

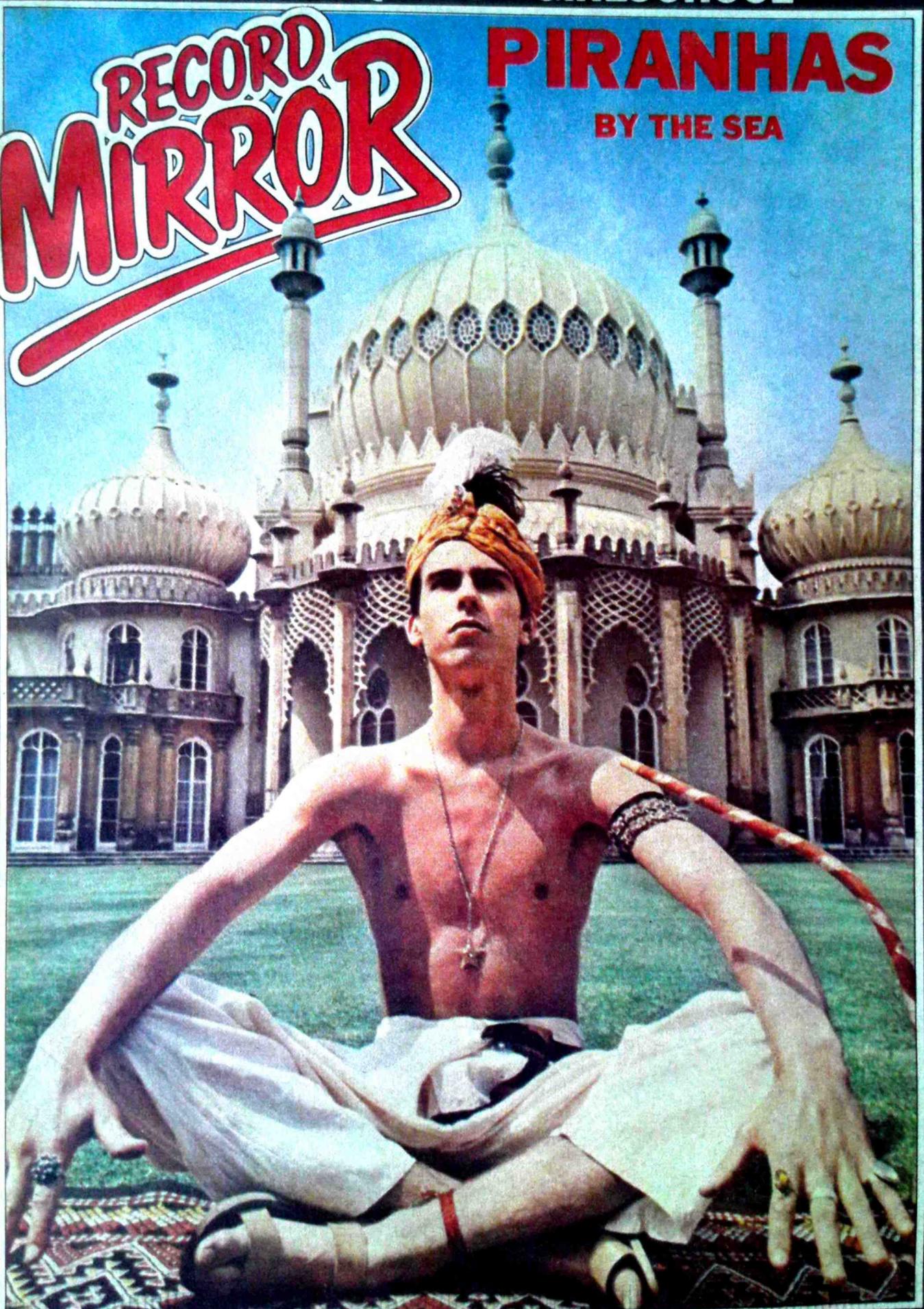
BLONDIE • Q-TIPS • GIRLSCHOOL

RECORD MIRROR

PIRANHAS BY THE SEA

• ROXY MUSIC • PINK FLOYD

DEXY'S • ATHLETICO SPIZZ



ULTRAVOX • PLASMATICS



PAULA

IT'S AMAZING how drippy people become when they're besotted — a fact I became particularly aware of this last month or so. First, Mariana revealed that she and Bjorn call each other Scumpo and Scumpy (which sounds particularly unfortunate). Then Elvis Presley's stepmother (Elvis is currently being regurgitated, as you may have noticed) informed one and all that Linda Thompson — "a 20-year-old beauty queen and virgin" — called him 'Button' while he called her 'Precious', which is only a little better than being called Scumpo.

Edward and one of his boilers before Mrs Simpson, called each other 'Teddy Bear' and swapped bears whenever they were parted. If all of this isn't enough to put you off your brekkie wikkies I don't know what is.



PHOEBE SNOW, Linda Ronstadt and some bloke that's definitely NOT Jerry Brown, at the No-Nukes bash in New York. Miss Ronstadt looks as if it's too late to save her from radiation fallout.

The Natural Blonde.

ONE of the letters I received this morning was written by a young man called Oscar, who was feeling quite astonishingly sorry for himself. With reason, one might say. After saving all his dole money for months in order to buy a £190 amp for his newly formed band's first single (the band is, unfortunately, called Eyes Like Astronomy), the precious Peavey Pacer has been nicked by someone with a glass eye. The whole tale is positively Chanderesque. If anyone is offered a Peavey amp very cheap would they contact Downing Records, 5 Gladstone Terrace, Lancaster.

■ FAR be it for me to gossip, but a little bird told me that SIOUXIE and PAUL COOK were also dancing the night and a few other things away together at Legends the other night.

I ALSO received a fascinating package of fab American news. What a thrilling time they've been having over there. Linda Ronstadt is currently preparing herself for her role in the 'Pirates Of Penzance'. The Gilbert and Sullivan operetta is to be staged in New York's Central Park and Miss Ronstadt says that it realises one of her longtime ambitions to be a boy soprano.



THIS IS a new band called (of course) CHEAP THRILLS. The unlikely story is that they rehearse in a chemical warehouse, so when they've finished playing, they have to take a shower in case of contamination. So how come it's only the girl that takes her clothes off? Do the chaps shower in their togs?

'RUDE Boy', the film with The Clash in it got atrocious reviews in New York but was held over for an extra week. At least Mick Jones has got his hands fully filled with current girlfriend the charming Ellen Foley. My spy says they have been spotted canoodling all over the place, but set the sky alight at the Ian Hunter/Mick Ronson concert.

LENNY Kaye ex of the Pattie Smith Band just got married to a reporter called Stephanie. At the reception,

the bride was wearing an interesting looking fifties cocktail dress. The reception was held at the Mudd Club, prior to the Go-Go's set. Their gig was well received — especially by Joan Jett in full motorcycle gear, but no bike to go with it.

DEBBIE Harry could be found liggng backstage at the New York Met where the Berlin Ballet with Rudolf Nureyev had just danced the night away, so to speak.

JUDAS Priest promised their New York audience that they'd be bringing Mount St Helens to New York. It was hoped they only meant in terms of stage performance. Sadly, this was not to be — some spoilsport, fearing for his eyelashes called a bomb scare (probably one of the road crew) just before the show went on. Anyway the New York bomb squad then arrived and had to search the whole place, with Judas Priest members no doubt hoping it would include a quick body search as well.

■ WHILE Malcolm McLaren was having one of his truly unusual meetings, 4 be 2 popped round to the press office at EMI and locked everybody in. The staff was incarcerated for the rest of the afternoon while a search party attempted to find a spare key.

EVERYBODY'S favourite cutest keyboard player Jools Holland has been sending out an important announcement. He's definitely left Squeeze. But before a million hearts bleed, studio time has been booked and a single can be expected for mid September. As the Press release explains it will be to the world's advantage to hear a lot more of his as yet unknown vast talent.

AT the Devo concert in New York, the temperature rose to over 102 and very humid. Then Devo — "we don't mind looking idiots but we want to define how we look like idiots ourselves" — decided to wait until sunset to play so that they could show off their lights. As everyone sat and sweated vendors wandered around selling salt tablets on sticks. The band finally sort of appeared, after 20 minutes of Devo films. Then the band came on and played the same songs over again, but live.

I WAS reading a review of the 'No Nukes' film which will no doubt pack Yanks into the cinemas like sardines. According to the reviewers, the film includes Crosby, Stills and Nash whose harmonies weren't exactly wonderful.

STEVE HACKETT

PRESENTS A NEW ELECTRICALLY RECORDED SINGLE WITH VOCAL REFRAIN BY MR. PETER HICKS

Sentimental Institution

C/W 'TOAST' IN LIMITED EDITION PICTURE SLEEVE

CB368



ABOUT a month ago, I gave considerable space to the absolutely fascinating paternity case against **Eng Humperdinck**, who was fond of girls covered in salad cream. Now **Miss Jetter**, who for a time was Englebert's bit of lettuce, has sued for more money. She's scheduled to appear in court to try and get the judge to raise her payments to two million dollars. Said Miss Jetter tragically: "It's been five years of hell." She's also quit teaching Sunday school after she had her nights of sin. "It would have been hypocritical to continue." Hmmm, an interesting theological point.

AT the **Pink Floyd** party for their road crew (who deserved a medal), they had the usual erotic dancers and that lady who does rude things with a python — or rather it does things with her that I have nightmares about. So would you if you saw the python — it's hardly **Bryan Ferry**. As the same lady could be seen giving herself and the snake a hernia at the **Queen** party, one wonders if she does a special discount deal for record company bashes.

CHRIS Stein has a hobby, for those interested in things like what the stars' favourite colour is etc. He collects World War One paraphernalia. Perhaps he pretends to be the Red Baron.

THE Stranglers are about to embark on three American tours one after the other, so it's going to be a case of long time no see, thank God. Their single for the States is one called 'Death America', from their 'Men In Black' album. Their last trip to the States was somewhat marred as far as the Yanks were concerned by the Stranglers' taste for, er, aggression. Not to mention their Frog member's Berlitz-like renditions of French folk songs on the bus. The Stranglers have started their preparation for this tour by breaking up with their manager.

PRESENT at the **Kinks'** lig were **Jeff Beck** and **Graham Parker** and last, but by no means least, the lovely **Miss Hynde** who was described as 'floating around' — something I've never seen her do yet.

NO doubt you were all glued to the set watching the newly revamped 'Top of the Pops' on Thursday, after its long absence. The revamping consists of having the chart vanish from the beginning of the show. Instead, it's split up throughout the show and people's names and chart positions appear under them as they fade off the stage. **Legs and Co** managed to live up to their name but they also had their names wobbling around beneath them as they wriggled around. I preferred it the old way — at least you knew what was going on all the time.

THE all girl **Flatbackers** have been playing a residency at the Clapham 'Two Brewers' for about the last two months. Anyway, the other night they were strumming away when a young lady at the back of the pub started jiggling around. The young lady was barefoot and had her skirt over her head. She made her way up to the front of the pub via the bar (where she did a particularly energetic display of the splits, to the horror of several serious beer drinkers). Once at the front, she rounded off her interesting dance display by removing the rest of her clothing and doing an improvised version of the dance of the seven veils never before seen in the Clapham region.

LEE Brilleaux and **Gypie Mayer**, well known for their charm with the ladies and impeccable style, spent a night on the town after a hard day doing interviews for the launch of their album 'A Case Of The Shakes', produced by **Nick Lowe**. The boys decided to go to eat at the extremely fancy **Simpson's** but when they rang to make a reservation (aren't they just too suave for words?) they were told that they'd need a shirt, jacket and tie.

Lee was, naturally, all toggled up ready for anything. What a goddess one might say, but Gypie had to be whisked off to a nearby **Tesco** (well known as a haute couture shirtery) to buy himself the necessary equipment. After all this effort there is a happy ending, as they were allowed in after all.

ABBA are planning to move to Britain to live, although with the weather the way it is I can't think why they'd want to. The taxes in Sweden are now around 87 per cent and in Britain the most that they'd have to pay is 60 per cent. Apparently, the band lost more than a million earlier this year when a speculation into the oil market failed rather dismally. They obviously should have had **JR Ewing** assisting them. Said **Bjorn** in a suitably grumpy manner: "We were let down by a fool who was meant to be helping us."

STREETLIFE in Soho, an everyday tale. Strolling along, minding their own business, likely lads **Mike Nicholls** and **Robin Smith** were suddenly pulled up by a pair of



LENNY KAYE and his radiant (?) bride **STEPHANIE** behind bars at their wedding reception.



THE GO GOS were obviously thrilled to make the front page of **RM** — but what could they be laughing at? **Robin Smith's LP reviews?** **Mike Nicholl's mug?** Or have they got **Playgirl** hidden in the middle?

plainsclothes policemen on Wednesday last. The reason? Carrying records without so much as a carrier bag to disguise the fact that they'd just attended the **Q-Tips** lig at **Ronnie Scott's Club**.

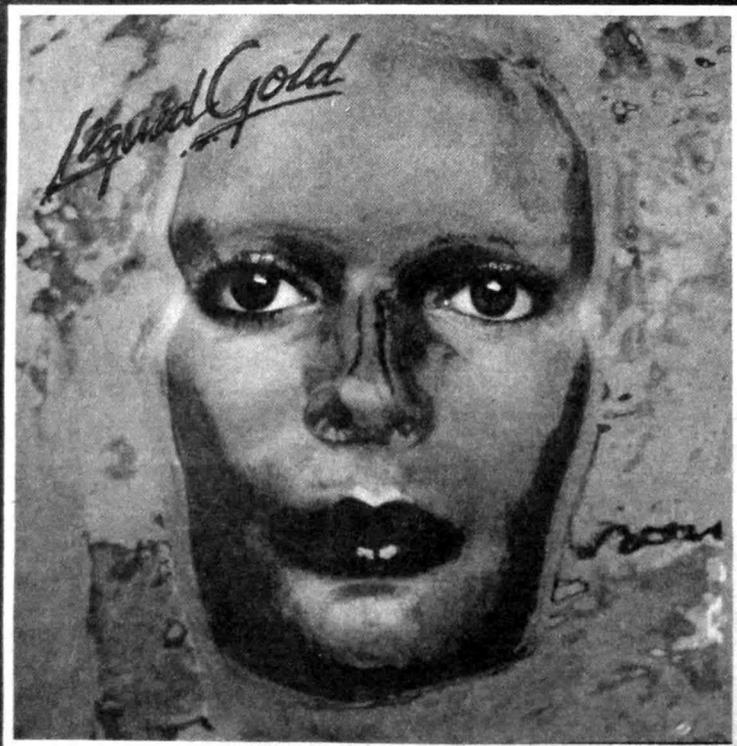
Suspected of having lifted the customary complimentary going home presents (an album apiece) the two scribes were questioned about their baglessness and unable to show ID, invited the hapless coppers down to the **RM** office as proof.

Wide-eyed and blushing they eventually left **Long Acre** with the current edition of our mag. One presumes they didn't get pulled up themselves on account of it being unwrapped. Haven't they got better things to do etc.

SO until next week au revoir and bon voyage. It's only two weeks till my holidays so I'll be ticking the days of the calendar like mad. Love **PAULA** xxxxxx.



SOME GIRLS will do anything to follow fashion . . . but to have your hair cut into the shape of a pillbox hat? **GRACE JONES** obviously doesn't worry about getting stared at in the grocer's. Personally I'd hate to have to shave every morning.



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IT'S THE SINGLE THAT'S TURNED ON RADIO 1.



APPEARING AT...

GOLDEN LION, FULHAM, AUG. 16TH.
GREYHOUND, FULHAM, AUG. 20TH.
LONDON LYCEUM, AUG. 21ST.

MARKETED BY GEM RECORDS

NEWS

JOOLS GIVES SQUEEZE THE E

JOOLS HOLLAND has announced that he is to quit Squeeze to pursue a solo career... confirming the news exclusively revealed in RECORD MIRROR three weeks ago.

The split was described by a spokesman as: "Very friendly, but in the best interests of both parties. The rift had become obvious in recent weeks, and while Jools has always been involved in some projects while with Squeeze he is now free of all commitments."

Squeeze will continue as a group, and have already lined up a lengthy European tour which begins in September, even though British dates are unlikely this year.

But they've still to confirm the replacement for Holland. Auditions had been completed, but no name was revealed at press time.



Pic by Virginia Turbett.

JOOLS HOLLAND: solo career.

STRANGLER NEW DEAL

THE STRANGLERS could be ready to sign a management deal with Police manager Miles Copeland — following a split with their own long-term manager Ian Grant.

Grant, who has been with the Stranglers for five years, publicly announced his parting with the Stranglers last week, blaming personal and financial pressures for his resignation.

He began managing the group with Albion's Dai Davies and Derek Savage in 1975 and when Davies and Savage left took over on his own early last year. And, although he and the group have rowed in the past, the Stranglers' publicist was adamant that the split had been "as amicable as it could have been in the circumstances".

The Stranglers are expected to reveal their new manager within the next two weeks. But RECORD MIRROR understands that their recent involvement with Miles Copeland and his brother Ian — their latest album was released on Copeland's IRS label in America, and Ian Copeland is setting up their American tour — will result in the Stranglers sorting out a deal with them.

•The Stranglers have re-scheduled their concert at Liverpool Bradys for August 20.

QUARTZ WATCH

BIRMINGHAM-BASED Quartz are the latest (and undoubtedly not the last) heavy metal band to sign with a major label.

They've signed to MCA and begin a major tour to coincide with the release of their debut album — entitled 'Stand Up And Fight' — on September 19.

Dates are: Bristol Granary September 6, London Richmond Brollys 7, Manchester Middleton Civic Hall 11, Scarborough Penthouse 12, Retford Porterhouse 13, Leeds Fforde Green Hotel 14, Birmingham Romeo and Juliets 15, Wrexham College 18, Burton-on-Trent 76 Club 19, Nottingham Boat Club 20, Stratford Festival 21.

A single, 'Stoking Up The Fires Of Hell', is released on August 29.

LEEDS FESTIVAL

THE BILL for the second 'Futura' rock festival in Leeds has now been confirmed... and it looks like being one of the strongest and most varied festival line-ups this year.

'Futura 2' — a follow-up to last year's highly successful debut — will take place at the Queen's Hall, Leeds, on September 13 and 14, and already acts like Siouxsie and the Banshees, Gary Glitter, Hazel O'Connor, Bill Nelson, Athletico Spizz 80 and U2 have confirmed that they will be appearing.

And it's hotly rumoured that Robert Fripp will also be playing, along with all the other 'Futura' attractions, such as lasers, computer and video games and sideshows.

As we went to press the two-day line-up looked something like this: September 13: Siouxsie and the Banshees, Bill Nelson, Simple Minds, U2, Wasted Youth, Clock DVA, Altered Images, Modern English, Mirror Boys and many others.

September 14: Gary Glitter, Athletico Spizz 80, Psychedelic Furs, Hazel O'Connor, 4 Be 2's, Young Marble Giants, Soft Boys, Durutti Column, Classix Nouveaux, Brian Brain and others.

The event begins each day at 12 noon, and one day tickets at £6, or two-day tickets at £10, are available now from organiser John Keenan at: PO Box HHS, Leeds, LS8 1AN. Sae's should be enclosed with all applications.

Any further enquiries can be dealt with at Leeds 663252.

TRADE CLOSE

ROUGH TRADE is to close down for one month... for renovation, restocking and relocation.

As from September 1 both the record shop and distribution company will cease operating 202 Kensington Park Road, London, W11. Then, on September 29, the shop will re-open at the original location, while all wholesale and record company functions will open at the new address of 137 Blenheim Crescent, W11 (only three streets away from the original shop).

The moves, which Rough Trade confidently expect will improve their service, have been expected for some time, and their announcement has firmly squashed all the rumours that the label was going bankrupt!

Rough Trade has requested that anyone who has any business with the label, especially with regard to buying and selling records, should attempt to complete transactions by August 30.

Then from September 29 it will be "business as usual" at the two addresses.

UFO SPOTTED

FORMER UFO guitarist Michael Schenker will be playing his first UK dates since leaving the band next month.

Schenker, who quit UFO in December 1978, has assembled a strong line up of musicians, including vocalist Gary Barden and ex-UFO keyboards player Paul Raymond, and they'll be playing dates at: Bristol Colston Hall September 21, Sheffield City Hall 22, Bradford St George's Hall 23, Wolverhampton Civic Hall 24, London Hammersmith Odeon 25, Birmingham Odeon 27, Derby Assembly Rooms 28, Stoke Hanley Victoria Hall 29, Manchester Apollo 30, Newcastle City Hall October 2. All tickets are available now.

Schenker's long-awaited first album will be 'The Michael Schenker Band', released on August 29; with a single from it, 'Armed and Ready', out on August 22.

TONED DOWN

THE SELECTER, who recently quit 2-Tone to record on their own label, are to preview songs from their new album with a short series of evening and matinee concerts.

They start off with an unlicensed gig at the Sheffield Limit on August 16 at 1pm — a gig which will be open to under-18s at the special price of £1. There will also be a later show at the Limit club on the same day, with tickets at £2.

The other concerts are at: Leamington Spa Centre September 18 (1 show, tickets £2), and at Middlesbrough Rock Garden (unlicensed show at 7pm — £1; later show at 11.30pm — £2).

Selecter then go into the studios to record their second album, and are unlikely to be playing any more dates until the late autumn.

METAL INVASION

MOTORHEAD AND Hawkwind lead a rock invasion of Cambridge at the end of August... in aid of the local firemen and a local children's hospital.

There will be two concerts on August 30 and 31, at a specially - erected marquee on Midsummer Common in Cambridge, for what promises to be the loudest Fireman's Ball in the city's history.

Hawkwind play on August 30, supported by Girlschool, and Motorhead appear with Inner City Unit on August 31. Other support acts, yet to be finalised, will appear on both days.

Tickets are available initially by post from: Hazel Webb, 29, King George Avenue, Exning, near Newmarket, Suffolk. Cheques and postal orders should be made payable to 'Fireman's Ball Fund' and SAE's should be enclosed. Ticket prices are £3 for each day, or £5 for both days.

TWO PINTS OF ORANGE JUICE

SPLODGENESSABOUTS play four dates this month - including a "2 pints of orange juice and a packet of crisps" under-16's matinee at the Woolwich Tramshed!

Lager will be available at the London Woolwich Tramshed on August 18 and 21, London Electric Ballroom 22 and Folkestone Leas Cliff Hall 23 for normal evening gigs.

But on August 21 at 4pm the group will play for an under-16's audience at the special price of 50p, and with only soft drinks available.

Splodgenessabouts also release a new single on August 22, containing the four tracks 'Two Little Boys', 'Horse', 'Sox' and 'Butterfly Song'.

NO SMOKE WITHOUT FIRE

VAN HALEN'S David Lee Roth has escaped prosecution following charges of "inciting a crowd to smoke" during a concert in Cincinnati, Ohio.

The singer had been accused of soliciting aiding or abetting the offence - smoking - under Ohio law, and had been freed on 5,000 dollar bail. But all charges were dismissed last week after the judge ruled that the prosecution could not proceed.

A spokesman for Van Halen has said that they are considering a civil law suit for violation of civil rights "to spare other rock bands harassment in the future".

HAZEL'S HYPE

ARE YOU ready for Hazel O'Connor's mega-hype?

For the star of 'Breaking Glass' has decided to hit back at her own publicity campaign by playing a short series of gigs under the mega-hype banner!

She'll be appearing, along with her band Unit 5, at: London Marquee August 15, Guildford Civic Hall 17 (supporting the Stranglers), and Nottingham Theatre Royal 19 (also supporting the Stranglers).

The film opens in London on August 21, Hazel will be appearing at the premiere.

IN EXILE

STATUS QUO's Francis Rossi, Nazareth's Dan McCafferty and actor Robert Powell are among the artists featured on a new concept album released this week.

'Exiled' was written and co-produced by Bob Mitchell, and a continuous musical theme is linked with narrations by Powell.



Every picture tells a story.

PLASMATICS TO SUE?

THE PLASMATICS are planning to sue the Greater London Council, following the last-minute cancellation of their concert at the London Hammersmith Odeon last Friday.

The group's show involves various pyrotechnic and other effects, as well as the blowing up of a car on stage, and after a full demonstration of the show to the GLC and the Fire Department last Friday - only hours before the concert - the use of most of the effects were banned.

The GLC had been provided with full details of the show a month in advance, and were twice invited to Shepperton Studios, where rehearsals were taking place, to view the effects.

The offers were declined, apparently on the grounds that the GLC would only view the proposed show on the day, and at the scene of the concert, as required by law.

When the GLC reached their decision - at 5.30pm on Friday - a large crowd had already gathered outside Hammersmith Odeon for the evening concert. After a discussion between the police, the band's management, the promoter, and the GLC's Public Entertainment and Fire Department it was decided to call the concert off and offer refunds to all ticket-holders.

The decisions angered both the promoter, John Curd (who has never had a concert banned by the GLC) and the Plasmatics, who gathered the impression that GLC had deliberately waited until the last minute before seeing the show. Its subsequent "banning" was therefore almost a foregone conclusion, they claimed.

At a hastily assembled press conference on Saturday a furious Wendy O'Williams, lead singer of the Plasmatics, hit out at the GLC.

"We want to let our fans know that London is being run by fascist pigs," she said. "The GLC are full of crap. They were bending over backwards for us, but that's rubbish. I think they'd already made up their minds that they weren't going to let us play."

And she added: "The Plasmatics have played over 120 shows, and blown up over 70 cars and No-one has ever got hurt in America. I'm disgusted with this country - if this is what they call freedom they can stick it."

GLITTER MAKES A COME BACK

GARY GLITTER looks set to make his biggest comeback for several years with the timely re-release of four of his biggest hits on one single.

Available from next week the package contains: '(I'm The) Leader Of The Gang', 'Rock And Roll Part Two', 'Hello Hello (I'm Back Again)', and 'Do Ya Wanna Touch', all in a picture bag.

Gary also headlines at the Futurama 2 festival at the Queens Hall in Leeds in September, see separate story.

DOCTOR'S MEDICINE

DR FEELGOOD begin their 1980 world thrash with a new album and a British tour in September.

The long - serving Canvey Island outfit are back on the boards again with dates at: Birmingham Cedar Ballrooms September 12, Redcar Coatham Bowl 14, Edinburgh Tiffanys 15, Liverpool Rotters 16, Brighton Top Rank 17, Malvern Winter Gardens 19, Norwich University Of East Anglia 20, Doncaster Rotters 22, London Hammersmith Palais 23, Southend Cliff Pavilion 24, Manchester University 27.

A single, entitled 'No Mo Do Yakamo' and released on August 22, precedes the album - aptly titled 'A Case Of The Shakes' - now set for mid-September release.

...IS A BITTER PILL

AND NOW for this weeks' Public Image Split story...

Jah Wobble has left the group, following in the footsteps of drummer Martin Atkinson. Wobble, a founding member of PIL, has yet to decide his musical future, but recently released the two solo albums 'Jah Wobble In Betrayal ... The Legend Lives On' and 'Blueberry Hill VLEP'.

The remaining members of the group - John Lydon, Keith Levine, Jeanette Lee and Dave Crowe (as of 2300 hours Greenwich meantime, dateline London, August 12 1980) - are planning to begin recording again in the next few weeks.

MOTHER'S LITTLE HELPER

DRIVER 67's hit of last year is to be re-released... after the Queen Mother announced that it was "her favourite pop record."

The Queen Mother, who was 80 last week, described the record as "telling a warm and human story", and a request for it to be played on Radio One on her birthday was relayed to DJ Ed Stewart by HRH Princess Margaret.

'Car 67', by Driver 67 - and with the royal seal of approval - will be available again from this week.

AND THE BEAT GOES ON

THE BEAT, who've now notched up a staggering three-quarters of a million unit singles sales on their own Go Feet label, are poised to top the million mark with the release of a new single this week.

It's to be 'Best Friend', another track from the debut album 'Just Can't Stop It', and featuring a re-mixed version of 'Stand Down Margaret' on the B-side.

BRIGHTON IS THE PLAICE

NEW BRIGHTON band the Piranhas, currently chalking up their first hit with 'Tom Hark', will be playing a series of gigs throughout August.

You can see them at: Barnstable Chequers August 15, London Hope and Anchor 17, London Music Machine 21, London Half Moon 23, Brighton Cinescene 29.

The band's debut album, simply entitled 'The Piranhas', has been completed and is set for September release.

MORE NEWS ON PAGE 6

BRIEF

THE FIRST 100,000 copies of Gary Numan's new album 'Telekon' - due for release on September 15 - will contain a free single. Recorded live at London Hammersmith Odeon earlier this year, tracks featured are 'Remember I Was Vapour' and 'On Broadway'.

SINGER CHARLIE Dore - best known for the single 'Pilot Of The Airways' - has switched labels. Now with Chrysalis, she'll start work on a new album with producer Glyn Johns after a one-off London appearance at the Venue on August 27.

STIFF, never a label to miss a trend (even if it isn't there), have signed Tex Mex group Joe King Carrasco and the Crowns. They'll be releasing a single and hopefully visiting Britain shortly.

BLACK RUSSIAN, a three-piece Russian rock group now resident in the States, have become the first Soviet group to sign to a major American label. As a result of a deal with Motown the group release an album, 'Black Russian', on September 12, and a single, 'Mystified', on August 22.

BARCLAY JAMES HARVEST become the first major rock group to give a free concert in Germany, when they play a gig next to the Berlin Wall on August 30.

TICKET PRICES for the Joe Jackson tour reported last week have been amended as follows: London (Palais) prices, £3.00 advance, £3.50 on door. Provincial prices, ranging from £2 to £3 according to venue.

THE ELVIS Presley Worldwide Convention, which was due to take place this Saturday (16) at London's Central Hall, Westminster, has been postponed until August 30. Those who require a refund should write to: Ashley Simmonds, SIP (Dept D.M.), 28 Woodstock Road, Finsbury Park, London N4 3EX. Tickets, priced £6.50 and £7.50, are still available from the above address.

T = o = u = c = h

LIVE AT DONINGTON PARK SAT. AUG. 16th

NEW 45 'DON'T YOU KNOW WHAT LOVE IS' ARO ARO 243 ALBUM 'TOUCH' ARL 5036

TOURS



Pic by GUS STEWART

ULTRAVOX

MASS PRODUCTION

MASS PRODUCTION: the nine-piece band from Richmond, Virginia, USA, make their debut UK appearance at the Skegness Soul Festival on August 23. To coincide with their visit, a single entitled 'Gonna Make You Love Me' will be released on August 15.

MO-DETTES

MO-DETTES: have added three dates to their current tour. They are: Sheffield Limit August 19, Port Talbot Troubadour 21, Cardiff Top Rank 22. An LP is forthcoming.

ULTRAVOX

ULTRAVOX: have rescheduled their Torquay gig and will now play there on August 19. Tickets for the cancelled gig will be valid for the new date. Also added are: Nottingham Theatre Royal 21, Dundee Caird Hall 23, Aberdeen Fusion 24, Edinburgh Tiffany's 25, Glasgow Tiffany's 26.

THE CHEATERS

THE CHEATERS: play the following dates this month: Manchester Portland Bar August 16, Plymouth Fiesta 19, Paignton Manhattan 20, Penzance Demelza's 21, Torquay Pelican 22, London Venue 23, West Runton Village 25, Preston Warehouse 28. The band are in the studio this week to record tracks for their forthcoming single.

THE EXPRESSOS

THE EXPRESSOS: have made a number of changes in their August itinerary which now reads as follows: London Half Moon Herne Hill August 14, Coventry General Wolfe 16, Birmingham Golden Eagle 20, Manchester Playmates 21, Blackpool Norbreck Castle 22, Nottingham Boat Club 26, Birmingham Golden Eagle 27, Scarborough Taboo Rock Club 29, Coventry General Wolfe 30.

THE UPSET

THE UPSET: release their first single later this month, a double A side called 'Hurt'/'Lift Off'. The band are playing the following dates: London Marquee August 16, London Fulham Greyhound 24, London Marquee 30.

SOCIAL SECURITY

SOCIAL SECURITY: are joined by blues slide guitarist Brian Knight for two gigs in the London area at: Rock Garden August 16, East London Festival 17.

BRIAN BRAIN

BRIAN BRAIN: has added extra dates to his first British tour. Sheffield Blitz September 2, Leeds Fan Club 4, London ICA 6, Richmond Snoopies 29.

CLASSIX NOUVEAU

CLASSIX NOUVEAU: embark on a series of provincial gigs, kicking off at Oxford Corn Dolly August 15, Liverpool Bradys 16, Leeds Warehouse 25.

SAD AMONG STRANGERS

SAD AMONG STRANGERS: play the following gigs around London: Clapham Two Brewers August 15, Rock

Garden 20, Clapham Two Brewers 22, Chiswick John Bull 23, Camden Brecknock 24, Clapham 101 Club 26, Clapham Two Brewers 29.

RADIO ONE ROADSHOW

RADIO ONE ROADSHOW: continues the summer season with Andy Peebles broadcasting from: Barry Island Pleasure Park August 18, Porthcawl Cony Beach 19, Tenby South Beach Car Park 20, Barmouth Black Patch 21, Portmadoc Cornhill 22.

THE THRILLERS

THE THRILLERS: are currently playing a tour of the Midlands, and so far have confirmed the following dates: Birmingham Hosteria Wine Bar August 17, Birmingham Mercat Cross 18, Birmingham Holy City Zoo 19, Aldridge Elms 21, Cannon Hill Open Air Festival 23. Further dates are being finalised.

VIPS

VIPS: whose new single 'Quarter Moon' has just been released, play the following dates: August and September: Kingston Three Tons August 15, London Fulham Golden Lion 16, London Fulham Greyhound 20, London Lyceum 21, Coventry General Wolfe 23, London 101 Club September 11, Kingston Three Tons 12,

London Marquee 13, Kent University Keynes College 29, London Kings College October 3.

INNER CITY UNIT

INNER CITY UNIT: whose single 'Paradise Beach' is out now, play Lampeter Town Hall August 15, London Music Machine 27, Cambridge Fireman's Ball 31.

THE SCENE

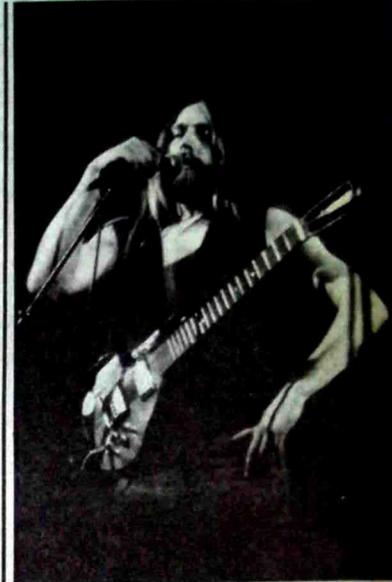
THE SCENE: will be playing Melton Mowbray Painted Lady August 15, and the following London dates: The Venue 22, 101 Club 23, 101 Club September 5.

THE SINCEROS

THE SINCEROS: have added an extra two dates at: London Venue August 17, Southend Zero Club 18. Further dates will be announced shortly.

BLUES BAND

BLUES BAND: play a five-date tour of London clubs, titled 'Back To Basics', in the first week of September. These dates precede the release of their second LP and a major UK tour. The dates are: Marquee September 4, Putney Half Moon 5, Canning Town Bridgehouse 6, North Finchley Torrington 7, Fulham Golden Lion 8.



Pic by MATTHEW TAYLOR

WILD WILLY BARRETT

RELEASES

SUGARHILL GANG release their new single 'Hot Hot Summer Day' this week... and like their previous epic it's yet another rappin' record!

Boosters, 13 Dover Road, Copnor, Portsmouth, Hants, at £3.50 including postage and package.

MODERNE MAN, who are currently touring with Ultravox, release their new single 'All The Little Idiots' this week. Their new album produced by Midge Ure and entitled 'Concrete Scheme' is out next month.

ANDY FAIRWEATHER LOW releases his second WEA single 'Hard Hat Boogie' on August 29. It's taken from his 'Mega Shebang' album.

THE PRETTY THINGS' debut album for Warner Brothers 'Cross Talk' is released on August 15. Their new single taken from the album is 'I'm Calling'.

VINCE CADILLAC releases his single 'Lovey Dovey' on August 15. He's also putting the finishing touches to his new album which should be released shortly.

MIDNITE EXPRESS, a new five piece funk band, release their new single 'Love Gets Stronger Every Day' this week. It is written by band members Patrick Booth and Adrian Reid.

WEEKEND are releasing a three track double A-sided single this week. The three tracks are 'Tina's Party', 'Dance To The Beat' and 'Precinct'. Anyone having difficulty obtaining the single should send £1 to DP Music, 9 Holly Bank, Sale, Cheshire.

BRAIN BOOSTERS, Portsmouth's leading independent label, release a compilation album on August 22. The album features numerous local talent including Ann Blume, Attic and the Chimes. The album is available from usual independent outlets at £3.75 or can be bought by mail order from

RED EYE RECORDS release Wild Willy Barrett's solo album 'Krazy Kong Album' this week.

TOT TAYLOR releases his first three track single on August 22. The single features 'Oilbeat', 'Hotel Lax' and 'The Man With The Gong'. The single is available on GTO.

AMY, a new London five piece group release their debut single 'Small Talk' this week.



SAD AMONG STRANGERS

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DISTINGUISHING MARKS



Produced by Nick Garvey

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FINGERPRINTZ
10 MARKS SCORE 100
10 OUT OF 10 GREAT SONGS

BREAKING GLASS

HAZEL O'CONNOR



**A DOZEN ORIGINAL SONGS
FROM THE FILM ON ONE ALBUM**

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Album AMLH 64820
Cassette CAM 64820

This major motion picture will soon be at a cinema near you. **GTO FILMS**

THE IMMORTALITY of Elias And His Zig Zag Jive Flutes, in the garbage lined annals of popular music history, is assured. Of course their name will be forgotten by you before you turn to the next page, but their popularisation of the infuriatingly addictive 'Tom Hark' has guaranteed them a reaction that's more than the cursory "Who?"

The shrill battery of woodwind i maddening in its simplicity and numbing in its ability to worm its way into the mental processes with an obsessiveness that verges on the suicidal.

Elias And His Zig Zag Jive Flutes have got a lot to answer for.

The abnormal persistence of the song was made more than apparent to the Piranhas whose involvement with the contagious melody started when they allowed it into their set as an encore. The disease spread until disciples of the hymn forced it into a more prominent position within their set.

According to lead guitarist John Helmer. "It was our sax player, Zoot Alors', favourite song and it became more and more popular. Then we were supporting Bad Manners at Aylesbury and all the 2-Tone mafia were there and all these Birmingham businessmen started rushing into our dressing room saying 'Tom Hark, that's the single, put it out.'

"We never saw it as a ska song. We didn't want to be another band playing ska instrumentals and jumping on the bandwagon so we put words on it which Bob Grover, (lead vocalist and rhythm guitarist) wrote in the Transit on the way to the studio."

"But it's not a ska song," asserts Bob Grover, "Kwela, the South African sound used by the song, is not ska. The beat is different and the rhythm is different. It's much more ethnic than ska is."

Bob agrees that the song is "disgusting" in its ability to linger in the grey cells.

The Piranhas have got a lot to answer for.

Piranhas, Bob Grover, rhythm guitar and vocalist, John Helmer, lead guitar and vocals, Reginald Frederick Hornsbury, bass, Dick Slexia, drums, Zoot Alors. Saxophone, were formed in 1977 as a punk band playing the usual three chord bashes, loud and fast.

The band are based in the much maligned seaside resort of Brighton.

According to Bob. "Brighton is full of freaks and always has been."

The theme is taken up by John.

"It's full of bums. It's a good place to do nothing without money and lie on the beach."

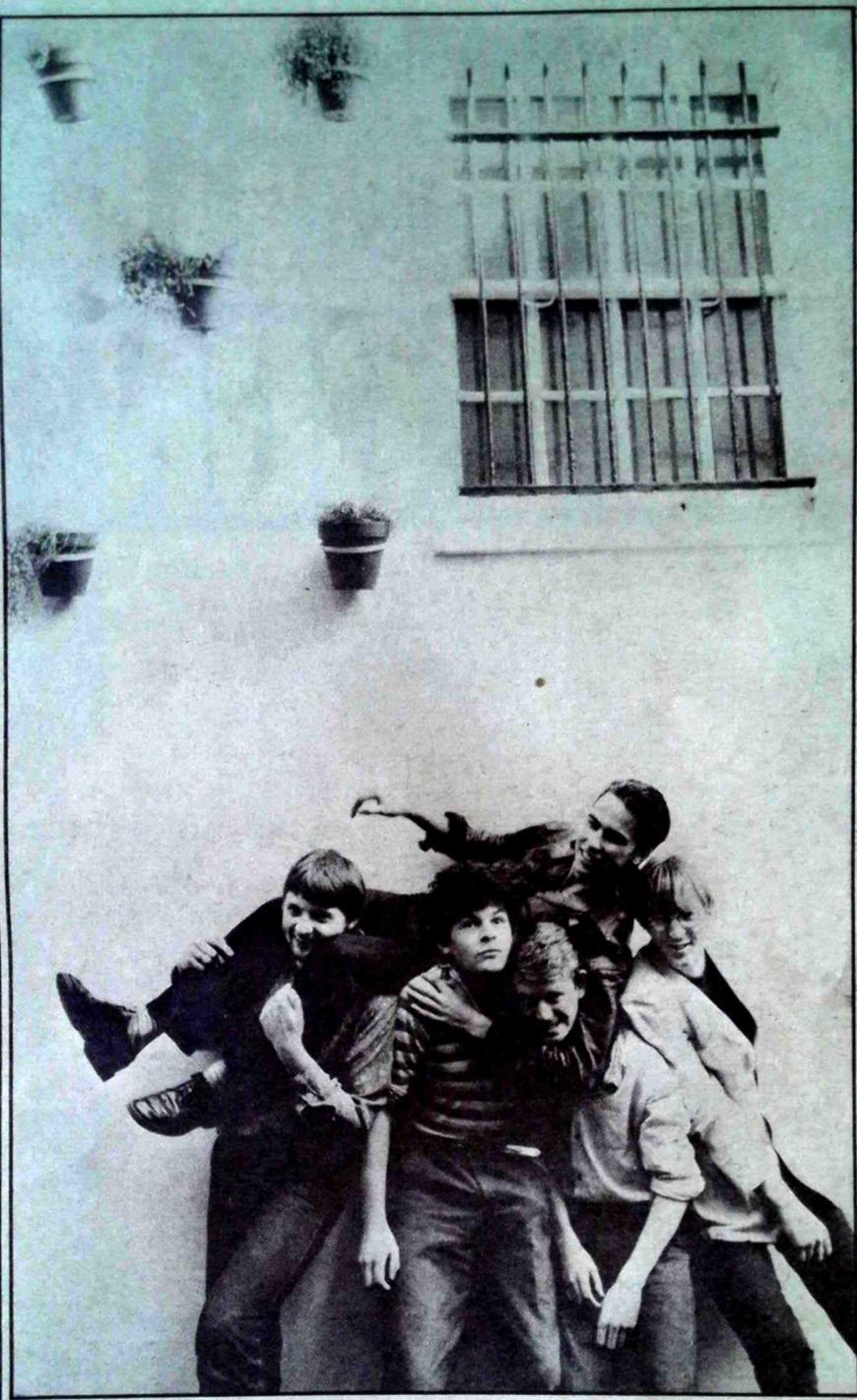
Zoot sums up: "Everyone has their little cons to keep them surviving."

"Nobody's ever wanted to work in Brighton which is the best thing about the place. You never get hassled for being on the dole," continues Bob.

"If you are a successful band they think you are part of the puritan work ethic. You look down on the tourists and the foreign students and everybody else who flocks in and out of the place and there's not a lot done for the local people who actually live there. The police like to close down the clubs that we go to because they like to maintain this rather affluent image that goes with the marina, the hotels and the exhibition centres."

"It's not one of those sea resorts that die in the winter. You get a gig every night in the winter because everything is given over to the foreign students in the summer."

"Everybody does a lot of moonlighting on the dole. I know some musicians who walk around



TO THE BONE

MIKE GARDNER gets near it with the Piranhas. Pic by PAUL COX

with a camera and a monkey, taking pictures. I know others who busk, juggle and eat fire."

ACCORDING to Bob, Reginald is the only person to have had a "proper" job. He was an electrician. So is The Piranhas the best job they ever had?

"Bob answers with a smirk: "This isn't just a job, it's a vocation."

Zoot amends that to "vacation"

"That's the only reason I'm in a band is because I can't get up to go to work early for more than four weeks," he continues.

"We're really organised as a band, as you have to be to survive three years in the current music scene. It doesn't seem like work to us, it's more a matter of life," adds John.

"The reason why I wanted to be a musician was to be noticed by the opposite sex which was very important at the age of 14 or 15 because I wasn't noticed by them," claims Bob with a slight hint of sarcasm. "The second reason was that I didn't want to work. Basically all of them are in the band to avoid horrible jobs. It never occurred to us to become rich and famous, it seemed way in the distance and we never thought that far ahead."

The band were known originally for their successful use of dress which included the use of ambulancemen shirts, black ties and baggy black trousers that made them look like police cadets and they actually made the hallowed pages of the Observer on the basis of their apparel.

"On our first few gigs we could do no wrong because punk picked up really fast with the audience and everybody was in the dark about what was happening or what was fashionable for that week so you could get away with anything if you had the right clothes," says John.

They admit that their influences are all black in terms of musical genres. Bob even goes as far as to admit that he has never liked rock music at all, preferring the soul and funk disciplines from across the Atlantic.

After the police cadet clobber they experimented with the now fashionable colours of black and white which they were later told influenced Jerry Dammers of the Specials to initiate the pervasive imagery of the 2-Tone empire after he had seen the Piranhas campaign. So do they regret not following the black and white motifs and the black music influences into the now lucrative lines explored by 2-Tone?

"I think the time is right for us now because the Specials came at a time when people wanted to be in gangs because the whole thing got so tribal. Now I think they want something more individualistic. They were for the time. I think every band's got its time, it's just a matter of waiting," claims John.

NOW they've got a reputation for dressing, somewhat loudly. They even get sent clothes by their close fans.

"We've never managed, in all our changes of gear, to look anything other than a mess, says Bob.

"We're still not wonderful musicians. Our strength is in our lyrics and writing songs that tell stories that relate to people. We make a lot of mistakes in fact, we have become famous for our mistakes, like stopping songs in the middle. At first that was because we weren't very competent. Now they feel that they haven't been to a Piranhas gig unless we've stopped one number and we've cocked up something," says John.

He continues: "They like to see people like David Bowie being flash on stage and ultra professional but it's a bit daunting and so far from their working lives that they like to see things that are something like them, so we try to be human without turning it into a pose."

TED NUGENT

New LP "Scream Dream"

If you want anything more,
-just scream

'This is Ted Nugent's seventh solo album and probably his best since the days of 'Cat Scratch Fever'... On 'Scream Dream' he comes as close as ever before to creating his own dream of the ultimate loud heavy album.'

FRANK WORRAIL,
MELODYMAKER.

"'Scream Dream' is, perhaps, Nugent's best ever."

BRIAN HORRID,
NEW MUSIC NEWS.

"'Ted Nugent' would easily rate in my favourite five heavy albums of all time and after a day's ear-bashing with 'Scream Dream' I reckon this is the best work he's turned in since then."

PHIL SUTCLIFFE,
SOUNDS.

"'Nugent is back at his tooth, fang and claw best.'"

MALCOLM DOME,
RECORD MIRROR.



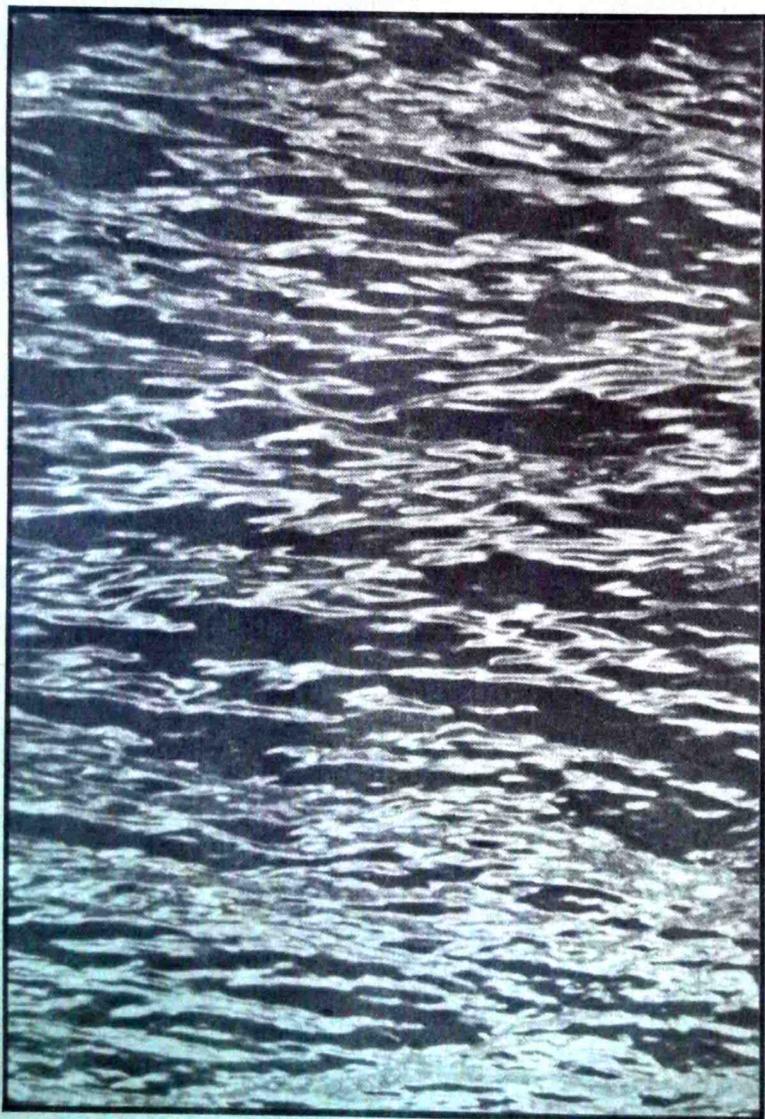
'Scream Dream' includes the single 'Flesh & Blood'
Album: EPC 86111
Cassette: EPC 40-86111



ROBERT PALMER

THE NEW SINGLE

JOHNNY & MARY



WIP 6638



SONGWORDS



SUE WILKINSON YOU'VE GOTTA BE A HUSTLER IF YOU WANNA GET ON

'YOU'VE GOTTA BE A HUSTLER IF YOU WANNA GET ON'

I remember Sally from No. 4. She always had boys queuing up at her door. She wasn't so good looking, but she seemed to have such fun. While I had none — I asked my Mum how come?

Mother said Sally was loose and cheap, And girls like that ended up on the street. Not like me — I was good, you see.

Now I saw Sally on the telly today, She's a lady now in every way. So darn rich though they tell me she's a witch. With lovers by the score — do I have to tell you more?

CHORUS
Oh you've got to be a hustler if you want to get on. Principles can only hold you back. The only women making it are women who are shaking, And forsaking all their morals on the mat. It's an act — that's a fact. You've got to be hustler if you want to make a name. Being good can only get you hurt. Chastity and virtue never brought a woman fame, And men will always crave a cunning flirt.

When you read the newspapers every day. There's always some hussy that's having her way. By dating someone famous she makes herself a name, And no-one blames her — I guess we'd all do the same. But then they get married and before you know, She wants a divorce and half of his dough. Gets herself a lawyer who's a really shrewd guy, And gets the judges sympathy by crying and crying.

REPEAT CHORUS
Well the next thing that happens is she starts to write. Of her schemes through the day and her men through the night. And even though it's tasteless, the book sells coast - to - coast. On all the chat shows, you can see her boast. And now they're making a film of the book. And no-one gives a damn that the girl was a *****! Though her past was obscene, now she's mixing with the cream. And no-one even cares, what's she's done or where she's been.

REPEAT CHORUS
(c) 1979 STRIPED MUSIC LTD. Words and music by Sue Wilkinson

GIBSON BROTHERS MARIANA

Love of my life
I will never leave you
You are on my mind
Wherever you are.

CHORUS
Maria dame
Maria me amore
Maria dame
I miss you more and more.
Heart of my heart
I'm feeling so lonely

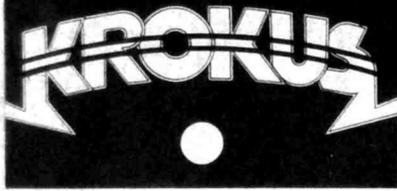
All I can do
Is dreaming of you.
REPEAT CHORUS
I still remember the very first time
I saw you and your eyes met mine
I wish it could happen again
All over again
All over again.

Repeat Chorus twice and verse 1.
Repeat Chorus — repeat to fade.

Words and music by Vangarde / Francfort) Byl
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Blue Mountain Music Ltd, 22 St Peter's Square London W6
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Q-TIPS moon shot

BUMS AWAY

ALF MARTIN gets both ends from the Q-TIPS
in Blackpool

ABANDON ALL hope ye who enter here, boasts the tacky wooden placard at the hotel's entrance. Still, this hotel did have 'a lift to all floors', when someone remembered to close the gatefold door on leaving and at least the rooms were clean.

This was the second try for Q-Tips, they were booked into a place that was, well, dodgy. Damp all over the place, locks off doors, dirty carpets and the owner looked a shady geezer. "We have all the groups in here," he said proudly. Bet they don't go back.

In the second hotel on Blackpool's seafront, Q-Tips are ensconced in the dining room / bar knocking back the beer and vodkas, causing havoc with the owner's beer pump and orange juice supply.

A quick round of handshakes and an order of an extra pint for me drains his barrel. He has trouble remembering the order, I have trouble remembering all the group's names. Well, there are eight of them.

BBC radio's 'Rock On' programme is about to start and the band are featured. "That's about 15 people listening," says bassist Mick Pearl, "but me mum will blast it out in her shop."

Ian 'The Rev' Kew, keyboardist and Tony Hughes, trumpeter, are both dressed in shorts; seeing who has got the hairiest legs. My trousers are lifted to show a forest and I win hands down.

What's more important, listening to yourself on the radio or getting in some local fish and chips? I mean, when you're in a seaside town you can't leave without trying a fish supper.

We all bundle into the van to eat. It's supposed to be the high spot of the season but as with all resorts, Blackpool is having a bad time. Guitarist Garth - Watt - Roy pokes

his head out of the window and frightens half the crowd with a bellow that would waken the dead. Fish, meat pies, chips, bread and butter and tea inside our bellies we head for the soundcheck.

I asked saxophonist and the most prolific songwriter in the band, Stuart Blandamer, how it all started. "We just used to get together and jam" "We were all into people like Otis Redding and Joe Tex and enjoyed playing soul standards. Then one day a guy from Virgin Records came to see us and we thought there must be something in it, so we decided to go out and buy some suits and we've been working and touring ever since."

"It might seem strange to some people but we all get on well with one another and all basically like the same music. Although I like country and western too and they do rib me about that."

"Most of us have been around a fair while and in different bands, so we know what it's like on the road but we can have a laugh about some of the things."

"However we do know when we've got to work," continues Ian. "And we work hard to give and have a good time on stage."

"We could stay at the best hotels but we work and tour to make money. That's why we stay at the smaller places. We have 13 people on the road all the time."

"We hired our van and PA for the whole year, it's much cheaper that way. So if we're off the road it can cost us money."

It's a fact that Q-Tips like slogging around. Because they seem to have earned the reputation of being Britain's hardest working band, playing almost everywhere in England.

Back at the hotel Garth proves that he's the best pool player in the band, sinking the black first like a true pro and vocalist Paul Young seems addicted to the Space Invaders machine.

A few more pints and it's back for the gig. Jeb Doherty, the band's manager, makes sure they all know

that it's the red suits tonight. Good times, good fun, good blokes. They have all of these and Q-Tips can put it across with their personality and their music. You can see why they've breathed new life into soul music over the past year. Not just with soul standards but with some of their own compositions as well. Listen to their new album, 'Q-Tips', and you'll see that they're not just relying on the oldies.

They dance, we all dance through a long, hot set. More drinks lads? And more . . . and more.

We'd already booked calls for breakfast at 9.00 am. What we didn't expect was the owner calling us at 8.00 am, coming into the rooms, turning the lights on, shouting "Breakfast!" We're all down at 8.30 waiting for our grub but are informed that we're too early for "breaky weakies" as the owner insisted on calling it, putting extra bits on the end of everything he said and he made a big thing about having tomatoes with it. "They've probably been washed up on the beach," says Garth. "More toasty woasty, more teasy weasy," says the owner. The band play up to him and some even get more eggy weggies.

After the ordeal of "breaky weakies", it's time for a photo session with one time Top Of The Pops photographer Harry Goodwin, who likes to believe that each picture he takes is brilliant and, "this one's a Picasso boys."

Before we leave the mecca of the north we have to visit the Pleasure Park and the spectacular Revolution ride. It's a roller coaster that you do a full circle forwards and backwards. Christ, I and the band thought we were going to snuff it as the carriage hurtled over the edge and swung upside down. Brown pants all round and few more beers to get the nerve ends and system back into working order.

Q-Tips were obviously checking to see if there was anything left of their pants when I last saw them because they stuck their bare arses either up to or out of the van's window as I waved goodbye.

RORY GALLAGHER

Live

NEW SINGLE AVAILABLE NOW

'WAYWARD CHILD'

CHS 2453

TAKEN FROM FORTHCOMING ALBUM "STAGE STRUCK"



APPEARING LIVE

AUGUST
22 READING FESTIVAL

SEPTEMBER

5 MALVERN
WINTER GARDENS

6 TAUNTON
ODEON

7 CARDIFF
TOPRANK

8 POOLE
ARTS CENTRE

9 BIRMINGHAM
ODEON

12 DERBY
ASSEMBLY ROOMS

13 NEWCASTLE
CITY HALL

14 MIDDLESBROUGH
TOWN HALL

15 PRESTON
GUILDHALL

18 GUILDFORD
CIVIC HALL

19 BRIGHTON
DOME

20 CANTERBURY
ODEON

24 AYLESBURY
FRIARS

25 SHEFFIELD
CITY HALL

26 EDINBURGH
ODEON

27 ABERDEEN
CAPITOL THEATRE

28 GLASGOW
APOLLO THEATRE

LIMITED EDITION
IN CLEAR VINYL





DEBBIE in 'Roadie' — the film you won't see



PARANOIA? That'd be a good title for a song . . .



DEBBIE and CHRIS with some of the Kennedy clan

GIMME SHELTER

BLONDIE will head for the hills if there's a nuclear attack. **ROSALIND RUSSELL** will whitewash the windows and wrap her head in a towel. What will you do?

IF THERE'S anything that gets right up my nose, it's somebody telling me that the music papers are just an extension of record companies' publicity machine. When they compound the insult by going on about how much they like your paper because it's a "good comic", I feel like spitting in their eye. Patronising compliments I can live without.

So why didn't I display my usual Celtic charm and get stuck into a good row? I was an uninvited guest at a dinner party thrown for Debbie Harry and Chris Stein, that's why. We might be a bunch of hooligans round here, but I was taught good table manners.

Debbie and Chris were here to record a spot for the Muppet Show, and that's about all you'll see of them this year — unless you go to the 'Union City' film when it's released. The 'Roadie' film may not come out in the UK. They've decided against another epic tour, like the one they did at the end of last year.

They may come over to appear at a party for the fan club — Chris would like to get together with the fans and show video films — but it doesn't look as if there will be any gigs.

"We won't do any unless all of a sudden we only sell five albums," said Chris. "We've turned down a lot of money to do gigs — including some festivals in Canada."

Apart from a fairly reasonable desire not to live out of a suitcase again for a while, Chris (in common with many Americans) feels uneasy about being within a stone's throw of the USSR. To us, a near neighbour to all the action in Europe, Russia and the Middle East this seems like paranoia. But when you think of all those scare tactics used in the States, through the film industry (did you see 'The FBI Story' on TV?) it's not surprising that Americans should dive for cover at the mention of Communism.

"When we came over last year, we arrived on December 23rd, and the Russians moved into Afghanistan two days later. I felt vulnerable. At least when you're in America you can go and hide in the hills. There are survivalist groups there already, all stocked up with heavy machine guns."

New York has its fallout shelters — the signs on the walls were one of the first things I noticed about the city. At the time I thought they were alarmist, another manifestation of the American paranoia . . . now I'm not so sure.

"The Government stocked these shelters with food and medical supplies back in the sixties," said Chris, "and of course all of them have since been robbed. The food rotted or was pilfered, the rats got at it, and the junkies got at the medical

supplies. I used to play in them when I was a kid in Brooklyn."

Now the Americans have built their nuclear missiles underground, and mounted them on rails, so that they can be moved along tunnels and popped up through various hatches. This way (they hope) the Russians will never know exactly where the missiles are. The age of the cowboys and Indians is not dead. Not while Ronald Reagan is still riding into his sunset.

"They haven't run any of his films on TV since he started running for nomination," said Chris. "He owns the rights to all of them, so we haven't had the chance to see him in 'Bedtime For Bonzo', or any other 'Bonzo' films."

Bonzo? God help us. But the old duffer is trying hard for the youth vote. There's a rumour going round that Reagan's aides approached Miles Copeland, who manages the Police and Squeeze, and asked him what the new wave was. Maybe they thought they could walk on the water.

We've only seen selected highlights of the Republican convention, but in the US, it's become a soap opera — on TV every day.

Debbie and Chris are behind the Democrats, rooting for Kennedy. They did a fund-raising event for him, and Debbie has done radio spots, urging young people to use their votes.

Reagan and Carter say what people want them to say. We feel that Kennedy has been the victim of character assassination. The whole thing is a farce.

The whole idea of bands backing political parties seems a bit odd in this country, where most of the bands seem to be apolitical. Well, I know Lulu does Tory party fundraisers, but she's hardly got the same clout.

While Debbie's voice is being used to get people to vote, her name is being used to sell jeans. In fact, she was wearing a pair of the Gloria Vanderbilt jeans at the dinner party, but as she was sitting down, I can't give you a fashion feature on the cut.

"They sent me some jeans too," said Chris. "But they didn't fit. Debbie did two commercials. One was a non-commercial commercial, 28 seconds long, using jazz music. The company weren't too thrilled about that one. The other shows her walking by a poster of herself and walking into the Mud club. Debbie refused to stick her ass in the camera. We definitely didn't do what they wanted us to do."

Debbie has often been offered her own line of jeans, but that would have involved a lot of hassle. And Vanderbilt gave us a lot of money. With that, we hope to open a 24 track studio, and hopefully have our own label, to come out through Chrysalis. That way we could work with younger bands. Also, we hope to buy a bigger house. We're still in our tiny apartment and we can hardly move for equipment. All our closets are bursting."

Debbie was offered a commercial here — for cream cakes. As she didn't fancy having to eat a pile of cakes until they got the final take, she turned it down. The calories wouldn't have been too welcome either. You don't get ad companies offering ads to fat people, do you?

Whatever you think about Blondie / Debbie doing ads, the money they got from it may well help new talent. But with record sales slumping on both sides of the Atlantic — or so the record companies claim — do they think the talent is available?

"Oh yes, it's there, but the inspiration is buried. The kids are not being innovative. The record companies have accepted new wave and are now trying to turn out more Elvis Costellos and girls that look like Debbie. The REALLY new groups are not doing well. Everybody says the Plasmatics are going to be big but . . . I think now that I can look at an album cover and tell what the music's going to be like."

Chris agreed that, although there are original bands around, they can't get signed because record companies won't take a chance. Anything else has to fit into that mould. So in fact, the companies have brought a lot of the disaster (if it is that) on themselves.

"I'm looking more towards black music now, not disco, a more hard edged sound."

Blondie are currently working on their own new album. It should be ready for release around October.

"The material on this album is more substantial, a lot more solid. All my songs have the 4/4 beat, dance music. I hesitate to say disco, that's now a meaningless term. What started out as a black phenomenon has now been watered down."

"We've decided not to go for the live band sound and instead to use horns and strings, not in a horrible way, and perhaps steel drums."

The album's being produced with Mike Chapman, Giorgio Moroder having been taken off the case.

"We admired Giorgio, though we don't agree with his musical sense. But we didn't use him, partially because of schedules. And he is used to working faster than us. I like Mike, he's a little more cooled out now than he used to be. We'll be going to LA, where he lives, to do the recording."

Apart from the new album it's a possibility that an album of live material from the last UK tour might be released too. If you need a Blondie fix sooner than that, tune in to the Muppet Show. Debbie has done a spot with Kermit's nephew Robin, and has become the pin-up of the Frog Scouts from the Pond 4 troop. Ms Piggy's snout must have been put well out of joint.

But then, she hasn't got a lot to laugh about either. Not since Life magazine printed a picture of her head (minus the rest of her body) lying on the table. That's one thing they won't be able to do to the world's other famous blonde

'Me, Myself, I' Yours for £3.99*



Right now at Boots, Joan Armatrading's latest album has £1 off* the list price of both the LP and the tape.

Generally regarded as her best album for several years, it's destined for a lengthy stay high in the charts. But Boots low price can't last forever, so catch it now for just £3.99*.

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.



*Savings shown are off the recommended retail price. Available at this special offer price until August 30th, from Boots Record Departments subject to stock availability.

Value with
the Special Touch

ALBUMS

DAVID ESSEX: 'Hot Love' (Mercury 6359017)

PERHAPS I'VE been wrong after all these years. You see, doctor, I've always liked David Essex. I know he's not meant to be a shallow pin-up boy, but some of those old singles were simply wonderful. 'Gonna Make You A Star', 'Rock On', 'Lamplight', and even the blatantly commercial 'Silver Dream Machine' were all efficient chart singles.

'Hot Love' seems to indicate that Essex's rather limited imagination has come to a standstill. For starters, Essex helped to design the cover of this album. I'm surprised that a bloke of Essex's experience could have anything to do with such an obvious cover - it's a picture of him posing on a flash American car, with the obligatory sickly blonde model in the background.

The songs on 'Hot Love' show a similar lack of inspiration. Nearly all the lyrics are hackneyed, while the melodies are ploddingly lightweight. With titles like 'I Luv Ya', 'Talking With 'Four Body' and 'Cold As Ice', you can't really expect much.

Essex tries to turn on his usual wide eyed cockney charm on 'Zebra Kid' but he sounds so corny that the song just falls flat on its flabby arse.

'Hot Love' sounds like an album which David Essex made just to keep his record company quiet. If these songs are really the best David Essex can turn out then I really think he should concentrate full time on acting. ++ PHILIP HALL

PETER HAMMILL: 'A Black Box' (S-Type Records PHS 1)

IT'S A tragic though inescapable fact that the rock industry's bumbling inefficiency is beginning to weigh so heavily on the shoulders of people like Peter Hammill, who work more for themselves and by their instincts than for their 'benefactors'. If you wanna be an A&R man when the singing's done you'd better make sure you hedge your bets.

Peter Hammill didn't; so here he is again, without Charisma (sic), out on another fringe.

Visions of decay and disarray, explanations, reminiscences, electronic thunderclaps, a journey towards Mr Hammill's heart of darkness. This is the essential aura of 'A Black Box' - a bleak, black knot of oddments in the footsteps of 'The Future Now' and 'PH7', at times humming with the tension and pensive irony of Hammill's best vinyl flirtations, at times founded on a cautious bitterness and a winking what makes his removal from Charisma appear all the more logical/inevitable.

'Don't go for the golden promises' he sings, "Don't take the easy way." He then goes on to sidestep the media: despite its daunting unstructure, an echoic barrage of percussion and synthetics, 'The Jargon King' is merely a backbiting view of self-important journalists which does neither side any favours. 'Losing Faith In Words' and 'Fogwalking' are the opposite - hollow, self-analytical masterpieces that suggest more instrumentally than lyrically.

Side two is less obvious. 'Flight' - an unsettled hornet's nest of riffs, quips and twists - occupies the whole side, and is Hammill's most shrouded offering here; lengthy, evocative but initially impenetrable, it could be a failed, over-ambitious attempt at a piece of resistance or a disguised gem. Just now, I couldn't say.

'A Black Box' has all that is infuriating and captivating about Peter Hammill. Constantly elusive, sporadically brilliant, this is an album that begs time and patience, and perhaps a little understanding of the retarded music industry, without whom none of it would've seemed necessary. ++++ CHRIS WESTWOOD

ALLMAN BROTHERS BAND: 'Best Of ...' (Capricorn 2429 198).

PLAYING THE Allman Brothers in the office got a few yawns, but I persevered.

The album is a collection of Allman tracks spanning the years 1969 to 1979



YELLOW MAGIC ORCHESTRA: Smooth Orientals.

CHINKS IN THE ARMOUR

YELLOW MAGIC ORCHESTRA: 'X00 Multiples' (A&M AMLH 68516).

MUSIC FOR computer game players. Just how do you describe Yellow Magic Orchestra? If this is your first introduction to them, you'll be surprised to find they sound not the slightest bit Oriental but smooth, sometimes severe, almost to the point of being sinister. Themes for TV programmes.

To me it means background music but more than that. It's usually a derisory term but I don't intend it as such. It's simply the kind of music which doesn't demand too much concentration.

This isn't to say the songs are in-

stantly forgettable. 'Behind The Mask' is particularly good - catchy with a good drum and bass track. 'Computer Game (Theme From The Circus)' runs through 'Firecracker' into 'Computer Game (Theme From The Invader)' which you know as the single, the only track to sound vaguely Oriental. 'Snakeman Show' which opens side two is almost Zappaesque with jazzy overtones, and hollow type Bowie vocals. By now you're beginning to see YMO's western influences, and I must admit at parts I'm beginning to get bored. It might be funny for native Japanese but not for me.

'Snakeman Show' (again) is after the title track, (which starts like a mixture between 'Sweet Soul Music' and 'Theme From The Magnificent

Seven') and I'm more confused than ever by the Japanese sense of humour. It's a conversation between two people with a lot of laughing which goes something like this: 'Japan is number one. Japan is a beautiful country. Do you understand?' Lots of laughs. "No." Then: 'Japan is number one. Japanese people are crazy. I like Japan. Do you understand?' Again lots of laughs. Then "No."

By 'Citizens of Science', a disco song, and 'Tighten Up' which closes the album, I keep expecting Cheech and Chong to burst in any minute.

I don't know what to make of this album. At the beginning you set out with one opinion and by the end you don't have any. ++++ DANIELA SOAVE.

— only two of which Duane was alive for. Unfortunately it doesn't open on a very impressive note — unless of course you're really into country music (yeeeahh ...). 'Ramblin' Man' did not bring back many memories.

'Dreams I'll Never See', however, brought back the nostalgia I wanted — the plaintive, slightly detached quality that always made me feel a little disturbed. This is followed by the classic 'Midnight Rider' which alongside 'Jessica' is one of my personal favourites.

To the end of side one, the album runs through three less memorable tracks, closing on 'Little Martha', a short acoustic piece from 'Eat A Peach' played by Dicky and Duane. It was during the recording of this album that Duane was killed, when his motorbike crashed into a peach truck — hence the title. 'Jessica' introduces side two — another classic I hardly need to describe to Allman freaks — followed by a few more selections I don't remember so well. Having run through country and heavy rock, the album ends with a live blues number which I'm far too young to remember — 'Statesboro Blues' from the 'Live At Fillmore East' album — this must have been one of their best live tracks. +++ PHANG

THE RIVITS: 'Multiplay' (Island ILPS 9617)

THE ONLY thing that attracted me to this rather obscure album was the sticker on the album which read 'Featuring Jess Roden'. Now Roden is a haunting name from the past.

When I first started going to gigs, some five years ago, people always used to ask: "Have you seen Jess

Roden? He's a great soul singer and a good frontman." (or words to that effect). I never did see Jess live, and though he was a critic's pet for a while, I'd assumed that he'd given up gigging and got himself a "proper" job.

All this waffle is leading up to the fact that Jess Roden is back with a new band, a new album, and a new updated sound 'n' image. The opening tracks, 'Some Vision' and 'Multiplay', are fine examples of The Rivits brand of timeless rocking soul music.

The lyrics are intelligent and brashy in touch with the 80's while the melodies are always understated and smoothly executed. If you want comparisons then try a more valued Hall & Oates, and a more upfront Steely Dan.

Roden and the boys play traditional American influenced AM music — but the imaginative quality of their songs and arrangements means that The Rivits always sound surprisingly fresh. I'm definitely not going to miss out on the soulful pleasures of Jess Roden this time around. This album indicates that when his band start to play live they will provide deceptively punchy entertainment. ++++ PHILIP HALL

THE KINKS: 'One For The Road' (Arista Darty 6)

THE KINKS, those Muswell hillbillies who set the world rocking during the sixties, are back again. Not that they've ever been away — it's just that this British institution is about to make an impact on another generation. The atmosphere looks optimistic too. The Pretenders and the Jam

have been keeping the Kinks alive in the public eye with their cover versions, and now would seem the right time for a full-scale renewal of Kinks popularity with the release of this album.

'One For The Road', although featuring old hits, is no greatest hits compilation. But it does capture the Kinks live, and at their very best. Included, among other classics, 'You Really Got Me', 'Lola', 'All Day And All Of The Night', 'Catch Me Now I'm Falling' and '20th Century Man'. Doubtless, there'll be some disappointment — why haven't they included such and such a number etc. With such a large repertoire of great classics, it's an impossibility to fit them all on a double album while retaining representations of their newer material.

It is a double live album, and at a limited edition price of £5.99, excellent value. Their distinct sound hasn't changed, it's still defiantly English. Despite their current successes in the States, they remain insular and individual, and Ray Davies still rates in the Top Ten of rock composers.

There really is no need for them to change either, since their music still stands up so well today. Ray Davies, who has always been cynical about fashions, would probably comment that their music is so good, that it doesn't need to rely on passing fashions: "Rock bands will come, rock bands will go, but rock and roll will live for ever," he shouts at the beginning of side two. That's not quite true in this present climate. 'One For The Road' is sure to do well — it wouldn't have done four years ago. ++++ GILL PRINGLE

STEVE GIBBONS BAND: 'The Best Of' (Polydor Mid-Price 2384100)

JIMI HENDRIX: 'Stone Free' (Polydor Mid-Price 2343114)

SHAKIN' STEVENS: 'Shakin' Stevens' (Polydor Mid-Price 2384114)

THE BEE GEES: '1st' (RSO Mid-Price 2479133)

THE HOLLIES: 'The Air That I Breathe' (Polydor Mid-Price 2384115)

GLORIA GAYNOR: 'Never Can Say Goodbye' (Polydor Mid-Price 2482476)

DEARIE ME, this is a long summer. What we've missed in ultra-violet dosage has been over-adequately compensated for in an hysterical rush of re-issues. Pye have been beaver-ing away, Virgin, too, in pouncing on the immediate back-catalogue.

Even credible old Polydor are on the job which might seem strange coming from a company that barely a couple of years ago were at the forefront of new wave signature gathering but then who has remained unaffected by the quirks of this old industry?

Certainly not Steve Gibbons, one of the few Midlands gen-u-ine dyed-in-the-wool rock 'n' rollers ever. With parody to match the pose, Steve paid his dues in full, as did those around him. Trevor Burton (bass) was in the Move whilst Gibbo himself played with the Idle Race that produced ELO's Jeff Lynn etc etc.

But it's his own songs — and there are a good handful here — that are the proof of the pud. 'Tulane' might be over fifties derivative, but 'Eddy Vortex' is a veritable corker which somehow eluded single success whilst the druggy 'Mr Jones' holds its own in the witty vignette stakes.

With the Polydor Import division only recently having whacked out all 12 originals in a boxed set, the relevance of 'Stone Free' escapes me, but as Hendrix paste-ups go, it could be worse. Drawing reasonable evenly from the half dozen albums between 'Are You Experienced' and 'Hendrix In The West' it unintentionally represents at least three sides of the Hendrix experience.

Manic, big-city stuff like the title track and 'Cross Town Traffic', beautiful ballads such as 'Little Wing', 'Angel' and the incomparably soulful 'Red House' and classic covers like 'All Along The Watchtower', still the most inspired reworking of a song these ears have ever heard.

Dave Edmunds might turn up to his gigs but 'Shakin' Stevens' can't get excited about this, seems fairly definitive, featuring 'Whole Lotta Shakin' In My Bones' and Arthur Crivdup's 'So Glad You're Mine'.

Bee Gees '1st' boasts a series of inconsequential, dated songs to go with the attempted psychedelic sleeve, but since Barry and Robin were only teenagers when they wrote them, let's not be too hard on them. Included here are 'Revolver' rip-off 'In My Own Time', pre-'Massachusetts' best-seller 'New York Mining Disaster 1941' and 'Cucumber Castle'.

Rightly or wrongly, The Hollies moved on from the exuberance of early gems like 'Stay' and 'Bus Stop' and though a little pretentious both 'He Ain't Heavy, He's My Brother' and 'The Air That I Breathe' were suitable early seventies pop tunes.

Also here is a passable interpretation of Springsteen's 'Sandy' and a clutch of reasonable self-penned ditties. Not to be dismissed out of hand, something that can hardly be claimed on behalf of Gloria Gaynor's 'Never Can Say Goodbye' which is the epitome of a poxy disco album.

Well, I gave it a try but, as not only depressed by that dreadful single of '75, the title track, but was also appalled by the atrocious perpetrated to the Four Tops immaculate 'Reach Out I'll Be There'. But Jimi Hendrix... now there was a guitar player. ++++ MIKE NICHOLLS



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“HILARIOUS” —
The Daily Mirror.

“Sidesplitting” — The Sun.
“I laughed until my wallet burst” — Warner Brothers accountant.
So, BA Robertson reviewed. Life and soul, life and soul.

Would a whoopee cushion be thrust under my descending rump? A frog in my coffee? Mousetrap chewing gum? BA Robertson without coxcomb, draped over a chair limp as a starfish. The sort of face that always grins, long and arch. Lopy is a good word for the limbs.

Two tone shades and tennis socks. And a blue and green tartan jacket (“not the Robertson tartan. I got it from Johnsons”).

BA — or Brian, if you prefer — is eager to establish, quite understandably, that he is more than a clown.

In the taxi to get here, Brian says he got lost in an article on Scottish Socialism, specifically a piece in the Observer on John McLean “the father of Scottish Communism”.

Thus determining that he is not Bruce Forsyth, the man who describes himself as “the acceptable face of Scottish roquetry” switches on, not like a tape loop, but like a man to whom speaking is therapeutic.

“It’s a very difficult time for me like any other naive creative person... I believe in the equality of man... but it’s very difficult but... it’s very difficult to know where to stick your flag... a few years ago I was a great fan of China... but I’m having to rethink that now... people who come to interview me don’t expect me to have opinions about this at all.”

“I think it was your paper that called me a tuppenny ha’penny pop singer. And I am. I think all singers are.”

“What was the question? I sometimes forget what question I’m asked.”

Brian laughs, and I laugh too. We dig up the subject matter. What was a frothy pop singer — tuppenny ha’penny or otherwise — doing sinking into such heavy matters of the history of Scottish politics?

Is the man that convulsed The Daily Mirror’s Pauline McLeod a political animal? Is the merry jester that had The Sun’s Nina Myskow doubled up a closet academic? Is the cheese chalk? Is the water wine? Is the black white? I could go on like this for hours.

“It’s a shameful thing to admit, but I don’t vote. Politics is an ass, it throws up second class citizens. My generation (Brian is 29) delivered absolutely sod all at the end of the day. It’s a very bitter pill to swallow. All that post hippy stuff of love and peace man. I wasn’t a hippy mind you. I’ve always been in a field of one. I managed the cubs for two or three weeks.”

“I like... I like being questioned on things, and being drawn on them because it makes me think about it. But I’m not a great political thinker. That’s why I’m having trouble phrasing answers. But I like being genuinely up front. I never avoid questions.”

Given this information I toy with the idea of enquiring about the size of his genitals, but opt for something more controversial. I refer to money.

Specifically how much? “Oh, virtually nothing.”

“I don’t believe you.”

“Almost all the money I’ve made so far I’ve spent on my tour. Out of my success so far I’ve got a new carpet for my flat, two synthesizers and a 12-year-old Mercedes.”

“Look, if I had been ‘a smart artist’ and Lisa had been ‘a smart manager’, I would never have gone on the road. I would have stayed at home and furthered BA Robertson’s recording career, because that’s all he ever was, a guy with a couple of joke singles. I never had to stray outside my front door — all it costs me to earn a living is a piece of paper and a pencil.”

“Partly because my ego is the size it is, and partly because I genuinely enjoy performing, I decided there were more important things than profit.”

“For me, touring is a mugs’ game, especially with the financial climate as it is. The only person who’s paying for it is Joe Blow here.”

Joe Blow leans forward, strikes himself on the chest and falls onto the floor. Is he dead? Joe Blow is acting out ‘Bang Bang’ for me, in thumbnail, to demonstrate a point about theatrics in pop. How they can be too obvious.

But theatre — or rather vaudeville

— is part of Brian’s make-up. He has a minor theatrical background... can dance... can act... even throws his voice badly.

He describes himself as being a basic vaudevillian, a “clown rather than a comedian”.

He has the face for it, map of creases and contours. Twitch one hillock and away you go — instant hilarity. As Tony Hancock said, comedy is all in the face.

“I’m concerned that in the rock ‘n’ roll business people take things too seriously. Virtually everybody is a tuppenny ha’penny pop singer. There are only one or two — Tom Waits, Dylan, Tim Buckley, maybe Loudon Wainwright. But basically all of us participate in the game of singles bags, of ‘the dance’ of ‘the record company and the artist’.

“It’s all very disposable. But it isn’t silly. There can be genuine emotion behind it. It’s at its best as a naive popular art form. I don’t mind if my records are just listened to three times and thrown in the dustbin. The best ones will be taken out of the bin once every few years anyway.”

“I never expected to be taken seriously. I certainly don’t go out of my way to be. Looking at things with your tongue in your cheek is quite a good defence against the world.”

“I take the form seriously — of writing a song. I don’t just say, ‘oh that’ll do’. It’s very dangerous to take it seriously beyond that though, because it’s such a lightweight art form. If I was that clever or profound a writer I wouldn’t be wasting my time doing Top Of The Pops.”

BA Robertson would be the first to admit that he is involved with the frivolous side of life — writing musical jokes, being ‘a personality’ — keep - on - smiling - to - the - end - of - the - road.

His comic side was once even more pronounced — If less successful — than it is now. A few years ago, Brian had the world’s first and worst rock ‘n’ roll ventriloquist act.

He was lousy, but he still managed to make people laugh by the trick of convincing everyone how terrible he was and then getting his dummy to sing a song while Brian drank a glass of milk.

“People used to say, ‘God, I didnae think you could do it. That was neat’. In reality, of course, I got the bass player to do the singing while I was drinking the milk.”

Brian’s dummy hasn’t been seen in public for a while, but it will be revealed to the world again when Paula Yates’ already infamous book on rock stars in their underpants appears.

He posed with the dummy — who is an exact replica of Brian himself — in identical underpants.

“I thought it was a good wheeze to have a dummy sculptured on myself. Some people find it crazy or frightening but I like him better than me. He doesn’t answer back so much.”

Brian’s theatrical background, his natural gregariousness and his capacity for matter have not gone unnoticed outside the realms of pop music.

Given that he’s only been in the public eye for around a year, he is developing into a ‘media personality’ with amazing speed, appearing on quiz shows, getting snapped next to Anna Ford, doing his own radio spot, being offered film parts.

A rock ‘n’ roll Lady Isobell Barnett, perhaps. A Tim Rice type ‘celebrity’, fodder for Bob Monkhouse quiz shows. Is this the role he’s being groomed for?

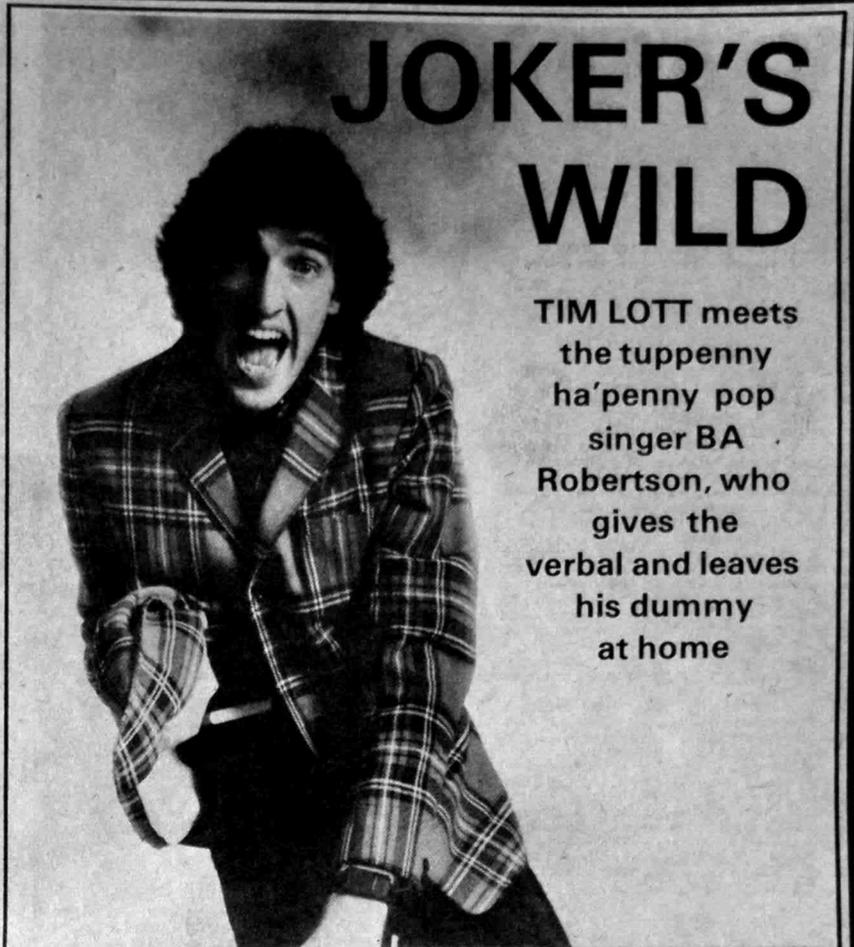
“That’s an unfortunate choice of words,” says Brian, a note of gravity edging into his voice. “I hope we’ve had a long enough conversation to establish that by most pop star standards I’ve got pretty much a mind of my own. I could not be ‘groomed’ for anything.”

“I’m still genuinely enthusiastic about the idea of going along and having people ask me some questions. I don’t want to end up like Tim Rice.”

I choose my words carelessly again — is he going to be wheeled out as quiz show fodder in the future? “Again it’s an unfortunate expression,” BA says, mildly irritated. “I’ve never been wheeled out anywhere, and I’m not about to start now.”

“I want to keep my options open — I do enjoy doing different things because it keeps me interested. I’m basically a writer at the end of the day. I’m still having a good time. As long as I can go on doing it I’ll be quite happy.”

That’s a classic line to end an interview on.

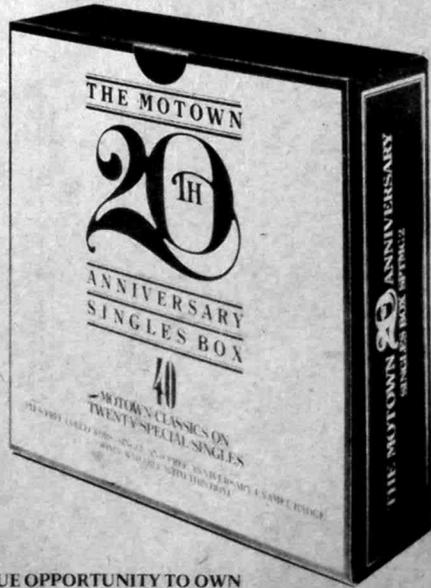


BA ROBERTSON: “I like my dummy better than me, he doesn’t answer back so much.”

JOKER’S WILD

TIM LOTT meets the tuppenny ha’penny pop singer BA Robertson, who gives the verbal and leaves his dummy at home

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SPTMG2

BRYAN FERRY

ROXY MUSIC



EVERYONE AND their brother — and especially their brother — really likes Girlschool.

Hardened music business executives — the ones with expensive jeans, gold medallions and year-round suntans — gaze at them mistily, admiring their "potential" in commercial terms and no more.

Music journalists, ranging from the old and cynical to the young and super-keen, froth and rave over their "attributes"; in strictly musical terms and definitely no more.

And the so-called regions of heavy metal fans (Sid and Dave Headbanger) dance delightfully at their concerts, be they as support to some male-dominated mega-monster or headlining in their own right; they admire them because they're a good, gutsy hard rock band, and, absolutely certainly, no more.

To consider that you'd watch, like, adulterate or even buy any Girlschool records for any reason other than they're a cut above the average stream of axe-toting teens-and-twenties combos currently scabbling for their 120 decibels of fame is considered horrifying and unthinkable.

Frankly, this is a load of bollocks.

For Girlschool — Kelly Johnson, Kim McAuliffe, Enid Williams and Denise

crackling crumbles. At present, followed about by the "barmy Girlschool army" and hitting the highspots on a wave of booze (oh yes!) and the sort of old-fashioned bonhomie accorded the female of the species they're sitting (fairly) pretty. And coping fairly well.

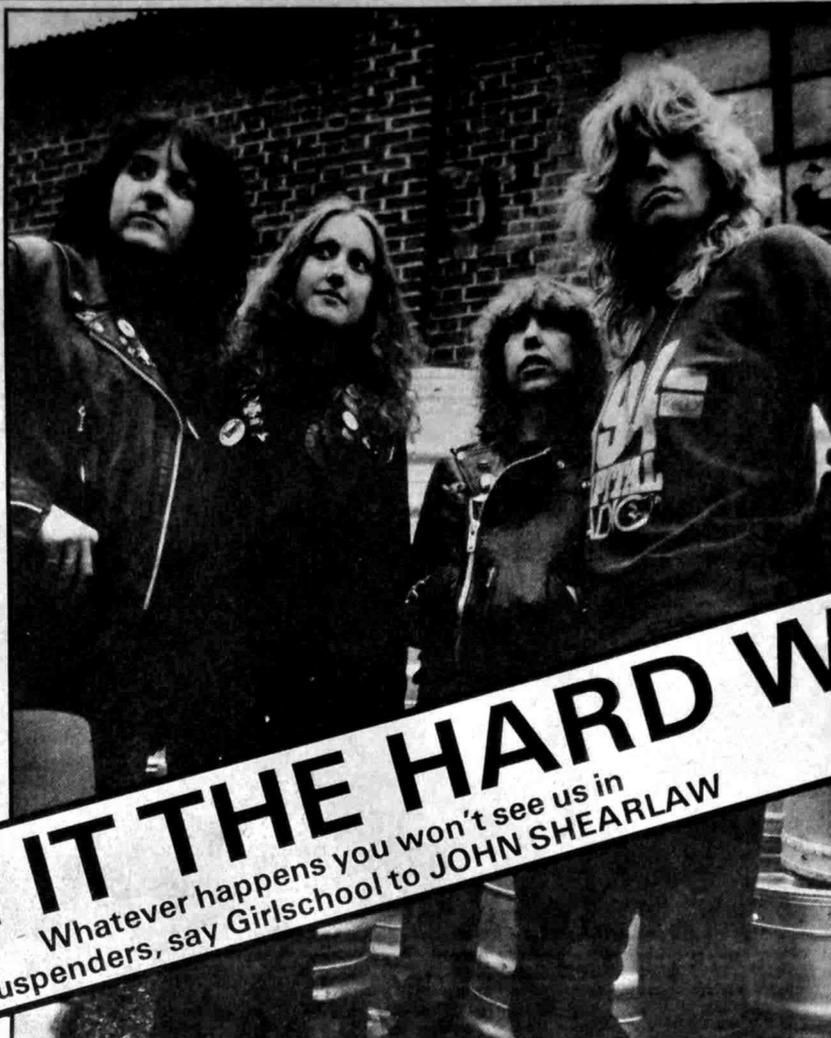
Sex, you see, isn't really the issue at all (in fact their biggest angsts at present seem to involve "stomach upsets" and hangovers) — staying noticed, and showing people what they've done.

Thus, I'm assured, there's no problems with male groupies at all. "We walk around at gigs and there's no bother, all the guys just expect us to buy them drinks, and we don't," they chorus. "It seems to be a choice between a boyfriend who's in a band and playing gigs six thousand miles away, or one of what we call 'our little fans', so we don't really have time to bother."

"Anyway," they laugh, "we'd rather get out of it after a gig anyway!"

But that out of the way, Girlschool — either as new, exciting and different as they're meant to be, or as hard-working and ordinary as they actually are — are still concerned that they're the leading "alternative" in a field of one.

"I don't think girls like other girls playing in a group, or at least not a



improved, their own songs beginning to materialise and Lemmy and the boys around to give them a friendly leg-up, Girlschool hit the high spots of a big label (Bronze), support tours with Uriah Heep and Black Sabbath, and the start of a series of disappointing singles.

At this point Girlschool were "discovered" fact fans. They've arrived! They're birds! They can all really play! You probably read all about it. Kim and Kelly and Denise and Enid carried on getting pissed.

The testing ground, as it happens, is round about right now. "We've become very isolated, all our lives are now tied up with music," says Kelly, and she's not really complaining. "We cling to each other, and whatever friends we've got in the business — there's no point in going back and

DOING IT THE HARD WAY

Whatever happens you won't see us in suspenders, say Girlschool to JOHN SHEARLAW

GIRLSCHOOL: "I'll have another pint."

Dufort — are the band with the head and shoulders start on the rest of the field. They're girls AND they can play.

And no amount of critical appraisal (which had, of late, been more than complimentary) can disguise the fact that their presentation of an alternative is working — at least for the moment. For the future, this is a band that's going to have to work twice as hard to stay ahead and prove they're worth the odds. That's the way the

rock group," states Enid confidently. "When you're at the growing up age, say from 12 to 16, you're bombarded with all these things that are expected of you . . .

As a girl, you mean? Hasn't the Equal Opportunities Commission got down as far as the gymstips these days?"

Enid looks surprised. "Of course as a girl. At school they assume that what they see and read about, well (sniggers), that's what they're going to get."

"It's like what you read about in 'Jackie'. Girls don't have money, 'cos

they spend it all on clothes and make-up. Boys go to gigs and buy the Cokes."

Kelly breaks in. "Let's go husband hunting!"

"That's all it leads up to," says Enid. "That's what you're supposed to do. Your life is all mapped out. I picked up a copy of 'Jackie' the other day (looking for your picture this time, eh?) and I just thought, my God, how could I have read all that?"

Kelly again. "They brainwash you." "But," says Enid. "The whole process starts really early. At 14 it was the boys who were going to see Black Sabbath, the girls went to discos, spent six hours a day on getting the make-up and the clothes right, and then went to try and get a bloke."

So what's changed? They all laugh. "Well, not a lot, but it's happening slowly . . . we hope. It's not as unthinkable as it was for girls to be in a group these days."

But, says Kim: "Most girls would still look at a guitar and go, YEEUCH! I'm not doing anything like that." Or Enid: "We wanted to get lots of girls to join in — it wasn't the idea to be billed as: 'Britain's only all-girl heavy metal band, as if we were in a circus or something. We had an advert in the 'Melody Maker' trying to find some once, but it didn't really work."

"We even found one girl whose mother wouldn't even let her watch 'Top Of The Pops', it was incredible how bad

it was. "But that's the whole point. Boys can pick up guitar and IMITATE, just as soon as they want to — there's everything there to copy. We couldn't imitate what we couldn't see, and it's true, there wasn't anything to see. Girls didn't DO IT!"

Nor were the early attempts to infiltrate the male ranks, even as a mixed band, any more successful.

"I wanted to be in a band with blokes," Enid admits, "but they were just as bad. They wouldn't take us seriously, or they thought we were crazy. Underneath they really didn't think it could be done."

"In the end it was Enid's brother (with their parents' financial support) that stopped Girlschool's oldest member from becoming another hopeful fiancée. Or even a trainee hairdresser."

A musician himself, he'd made the very reasonable suggestion that if Enid, then knocking around with Kim and Di, couldn't get any blokes to play with, why not do it themselves?

Just like boys, really — and in some ways the Girlschool rock education couldn't have been more conventional. As Enid puts it: "We really wanted to be in a band and it was the only way to do it."

The two years they've been struggling for their present (dizzy!) success scarcely put them in the Overnight Sensation class; although that

appears to be the popular view.

In fact two years is about six times as long as it took the ill-fated (all-girl) Fanny to be recruited, hit the low spots and disappear. And about four times as long as it took the Runaways to zoom around Britain and America in a blaze of (largely unearned) glory for two tours and albums before they disappeared as well.

And, as they'll tell you, it wasn't that much fun doing it the hard way; even if they will probably last longer as a result.

Kelly: "People will come and see you once, just in case you do 'Get 'em off' or flash you tits or something. But if you don't, they won't come again unless you've got something to offer. We had to sort ourselves out and learn to play together, just like everybody else."

Enid: "We toured around the country playing small gigs and we got no reviews at all. You'd have expected a mention at least."

Go to the back all those who claim to have "discovered" Girlschool late last year. If you saw them and thought they were lousy, it's too late to bitch now.

The first hint of a break came in early 1979, with the beginning of the acceptance of four determined ladies as dedicated rock'n'rollers. With Motorhead manager Doug Smith hearing their single on City Records, and slotting them in on tour in March of that year. Doug Smith is now their manager as well, and Girlschool have been

attracting friends like a ship attracts barnacles ever since.

But, says Kelly. "The tour was total misery. We didn't go down well, we scarcely got mentioned in the reviews, and I think the only thing we really learned was how to cope with getting paralytically pissed all the time."

As they'll admit, people have stayed in rock'n'roll for a lot worse reasons. The struggles continued throughout the year —

"We didn't really know what to do, and got fed up asking each other" — until, somehow or other, their management and publishing were "sorted out"; their tolerance to alcohol increased by leaps and bounds, and their parents gave up all thoughts of locking up their daughters.

With the band much

trying to get together with old school friends now, they wouldn't understand.

"We're in a job now, and we might as well enjoy it."

With the fourth single finally making a dent in the charts, and a credible (if scarcely earth-shattering) first album hitting the LP listings like most new LPs do these days (if the ads are good enough), they're touring in their own right — hoping against hope that they're good enough to rise above the great tide of Vardis', Myrthra's, Tygers Of Pan Tang's, and whoever else is Neal Kay's favourite this week.

"We're lumped in with heavy metal, and we can't object really because there's no alternative," says Denise. "There's a friendly rivalry (laughs) between all the bands, and a very critical audience, so it's not going to be easy."

And if the going gets tough? Well, just don't expect to see Girlschool in suspenders; even if the next album doesn't sell.

"We've come this far and proved an alternative," Enid points out. "We want to have a good time and make money, but that would be really pathetic."

Besides, I don't think we'd look that good in them either!"



'He the Pounce that counts!'



THE B-52'S ARE COMING . . .

Picture by Paul Slaty

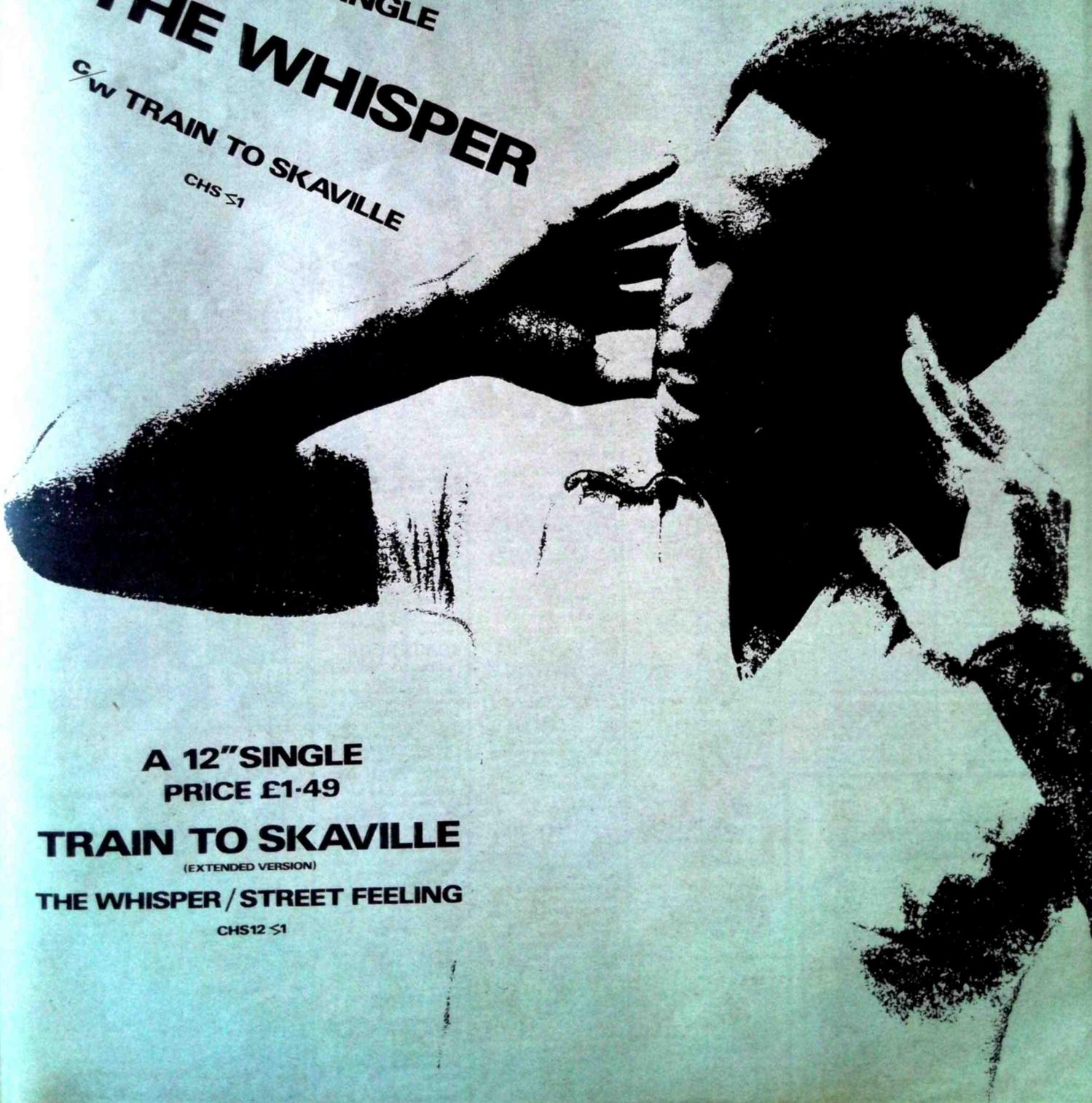
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CHS12 51

Write to Mailman, Record Mirror, 48 Long Acre, London, WC2

MAILMAN

DALLAS DISHWATER

SCENE: 3 o'clock in the afternoon, Southfork Ranch, home of the infamous Ewings. Sue Ellen is draped elegantly over a lounge sunbed by the swimming pool, shielding her delicate eyes from the glare of the sun dazled water with the aid of chic and expensive sun glasses. Everything is calm. A maid hovers about, sweeping stray leaves from the poolside, replenishing Sue Ellen's glass with fresh crushed orange juice and polishing the patio doors.

The peace is shattered as a British Royal Mail van roars up Southfork's long drive, and deposits several sacks on the terrace. Sue Ellen ignores this, and doesn't even bat an eyelid when the van departs without explanation. Half an hour later JR's massive car draws up the drive, he emerges and studies the sacks.

"Say honey, what're these sacks doin' on our patio?" he draws. Sue Ellen shrugs. JR inspects the bundles and pulls out a bundle of letters addressed to Mailman, Record Mirror, London. "Sue Ellen, Ah do believe these letters have come to the wrong place. Record Mirror musta got mah fan mail. Say, lookit this one..."

S.O.G.

I'VE just found out that I'm the illegitimate child of one of the Sex Pistols. Well I'll be the son of a gun!

DESPERATE

IF YOU print one more John Connolly letter I'm going to do something really desperate!! Yes,

read all of Paula's bitchy column! You wouldn't do it to me, would you Jerry, Portsmouth.

At this point Bobby bursts into the room and thumps JR hard in the stomach. He gasps "Heyull, Bobby, what did ya do that fur?" Bobby straightens his tie before he replies. "Well, JR, you know Ah get to thump ya every five episodes to make up for mah wimpy part... Say, what's this y'all readin'? Kin ah see one?"

GORGEOUS

Gorgeous Gary Numan Sat on a cushion Eating his hamburger and chips. Then I took a ride in Sat down beside him And kissed him on his lips.

Gorgeous Gary Went into the valley On an errand for a mate. But he quickly left that After we'd had a chat And he asked me for a date. Gary had a little dog It followed him everywhere. And everywhere that little dog went You'd surely see me there. Someone who spends all her time drooling over Gary Numan and improving nursery rhymes in Hinckley, Leics.

JR snorts. "Huh! How anyone could like that pork pudding sure beats me! Heyull, even Cliff Barnes is better looking than him! Some gals jess got no brains."

MOAN

COMPLAINTS — lack of interviews! Your last effort was pathetic. I'm not interested in Barry Cain's (a slimy toad) personal reasons for liking the Strangers as people. In fact, the only person I suspect is interested is Barry Cain — I'm sure the Strangers don't give a damn. Anyway, the rest of the interview was good for a laugh at least. I also thought in my naivety that

there was going to be an interview with The VIPs and The Boys, but no, unless one was concerned with the amount of beer consumed and the number of wet beds, there was no interview as such. Ronnie Gurr and Philip Hall could have written those "interviews" without going to France to do it — but then it wouldn't have been so much fun, would it? The only interview was with Siouxsie and Steve (who never opened his gob). Thanks Ros Russell anyway. Let's have more interviews with Echo and the Bunnies, Young Marble Giants, Activity Minimal, Roy White, Nightmares in Wax... I could go on for hours. Let's see more music in this dreary rag! Love, Pete Shelley (if you believe that you'll believe anything).

So far only JR, Sue Ellen and Bobby are on the patio, but as we all know Miss Ellie likes the family to be together, we'll rectify the situation by writing in the entrance of Pamela, Jock and Miss Ellie. But... where's the poison dwarf, Lucy? We can't go on without her... so a few minutes after the others have settled round the pool, enter Lucy, out of breath and upset.

(Switch to soft focus.) Miss Ellie smiles serenely. "Why Lucy, whatever's the matter?" Mah mamma's bin kidnapped by an oil tycoon who wants to get back at JR, mah pop's gone back to drink, Ah've been told Ah've got an incurable shrinking disease, mah boyfriend's bin seeing my best friend behind mah back and now she's pregnant, and is that enough tragedies to keep us going for this episode?"

Jock squares his shoulders (as only tough men in Dallas can) and mutters, "Shhee-it no Lucy, we need some light humour." Pamela comes forward, modestly buttoning up her plunging neckline, and breathes in her husky drawl: "What about this?"

SKIN

I WOULD like to say I was once a Hereford Skin but now I am a banana skin. Jock, Hereford

Meanwhile, back in London, Mailman is scratching his head (due to puzzlement, not anything else).

LUST

DEAR JR, You can be nasty to me any day. I love your evil eyes, I lust after your sly sneer, I want you to run your hands all over my...

He picks another letter from the pile on his desk. Hmm.



Ad 80

Bring your own 'eadbangin' gear. See 'Big Things'.

WIMP

DEAR Bobby, A wimp like you doesn't deserve a goddess like Pam. I'm going to come over to Dallas as soon as Laker introduces Standby there, and take her away from you. She'd be far better off in Turnham Green. Yours, Jealous.

BORING

DEAR DALLAS, I don't watch you anymore, because I think you're boring. I hate anything being overpublicised so I watch Coronation Street instead. Yours XXX XXX.

Suddenly it twigs, Mailman realises what has happened. Meanwhile in Dallas, several interesting letters have arrived so there's no need for this mindless waffle.

SUSSED

I'M WRITING about the Milton Keynes open air gig, not so I can answer John Shearlaw (his criticism of the Police was so lightweight it floated away) but to give my reaction to Rockatta De Bowl. I went with some mates just to see UB40 with the intention of leaving after they had played, but in spite of myself, I left Milton Keynes a Police fan. Sting's got what it takes to make a tired, aggressive crowd feel as though they've just arrived. His voice and movements were totally compelling all through his performance, one of the best I've seen, and I've

been to many gigs. Now Police concerts are a definite must for me. Danny White, London.

BOING

MY DISILLUSIONMENT with life now extends further. I could only see Sting at Milton Keynes by a frantic series of pogos. Secondly, Opal Fruits do not make my mouth water as much as they used to. Maxine, Bromley, Kent.

KRAUT ROCK

HAS Malcolm Dome got something against Germans? Never once in any of his reviews has he said I like Germans. I am very upset and German. Herr Folicle, who is not even distantly related to Steven Nicholson, Manchesterburg.

For once there is complete silence on the Southfork patio. All are engrossed in Record Mirror's correspondence. Could there really be as many dorks as the letters signify? Unhappily, their standard proves this beyond doubt. Which is why this page is always filled up with letters from John Connolly or ridiculous concepts like this. We leave you with an artistic effort which wins our LP token.

BIG THING

WILL you please print my picture so I can show off? The Next Big Thing & Son, King's Lynn, Norfolk. Certainly.

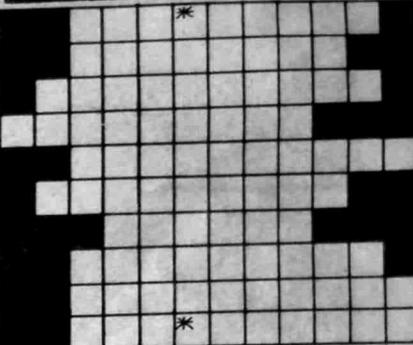
WIN AN LP

Remember, you have to complete both the Popagram and the Xword to be eligible for the prize of an LP token. First correct entry out of the hat wins.

NAME

ADDRESS

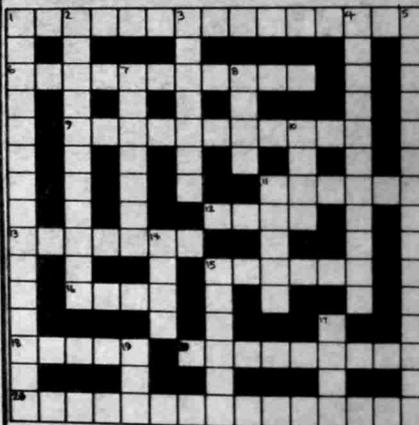
POPAGRAM



Solve the ten cryptic clues and write the answers across the puzzle so that the started down column spells out someone who's in need of emotional rescue because he can't get any satisfaction from Rubby Tuesday or even Honky, Tonk Women. Remember the clues aren't in the order of the puzzle. You have to decide what the correct order is.

There are some confused con men clad like someone who cries (3,7) Fats Waller produces a McCartney hit! (11) A possessive classic is updated from the Whispers (2,4) With a keg due and an agree you'll find someone in love with Brazil at least in the discos (6,4) An old shilling and a Dickens of a ghost produces a real wailer! (3,6) and literally I rip guns apart for his LP (8) See Al rocking and rocking for a classic singer/songwriter (5,4) He was the man though he knew girls were different (3,7) Sod as rain and change for Motown's queen (5,4) Thou an' gin might turn into a Kool hit (6,3) Last week's solution to Popagram (in order of puzzle): Rude Boys, Commodores, Rainbow, Death Disco, Funky Town, Van Halen, Bad Manners, Marvin Gaye, DOWN Bob Dylan.

XWORD



- ACROSS**
- 1 An order from Max Splodge (3,5,2,5)
 - 6 Slowhand Ex-Yardbird (7)
 - 9 & 15 Down Stones LP (5,2,4,6)
 - 11 Player of Mind Games (6)
 - 12 The Dark side of Keith (4)
 - 13 Should this Motors hit be recorded by The Tourists? (7)
 - 15 Commodores hit (4,2)
 - 16 Is this home for The Village People? (1,1,1,1)
 - 18 Heavenly Rod hit (5)
 - 20 Joan singing about herself (2,6,1)
 - 21 Special single (3,4,3,5)
- DOWN**
- 1 Greasey No 1 (3,3,4,1,4)
 - 2 Part of Elvis's Armed Forces (7,4)
 - 3 Sorrowful Bee Gees hit (7)
 - 4 Coloured vegetables (5,6)
 - 5 Whitesnake LP (5,3,7)
 - 7 Group that had 1977 hit with If You Leave Me Now (7)
 - 8 Charles or Turner (4)
 - 10 Andy Fairweather-Low's Corner (4)
 - 11 The Spoonful who spent Summer in The City (5)
 - 14 Magazine's Life (4)
 - 15 See 9 Across
 - 17 Group that have a Freedom of Choice (4)
 - 19 Ex Velvet Underground person (3)

Solution to last week's crossword:
Across: 1 Fresh And Blood, 5 No Doubt About It, 8 Turn To Stone, 11 Ooh La La, 12 Money, 14 Tom, 15 Angie, 17 Geno, 19 Cuba, 20 Tourists, 21 Oh Lori, 22 Sixteens.
Down: 1 Funky Town, 2 End Of The Century, 3 Bob, 4 Sting, 6 Ultravox, 7 Tomato, 9 Tommy Gun, 10 Santana, 13 Breathing, 18 Gaynor, 17 Get It, 18 Rossi, 21 Ode.

LAST WEEK'S WINNER: Mark Lawton, 6 Fairmount Road, Swinton, Manchester.



ZERO COMIX
by D.HINE

ZENITH CITY - THE 21ST CENTURY I WAS ON THE RUN FROM THE LAW ALONG WITH ROKKI, ROXO AND BROTHER GRIMM. WE HAD ENTERED A DARK MYSTERIOUS BUILDING TO ESCAPE THE POLICE.



CONTINUED NEXT WEEK

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325 CHIC Everybody dance/dance dance dance
2639 CHI-LITES It's time for love
452 DEODATO Also Sprach Zarathustra (2001)
2434 EAGLES Heartache tonight
3074 ELECTRIC LIGHT ORCHESTRA Shine a little love
3007 FLEETWOOD MAC You make loving fun
754 GOLDIE Making up again
844 HOT CHOCOLATE Everyone's a winner
950 K.C. & SUNSHINE BAND Queen of Clubs
970 BO KIRKLAND & RUTH DAVIS You're gonna get next to me
2280 NICK LOWE Cruel to be kind (hit version)
1078 BARRY MANILOW Can't smile without you
2819 OLIVIA NEWTON JOHN A little more love
1424 QUEEN Bicycle race/Fat bottomed girls
1480 RENAISSANCE For them lights
1818 ROLLING STONES Respectable
2901 SECRET AFFAIR Let your heart dance
3144 SHOWADDY WADDY Remember them
1673 SMOKE Oh Carol
1781 BOB STEWART Hot legs/I was only joking
1784 SUGAR CANE Montego Bay
2856 DISCO TEX & THE SEXLETTES Get dancin'
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1953 STEVIE WONDER Another star

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Athletico four sail

SPIZZ pays the ferryman. MIKE NICHOLLS rocks the boat

SO WHAT am I doing here? I found the album unlistenable, walked out of the gig and have always found Spizz a too-clever-by-half, cheeky young scalliwag.

Well it could be because it's one of our few bright mornings and a day out in Hyde Park seems a better proposition than yet another day in the office answering ludicrous phone calls and bickering with the inmates. After all there's a nice little restaurant by The Serpentine and the promise of a boat-ride on the self-same river for afters.

But to be fair there is also the slight consideration of having a masochistic urge to speak to these Spizz persons anyhow. I guess the seeds were sown early last autumn when a certain 'Soldier Soldier' by Spizz Energi found its way on to the singles pile.

An insistent little biscuit, it was, such that I couldn't help but pounce on its successor a couple of months later. 'Where's Captain Kirk?' was its name, another frantic pop opus in the same quirky vein. Superficially unusual, perhaps, but totally accessible for sure. Indeed there was no doubt in Spizz's mind that either could have attained hit single status.

"Both were completely commercial," he admits, "without having any foolish qualms about gaining success," but none of the radio planners etc saw it that way.

Well that was their problem. Y'see, between 'em the pair registered sales of about 120,000. Since this was over a longish period, neither made the charts, but then it took longer than overnight for the word to get around.

Both appeared on thriving independent label, Rough Trade, which though usefully attached to a couple of major distributors, still cannot compete with the real music bizz hit-making moguls.

It was for this reason that Spizz opted to go for a bigger company. After their third Rough Trade single, 'No Room', came out, CBS said they'd like to see the band. "Just as they'd said after all the others," Spizz reveals. "In fact they even paid for us to do some demos which eventually went on to our album."

EMI were also interested, but while the big boys were dithering, A&M stepped in. Though hardly a cottage industry when responsible for shipping 10 million Police albums in the past year whilst simultaneously furthering the careers of the likes of Joe Jackson, Styx, Squeeze and Joan Armatrading, Spizz reckons them less vulgar.

One is inclined to agree, and to approve of A&M's efficiency in releasing 'Do A Runner' almost as soon as they'd signed the band. Mind



HOW TO be real trousers — Athletico Spizz smile for the camera despite the fact that one of them is losing his grip.

you, it had already been recorded, partly thanks to the financial support of manager Dave Woods, who also works in the capacity of "management consultant" for Siouxsie And The Banshees.

Spizz's connection with the Kaleidoscope Krew stretches back a couple of years to when, as a tender teenager, he used to be part of their support band. In those days he was half of a duo called Spizz Oil.

The first annual name change came with the replacement of Pete Petrol by three of the current line - up and then metamorphosis to Athletico Spizz 80 coincided with the new decade and its opening year's staging of the boring games.

"When we changed to Athletico," Spizz says, "those of us that smoked gave up and we thought we'd adopt a fresh and clean sort of image."

So have you?
"Well we all wash every day and I had a bath this morning."

His four cohorts nod in agreement as if to assert their cleanliness and guitarist Dave Scott offers a suitably athletic analogy.

"When we got to Leeds the other day we went for a run in the park and played football for 40 minutes."

Gasps. But this did nothing to solve the problem of who's going to do the rowing across The Serpentine. Spizz, in fact, has had second thoughts about taking a boat out at all and has become distinctly disenchanted with the whole idea of being interviewed.

"We've done 130 odd gigs in the last six months but there's only recently been interest from the Press and that," he states scathingly.

My explanation for this follows the lines that however long they've been gigging, they've only recently released an LP, played five successive nights at The Marquee and so on, but this only leads to further complications.

"How come", drummer CP Snare demands, "I'm only able to get five of me mates on a guest list when about 150 radio promotion wallies get their names on?"

Secretly, they're well aware of it. Spizz knows the score and so puts his manager on a hefty percentage, who he nonetheless describes as "value for money". And though most of the

band are only in their teens and early twenties, the groups they have been in before have suffered a singular lack of success.

I chat to keyboard player Mark Coafield and bassist Jim Solar about my initial difficulty of getting to grips with the album and point out that after constant plays I find it most enjoyable round about mid morning or early evening. Its overall edginess and energetic nervousness make it stimulating rather than soothing, hence providing the right rhythmic boost for a busy day or wild night out.

Mark suggests it makes a good sound - track for driving before Spizz decides he'd like to play a bigger part in this exercise and answer question after all. Showering my shirt with bits of buffet lunch, Spizz opines that 'Do A Runner' sounds best blaring from a portable cassette machine dangling from one's shoulder whilst doing a walker across the park.

Does this not, er, contravene park regulations?

"Not at all," replies the diminutive singer with the same air of aghast innocence with which he exclaims the immortal lines "Clocks are big, Machines are heavy!" on his record, "the rule state transistor radios are forbidden. They say nothing about tape recorders."

It is this same style of cheek that got young Spizz where he is today, which admittedly isn't as far as he might be tomorrow. The same audacity with which he roped various policemen, tourists and boatmen into the photo-session came in handy when confronted with bottle-throwing audiences in the early days and less demonstrative if still-startled spectators ever since.

Even visually the band are unusual, varying in height by about a foot and confining their stage colours to black and red. This, of course, is the title of one of their more celebrated songs, but what, if any, is the significance?

"They're the strongest and most powerful colours," Spizz replies. "It's impossible to do away with black in fashion circles and even in newspapers those are the main colours used. Like red in the Stop Press section."

Quite so, though such perception should come as no surprise after hearing some of the acute observations made in songs like 'New Species' and 'Energy Crisis', talking of which it could hardly have been his concern for saving energy that caused us to drop the idea of commandeering a fleet of rowing boats and opt for a motor boat instead.

Hardly very Athletico, eh, but who's gonna bet against another name change by this time next year? What it could be is anybody's guess. Answers should be sent on a card marked 'Quiz for Spizz, the whizz that puts the fizz in the biz.'



THE B-52'S ARE COMING...



UPFRONT

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

THURSDAY

AUGUST 14

BIRMINGHAM, Cedar Ballroom (021-236 2454), Any Trouble
BIRMINGHAM, Golden Eagle (021-643 5403), Ricky Cool And The Rialtos
BRADFORD, College, Queens Hall (34854), Ruff Justice
BRIGHTON, Concorde Club, Loudner Animal Group / Voluntary Sector
CAWOOD, Caravan Park, Spinoes
CHESTERFIELD, Fusion Club (33594), Twilight Victims
CLEETHORPES, Darleys
CLEETHORPES, Woolly Trunks
CLEETHORPES, Winter Gardens (62925), Vardis
COLWYN BAY, Pier Pavilion (2584), Angel Witch
COVENTRY, Lanchester Polytechnic (24166), The Selector
COVENTRY, General Wolfe (85402), R.P.M.
DARLINGTON, Speedwell (63426), Significant Zeros
DUNFERMLINE, The Well (20282), Hibernating Bears
HIGH WYCOMBE, Nags Head (21758), On The Air / Mystery Girls
KINGSTON, Waves, Three Tuns (01-549 8601), Fabulous Reed Brothers
KINLOSS (Morayshire), RAF Kinloss (Forres 2161), Rearing Jellie
LEEDS, Fan Club (663252), Acrobats Of Desire
LINCOLN, Cornhill Vaults (35113), 2nd Site
LIVERPOOL, Bow and Arrow Hulton (051-228 3487), And The Dance
LONDON, Albany Empire, Deptford (01-691 4562), Squeeze
LONDON, The Beckett (01-703 2644), Small Print
LONDON, Brecknock, Camden (01-485 3073), Nuthin' Fancy
LONDON, Bridge House, Canning Town (01-476 2889), Modern English / Self Control
LONDON, Dingwalls, Camden Lock (01-267 4967), Swinging Cats
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Temple Tudor / The Blades
LONDON, Half Moon, Herne Hill (01-274 2733), Expressos
LONDON, Hope And Anchor, Islington (01-359 4510), Blast Furnace's Revenge
LONDON, 100 Club, Oxford Street (01-636 0933), Tony Tuff
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), The Lazars / The Klones
LONDON, John Bull, Chiswick High Road (01-994 0062), Telemacque
LONDON, Marquee, Wardour Street (01-437 6603), Broken Home
LONDON, Maunberry's, Jermy Street (01-499 4623), Plan B
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), Beast Uglies
LONDON, New Golden Lion, Fulham (01-385 3942), The Valentines
LONDON, New Merlins Cave, Kings Cross (01-837 2097), Gulf Edge
LONDON, Pied Bull, Islington (01-837 3218), Back To Zero
LONDON, Rock Garden, Covent Garden (01-240 3961), The Step

LONDON, Royal, Southgate (01-586 1123), Rockin' Louis And The Mamma Jammers
LONDON, Torrington, North Finchley, Juice On The Loose
LONDON, Tramshed, Woolwich (01-855 3371), Idiot Dancers / The Escorts
LONDON, The Venue (01-834 5500), Billy Preston And Syreeta
LONDON, White Lion, Putney High Street (01-788 1540), Seven Year Itch
LONDON, White Swan, Greenwich, Purple Haze
LUTON, Blowins, Civic Trust, Fifth Business
MANCHESTER, Ralters, Athletic Spitz '80 / Altered Images
NEWCASTLE UNDER LYME, El Syd's, Stoke Musicians Collective, Strange Brood
NEWCASTLE-UPON-TYNE, Coopersage (28286), Natto
NEWPORT, Baileys, Q-Tips
NORTHAMPTON, MFM Hall, Russians
NORWICH, Cromwell (612909), Car Park
NOTTINGHAM, Ad Lib Club, Baulhaus
NOTTINGHAM, Palais (51075), Odyssey
OLDHAM, Waagon And Horses, Hollinwood (061-624 7416), Dwight Fry
OXFORD, Cape of Good Hope (42570), Leap
PETERLEE, Norton Hotel, Gafrenchie
REDHILL, Lakers Hotel (61043), Hotpoints / El Slug
REDRUTH, London Hotel (21559), Close Rivals
RICHMOND, Broilys, The Castle (01-948 4244), Decorators / Nuggets / Cymbelnes
SEAFORD, The Great Dane (892405), The Mets
SHEFFIELD, Limit Club (730940), Tom Robinson's Sector 27
SHIFNAL (Salop), Star (461517), Primal Screamers
SOUTHAMPTON, Joiners Arms (25612), TV's
SWANSEA, Dublin Arms (55044), The DS
WELLINGBOROUGH, Lost Horizon (222298), Lost Horizon
WEYMOUTH, Cellar Vino (786868), The Switch
WORTHING, Balmoral (36232), Loaded Dice

FRIDAY

AUGUST 15

ASHTON-UNDER-LYME, Spread Eagle (061 330 5732), Crafty Avenue
BALLOCH, Ben Lommond Hotel, Thirty Bob Suits
BARNSTAPLE, Chequers (71794), The Piranhas
BELFAST, Ulster Hall (21341), International Festival of Punk and New Wave, Starjets / Stimulators / Stage Bay / Outcasts / X-Producers / Big Self
BIRMINGHAM, Cedar Ballroom (021 236 2454), Ultravox
BIRMINGHAM, Golden Eagle (01 643 5403), Joker
BIRMINGHAM, Top Rank (021 236 3226), Gonzalez
BLACKPOOL, Norbeck Castle (52341), Gary Glitter
BODMIN, Carminrow Rugby Club Ground, Metro Glider / Mechanics
BURNHAM BECHES (Slough), Glenville Lodge (Far-nham Common 3227), The Cavalry
CARDIFF, Casablanca (28836), Q-Tips
CHORLEY, Joiners Arms (706), Asylum
COVENTRY, General Wolfe (88402), Chainsaw
COVENTRY, Queen Inn (24609), The Human Cabbages
CROYDON, Crawdaddy (01 6841360), Dynamo
CROYDON, Greyhound (01 681 1445), White Spirit
EDINBURGH, Nite Club (031 665 2064) John Peel / guest groups
EXETER, St George's Hall, Black Roots / Talisman
GOSPORT, John Peel, Carisbrooke Road (281893), The Time
GRAVESEND, Red Lion (86127), EF Band
HULL, Reckits Club, Dredinger
IPSWICH, Manor Ballroom, Restless
KIDDERMINSTER, Town Hall (3477), The Visit / Wepon Of Peace
KINGSTON, The Swan (01 546 3378), Heroes
KINGSTON, Waves, Three Tuns (01 549 8601), VIP's
LAUNCESTON, White Horse Inn (2084), The Bricks
LIVERPOOL, Lincolns Inn, And The Dance...
LONDON, Bouncing Ball, Tottenham
LONDON, Bridge House, Canning Town (01-476 2889), Stiff's First Lady
LONDON, Covent Garden Community Centre (01 240 0443), Loose Change
LONDON, Crystal Palace Hotel (01 778 6342), Blades
LONDON, Duke of Lancaster, New Barnet (01 449 0465), Flatbackers

THE CASTLE Donnington Heavy Metal Festival is definitely on this Saturday, despite all the rumours to the contrary over the past few weeks. RAINBOW headline the bill (Cozy Powell's last appearance), with JUDAS PRIEST, SCORPIONS, APRIL WINE, SAXON, TOUCH and RIOT following closely behind...

Returning to Britain this week, THE RAMONES have added an extra date to their previously announced list, at Derby Assembly Rooms (Monday), and also play Hammersmith Odeon (Tuesday).

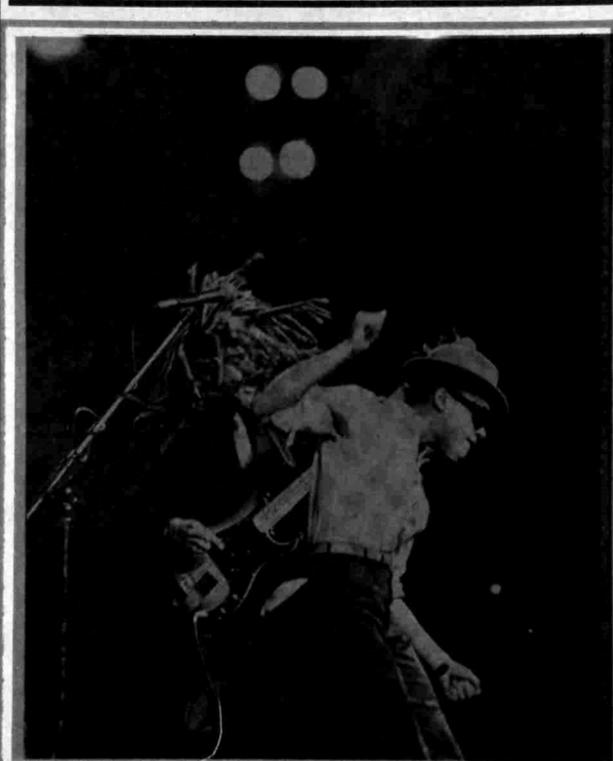
THE MO-DETTES single 'Paint It Black' is currently shooting up the charts, and they continue their tour this week at Manchester Mayflower (Friday), Dudley JB's (Saturday), Leeds Fan Club (Sunday) and Liverpool Galsby's (Wednesday).

THE STRANGLERS have added three dates. They now play Guildford Civic Hall, not Liverpool Bradys, on Sunday, Bath Pavilion (Monday) and Nottingham Theatre Royal (Tuesday).

GIRL are back this week to play two gigs at the Marquee on Tuesday and Wednesday. THE SELECTER play Coventry Lanchester Polytechnic (Thursday), Sheffield Limit Club (Saturday), Leamington Spa Centre (Monday). THE BODYSNATCHERS continue at Scarborough Taboo (Friday), and Melton Mowbray Painted Lady (Saturday)...

New Heavy Metal band WHITE SPIRIT smash their way into the Croydon Greyhound (Friday), Guildford Civic Hall (Saturday)...

And don't forget SQUEEZE, TENPOLE TUDOR, Q-TIPS, TOM ROBINSON'S SECTOR 27, ULTRAVOX, GARY GLITTER (still alive and kicking...), FLATBACKERS, DENNY LAINE, LENE LOVICH (one-off at Nottingham Theatre Royal, Monday), SLEDGEHAMMER, and MOTORHEAD's one-off warm-up to their up-coming tour



SELECTER: play Lanchester Polytechnic, Coventry on Thursday

LONDON, Dukes Head, East Ham, Park Avenue
LONDON, Edmonton Swimming Baths (01 807 8725), Mirage
LONDON, Greyhound, Fulham Palace Road, (01 385 0526), Chicken Shack
LONDON, Half Moon, Herne Hill (01 274 2733), Manipulator
LONDON, Hamborough Tavern, Southall, Spider / Chevrons
LONDON, Hope And Anchor, Islington (01 359 4510), Tenpole Tudor
LONDON, 100 Club, Oxford Street (01 437 6603), Julian Bahula's Jazz Africa
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Electric Eels
LONDON, John Bull, Chiswick High Road (01 994 0062), Johnny G Band
LONDON, Marquee, Wardour Street (01 437 6603), Hazel O'Connor And The Fundamentals
LONDON, Maunberry's, Jermy Street (01 499 4623), Glad And May - Housewife Superstars
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Gemya / Moonwalkers
LONDON, New Golden Lion, Fulham Road (01 385 3942), Ram Jam Band

LONDON, Queens, Hackney, Avenue
LONDON, Rock Garden, Covent Garden (01 240 3961), Mickey Jupp / Rio And The Robots
LONDON, Royalty, Southgate (01 886 4112), Odyssey
LONDON, Scala Cinema, Normil Hawaiians / Disco Zombies / Sinatras / Again / Table 12/23 Skidoo / Last Few Days
LONDON, Stapleton, Crouch End, World Service
LONDON, Star and Garter, Putney Pier (01 788 0345), Snatch 22
LONDON, Walmer Castle, Peckham Road (01 703 4639), Shadowfax
LONDON, White Swan, Greenwich (01 692 1337), The Act
LONDON, YMCA, Great Russell Street (01 637 1333), Tom Robinson's Sector 27 / Cosmetics
LUTON, Blowins, Civic Trust, Toad The Wet Sprocket
MAIDENHEAD, Leisure Centre (39955), Denny Laine / Moonwalkers
MALVERN, Winter Gardens (2700), Vitreous Humour / Stares / Moonshine / Jet Stream And The Tracers

MANCHESTER, Mayflower (061 223 1013), Mo-DeTTes / The Touch
MELTON MOWBRAY, Painted Lady (812121), The Scene
NEWCASTLE, Mayfair Ballroom, First / Raven
NORWICH, Whites (25539), Triumph
RETFORD, Porterhouse (704981), Any Trouble / Deaf Aids
SCARBOROUGH, Penthouse (83204), Athletic Spitz '80
SCARBOROUGH, Taboo Club (73086), The Bodysnatchers
SHIFNAL (Salop), Star (Telford 461517), Naked Housewives
SOUTHAMPTON, Joiners Arms (25612), Blues
SPENNYMORE, Top Hat Club (815237), Natto
STALYBROOK, Commercial (061 338 2875), Cheaters
SUNDERLAND, Mecca Centre (57568), Vardis
SWANSEA, Nutz Club, The DS (Theatrical), Calithness, Weigh Inn Motel, Roaring Jelly
WASHINGTON, Whitehouse Club, Spinoes
WEST RUNTON, Pavilion (203), Angel Witch
WITHERSEA, Grand Pavilion (2158), Limelight
WORTHING, Balmoral (36232), Loaded Dice

LONDON, Moonlight Club, Railway Hotel, West Hampstead, (01-624 7611), Dumb Blondes / Stains
LONDON, N4 Festival, Charteris Road, Flatbackers (afternoon)
LONDON, Rock Garden, Covent Garden, (01-240 3961), The London Blues Jam
LONDON, Ruskin Arms, East Ham, (01-472 0377), Pagan Altar
LONDON, Spurs, Tottenham, (01-808 4773), Rhythm Squad
LONDON, Star and Garter, Putney, (01-788 0345), Johnny G Band
LONDON, White Swan, Greenwich, (01-692 1337), Nuthin' Fancy
LUTON, Blowins, Oral Exciters
MAIDSTONE, Armstrong Hall, Performing Ferrets
MANCHESTER, Mayflower (061-223 1013), Odyssey
MANCHESTER, Millstone Hotel, Thomas Street (061-832 5006), Eyedolls - Experience
MANCHESTER, Portland Bars (061-236 8414), Cheaters
MELTON MOWBRAY, Painted Lady, (812121), The Bodysnatchers
MIDDLESBROUGH, Rock Garden, (241995), Athletic Spitz '80
MILTON KEYNES, Mini Bowl, Willen Lake, Russians / The Crew
NEWCASTLE, Balmbr's (20015), Natto
NORWICH, Showground, Thump
NOTTINGHAM, Boat Club, Trentbridge (869032), Wild Fire
PERRANPORTH, Green Parrot, (3284), Close Rivals
RETFOED, Porterhouse, (704981), Tom Robinson's Sector 27 / The Gas
ST ALBANS, City Hall, (64511), Ultravox
ST AUUSTELL, Cornish Riviera, (4261), Hot Chocolate
SHEFFIELD, Leadmill, Artery
SHEFFIELD, Limit Club, (730940), The Selector
SHIFNAL (Salop), Star (Telford 461517), Fear Of Flying / With The Buzz
SOUTHEND, Top Alex, Salem's Witness
STRATFORD UPON AVON, Green Dragon, (3894), Amazing AK Band
WAKEFIELD, Hostel WMC, New Crofton, (862348), Woolly Trunks
WALLASEY, Dale Inn, (051-639 8647), Asylum
WEST RUNTON, Pavilion, (203), Rock n' Roll Festival, Crazy Cavan And The Rhythm Rockers / The Jets / Blue Cat Trio / Dynamite (charity all-day)
WEYMOUTH, Cellar Vino, (786868), Toulouse
WICK, (Calithness), Folk Festival, Roaring Jelly
WIDEMOUTH, Manor Hotel, Metro Glider
WOLVERTON, Crawford Arms, Coconut Dogs

SATURDAY

AUGUST 16

ASHTON-UNDER-LYME, Spread Eagle, (061-330 5732), Dwight Fry
BANBURY, Winter Gardens, (2920), Detours
BELFAST, Ulster Hall, (21341), International Festival of Punk and New Wave, Protex / Stimulators / Saints / Shapes / Rudi
BIRMINGHAM, Cedar Club, (021-236 2454), Playthings.
BLACKPOOL, Norbeck Castle, (52341), Nik Turner's Inner City Unit
BOSTON, Blackfriars, Arts Centre, The Balloons
BRADFORD, College, Queens Hall, (5392712), Spinoes
BRISTOL, Crookers, (33793), The DS
CAMBRIDGE, Great Northern, (60340), Spider
CHESTER, Albion Hotel, (25717), Zorkie Twins
COVENTRY, Climax, (20313), Lost Horizon
COVENTRY, General Wolfe, (88402), Expressos
DERBY, Donnington Park, Rainbow / Judas Priest / Scorpions / April Wine / Saxon / Riot / Touch
DOVER, Town Hall, (206941), EF Band
DUDLEY, JB's, (53597), Mo-DeTTes
DURHAM, Castle Inn, (63887), Dedeige
EDINBURGH, Nite Club, (031-665 2064), Richard And Linda Thompson
GLASGOW, Burns Howff, (041-332 1813), H2O
GOSPORT, John Peel, (281893), Skavengers
GRAVESEND, Red Lion, (66127), Chinatown
GUILDFORD, Civic Hall, (67314), White Spirit
HIGH WYCOMBE, Nags Head (758), Mickey Jupp
LEATHERHEAD, Leisure Centre, (77377), Sta-Prest
LEEDS, Staging Post, (735541), Agony Column
LONDON, Avenue Tenants' Association, E15, Ad Liquid
LONDON, Bouncing Ball, Tony Tuff
LONDON, Brecknock, Camden Lock, (01-485 3073), Flatbackers
LONDON, Bridge House, Canning Town, (01-476 2889), Chicken Shack
LONDON, Crystal Palace Hotel, (01-778 6342), Ram Jam Band
LONDON, Greyhound, Fulham, (01-385 3942), Ricky Cool And The Rialtos
LONDON, Half Moon, Herne Hill, (01-274 2733), First Lady Of Siff
LONDON, Hope And Anchor, Islington, (01-359 4510), Doll By Doll
LONDON, 101 Club, St John's Hill, Clapham, (01-223 8309), Zero Zero / The Razz
LONDON, John Bull, Chiswick High Road, (01-994 0062), Elgin
LONDON, Lewisham Concert Hall, (01-852 1331), Denny Laine
LONDON, Marquee, Wardour Street, (01-437 6603), The Usset

ASHTON-UNDER-LYME, Spread Eagle (061 330 5732), Strange Conflict
BIRMINGHAM, Barrel Organ, Digbeth, The Set
BIRMINGHAM, Railway, (359 3491), Chinatown
BRADFORD, College, Vaults Bar, (5392712), Spinoes
BRIGHTON, Lincolns Inn, (25897), Q-Tips / Deaf Aids

SUNDAY

AUGUST 17

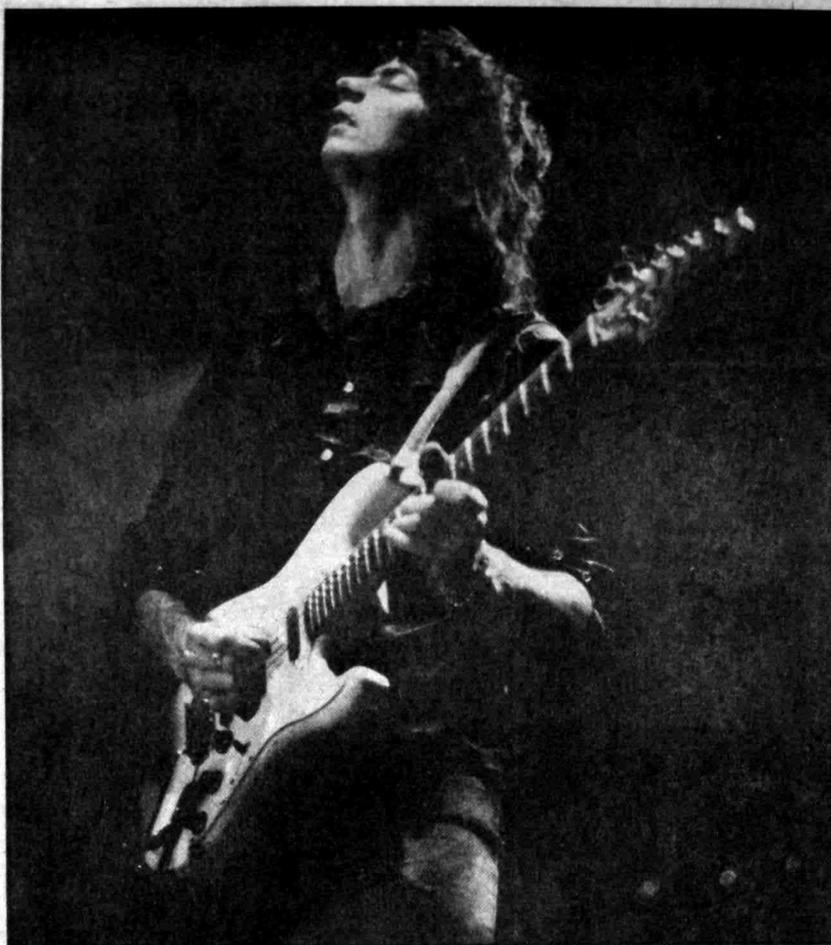
ASHTON-UNDER-LYME, Spread Eagle (061 330 5732), Strange Conflict
BIRMINGHAM, Barrel Organ, Digbeth, The Set
BIRMINGHAM, Railway, (359 3491), Chinatown
BRADFORD, College, Vaults Bar, (5392712), Spinoes
BRIGHTON, Lincolns Inn, (25897), Q-Tips / Deaf Aids

SPECIAL ANNOUNCEMENT

Coming Soon
24 Parrots

A history lesson written in blood!
 The full horror of medieval Britain in
The London Dungeon
 34 Troley St, London SE1 (beneath London Bldg Sns)
 01-403 0606

BURNHAM BEECHES, (Slough), Grenville Lodge, Sharz.
CAMBRIDGE, Great Northern, (60340), VHF.
COVENTRY, General Wolfe (65402), Bad Omen.
EDINBURGH, Playhouse, (031 665 2064), Elvis Costello And The Attractions.
EDINBURGH, Valentinos, (031 332 7489), Bauhaus.
GILLINGHAM (Kent), Ashtree, Canal Rex.
GUILDFORD, Civic hall, (67314), The Stranglers.
HATFIELD, Stonehouse (62112), Handsome Beasts/Powerhouse Heavy Metal Roadshow.
INVERNESS, Heathmount Hotel, Roaring Jelly.
LEEDS, Fan Club, (663252), Mo-Dettes.
LEEDS, Staging Post, (735541), Alwoodley Jets.
LIVERPOOL, Masonic, (051 355 5803), And The Dance.
LONDON, Bridge House, Canning Town, (01 476 2889), Salt.
LONDON, Duke Of Lancaster, (01 449 0465), New Barnet, Flatbackers.
LONDON, Greyhound, Fulham Palace Road, (01 385 2526), Directors.
LONDON, Half Moon, Herne Hill, (01 274 2733), Private Lives.
LONDON, Hope And Anchor, Islington, (01 359 4510), The Pharaohs.
LONDON, 101 Club, St John's Hill, Clapham, (01 223 8309), On The Air/The Form.
LONDON, Lyceum, The Strand, (01 836 3715), Ultravox.
LONDON, Marquee, Wardour Street, (01 437 6603), Denny Lane/Moonwalkers.
LONDON, Moonlight Club, Railway Hotel, West Hampstead, (01 624 7611), The Step Pharaohs.
LONDON, New Golden Lion, Fulham (01 385 3942), Billy Karloff And The Supremes.
LONDON, Newlands Tavern, Peckham, (01 538 8201), The Razz.
LONDON, Old Queen's Head, Stockwell, (01 274 3829), Steel Survivor / The Clangers.
LONDON, Pembury Tavern, Avenue.
LONDON, Rock Garden, Covent Garden, (01 240 3961), The Orange Caravan/Evidence/The Cut.
LONDON, Torrington, North Finchley, Ram Jam Band.
LONDON, Tramshed, Woolwich, (01 855 3371), Victoria Wood/The Great Sopranos.
LONDON, White Swan, Greenwich, (01 692 1337), Pagan Altar.
MANCHESTER, The Squat, Beetham Road, (01 275 1111), Renervations/Freudian Slip/Gods Gift/The Hoax/The Mekons/Outer Edge/Performance/Undercovermen/Vibrant Thigh.
NEWBRIDGE, Memorial Hall, (243019), EF Band.
NOTTINGHAM, Trentbridge Inn, (669831), Harry And The Atoms/Cato Street Conspiracy.
RICHMOND, Broilys, Vardis.
SALTBURN, Zetland Hotel, Carl Green And The Scene.
SOUTHAMPTON, Joiners Arms, (25612), Blues Jam.
SOUTHERN-ON-SEA, The Palace Bar, The Business.
TORQUAY, Pelican Inn, (22842), Metro Glider, (tonight and evening).
WITNICOTE, Trinity Carnival, Ice.
WOLLASTON, Nags Head, (664204), Trance.



RAINBOW: headline the heavy metal festival at Castle Donnington on Saturday. Others on the bill are Judas Priest, Scorpions, April Wine, Saxon, Touch and Riot.



RAMONES: bop back into Britain and begin their tour at Derby Assembly Rooms (Monday) and London Hammersmith Odeon (Tuesday).

MONDAY

AUGUST 18
ABERDEEN, Crescent Hotel (23642), Roaring Jelly
BARNSTABLE, Chequers (71794), Q-Tips
BARRY, Memorial Hall, EF Band
BATH, Pavilion (25628), The Stranglers
BURNLEY, Inn Place, The Accelerators
CAMBERLEY, Agincourt (65078), Chinatown
DERBY, Assemblies Rooms (31111), The Ramones
EDINBURGH, Tiffany's (031-556 8292), Steel Pulse
EWELL, Grapevine (01-393 8522), Avenue
GREENOCK, Victorian Carriage (25456), Thirty Bob Suite
GUILDFORD, Wooden Bridge (72708), The DS
KINGSTON, Waves, Three Tuns (01-549 8601), Shadowfax
LEAMINGTON SPA, The Spa Centre (34418), The Selector
LEEDS, Marquee of Granby (45480), Middle Eight
LIVERPOOL, Kirklands, And The Dance
LONDON, Brecknock,

Camden (01-485 3073), Sons Of Cain
LONDON, The Crown, Aberdeen Place, Trimmer And Jenkins
LONDON, 100 Club, Oxford Street (01-636 0933), Elton Dean Quintet
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Valentines / The Time Files
LONDON, Hope And Anchor, Islington (01-359 4510), Reluctant Stereotypes
LONDON, Marquee, Wardour Street (01-437 6603), Denny Lane / Moonwalkers
LONDON, Maunkberry's, Jermy Street (01-499 4623), Hollywood UK
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), Long Tall Shorty / Actors
LONDON, Music Machine, Camden (01-387 0428), Exclusive
LONDON, New Golden Lion, Fulham (01-385 3942), VIP's
LONDON, Rock Garden, Covent Garden (01-240 3961), The Uglies / PG And The Holograms
LONDON, Two Brewers, Clapham (01-622 3621), Flatbackers
LONDON, Upstairs At Ronnie's, Frith Street (01-439 0747), The Cheats
NOTTINGHAM, Theatre Royal (42328), Lene Lovich
REDCAR, Old Kent Road, Dredinger

TUESDAY

AUGUST 19
BISHOPS STORTFORD, Triad (56333), Takeaway
BRADFORD, College, Vaults Bar (5392712), Nos Faratu / V
BRISTOL, Stonehouse, Bunch Of Grapes / SOS
CHIGWELL, New Epping Forest Country Club, AT's
COLCHESTER, Guisnes Court, Tolleshunt D'Arcy, VHF
COVENTRY, Bulls Head, The Reluctant Stereotypes
DUMFRIES, Tam O'Shanter Hotel, Roaring Jelly
EDINBURGH, Eric Brown's, The Marks
HARROW WEALD, Jules, Middlesex and Hertfordshire Country Club (01-954 3647), Bud Freeman / Tommy Whittle Quartet / Barbara Jay
HOVE, White Lion, Dwight Fry
LONDON, Bridge House, Canning Town (01-476 2889), Broken Home / Playthings
LONDON, Dingwalls, Camden Lock (01-287 4967), Any Trouble
LONDON, Hammersmith Odeon (01-748 4081), The Ramones
LONDON, Hope And Anchor, Islington (01-359 4510), Invaders
LONDON, 100 Club, Oxford Street (01-636 0933), Micky Jupp / The Pharaohs
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), T-Bones / Dynamo
LONDON, Marquee Club, Wardour Street (01-437 6603), Girl
LONDON, Maunkberry's, Jermy Street (01-499 4623), Angst
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), 2nd Nature / Visions
LONDON, New Golden Lion, Fulham (01-385 3942), The 45's
LONDON, New Merlins Cave, Kings Cross (01-837 2097), Coconut Dogs
LONDON, No 1 Club, Islington (01-724 2350), Wasted Youth
LONDON, Prince Rupert, Plumstead, Avenue
LONDON, Rock Garden, Covent Garden (01-240 3961), Eyes
LONDON, Upstairs At Ronnie's, Frith Street (01-439 0747), The Hats
LONDON, Venue, Victoria (01-834 5500), Mirage
LONDON, White Swan, Greenwich (01-692 1337), The Business
MIDDLESBROUGH, Rock Garden (241995), The Selector

NOTTINGHAM, Boat Club, Trentbridge (869032), Sledgehammer
NOTTINGHAM, Theatre Royal (42328), The Stranglers
OXFORD, Scamps, The DS
PAISLEY, Bungalow Bar (899 6667), The Associates
PLYMOUTH, Fiesta (20077), Q-Tips
SOUTHAMPTON, Gilbeys, Skavengers
SWANSEA, white Swan (54080), Guilty

WEDNESDAY

AUGUST 20
BASILDON, Tiffany's, Geno Washington
BIRMINGHAM, Golden Eagle (021 643 5403), Expressos
BIRMINGHAM, Mercal Cross (021 622 2281), The Measles
BLACKPOOL, Norfolk Castle (52341), Sledgehammer
BRADFORD, College, Vaults Bar (539 2712), Accelerators
CHIGWELL, New Epping Forest Club, Dave Sheppard
COVENTRY, General Wolfe (84402), MPs
CROYDON, Crowdaddy (01 684 1360), The Orange Caravan
DURRINGTON, The Plough, The Time
EWELL, Grapevine, Avenue
GREENOCK, Victorian Carriage (25456), Associates
HARROW WEALD, Jules, Middlesex and Hertfordshire Country Club (01 954 3647), Georgie Fame And The Blue Flames
HULL, The Bull, Red Tape
KINGSTON, Waves, Three Tuns (01 549 8601), The Cavalry
LEAMINGTON, Crown Hotel (26421), The Set
LIVERPOOL, Gatsby's, Mo-Dettes
LONDON, Bridge House, Canning Town (01 476 2889), Ricky And The Cuff-Links
LONDON, Crystal Palace Hotel (01 778 6342), Powerhouse Heavy Metal Roadshow / AC/D/DC Night
LONDON, Greyhound, Fulham Palace Road (01 385 0526), VIPs
LONDON, Hope and Anchor, Islington (01 359 4510), Pharaohs
LONDON, 100 Club, Oxford Street (01 636 0933), Dick Cook's Inter-Cities Jazz Band
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Swinging Cats
LONDON, Kings Head, Acton High Street (01 992 0282), The Form / Guy Jackson
LONDON, Marquee, Wardour Street (01 437 6603), Girl
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Mass / In Camera
LONDON, Nelson's Club, Wimbledon (01 946 6311), Jo-Ann Kelly's Second Line
LONDON, New Golden Lion, Fulham (01 385 3942), Pin-Ups
LONDON, Old Queen's Head, Stockwell (01 274 3829), Flatbackers
LONDON, Star and Garter, Deptford (01 858 5694), Deliverance
LONDON, Three Rabbits, Manor Park (01 478 0660), Park Avenue
LONDON, Upstairs At Ronnie Scott's, Frith Street (01 439 0747), Real To Real
LONDON, White Swan, Greenwich (01 692 1337), T.F. Much Disco
NEWCASTLE UNDER LYME, El Syd's, The Uninvited
NOTTINGHAM, Theatre Royal (42328), Motorhead / Girlschool
OXFORD, Scamps (45136), Naked Lunch
PURLEY, Scarlett's, Mirage
ST HELENS, Railway Hotel, Chinatown
TORQUAY, 400 Club (28103), Q-Tips
TORQUAY, Pelican, Athletico Spizz '88
WEYMOUTH, Baxters, The Switch
WEYMOUTH, Cellar Vino (786868), Loaded Dice
WORTHING, Balmoral (36232), Shake Appeal

SPECIAL ANNOUNCEMENT

Coming Soon
 24 Carrots

ROADSHOWS

ULTRAVOX Bath Pavilion

DID YOU ever visit a bank when you were young? Remember looking up at the tellers? Well, that's what Ultravox were like, only in colour. Banks of keyboards, silhouettes, it's hard to tell who's who, or who's playing what, which is as it should be, to match the music, anonymous and mysterious.

John Foxx's absence isn't noticed so much in the sound. Midge Ure's voice is, if anything, starker, more apt; no, the absence is ironically visible at stage centre, where for a long time a lone microphone has only a spotlight for company.

A lot of instrument - changing occurs between numbers, yet that's not really noticed either, it's still archetypal Ultravox: kraut - derived, sharp and jagged, hypnotic, slow - funk undertones, about as friendly and welcoming as the Himalayas. Strangely enough, it's fascinating.

Most of the material is from 'Vienna', which makes it difficult to assess Midge Ure's effect on the band (as it's unfamiliar), the few oldies were vaguely disappointing, as in 'Hiroshima Mon Amour' with the emphasis placed on the slow keyboard passages of the urgent percussive side. The exception is a powerful cover of Brian Eno's 'Kings Lead Hat' as the closing number; but it must be said that Ultravox have far more creative percussion than a band that just wants a bedrock to flash guitars over.

Also noted with interest is an attempt to be more accessible: Midge's slack boiler suit in a Numan / Bowie lean - to poise, and the boppy tempo 'Sleepwalk' are examples. I hope it doesn't go too far, I like them the way they are. Stay ultracool, Ultravox! FRED WILLIAMS

THE KINKS / THE STEP Lyceum, London

THE STEP are yet another of the fast growing breed of animated jukeboxes covering the rich vein of the soul legacy left by the Stax and Atlantic catalogue. All they have to do with such good ingredients is inject the requisite style and muscle which they managed with considerable ease.

Whether they can progress beyond being a "good night out" depends on how much they plan to utilise their firm grasp of their influences but at the moment they fulfill their objective but maybe they should ask for more.

The Kinks on the other hand are an institution of their own, and a ridiculously underrated one at that. While it would have been easy for them to rest on their pedestal and use their guile and experience to milk the audience of their enthusiasm, they've invested their set with the sweat and inspiration of a fledgling outfit and the rewards were more than apparent.

The longevity of the Kinks is, thankfully, not one of the major mysteries of the world. They have the strong, it sometimes wayward, powers of Ray Davies who as a lyricist and composer can perceptively dissect the British way of life with a razor thrust or can articulate the rock 'n' roll spirit intuitively. In brother Dave Davies and drummer Mick Avory, Ray Davies has had a dependable consistency and the secret of eternal youth.

The material made a mockery of that over used term "timeless". The Kinks attacked their vast repertoire with a vitality and sparkle that made even their most ancient chestnuts seem like virgin compositions.

Where Have All The Good times Gone?, 'Lola', 'David Watts', 'Well Respected Man', 'You Really Got Me', the rarely heard 'Tired Of Waiting' and a touching version of 'Waterloo Sunset', played less than 20 yards from the location of it's scenario, meshed beautifully with the equally sturdy work of Ray Davies's more recent explorations like 'Catch Me If I'm Falling', 'Low Budget', the powerful 'Celluloid Heroes' and 'Pressure'.

The Kinks proved that they cannot be written off as another museum piece, despite their undisputed legacy. MIKE GARDNER

LIVE WIRE The Venue, London

BELATED SPRINKLINGS of good Press are lifting Live Wire's confidence, visually matching their music with some useful moves. Backed by a Gene Kelly mural, Mike Edwards stamps about as aggressively as ever, axe jammed fairly purposefully into groin.

To his right stoops new boy Simon Boswell whose role as lead guitarist suits him as well as his production suited the band's fine 'No Fright' album. If looking good is half the battle, the rest is won on songs and originality.

Comparisons with Dire Straits must now rapidly recede as the group hawk their personalised brand of tense, tight rhythmic rock laced with a certain amount of stylisation.

'Competition' and 'Hit And Run Driver' are taut, muscular numbers fuked up and driven by the hottest rhythm section since The Police. South American drummer German Conzalet sets a snappy pace whilst, Jeremy Meek is cool and experimental, always avoiding the obvious notes.

'Lone Car Cruising' is one of their special efforts from the first album and still sound fairly mesmerising whereas 'Taggeschau' is uptempo and rocking with a tribal R&B feel which a lot of the best bands are catching on to of late.

But the tour de force is the unusual 'Castle In Every Swiss Cottage', whose chiming guitars make it something of a live as well as studio masterpiece. Apart from everything else, Live Wire are the first band I've seen at the Venue garner slow - hand clapping on not returning for an encore.

Eventually, of course, they did but by this point there can have been no doubt in anybody's minds that they'd already arrived.

Support band The Lasers demonstrated that rough - voiced Jocks a la Alex Harvey can still cut it, especially when they play straight heavy rock with just a touch of metal. Yet another to watch out for. MIKE NICHOLLS

BAD MANNERS / THE BODYSNATCHERS Aylesbury Friars

BOTH THE Bodysnatchers and Bad Manners are essentially London bands. The abusive rapport which works so well between the Bodysnatchers and an audience at, for instance, the Electric Ballroom, appears to fall flat north of Watford. The same applied to Fatty Buster Bloodvessel's antics.

The first half of the Bodysnatchers set was largely instrumental and quite boring. I wonder whether everyone was aware that they were dancing merrily to a series of badly performed cover versions of Jimmy Cliff and Booker T etc?

The Bodysnatchers' claim to fame relies mostly on their novelty - value, ie a seven - girl band, and the fact that they've put out a couple of reasonably good singles. Like any other ska band, they are great to dance to, but that's as far as it goes. Their singles, and a couple of others, 'The Boiler' and 'Too Experienced', were conspicuous in a vastly uninspiring set.

Bad Manners did their usual silly set, with all their regular classics like 'Here Comes The Major' and 'Lip Up Fatty'. It was just a shame that the majority of the audience seemed more concerned with stabbing one another than dancing to the music.

While Fatty delighted in singing his "special one", 'I Love You', and Winston Bazoomies pushed his plastic glasses up his nose for the 100th time, a full-scale skirmish broke out at the back of the hall, resulting in the presence of police and ambulance men.

A pitiful applause brought Bad Manners back on for an encore of 'Scruffy The Huffy Chuffy Tug Boat'. Despite all efforts from the band, the audiences completely missed the humour. Ah, well... bet the anxious - faced parents waiting outside



DEXY'S Roland: emanates anger

DEXY'S MIDNIGHT RUNNERS National Ballroom, London

FULL of frustrated hopes, aggression and ideals - Dexy's Midnight Runners win the 1980 Angry Young Men trophy. And yet, their quest to be this generation's spokesmen is foiled by their own audience's response: "are there any young soul rebels out there?" cries Dexy's singer/uncompromising leader Kevin Roland. "Geno - We want Geno." is the ironic reply.

Before Dexy's come on, rhythm guitarist Steve Spooner has already given a 10 minute monologue on the wonders of soul and the horrors of society. No one takes him too seriously, just cheering at the odd interval when something strikes home. His message, whatever it was, doesn't penetrate.

Dexy's are going to have to work a lot harder if they are to create this revolution of which they so obviously think they are capable i.e. the annihilation of rock and roll, and the breakthrough of the golden age of soul. Dressed in their militant black berets and dark overcoats, they take a stance as society's prophets. But everyone's heard of James Brown, and what Dexy's offer is not unusual. So what's new?

wouldn't think any of it was particularly funny either, when their own precious ones recall the glorious evening they've just had. GILL PRINGLE

THE VIP'S Hope & Anchor, London

IF YOU'RE thirsty for a pop tonic, why

The anger emanating from Roland could be far better spent on working out a positive alternative that compliments rather than imitates what has gone before. The willpower and the determination is there, but Dexy's are too caught up in expounding their revolutionary theories to really bother pushing their musical abilities.

The set breathed pure passionate soul. It was polished and came close to being moving. Sheer entertainment, comprised of original material, apart from the classic 'Breaking Down The Walls Of Heartache'. Roland threatened to miss out 'Geno' for he is insulted that the audience cannot see the great soul vision as clearly as he does. He is ill-tempered and confused by this thronging and fickle mass who clamour to hear a Number One hit. So disgusted, that he doesn't even bother plugging in his guitar for the final encore.

However, Dexy's undeniably excellent set doesn't prevent me, or anyone else for that matter, from equally enjoying a night of rock and roll the following evening. Dexy's must come to terms with this. They may be a powerful force in their own bracket, but they cannot dominate the world. It's these same fans that brought them their success, it is not for the band to now throw it back in their faces with un-deserved abuse. GILL PRINGLE

not sample the VIP's? They are currently on the London circuit again, if ever they left it, and play with a new-found aggression, probably to promote their single I nearly choked on my rice crispies, when I heard it on the Mike Read Breakfast Show, talk about snap crackle and pop!

The change of territory to North London, served them well, providing new ground for the delineation of their territory in pop tunes. I thought

You Were My Friend' was sung with a conviction which made the sentiments all the more plausible; whereas 'The Hippy Hippy Shake' did just that, sending its reverberations into the farthest niche. Tonight played with so much more confidence and direction than has been their wont recently. Pop sounds are no longer strung out in synthesis, but they have now an impact which was formerly lacking.

'She's There' is the song which Lennon and McCartney never wrote, sung by Jet, with the winsome smile, and is one to send guitar patterns dancing into the night. Marc Bolan's 'Hot Love', a Number One hit of nine summers ago was a treat for the encore, as was Del Shannon's 'Runaway'.

Who says the VIP's are just another fun time band? Music for funsters, yes, but, as the song goes if it isn't love, what am I living for? AMANDA NICHOLLS

PETER HAMMILL - Moles Club, Bath

COMPARED TO the reaction Peter Hammill got from the Italian Rastafarians he was playing to recently, the mild reception he got at Moles must have seemed positively hysterical. Why he had been supporting Peter Tosh in the first place is beyond me, I can't think of two more opposite poles of music; the one pure hip, the other pure head.

This was a solo set, and a strange one. Hearing Hammill is like listening to a film score; it flows and stabs, with continuity but no symmetry. He picks his way on the piano, roaming almost at random through chord sequences that change mood as often as the weather.

Ah, but the voice! If he wasn't playing an instrument, he would have strangled the mike with pure passion, singing with the intensity of a welder's arc, anger with a capital A.

The subjects of his songs are often concerned with the idiosyncracies of relationships - not love songs, but glimpses into almost paranoid introspections which sometimes come uncomfortably close to your own images of reality. This is serious stuff, and to benefit from it demands as much from the audience as from the man. It other words, unless you're already converted (all his fans are fanatics, his culture's a cult), it's bloody hard work listening to him. Occasionally, it's worth it. FRED WILLIAMS

MOBSTER Thomas A Beckett, London

BRASS SECTION, suits and a realisation that Dexy's are doing good business might mean the rather elderly-looking Mobster are just running with the latest pack, but they've got one or two things of their own going for them.

Like the steel drums on 'Rub It Down' whilst the keyboards indicate something of a reggae dish in an otherwise soul kitchen. I guess some sharp sax and trombone blowing pretty much ties them to a sixties setting but after a year or two's inundation with that spurious creature, The Modern Dance, familiarity breeds nostalgia and the end result is an enjoyable night out.

The gap - toothed black guitarist doubles as entertainer and some of the steaminess is relieved by bubbly exuberance. There's a light, good time feel but fortunately none of that patronising holiday camp nonsense so beloved of New Faces clones like The Step.

The single, 'Sinner Down', might be a bit dull but 'Time Is Tight' sounds as roguish as ever. Their own 'Mobster Girls' / 'Skinhead Girls' needs to be dropped as soon as they've got the requisite following, which on this showing is well on the cards.

Whether they make it or not, depends on the extent to which they can avoid copying their peers and carve out a niche for themselves as different from Dexy's as their's is from The Specials. MIKE NICHOLLS

PINK FLOYD
Earls Court, London

A WALL'S a wall for all that - but Pink Floyd's latest *plasterwerk* turns out to be a triumph of spectacle over substance.

Sandwiched into Earls Court after touring America (as apparently the only venue into which they would fit; subsequent events have indicated that Alexandra Palace would have benefited immeasurably better from the proceedings) this was the test of the album as a total "concept".

How ironic then that the brick should prove - as it does so often - to be a more lasting and stronger reality than the ideals of its businessman creators - and that the very lavishness of the illustrative spectacle should prove the very opposite of its intentions. Namely that 'The Wall', for all the care and attention accorded it, is about as boring and un-moving as 99 per cent of the other objects that bear the same name.

Pink Floyd's wall - a 70 foot edifice made of hollow plaster board - owes nothing to the magnificence of Hadrian, or even the practicality of Barry Bucknell. Instead, as a symbolic and physical barrier, it gets half way to being what Roger Waters presumably means it to be - a grotesque physical presentation of his (and no doubt he hopes, the world's) alienation.

But only half way, because out of the 100,000 Britains privileged to view the spectacle, at least 50,000 must have been wondering along the lines of what the hell it all cost, and surely there must have been better ways of salting away their £9.50's.

Still, we and they battle on regardless. Hydraulic lifts and uniformed helpers (more efficient than Babylonian slaves) effortlessly erect the edifice throughout the first half of the lengthy show. Considerably more



FLOYD: and pigs will fly

HALF MAN HALF BEAST HALF BRICK

effort is expended by Pink Floyd.

With the whole 'Wall' album to be given an airing they alternate wildly between the work's two musical themes. One, the pompous, vacuous electronic thump (phased extravagantly around the arena). Two, the equally vacuous tortured folk rock that always lurks beneath Floyd's suspiciously transparent celestial surface.

And, just to ensure that all this doesn't become mind - bendingly tedious, the galaxy of effects are in-

roduced early. A crashing Stuka, two huge exhaling figures and erotic cartoons (designed by Gerald Scarfe) and a new, improved pig - with searchlight eyes - all happen upon the scene with enough theatrical impact to bring up circus - like oohs and aahs, and with enough frequency to prevent people from actually counting the bricks in the wall and falling asleep in the process.

Just before the interval there is but one brick left to be put in place. Waters croons his final, twisted

ballad (for this half at least) to the wall, before disappearing behind it and plugging the remaining hole. It's an emotive moment, but for at least twenty minutes previously so little of the stage was visible three symphony orchestras and a football match could have been playing and nobody would have known the difference.

A hole opens in the wall at part two's start (building technique, stage two) with Water lit brilliantly in a hotel room, singing to no small effect. A power chord thrash - with Dave

Gilmour preening from a platform on top of the wall - follows, before the massed ranks assemble beneath the structure, rather like extras milling about in 'The Trojan Horse' before the filming gets started.

Two drummers, back-up singers in black greatcoats and arm bands and the massed ranks all begin a lengthy work - out on fascism and oppression and misery and domination and isolation and . . . The rest is lost in a numbing cacophony that could easily be Pink Floyd sounding more uninspired than they've ever been.

Again, eye - catching films of marching hammers, teachers and encircling walls, depicted on a triple - split screen for maximum effect, rescue the situation until it's time for the big moment.

Then, as we all knew it would, down comes the wall - or at least down comes those bits of it that are attached to the correct pieces of string. Several blocks appear to disintegrate, but the brick dust and the demolition sound effects are provided by dry ice and a well - programmed tape deck, respectively.

Even before the cheers and matches are produced, the cast reappears. Strumming and finger - belling their way across the stage like a bunch of portly mediaeval minstrels they mourn for Mammon around the "smouldering ruins," before plinking and plucking themselves sadly off again, to the strains of 'Outside The Wall'.

A two - hour show, with an hour and a half of 'The Wall'. Quite possibly the most spectacular and expensive rock show ever staged in London. But as an integrated "concept" experience Roger Water's 'Wall' is about as hollow as the bricks used in its construction. And as about exciting as beating somebody around the head with a sugar glass bottle. **JOHN SHEARLAW**

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**ATHLETICO SPIZZ 80
Marquee, London**

AHH. THE simple pleasures of a summer night at the Marquee in the company of sweaty pogoing punks and he-man German tourists. A great band can take your mind off all these distractions but unfortunately you don't get many great bands playing at the Marquee.

(Cobblers — Ed)

Spizz's crew played five consecutive nights at the Marquee and the opening gig I saw proved to me that they are an inconsistently average talent.

Athletico's two opening numbers, a jazzy instrumental and a straightforward sci-fi song, seemed to confuse the energetic audience. When Spizz casually arrived on stage for 'Energy Crisis' the crowd instantly went into overdrive.

'Energy Crisis' is one of those irritating fast, slow numbers which gets the punks pogoing for 30 seconds and then leaves them in a legless limbo for the slower parts.

Spizz's songs consist of a whole series of varied rhythms and this abrupt variety means that there never seems to be any continuity during the set. On songs like 'Red And Black' the rhythms were danceably heavy but then things would take a turn for the worse when the band started to throw in some contrived experimental pieces.

My enjoyment was ruined by a bronzed crowd of dreaded German tourists who insisted on pogoing every time the band looked as though they were going to increase the pace. These pea-brained Krauts tried hard to look and act like punks but they were obviously not committed to the cause as they continued to pogo into the more restrained members of the audience who were peacefully standing at the back of the Marquee.

Of course these weren't the ideal conditions in which to enjoy a band. Even so, I still found Athletico Spizz 80 only mildly convincing, though at least I never had the chance to get bored during their jerky set. Spizz is a likeable enough character with a good sense of humour and he does his best to lift the songs out of their awkward intellectual phases.

Spizz and his band don't seem to know which direction to take. Songs like 'Where's Captain Kirk' prove that the band have a strong, zippy identity. If only they didn't try so hard to be 'moderne' then I'm sure Athletico Spizz 80 would be a far more entertaining proposition. **PHILIP HALL**



ATHLETICO SPIZZ 80: mildly convincing

JOHNNY G BAND The Cock, London

THANK GOODNESS for The Johnny G Band. Unfortunately Johnny Gating'll probably never be rich and famous but he's got that great gift to keep a smile permanently plastered on your face throughout his whole, wonderful eccentric gig.

Influences, styles, moods, tumble over themselves. Cajun music, reggae, soul, Louisiana blues, fifties rock, thirties jazz, ska, rumba. A whole kaleidoscope of the nice things in life. Stuck in a Fulham pub on a Monday night he managed, like Kevin Ayers at his best, to suggest warm summer evenings, wine and fun.

The band are Johnny G guitar and vocals, Paul Hughes on double bass, CC Ambler on keyboards and percussion looking like a refugee from a vaudeville band and Richard Stevens, drums. Together they make even classics like 'Nadine' and 'Walking The Dog' sound fresh. A slow blues played homage to Slim Harpo, Jimmy Reed and Joe Liggins while Johnny G's mellow smoky voice snaked over the top of Hughes' bowed bass work. An original song, 'Valerie', brought back Jamaican sunshine with gentle lolling rhythms.

Chris Montez, Fats Domino, Sam Cooke were all touched upon during the evening as was 'Blue Suede Shoes', the latest single. This was bared down to its elements — a cross between the Flying Lizards, Silicon Teens and

Carl Perkins — which curiously never mentions the words 'Blue Suede Shoes'.

The whole evening was very low key and picked numbers from his albums on Beggars Banquet. If we can't have a decent summer, the Johnny G Band will do just as well. If you can get both together it could turn out to be a magical evening. **CLIVE FARRELL**

JONATHAN RICHMAN Fort Mason, San Francisco

JONATHAN RICHMAN'S whole act is a tightrope walk around the edge of embarrassment — ours, not his. The man himself knows no shame and this is precisely what is so liberating about watching him indulge in nostalgia for the 'happy' world of cartoons and fifties rock and roll. It's a rare performer who can constantly remind his audience of their embarrassment threshold and then take them past it.

Yet he never becomes insufferable. As he explains, his songs are not sarcastic, nor are they songs for children, but modern love songs. Modern love songs are a startling mixture of Maurice Chevalier, Mitch Ryder, Woody Allen, Winnie the Pooh and Walt Disney.

Jonathan knows all the techniques and chords of doo-wop like the back of his hand. With their aid and his cast of characters

— the Abominable Snowman, The Martian Martians, Leprachauns, Monsters and Nature's Mosquito — he's created his own musical vocabulary. You just can't tell if he's serious, but you know he's not cynical and that he's capable of making a roomful of people as quiet as a wood when there's no monster party going on.

Tonight he plays quite superb guitar all evening, his face twisting itself into tortured grimaces as he plays his own straight man. He plays almost everything that he's written since his conversion, mixing his own tunes with such classics as 'Route 66', 'Hang On 'Sloopy' and an old Bing Crosby tune. He is, after all, the Modern Lover, as romantic as comic as serious as Chevalier. His timing throughout is that of a great comic and his humour as dry and as innocent as Chaplin's.

As a solo act Jonathan resembles a talented busker. He drums with his feet and makes novelty noises on his guitar. He plays with repetition but never gets repetitious. He returns you to growing up in America in New England in the fifties and offers you there a security blanket, the safety of childhood, by overcoming teen trauma. Not so much nostalgia or regression but showing how those feelings can be used if you're not ashamed of them. He's an entertainer, who's always spontaneous and thus inspiring. **Radio on.**

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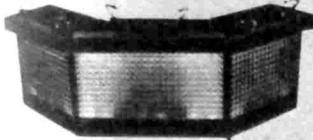
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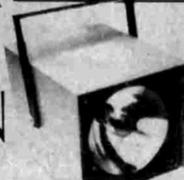
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10	16	FUNKIN' FOR JAMAICA, Tom Browne	Arista
11	14	MARIANA, Gibson Brothers	Island
12	6	BABOOSHKA, Kate Bush	EMI
13	26	TOM HARK, Piranhas	Sire/Hanasa
14	8	COULD YOU BE LOVED, Bob Marley & The Wailers	Island
15	15	LIP UP FATTY, Bad Manners	Magnet
16	29	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre
17	21	ARE YOU GETTING ENOUGH, Hot Chocolate	Rak
18	24	ALL OVER THE WORLD, Electric Light Orchestra	Jet
19	11	THERE THERE MY DEAR, Dexy's Midnight Runners	Parlophone
20	13	XANADU, Olivia Newton-John/ELO	Parlophone
21	18	LET'S HANG ON, Davy	Jet
22	37	SUNSHINE OF YOUR SMILE, Mike Berry	Magnet
23	12	WEDNESDAY WEEK, Undertones	Polydor
24	25	PRIVATE LIFE, Grace Jones	Sire
25	28	ME MYSELF I, Joan Armatrading	Island
26	36	NEON KINGS, Black Sabbath	A&M
27	64	CAN'T STOP THE MUSIC, Village People	Vertigo
28	27	THEME FROM THE INVADERS, Yellow Magic Orchestra	Mercury
29	33	SLEEP WALK, Ultravox	ACM
30	40	YOU GOTTA BE A HUSTLER, Sue Wilkinson	Solar
31	60	BANK ROBBER, Clash	Cheapskate
32	17	JUMP TO THE BEAT, Stacy Lattisaw	CBS
33	66	IT'S STILL ROCK & ROLL TO ME, Billy Joel	Atlantic
34	47	C30 C60 C90, Bow Wow Wow	CBS
35	74	MODERN GIRL, Sheena Easton	EMI
36	30	DOES SHE HAVE A FRIEND, Gene Chandler	20th Century
37	20	CUPID/I'VE LOVED YOU FOR A LONG TIME, Detroit Spinners	Atlantic
38	31	SUNSHINE, New Musik	GTO
39	39	FREE ME, Roger Daltrey	Polydor
40	44	A WALK IN THE PARK, Nick Straker	CBS
41	19	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
42	32	BURNIN' HOT, Jermaine Jackson	Motown
43	35	BURNING CAR, John Foxx	Metal Beat
44	-	CIRCUS GAMES, Skids	Virgin
45	23	A LOVERS HOLIDAY/GLOW OF LOVE, Change	WEA
46	61	YOU'VE BEEN GOOD, Crown Heights Affair	Mercury
47	43	BLACK NIGHT, Deso Purple	Harvest
48	48	KINGS OF THE WILD FRONTIER, Adam & The Ants	CBS
49	22	LOVE WILL TEAR US APART, Joy Division	Factory
50	-	DREAMIN', Cliff Richard	EMI
51	56	LAST NIGHT ANOTHER SOLDIER, Angelic Upstarts	Zonophone
52	34	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN, UB40	Graduak
53	54	RACE WITH THE DEVIL, Girlschool	Bronze
54	49	BACK TO FRONT, Stiff Little Fingers	Chrysalis
55	65	BACK STROKIN', Fatback	Spring
56	46	IN THE FOREST, Baby O	Calibre
57	42	GIRL FRIEND, Michael Jackson	Epic
58	-	MARIE MARIE, Shakin' Stevens	Epic
59	41	MY GUY/ MY GIRL, Amii Stewart/Johnny Bristol	Atlantic
60	-	BEST FRIEND - STAND DOWN MARGARET, The Beat	Go Feet/Hanasa
61	70	GIVE ME BACK MY MAN, B52's	Island
62	75	I'VE JUST BEGUN TO LOVE YOU, Dynasty	Solar
63	52	FOR YOU FOR LOVE, Average White Band	RCA
64	50	SHINING STAR, Manhattans	CBS
65	51	BRAZILIAN LOVE AFFAIR, George Duke	CBP
66	38	MY GIRL, Whispers	Solar
67	72	THEME FROM NEW YORK NEW YORK, Frank Sinatra	Reprise
68	-	SUMMER FUN, Barracudas	Zonophone
69	-	I GOT YOU, Split Enz	A&M
70	-	EIGHTH DAY, Hazel O'Connor	A&M
71	55	747 (STRANGERS IN THE NIGHT), Saxon	Carrere
72	-	PARANOID, Black Sabbath	Nems
73	59	DOES IT FEEL GOOD/GIVE UP THE FUNK, B.T. Express	Calibre
74	66	BUTCHER BABY, Rosomatics	Stiff
75	73	WHOLE LOTTA ROSIE, AC/DC	Atlantic

VIRGIN CHART

1	DEEPEST PURPLE	Deep Purple
2	EMOTIONAL RESCUE	Rolling Stones
3	BACK IN BLACK	AC/DC
4	THE WALL	Pink Floyd
5	THE GAME	Queen
6	KALEIDOSCOPE	Siouxsie & The Banshees
7	ME, MYSELF, I	Joan Armatrading
8	CLOSER	Joy Division
9	UPRISING	Bob Marley
10	SEARCHING FOR THE YOUNG SOUL REBELS	Dexy's Midnight Runners
11	DEMOLITION	Girlschool
12	CROCODILES	Echo & The Bunnymen
13	FLESH & BLOOD	Roxy Music
14	DO A RUNNER	Athletico Spizz 80
15	VIENNA	Ultravox
16	GIVE ME THE NIGHT	George Benson
17	HOLD OUT	Jackson Browne
18	GLORY ROAD	Ian Gillan
19	BLACK SABBATH LIVE	Black Sabbath
20	PETER GABRIEL 3	Peter Gabriel

CUT PRICE WEEKS AT MOST VIRGIN STORES THIS WEEK

UK ALBUMS

1	1	BACK IN BLACK, AC/DC	Atlantic
2	4	FLESH AND BLOOD, Roxy Music	Polydor
3	-	GLORY ROAD, Gillan	Virgin
4	2	DEEPEST PURPLE, Deep Purple	Harvest
5	7	GIVE ME THE NIGHT, George Benson	Warner Brothers
6	9	OFF THE WALL, Michael Jackson	Epic
7	3	XANADU, Olivia Newton-John	Jet
8	6	SEARCHING FOR THE YOUNG SOUL REBELS, Dexy's Midnight Runners	Parlophone
9	-	KALEIDOSCOPE, Siouxsie and the Banshees	Polydor
10	10	SKY 2, Sky	Arista
11	5	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
12	14	DIANA, Diana Ross	Motown
13	12	UPRISING, Bob Marley	Island
14	11	THE GAME, Queen	EMI
15	13	McARTNEY II, Paul McCartney	Parlophone
16	19	MANILOW MAGIC, Barry Manilow	Arista
17	8	CLOSER, Joy Division	Factory
18	15	LIVE 1979, Hawkwind	Bronze
19	21	ME MYSELF I, Joan Armatrading	A&M
20	16	REGATTA DE BLANC, Police	A&M
21	20	VIENNA, Ultravox	Chrysalis
22	28	I JUST CAN'T STOP IT, The Beat	Go Feet
23	22	PETER GABRIEL, Peter Gabriel	Charisma
24	17	ANOTHER STRING OF HITS, Shadows	EMI
25	25	BAT OUT OF HELL, Meatloaf	Epic/Cleveland
26	70	BREAKING GLASS, Hazel O'Connor	A&M
27	38	BLACK SABBATH LIVE AT LAST, Black Sabbath	Nems
28	24	DUKE, Genesis	Charisma
29	18	MAGIC REGGAE, Various	K-Tel
30	46	OUTLANDOS D'AMOUR, Police	A&M
31	29	ONE STEP BEYOND, Madness	Stiff
32	23	KING OF THE ROAD, Boxcar Willie	Mercury
33	-	CAN'T STOP THE MUSIC, Ost	Warwick
34	39	WAR OF THE WORLDS, Jeff Wayne	CBS
35	59	FROM A TO B, New Musik	GTO
36	32	CROCODILES, Echo and the Bunnymen	Korova
37	57	READY AND WILLING, Whitesnake	United Artists
38	26	WHEELS OF STEEL, Saxon	Carrere
39	35	CULTOSAUROS ERECTUS, Blue Oyster Cult	CBS
40	75	DMO WALTERS, Korgis	Rialto
41	-	LIQUID GOLD, Liquid Gold	Polydor
42	40	RHAPSODY AND BLUES, Crusaders	MCA
43	52	GREATEST HITS, Rose Royce	Whitfield
44	31	ROMANTIC GUITAR, Jeff Beck	K-Tel
45	61	HIGHWAY TO HELL, AC/DC	Atlantic
46	56	DEMOLITION, Girlschool	Bronze
47	33	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
48	41	THE MAGIC OF BONEY M, Boney M	Atlantic
49	44	BEAT BOYS IN THE JET AGE, Lambretta	Rocket
50	51	SHINE, Average White Band	RCA
51	27	DO A RUNNER, Athletico Spizz 80	A&M
52	36	THE WALL, Pink Floyd	A&M
53	60	RUMOURS, Fleetwood Mac	Warner Brothers
54	71	COMPASS KUMPASS, Dales I	Back Door
55	34	TWELVE GOLD BARS, Status Quo	Vertigo
56	37	ORCHESTRAL MANOEUVRES IN THE DARK, Orch. Man. in the Dark	Disinck
57	68	PRETENDERS, Pretenders	Real
58	65	GLASS HOUSES, Billy Joel	CBS
59	43	SAVED, Bob Dylan	CBS
60	63	HEART TO HEART, Ray Charles	London
61	49	HEAVEN AND HELL, Black Sabbath	Vertigo
62	-	21 AT 33, Elton John	Rocket
63	55	THE PHOTOS, The Photos	CBS
64	66	THE GREAT ROCK 'N' ROLL SWINDLE, Ost	Virgin
65	69	SPECIALS, Specials	2-Tone
66	54	HEAD ON, Samson	Gem
67	50	SKY, Sky	Arista
68	30	PARALLEL LINES, Blondie	Chrysalis
69	48	HOT WAX, Various	K-Tel
70	-	SKA 'N' B, Bad Manners	A&M
71	73	SOMETIMES YOU WIN, Dr. Hook	Capitol
72	58	BRAZILIAN LOVE AFFAIR, George Duke	Epic
73	-	HANG TOGETHER, Odyssey	RCA
74	-	ASTAIRE, Peter Skellern	Mercury
75	-	GREATEST HITS VOL. 2, Abba	Epic

1	1	MAGIC, Olivia Newton-John	MCA
2	5	SAILING, Christopher Cross	Warner Bros.
3	4	TAKE YOUR TIME, S.O.S. Band	Tablo
4	7	EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
5	10	UPSIDE DOWN, Diana Ross	Motown
6	2	IT'S STILL ROCK AND ROLL TO ME, Billy Joel	Columbia
7	6	SHINING STAR, Manhattans	Columbia
8	3	LITTLE JEANNIE, Elton John	MCA
9	19	LET MY LOVE OPEN THE DOOR, Pete Townshend	Alco
10	12	MORE LOVE, Kim Carnes	EMI-America
11	8	CUPID/I'VE LOVED YOU FOR A LONG TIME, Spinners	Atlantic
12	9	COMING UP (Live At Glasgow), Paul McCartney & Wings	Columbia
13	17	FAME, Irene Cara	RSO
14	15	MISUNDERSTANDING, Genesis	Atlantic
15	33	GIVE ME THE NIGHT, George Benson	Warner Bros.
16	23	TAKE A LITTLE RHYTHM, Ali Thomson	A&M
17	20	INTO THE NIGHT, Benny Mardones	Polydor
18	18	EMPIRE STRIKES BACK, Meco	RSO
19	21	JO JO, Boz Scaggs	Columbia
20	25	WHY NOT ME, Fred Knoblock	Scotti Bros.
21	28	ALL OUT OF LOVE, Air Supply	Arista
22	22	STAND BY ME, Mickey Gilley	Asylum
23	24	OLD FASHION LOVE, Commodores	Motown
24	27	BOULEVARD, Jackson Browne	Asylum
25	26	MAKE A LITTLE MAGIC, The Dirt Band	United Artists
26	29	YOU'RE THE ONLY WOMAN, Ambrosia	Warner Bros.
27	30	DRIVIN' MY LIFE AWAY, Eddie Rabbitt	Elektra
28	34	LOOKIN' FOR LOVE, Johnny Lee	Asylum
29	46	LATE IN THE EVENING, Paul Simon	Warner Bros.
30	32	TUSA TIME/COCAINE, Eric Clapton	RSO
31	13	TIRED OF TOEIN' THE LINE, Rocky Burnette	EMI-America
32	39	HOT ROD HEARTS, Robbie Dupree	Elektra
33	37	ONE IN A MILLION YOU, Larry Graham	Warner Bros.
34	43	ALL OVER THE WORLD, Electric Light Orchestra	MCA
35	40	SOMEONE THAT I USED TO LOVE, Natalie Cole	Capitol
36	11	IN AMERICA, The Charlie Daniels Band	Epic
37	49	YOU'LL ACCOMPANY ME, Bob Seger & The Silver Bullet Band	Capitol
38	14	LOVE THE WORLD AWAY, Kenny Rogers	United Artists
39	57	DON'T ASK ME WHY, Billy Joel	Columbia
40	16	ONE FINE DAY, Carole King	Capitol
41	31	I CAN'T LET GO, Linda Ronstadt	Asylum
42	35	THE ROSE, Bette Midler	Atlantic
43	36	STEAL AWAY, Robbie Dupree	Elektra
44	48	I'M ALRIGHT, Kenny Loggins	Columbia
45	52	HEY THERE LONELY GIRL, Robert John	EMI-America
46	38	GIMME SOME LOVIN', Blues Brothers	Atlantic
47	81	JESSE, Carly Simon	Warner Bros.
48	56	HOW DOES IT FEEL TO BE BACK, Daryl Hall & John Oates	RCA
49	55	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME, Jermaine Jackson	Motown
50	58	UNDER THE GUN, Poco	MCA
51	53	YOU BETTER RUN, Pat Benatar	Chrysalis
52	63	HE'S SO SHY, Pointer Sisters	Planet
53	54	FREE ME, Roger Daltrey	Polydor
54	60	THE ROYAL MILE, Gerry Rafferty	United Artists
55	68	NO NIGHT SO LONG, Dionne Warwick	Arista
56	41	ALL NIGHT LONG, Joe Walsh	Asylum
57	42	LET ME LOVE YOU TONIGHT, Pure Prairie League	Casablanca
58	44	I'M ALIVE, Electric Light Orchestra	MCA
59	66	FIRST TIME LOVE, Livingstone Taylor	Epic
60	71	BEFORE SHE WAS A WOMAN, Lenore O'Malley	Polydor
61	67	DON'T MISUNDERSTAND ME, Rossington Collins Band	MCA
62	65	HONEY, HONEY, David Hudson	TK
63	-	XANADU, Olivia Newton-John/Electric Light Orchestra	MCA
64	74	FOOL FOR YOUR LOVING, Whitesnake	Atlantic
65	69	WHEN THE SPIRIT MOVES YOU, Touch	Atlantic
66	73	ROCK IT, Lips Inc.	Casablanca
67	-	ANOTHER ONE BITES THE DUST, Queen	RCA
68	-	DARLIN', Yipes	Elektra
69	-	HOW DO I SURVIVE, Amy Holland	RCA
70	47	LET'S GET SERIOUS, Jermaine Jackson	Motown
71	71	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
72	72	HALF MOON SILVER, Hotel	MCA/Scotti Bros.
73	-	DON'T YOU WANNA PLAY THIS GAME NO MORE, Elton John	MCA
74	45	PLAY THE GAME, Queen	Elektra
75	50	LOVE THAT GOT AWAY, Fretil	Atlantic

CHARTFILE

The ABBA phenomenon continues. The Swedish supergroup has now chalked up 18 hits. It all started on 20 April 1974 when 'Waterloo' charted in the wake of its European success. Two weeks later 'Waterloo' was No. 1. Next came a re-issue of 'Ring Ring' also conceived for Eurovision but unable to rank higher than third in the Swedish domestic field of 1973. Its UK success was also rather limited - 5 weeks on the chart with a high of 32. Unused to sustained success from European acts the British public chose to ignore the group's next three singles but exactly a year after 'Ring Ring' came 'I Do, I Do, I Do, I Do, I Do', possibly the worst single Abba has ever released.

Nevertheless it reached No 38 and helped to establish the foundation for a continuous string of 15 Top 10 hits starting with 'SOS' and continuing through to the present day - in fact if 'SOS' is excluded Abba's run is an even more impressive 14 consecutive Top Five hits. 'Waterloo', 'Mamma Mia', 'Fernando', 'Dancing Queen', 'Knowing Me, Knowing You', 'The Name Of The Game', 'Take A Chance On Me' and now 'The Winner Takes It All' have all reached the summit giving Abba eight Number Ones. Only The Beatles (17), Elvis Presley (17) and Cliff Richard (10) have done better. Though 'The Winner Takes It All' is fairly ordinary by Abba's own high standards it has, in reaching Number One, succeeded where the group's last six singles have failed. Indeed it is 2 1/2 years since they topped the chart. After 6-inch (The Bishops), 10-inch (Bob & Carl, Desmond Dekker et al) and 12-inch singles comes the 5-inch. Already circulating is a diddy import of Squeeze's 'Another Nail In The Heart', but the first UK 5-inch single is 'Big Shot' by Jona Lewie. The record was originally released as a 7-inch several weeks ago but failed to meet with the acclaim that Stiff felt it deserved. Hence the small format which is limited to 5,000 copies and retails for just 60p. With a little luck it'll be enough to give the vastly underrated Lewie another hit where some of his earlier, superior, slabs of pop such as 'God Bless Whoever Made You' failed.

After explaining away CBS' reluctance to release 'Bankrobber' Chartfile was somewhat misled to find the disc hastily slipped out behind its back. However, my distress is cushioned by the fact that even now the record is enjoying a dramatic and well-deserved voyage into the Top 20.

Chartfile, the column with the Titanic touch strikes again. No sooner had it reproduced the Canadian Top 20 than the entire Atlantic/Cannock chart system collapsed in disarray. In fact the chart published here last week was the last to be compiled by the Canadian industry's official body, the CRIA. But do not fret, mes amis, because Chartfile will in future keep its eagle eyes on the unofficial chart published by Toronto's RPM magazine. Meanwhile chart toppers elsewhere include The Village People's 'Can't Stop The Music' in Australia, Bill Lovelady's 'One More Reggae For The Road' in Sweden, ELO's 'I'm Alive' in Israel, 'Xanadu' in Holland and Belgium and Lips Inc's 'Funktown' (Germany and France). The latter has also become the first single to go platinum in America this year (2 million sales).

Also in America, Chris Cross' 'Sailing' looks capable of following his 'Ride Like The Wind' all the way to No. 1. God and Diana Ross willing. Despite considerable resistance to his physical appearance my colleagues have been more or less uniformly impressed with the quality of Cross' eponymous debut album, produced by sometime religio-rockstar Michael Omatian. The album was recorded almost two years ago but Warner Brothers, in its infinite wisdom, saw fit to hold back its release until some six months ago in order to concentrate its corporate marketing power on Meatloaf Flack's dismal 'Tusk' collection. Cross himself fears that his album would be shelved for all-time, an enduring and all too common practice amongst America's major record companies, but talent will out and Warner Brothers finally found a gap in their release schedule and have so far shifted almost a million copies of the album.

The album took a mere 13 days to record, and the million-selling 'Ride Like The Wind' was completed on the first day of recording with time to spare. David Bowie's 'Ashes To Ashes' is the highest new entry since Jam's 'Going Underground' and looks a surefire Number One. If you discount newbies from Gary Numan, The Specials, The Clash and of course The Jam. ALAN JONES

SOUL ALBUMS

HEAVY METAL

- 1 1 EMOTIONAL RESCUE, The Rolling Stones
- 2 2 HOLD OUT, Jackson Browne
- 3 3 GLASS HOUSES, Billy Joel
- 4 4 URBAN COWBOY, Soundtrack
- 5 5 THE GAME, Queen
- 6 6 DIANA, Diana Ross
- 7 7 EMPTY GLASS, Pete Townshend
- 8 8 CHRISTOPHER CROSS, Christopher Cross
- 9 9 FAME, Soundtrack
- 10 10 AGAINST THE WIND, Bob Seger & The Silver Bullet Band
- 11 11 THE EMPIRE STRIKES BACK, Soundtrack
- 12 12 THE S.O.S. BAND, S.O.S.
- 13 13 THE BLUES BROTHERS, Soundtrack
- 14 14 DUKE, Genesis
- 15 15 ONE FOR THE ROAD, The Kinks
- 16 16 ANYTIME ANYPLACE ANYWHERE, Rosalind Collins Band
- 17 17 HEROES, Commodores
- 18 18 JUST ONE NIGHT, Eric Clapton
- 19 19 McCARTNEY II, Paul McCartney
- 20 20 XANADU, Soundtrack
- 21 21 THERE AND BACK, Jeff Beck
- 22 22 GIVE ME THE NIGHT, George Benson
- 23 23 PETER GABRIEL, Peter Gabriel
- 24 24 MIDDLE MAN, Boz Scaggs
- 25 25 CAMEOSIS, Cameo
- 26 26 ONE IN A MILLION YOU, Larry Graham
- 27 27 THIS TIME, Al Jarreau
- 28 28 ME, MYSELF, I, Joan Armatrading
- 29 29 RHAPSODY AND BLUES, The Crusaders
- 30 30 BE' OND, Herb Alpert
- 31 31 FULL MOON, The Charlie Daniels Band
- 32 32 LET'S GET SERIOUS, Jermaine Jackson
- 33 33 OFF THE WALL, Michael Jackson
- 34 34 SAVED, Bob Dylan
- 35 35 FLESH AND BLOOD, Roxy Music
- 36 36 HEAVEN AND HELL, Black Sabbath
- 37 37 THE WALL, Pink Floyd
- 38 38 CULTOSAUROS ERECTUS, Blue Oyster Cult
- 39 39 SWEET SENSATION, Stephanie Mills
- 40 40 ROSES IN THE SNOW, Emmylou Harris
- 41 41 REAL PEOPLE, Chic
- 42 42 KISS UNMASKED, Kiss
- 43 43 CHIPMUNK PUNK, The Chipmunks
- 44 44 21 AT 33, Elton John
- 45 45 CAREFUL, The Motels
- 46 46 AFTER MIDNIGHT, Manhattans
- 47 47 H, Bob James
- 48 48 PRETENDERS, Pretenders
- 49 49 DAVE DAVIES, Dave Davies
- 50 50 NO NIGHT SO LONG, Dionne Warwick
- 51 51 TOMCATTIN' Blackfoot
- 52 52 ROBBIE DUPREE, Robbie Dupree
- 53 53 MOUTH TO MOUTH, Lipps Inc
- 54 54 THE SON OF ROCK AND ROLL, Rocky Burnette
- 55 55 WOMEN AND CHILDREN FIRST, Van Halen
- 56 56 ONE EIGHTY, Ambrosia
- 57 57 ROMANCE DANCE, Kim Carnes
- 58 58 THE ROSE, Soundtrack
- 59 59 SCREAM DREAM, Ted Nugent
- 60 60 UNDER THE GUN, Poco
- 61 61 ABOUT LOVE, Gladys Knight & The Pips
- 62 62 UPRISING, Bob Marley & The Wailers
- 63 63 THE GLOW OF LOVE, Change
- 64 64 MAKE A LITTLE MAGIC, The Dixie Band
- 65 65 COME UPSTAIRS, Carly Simon
- 66 66 PLAY FOR KEEPS, Eddie Money
- 67 67 DAMN THE TORPEDOES, Tom Petty & The Heartbreakers
- 68 68 NO RESPECT, Rodney Dangerfield
- 69 69 PEARLS - SONG OF GOFFIN & KING, Carole King
- 70 70 NAUGHTY, Chaka Khan
- 71 71 FIRIN' UP, Pure Prairie League
- 72 72 YOU AND ME, Rockie Robbins
- 73 73 MAD LOVE, Linda Ronstadt
- 74 74 HOT BOX, Fatback
- 75 75 VOICES, Daryl Hall & John Oates

- 1 MOTOR-CYCLE MAN, Saxon
- 2 BLOWIN' FREE, Wishbone Ash
- 3 URBAN GORILLA, Hawkwind
- 4 BAD MOTORSCOOTER, Sammy Hagar
- 5 GIVE PEACE A CHANCE, John Lennon
- 6 BACK IN BLACK, AC/DC
- 7 RUNNING, Ziggy Byfield & The Blackheart Band
- 8 WISHING WELL, Free
- 9 RAPID FIRE, Judas Priest
- 10 CATCH A TRAIN, Scorpions
- 11 BOOGIE NO MORE, Molly Hatchet
- 12 BLACK NIGHT, Deep Purple
- 13 THE WIZZARD, Uriah Heep
- 14 LOVE MAN, Whitesnake
- 15 HEAVEN AND HELL, Black Sabbath
- 16 ROCK CITY, Riot
- 17 WORKING MAN, Rush
- 18 STREET FIGHTING LADY, Quartz
- 19 NO EASY WAY, Gilan
- 20 MY GENERATION, The Who

Compiled by Mick & Geoff, Tyne and Wear (Monday Rock Club)

- 1 2 USE IT UP AND WEAR IT OUT, Odyssey
- 2 3 FUNKIN' FOR JAMAICA (NY), Tom Browne
- 3 4 GIVE ME THE NIGHT (THE WORLD IS A GHETTO), George Benson
- 4 1 JUMP TO THE BEAT, Stacy Lattisaw
- 5 6 UPSIDE DOWN, Diana Ross
- 6 5 BRAZILIAN LOVE AFFAIR, George Duke
- 7 7 A LOVER'S HOLIDAY (THE GLOW OF LOVE, CHANGE)
- 8 8 TAKE YOUR TIME (DO IT RIGHT), The SOS Band
- 9 9 COULD YOU BE LOVED, Bob Marley
- 10 12 OOPS UP SIDE YOUR HEAD, Gap Band
- 11 13 BURNIN' HOT, Jermaine Jackson
- 12 14 IN THE FOREST, Baby'D
- 13 23 UNLOCK THE FUNK (BLACK JACK/FAR BEYOND), Locksmith
- 14 11 THIS FEELIN', Frank Hooker & Positive People
- 15 19 CUPID, Detroit Spinners
- 16 20 LOVE X LOVE /OFF BROADWAY/MOODY'S MOOD/ DINORAH DINORAH/STAR OF A STORY (X), George Benson

- 17 10 BEHIND THE GROOVE, Teena Marie
- 18 15 BACK TOGETHER AGAIN, Flack/Hathaway
- 19 18 FUNKY TOWN, Lipps Inc
- 20 31 ON THE ONE/GAME O' SIS, Cameo
- 21 21 REALLY REALLY LOVE YOU, Cecil Parker
- 22 42 TASTE OF BITTER LOVE, Gladys Knight & The Pips
- 23 25 DYNAMITE, Stacy Lattisaw
- 24 16 GIVE UP THE FUNK/DOES IT FEEL GOOD, BT Express
- 25 40 BE THANKFUL FOR WHAT YOU'VE GOT/HOLD-ON-TO-LOVE, William DeVaughn
- 26 22 YOU GAVE ME LOVE/USE YOUR BODY & SOUL, C.H.A.
- 27 46 HUNT UP WIND/CAPTAIN CARIBE, Hiroshi Fukumura
- 28 53 BACKSTROKIN' /GOTTA GET MY HANDS ON SOME (MONEY), Fatback
- 29 30 LET'S GET IT OFF/FUNKDOWN/MAGIC OF YOU, Cameron
- 30 33 DOES SHE HAVE A FRIEND?, Gene Chandler
- 31 28 STEPPIN'/KILLING TIME, Shakata
- 32 51 ROLLER JUBILEE, Al Dimeola
- 33 37 LOVE MEETING LOVE/INSTRUMENTAL LOVE, Level 42
- 34 36 I'VE JUST BEGUN TO LOVE YOU, Dynasty
- 35 29 BIG TIME/MARY GO ROUND, Rick James
- 36 29 HANGIN' OUT/OPEN SESAME, Kool & The Gang
- 37 41 MY GIRL, Whispers
- 38 31 DO YOUR THANG/POP IT/COPY THIS, One Way/AI Hudson
- 39 44 I LIKE (WHAT YOU'RE DOING TO ME), Jeff Young & Company

US SOUL

- 1 2 UPSIDE DOWN, Diana Ross
- 2 1 ONE IN A MILLION YOU, Larry Graham
- 3 3 BACKSTROKIN' Fatback
- 4 5 GIVE ME THE NIGHT, George Benson
- 5 4 TAKE YOUR TIME, SOS Band
- 6 9 THE BREAKS, Kurtis Blow
- 7 6 CUPID, Spinners
- 8 8 OLD-FASHION LOVE, Commodores
- 9 13 CAN'T WE TRY, Teddy Pendergrass
- 10 12 REBELS ARE WE, Chic
- 11 15 LOVE DON'T MAKE IT RIGHT, Ashford & Simpson
- 12 11 HERE WE GO AGAIN, Isley Brothers
- 13 10 DYNAMITE, Stacy Lattisaw
- 14 14 FOR THOSE WHO LIKE TO GROOVE, Ray Parker Jr & Raydio
- 15 20 I'VE JUST BEGUN TO LOVE YOU, Dynasty
- 16 22 GIRL, DON'T LET IT GET YOU DOWN, O'Jays
- 17 17 JO JO, Boz Scaggs
- 18 7 LANDLORD, Gladys Knight & The Pips
- 19 16 YOU AND ME, Rockie Robbins
- 20 26 RESCUE ME, A Taste of Honey

US DISCO

- 1 1 UPSIDE DOWN/I'M COMING OUT, Diana Ross
- 2 2 FAME/REDLIGHT, Fame Soundtrack, Various Artists
- 3 3 FEEL LIKE DANCING France Joli
- 4 6 GIVE ME THE NIGHT, George Benson
- 5 8 I WANNA TAKE YOU THERE Gino Scocio
- 6 4 TAKE YOUR TIME (Do it Right), SOS Band
- 7 7 PARTY ON, Pure Energy
- 8 9 I'M READY/HOLLY DOLLY, Kano
- 9 10 I'VE JUST BEGUN TO LOVE YOU, Dynasty
- 10 5 DYNAMITE/JUMP TO THE BEAT, Stacy Lattisaw
- 11 12 GLOW OF LOVE, Change
- 12 14 STRETCH'IN' OUT Gayle Adams
- 13 11 IN THE FOREST, Baby'D
- 14 13 CAN'T BE LOVE, Peter Brown
- 15 15 THE BREAKS, Kurtis Blow
- 16 16 EARTH CAN BE JUST LIKE HEAVEN, Two Tons O' Fun
- 17 17 QUE SERA MI VIDA, Gibson Bros
- 18 18 SHAKE IT UP - RESCUE THE BOGALOO, Rod
- 19 19 EMOTIONAL RESCUE The Rolling Stones
- 20 20 LOVE DON'T MAKE IT RIGHT, Ashford & Simpson

STAR CHOICE

- 1 NEW YORK, NEW YORK Gerard Kenney
- 2 BRASS IN POCKET Pretenders
- 3 UPTIME, UPTempo WOMAN Randy Edelman
- 4 HANG ON IN THERE BABY Johnny Bristol
- 5 THE CONTINENTAL Maureen McGovern
- 6 DANCING IN THE CITY Marshall Haine
- 7 RICKY DON'T LOOSE THAT NUMBER Steely Dan
- 8 EVERGREEN Barbra Streisand
- 9 WATER COLOURS Janis Ian
- 10 I WILL SURVIVE Gloria Gaynor



SHEENA EASTON

- 65 69 IOWE YOU ONE, Shalamar
- 66 81 PRIVATE LIFE, Grace Jones
- 67 63 I JUST WANNA DANCE WITH YOU/GET READY GET DOWN, Starpoint
- 68 70 ALL ABOUT THE PAPER/IT TOUCHED A DREAM, Delis
- 69 73 WHEN I COME HOME (REMIX), Aura
- 70 25 DON'T YOU WANT TO FEEL IT (FOR YOURSELF)/LET ME BE YOUR ANGEL/YOU KNOW I LIKE IT, Stacy Lattisaw
- 71 NIGHT CRUISER/LOVE MAGIC/UNCLE FUNKI/GROOVATION, Eumir Deodato
- 72 72 GIRLFRIEND, Michael Jackson
- 73 73 WEAKNESS FOR YOUR SWEETNESS, Jimmy Senyah
- 74 75 SAMBO DO MARCOS, Sadao Watanabe
- 75 57 I'M COMING OUT/ MY OLD PIANO/HAVE FUN (AGAIN), Diana Ross

YESTERYEAR

- ONE YEAR AGO (August 11, 1980)
- 1 I DON'T LIKE MONDAYS
 - 2 WE DON'T TALK ANYMORE
 - 3 ANGEL EYES/VOLEZ VOUS
 - 4 CAN'T STAND LOSING YOU
 - 5 WANTED
 - 6 REASONS TO BE CHEERFUL
 - 7 HERSHMAN BOYS
 - 8 THE DIARY OF NORACE WIMP
 - 9 GIRLS TALK
 - 10 BORN TO BE ALIVE
- FIVE YEARS AGO (August 16, 1975)
- 1 I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)
 - 2 BARBADOS
 - 3 IF YOU THINK YOU KNOW HOW TO LOVE ME
 - 4 GIVE A LITTLE LOVE
 - 5 THE LAST FAREWELL
 - 6 JIVE TALKIN'
 - 7 DELIAH
 - 8 IT'S BEEN SO LONG
 - 9 IT'S IN HIS KISS
 - 10 SHERRY

- TEN YEARS AGO (August 15, 1970)
- 1 THE WONDER OF YOU
 - 2 NEANDERTHAL MAN
 - 3 LOLA
 - 4 SOMETHING
 - 5 ALL RIGHT NOW
 - 6 NATURAL SINNER
 - 7 RAINBOW
 - 8 THE SUMMERTIME
 - 9 I'LL SAY FOREVER MY LOVE
 - 10 LOVE LIKE A MAN
- FIFTEEN YEARS AGO (August 14, 1965)
- 1 HELP
 - 2 WE'VE GOT TO GET OUT OF THIS PLACE
 - 3 YOU'VE GOT YOUR TROUBLES
 - 4 MR TAMBOURINE MAN
 - 5 CATCH US IF YOU CAN
 - 6 TOSSING AND TURNING
 - 7 EVERYONE'S GONE TO THE MOON
 - 8 THERE BUT FOR FORTUNE
 - 9 IN THOUGHTS OF YOU
 - 10 SUMMER NIGHTS

- 76 76 POP YOUR FINGERS, Rose Royce
- 77 77 I WANNA GET WITH YOU, Ritz
- 78 78 I WANNA BE WITH YOU/CASANOVA/SLIP AND DIP/ CAN YOU GET TO THIS, Coffee
- 79 78 SHINING STAR, Manhattans
- 80 80 TAKE ME IN YOUR ARMS TONIGHT/LOVE T, K.O./FEEL THE FIRE/ TADY T TRY IS IT STILL GOOD TO YA/JUST CALLED TO SAY, Teddy Pendergrass
- 81 1 I HEARD IT IN A LOVE SONG, McFadden & Whitehead
- 82 79 NO TIME LIKE NOW, Philly Cam
- 83 83 ANOTHER ONE BITES THE DUST, Queen
- 84 87 SALL CALL/HONKY TONK STRUTTIN' Crusaders
- 85 89 IF YOU'RE LOOKIN' FOR A NIGHT OF FUN, Leon Haywood
- 86 85 BRIGHTON BY THE SEA/SNOWBIRD FANTASY/THROUGHBRED/ THE WALKMAN, Bob James
- 87 90 PARTY ON, Pure Energy
- 88 88 NIGHT OF LOVE, Jimmy Ruffin
- 89 82 SUNSET PEOPLE/OUR LOVE, Donna Summer
- 90 90 ADVENTURES IN PARADISE/MAGNIFICENT MADNESS/DEJA VU, John Klemmer