be, with the likes of Stanley Baker and high powered city magnates involved in the organisation.

"They booed us when we went on stage," recalls Noddy. "They all thought 'What are you doing on this festival with Cocker and the Beach Boys?' But we built and built and built. At the end we did 'Get Down Get With It' which had been a hit by then and the crowd went berserk and we stole the show. We had all the music Press front covers the next week and that cracked us to the masses."

"People now don't give us credibility because usually they haven't seen us live. We still pack out everywhere we play but people think we were off the scene for two years even though we were working solidly around the world."

"People think we've split up and they think it's all old hat so it's a matter of breaking down that barrier again which is a good buzz for us," he adds optimistically.

After the hits and the moderate success of their movie 'Flame' they tackled the United States of America.

"People were saying that we died a death out there because of a few measly write ups that came back and I have to tell them that you can't survive two weeks, let alone two years there if

you're crap," asserts Jimmy.

"Our albums all made the Top 100 which is good considering we never had a hit single to carry the album along with it."

But back home they found that absence had cooled their hit making potential.

"When we came back in 1977 the climate had changed and the new wave was happening. We enjoyed it but we didn't realise that we'd become semi-heavy metal and very Americanised with the big arena rock thing. We wrote the 'Whatever Happened To Slade' album and it was totally the climate," explains Noddy adding that the correct time for release would be now with the resurgence of the heavy metal wave.

"Because it didn't take off we decided to work solidly here to get a firm foothold again."

"It was a blow to the ego, you think that you can come back and everything will be as it was and it's not like that," continues Noddy.

They took nine months off trying to decide on a direction until a one off gig in Germany made them realise that Slade have only one direction and that's to play to their strength on the live stage.

Now with many of the new bands acknowledging them as inspiration Slade find themselves on the threshold of a new recognition. A recognition that should start with the recent release of their good value six track EP at the bargain price of £1.49 called 'Six Of The Best'.

"We think our time will come again. We wouldn't carry on if we didn't think we could. When we get in front of an audience and they're still going crazy we know we've still got it."

"All the success we've had we've had to fight for and it was never an easy run the first time round."

We were together five years before we even got a record deal. We've learnt that if we stick at it our day will come again."

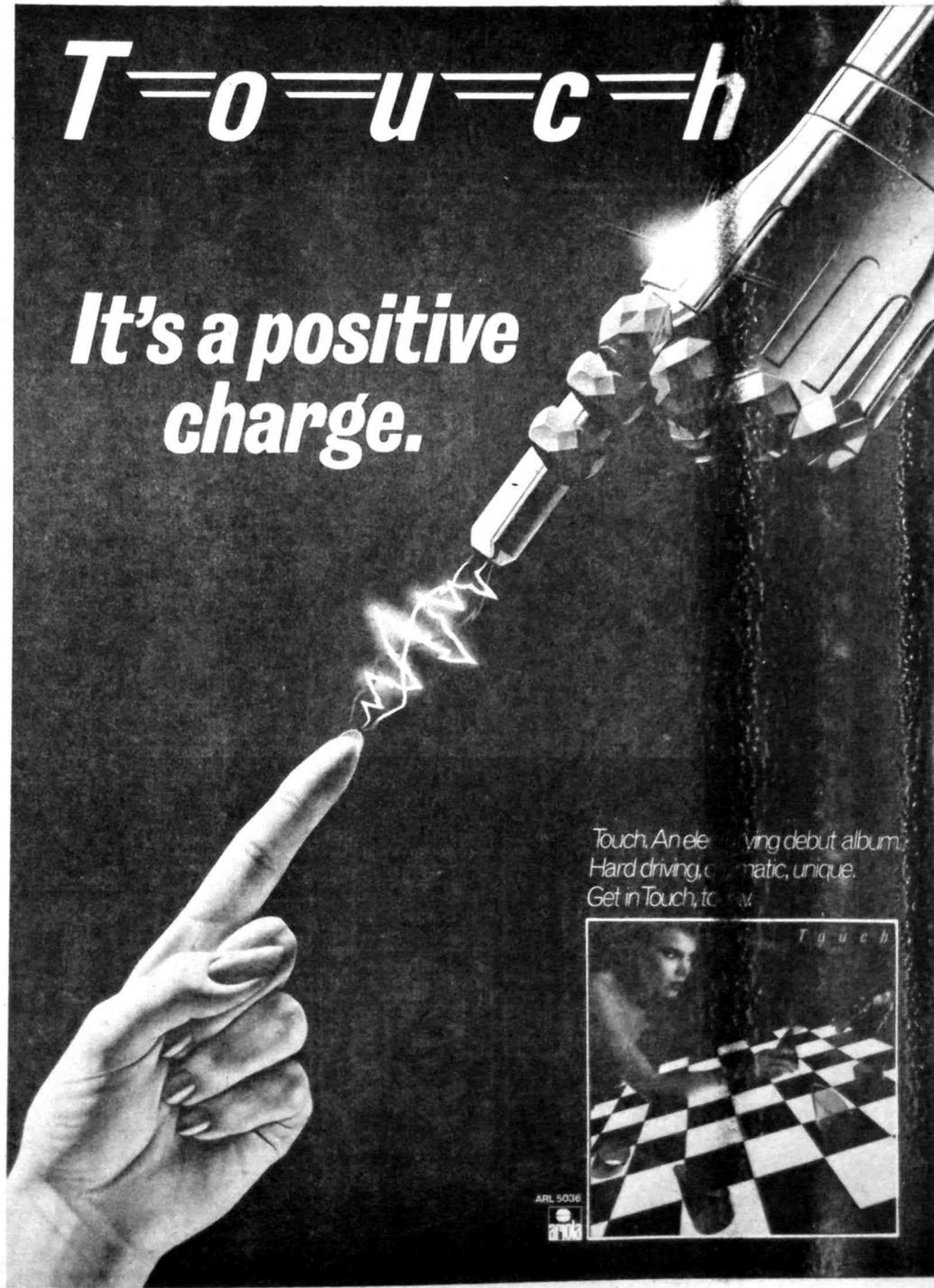
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THE FUTURE of rock 'n' roll?

Sleepy

Steve



PICTURE THIS: It's Wednesday afternoon and I'm off to interview Steve Hackett. I've listened to all his albums, I've read old Press cuttings and still I'm no nearer to really knowing him. I imagine a quiet, cautious man who gives nothing away. I want to know about Mr Hackett himself. I'll be sympathetic, I'll be understanding, I'll be the little darling I always am.

Hal (Hollow laugh.) Here's what really happened. I turn up at his house. Steve answers the door and I'm ushered in. It's a jolly nice house with lots of leafy green plants and beautiful things new and old, and we make small talk as he makes me a cup of tea. The atmosphere is

very slow, very tired, as he's just returned from a gig in Liverpool. "Let's do the interview upstairs, it'll be tidier there." Steve says. (Oh yeah — Ed) as he leads the way, cup in hand. We enter a sunkissed room, peaceful and serene, with lots of beautiful prints made by his artist girlfriend.

We stare into space. Sigh. This won't do. Well Steve, you don't seem to give much away in your interviews. Are you shy or is it that you just don't like interviews?

"I'm fairly shy, that's true," Steve admits. "but I haven't really done many interviews since the 'Please Don't Touch' album. I did quite a lot then and in a way I was interviewed out."

"Besides, I don't want to make a big deal of this but I feel that what I did say was misinterpreted. A lot of

journalists tend to put words in your mouth and they tried to make out there was a lot of acrimony between Genesis and myself. It's made me wary, very aware of what I'm saying."

This is true. Although Steve is a very likeable chap, courteous, friendly, he's also an interviewer's nightmare. Not that he deliberately tries to be, but he refuses to be drawn far on any subject whatsoever.

So let's talk about the album, 'Defector'. It's a very sombre piece of work I think, very dramatic.

"Yeah, it's the last album I'm going to make in that style," he says. "My new stuff will sound less... less monumental. I'm starting to think I've broken the barriers a bit in that 'Defector' doesn't have the same amount of weight throughout the work that the others possess."

Are you more confident in yourself then?

"Yes I am. I'm a lot happier with the material and the sound we have live, probably because now I have material from four albums to choose from. Obviously not everything you record sounds good live, and now I can pick and choose."

Well, I wonder, could it be you're happier because you're more

relaxed in your private life? Steve looks momentarily surprised, stunned even. He strokes his chin, ponders awhile then says "... yes, you're right. That's very true."

Soave leans forward in her seat, hoping for some great revelation.

"You find yourself overly committed to your work and it loses its sparkle. I've been concentrating on my private life and consequently when I get on stage I enjoy it, and I think it shows."

What does Mr Hackett do with his life then, apart from producing one album a year? Apparently he has a fairly hectic life. I tend to be busy organizing albums and the shows. Beyond that I'm busy socially. I like to see my friends."

By now we've finished our tea, and Steve is hungry, so we mosey down the road to a little cafe and

continue the conversation there. I ask him if he sees much of his old pals in Genesis.

"Not as much as I'd like to," he replies. "There tends to be a bit of the stiff upper lip where that's concerned. I'd like to phone Pete (Gabriel) and tell him how much I like his album. But it's just down to time, really. I don't have enough."

"Already I'm starting to think about the next album. Many people are asking me for a live album but I'd like to do an acoustic one."

"I'd also like to write a book," he confides. "I've already got the idea, again it's just down to the time again... I'm sorry, I tend to be repeating myself don't I? I'm just so tired I haven't really woken up yet."

I decide to call it quits and leave, so I say goodbye and head for the tube station. I found Steve Hackett very pleasant, but you can only talk about nothing for so long.

Can I go home now?

DANIELA SOAVE



This feelin's gettin' stronger.

FRANK HOOKER



POSITIVE PEOPLE

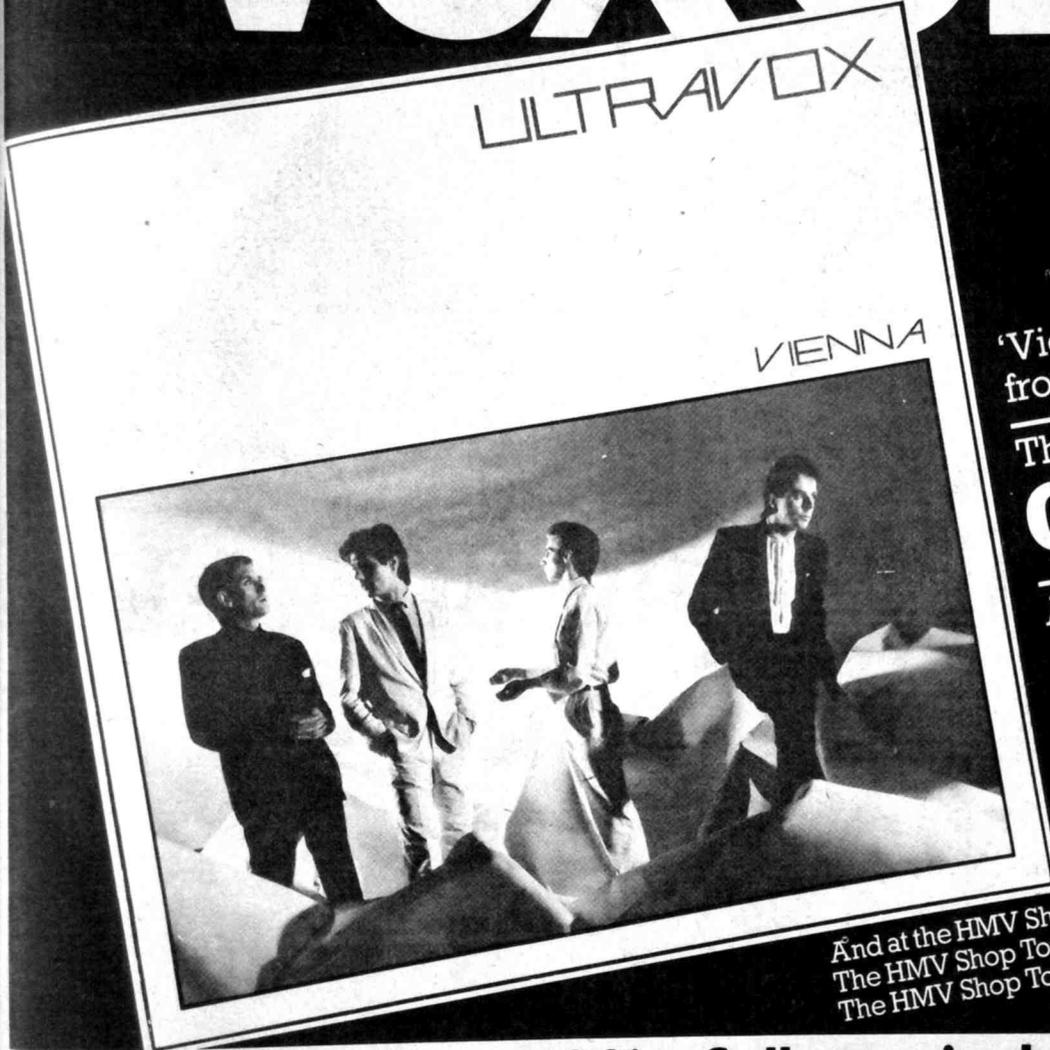
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WARREN PIECE

By William Burroughs — sorry, CHRIS WESTWOOD
Doe-eyed pics by ANDY PHILLIPS

IAN McCULLOCH: parents laughed at him.

Echo & The Bunnymen do all the rabbitting

WHAT'S IN a name?
It must be
bordering on 18
months, now, since I
sat around a table in a pub
with three *Sounds* people, and
laughed out loud at what one
of them was saying.

This one was Liverpoolian, he was
gesticulating, throwing his arms in the
air and shouting. "These bands,
man," he went, "you should hear
'em, man! Teardrop Explodes, Echo &
The Bunnymen, Pink Military Stand
Alone!"

And three of us were laughing at
these silly names; and he was striving
to tell us, somehow, about the wealth
of these bands.

This is 18 months on: Pink Military,
The Teardrop Explodes, Echo & The
Bunnymen have all released music
that's surprised, infuriated and fuelled
me in recent months. I wish I hadn't
laughed.

So what's in a name??
The things these names represent
are very disparate; they point in so
many directions; they swerve from
Pink Military's majestic (perhaps
contrived?) mystique to The Teardrop
Explodes' subline sub-Yachts pop, to
Echo & The Bunnymen's . . .

Well, Echo & The Bunnymen have
made an album called 'Crocodiles'
but what's in a title? (Possibly
quite a lot.) They've made an album
as tempestuous, impetuous and
fearsome as anything this year, it
feels like something major, it feels
claustrophobic, worried, stretched to
its own limits, rebellious, proud,
magnificent. It sets me thinking.

While people are wrapping
themselves up in safe, domestic HM
explosions and cosy, irrelevant ska
schemes, and while the business
continues to work from sales-graphs,
the real music - the music with soul,
with fire, with life - is in danger of
becoming something that sits on the
side-lines. This is something to get
infuriated about!

Rock and roll is a lie; it's a
preservation of useless myths; it lives
in boxes. If you don't fit into rock and
roll's boxes - if you don't do it for the
wrong reasons - then you're shut out.
If you break the chains and run away
there's nowhere to run to. If you're
not careful, someone will invent a box
for you.

Echo & The Bunnymen are very
wary. They set me thinking. In
Manchester they don't even
acknowledge my existence; but a day
later I'm starting to understand them.
Bill Drummond (co-manager, also co-
manager of The Teardrop Explodes;
also co-founder and co-proprietor of
Liverpool's Zoo Records) tells me:
"They're a very heavy downer band.
Expect them to give you a hard time.
I did but they didn't."

"We're just not very good at
interviews," Ian McCulloch tells me
over a plate of egg and chips at
Brian's. "It's just like meeting anyone
for the first time. You get journalists
who don't know a thing about you -
haven't even seen you - but you're
still expected to open up. I mean, a
lot of it's really personal . . ."

McCulloch is 21, an ex-sixth former
turned lyricist/guitarist/singer with
Echo & The Bunnymen; possesses two
'A' levels but only schooled two
extra years to bide time. When he
was 13 he wanted to be a star: I think
he still does. In those days his
parents laughed when he told them
what he wanted to do; they wanted
him to follow footsteps.

"They thought I should get an
ordinary job; and the laughing got
worse as I got older. I know they
never laughed out loud, but to
themselves. They just didn't . . . I
dunno . . ."

He stops himself in mid-stream, as
he's prone to do. That lack of creative
help-from-home almost certainly
resulted in the song, 'Pride'.

*Mother says/Sister says/Do you
mind if we laugh with you/Do you
mind if we sing with you?*

'Pride' is achingly powerful, a
distraught, bitter song: in some

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senses, it's perhaps a good thing they laughed. In other senses there are shadows lurking around all that Echo do. Their music constantly slips into darkness. It's been tentatively aligned with the era of psychedelia already, but that could be misleading, if not dangerous: their music is terse, tough, illuminated. It allows no release from the pressure, but catches the parts you wouldn't expect it to catch.

"In Liverpool, I woke up singing 'Happy death men stand in line/Happy death men' and felt strange when I realised what I was doing. That's how pervasively infectious Echo & The Bunnymen are.

"But it's not a *contrived* sort of doomy-ness," says McCulloch, "if it's contrived, people are able to give clear explanations and definitions about what they're doing. But we don't totally understand it ourselves, what we're getting at. Like, it's hard to describe what each track's about, because that album's a whole thing, a complete thing.

"It's like, if you think you can get

opportunity to record, play, tour, all that jazz.

The Bunnymen are not amused. They might be with Korova now - a branch of all-powerful Big Brother WEA - but they see no flashing lights, no illuminated staircases, no pride and glory for the taking.

Les Pattinson sits, squat, sweaty, in a Birmingham dressing room. He's wearing dark glasses, and I think he's looking at me. He's just come off stage.

"I wouldn't really want this tour to take off on a massive level - with everyone who comes to see us automatically going away and buying our records. That would be a bit false; we're not into that sort of success. We just want to carry on doing what we're doing, we wanna be able to have fun, to play to people, to communicate. Not to communicate in the political sense, but to get through

for it to be more an emotional thing. Like, you start wanting to make music because something hits you, some of the music you grow up with. Did you hear (something or other) by



underneath the album, find out what's going on - you might not find any answers. I don't think there are any answers on this album. Perhaps, by the second album we might be getting a bit closer ourselves.

"It's the way I like to write, to try and keep it spontaneous, loose, keep space in it, room for improvisation. I think the big difference between The Teardrop and us, is... well, they're really precise, really strict, and we're a lot more raucous. It's different kinds of soul.

"I liked Joy Division. Were you a Joy Division fan? I loved the sort of spacey feel they had, the room around each instrument."

Echo & The Bunnymen formed two years or so ago, drew their name from a list of suggestions offered up by an ex-flatmate of McCulloch's, played early gigs in and around Liverpool with a drum machine instead of a drummer. They were spotted by Dave "Zoo" Baffle and Bill "Zoo" Drummond (themselves ex-Big In Japan members) and promptly aligned with Zoo Records. An

Bowie... about '67, it was. Awwww! Brilliant!"

He sits on the word. "Brilliant brilliant."

Les Pattinson plays bass with Echo & The Bunnymen. There's a flurry of activity around him in the dressing room as he sits, momentarily locked up in his world of *deja-vu*, gazing blankly through shades.

Will Sergeant plays guitar, he's just come off stage, too. He complains "Crap!" he complains. "Give 'em an inch and they'll go metric! Everything went wrong! Me guitar wouldn't work (Did you see that? It was working a minute before we started, then it just wouldn't bloody work when I got on stage. Me other guitar fell off the strap! That's typical. I just can't get into it if things go wrong. Me guitar fell off the strap! That sort of thing makes me feel a real bloody idiot. The bass pedal broke, Pete broke a stick; something else went wrong wrong. I can't remember what it was, but something else went wrong."

I'm glad I caught you on a good night.

£1.60* off Queen 'The Game'



Boots Disc Deal
Album of the Month
-£3.80*

Each month, Boots selects one of the highest albums in the charts and sells it at one of the lowest prices around. We call it 'Album of the Month' and until August 2nd, you can buy the latest album from Queen at a huge £1.60* off and £1.00* off the tape.

*Savings shown are off the recommended retail prices. Available at these special offer prices until August 2nd from Boots Record Departments subject to stock availability.



Value with the Special Touch

Our new Credit Card. The simple way to Budget and Buy at Boots. Details available from all branches of Boots. Access, Barclaycard and Trustcard welcome.

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

MAILMAN

CONNOLLY CORNER

(The wit of New Barnet takes over)

Nutters, perverts, psychos, illiterates, you name them, we get them. One person who persistently (usually half a dozen letters a week) writes to us is John Connolly. Now, we would award him an LP token just for trying but he never puts his address on the letters. So John, send us your address and perhaps we'll send you a token. Then maybe you'll get off our backs. Here's this week's batch of Connolly letters.

I CAN'T really say if I like your paper or not, I only buy Record Mirror because where I live they don't sell toilet paper. John Connolly, the Outer Limits of New Barnet.

- It's supposed to be for wrapping chips in.

WOULD THERE be a chance of your printing this Mailman if I said that your letters' page was the most cleverly edited out of the four music papers, or would you just dismiss this letter as just another grovelling little git trying to boost your ego? John Connolly, the grovelling creep of New Barnet.

- You're not grovelling enough.

I'VE ALWAYS imagined TV's 'Lou Grant' similar to the Record Mirror editorial room, with Alf Martin as Lou, and Rosalind Russell as Billie and Ronnie Gurr as that budding reporter Rossi, but maybe 'Lou Grant's' on past your bedtime, eh Mailman? John Connolly, the TV Junkie of New Barnet.

- Lou Who?

AN EASY way of getting a letter printed in Record Mirror is to always end your sentence with a question mark, am I correct Mailman? John Connolly, The Ghoul of New Barnet.

- Look, smart arse, almost any letter we get we print.

IN LAST week's 'Sounds' and 'Melody Maker' they had wanted ads for new rock journalists, I suggest Mike Nicholls and Ronnie Gurr apply, then maybe they could get a decent job? John Connolly, the only person in New Barnet who writes to Record Mirror.

- We tent them but they threw them back.

ON 'THE Streets of San Francisco' on TV, I'd like to know why Karl Malden doesn't wear any flowers in his hair? John Connolly, the President of the Scott McKenzie Appreciation Society.

- And spoil the perm.

IS ROSALIND Russell a blonde, brunette, or redhead? John Connolly, the New Barnet headhunter.

- She won't take them off to let us see.

BACK IN March '79, I bought the Pistols album 'The Great Rock 'n' Roll Swindle', they have now released five singles from it, and I have bought all of them, am I the kind of person record company executives dream about? John Connolly, the Phantom of New Barnet.

- They're praying for people like you.

I HAVE 'Sid Wasn't That Vicious' tattooed on my chest and I stand in the corner of pubs topless just to show it off, does this make me a poseur? John Connolly, New Barnet Massage Parlour.

- Just an idiot.

I'VE HAD a letter printed in Record Mirror for four consecutive weeks.

doncha think I should win an LP please, pretty please, please, please, cos if it weren't for people like me Mailman you'd be outa work. John Connolly, New Barnet, Crematorium.

- But sane.

HAVING JUST looked through your editorial I would say that you Mailman are either Dantela Soave of Suzanne Garrett, am I correct? John Connolly, the only person in Linthorpe Road who writes to Record Mirror.

- Yes.

DEAR MAILMAN. Why should John Connolly (the wit of New Barnet) get letters printed, and not me? Super Big-headed Mick, Winchester.

- He's the only person that writes to us.

HELPFUL? IT'S ALL the same around our place. Mod, mod, bloody mod. I'm the only HM fan here. Surely I should get an LP token for being so helpful in trying to convert them. In fact, another LP could bring me to success. HM Andy.

- You should be put down.

DAFT I PURCHASED my first copy of RM on April 14, 1978, at the impressionable age of 14. Fine, I thought the greatest thing since Gorgio Moroder, and from that day onwards spent my hard grovelled money on it. But, owing to serious financial (my bank manager just doesn't



WHATEVER HAPPENED to that once great band ELO? Evidently, it seems that Jeff Lynne has received a sharp knock on the head. After writing such rock classics as 'Rockaria', 'Telephone Line', 'Turn To Stone' etc, why does he suddenly come out with all this disco crap from 'Discovery' and now he has even lowered himself and the band to perform with (gulp) Olivia Newton-John? Sadly it looks as though ELO have gone to join the ranks of Roxy Music, Fleetwood Mac, etc. Dismayed, Epsom.

- You've only just realised?

understand me) reasons I stopped buying RM, having to settle for the 'Beano' instead. My life was not worth living but I managed and bought your rapidly degenerating paper at sparse intervals. When you joined Superpop, RM was pure unadulterated shit and I wouldn't have considered wasting the dirt under my fingernail on it.

In a momentary brain lapse I bought the June '78 issue. Relief! Joy! It was back to its usual level except that is for Mailman. The one that I'd been used to was witty, rude and perverted. Oh where has Mailman gone I cry.

Therefore I have come to the conclusion that the previous Mailman was JR, and because of the shooting (Paula Yates did it) he is temporarily in the cupboard, so please give him the 2p rise and you never know I might just buy RM two weeks on the trot.

Mailman's second cousin.

- He's joined the Beano.

TIME I HAVE just invented a time machine, which means I am going to win

the LP token with a completed Popagram and Xword every week. What I shall do is wait for next week's answers then go back in time, ransack your office (I will be able to do this as I am completely invisible) and find the (ex) winning letter and replace it with mine. Simple isn't it? Of course all the fun would be taken out of it if this letter was printed and I won a legitimate LP token. I would then have to pester some other paper or magazine to get my kicks.

Yours in anticipation, John Olde. PS: With the power of my time machine I can also arrange - er - fatal accidents.

- Get lost sonny, or we'll be the ones causing fatal accidents.

CATCH OK. WHAT'S the catch, why are you being nice to us Queen fans? Last week a good review, this week a poster, what next? Boiling Simon Ludgate and Malcolm Dome in oil? I bags to put the iodine on afterwards. Carol, Tidworth.

- We don't know what came over us.

DYING SOMETHING'S WRONG with me, I think I'm dying. My palms are all sweaty (no, I am not in love, according to my horoscope anyway) my back aches and my brain is beginning to drip out through my left ear. Why, cos there's no Top Of The Pops.

I know I always moan about the crap they put on it now and again but life without Top Of The Pops just doesn't seem to be worth living. Thursday night just ain't the same.

So will you nip round to the Beeb and sort out that strike please. Anyway, I'm off now but don't forget to sort it all out before next Thursday night or else I'll take the drastic action of eating my Record Mirrors one by one (yes, both copies) till I'm dead.

P Drive!, Scarborough, N Yorkshire.

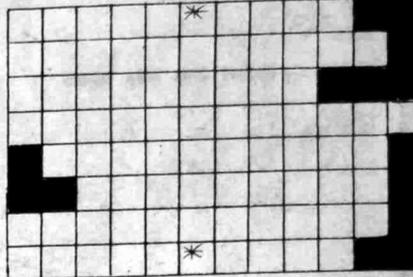
- One will do it.

WIN AN LP

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

NAME _____
ADDRESS _____

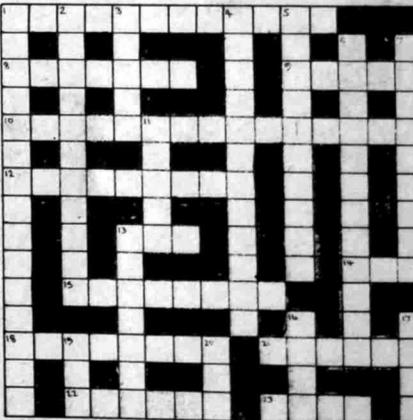
POPAGRAM



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

You'll find what Kate's doing in the gin bar (9)
I'd substitute a substitute for molten wealth (6,4)
If the British steelers could just praise D., you'd have the solution (5,6)
Slops and exits combine in mixture for swindlers (3,7)
Part of a keen whist player could become ready and willing (10)
Change your ways! Don't lie on a jew in the kitchen (4,5)
A very strange magician can't give you up (6,6)
Put the cot in parcel for just one night (4,7)

XWORD



CLUES

- | | |
|--|---|
| ACROSS | DOWN |
| 1 Will The Beat go on for ever? (4,4) | 1 He wants to get serious (8,7) |
| 8 What The Specials are working for (3,4) | 2 All Mod Cons follow up (7,4) |
| 9 1979, Roxy Music single (5) | 3 Strummer's boys (5) |
| 10 Rod Stewart LP (1,5,2,3,4) | 4 I Hear You Now Was One (5,7) |
| 12 Transport to Cairo (5,4) | 6 Meatloaf LP (3,3,2,4) |
| 13 Bee Gees label (1,1,1) | 7 Chinatown inhabitants (4,5) |
| 14 and 23 Across. 1966 Small Faces hit (3,4) | 11 White Punks On Dope (5) |
| 15 Recent Dr Hook hit (4,4) | 13 She don't have to put on the red light (7) |
| 18 Outlandos Police hit (2,6) | 16 Joni had a big yellow one (4) |
| 21 Recent No 1 from American Gigolo (4,2) | 17 Beatles film (4) |
| 22 Helen (—) Of Steel (5) | 19 Bowie LP (3) |
| 23 See 14 Across. | 20 They were Going For The One (3) |

Last week's solution to X word: ACROSS: 1 Christine. 4 Apple. 7 I'm Alive. 9 Tomita. 11 Yellow River. 14 No Self Control. 16 New Musik. 18 Tommy. 20 Eleanor. 22 Crime. 23 Ska. 24 Sunny. 25 Gary Numan. 26 RCA.

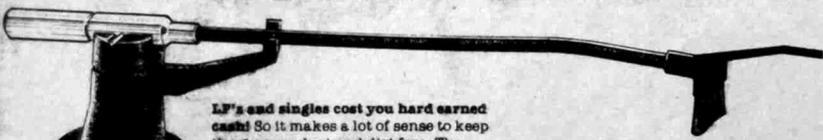
DOWN: 1 Chinatown. 2 Ready and Willing. 3 Still. 5 Peter Frampton. 6 Joni. 8 Ego. 10 Billy. 12 Rick. 13 Van Morrison. 15 Squeeze. 17 Knack. 19 Faces. 21 Layla. 23 Sam.

Last week's solution to Popagram: (in order of puzzle) Peter Green, Sammy Hagar, So Far Away, Boney M, Elton John, UK Subs, Roxy Music, The Scratch, Whitesnake.

DOWN COLUMN Gary Numan.

LAST WEEK'S WINNER: Neil Burrows of Askey, Nottingham was quick off the mark last week. We made a cock up of printing the Popagram box upside down. Still, he managed to do it and wins the LP token.

DIRT FREE!



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Take full advantage of this special offer from Record Mirror.

The Garrard Dustmaster normally costs £4.99 r.r.p. The cost to you, now, is £3.49 and that includes postage, packing and VAT. You save £1.50.

How to order Write to us now with your name and address, enclose a cheque or postal order for £3.80 for each Dustmaster ordered and send to Record Mirror Garrard Offer, Spotlight Editions Ltd, Record Mirror, 40 Long Acre, Harlow, Essex.

Cheques made payable to 'Record Mirror'

This offer is open to all readers of Record Mirror in the U.K. while stocks last. Please allow 21 - 28 days postal delivery. Money back if not delighted if goods are returned within 7 days of receipt. No claims for loss in transit can be made after 60 days. Record Mirror cannot be held responsible for returned goods lost in transit.



ZERO COMIX

by D. HINE

ZENITH CITY:-
SOME TIME IN YOUR FUTURE,
DOWN ON LEVEL ZERO, I HAD
JUST WITNESSED A BRUTAL
ASSAULT, AND WITH MY USUAL
LUCK IT WAS ME THAT
COPPED THE RAP.

YOU'RE UNDER
ARREST! FOR MURDER!

BUT HE
ISN'T DEAD

HE SOON
WILL BE

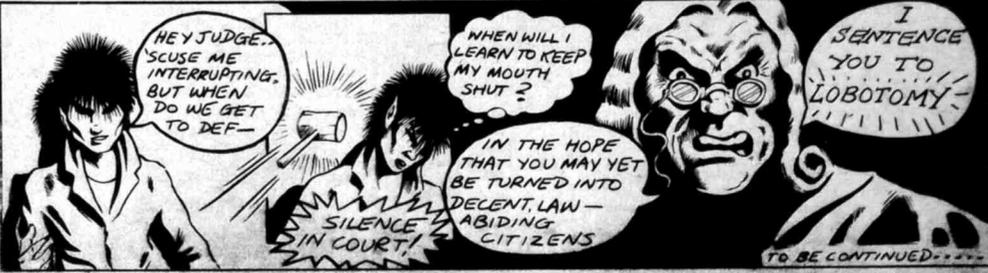
S-SOMEONE
PLEASE HELP
ME

A COUPLE OF HOURS LATER
I WAS IN COURT...



BROTHER GRIMM...ROKKI... ROXXI... ZERO...

YOUR NAMES AND APPEARANCE CONDEMN YOU!



TO BE CONTINUED...

SINGLE OUT NOW DOUBLE 'A' SIDE

Easy Life

CHS TT12

Too Experienced

2 TONE RECORDS

THE BODYSNATCHERS



No *She Ain't Related to*
MICHAEL or JERMAINE

No *She Didn't Have a Hit With*
MY BOY LOLLIPOP

FOR MEN ONLY

THE NAUGHTY BUT NICE
NEW ALBUM & CASSETTE

FROM

THE UNMISTAKEABLE

MILLIE JACKSON



SONGWORDS

DETROIT SPINNERS Cupid/I've Loved You For A Long Time

Cupid, draw back your bow and let your arrow go
Straight to my lover's heart for me, for me
Cupid, please hear my cry and let your arrow fly
Straight to my lover's heart for me.

Now, I don't mean to bother you but I'm in distress
There's danger of me losing all of my happiness
For I love a girl who doesn't know I exist
And this you can fix.

CHORUS:

Oh, Cupid draw back your bow and let your arrow go
Straight to my lover's heart for me, for me
Cupid, please hear my cry and let your arrow fly
Straight to my lover's heart for me
Now Cupid don't you hear me calling you I need you
Cupid.

Now, Cupid, if your arrow makes her love strong for me
I promise I will love her until eternity
I know between the two of us her heart we can steal.
Help me if you will.

CHORUS:

Oh, Cupid draw back your bow and let your arrow go
Straight to my lover's heart for me, for me
Cupid, please hear my cry and let your arrow fly
Straight to my lover's heart for me
Now, Cupid don't you hear me calling you I need you
Cupid.

W. & M. by Sam Cooke

CHORUS

I've Loved you for a long time
Now it's time to make you my baby.
I've Loved you for a long time
Now it's time to make you my baby.

I look at you,
You turn away
I say to you
Please look my way
But you say to me
Leave me alone
Then I say I
Can't live without you.

CHORUS

Girl, Baby you know
That my love's for you
And it hurts me so bad
I'm telling you
Come on look at me once
Try it again
Can't you see I
Can't Live Without You

CHORUS

Copyright for Cupid by Kags Music Corporation/The Essex Music Group
Copyright for I've Loved You For a Long Time by Carlin Music Ltd.
Detroit Spinners Information
c/o Atlantic Recording Corporation,
Rockefeller Plaza,
NY 10019,
USA.

BOB MARLEY & THE WAILERS Could You Be Loved

Could you be loved and be loved
Could you be loved and be loved

Don't let them fool you
Or even try to school you, Oh no
We've got a mind of our own
So go to hell if what you're thinking is not right
Love would never leave us alone
In the darkness there must come out to light

CHORUS:

The road of life is rocky
And you may stumble too
So while you point your fingers
Someone else is judging you
Love your brother man

CHORUS:

Don't let them change you
Or even rearrange you, Oh no
We've got a life to live
They say only, only
Only the fittest of the fittest shall survive
Stay alive

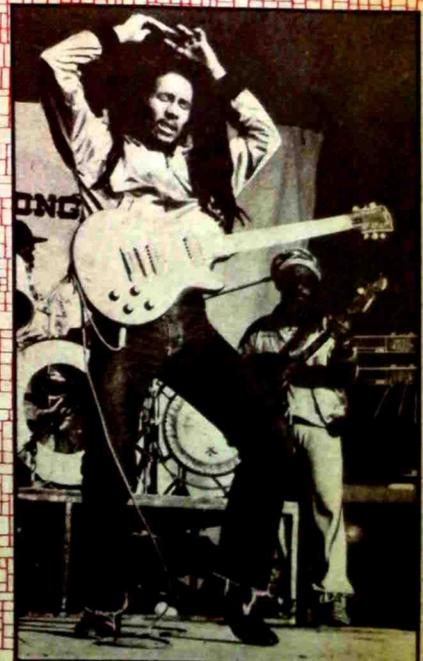
CHORUS:

You ain't gonna miss your water
Until your well runs dry
No matter how you treat him
The man will never be satisfied

Could you be, Could you be, Could you be loved
Could you be, Could you be loved
Could you be, Could you be loved

Say something, Say something, Say something
Say something
Reggae, Reggae
Say something
Rockers, Rockers
Say something could you be loved

Words and Music by Bob Marley
Copyright + Rondor Music



HELP

Edited by SUSANNE GARRETT

No one to turn to

I MET a guy at a party recently. We talked, got drunk and the inevitable happened. Now I'm pregnant and the baby cannot be my husband's. I can't even stand him touching me. Yes, I'm married with two children, and can't get this man out of my mind, even to the extent that I'm becoming short-tempered with the children.

I have no one to turn to and don't even know his name so there's no chance of meeting him again. As I'm 35 and he's only 19, I know you're going to say I should grow up. I'm sitting crying now over this letter, because I'm at the end of my tether. I can't ask for a personal reply as my husband reads all my mail.

Francis, Birmingham

You've reached the end of your tether in more ways than one. Though you're concerned enough about the welfare of your children to stay, the marriage ties that bind seem to have been chafing for some time. Your brief encounter at the party was just another symptom of a marriage that has lost its meaning for you. You needed to let yourself go; to forget for a while. If he was attractive, that's an added bonus, but he could have been anyone who offered you the same sense

of temporary release and irresponsibility. Don't credit a one-night stand with any more meaning than that.

Now it's time to stop feeling sorry for yourself, no matter how trapped and oppressed you may feel and make some decisions. You don't need your husband's consent, in law, if you choose to terminate this pregnancy. And if you and your husband no longer have anything in common and you've reached the point where you feel only physical revulsion for him, then you must assess whether you want to continue this marriage. Even if you're financially dependant on him at present, that shouldn't be your only reason for staying together.

To clarify your own feelings you may want to talk confidentially to someone nearer home. You can do just that if you ring the Brook Advisory Centre, (9 York Road, Edgbaston, Birmingham), on 021-455 0491, Monday to Friday, 6.30-8.30, or Saturday, 2.30-4.30. Ask to speak to a counsellor. Brook's team of doctors and counsellors offer medical and legal advice and aid, and will give practical back-up if you need it. Make that call.

COURT CASE

MY mother was punched in the face and her handbag was stolen on her way home from work a couple of months ago. Someone has been charged with assault and theft and the case will be coming up later this year. Is there any way she can get cash compensation from the person who attacked her before or after the case comes to court?

Terry, Birmingham

It depends on whether this person pleads guilty or not guilty. A plea of not guilty, regardless of the decision of the court, leaves your mother without a leg to stand on as far as suing goes. If the plea is guilty, she can sue and should ask about the possibility of legal aid, to help her do this.

Even if your mother isn't able to sue, she can stake a claim for cash compensation with the Criminal Injuries Compensation Board, 10-12 Russell Square, London W1. (Tel: 01 636 2812). Ask her to write for an application form. Both the short and long-term medical effects of injuries sustained will be taken into consideration along with loss of earnings and other relevant factors. Any claim submitted to the Board, who will contact the police

and the doctor or hospital concerned for full reports, takes between six and eight months to be processed. Anyone who has been the victim of a physical assault can lodge a claim at any time within three years of the date of the incident, provided the matter was reported to the police. Road accident victims are, unfortunately, not eligible.

CAN I APPLY?

FOR some time I've been saving up to buy my own flat. How old do I have to be before I can try for a mortgage and how do I go about applying for one? I'm 17 now. Bill, Manchester

The minimum age at which you can apply for a mortgage is 18. So, if your savings aren't already in a building society account you might like to think about transferring them now, as this will certainly improve your chances of a loan.

To apply for a mortgage, simply arrange an interview with one, (or more), of the building societies in your area. Although there have been large cuts in the public sector it's also worth giving the Housing Department of your local

authority a ring, just in case they have anything on offer too. In general, building societies will provide mortgages two and a half times the value of your salary, but a reasonable store of savings may jack-up your prospects. The building society will assess your possibilities, taking your job and income into consideration and will usually require an employers and/or bankers reference to boot.

If your 18th birthday isn't so far away why not start looking for a likely property now? The building society will arrange for a valuation, (based on the value of the flat or house), and may make you a written offer. If they do, you, in turn, have to accept this in writing, sealing the contract. Once you've lined up the mortgage and have found the property you want to buy, you'll need to take advice from a solicitor, and if you're unsure of any of the terms and conditions in the contract you should do this anyway, before signing.

PROBLEMS? Write to Susanne Garrett, Help, Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply.

FEEDBACK

GEEP'S FAX ON WAX

SINCE Graham Parker is in the charts this week, here is a list of all his albums and singles. The albums are: 'Howlin' Wind' (5360, 129) April 76, produced by Nick Lowe; 'Live At Marble Arch Official Bootleg' (GP1) Sept 76; 'Heat Treatment' (6360, 137) October 76; 'A Bunch Of Stiffs' (Seez 2) April 77; 'Stick To Me' (9102, 017) October 77; 'The Parkerilla' (6641, 797) April 78; 'Squeezing Out Sparks' (9102, 030) March 79; 'Live Sparks' (SP, 53) Summer 79; 'High Times' (6360, 172) 1979; 'Honky Tonk Demos' (OVL.M.5003) September 79. The singles include: 'Silly Thing / I'm Gonna Use It Now' (6059, 135) March 76 (deleted); 'Soul Shoes / White Honey' (6059, 147) July 76 (deleted); 'Kansas City / Silly Thing' (live) (came free with first 5,000 copies of Heat Treatment); 'Hotel Chambermaid / Don't Ask Me Questions' (6059, 158) October 76 (deleted); 'Pourin' It All Out / Help Me Shake It' (6059, 161) January 77 (deleted); 'Pink Parker' EP (Park 001) February 77; 'New York Shuffle / The Bleep' (6059, 185) November 77 (deleted); 'Hey Lord Don't Ask Me Questions / Watch The Moon Come Down' (Park 002); 'Protection / I Want You Back' (6059, 219) February 79; 'Local Girls / Discovering Japan' (6059, 226) June 79; 'Mercury Poisoning / (no B-side)' (SP 41) April 79 (12in grey vinyl bootleg) The following are credited to The Rumour. First the albums; 'Max' (6360, 149) July 77; 'Frogs Sprouts Clogs And Krauts' (Seez 13) March 79; And the singles: 'Do Nothin' Till' / 'Somethin's Goin' On' (6059, 174) July 77; 'I'm So Glad' / 'This Town' (6059, 181) October 77; 'Frozen Years' / 'All Fall Down' (Buy 43) February 1979; 'Emotional Traffic' / 'Hard Enough To Show' (Buy 45) May 1979 — this appeared in five colours under three catalogue numbers. Buy 45, Buy 45 DJ and Buy 45 Plug!

Denote Stiff releases. All the others are Phonogram. If you need any more info, contact The Press Office, Stiff Records, 9/11 Woodfield Road, London W9.

HAWKWIND



NEW LIVE SINGLE
SHOT DOWN IN THE NIGHT

BRO 98 c/w URBAN GUERRILLA (Live Version) FULL COLOUR BAG (Limited edition)



The Virgin/Record Mirror



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. E.g. 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 Chartwatcher, 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 14th July

COUPON

| | |
|----|--|
| 1 | XANADU Olivia Newton-John/Electric Light Orchestra |
| 2 | USE IT UP AND WEAR IT OUT Odyssey |
| 3 | JUMP TO THE BEAT Stacey Lattisaw |
| 4 | CRYING Don McLean |
| 5 | CUPID/I'VE LOVED YOU FOR A LONG TIME Detroit Spinners |
| 6 | FUNKY TOWN Lipps Inc |
| 7 | MY WAY OF THINKING/I THINK IT'S GOING TO RAIN UB40 |
| 8 | EVERYBODY'S GOT TO LEARN SOMETIME Korgis |
| 9 | COULD YOU BE LOVED Bob Marley and the Wailers |
| 10 | SPION TEMPLER/TWO PINTS OF LAGER Sidlognessabounds |

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

NAME _____

ADDRESS _____

RECORD MIRROR

Virgin

Chartwatcher Winner No. 11 was Roy Hurling, of Lessingham South Humberstone

Cut out and send to Record Mirror, Chartwatcher No 12 PO Box 16, Harlow, Essex CM17 0HE. All entries must reach us by NEXT MONDAY 14th July

THE VIRGIN MEGASTORE 14 OXFORD STREET W1

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| 100 Tottenham Court Road | 122 Goswell Road | 122 Goswell Road | 122 Goswell Road | 122 Goswell Road |
| Tel: 01 580 7066 | Tel: 01 273 28167 | Tel: 01 273 28167 | Tel: 01 273 28167 | Tel: 01 273 28167 |
| 100 Tottenham Court Road | 122 Goswell Road | 122 Goswell Road | 122 Goswell Road | 122 Goswell Road |
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| 100 Tottenham Court Road | 122 Goswell Road | 122 Goswell Road | 122 Goswell Road | 122 Goswell Road |
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| 100 Tottenham Court Road | 122 Goswell Road | 122 Goswell Road | 122 Goswell Road | 122 Goswell Road |
| Tel: 01 337 8647 | Tel: 01 272 29049 | Tel: 01 272 29049 | Tel: 01 272 29049 | Tel: 01 272 29049 |
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ROADSHOWS



TOP OF THE POPES

OR: Are the Stranglers pasta it? (Brought to you by Cain Catchlines Ltd.)

THE STRANGLERS
Some Place In
Rome, Rome

"FRIENDS, ROMANS
Countrymen — Lend us
your ears." A creditable
Cornwellian preface to
The Stranglers' first gig

since their not-so-Nice
within these walls
residency.

An unlikely setting — a
far from verdant park in
the middle of the babbling
metropolis overlooked by
a towering Castille where
popes of old sought

refuge from irate
parishioners by nipping
along an underground
pass connected to the
Vatican nearby.

By 10 pm, the park is
overflowing with 8,000
roaring rads raring to
root, toot and generally

get down to the band
whose pasta exploits have
made them a household
word in every prison in
Europe.

The Stranglers have
reached a spaghetti junc-
tion in their career. Unaid-
ed by airplay their last few
singles have plopped in
and rippled out again.
Their credentials as first
division rock maestros
have taken a battering
from the press and cryptic
observers of the
"scene".

But under the stars in
cornetto land they proved
once more — after a
shaky start — that live
they not only still cut it
they disembodied it, skewer
it and burn it over red hot
coals.

The set on the night
contained numbers from
most of the previous
albums — 'Hanging
Around' and 'Down In The
Sewer' the TV theme per-
sonified, 'Tank',
'Duchess', 'Genetix',
'Raven' — you name it.

Plus the single 'Who
Wants The World' which
shocked everyone
associated with the band
when it never made the 10,
and two new songs from
the next album
'Meninblack' — 'Thrown
Away' and 'Hail To Our
Men' a long, languid la-
ment which at times
sounds like a theme from
a Fellini movie and an in-
terstellar Lord's Prayer.
Get the drift?

Previous alfresco
Stranglers' gigs have
been difficult affairs. They
found it dismal to breeze
with the sieze amongst
the birds, bees and smell
of burning grass.

But in the cold light of
day in Rome they
slaughtered the Etylies
who in the end refused to
leave after the stipulated
one encore. They bom-
barded the stage with
cans of Peroni beer and
empty Chianti bottles un-
til the band returned with
a bare-chested Jean caus-
ing a few macaroni
madonnas to actually
scream.

If a spell in the nick
does this I hope they get
solitary next time ...
BARRY CAIN

JOHN OTWAY AND
WILD WILLY BAR-
RETT
Manchester,
Millstone

SURPRISED TO see this
fine pair bullet back into
the charts after an un-
satisfactory separation?
Here's the goods. For the
past three weeks, admis-
sion to the gigs has not
been via cash, Nor cheque
and credit cards, whatever
galloping inflation might
lead you to believe.

No, modern currency
takes the form of their
latest — and, according to
close fans, worst — 45,
and so, hey presto, jump-
ing John claiming to feel
as flushed as Paul
Newman after he'd made
'The Sting'. Of course, the
blue-eyed heart-throb
never had to tour in a tent
to keep his costs down
and although Otway af-
fects the same mischievous
twinkle, there the compar-
ison ends.

For example, in the pro-
fessionalism stakes, there's
a mighty gulf twist
the two. In other words,
the gig was a shambles.
Sure, drunken devotees
lapped it up with their
pints right until the final,
fractured rendition of
'House Of The Rising
Sun', but if it was music
you wanted, you were on
the wrong side of town,
chum.

This was pub rock at its
most basic, innocently un-
violated by the trappings
of the business. We could
have been out in the
deepest countryside were
it not for the heckling
which tends to be the ter-
ritory of city-dwellers.

Following an awful per-
formance by Dave Swar-
brick soundalike Eddie
Stanton from Milton
Keynes (well somebody's
gotla come from there)
which featured first Bar-
rett and then Otway on
drums, the headliner's
own troupe was unleas-
ed.

Saner moments coincid-
ed with the presence of
the Mark Freeman / Alan
Offer rhythm section and

Wild Willy himself occa-
sionally displayed ad-
mirable instrumental abili-
ty. His guitar solo on 'Who
Shot Liberty Valance' was
eminently sensible whilst
the one on 'Genevieve'
made it more than just the
taken weepie.

Helping to pump up the
gibberish quotient was
some nonsensical im-
provisation on 'Cor Baby
That Was Really Free' and
'Cherry's Going Home'.
'Down The Road' man-
aged to include an unnerv-
ingly accurate impersona-
tion of Charlie Watts and
acknowledgement of that
afternoon's Wimbledon
final when Otway axed a
microphone expertly serv-
ed by Barrett.

Another deft touch was
the shotgun fire during
'Baby's In The Club', and
that's pretty much the
lowdown on a B&O show.
As one punter reminded
Otway during a long
catalogue of complaints
he was making about
himself: "You're still a
nutter though!"

A useful asset indeed.
Incidentally if you want to
see them more than once
you'll have to buy
more than one single!
Welcome to the world of
Recession Rock

MIKE NICHOLLS

THE EXPRESSOS
Rock Garden, Lon-
don

THE LAST time (summer
'79) that I ventured into
the core of Covent Garden,
I was crushed by a
disorderly mass of so-
called "rude boys" throbb-
ing to the nutty sound of
Madness. This time, I was
crushed by opera-goers as
I made my way to the
apathetic Rock Garden.
Newly painted, they said!
Even triple coatings of
double gloss couldn't
disguise the fact that the
Rock Garden stinks.

And there's nothing
sadder than your average
power pop band trying to
escape from rock's fourth
division into third division
stakes.

Despite plenty of air
play with the sugary, ex-
quisite single 'Hey Girl',
the Expressos don't hold
enough potential to
secure a place in the star-
dam ranks.

The Expressos sadly let
themselves down. They
have the appeal, even if it
is exceptionally contrived.
Vocalist Rozzi could well
be another Wendy Woo
with Sandie Shaw (yes
she, of bare feet fame),
Fay Fife and B-52 girls
dazzling overtones. Roz-
zi's stage presence is
polished with all the
naivete and gaiety of many
a girl vocalist that we have
come to know.

The Expressos (just
lack any sort of profes-
sionalism. Sure Johnnie
Christie (bass), Mick Toldi
(guitar), Nick Pyall (guitar)
and Milan Zackavieka
(drums) scramble together
a fast boppy upbeat mood,
but they lack any real fire.
Rozzi's shrill crescendo
croon is positively lifting
over the skipping beat.
Their unvarying original
songs are written to the
same receding formula
after a while they become
boring as hell, but things
weren't too dispiriting.
'Johnnie B. Good', 'Your
Letter' and naturally the
strongest number 'Hey
Girl' which is sung with
such verve and passion,
this number alone created
a mood of high energy
with its riveting
hooklines.

The encore is a crazed
version of '19th Nervous
Breakdown' which sound-
ed like the Rolling Stones
[playing at 78 rpm]

BARBI BOOP

FIST

Marquee, London

EVER SINCE I was nearly
blown over by the wind-
tunnel volume of their
debut single, 'Name, Rank
And Serial Number', I've
had Fist listed as a band to
be checked out as soon as
possible. I finally managed
to fulfil this modest ambi-
tion when the North-
Eastern terrors played
Marquee support to the
venerable Iron Maiden
and, to err on the side of
euphemism, they were
decidedly excellent.

OK, so their stage act
was a little lacking in the
lustre and subtlety depart-
ments (blonde guitarist
Dave Irwin excepted) but
that mattered not at all
because on the musical
front the band poured out
an overwhelmingly rhythmic
cacophony on the jungle
warfare scale and I, for one,
had absolutely no complaints.

And the songs
themselves were of the
highest order, with a steel-
eyed span stretching from
'You'll Never Get Me Up'
through 'Brain Damage'
and 'Axeman' to a virulent-
ly catchy finale rendition
of 'Name' proving that in
the mettle 'n' mayhem
stakes, these lads utterly
annihilate the opposition.

ART OBJECTS / THE
VIP's
101 Club, London

AS A NEW name and a
new force to be reckoned
with, the Art Objects pre-
sent a fusion of poetry,
music and dance. Their
line-up comprises six
members, who cross
musical thresholds with an
interesting network of
rhythms, to be translated
into dance by Wojtek.

They are a highly in-
novative and inventive
band, guaranteed to
disturb your equanimity
with their piercingly ar-
ticulated lyrics. As the
tidal ebb and flow of sound
washes over you, sudden-
ly a wave will break leaving
you high and dry.

They fracture struc-
tures: 'Hard Objects', play
for legendary heroes:
'Batman' and have neat
song titles 'Showing Off
To Me Girls'.

For comparisons it
would be John Cooper
Clarke meets the Pop
Group but there are none.
Catch them on the re-
bound.

In contrast were the
VIP's who won't stop the
world, but then there is no
reason to do so, unless
you want to get off. After
a trip to Paris with The
Chords they have emerg-
ed with some new songs,
but still play the old
favourites such as Bolan's
'I Love To Boogie', which
was the encore. The at-
mosphere was more akin
to that of a private party
than a gig, with a large
number of the audience
dancing on stage. If au-
dience participation was
the goal, then the VIP's
certainly succeeded, with
their summery sounds and
songs about girlfriends.
'Quarter Moon' is to be
their next single and I, for
one will certainly buy it.
Heaven is hot, and hot it
was in the 101 Club on
Saturday night. AMANDA
NICHOLLS

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TED NUGENT/THE SCORPIONS/DEF LEPPARD
Hemisfair Auditorium, San Antonio

THANK YOU thank you thank you thank you... San Antonio!!!
"Are you ready for some of that good 'n' loud old dirty rock 'n' roll?" (Screaches, yells, whoops and hollers and, somewhere in the balcony, a firecracker or two.)
"Can you feel your heart beating? Can you feel your body twitching?" (Yeah! Scream! Holler!)
"CAN YOU?"
Too late; they're off. Ted Nugent, bulldozing his way into his Texas stronghold for the second time this year, isn't prone to wait for a response he knows is coming. Feed the troops, feed 'em meat, and feed 'em as loud as they can stand it. All the boys who can't can come round and collect a backstage pass if they're pretty enough.

Those that's staying around — a mere 20,000 or so — can feast and gorge on Nugent's unique, and occasionally ridiculous, rock'n'roll version of a jungle feast; enough screams and feedback to launch a dozen horror movies, enough athleticism to fuel three circuses, and enough beautifully meaningless heavy metal flying through the speakers to demolish intelligent criticism for at least three hours.

The Ted Nugent Show, Nugent sharing the singing with guitarist Charlie Kuhn, Dave Klawns plugging in on bass and drummer Cliff Davies artfully (and often humorously) altering the pace, doesn't invite clichés... rather it invents them.

Nugent swings in clutching a rope "vine", all but bare-assed under a leather loin cloth, screams the fire alarm scream and signals the start; basically a well-engineered attack on whatever the acoustics happen to be. Not good sound, not bad sound; just sound that gets through regardless.

On the back of 'Scream Dream' (a fitting climax, as it more or less describes Nugent's voice), they hit the banshee dance of the 'Wango Tango', fire up the pussy with 'Violent Love' and 'Hard As Nails' and stungun with 'Stormtroopin', 'Paralyzed' and 'Cat Scratch Fever'. Nugent himself adopts the limelight amidst his dressed colleagues, looking under the spotlights and the perspiration like a cross between a guitar hero modelled out of marble by Rodin and a wet polar bear with a big stick.

But that, of course, you know already. Loveable, loud and laughable and guess what fans? What with the new album, and Ted singing so many more songs than usual, the 'Wango Tango' tour has more power punch, short and sharp, than ever. Why, it's nearly rock'n'roll.

For the rest, Def Leppard, happy enough to be on a tour where the massive audiences are polite enough to see the whole show, give out 35 minutes of hard rock that could turn out to be their version of a pools win. Their youthfulness, oddly a barrier in England, is ignored by Texas, their recognisable songs are given rodeo receptions, and their next star lesson is completed. While the Scorpions, old hands in comparison, give the Madman a traditional run for his money with a set of Teutonic solidity. The right songs, the right staging, and a fitting finale with an orgy of mike stand throwing and strapless guitar swinging leave them with encores, fans and good 'ol Southern acclaim. Now let's see... was it the tigers who came on before the trapeze artists? Or did the clowns come on in between? JOHN SHEARLAW

BAD MANNERS
Electric Ballroom, London

SURELY BY now the fatty phase will be wearing thin? It's been going since last year. Quite a time by today's standards. Those of the shaven heads are bound to have deserted Bad Manners for another cause or fashion.
Not so, quite the opposite. The Bad Manners hoax has not only gathered momentum, but outside the Electric Ballroom, the joke had taken on a sinister side. The implications of an audience such as theirs, are only too clear with a street lined with mealwagons and men-in-blue.

Back inside, and the sea of ears and braces is getting very hot and stifled. The heat makes dancing difficult, and the band present an extremely curtained set. The only difference music-wise between this gig and one six months ago, is that the audience has doubled and there are more coloured lights and flashing smoke bombs. Same old numbers, same old set.

The heat gets too much for Fatty 'Buster Bloodvessel', and he takes a back-stage rest half way through the set, while the others pioneer on with suits and ties.

A few encores and a frisk at the door later, and the crowds pile out onto the road — into the reassuring glare of a flashing blue light. GILL PRINGLE

SAD AMONG STRANGERS
Rock Garden, London

"IT TAKES a happy man to play the blues."

And such sights of irony to make Sad Among Strangers as bright, warm and glossy as they are.

This could be the bleak, grey modernist world — forward music, forward ideas being strangled by their own synthetic awareness — but, instead, SAS (whoops!) choose to place their thoughts in a tangible pop shell that draws from the past but pushes enthusiastically elsewhere.

A five piece — keyboards, guitars, drums — they stand low - key on a minute Rock Garden stage, pushing optimistically through 45 minutes. Visually, they're perversely charismatic (guitarist, Pod, is Mary Poppins keyboard-ist Sig is Herman Munster), but there's no obvious, clean, manicured image to grab hold of. Verbally, they're mad among the myths — spilling 'serious' songs of love, mistrust, emotional disorder into hedonistic melodies, shifting rhythms.

Sometimes their time-changing holds them back: things don't so much flow as jerk about; there's a possible lack of true spontaneity, slip and slide, elasticity. But there are several songs that exhaust and consume — 'My Kind Of Loser', 'I Know



Pic by Neal Anderson
JANE of the MO-DETTES: spot the door.

MO-DETTES
NOT — BAD

MO-DETTES
Marquee, London

WHAT THE Mo-Dettes lack in stunning musical originality (at the moment) they make up for in style and exuberance. Singer Ramona has a voice that hits you like a slap in the face with a wet mackerel and bass player Jane does the four minute mile all over the stage while holding down her line.

It was a pity the sound was so bad: the guitar was practically lost in the mix, so the overriding impression was drums and bass. Not that it mattered to the packed audience (which consisted largely of bulky herbets with big feet and bad manners and a lot of Mo-Dette clones) — or to the crowd hanging round in the rain outside because the house full signs were up. The band's visual impact was lost on me as I could only see them between bounces (as it were) and more people were hanging by their teeth from the speakers.

Between the sticky heat and the thumping Egyptian sand dance beat of the band, we could have been in a seedy club in Cairo. The first and second songs, 'Norman (He's No Rebel)' and 'Two Can Play' sounded similar, with the same shuffling beat, but that could just have been the murky sound. 'White Mice' is recognisable through its exposure as their first single, and was the number that lifted the audience (literally) to new heights. It was also the song that forced me to retire temporarily to the door where there was the possibility of finding some air that hadn't been already breathed by 300 other people.

It would be very unfair to judge the Mo-Dettes' songs on that one performance, but they have other gigs booked right now and I think they're worth seeing. Guitarist Kate had her playing smothered, so only the people in the first four rows in front of her will know how good she is, and as the drums came through so loud it was almost impossible to know how June fits into the structure.

However, their single 'Paint It Black' has a lot to recommend it — that was their last song of the set and a strong chart contender. 'White Mice' got another airing in the encore, along with 'Twist And Shout' which is one of their stage favourites. The crowd finally got a bit out of hand and tried to join the band onstage for the grand finale. But the Mo-Dettes couldn't handle all the extra help, and the show had to be stopped while the bodies were removed from the stage.

So if you're going to see them at the Moonlight on Thursday, get there early to reserve your spot at the front of the stage — you're going to have a lot of competition. ROSALIND RUSSELL

Nothing Of The Jungle', 'Jokin' With The Rabbi' — songs that could be distorted paraphrases of Gabriel - period Genesis, Teardrop Explodes, or others... as if those references matter at all.
"I know who you are / My Friend Chameleon"

And a swift swoop into the most menacing SAS song: a very few words that go a long way. 'My Friend Chameleon' is a lovely paradox, bursting into flames halfway through, then restoring itself to a different kitchen. Like their best moments, it leaves the unexpected just round the corner: it enfold in an unlikely manner. It's very good.

Sad Among Strangers: pop with twists. They're part of the new rockpop

uprising, but they don't even have a Rough Trade for stability or Mothership direction. And another "problem": I've seen them five times (who's a clever boy, then? — Ed), which is truly necessary for a clear perspective, and I've seen few new faces in the darkness, they have a small mob of eccentric enthusiast followers — few others know about them.

Sad Among Strangers are founded on such ironies. A juxtaposition of monicker and content / context, happy optimists peeling off their darker moments, a band who should be heard, not being heard. They could be one of rock's great Catch 22's. They could become essential.

Just you wait? CHRIS WESTWOOD

SPLODGENESS-ABOUNDS
Venue, London

HOW CAN I be expected to write a serious review of Splodgenessabounds? Here is a band who are obscene, noisy, filthy, and very funny. A band who see it as an insult to be taken seriously.

It was a great contrast seeing these uncouth idiots playing in the smooth, sophisticated Venue. Max Splodge revelled in the fact that he was playing to a largely apathetic, middle-aged trendy audience and he constantly insulted them, using the strongest abuse imaginable. Only the hardcore fans standing at the front escaped his foul-mouthed ramblings.

Though Max, in leopard skin trousers and top hat, is the ringleader and chief rabble rouser, the rest of the band don't allow themselves to be overshadowed by this artful splodger. The fat bodied pianist, who arrived on stage wearing a pig mask and firing a toy laser gun, is a ridiculous looking figure.

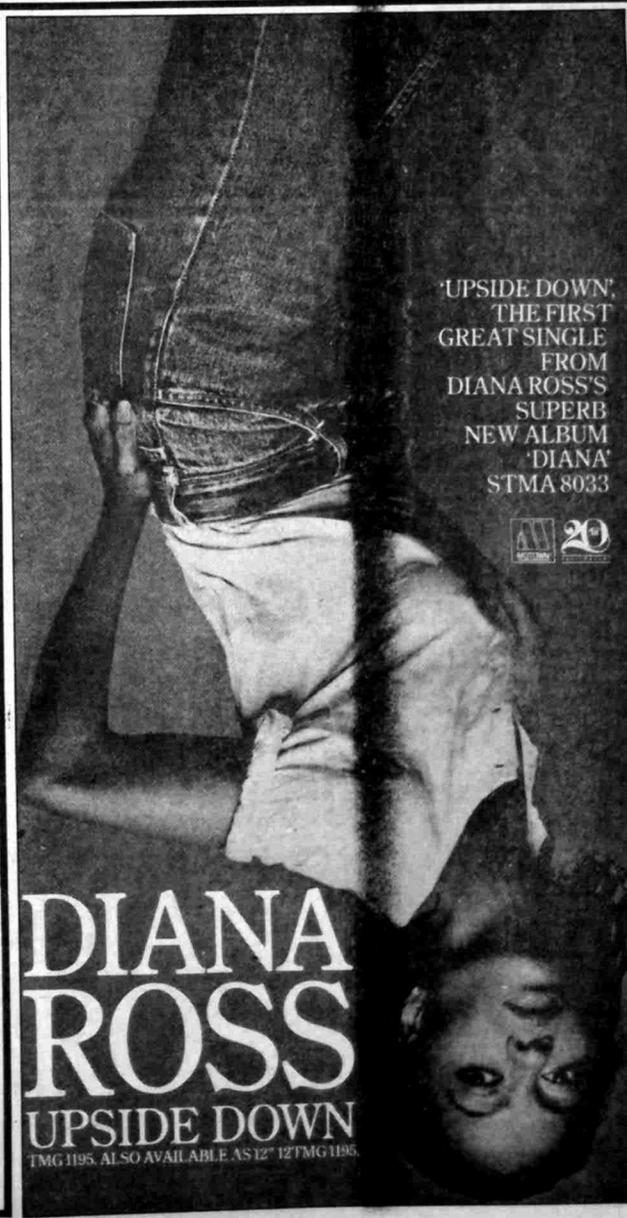
The other old man of the band is the bassist who wouldn't look out of place in the new Zombies film.

Pat Thetic, the bespectacled guitarist, looks like a student and is just as unexciting as one. Blonde Christine Miller provides a little bit of sex appeal as she zips round the stage doing all kinds of uncoordinated dances — like Faye Fife on speed.

The drummer's quiet behind his kit while the second guitarist appears to be a well behaved young lad. But then during the 'Talking Bum' song Captain Sensible's missus appears on stage, and with the help of Max, they drag the guitarist along the floor and then throw him into the crowd.

And in case you're wondering about the music, well that plays only a minor role to the visual antics. The band just run through a series of primitive punk riffs and it's only when they rip open old favourites like 'Two Little Boys', 'Pretty Woman', 'Love Song', and 'The Laughing Policeman' that you actually hear snatches of melody.

Splodgenessabounds are a lovably hopeless punk rock band. They provide totally over-the-top entertainment which is always spontaneous and sparkles with rowdy wit. PHILIP HALL



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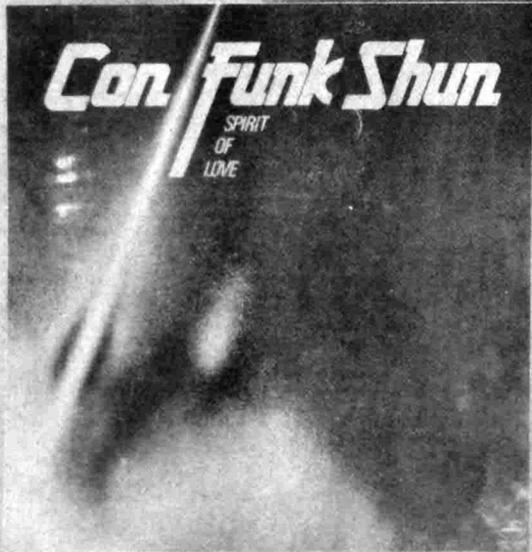


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GABRIEL — HUMBLE HERO



PETER GABRIEL: *no self exposure*

PETER GABRIEL
Arlington Theatre, Santa
Barbara

THE SECOND show of Gabriel's American tour is sold out but not as crowded as the first which was cancelled by the local Kojaks in Santa Ana as a fire risk. The interventions of authority tickle Gabriel whose recent work centres on the activities of the powerful and the powerless. Genesis T-shirts abound but Peter is the hero as the spotlight shapes and silhouettes his every gesture.

And every gesture is planned, part of the message, part of the show. While Gabriel has abandoned costumes, he's neither abandoned stage control nor his commitment to acting. This is mental music, self-exposure is not part of the deal.

Lights, music and gesture have all been meticulously worked out to create a theatrical package that owes more to bleak modernist theatre than to our average stun 'em stupid rock extravaganza.

Gabriel is a cult figure in America, a charisma king who is too much of an actor to be a personality in the showbiz sense. Between numbers he introduces the numbers to follow with explanations that thrive on a dry wit that gives nothing of himself away. His look remains troubled and humble, an overtroubled good-looking schoolboy with the weight of the world on his shoulders. Gabriel's characters and what he has to say are the centre of the show, not Gabriel himself.

This is both the strength and weakness of his act. Rock as an amateur art traditionally thrives on spontaneity which "progressive" art rock tends to lack. Gabriel's controlled orchestration treats each song like a formalised and completed video. The lights know where to look and the only excitement comes from

the inevitable blunders which such planned performances produce. Yet even when Gabriel makes a mistake he remains an actor, bowing in apology to the audience in character. The control that Gabriel praises in 'DIY' on the second album is total and he exercises it.

Spontaneity suffers but at Gabriel's best, art prospers. Yes, folks, art — this is clever stuff, ordered and cinematic arrangements, full of references to musical styles, each song with a subject and a theme to explore. So the 'Biko' bagpipes are both a lament and full of the sound of the imperialist armies that police South Africa. Gabriel works with connections, the media, childhood guns and the need for attention all revealed in intimate connection in 'Family Snapshots'. These are the sinister undertones that Gabriel delights in exploring.

Glum before the horror and ironies of modern life, Gabriel on stage is wistful, a boyish and humble clown who portrays a series of personages, at the edge (or over) with the aid of the best technology, bars of light, cordless mikes and neckless bass. John Ellis, on lead guitar, is outstanding at conveying the violence of the bootboy character to be found in many of the songs and he and bald-headed Tony Levin on innumerable basses add to the character of the songs.

By the end of the set, which features all the new records and such treasures as 'Salisbury Hill', the audience is left in a state of awe and reverence. Yet the cost of Gabriel's insistence on total artistic control is a certain deadness, a tendency to be impressed rather than moved.

Overy intellectual albums work like comedy records — they die fast. As long as Gabriel remains aloof, omniscient and artistic, he'll remain impressive and slightly sterile. But as this show bore out, he's getting closer to a successful fusion. MARK COOPER

... And Essex, eternal hero

DAVID ESSEX
Dominion Theatre,
London

AND THE screaming goes on. Despite attempts to launch himself into mass appeal, Essex still draws the weeny teenagers. They were braving the rain with "David we love you" badges and hugging pictures of the blue-eyed Peter Pan.

The ageless heart-throb merely adjusted his shirt-sleeves and answered them back with a crooked grin that just excited them all the more.

What an entrance. As

his band played lengthy extracts from 'Silver Dream Racer'. Dave descended from the ceiling on a suspended shiny motorcycle — a 20th century angel in white shirt and matching white boots.

Well, there was the new album to plug first of all, that sounded like a rushed studio job and certainly didn't improve live. Songs like 'Talking With Your Body' are vinyl suicide if ever I heard it.

So Dave had to rely heavily on his back catalogue and the fab old songs came thick and fast. 'Gonna Make You A Star' is still a positive electric charge and he probed the

depths even further with 'Lamplight'. But the one that drew the most tears was 'If I Could' a song that will always freeze my throat. Don't you just want to howl when he hangs on that last line and that orchestral section takes off on a one-way ticket to Venus?

The old groaner consolidated the show with the Copacabana beat of 'Oh What A Circus' and the might of 'Imperial Wizard'.

It was a long set and he gave them everything they wanted — time has not made his Signal white smile complacent. Long may he run. ROBIN SMITH

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SMALL ADS

Personal

TWO FEMALE Numan fans wish to meet two male fans into gigs. Photo appreciated. Coventry, Birmingham area. — Box No 2514

QUIET GIRL, 18, into new wave/Disco music, seeks guy for gigs, discos, and friendship. Photo appreciated. — Box No 2515.

UNHAPPY HULL guy seeks friends. — Reply Box No 2516.

SHY MALE, 21, slim, handsome, seeks similar female, 18 plus, for loving relationship in Calderdale and Burnley areas. — Write Russell, 35 Melbourne Street, Hebden Bridge, West Yorkshire.

CURVY LONDON female, 18. — Box No 2450. Slim Darkhaired female, 19. — Box No 2440.

NEW FRIENDS from photographs. Send stamp for free photo brochure. — Doveling, A16, PO Box 100, Haywards Heath, Sussex.

FINNISH AND SWEDISH PENFRIENDS. — Write for free details, Pen Friend Service, PL 27, SF-20801, Turku 80, Finland.

PEN FRIENDS WORLDWIDE. All ages welcome. Stamp to — 60 Ellesmere Road, Benwell, Newcastle Upon Tyne NE4 8TS.

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Destine introduced a new concept into the lives of millions of single men and women. Thirteen years on we are more in demand than ever and are happy that we have helped thousands of people not just through love and marriage, though our success rate is high, but simply through bringing people together and expanding their social lives. Please us or send for the full remarkable story to Destine International, Dept RM1, 23 Abingdon Rd, London, W8 8JF. Tel: 01-5321011.

Destine

FIONA ETC LONDON. I have placed your libellous letter (postdate 28 June) with my solicitor. Someone has given you incorrect information. I am 29, 6 feet with blonde hair. I am happily married. I would like to know where you obtained my address from, who the photo was of, and full names and addresses of all concerned. All information will be forwarded to my solicitor thus enabling him to take whatever action is necessary. — Victor Edward Summers.

GENUINE FRIENDS and personal service. — Send stamp to Destiny Introduction, 12 Richardson St, Trebans, Swansea.

THANKS JACKY for having James Michael Price. — Love Michy.

OLIVIA NEWTON JOHN PENFRIENDS. Fans of other artists also available. SAE Music Fans Club, 10 Charlton Road, Tetbury, Glos.

OCULT HUMANIS. Let's write and exchange views on the unknown. — Ricky, Box No 2508.

YOUNG MAN, 20, girlfriend, 16-21, holidays, concerts, fun, Scotland, anywhere. Box No 2510.

HUMBLE GUY, 18, shy and very kind, seeks sexy girl any age for sincere lust. Photo a must, although looks are totally unimportant. Lancs area only. Reply guaranteed. — Box No 2511.

ADRIAN, 21, quiet personality, seeks girlfriend of similar age and type in London or Kent areas, appearance not important, interests include most music, cinema and day trips by train. — Please write Box No 2513, promise reply.

COLWYN BAY Llandudno area. Male, 24, prefers heavy and progressive music, seeks girl 18-28, phone number and photo appreciated, but not appreciated. — Box No 2512.

I'M MALE, 24, from Liverpool, planning to move to London soon for employment prospects. Wish to hear from others planning same with view to sharing accommodation, expenses, ideas, etc. — Box No 2524.

YORKSHIRE GIRL, 20, with many interests, seeks new genuine friends, female and professional men. — Write to Box No 2522.

MAKE FRIENDS all over the world, write to (sae) Lis's Letterbox, 22 Montpelier Road, London, W5.

18-YEAR-OLD girl requires friends of either sex for companionship. — Blackburn area. — Box No 2521.

MALE POSER, 19, would like to hear from other posers or minorities if they are interesting and attractive. Have lots to say, so don't be boring or easily shocked. You anywhere, me anyway. — Box No 2520.

POLICE, BLONDIE, Queen, Kiss, Numan, Rats, Japan, Girl, Bowie. — Japanese fans want British friends same musical tastes, swap mags, photos, records, etc. £1 for five addresses. — H3 J.L.H. Market Road, London N7 State age!

LESBIAN HOMOSEXUAL IEL, friend 061 236 6283, 10 am for advice, info.

PROBLEMS? WORRIES? Need a shoulder to cry on? Love and understanding? Sympathy and help given to any problem, advice from a few people that care. — Write with an SAE to Box 2500.

TONY, 23, quite personality, average looking, seeks quiet girl, 17 plus, for genuine friendship and outings. Looks don't matter but personality does. Essex area. — Box No 2498.

YOUNG MAN, 20, seeks girl friend, 18-20, living in Bolton / South Lancashire area, will swap photo. — Box No 2491.

LONELY? SHY? Overcome loneliness, date anyone you fancy. Read 'Lovers and Friends', lots of information plus addresses, sent in plain brown envelope. £1. — Lovers and Friends, Hamilton House, Staverton, Devon CV9 6PG.

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OPPOSITE SEX partners found!!! It's free at 'N'T'E'R'D'A'T'E!' Rush letters describing yourselves. — SAE to Box No 2009, Record Mirror, 40 Long Acre, London WC2.

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EXCITING NEW friends by mail, 2 year's membership, only £1. — For details send SAE to Bradles Contacts (R), 15 Clifton Gardens, London N15.

ARE YOU seeking contracts in occult, witchcraft, communes etc? Pen friends in all areas and throughout the USA, Canada, etc. Stamp please. — Worldwide Baraka, The Golden Wheel, Liverpool L15 3HT.

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SEND YOUR favourite photo, snapshot, picture, newspaper clipping (any size) and we will blow it to a giant 14in x 18in photo / posted for just £4 Original returned undamaged, no negative needed. — General Publishing, 26 Brown St, Manchester M2 1DN.

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S/PRESS TROUSERS £7.99 + 50p p&p navy, black, tan, white, state waist, cheque/PO to — J. Cosgrove, 10 Gurton Road, Coggeshall, Essex.

REBEL FLAGS, 20in x 11in, £4.95, REBEL PATCHES, 8in x 5in, £1.50. SWASTIKA ARMBANDS, £1.95. NAZI IRON CROSS, £3.50. SWASTIKA RINGS, £2.50. H A N D G R E A D E S (replica), £3.95 — Sword Co, 92B High Street, Uckfield, Sussex.

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MANS LDC quartz alarm watch, 1 year's guarantee, £15 plus 75p p&p. CREDIT CARD CALCULATOR £11 plus p&p cheque / PO - M. Samuel, Beestons Orchard, Vines X Heathfield, Sussex TN21 9HB. 28 days delivery. Mail order only.

Records For Sale

7MS SWINDLE (Mini) £18 ono. - Telephone Northwood 28590. POLICE BADGE disc highest offer secures. - Send offers to Nick, 10 Dumas Close, Bicester, Oxon.

DC COLLECTION over 80 12" singles, 250 soul / disco 45's plus pop singles, 15p, £300 ono. - Phone Chorley 74457.

PRIVATE COLLECTION, 1948-1979 SALE HUNDREDS OF SINGLES NUMEROUS 'LONDON' DON'T MISS THIS LARGE SAE SIMON MYERS, 4 PEREGRINE ROAD, OFERTON, STOCKPORT CHESHIRE. PRIVATE COLLECTION 15's ep's, 1956 - 1972 - Sae Yee, 71 Exeter Street, Blackburn.

POLICE MESSAGE green offers? - Gray 01 478 5458. COLLECTORS AUCTIONS sales, singles, albums, soul rock, pop, new list every month, sae - 6 Wendover Drive, Frimley, Surrey.

PRIVATE COLLECTION sae for lists, 14 Durham Avenue, Gorleston, Great Yarmouth Norfolk. SEX PISTOLS Swindle picture cover, £10 - Phone 06076 60330 evenings. DJ'S RECORD collection 700 singles 50 lp's offers - 01 804 0240.

ALBUM CLEARANCE 00's of titles 1970-9 at £2.50 each (some less), sae list stating any wants. Also singles, pistols, Clash Jam, etc. 40p each - 120 Auriel Avenue, Dagenham, Essex.

BARGAIN OLDIES 1957-79 large sae - 21 O'Connell Road, Eastleigh, Hampshire.

PISTOLS SWINDLE Pic 225 innocent pic 55 Dury NBSK including S&D&R&R gold £40 JCC Triangular £10 Horslips shamrock shaped £6, many more SAE 24 Morston Park, Bangor County Down, NI. ABBA GIMME SING IN SPANISH (PIC) OFFERS / sae Sankey House, Brook, Ashford, Kent.

AGEING HIPPIY Records good, unusual Sixties stuff, sae lists. - 8 Scotland Road, Little Bowden, Leics. PICTURE DISCS Numan, Tubes, Tote, Superman, Ronstadt, Police, Cars, large sae. - Urban Clearway, 3 Shepperton Road, Laleham, Middx.

BLONDIE BLONDIE BLONDIE large sae. - Urban Clearway, 3 Shepperton Road, Laleham, Middx. ABBA RARITIES sae list Abb, 37 Watcomb Circus, Notts. BEATLES RARITIES sae list Beat, 37 Watcomb Circus, Notts. BEE GEES, Inception nostalgia rarities, sae list - Gibb, 37 Watcomb Circus, Notts. BLONDIE INTERVIEW sae list Deb - 37 Watcomb Circus, Notts. CLASH 10"/12" rarities, sae list, Clash - 37 Watcomb Circus, Notts. GENESIS INTERVIEW sae list, Gen - 37 Watcomb Circus, Notts. HAWKWIND RARITIES sae list, Hawk - 37 Watcomb Circus, Notts. HENDRIX RARITIES sae list, Hend - 37 Watcomb Circus, Notts. ELTON JOHN rarities, sae list, John - 37 Watcomb Circus, Notts. OLIVIA RARITIES sae list, Olivia - 37 Watcomb Circus, Notts. PURPLE RELATED rarities sae Queen - 37 Watcomb Circus, Notts.

ROD STEWART sae list Stew, 37 Watcomb Circus, Notts.

POLICE BADGE £18 six pack set all blue, £10 Jam, Underground, double pack £2.50 many others, send 40p for comprehensive lists s-d. - 401 High St, E15 019 0144 day, 0279 724694 night.

ELO DEMOS USA mono / stereo Livin' Thing, Sweet Talkin' Woman, It's Over (long/short) Shine Little Love, Evil Woman, Stange Magic Pic, Boy Blue, Turn to Stone, Mamama Belle Can't Get It, pic offers. - Thunderbolt Records, 30 Cobnar Road, Woodseats, Sheffield S10.

PUNK LISTS Clash, Damned, Members, 999, Public Image, Ramones, Rezillos, Pistols, Sham, Skids, Stanglers, UK Subs, X-Rays, Spex, rare records, large sae to Urban Clearway, 3 Shepperton Road, Laleham, Middx. RARITIES COLOURED 12"ers albums, singles, including Floyd, 'Animals' pink vinyl offers, SAE for list to - JJ Snooks, 4 Andover Dolin, Andover, Hampshire. RARE BOWIE MWSTW (dress) Space Oddity (Phillips) David Bowie (Deram) live in USA 1980 floorshow offers, enclose sae for reply - M Harris, 2a 203 Brighton Road, Lancing, Sussex.

RARE RECORDS Punk, Heavy Metal, Pistols, Bowie, Clash, Zeppelin, Yes etc. - 21 Burleigh House, St Charles Sq, London W10 sae. BEE GEES album inception nostalgia very rare mint condition, SAE - John Southern, 37 Fircroft House, Winchester Drive, Chemsley Wood, Birmingham B37 5QD.

FIRST FOUR Styx albums mint swop for Tanx, Slider, no frills Mark Farmer, Buckingham, Nicks, rare 7ep double offers. - P Breslin, 20 Ford Road, Northfleet, Kent. PICTURE DISCS (LP's) Blondie parallel lines, Roxy Music Manifesto, Pistols Bollocks, Stones Hits, Elton John Captain Fantastic, Oldfield T. Bells, Meat Loaf Bat Our Hell also Undertones Teenage Kicks, good vibrations records original, offers. - 070 681 8612.

READING RECORD Fair, St Laurence's Abbey Sq, behind Jackson's corner, Sunday 20/7/80 12-5p. CLEARANCE SALE free single with list of album single bargains. Send 18p p&p to Mission Records (RM), 120 Church Lane, Birmingham B20 2RL. HEAVY METAL, Punk R&R Fifties, oldies singles specialists. Imports from USA, Europe, Japan, Australia. Send 27p. BLUE BEAT, Ska, Reggae, Stax, R'n'R, Rockabilly, Heavy Music. Mid 60s and 70s, chart selections, DooWopp, plus 10,000 singles in stock. Most are original mint pressings. - The JIV DIVE, 1 Hampton Road, Hampton Hill, Middlesex. Located at Crossroads A311 and A313, 25 minutes BR train from Clapham Junction to Fulwell Station (5 minutes walk). CLOSED Monday and Tuesday. OPEN Wednesday to Saturday, 10 am - 5 pm. Telephone 01 877 6715.

MODLESS OLDIES! 1000s available, 1955-79 imports, deletions, collector's originals, UK labels, singles, EPs, LPs. - SAE Diskery, 80-87 Western Road, Hove, Sussex. Callers welcome. FREE OLDIES catalogue. Over 1500 to choose from, all new. Send 9 1/2in x 6 1/2in sae to: Christopher Foss Records (R), 34a, Paddington Street, London W1.

FREE SINGLE with list of album and single bargains (18p p&p) - Mission Records (R), 120 Church Lane, Birmingham, B20 2RL. JOE KING Carrasco's new single 'Party Weekend' b/w 'Houston El Mover' £1.50 Send IMO to - Gee Bee Records, Box 12304, Austin, Texas, 78711 USA. DELETED LPS, singles our speciality, SAE for details to - Skeleton Records (ITC), PO Box 5, Birkenhead Merseyside. TOP TWENTY hits / collectors' items. Send SAE for bargain lists - MAPP Records, 1 Station Road, Weybourne, Nr Hold, Norfolk.

T-CONNECTION 12-inch so what you wanna do for sale offers to - Derek Howie, 17 View Terrace, Aberdeen, Scotland. AMERICAN IMPORTED LPS / SINGLES! Special collector's material! Limited offer includes Bowie, Police, Zappa, Genesis, Zeppelin, Ted Nugent, Elvis Costello, Deep Purple, ELO, Beatles, Elvis Presley, Pink Floyd, Eric Clapton, Alice Cooper, Jimi Hendrix, Faces, Jam, Santana. Who, Yes +++ plus +++ hundreds more! +++ plus ++ Massive Selection' of rock star books, concert pics, giant colour posters!! Collectors, don't miss this! Send large SAE & 50p for illustrated catalogues. - Dept RM, RS Promotions, Ivy House, North St, Milverton Somerset. ELO WWH 12" Yellow also cars pic, discs 'Best Friends Girl' and 'Just What I Needed' both offers - Uxbridge 55117. SINGLES CLEARANCE Recent picture - sleeved punk, Dickies, Pistols, Stranglers, etc. including coloureds 40p / 80p sae. - 120 Auriel Avenue, Dagenham, Essex. LP'S FROM 30p 45's from 10p sae. - Pat, 24 Beaufort Avenue, Blackpool.

MUSICIANS WANTED ALL GIRL mod / ska band require drummer and keyboard player with own equipment. South West London area - Fatima, 582 4185. Mon and Wed. Pauline, 874 3739, Tue and Thurs. after 7 pm. Beginners only.

SITUATIONS VACANT DISC - JOCKEYS REQUIRED without equipment but with mixed records for London Pubs. Beginner with personality considered accommodation available if required. - 01 965 2991. LONDON AREA home / abroad offered young teenage guy exchange help with disco roadshow. - Details / photo to Box No 2523.

EMPLOYMENT OPPORTUNITIES with record companies, radio stations, etc. Full-time, part-time, experience unnecessary. 'Music Industry Employment Guide' £1. 'British Music Index' includes 450 + record company addresses. £1. All three £2.40 - RS Productions, Hamilton House, Staverton, Devon TQ9 6PG. LYRIC WRITERS required by record company details (SAE) - 30 Sneyd Hall Road, Bloxwich, Staffordshire.

FOR HIRE DISCO EQUIPMENT, PA systems, sound to light units, reasonable rates. - Newham Audio Services, 01-534 4064. WANTED LENA ZAVARONI scrap books, posters, magazines, cuttings, LPs, singles (not Pickwick), cassettes, recordings of shows. State price. - Box 2518. WANTED ANYTHING on Chris Evert Lloyd, scrap books, photos, books, magazines, etc. Really good prices paid - Apply Darrell Banks, 8 Lime Close, Broughton, Northants. ANYTHING to do with Status Quo - Steve Neal, 81 Churchway, Westonmill, Plymouth PL5 1AH. CRYSTAL GAYLE, Pictures, information. - Box No 2509. IAN HUNTER cassette wanted to buy or borrow, of Radio One 'Star Special' (1st hr) on Sunday, June 15th at 3 pm. Good price paid - Please write R Duke, 1 Kings Road, Orpington, Kent BR6 9LH.

TUITION LEARN LEAD GUITAR easily at home with unique cassette course, beginners to advanced. Free details from - Jack Wilcock, Dept RM, 4 St Mawes Drive, Paignton, Devon. PROFESSIONAL BROADCASTER will assist you in realising your full potential. Remember, for radio opportunities, the best audition tapes come from - Med Air Broadcast Studios, Henley Tel. 04912 6885.

PENFRIENDS AA FOR penfriends, personal friends, marriage partners. Efficient, reliable, inexpensive one year's membership £7. Free details from - Atlantic Agency, 34 Beaconsfield Avenue, Colchester, CO3 3DJ. Tel: 0206 44884. MANCHESTER GIRL, 16, into punk (Clash), wants correspondent. - Joanne, Box No 2517.

SITUATIONS WANTED MOBILE DISCO seeks summer season anywhere, small lightweight stereo console, own transport, reasonable price. - Chris, Signal Trax, Roadshow, 0636 84 525. FAN CLUBS SAMSON FAN club, SAE for details. - PO Box 82, Guildford, Surrey, GU2 6PF. THE WHO official club. Send SAE for details to - The Who Club, PO Box 107A, London N6 5RU. SAXON MILITIA GUARD, SAE to 33 Osbert Drive, Thurrcott, S Yorks. S66 9AF. 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. GUYS 'N DOLLS OFFICIAL WORLD WIDE FAN CLUB. Send an SAE for details to - 2 Carlew Avenue, Newquay, Cornwall, TR7 1RH. TRESPASS OFFICIAL Fan Club, SAE. - 10 Browne Close, Acton, Sudbury, Suffolk.

RECORDS WANTED BOLAN RECORDS wanted. Hot Love, Teenage Dream, Dandy In Underworld. - 061 962 4777. VINYL 3345 RECORDS wants records King Street, Market Maidenhead, Berks. Saturdays, Record Fayre, Reading, July 20 - Phone Penn, 3247 or 5711. CASH FOR good condition albums, large quantities preferred, will collect - Aylesbury 86267. DISCO 12in pre 1978. Send list - Roman, 44 Lindley Avenue, Tipton, West Midlands. ABSOLUTELY ALL your unwanted LPs, cassettes, RARITIES (especially RARITIES) exchanged for ones you DO want. 1p - £2.70 each exchange value allowed. We guarantee NONE refused! Bring ANY quantity in ANY condition to - Record & Tape Exchange, 38 Notting Hill Gate, London W11 (01-727 3539) cassettes ONLY may be sent by post with SAE for cash (our price must be accepted - nothing returned once sent). Estimates on request.

SPECIAL NOTICE MARC BOLAN Party in Birmingham, 30th August. Tickets £2 also Born To Boogie on later at a local cinema. Film tickets £1.50. SAE Caron Thomas, 17 Northfield Road, Kings Norton, Birmingham. PAMELA HARMES happy seventeenth birthday love from Brian.

DON MCLEAN Celebrate on the success of 'Crying and Chain Lightning' I know you could do it again love and kisses Toni. ALBUM TRACKDOWN service 80 per cent success rate on rare deleted LP's free service. - Ring Phil 0217733311. RADIO CAROLINE we are missing you. Please return soon with new ship, powerful transmitter and 24 hours English. How can we help you, love peace and good music Birmingham Free Radio Society. MARC BOLAN IOW disco party August 9th special guests from T. Rex and Mick O'Halloran raffles, films and slides, refreshments available, licensed bar, tickets in advance, £2 p/orders only sae Sue Sweatman, 20 Forest Road, Winford, Isle of Wight. DISCO RADIO review magazine latest news offshore and disco etc. 40p in cl of 20p postage. Caroline pens, 10p. Caroline keyrings 30p each - 44 Tweed Road, Redcar, Cleveland. RADIO CAROLINE latest developments, full radio news and many offshore radio souvenirs available. Annual membership, £2.50. Sample magazine, 50p. - From Caroline Movement, BCM BRFM, London WC1.

HARLEQUIN FOR BOOKS 68 St. Petersgate Stockport (Postage in brackets) EXCLUSIVE NEWS! The David Bowie Biography (by Paul Sinclair) £1.25 (20p) The Kate Bush Paperback 50p (10p) Blondie Illustrated by L. Bangs £3.95 (95p) The Police Released (100's of pics) £3.95 (85p) The David Bowie Floorshow Programme 1980 £2.95 (20p) Rush - The Words and Pictures 1981 £3.95 (85p) Rush - Words and Pictures Vol II £2.95 (80p) Kiss - Grooves Special (inc. in Calendar) £1.95 (25p) Patti Smith - High on Religion £1.50 (80p) Genesis - I Know What I Like £7.95 (85p) The Who in Their Own Words £2.95 (85p) Pink Floyd - A Visual Documentary £3.95 (80p) The Led Zeppelin Paperback 75p (80p) Wings Over USA £2.25 (65p) Stones On Tour £4.95 (95p) The Concerts 1100's of heavy metal pics £3.95 (110p) The Clash Song Book No. 2 £2.95 (65p) Pistols - Great Rock n Roll Swindle 75p (30p) Pistols File £2.50 (65p) Pistols Songbook (Never Mind...) £3.95 (85p) David Bowie - Life and Times £1.25 (40p) David Bowie - Photo File 95p (40p) David Bowie - Picture Mag £1.25 (25p) David Bowie - Japanese picture mag £2.95 (50p) The Best Of Queen £2.95 (50p) Kiss - Savvy Kiss of Death £1.95 (40p) Kiss - Paperback 50p (30p) Honey Tonkin £2.95 (40p) Ian Gillan - Mr Universe £2.75 (60p) Hef Choclate - 28 Hottest Hits £3.25 (65p) Philip Lynott - A Collection of Warts £1.50 (40p) Horror Fans '80 Gill Vampires, only £2.50 (post free) Horror Fans '81 Gill Heavy Metal, only £1.50 (post free)

ROLLER FANS - want the band to tour Britain? Send your letters on one page with name and address they will be transferred to scrapbooks and sent to the fan club send to: Margaret, 38 Oberon Close, Bilton, Rugby Warwickshire. 7 DAY ROCK and roll festival, Sept 14th - 20th, Douglas Isle of Man. Details from Rock and Roll office, 13 Victoria Street, Douglas, Isle of Man - Tel: 0233 23058. T. REX BOLAN super 8 films wanted (any) also Bolans putting panach album or any information regarding the above write to: Fred Thatchers Hotel, East Horsley, Epsom Road, Surrey. INTERESTED in the charts? Then send for the 1980 Top 100 chart covering January - June send 50p pol/sand sae to JM Ross, 16 Claro Road, Ripon HG4 1RB.

NEW POSTER GUIDE KATE BUSH (7) £1.95 DEEP PURPLE £1.40 also BORN MAIDEN £1.40 REAL LIFE £1.40 B.W. JAMES £1.40 DEAN £2.35 B.W. £1.35 GENESIS LATEST FOUR £1.35 NEW DORIS £1.40 OLIVIA No. 29 £1.40 No. 8 £1.35 PISTOLS FLAG! £1.50 SET OF 3 COLOUR 10x10 PHOTOS £6.20 inc P&P CLIFF, RATE US\$8. or 988 J.B. (BALLAG) K. HESBAN CHRYL LARD No. 7 £1.35 J.A. (BALLAG) K. HESBAN

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

SMALLS - order form

Notes & Conditions Effective from October 1979

Under the Heading: FAN CLUBS, PEN FRIENDS, SITUATIONS VACANT, RECORDS FOR SALE, RECORDS WANTED, INSTRUMENTS FOR SALE, TUITION, SPECIAL NOTICE, RECORDS WANTED, SITUATIONS WANTED, and any other private/trade announcements 10p per word. After first two, all words in BOLD type 5p per word extra. BOX NUMBERS Allow two words plus 50p service fee. SEMI DISPLAY advertising £8.12 per single column inch. £3.25 per single column centimetre. 5% DISCOUNTS 5% for 6 insertions, 7% for 13 insertions, 10% for 26 insertions, 15% for 52 insertions. Sent completed form with Cheque/Postal Order to Small Ad Dept, Record Mirror, 40 Long Ace, London, WC2E 9JT.

PLEASE PUBLISH my advertisement under the heading _____ for _____ insertion(s) commencing issue dated _____ I enclose a cheque/postal order for _____ to cover the cost made payable to RECORD MIRROR. ALL SMALL ADS MUST BE STRICTLY PRE-PAID BY CHEQUE OR POSTAL ORDER. CASH WILL NOT BE ACCEPTED.

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

CHARTS

ANGLES

| | | | |
|----|----|--|----------------|
| 1 | 3 | XANADU, Olivia Newton-John, Electric Light Orch | Jel |
| 2 | 1 | USE IT UP AND WEAR IT OUT, Odyssey | RCA |
| 3 | 6 | JUMP TO THE BEAT, Stacy Lattisaw | Atlantic |
| 4 | 1 | CRYING, Don McLean | EMI |
| 5 | 16 | CUPID/I'VE LOVE YOU FOR A LONG TIME, Detroit Spinners | Atlantic |
| 6 | 2 | FUNKY TOWN, Lipps Inc | Casablanca |
| 7 | 8 | MY WAY OF THINKING/I THINK IT'S GOING TO RAIN, UB40 | Graduate |
| 8 | 5 | EVERYBODY'S GOT TO LEARN SOMETIME, Korgis | Rialto |
| 9 | 21 | COULD YOU BE LOVED, Bob Marley & The Wailers | Island |
| 10 | 7 | SIMON TEMPLER/TWO PINTS OF LAGER, Splodgenessabounds | Deram |
| 11 | 11 | WATERFALLS, Paul McCartney | Parlophone |
| 12 | 9 | TO BE OR NOT TO BE, B A Robertson | Asylum |
| 13 | 4 | BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway | Atlantic |
| 14 | 19 | 747 (STRANGERS IN THE NIGHT), Saxon | Carrere |
| 15 | 10 | BEHIND THE GROOVE, Teena Marie | Motown |
| 16 | 63 | BABOOSHKA, Kate Bush | EMI |
| 17 | 14 | THE GAME, Queen | EMI |
| 18 | 30 | LOVE WILL TEAR US APART, Joy Division | Factory |
| 19 | 13 | SUBSTITUTE, Liquid Gold | Polo |
| 20 | 56 | EMOTIONAL RESCUE, Rolling Stones | Rolling Stones |
| 21 | 22 | CHINATOWN, Thin Lizzy | Vertigo |
| 22 | 51 | MORE THAN I CAN SAY, Leo Sayer | Chrysalis |
| 23 | 23 | (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT, Rod Stewart | Mercury |
| 24 | 29 | LET'S HANG ON, Darts | A&M |
| 25 | 36 | THEME FROM THE INVADERS, Yellow Magic Orchestra | Polydor |
| 26 | 24 | CHRISTINE, Siouxsie & The Banshees | Magnet |
| 27 | 17 | MIDNITE DYNAMOS, Matchbox | Magnet |
| 28 | 34 | I'M NOT YOUR STEPPIN' STONE, Sex Pistols | Virgin |
| 29 | 35 | A LOVERS HOLIDAY/GLOW OF LOVE, Change | WEA |
| 30 | 61 | WEDNESDAY WEEK, Undertones | Sire |
| 31 | 39 | ME MYSELF I, Joan Armatrading | A&M |
| 32 | 15 | THEME FROM MASH, The Mash | CBS |
| 33 | 37 | LIP UP FATTY, Bad Manners | Magnet |
| 34 | 58 | NEON NIGHTS, Black Sabbath | Vertigo |
| 35 | 43 | KINGS CALL, Phil Lynott | Vertigo |
| 36 | 27 | YOU GAVE ME LOVE, Crown Heights Affair | Mercury |
| 37 | 38 | WHOLE LOTTA ROSIE, AC/DC | Atlantic |
| 38 | 18 | LET'S GET SERIOUS, Jermaine Jackson | Motown |
| 39 | 20 | MESSAGES, Orchestral Manoeuvres In The Dark | Dindisc |
| 40 | 41 | FANTASY, Gerard Kenny | RCA |
| 41 | 45 | RUNNING FROM PARADISE, Darryl Hall/John Oates | RCA |
| 42 | 43 | RAT RACE/RUDE BUOYS OUTA JAIL, Specials | Two-Tone |
| 43 | 47 | DOES SHE HAVE A FRIEND, Gene Chandler | 20th Century |
| 44 | 75 | NEWS AT TEN, Vapors | United Artists |
| 45 | — | THERE, THERE MY DEAR, Dexy's Midnight Runners | Parlophone |
| 46 | 49 | LET MY LOVE OPEN THE DOOR, Pete Townshend | Alco |
| 47 | 46 | SUNSET PEOPLE, Donna Summer | Casablanca |
| 48 | 70 | THIS FEELIN', Frank Hooker & Positive People | DJM |
| 49 | 25 | D-A-A-ANCE, Lambretta | Rocket |
| 50 | 31 | OVER YOU, Roxy Music | Polydor |
| 51 | — | SANCTUARY, New Musik | GTO |
| 52 | 72 | DO YOU DREAM IN COLOUR, Bill Nelson | Cocteam |
| 53 | 26 | I'M ALIVE, Electric Light Orchestra | Jet |
| 54 | — | BRAZILIAN LOVE AFFAIR, George Duke | Epic |
| 55 | 57 | DK 50-80, Otway/Barratt | Polydor |
| 56 | — | READY AND WILLING, Whitesnake | UA |
| 57 | 44 | THE OTHER SIDE OF THE SUN, Janis Ian | CBS |
| 58 | — | BRITISH WAY OF LIFE, Chords | Polydor |
| 59 | — | OOPS UPSIDE YOUR HEAD, Gap Band | Mercury |
| 60 | — | MY GIRL, Whispers | Solar |
| 61 | 32 | NO DOUBT ABOUT IT, Hot Chocolate | WEA |
| 62 | 40 | THE SCRATCH, Surface Noise | REK |
| 63 | 74 | SLEEP WALKING, Ultravox | Chrysalis |
| 64 | — | HANGIN' OUT, Kool & The Gang | De-Lite |
| 65 | — | WE CAN DO ANYTHING, Cockney Rejects | Zonophone |
| 66 | 42 | NEW AMSTERDAM, Elvis Costello | F-Beat |
| 67 | 28 | BREAKING THE LAW, Judas Priest | CBS |
| 68 | — | BLUES BAND EP, Blues Band | Arista |
| 69 | 52 | RUNNIN' WITH THE DEVIL, Van Halen | Warner Bros |
| 70 | 54 | DIRTY DEEDS DONE CHEAP, AC/DC | Atlantic |
| 71 | 69 | NOTHING LEFT TO LOUSE, Sad Cafe | RCA |
| 72 | — | MARIANA, Gibson Brothers | Island |
| 73 | — | PAINT IT BLACK, Modettes | Deram |
| 74 | 55 | IT'S A LONG WAY TO THE TOP, AC/DC | Atlantic |
| 75 | 48 | HIGH VOLTAGE, AC/DC | Atlantic |

VIRGIN CHART

| | | |
|----|-----------------------------|--------------------------|
| 1 | EMOTIONAL RESCUE | Rolling Stones |
| 2 | PETER GABRIEL | Peter Gabriel |
| 3 | FLESH & BLOOD | Roxy Music |
| 4 | HOLD OUT | Jackson Browne |
| 5 | THE GAME | Queen |
| 6 | I JUST CAN'T STOP | The Beat |
| 7 | ME MYSELF I | Joan Armatrading |
| 8 | BLACK SABBATH LIVE | Black Sabbath |
| 9 | THE UP ESCALATOR | Graham Parker |
| 10 | SAVED | Bob Dylan |
| 11 | DEMOLITION | Girls School |
| 12 | DEFECTOR | Steve Hackett |
| 13 | MCCARTNEY II | Paul McCartney |
| 14 | CAREFUL | The Motels |
| 15 | DEEP PURPLE'S GREATEST HITS | Deep Purple |
| 16 | THERE AND BACK | Jeff Beck |
| 17 | LET'S GET SERIOUS | Jermaine Jackson |
| 18 | READY 'AN WILLING | Whitesnake |
| 19 | ROCKS PEBBLES AND SAND | Stanley Clarke |
| 20 | UPRISING | Bob Marley & The Wailers |

CUT PRICE OFFERS AT MOST VIRGIN STORES NEXT WEEK

| | | |
|-------|--|------------------|
| 1 | EMOTIONAL RESCUE, Rolling Stones | Rolling Stone |
| 2 | THE GAME, Queen | EMA |
| 3 | FLESH AND BLOOD, Roxy Music | Polydor |
| 4 | PETER GABRIEL, Peter Gabriel | Charisma |
| 5 | BLACK SABBATH LIVE AT LAST, Black Sabbath | Nems |
| 6 | UPRISING, Bob Marley | Island |
| 7 | ME MYSELF I, Joan Armatrading | A&M |
| 8 | SAVED, Bob Dylan | CBS |
| 9 | MCCARTNEY II, Paul McCartney | Parlophone |
| 10 | SKY 2, Sky | Ariola |
| 11 | THE PHOTOS, The Photos | CBS |
| 12 | HOT WAX, Various | K Tel |
| 13 | I JUST CAN'T STOP, The Beat | Go Feet |
| 14 | OFF THE WALL, Michael Jackson | Epic |
| 15 | READY & WILLING, Whitesnake | United Artists |
| 16 | DUKE, Genesis | Charisma |
| 17 | SOUNDS SENSATIONAL, Bert Kaempfert | Polydor |
| 18 | KING OF THE ROAD, Boxcar Willie | Warwick |
| 19 | SHINE, Average White Band | RCA |
| 20 | CHAIN LIGHTNING, Don McLean | EMI |
| 21 | SOMETIMES WHEN WE TOUCH, Cleo Laine/James Galway | RCA |
| 22 | THE MAGIC OF BONEY M, Boney M | Atlantic |
| 23 | REGGATA DE BLANC, Police | A&M |
| 24 | MAGIC REGGAE, Various | K Tel |
| 25 | DEFECTOR, Steve Hackett | Charisma |
| 26 | WHEELS OF STEEL, Saxon | Carrere |
| 27 | GREATEST HITS, Rose Royce | Whitfield |
| 28 | BEAT BOYS IN THE JET AGE, Lambretta | Rocket |
| 29 | DIANA, Diana Ross | Motown |
| 30 | THEMES FOR DREAMS, Pierre Belmonde | K Tel |
| 31 | THE UP ESCALATOR, Graham Parker & The Rumour | Stiff |
| 32 | GREAT ROCK & ROLL SWINDLE, Original Soundtrack | Virgin |
| 33 | CHAMPAGNE & ROSES, Various | Polystar |
| 34-36 | ONE STEP BEYOND, Madness | Stiff |
| 34-36 | DEMOLITION, Girls School | Bronze |
| 36 | ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres in the Dark | Dindisc |
| 37 | TWELVE GOLD BARS, Status Quo | Vertigo |
| 38 | OUTLANDOS D'AMOUR, Police | A&M |
| 39 | HEAVEN & HELL, Black Sabbath | Vertigo |
| 40 | INCOMPARABLE ELLE, Ella Fitzgerald | Polydor |
| 41 | BAT OUT OF HELL, Meat Loaf | Epic/Cleveland |
| 42 | SOMETIMES YOU WIN, Dr Hook | Capitol |
| 43 | RUMOURS, Fleetwood Mac | Warner Brothers |
| 44 | KILLER WATTS, Various | CBS |
| 45 | NOW WE MAY BEGIN, Randy Crawford | Warner Brothers |
| 46 | SINGS LEIBER & STOLLER, Eric Presley | RCA |
| 47 | WAR OF THE WORLDS, Jeff Wayne's Musical Version | CBS |
| 48 | EMPTY GLASS, Peter Townshend | EMI |
| 49 | IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC | Atlantic |
| 50 | HEROES, Commodores | Motown |
| 51 | ROBERTA FLACK/DONNY HATHAWAY, Roberta Flack/Donny Hathaway | Atlantic |
| 52 | UNMASKED, Kiss | Mercury |
| 53 | ALL FOR YOU, Johnny Mathis | CBS |
| 54 | SPECIALS, Specials | 2-Tone |
| 55 | SKY, Sky | Ariola |
| 56 | JUST ONE NIGHT, Eric Clapton | RSO |
| 57 | BRITISH STEEL, Judas Priest | CBS |
| 58 | PRETENDERS, Pretenders | Real |
| 59 | THE WANDERERS, Original Soundtrack | Gem |
| 60 | TELL ME ON A SUNDAY, Marli Webb | Polydor |
| 61 | TUSK, Fleetwood Mac | Warners Brothers |
| 62 | SPORTS CAR, Judie Tzuke | Rocket |
| 63 | 21 AT 11, Elton John | Rocket |
| 64 | MANILOW MAGIC, Barry Manilow | Arista |
| 65 | ROCKS PEBBLES & SAND, Stanley Clarke | Epic |
| 66 | NEW CLEAR DAYS, Vapors | United Artists |
| 67 | KEEPIN' THE SUMMER ALIVE, Beach Boys | Caribou |
| 68 | IRON MAIDEN, Iron Maiden | EMI |
| 69 | HOLD OUT, Jackson Browne | Asylum |
| 70 | TRAVELOGUE, Human League | Virgin |
| 71 | GOOD MORNING AMERICA, Various | K Tel |
| 72 | THE JAN & DEAN STORY, Jan & Dean | K-Tel |
| 73 | GOLDEN MELODIES, National Brass Band | K Tel |
| 74 | PALLEN LINES, Blondie | Chrysalis |
| 75 | HOT LOVE, David Essex | Mercury |

| | | |
|----|---|--------------------|
| 1 | COMING UP, Paul McCartney | Columbia |
| 2 | IT'S STILL ROCK AND ROLL TO ME, Billy Joel | Columbia |
| 3 | THE ROSE, Bette Midler | Atlantic |
| 4 | LITTLE JEANIE, Elton John | MCA |
| 5 | CUPID/I'VE LOVED YOU FOR A LONG TIME, Spinners | Atlantic |
| 6 | STEEAL AWAY, Robbie Dupree | Elektra |
| 7 | FUNKY TOWN, Lipps Inc | Casablanca |
| 8 | MAGIC, Olivia Newton-John | MCA |
| 9 | LET'S GET SERIOUS, Jermaine Jackson | Motown |
| 10 | LET ME LOVE YOU TONIGHT, Pure Prairie League | Casablanca |
| 11 | SHINING STAR, Manhattans | Columbia |
| 12 | AGAINST THE WIND, Bob Seger & The Silver Bullet Band | Capitol |
| 13 | TARGET OF TOEIN' THE LINE, Rocky Burnette | EMI-America |
| 14 | ONE FINE DAY, Carole King | Capitol |
| 15 | IN AMERICA, The Charlie Daniels Band | Epic |
| 16 | I'M ALIVE, Electric Light Orchestra | MCA |
| 17 | MORE LOVE, Kim Carnes | EMI-America |
| 18 | BIGGEST PART OF ME, Ambrosia | Warner Bros |
| 19 | TAKE YOUR TIME, SOS Band | Tabu |
| 20 | GIMME SOME LOVIN', Blues Brothers | Atlantic |
| 21 | LOVE THE WORLD AWAY, Kenny Rogers | United Artists |
| 22 | EMOTIONAL RESCUE, The Rolling Stones | Atlantic |
| 23 | ALL NIGHT LONG, Joe Walsh | Asylum |
| 24 | SHE'S OUT OF MY LIFE, Michael Jackson | Epic |
| 25 | EMPIRE STRIKES BACK, Meco | RSO |
| 26 | SAILING, Christopher Cross | Warner Bros |
| 27 | MISUNDERSTANDING, Genesis | Atlantic |
| 28 | STAND BY ME, Mickey Gilley | Asylum |
| 29 | CARS, Gary Numan | Atco |
| 30 | SHOULD'VE NEVER LET YOU GO, Neil Sedaka & Dara Sedaka | Elektra |
| 31 | LET MY LOVE OPEN THE DOOR, Pete Townshend | Atlantic |
| 32 | DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers w/ Kim Carnes | United Artists |
| 33 | CALL ME, Blondie | Chrissy |
| 34 | WALKS LIKE A LADY, Journey | Columbia |
| 35 | TAKE A LITTLE RHYTHM, Al Thomson | A&M |
| 36 | INTO THE NIGHT, Benny Mardones | Polydor |
| 37 | OLD FASHION LOVE, Commodores | Motown |
| 38 | AT KING OF THE HILL, Rick Pinette And Oak | Mercury |
| 39 | JO JO, Boz Scaggs | Columbia |
| 40 | MAKER A LITTLE MAGIC, The Dirt Band | United Artists |
| 41 | LOVE'S HOLIDAY, Change | Warner Bros |
| 42 | I CAN'T LET GO, Linda Ronstadt | Elektra |
| 43 | AIR SUPPLY, Air Supply | Arista |
| 44 | EVERYTHING WORKS IF YOU LET IT, Cheap Trick | Epic |
| 45 | ALL NIGHT THING, The Invisible Man's Band | Island |
| 46 | TULSA TIME/COCAINE, Eric Clapton | RSO |
| 47 | IT'S FOR YOU, Player | Casablanca |
| 48 | ASHES BY NOW, Rodney Crowell | Warner Bros |
| 49 | LANDLORD, Gladys Knight & The Pips | Columbia |
| 50 | FAME, Irene Cara | RSO |
| 51 | PLAY THE GAME, Queen | Elektra |
| 52 | SWEET SENSATION, Stephanie Mills | RCA |
| 53 | BOULEVARD, Jackson Browne | Elektra |
| 54 | LET'S GO 'ROUND AGAIN, Average White Band | Arista |
| 55 | DRIVIN', My Life Away, Eddie Rabbitt | Elektra |
| 56 | SHANDI, Kiss | Casablanca |
| 57 | ONE MORE TIME FOR LOVE, Billy Preston & Syreeta | Motown |
| 58 | WHY NOT ME, Fred Knoblock | Atlantic |
| 59 | BEYOND, Herb Alpert | A&M |
| 60 | ON THE REBOUND, Russ Ballard | Epic |
| 61 | THEME FROM NEW YORK, NEW YORK, Frank Sinatra | Warner Bros |
| 62 | SOMEONE THAT I USED TO LOVE, Natalie Cole | Capitol |
| 63 | STOMP, The Brothers Johnson | A&M |
| 64 | TWO PLACES AT THE SAME TIME, Ray Parker Jr & Raydio | Arista |
| 65 | STOP YOUR SOBBING, Pretenders | Warner Bros |
| 66 | ONE IN A MILLION YOU, Larry Graham | Warner Bros |
| 67 | LOOKIN' FOR LOVE, Johnny Lee | Asylum |
| 68 | WHO SHOT J.R., Gary Burbank with Band McNally | Ovation |
| 69 | THAT LOVIN' YOU FEELIN' AGAIN, Roy Orbison & Emmylou Harris | Warner Bros |
| 70 | GIVE ME THE NIGHT, George Benson | Warner Bros/G-West |
| 71 | LOVE THAT GOT AWAY, Firefall | Atlantic |
| 72 | ALABAMA GETAWAY, Grateful Dead | Arista |
| 73 | DANCIN' IN THE STREETS, Teri DeSario with KC | Casablanca |
| 74 | YEARS FROM NOW, Dr Hook | Capitol |
| 75 | SAVE ME, Dave Mason | Columbia |

CHARTFILE

ONE OF the most popular and consistent groups in America during the mid-sixties was Jay & The Americans who notched a total of 18 hits, predominantly between 1964 and 1968. In 1965, 'Cara, Mia' was a massive hit for the band in both America and Canada. But like most of the band's prodigious output 'Cara, Mia' was steadfastly ignored throughout the rest of the world. However, a short white ago Dutch dee-jay Fritz Stits rediscovered 'Cara, Mia' and started playing it daily on his NOS Radio show in Amsterdam.

This time it really clicked and was swiftly re-issued, hitting the charts in a matter of days. Now, only five weeks later the record stands at No 2 in the Dutch chart. In the usual European manner success in one country leads to airplay in others and 'Cara, Mia' is now firmly established in the Belgian top 10 and shows signs of breaking through in Germany. Now the search is on for lead singer Jay Black who was last sighted in New York a couple of years ago.

Paul McCartney's 'Coming Up (Live In Glasgow)' is the first non-studio recording to top the American charts since John Denver's 'Thank God I'm A Country Boy' in June 1975. In Britain the last 'live' chart-topper was Chuck Berry's 'My Ding-A-Ling' in 1972.

During the last few weeks no less than five versions of Ray Davies' 'You Really Got Me' have turned up on newly-released albums. The first and undoubtedly the best version is The Kinks' original which appears on the splendid Pye compilation of the same name, covering the years 1964-1967 and including the Kinks' first four hits plus an interesting selection of B-sides and album tracks.

The second version is also by The Kinks and is on their definitive live double 'One For The Road' recently issued on Arista. The Hammersmith Gorillas' version was mentioned in Chartfile last week and can be found on the Mfp album 'We Do 'em Our Way'. Finally, two equally bad interpretations of 'You Really Got Me' by The Silicon Teens and Date!-I can be found on 'Music For Parties' and 'Compass' respectively. Both should be avoided at all costs and can seriously damage your health!

Anyone who has tuned in to Radio One for more than 10 minutes recently is unlikely to have escaped without hearing The

Features give the Chrissie Hynde treatment to the Moody Blues classic 'Go Now'. The record was produced by veteran Quo producer Pip Williams — who should really know better — and features Jilly Johnson on vocals.

Jilly is also 50 per cent of Blondie On Blonde who recently made an atrocious attempt to update Doris Day's 'Move Over Darling' hit with a conspicuous lack of success.

Originally scheduled for UK release as long ago as January 1980, recording for Steely Dan's 'Metal Egg' album continues to drag on. Producer Gary Katz has now informed the world that the album is almost ready after more than a year in the making, and has been somewhat tentatively slated for September release — though which year this refers to was not disclosed.

Following the current trend Debbie Harry & Co have just re-recorded 'Call Me' in Spanish while Abba's Spanish hits collection 'Gracias Por La Musica' is now shipping throughout South America.

Jermaine Jackson's 'Let's Get Serious' album has reportedly sold over 900,000 copies in America but in common with all Motown artists Jermaine will never receive a platinum disc even if sales top the million mark. This is because of Motown's continuing refusal to let their titles be certified.

A fine new single well-deserving of your attention is 'Second Chance' by Any Trouble on Stiff. Obviously influenced by (dare I say it?) Elvis Costello but a fine song in its own right. The record also includes two tracks recorded live at The Venue, 'Bible Belt' and 'Abba's The Name Of The Game'.

The Rumour has revised Burt Bacharach and Hal David's 'My Little Red Book' which provided Arthur Lee's Love with their first American success in 1966.

Current Number One records around the world include 'Funkytown' by Lipps Inc (West Germany, Canada and Holland), 'Working My Way Back To You' — Detroit Spinners (Belgium), 'Another Brick In The Wall' — Pink Floyd (Portugal), 'What's Another Brick In The Wall' — Pink Floyd (Sweden and Norway), 'Video Killed The Radio Star' — Buggles (Italy), 'Brass In Pocket' — Pretenders (South Africa), and 'Turning Japanese' — The Vapors (Australia).

Spizz Emergi's 'Where's Captain Kirk' single on Rough Trade has now sold over 60,000 copies without ever charting.

ALAN JONES

| | | |
|----|--|----------------|
| 1 | GLASS HOUSES, Billy Joel | Columbia |
| 2 | JUST ONE NIGHT, Eric Clapton | RSO |
| 3 | McCARTNEY II, Paul McCartney | Columbia |
| 4 | THE EMPIRE STRIKES BACK, Soundtrack | RSO |
| 5 | EMPTY GLASS, Pete Townshend | Alto |
| 6 | LET'S GET SERIOUS, Jermaine Jackson | Motown |
| 7 | HEROES, Commodores | Motown |
| 8 | AGAINST THE WIND, Bob Seger & The Silver Bullet Band | Capitol |
| 9 | URBAN COWBOY, Soundtrack | Asylum |
| 10 | MOUTH TO MOUTH, Lipps Inc | Casablanca |
| 11 | DUKE, Genesis | Atlantic |
| 12 | DIANA, Diana Ross | Motown |
| 13 | SCREAM DREAM, Ted Nugent | Epic |
| 14 | 21 AT 33, Elton John | MCA |
| 15 | THE ROSE, Soundtrack | Atlantic |
| 16 | THE WALL, Pink Floyd | Columbia |
| 17 | TRILLOGY: PAST, PRESENT AND FUTURE, Frank Sinatra | Reprise |
| 18 | OFF THE WALL, Michael Jackson | Epic |
| 19 | THE BLUES BROTHERS, Soundtrack | Atlantic |
| 20 | MIDDLE MAN, Boz Scaggs | Columbia |
| 21 | CHRISTOPHER CROSS, Christopher Cross | Warner Bros |
| 22 | WOMEN AND CHILDREN FIRST, Van Halen | Warner Bros |
| 23 | ONE FOR THE ROAD, The Kinks | Arista |
| 24 | AFTER MIDNIGHT, Manhattan | Columbia |
| 25 | ONE EIGHTY, Ambrosia | Warner Bros |
| 26 | ROSES IN THE SNOW, Emmylou Harris | Warner Bros |
| 27 | SWEET SENSATION, Stephanie Mills | RCA |
| 28 | GO TO HEAVEN, Grateful Dead | Arista |
| 29 | THE SOS BAND, SOS | CBS |
| 30 | HEAVEN AND HELL, Black Sabbath | Warner Bros |
| 31 | DEPARTURE, Journey | Columbia |
| 32 | GO ALL THE WAY, Isley Brothers | CBS |
| 33 | THE GLOW OF LOVE, Change | Warner Bros |
| 34 | BRITISH STEEL, Judas Priest | Columbia |
| 35 | PETER GABRIEL, Peter Gabriel | Mercury |
| 36 | MUSIC MAN, Waylon Jennings | RCA |
| 37 | CAMEOSIS, Cameo | Casablanca |
| 38 | IN THE HEAT OF THE NIGHT, Pat Benatar | Chrysalis |
| 39 | FIBER OPTIC, Pure Prairie League | Casablanca |
| 40 | KISS UNMASKED, Kiss | Casablanca |
| 41 | FOUND ALL THE PARTS, Cheap Trick | Epic |
| 42 | DAMN THE TORPEDOES, Tom Petty & The Heartbreakers | MCA |
| 43 | NAUGHTY, Chaka Khan | Warner Bros |
| 44 | FLUSH THE FASHION, Alice Cooper | Warner Bros |
| 45 | POWER, Temptations | Motown |
| 46 | ME MYSELF I, Joan Armatrading | A&M |
| 47 | PRETENDERS, Pretenders | Warner Bros |
| 48 | MAD LOVE, Linda Ronstadt | Elektra |
| 49 | ABOUT LOVE, Gladys Knight & The Pips | Columbia |
| 50 | GIDEON, Kenny Rogers | United Artists |
| 51 | ANYTIME ANYPLACE ANYWHERE, Ringing Collins Band | MCA |
| 52 | FREEDOM OF CHOICE, Devo | Warner Bros |
| 53 | PEARLS - SONGS OF GOFFIN & KING, Carole King | Capitol |
| 54 | THIS TIME, Al Jarreau | Warner Bros |
| 55 | LOVE STINKS, J. Geils Band | EMI-America |
| 56 | THE LONG RUN, Eagles | Asylum |
| 57 | CAN'T STOP THE MUSIC, Soundtrack | Casablanca |
| 58 | SAVED, Bob Dylan | Columbia |
| 59 | THERE AND BACK, Jeff Beck | Epic |
| 60 | AND ONCE AGAIN, Isaac Hayes | Polydor |
| 61 | SNAKES AND LADDERS, Gerry Rafferty | United Artists |
| 62 | TWO PLACES AT THE SAME TIME, Ray Parker Jr and Raydio | Arista |
| 63 | FAME, Soundtrack | RSO |
| 64 | ROBERTA FLACK FEATURING DONNY HATHAWAY, Roberta Flack Featuring Donny Hathaway | Atlantic |
| 65 | LOVE TRIPPIN', Spinners | Atlantic |
| 66 | TOMCATTIN', Blackfoot | Alto |
| 67 | LOVE IS A SACRIFICE, Southside Johnny & The Asbury Jukes | Mercury |
| 68 | TOMMY TUTONE, Tommy Tutone | Columbia |
| 69 | IT'S HARD TO BE HUMBLE, Mac Davis | Casablanca |
| 70 | FLESH AND BLOOD, Roxy Music | Alto |
| 71 | SAN ANTONIO ROSE, Willie Nelson & Ray Price | Columbia |
| 72 | ONE IN A MILLION YOU, Larry Graham | Warner Bros |
| 73 | SYREETA, Syreeta | Tamla |
| 74 | OLD CREST ON A NEW WAVE, Dave Mason | Columbia |
| 75 | SKYWAY, Skyy | RCA |

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| 1 | NEON KNIGHTS, Black Sabbath from Heaven and Hell | Vertigo |
| 2 | WHEELS OF STEEL, Saxon from Wheels of Steel | Carvers |
| 3 | 747 (STRANGERS IN THE NIGHT), Saxon from Wheels of Steel | Carvers |
| 4 | SANCTUARY, Iron Maiden from 45 A - Side | EMI |
| 5 | TOO LATE TOO LATE, Motorhead from Golden Years Live EP | Bronze |
| 6 | DON'T MAKE NO PROMISES, Scorpions from Animal Magnetism | Harvest |
| 7 | WHOLE LOTTA ROSIE, AC/DC from 45 A - Side | Atlantic |
| 8 | BREAKING THE LAW, Judas Priest from British Steel | CBS |
| 9 | HEATSTROKES, Krokus from Metal Rendez-Vous | Ariola |
| 10 | TRANSYLVANIA, Iron Maiden from Iron Maiden | EMI |
| 11 | NOTHING TO LOSE, Girlschool from Demolition | Bronze |
| 12 | SLEEPIN' ON THE JOB, Gillan from 45 A - Side | Virgin |
| 13 | TOO CLOSE TO ROCK, Samson from Head On | Gem |
| 14 | ROCK 'N' ROLL MAN, Tygers of Pan Tang from 45 A - Side | MCA |
| 15 | STEELER, Judas Priest from British Steel | CBS |

Compiled by THE POWERHOUSE HEAVY METAL ROADSHOW Tel. 01-388 9852

US SOUL

| | | |
|----|--|----------------|
| 1 | TAKE YOUR TIME, SOS Band | Tabu |
| 2 | LET'S GET SERIOUS, Jermaine Jackson | Motown |
| 3 | LANDLORD, Gladys Knight & The Pips | Columbia |
| 4 | ONE IN A MILLION YOU, Larry Graham | Warner Bros |
| 5 | SWEET SENSATION, Stephanie Mills | 20th Century |
| 6 | CUPID, Spinners | Atlantic |
| 7 | A LOVER'S HOLIDAY, Change | RFC |
| 8 | FUNKY TOWN, Lipps Inc | Casablanca |
| 9 | SITTING IN THE PARK, GO | Arista |
| 10 | YOU AND ME, Rockie Robbins | A&M |
| 11 | WE'RE GOIN' OUT TONIGHT, Cameo | Chocolate City |
| 12 | SHINING STAR, Manhattan | Columbia |
| 13 | ALL NIGHT THING, Invisible Man's Band | Mango |
| 14 | BACK TOGETHER AGAIN, Roberta Flack with Donny Hathaway | Atlantic |
| 15 | HERE WE GO AGAIN, Isley Brothers | CBS |
| 16 | LIGHT UP THE NIGHT, Brothers Johnson | A&M |
| 17 | DYNAMITE, Stacy Lattisaw | Cotillion |
| 18 | GIVE ME THE NIGHT, George Benson | Warner Bros |
| 19 | POWER, Temptations | Gordy |
| 20 | CLOUDS, Chaka Khan | Warner Bros |

US 300

| | | |
|----|---|-----------------|
| 1 | TAKE YOUR TIME (Do It Right), SOS Band | Tabu |
| 2 | IN THE FOREST, Baby O' | Baby O' Records |
| 3 | DYNAMITE/JUMP TO THE BEAT, Stacy Lattisaw | Atlantic |
| 4 | GLOW OF LOVE, Change | Warner/RFC |
| 5 | FEEL LIKE DANCING, France Joli | Pretude |
| 6 | HANG TOGETHER, Odyssey | RCA |
| 7 | CAN'T BE LOVE, Peter Brown | Drive/TK |
| 8 | WHAT'S ON YOUR MIND, Watson Beasley | Warner |
| 9 | I'M READY/HOLLY DOLLY, Kano | Emergency |
| 10 | I AIN'T NEVER, Isaac Hayes | Polydor |
| 11 | LET'S GET SERIOUS/BURNIN' HOT, Jermaine Jackson | Motown |
| 12 | FAME/REDLIGHT (Fame, Soundtrack), Various Artists | RSO |
| 13 | UPSIDE DOWN, Diana Ross | Motown |
| 14 | I WANNNA TAKE YOU THERE, Gino Soccio | Warner/RFC |
| 15 | I'M OK, YOU'RE OK, American Gypsy | Importe |
| 16 | JUST HOW SWEET IS YOUR LOVE, Rhyze | SAM |
| 17 | KEEP SMILIN', Lucie Arnaz | Solar |
| 18 | I LOVE YOU DANCER/DO IT AGAIN, Voyage | Marlin |
| 19 | STRETCH'N OUT, Gayle Adams | Prelude |
| 20 | I LIKE WHAT YOU'RE DOING TO ME, Young & Co | Brunswick |

STAR CHOICE

| | | |
|----|----------------------|----------------|
| 1 | RETURN TO SENDER | Elvis Presley |
| 2 | MIDNIGHT HOUR | Wilson Pickett |
| 3 | WAITING FOR THE BUS | ZZ Top |
| 4 | SALISBURY HILL | Peter Gabriel |
| 5 | ASHES & DIAMONDS | Zaine Griff |
| 6 | COUSIN KEVIN | The Undertones |
| 7 | BOYS | David Bowie |
| 8 | SPIRIT OF RADIO | Rush |
| 9 | DON'T BELIEVE A WORD | Thin Lizzy |
| 10 | SLEEP WALK | Ultravox |



DAVID LEE ROTH OF VAN HALEN

YESTERYEAR

| | | | |
|--------------------------------|--------------------------------|-----------------------------------|----------------------------------|
| ONE YEAR AGO (JULY 7, 1979) | | TEN YEARS AGO (JULY 11, 1970) | |
| 1 | ARE FRIENDS ELECTRIC | 1 | IN THE SUMMERTIME |
| 2 | UP THE JUNCTION | 2 | ALL RIGHT NOW |
| 3 | SILLY GAMES | 3 | GROOVIN' WITH MR BLOE |
| 4 | RING MY BELL | 4 | UP AROUND THE BEND |
| 5 | NIGHT OWL | 5 | IT'S ALL IN THE GAME |
| 6 | LIGHT MY FIRE/137 DISCO HEAVEN | 6 | COTTONFIELDS |
| 7 | THE LONE RANGER | 7 | SALLY |
| 8 | BOOGIE WONDERLAND | 8 | GOODBYE SAM, HELLO SAMANTHA |
| 9 | C'MON EVERYBODY | 9 | LOVE OF THE COMMON PEOPLE |
| 10 | DANCE AWAY | 10 | THE GREEN MANALISHI |
| FIVE YEARS AGO (JULY 12, 1975) | | FIFTEEN YEARS AGO (JULY 10, 1965) | |
| 1 | TEARS ON MY PILLOW | 1 | I'M ALIVE |
| 2 | MISTY | 2 | CRYING IN THE CHAPEL |
| 3 | THE HUSTLE | 3 | LOOKING THROUGH THE EYES OF LOVE |
| 4 | I'M NOT IN LOVE | 4 | HEART FULL OF SOUL |
| 5 | HAVE YOU SEEN HER/OH GIRL | 5 | TO KNOW YOU IS TO LOVE YOU |
| 6 | DOING ALRIGHT WITH THE BOYS | 6 | THE PRICE OF LOVE |
| 7 | GIVE A LITTLE LOVE | 7 | COLOURS |
| 8 | DISCO STOMP | 8 | MR TAMBOURINE MAN |
| 9 | WHISPERING GRASS | 9 | LEAVE A LITTLE LOVE |
| 10 | EIGHTEEN WITH A BULLET | 10 | TOSSING AND TURNING |

| | | |
|----|---|-----------------------------|
| 1 | JUMP TO THE BEAT, Stacy Lattisaw | Atlantic 12in |
| 2 | BACK TOGETHER AGAIN, Flack/Hathaway | Atlantic 12in |
| 3 | BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED, Teena Marie | Motown 12in |
| 4 | THE SCRATCH, Surface Noise | WEA 12in |
| 5 | LET'S GET SERIOUS, Jermaine Jackson | Motown 12in |
| 6 | FUNKY TOWN/ALL NIGHT DANCING, Lipps Inc | Casablanca 12in |
| 7 | YOU GAVE ME LOVE/USE YOUR BODY & SOUL, C.H.A. | De-Lite 12in |
| 8 | USE IT UP AND WEAR IT OUT, Odyssey | RCA 12in |
| 9 | A LOVER'S HOLIDAY/THE GLOW OF LOVE, Change | DJM 12in |
| 10 | THIS FEELIN', Frank Hooker & Positive People | Epic 12in |
| 11 | FUNKIN' FOR JAMAICA (NY), Tom Browne | Arista 12in |
| 12 | BRAZILIAN LOVE AFFAIR, George Duke | Calibre 12in |
| 13 | KEEP IN TOUCH, Freddie | Epic 12in |
| 14 | YOU GOT WHAT IT TAKES, Bobby Thurston | Casablanca 12in/promo remix |
| 15 | ON THE ONE/CAMEOSIS, Cameo | A&M 12in |
| 16 | LIGHT UP THE NIGHT, Brothers Johnson | A&M 12in |
| 17 | IN THE FOREST, Baby O' | US Baby O' 12in |
| 18 | I SHOULD LOVE YOU, Narada Michael Walden | Atlantic 12in |
| 19 | JUST CAN'T GIVE YOU UP, Mystic Merlin | Capitol 12in |
| 20 | LET'S GO ROUND AGAIN, Average White Band | RCA 12in |
| 21 | FIRECRACKER, Yellow Magic Orchestra | A&M 12in |
| 22 | DO YOUR THANG/COPY THIS, One Way/Al Hudson | MCA |
| 23 | OOPS UP SIDE YOUR HEAD, Gap Band | Mercury 12in |
| 24 | IT'S ALRIGHT, Sho Nuff | Ensign 12in |
| 25 | REALLY REALLY LOVE YOU, Cecil Parker | EMI 12in |
| 26 | BURNIN' HOT/YOU GOT TO HURRY GIRL/FEELIN' FREE, Jermaine Jackson | Motown LP |
| 27 | TAKE YOUR TIME (DO IT RIGHT), The SOS Band | Tabu 12in |
| 28 | COULD YOU BE LOVED, Bob Marley & The Wailers | Island 12in |
| 29 | YOU'RE A STAR/NEW YORK NEW YORK/ALL THOSE THINGS, Starship Orchestra | US Columbia LP |
| 30 | MUSIC, Gary Barz | Arista 12in |
| 31 | LAST NIGHT AT DANCELAND/TENDER FALLS THE RAIN, Randy Crawford | Warner Bros 12in |
| 32 | HANGIN' OUT/OPEN SESAME, Kool & The Gang | De-Lite 12in |
| 33 | FREE AND EASY, Rene & Angela | Capitol 12in |
| 34 | IN THE MOOD (TO GROOVE)/WHEN I COME HOME, Aura | Salsoul/US Dream 12in |
| 35 | LET'S GET IT OFF/MAGIC OF YOU/FUNKDOWN, Cameron | US Salsoul LP |
| 36 | UNDER YOUR SPELL/KISS YOU ALL OVER, Phyllis Hyman | Arista 12in |
| 37 | GIVE ME THE NIGHT/DINORAH DINORAH, George Benson | US Warner Bros |
| 38 | TASTE OF BITTER LOVE, Gladys Knight & The Pips | CBS LP |
| 39 | BOOTY OOTY, Johnny Guitar Watson | DJM 12in |
| 40 | GIVE PEACE A CHANCE/SUNBURST/A SONG FOR THE CHILDREN/SPACE PRINCESS, Lonnie Liston Smith | CBS 12in |
| 41 | WALK TALL/COLOSSUS, Mark Soskin | Prestige/12in |
| 42 | SHANTE, Mass Production | Atlantic 12in |
| 43 | THE GROOVE, Rodney Franklin | US Blue Note LP |
| 44 | (FALLIN' LIKE) DOMINOS, Donald Byrd ('Roxy') | CBS 12in |
| 45 | FOR THOSE WHO LIKE TO GROOVE/TWO PLACES AT THE SAME TIME, Raydio | Arista 12in |
| 46 | DYNAMITE/DON'T YOU WANT TO FEEL IT (FOR YOURSELF)/YOU KNOW I LIKE IT, Stacy Lattisaw | Cotillion LP |
| 47 | POP IT/LET'S GO OUT TONITE/I WANNA BE WITH YOU, One Way/Al Hudson | US MCA LP |
| 48 | MY TURN TO LOVE YOU, Eddy Grant | Ice 12in |
| 49 | ALL NIGHT THING, Invisible Man's Band | Island 12in |
| 50 | RAG-BAG/FRIENDS AND STRANGERS/CITY NIGHTS, Dave Grusin | Japanese JVC LP |
| 51 | DOES SHE HAVE A FRIEND?, Gene Chandler | 20th Century-Fox 12in |
| 52 | UPSIDE DOWN/HAVE FUN (AGAIN)/MY OLD PIANO/NOW THAT YOU'RE GONE/I'M COMING OUT, Diana Ross | Motown LP |
| 53 | CUPID, Detroit Spinners | Atlantic 12in |
| 54 | LAST CALL/SOUL SHADOWS/HONKY TONK STRUTTIN', Crusaders | US MCA LP |
| 55 | SUGAR FROSTED LOVER, Flakes | US Magic Disc 12in |
| 56 | SEARCHING/IT'S A GIRL'S AFFAIR, Change | US RFC LP |
| 57 | HARD WORK, John Hardy | ABC/Impulse LP |
| 58 | STRETCH'N OUT/PLAIN OUT OF LUCK/YOUR LOVE IS A LIFE SAVER, Gayle Adams | Epic LP |
| 59 | MUSIC TRANCE/YOU'VE ONLY GOT ONE CHANCE TO BE YOUNG, Ben E King | Atlantic 12in |
| 60 | ROLLER JUBILEE, Al Di Meola | CBS LP |
| 61 | GOT TO BE ENOUGH, ConFunkShun | Mercury 12in |
| 62 | WHISTLE BUMP/KNIGHTS OF FANTASY, Deodato | Warner Bros 12in |
| 63 | NO TIME LIKE NOW, Philly Cream | Calibre 12in |
| 64 | FAR BEYOND/UNLOCK THE FUNK/BLACKJACK/DON'T HURT YOURSELF/TMI/GROOVE TOWN, Locksmith | US Arista LP |
| 65 | FEELS LIKE I'M IN LOVE, Kelly Marie | Calibre Plus 12in |
| 66 | SPACE RANGER/QUEST/HOT SPOT/FANCY FEET, Sun | US Capitol LP |
| 67 | POLICE AND THIEVES, Junior Murvin | Island 12in |
| 68 | JUST US//GOT THE FEELING, Two Tons Of Fun | Fantasy 12in |
| 69 | SUNSET PEOPLE/OUR LOVE, Donna Summer | Casablanca 12in |
| 70 | MY GIRL, Whispers | Solar 12in |
| 71 | GO DOWN, GO | Arista 12in |
| 72 | I'M SO HOT/TRY MY LOVE, Denise LaSalle | US MCA LP |
| 73 | ONE DAY I'LL FLY AWAY/SAME OLD STORY (SAME OLD SONG)/BLUE FLAME, Randy Crawford | Warner Bros LP |
| 74 | IS THIS THE BEST (BOP-DOO-WAH)/WATCHING LIFE, La Boppers | Mercury 12in |
| 75 | I CAN'T STOP/BODY LANGUAGE/PEOPLE IN LOVE, Patti Austin | US CTI LP |
| 76 | I AIN'T NEVER, Isaac Hayes | Polydor 12in/US promo remix |
| 77 | LIKE (WHAT YOU'RE DOING TO ME), Young & Company | US Brunswick 12in |
| 78 | DALLAS, The Mexicano | Mercury 12in |
| 79 | I'VE JUST BEGUN TO LOVE YOU, Dynasty | US Solar 12in |
| 80 | WALK ON, Ozone | Motown |
| 81 | FUSION JUCIE/LAVA LANDS/WIZARD ISLAND/SHADOWS, Jeff Lorber Fusion | US Arista LP |
| 82 | POWER, Temptations | Motown 12in |
| 83 | SHADOW DANCING, Ndugu & The Chocolate Jam Co | Epic 12in |
| 84 | DISTRACTED, Al Jarreau | US Warner Bros LP |
| 85 | IF YOU'RE LOOKIN' FOR A NIGHT OF FUN, Leon Haywood | 20th Century-Fox 12in |
| 86 | WHAT THAT ALL IT WAS, Jean Carr | US Phil Int 12in |
| 87 | LET'S GET IT TOGETHER, El Coco | AVI 12in |
| 88 | FRIDAY/BAD HABIT/NITE RIDE, Dan Siegel | US Inner City LP |
| 89 | BETTER THINGS/CAN'T MAKE YOU MINE, Sylvia S. James | US Elektra LP |