

45 HULL RD

# RECORD MIRROR

**Superpop**

**DEBBIE HARRY AGAIN!**  
—in colour—

**DOLLY MIXTURES**  
SWEET LITTLE ROCK 'N' ROLLERS

**JOHN FOXX**  
MAN OR MACHINE

**SONGWORDS**  
MICHAEL JACKSON AND TOURISTS



# The Natural Blonde.

**A**NOTHER WEEK of thrills as far as I'm concerned as I settled down for three sinful nights of grouting. For the less DIY minded readers who think this means some lesser known perversion, it's actually the cementing you stick between cracks in your bathroom tiles, need I say more?

Anyway, the whole process is, to put it mildly, nauseating. You have to slap around this foul smelling grey goo, although now my bathroom walls look delectable and only about 90 per cent of the mixture is still stuck on me. Enough of these glamorous pursuits.

**ROSALIND RUSSELL**, the red every boy would like under his bed, has this week been busily campaigning against the ludicrous Corrie Bill. Apart from shaking her shoulders at a **Legs and Co** and waving her fist, Ros has also been to lots of meetings to prepare for the long hard battle (and if Ros has anything to do with it there'll definitely be no withdrawal). Her most recent meeting was at a hall in Westminster where she reports a letter of great support for the anti-Corrie people was read out. It came from **Siouxsie and the Banshees**.

■ It seems that **Robin Smith's** remarks equating **Suzi Quatro's** husband with a retarded gorilla has upset the good lady so much that not only is he struck off from the Christmas card list but she's taken to bed struck down with tonsillitis.

**MILLIE SMALL** greeted the news of the imminent re-release of her record (a 1964 smash hit) 'My Boy Lollipop' with gales of laughter and demands for a new recording contract. The ravages of time haven't apparently laid a mitt on the petite songbird who is now obeying her womanly duties and is a housewife in Pimlico.

**SPECULATION** is running rife through the sitting rooms of many long-haired Afghan-coated people around the country. The question is, will Genesis be adding a few more gigs to their sold out series in standing venues? Another rumour sending thrills of longing up various peoples spines is that **Phil Collins** and **Eric Clapton** have been doing some work with folk / jazz guitarist **John Martyn** (now where else do I know that name from?). They may be considering a few secret gigs at London pubs.

**THIS WEEK** this whole column seems to be made up of lies and conjecture (I'm six foot three. That was my token lie, and here's some more conjecture. Despite rumours to the contrary **Dennis Wilson** has not left or been told to poo off from the **Beach Boys**, though the management is admitting he



**MILLIE**

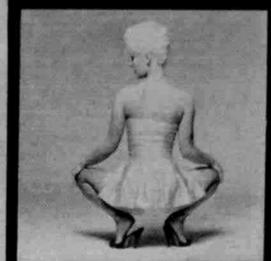
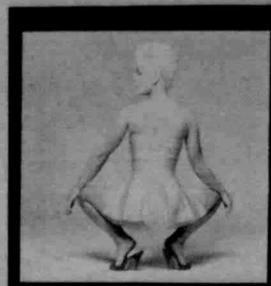
is ill. Poor dear gets a little peaky and they're already using other drummers, including his rumoured replacement **Scott Matthews** of the **Duoccs**. Promoters bringing the **Beach Boys** over for an April tour are trying to persuade them not to play Wembley or Earls Court this time, feeling they might have trouble filling them. They will probably be in that intimate hut of the stars **Hammersmith Odeon**.

**CONGRATULATIONS TO Dr Feelgood's** guitarist **Gypie Mayo** and his lady who have just had a son brought to them by a beer swilling stork. **Dr Feelgood** also told me they want to thank poor

**Paul McCartney** for publicising their wonderful new single 'Hony Kong Money', a song about drug trafficking in the Far East. I thought it was about Chinese beer, but still.

'**NO ONE** Gets Out Of Here Alive' is the name of a soon to be released book about **Jim Morrison** of the **Doors**. Jim's death at the age of 27 in 1971 has always been somewhat shrouded in mystery but now writer **Dan Sugarman** promises an inside look at the infamous rock star (it'll probably turn out he died of the flu or a tummy upset after all this). **Jim Morrison** would have been an ideal subject for my 'Rockstars' Underpants' book, bearing in mind his interest in flashing them but this week I'll have to settle for **Joey Ramone**. However, the book, whatever it reveals, may become a film as **Warner Bros** are bidding for the rights.

**SOMEONE WHO** should have got me round to do this grouting is **Steve Skolnik** the keyboards player with **Fischer Z**. His house in Mill Hill has given him several pains in the bum, to put it mildly. To save money he hired some dodgy handyman to do his plumbing. The handyman turned out to be a manic depressive and just sat crying for three weeks. Despite repeated plays of the wonderful **Chrissie Hynde** singing 'Stop Your Sobbing' the man had to be sacked and **Mr Skolnik** found the pipes in backwards and none of the plaster sticking to the wall. He decided to do the plastering himself but made the fatal mistake of mixing it in several small bowls, not realising most of them would have set rigid by



PICS: BRIAN ARIS

## PAULA'S PAGES

the time he reached them. Thank God he didn't have any tiling to do.

**THE RECORDS**, currently adding the finishing touches to their second album, have corrupted their image of streamlined pop after **Debbie Harry's** delicious boyfriend **Chris Stein** played his wonderful guitar on their usually solo less musical panoramas (it says here).

**KENNY ROGERS** is shocked and stunned that a man of over 45, with rather a porky beer gut, can be considered a sex symbol. He plays his concerts in the round and needs 15 bodyguards to protect the stage from the frothing women (American, need I say more?) who hurl their lipsticks, underwear and phone numbers at the grey haired hunk. Even **Paul Gambaccini** has a sneaking soft spot for his gall. Despite the female confidence in every inch of his anatomy, **Kennypoo** is apparently a raving hypochondriac who uses throat sprays and rubber gloves regularly. He also carries oxygen canisters with him and sniffs it regularly for clean air. He sounds the sort of idiot who goes camping in Snowdonia in the middle of winter.

**ANNE NIGHTINGALE** vowed that if **The Clash** single 'London's Calling' wasn't a Top 10 hit she'd give **Joe Strummer** a Cadillac. Unfortunately for her it wasn't, which put Miss Nightingale into rather a sticky position until a great fan of hers gave her his 1968 Cadillac to give to Strummer. So last week there was an auspicious presentation with Strummer and the diminutive **Topper Headon**, complete with clanking spurs and dour expressions. Unfortunately, it turned out that Strummer can't drive and went into one of his 'street credibility chats' saying he was going to donate the Cadillac to the funds of steel workers. The former owner of the Cadillac, which he had lovingly cared for over the last decade, wiped away a little tear and went home.

Protex claim that they have no need to see 'The Amityville Horror' as their house in Chessington is haunted by a 'mad monk' who throws things around when they stop rehearsing. Previous occupants were **The Boomtown Rats**.

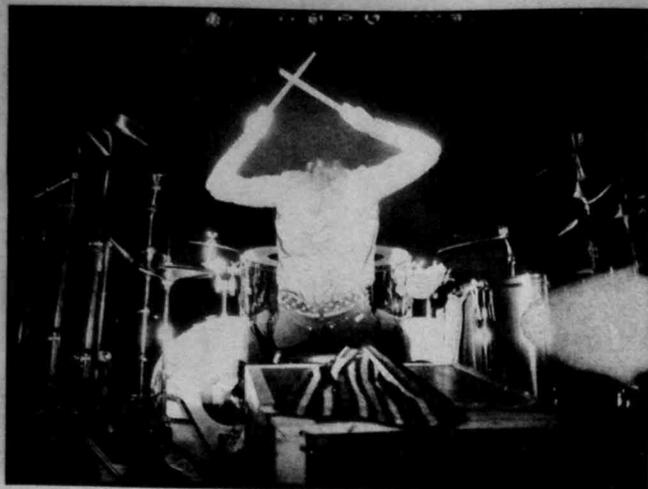
**THIS MORNING** I went off to **Virgin Records' Richard Branson's** wonderfully decorated house boat in Little Venice and, watched by a milling crowd of tramps, itinerant kids skiving off school and children with their nannies, had my picture taken with him and **Virgin Publishing Hunk of the Month, Maxim**. The reason for these frothing crowds was the signing of my book contract. The pictures, which you'll be able to view at your leisure next week, captures the two of them with their pants down. Ace photographer **Chalkie Davies**, well known for his strong wrists, was shaking at these sights (never before seen in that part of London).

**VALIANTLY KEEPING** his roots up despite a shattered heart, **Billy Idol** has split up from his girlfriend with whom he used to share a bijou flat (that means small). Billy is now staying with his close friend and workmate, the wiry **Tony James** who has also broken up from his girlfriend. Does this mean instead of studiously practising their joint collection of four chords, the two sit weeping over re-runs of 'Love Story' and discuss the finer points of 'Dallas' whilst drinking cocoa?

**SHOWING AT** a cinema in Brixton at the moment is the semi-music film 'Radio On'. However, instead of the usual B films of 'A Thousand Years of Hindu Religions' or the 'Sex Life Of The Common Flea' it's a movie called 'Alphaville' starring **Debbie Harry**. I wonder if the **Debbie Harry** fans are turning up in their father's macintoshes and ducking over-sized boiled sweets?



**SKIDS GUITARIST Stuart Adamson** last week fired, er, no hang on, married his wee heilan' rose **Sandra Davidson**, a 20 year old former trainee hairdresser from **Dunfermline**. Adamson, an anorexic 21 year old cut a dash in a cinnamon suit whilst **Alexandra** plumped for the traditional white lace trossseau. Best man was not former bass player **Bill Simpson**, although he was apparently first choice. **Richard** 'Some of my best friends are working class' **Jobson** deputised, perhaps because **Simpson** had left the week before the wedding. Keyboard player **Alistair Moore** also failed to play the wedding march, perhaps due to the fact that he had been sacked by **Stuart**. 'I'm just a boy fae up the toon' **Adamson** and **Richard** 'I took out a girl once and didn't even kiss her!' **Jobson** in last week's reshuffle. Lots of real people attended the reception in **Dunfermline's Castleton Suite**. The happy couple honeymooned in their native Scotland and plan to live in **Dunfermline**. Rumours that **Richard** 'By the way sir, see me, I'm an artist so I am' **Jobson** fired the local priest, the catering staff and the groom's mother and father, are described by a spokesman for the band's record company as "ill informed speculation".



PIC: SIMON FOWLE

**SHOCK NO 1:** Rainbow to cancel British tour. Cozy Powell got so carried away recently while thumping and bashing his kit, he lost his head. Still, drummers don't usually have brains anyway.



PIC: CHRIS GABRIN

**SHOCK NO 2:** Jimmy Destri quits Blondie. New member Iggy Pop, third from left, promises he'll play with his organ better than Jimmy ever did. (If you believe either of these captions you're bigger fools than I thought).

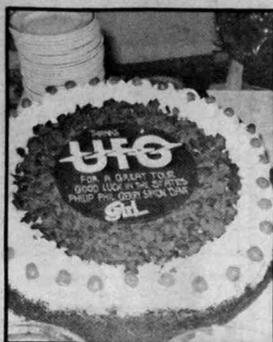
**IN AUSTRALIA** recently Squeeze decided to go out in the middle of the night for a swim in the motel pool. Once down there they all stripped down to their drawers but when a little old lady opened the window and told them to behave themselves and get off to bed quick, the band, hardly renowned for being room wreckers, did as they were told.

**THE TOURISTS** have had the master tapes of some live gigs stolen from their manager's car, a red VW Golf, which was parked outside the Marquee. The tapes were for a live album and the reward for their return is £500, no questions asked. If you happen to know anything, call Tony Brainsby at 01 834 8341.

**JIMMY LINDSAY**, currently on a tour with Ronnie Lane, has had a briefcase, along with a load of albums, stolen from his shop, Jimmy's Music Hive in Norwood. The case contained his passport and personal papers. There's a reward for its return if you call 01 671 5155.

**DUTCH BAND The Spiderz** had a rather lousy start to their first UK trip supporting Iggy Pop. Their van crashed almost the minute they got here and the band has had to stay with their record label boss. Which wasn't exactly what he had planned for his week.

Au revoir my little ones. Till next week. **LOVE PAULA XXXXX**



PICS: GEORGE BODNAR



**Pout party**

**WELL,** wonderful though it may look, the UFO/Girl party last week was decidedly boring. So boring, in fact, that if you stayed longer than half an hour you were awarded a medal for high endurance. It was referred to as 'a quiet little soiree' by one person (the understatement of the year!) and the lack of stars there was decidedly disgusting. Apart from UFO and Girl, the only other person there was poor Glen Tipton from Judas Priest, who must have felt decidedly out of it as he watched various members of both groups pout at one another all evening as they told themselves how wonderful they were. The best thing about the affair seemed to be the rather grand cake, but knowing how narcissistic these boys are, they'll probably frame it instead of stuffing it down their gullets.

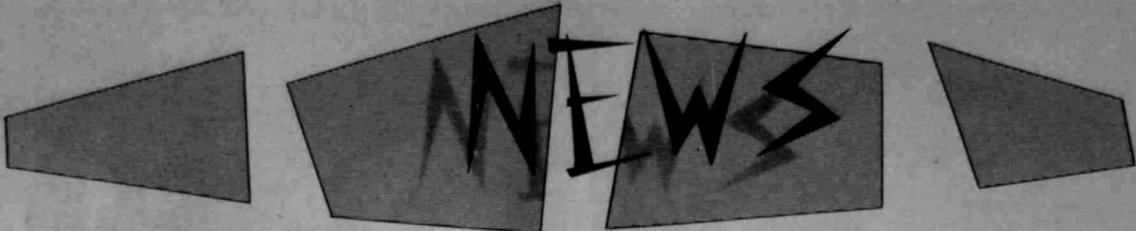
**HANDS OFF SHE'S MINE!**

**THE NEW SINGLE FROM THE BEAT**

**Double A side:**  
**HANDS OFF... SHE'S MINE**  
**TWIST AND CRAWL**  
 FEET 1

**OUT NOW ON**  
**CO-FEET RECORDS**  
**THE DANCE LABEL**

HUNT EMESON



News Editor: JOHN SHEARLAW

# ANOTHER GENESIS

GENESIS HAVE been forced to add yet another concert to their lengthy tour schedule — but by the time you read this all tickets are likely to have gone! For the extra date is at the London Lyceum Ballroom on May 6, added at the last minute after all tickets for the concert at the Theatre Royal on May 5 had sold out within hours. "There were thousands queuing, some for as many as three days, and we had to do something," said a Genesis spokesman. "Most of the overload were able to get tickets for the Lyceum, and we restricted applications to two per person." Tickets were available from Monday at £3 each, and Genesis again appealed to all those holding tickets already not to apply.

# SKIDS SET 'EM UP

THE SKIDS, complete with new members Russell Webb and Mike Bailey, are busy rehearsing for a 15-date tour — plans for which were announced last week. The tour kicks off at Manchester Polytechnic on March 6, and continues at: Birmingham University 7, Colchester Essex University 8, Norwich East Anglia University 9, York University 10, Sheffield University 11, Bradford University 12, Hull University 13, Newcastle Polytechnic 14, Leicester Polytechnic 15, Swansea University College 17, Reading University 18, Nottingham Trent Polytechnic 19, Belfast Ulster Hall 21, Dublin Olympic Hall 22.



PHIL LYNOTT

# LIZZY TOUR — PHIL'S SOLO

THIN LIZZY, complete with new guitarist Snowy White, will be playing a series of Irish dates before they begin the main part of their UK tour. Gigs arranged so far are at: Galway Leisureland April 2, Dunderran Astoria 3, Antrim Forum 5, Sligo Daymount Ballroom 6, Dundalk Downtown Ballroom 7, Mullingar Hillgrove 8, Kilkenny Carlton 10, Limerick Savoy 11, Tralee St Johns 12, Cork City Hall. All tickets will cost £5. There will also be concerts in Belfast and Dublin in May — after the main tour. Meanwhile Phil Lynott releases a new double A-sided solo single on February 29. 'Dear Miss Lonely Heart' / 'Solo In Soho' are taken from the forthcoming album 'Solo In Soho'. Dates for Lizzy's British tour are still being finalised, and should be announced, along with ticket details, within the next few weeks.



ELVIS COSTELLO

# COSTELLO GETS HAPPY

ELVIS COSTELLO'S new album will be entitled 'Get Happy' — and it's released this Friday backed by selected TV advertising. 'Get Happy' is the first album to be released by F-Beat Records under the new deal with WEA, and the first 100,000 copies will contain a free poster. However F-Beat were reluctant to reveal the track listing, until the record was actually in the shops.

# PREMIER BOX OFFICE

37 RAILWAY APPROACH LONDON BRIDGE SE1  
403 0750  
URIAN HEEP Feb 14th  
CLASSIC ROCK Feb 14th  
ROKNEE LAINE Feb 15th  
LINDA LEWIS Feb 17th  
JERRY LEE LEWIS Feb 17th  
THE CLASH Feb 15th-18th  
SLITS Feb 21st  
SPYRO GYRA Feb 22nd  
RAMONES Feb 22 & 23rd  
CLASH Feb 22 & 23rd  
THE ONLY ONES Feb 24th  
DAVID CROSBY Feb 26-28th  
TOURISTS Feb 28th  
PLANCKY Feb 28th  
WIRE Feb 29th  
DEXY'S MIDNIGHT RUNNERS March 1st  
TOM PETTY March 6 - 7th  
SQUEEZE March 8th  
PETER D'ABRIEL March 13th  
SELECTER March 17th  
STIFF LITTLE FINGERS March 23rd  
SAD CASE April 1st  
B B KING April 5 - 6th  
SAMMY HAGAR April 19 - 20th  
Instant credit card bookings  
01-403 0750  
or book with Harlequin Record Shops  
Send see for a complete list or £3 for one year

# CAPITAL GO FOR KNEBWORTH

LONDON'S CAPITAL Radio have joined the race to become involved in this year's Knebworth rock festival... despite threats from Hertfordshire District Council that they would attempt to ban the festival altogether. After last year's two concerts by Led Zeppelin, in the grounds of the stately home that has become an established summer rock site since 1974, furious councillors claimed that: Crowd capacity was exceeded on both occasions. And that noise past the permitted time of 11pm caused a disturbance to local residents. In addition the company promoting the event — Tedeur Limited — went into voluntary liquidation, and among the creditors were the owners of the Knebworth Estate. But despite these problems Capital Radio are confident that they could make a success of the festival — and they've applied for a licence for August 30. "The financing will be split three ways," Capital told RECORD MIRROR. "We're getting support from the owners of the Whitbread company, and from promoter Andy Hudson, the man who promoted last year's jazz festival at Alexandra Palace." There will, however, be no news about likely acts for the festival until the licence has definitely been approved... probably not for several months.

# BEAT BOUNCE

THE BEAT, whose new single 'Hands Off... She's Mine' is released on February 14, are due to play a series of dates prior to going into the studio to lay down tracks for their debut album. These are: Guildford Civic Hall February 21, Bath Pavilion 22, Dunstable Queensway Hall 23, Dunfermline Kinema March 1, Glasgow Tiffany's 2, Edinburgh Tiffany's 3. Support on all dates will be the Dolly Mixtures. A full UK tour by the Beat is expected in May.

# KNACK'S ONE

THE KNACK are to play just one British date in March — as part of what's described as an extensive world tour... of principally American dates. The band, who previously appeared at the Marquee in London, will this time be playing the more up-market Dominion Theatre in London's Tottenham Court Road on March 8. Tickets are on sale now, from box offices and usual agents, priced at £3.50, £3.00 and £2.50. A new single, 'Baby Talks Dirty', taken from the Knack's forthcoming second album 'But The Little Girls Understand' (due for March/April release) will be out on February 15.

# FOLEY TWO

ELLEN FOLEY will wind up her first ever live tour of Europe with two London dates at the Venue later this month. Ellen, whose new single 'Stupid Girl' is released this week, will be appearing for two successive nights with her own five-piece band — on February 21 and 22.

# ELY THREE

TEXAN JOE Ely, who as previously announced is supporting the Clash on their current tour, will also be headlining several dates in his own right. They are Hatfield Polytechnic February 28, London Venue 29 and March 1. The two dates at the Venue are being recorded for possible inclusion on a live album.

# BST AND WAR

BLOOD, SWEAT AND Tears and War are to visit Britain in March for a series of equal billing dates. Neither band has been over for several years, and they play the following venues as part of a European tour: Portsmouth Guildhall, March 27; London Rainbow, 28 and 29; Glasgow Apollo, April 2; Brighton Centre, 4; Slough Fulcrum Centre, 5; Coventry Theatre, 6; Manchester Apollo, 7; Halifax Civic Hall, 9.

# In the courts

IT'S BEEN a good week for press coverage of "law breaking pop stars" with both the Clash and the Darts finding themselves on the wrong side of the boys in blue. First, the Clash — in the wake of the Paul McCartney incident — were questioned about alleged possession of marijuana in Southsea. And in Burton, Staffs, three members of Darts faced arrest after failing to appear in court to answer charges arising from damage to a hotel room. Joe Strummer of the Clash, was detained by police last weekend along with drummer Topper Headon and four other members of the road crew, for enquiries about alleged drug offences. Apparently a 'roach' had been found in a jacket pocket, and police said: "Six people have been given bail pending further investigations." A warrant was issued for three members of Darts when they failed to appear in court at the end of last week. George Currie, Iain Thompson and William Howell were accused of causing nearly £1200 worth of damage at a hotel in Burton, Staffs last autumn, and when they didn't turn up at the hearing, orders for their arrest were given.

# MATCHBOX GIGS

MATCHBOX TAKE their specialist brand of rockabilly on tour in March sandwiched in between European dates. Dates are: Manchester Polytechnic March 1, London Chelsea College 8, London Marquee 14, Horsham Capitol Theatre 15, Leeds Forde Green Hotel 17, Birmingham Hall 18, Stratford - on - Avon Toll House Club 19, London Southgate Royalty 20, Sheffield University 21, Leicester Polytechnic 22, Slough Alexandra's Club 23. As well as the European dates, Matchbox will be going into the studio to record sessions for their second album; following the success of their second chart single 'Buzz Buzz A Diddle It'.

# NEW MEMBERS

THE MEMBERS are planning an extensive "comeback" tour in April... coinciding with the release of their second album and a new single. The album is entitled '1980 - The Choice Is Yours', produced by Rupert Hine and also featuring Joe Jackson on piano. Meanwhile the Members will be playing several short notice gigs in February and March, and the first to be arranged are: Sunderland Polytechnic February 15, Durham University 16, Bristol University 22.

# HIGH DARK

ORCHESTRAL MANOEUVRES In The Dark release their first album on February 22 to coincide with the start of the group's UK tour. The album will appear in a specially "high tech" sleeve; with each batch of 20,000 in different colour combinations. The tour begins on February 15 at Liverpool Eric's and continues at: Lancaster Poly 16, Huddersfield Poly 19, Leeds Fan Club 21, Ormskirk Edge-Hill College 22, Dudley JB's 23, Exeter Routes 26, Bristol Trinity Hall 27, Portsmouth Polytechnic 28, London Southbank Polytechnic 29, Canterbury Kent University March 3, Shrewsbury Cascade 4, Retford Porterhouse 7, Middlesbrough Rock Garden 8, Edinburgh Valentino's 9, Dundee Maryatt Hall 10, Aberdeen Ruffles 11, Glasgow College Of Technology 12, Sheffield Limit Club 13, London Electric Ballroom 14, Liverpool University 15.

# TUDOR FUN

TENPOLE TUDOR, the group formed by the singer featured on the Sex Pistols' single 'Who Killed Bambi', release their first single on February 15 entitled 'Real Fun'. The group also play the following dates: London Hammersmith Greyhound February 19, Norwich University (supporting the Pretenders) 22, London Electric Ballroom (supporting the Ramones) 23, Cambridge Corn Exchange (supporting the Pretenders) 29, London Hammersmith Palais (supporting the Pretenders) March 4, London Hammersmith Greyhound 14, London Marquee 29.

# KISSED

CONTRARY TO reports that may appear elsewhere NO Kiss dates have yet been finalised for June... and NO contract has yet been signed. A statement issued by promoter Danny Betch said this week: "All dates given out, not from this office, so far are incorrect, and the correct dates will be released as soon as the box office arrangements have been finalised, in three or four weeks time."

# TOURS

## DEXY'S MIDNIGHT RUNNERS

**DEXY'S MIDNIGHT RUNNERS:** who will begin recording their debut album in March, will be playing the following dates on the second part of their 'Dance Stance' tour: Oldham Queen Elizabeth Hall February 25, Leicester University 26, Birmingham Top Rank, Keele University 28, Brighton Top Rank 29, London Camden Electric Ballroom March 1, Bournemouth Stateside Centre 2, Hull University 4, Bradford University 5, Coleraine New University of Ulster 6, Belfast Queens University 7, Dublin University College 8. Various bands will be guesting on each gig and the Nips have been confirmed for March 4-8.

## SAXON

**SAXON:** who release their second album in April play the following dates: West Runton Pavilion February 16, Redcar Coatham Bowl 17, Nottingham Boat Club 19, Newcastle Mayfair 22, Leicester University 23, Cardiff Top Rank 26, Leeds Florde Green 28, Middlesbrough Rock Garden 29, Retford Porterhouse March 1, Birmingham Top Rank 2, Gravesend Woodfield Club 3.

## RED BEANS AND RICE

**RED BEANS AND RICE:** London Gullivers 13 and 14, North London Polytechnic 15, Kingston Polytechnic 16, Putney Hall Moon 17, London Clapham 101 Club 19, London Camden Dingwalls 21, North Staffs Polytechnic 22, Lanchester Polytechnic 23, University Of Warwick 24, London Gullivers 27 and 28, London International Student's House 29, London Torrington March 2, Cardiff Casablanca 3, Stroud Rapid Eye 14, Swindon Town Hall 15, Croydon Star 19, London Institute Of Education, Putney White Lion 21.

## NO DICE

**NO DICE:** London Camden Music Machine February 16.

## THE VAPORS

**THE VAPORS:** whose single 'Turning Japanese' is bubbling under the charts, play the following dates: Manchester Polytechnic February 19, London Covent Garden Rock Garden March 1, London West Kensington Nashville 8.

## THOMPSONS

**RICHARD AND LINDA THOMPSON:** will be special guests on Gerry Rafferty's forthcoming tour.

## THE MOVIES

**THE MOVIES:** Dublin Trinity College February 15, Cork University 16, Nottingham Nene College 19, Liverpool Eric's 21, Wolverhampton Lafayette 22, London Victoria Venue 23, Manchester Polytechnic 28, Preston Polytechnic 29, Blackpool Norbreck Castle March 1, Sheffield Limit 4, Retford Porterhouse 8, Leeds Florde Green 9.



## PHOTO FLASH

## PHOTO FLASH

**PHOTO FLASH:** Birmingham Polytechnic February 29, Northampton Nene College March 1, Swansea Circles 3, Nuneaton 77 Club 4, Sheffield Limit 6, North Staffs Polytechnic 7, Nottingham University 8, Leicester Polytechnic 9, East Anglia University 11, London Marquee 12, Exeter University 13, Bristol University 14, Manchester Polytechnic 15, London Marquee 19, Colchester Institute 20, Hatfield Polytechnic 21, Brighton Polytechnic 22.

## THE SMIRKS

**THE SMIRKS:** Edinburgh Heriot Watt University February 15, Glasgow Strathclyde University 16, St Andrews University 17, Plymouth Clones 19, Exeter Routes 20, Surrey University 22, Newcastle Polytechnic 27, London Imperial College March 2, Essex University 3, Nottingham Trent Polytechnic 4, Sheffield Polytechnic 5, Leeds Polytechnic 6, Huddersfield Polytechnic 7, Blackpool Norbreck Castle Hotel 8.

## KILLERMETERS

**KILLERMETERS:** London Clapham 101 Club February 8, Barnsley Londoner Club 15, Stoke Kings Hall 18, York De Grey Rooms 19, Manchester Pips 20, Newcastle Casablanca 26, Blackburn King George's Hall 29.

## VIP'S

**VIP'S:** London West Kensington Nashville February 10, Croydon Star 13, Basingstoke Technical College 15, Herne Hill Half Moon 16, Nuneaton 77 Club 18, Southbank Polytechnic 22, High Wycombe Nag's Head 28.

## MARTHA AND THE MUFFINS

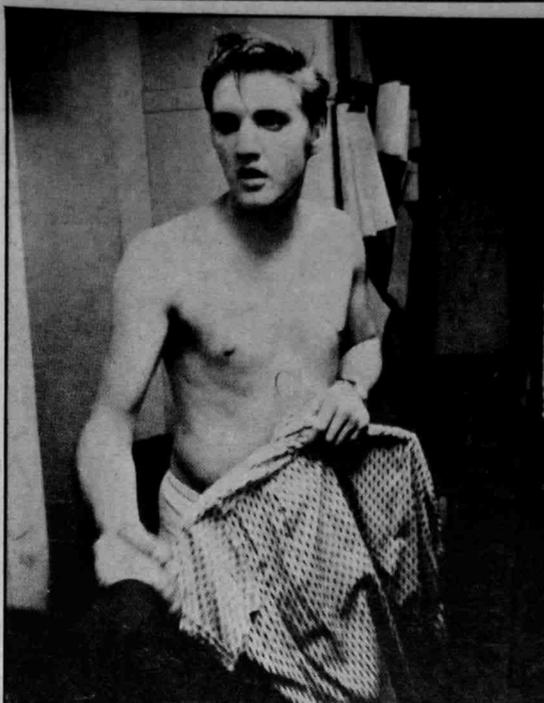
**MARTHA AND THE MUFFINS:** a Canadian band play the following London dates: Marquee February 22, West Kensington Nashville 23, Lyceum 24.

## IGGY POP

**IGGY POP:** adds a date to his tour at the London Electric Ballroom February 14.

# Before he was King

*THE RARE photograph of a young Elvis Presley (right) is just one of the hundreds contained in an exciting new book by Alfred Wertheimer — portraying for the first time the life of the King of rock 'n' roll before he became a virtual recluse. 'Elvis '56 — In The Beginning' is published by Cassell on February 28 (at £3.95) and contains the best of Wertheimer's 4,000 previously unpublished intimate photographs of Elvis.*



# THREE JAM SHOW

THE JAM are in the process of playing three secret 'warm up' gigs at various venues around the country, the first at Cambridge Corn Exchange last Monday (February 11), in preparation for their forthcoming US tour.

Their new single will be 'Going Underground' with 'Dreams Of Children' as the B side. There will also be a bonus live EP consisting of 'Away From The Numbers', 'This Is The Modern World' and 'Down In The Tube Station At Midnight', with the first 100,000 pressed, though this will not be free.

The single will be released on March 14. •See exclusive review, page 30.

# OH, DONNA!

DESPITE unconfirmed reports from America alleging that she is about to sue her record company for £5 million RECORD MIRROR understands that Donna Summer is planning a European tour in April.

Although no schedules have yet been approved by Summer's management it's thought that the visit — Donna's first since 1977 — would take in most of the European capital cities, with gala performances at each venue.

This is likely to mean that only dates in London and, possibly, Edinburgh, would be included in the British itinerary, although the whole visit is a long way from being confirmed.

RECORD MIRROR was told this week: "These plans were made before Christmas, and, as of this moment we have had no notification of them being altered. If it comes off we should be able to make an announcement early next month".

# FLY WITH M

BUY THE new M single — 'That's The Way The Money Goes', released on February 22 — and you could win a 7-day holiday in New York with all expenses paid!

That's the offer MCA Records (in association with British Airways) are making this week to promote the new single. Out of a limited edition of 30,000 singles a mere 500 will have a special ending — actually on the record — which entitles the purchaser to enter the competition.

All 30,000 of the limited edition singles will have details of the competition, and all 500 competition entrants will receive a copy of the M album 'New York, London, Paris, Munich'.

# TULL DATES

AS EXCLUSIVELY predicted in RECORD MIRROR last week Jethro Tull have finalised a UK tour — their first for 18 months — for April.

But they'll only be playing four dates, in Glasgow, Manchester and London, at the end of a lengthy European tour. Details are as follows: Glasgow Apollo April 8, Manchester Apollo 9, London Hammersmith Odeon 10 and 11. Tickets for the Manchester and Glasgow gigs are on sale at the box office now, London tickets go on sale from February 16.

The tour also marks the debut of new bassist Dave Pegg, formerly of Fairport Convention.

# RELEASES

**GERRY RAFFERTY** releases a new single on February 29, the first since August 1979. Entitled 'Bring It All Home', it was recorded in the West Indies, and a promotional animated video has been made for the single. Rafferty is now completing his forthcoming album before embarking on his UK tour.

**J GEILS BAND** have a new LP out on February 22 called 'Love Stinks'. A single taken from the album 'Come Back' is released on the same day.

**CHELSEA** release not one but two singles on February 15. The first 'No One's Coming Outside' was recorded on New Year's Day and is on the Step Forward label, while 'I'm On Fire' is an American import taken from their debut album with the original line-up. The band are presently preparing for an early British and American tour prior to recording their second album.

**UK SUBS** release a live album, only available through mail order. Called 'Live Kicks', it was recorded during the last days of the Roxy, and has been pressed in a limited edition. It's available from the Stiff Secret Service, 9/11 Woodfield Road, London W9 at £3.50 including postage and packing.

**BLACKBEARD** (more commonly known as Dennis Bovell) releases a new dub album on February 15. Entitled 'I Wah Dub', a limited edition will be available at the special price of £3.99.

**THE BLUES BAND** have now signed to Arista Records and as a result further copies of their 'Official Blues Band Bootleg Album' will be available on February 15. They are touring the UK throughout February and the first half of March.

**THE CYBERMEN** have released their second single on Rockaway Records. A double A sided single — 'Yours To Blame' / 'It's You I Want' — available from Rockaway Records, Newhouse Cottage, Sandy Lane, Accrington, Lancashire for £1.00 plus a 12p stamp. The single comes in a picture bag and contains an information sheet.

**RACHEL SWEET** releases her second album on February 15. Entitled 'Protect The Innocent', the first 15,000 copies will retail at £3.99, and includes several songs written by Rachel herself. A new single 'Fools Gold' is released on the same date.

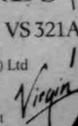
**THE GANGSTERS** release a new single on Valentine's Day, entitled 'Woolly Bully'. A UK tour is currently being set up to support the release.

# A SONG FROM UNDER THE FLOORBOARDS

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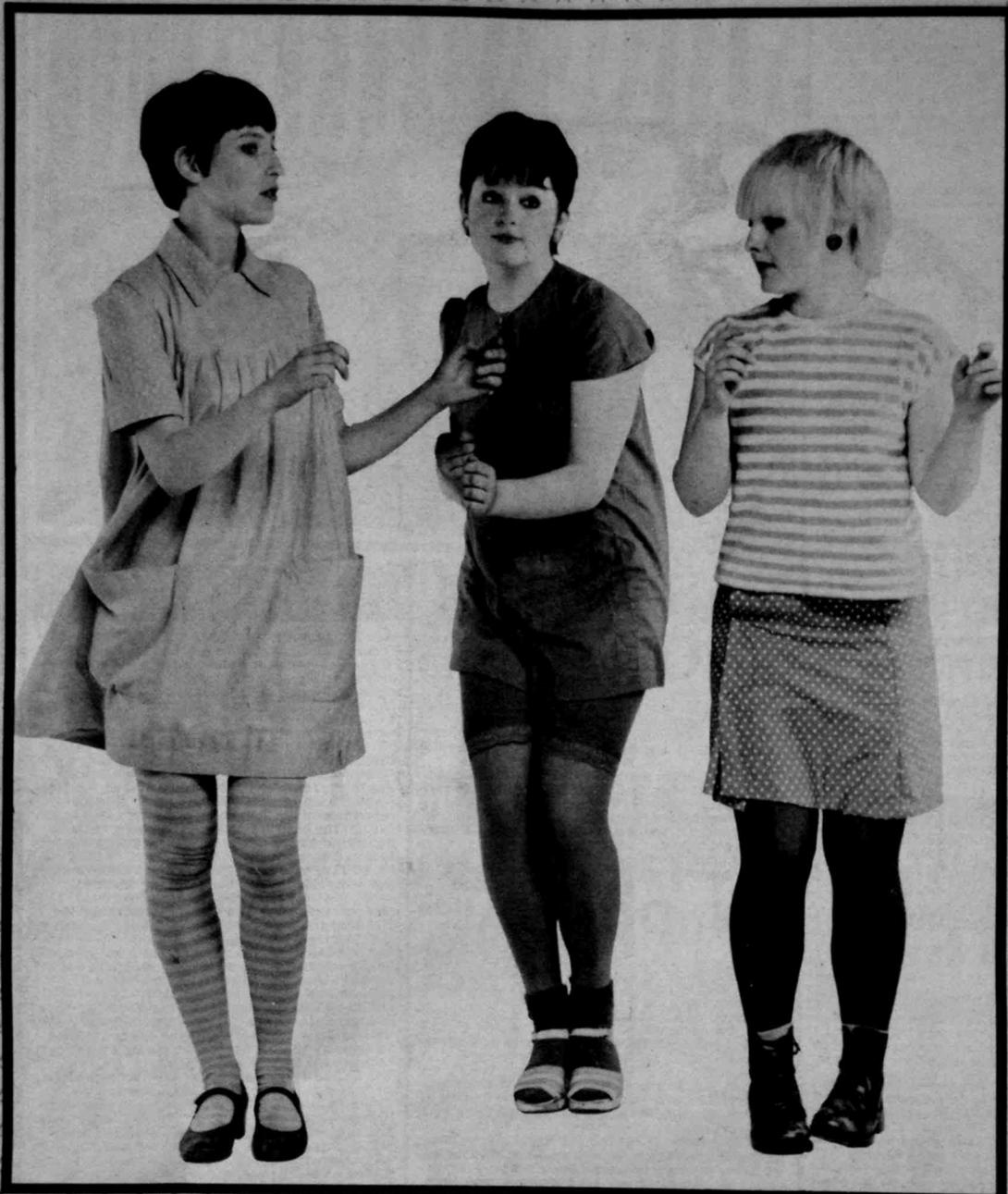
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# POLKA DOT POP

RONNIE GURR has a taster of the DOLLY MIXTURES.  
(Even if it is in braille, due to a very nasty dose of conjunctivitis).

**S**WEET LITTLE rock'n'rollers, boyzandgurls, meet the dancing girls aka Dolly Mixture. Mixture singular though as fame fortune and stage door johnnies flood down on our three dinky heroines they'll become, and will be known for the course of this article as The Mixtures, present participle plural.

Our cartoon strip unfolds finding Debsie, Hestor, and Rachel in a Covent Garden pub with evil old Gurr. Licking my lips, leering and rubbing the sweat from the palms of my gnarled old hands I ask the baby popsters if they would like a drink. Shyly, silently they vigorously shake their sleepy little heads. "Just an orange juice please," pouts Debsie and her two compadres agree that, yes, some vitamin C would be a rather good idea. The Dolly Mixtures have their image down pat. When Debsie tells your scribe that her mother sends her Vitamin C tablets regularly from

the academic wastelands of hometown Cambridge because she worries about her lamb you better believe her. "She's worried about amphetamine sulphate," Debs assures me, at once blowing the facade of twee innocence. Then when Hestor the Kewpie doll drummer tells you that she and Debs are, gasp, 19 and Rache is the babe at 17 you can almost hear the lechers burning their crusty mags. In truth Debs, Hesty and Rache with their oh so itty bitsy teeny weeny polka dot imagery look not a day over 14. From Cambridge, the three

formed the Mixtures on a whim two years and two weeks ago. For starters I ask the trio's full names. "We don't have any," giggles Debsie. "We're waits," cackles the diminutive Hestor, her maniacally infectious guffawing closely resembling a rattling gun in full, or gattle. What a complete image! The minis, slightly soiled, the monkey boots which give the general appearance of a scrawny sparrow, the candy-striped nylon socks and the grazed knees. A sole concession to the image are the regular size giggles that all three chain smoke as they slip on their

fresh orange juices. "Tastes like orange squash," whimpers Rachel, the quiet guitarist. "Look," blurts Hestor dogmatically, "there's no image that we've worked at. It's just how we've always been really. Some people think that we're convinced, but we're not. Really." The live setting confirms this. Down in the dank apogottis of the Hope And Anchor, the Dollies are playing to a small crew of hardcore fans who have lovingly sterilised

CONT OVER

the band's moniker on their new leather. The ultimate offering fandom-wise that.

What immediately becomes clear is that Hestor on drums is no Buddy Rich, Debsie is no Jaco Pastorius and Rachel is no Johnny Ramone (even!). Music lovers, you will probably hate the Dollies, in fact the more I think about them the less I treasure my memories of two drizzly nights in darkest Islington. Thinking isn't what a DM observer should trot along armed with. See, the girls are mindlessly ignorant in all the nicest ways. Though technically dog rough their still formative tunes have the indefinable "it" and a detectable hit potential. Plus, they smile on stage! Yes pop kids, teen fun is back with a bang! Or should that be pop! To the set . . .

Our three mousy, wet behind the ears, Musketeers open with their 'Dolly Mixture Theme', a very Rochey intro to the coy company. 'Dream Come True' is pure mush and don't ya jes love ladies pouring out their inner emotions? 'He's So Frisky' jangles along and like 'Will He Kiss Me Tonight?', 'Miss Candy Twist', 'Shakerella', and 'New Look Baby' are all tinny pop readings of all your fave teen mags gets, whilst 'Shonay Shonay' slows things down into a moody cameo.

Stirring stuff that will bring a tear to your glass eye and a smile to your salivating mouth. The cover versions, though are superbly trashed into submission. If your friendly local promoter insists on an hour set then you will be treated to fab renditions of 'Leader Of The Pack', 'The Loco-motion', 'Sugar Baby Love' (the Rubettes' hit that was a classic of the Glitterati school), 'The Happening' (the Brill D Ross — Supreme song) and a note for note gap ridden cover of the Velvets' 'Femme Fatale' with Rach and Debs playing Nico. Then if you're very, very, good you'll get Gary Glitter (the spokesman for a generation) as kicked out by the DM's and 'Rock'n'Roll (Part 2)'. Pretty damn fab says I.

**T**HEIR overpowering appeal lies in the fact that they are totally refreshing. One can take the best heavy metal bands, one can take the best punk, reggae, jazz, funk, disco, ska, mod, rockabilly, salsa, boogie, bebop and rubber bands but what one does find terminally turgid are the bands who play a formulated set every night and who shoot daggers when that formula is screwed up.

Dolly Mixtures are by comparison a shambles, the drum beats fluctuate like a coronary arrest and are way too loud for the transistorised back line that in turn is louder than the nervous vocals and harmonies. Still, they laugh all these apparent tragedies off and when the mistakes which literally



HESTOR



DEBSIE



PIA BY NEIL ANDERSON

RACHEL

pepper the set occur they grimace, flap, then grin and get on with it. Such base honesty has not been seen since the Cream days when Jack Bruce admitted that if he made a bass boob he'd play the same boob twice and convince the wastrel audience that the boob was in fact a jazz fill. Faar Owt, eh? I digress. Back to our pub princesses.

Hestor went to school in Cambridge with Debsie and Rachel and lived in the same street as Debs. The first two sang in a local band known as 'The Munzies'. Their sole duties being back-up vocals. One gig and The Munzies folded. . . Rache played a smidgen of bass, so Debs and she decided, phut, to form a band. Debsie played a couple of chords and Hestor drifted into hit things. The vocalist for The

Munzies was to have been the DM's lead singer but she lived too far out of Cambridge and couldn't find a magic pumpkin to waft her off to their rehearsals. She caught bronchitis and so a boy was drafted in to sing at the first gig. He had a nervous breakdown so Rachel had to croon at gig number two. The line-up stayed as a three-piece and Debs switched to bass whilst Rachel took up the six string.

Having a penchant for dinky little tunes the three started playing the material that had been a guiding light during their formative pubescent years. Material like The Osmonds' 'We All Fall Down', the aforementioned covers that remain, Tommy Roe's 'Dizzy', The Beatles' 'While My Guitar Gently Weeps' and many other pap anthems that gave their writing abilities room to breathe.

**T**HE three presently spend most of their time in London, though only Rachel resides in the big city. The other two are on the look out for a gaff and in the meantime stay in their manager's ramshackle two room pad that possesses not a bath or a cooker. "We cook scrambled eggs over the electric fire. Really nice," enthuses Hestor. "The three rehearse in manager Phil's bedroom though, as they only own one practice amp, the guitarist that loses the toss practices acoustically. "The worst thing," yawns Debs, "is carrying our gear up five flights. That's a real pain."

Never feel like jacking it all in? All three cock their heads quizzically and stare at me as if I'm MAD! Then Hestor softens a little and answers still a trifle puzzled. "The only time was once in Cambridge when we played in a hall and it was terrible. We thought, my God, if that's the best we can do then we might as well give up."

So what's the motivation for carrying on?

Again puzzlement reigns supreme and after the astonished silence Hestor offers . . . "Playing's fun." Debs, equally as nonplussed stumbles forth with. "Because we want to do it so much, I really don't . . . there's nothing else we want to do."

Poor little waifs, (It transpires that the girls second names are Bor, Wykes and Smith) I trot off to buy them a round of sarnis as the trio look in severe danger of passing out in the pub. In the background the jukebox clicks into action and The Mindbenders' 'Groovy Kind Of Love' settles on the drinkers. Debsie sings along and as I throw the cheese and ham treats to the voracious band I muse how apt, how, er, surreal the scene is.

**J**OHN FOXX is not an industrial robot, despite an image of sullen austerity completed by clothes that could be hand-me-downs from a 1940's funeral director. Shy rather than stern, his initial severity soon gives way to openness, as I was to discover over a couple of cups of cold oil, sorry, coffee, in a Notting Hill basement.

Suitably subterranean, you may think, but to be fair the cellar was the lower ground floor of a vaguely elegant hotel. One which happens to be a firm favourite amongst itinerant rock 'n' rollers, notwithstanding the predisposition of the staff to serve lukewarm beverages.

On this particular afternoon the establishment was bereft of bands. Fortunate, really, since Mr Foxx and myself needed all the quiet we could get to discuss a variety of topics ranging from the possibility of mushroom clouds billowing over Europe to some choice gossip about David Bowie.

The combination of a passing acquaintance with Press law and a respect for the "off the record" nature of these revelations prevent the latter from being disclosed, but there's plenty of other trivia. Like did you know, for example, that in 1875 John lived in (cue, deep intake of breath) Manchester??!!

Aye, like your roving reporter, he's a northern lad, and it was in the city that brought you such household heroes as Herman's Hermits and Howard Devoto that John met two chaps with whom he was to form his first band, Ultravox!

"Yeah, Billy Currie and Robin Simon were up there, too," the singer recalls, "but as we were a bit out of touch with everything, we moved to London where we picked up a recording deal with Island." This lasted three albums and the same number of years, after which John left the group following a successful tour of America. Why?

"I decided the band format was too difficult to work in. Like there were some songs where I wanted, say, no guitar or drums, so I thought it would be easier to work alone. Plus the fact that there were certain people in the band that simply lost interest, and it was a lot of pressure having them there not doing anything."

Do you feel you achieved what you originally set out to do with Ultravox?

"To quite a large extent, yes. The basis of the band was a reaction to the American sound. I was tired of stuff like The Eagles, but liked the sort of thing the Velvets and New York Dolls had been doing. We also wanted to look good, even if we couldn't play very well."

A fundamental punk precept, no less. Would you say you were part of the first year of that school?

"Well, more an annexe," he smiles. "We started off like that, but soon moved on. Actually, the first song I wrote was 'I Want To Be A Machine'."

And you wonder why I'd expected to meet some kind of surly-faced android! What made you write such a song?

"It was to do with The Futurists, who I'd read about. I was an art student," he adds, almost apologetically.

Would you describe yourself as an intellectual?

"No, that wasn't the idea of studying. It was more a way of avoiding working in a factory. Art college always is if you're not clever enough to go to university," he opines dryly.

Anyway, how do, or did, you want to be a machine?

"Well, technically, you are," he replies. "Like you're talking out of a piece of vinyl. And I thought 'How incredible, coming into people's homes via the radio.' That's millions of people you're communicating with as a machine," he nods reassuringly.

Then there's the visual side to machines, which is even more fascinating. Appearing in people's homes too. I like the idea of making videos from the point of view that more people have got TVs than record players.

"Actually," he asserts, getting well into his stride, "I can see newspapers becoming outmoded, as television always gets the facts first."

# WHERE'S THE OIL CAN?

MIKE NICHOLLS talks to John Foxx and suffers from metal fatigue



Noticing my expression of horror, this remark did not go without qualification.

"But newspapers," he goes on, "are more objective and provide documentary proof. In fact, I've got four cupboards full of papers myself. From 'Fabulous' and 'Disc' right through to 'Look and Learn'."

How do you account for this chronic case of hoarding?

"I suppose I like looking back, not just in nostalgia, but for reference to how people reacted in situations which you're in now."

I couldn't really argue with that, but found the next bit more perplexing, John's fascination with

collecting paraphernalia and visual images led to an interest in home movies. Nothing unusual about that, except they weren't his own.

"I bought a lot from junk shops. Films of people on holiday, a mum and dad in the garden, that sort of thing. I don't know who the people were, but it quite affected me. I mean, the people are probably dead now, but that's not to say it's irrelevant. It's like a bit of archaeology. Very modern archaeology. But I'll stop talking about that now," he blushes abruptly. "It sounds silly."

Whether this realisation was pre-empted by my increasing inability to

keep a straight face is open to conjecture. What is more certain, however, is that far from considering John silly, there are some who take his ideas very seriously.

For example, Virgin Records, who recently gave John sufficient funds to set up his own label, Metal Beat, whose first release was Foxx's 'Metamatic' album. Metal Beat enjoys a similar relationship to the parent company as, say, 2-Tone does to Chrysalis.

Why did you want your own label?

"Basically, so I could be in control," is his succinct reply. "After some horrific scenes at Island, who didn't understand, the

only way to avoid it was by doing this.

Do you hope to sign other acts to Metal Beat?

"Yes, I'd like to involve people who also want to make records but who have found no sympathy with the larger companies. It's all pretty embryonic, but I'd like to set up a studio or workshop, since I found one of the biggest problems was the expense of getting into studio. So really I'm also using the label to help and guide other people. "If they want to be guided," he adds quickly. "I mean I'm not Moses or anything!"

Not to the vast majority, perhaps, but I can think of at least one artist who would be inclined to disagree. Reference to Billy Currie earlier had almost caused the subject to be broached, since the keyboard player has subsequently toured with this person. His name, in case you haven't guessed, is Gary Numan. Gary has often quoted you as having been his main influence; how do you feel about his tremendous success in relation to the difficulties you have experienced in reaching a large audience here?

"Well, I don't mind much because he's acknowledged his source and for that, I like him. At the same time, he wanted to meet me and I was glad to meet him, too. Yes, there was some talk about us possibly collaborating."

I suppose apart from anything else, you share his preference for machines over people?

"That's not strictly true. I like people as well as machines! After all, people make machines, which is why we should be glad to use and enjoy them. Not just synthesisers, but more common things like telephones and biros. We might take them for granted, but they're fantastic pieces of technology. A lot more complicated than synthesisers and more universal."

Mention of the instrument caused John to make an interesting parallel. "Some people have predicted that the synthesiser will be to the eighties what the guitar was to the sixties. It was only guitarists like Hendrix that discovered sounds like distortion could be incorporated into the music. For some time synthesisers were just used to reproduce the sounds of orchestras; it's only been recently that they've been honoured as instruments in their own right."

Did he think there was anyone in particular responsible for this change?

"Yes, a lot of credit must go to Conny Plank of Kraftwerk, who produced the last Ultravox album and with whom I'm hoping to work again. I would say he's this era's equivalent to Chuck Berry."

But John is at pains to point out that it is not only musical developments which are important to him. He is also a keen songwriter who has written many interesting sets of lyrics. What do you think inspires your words?

"Anything around me, really. I don't like to explain too much as I like people to make their own interpretations, even if they're wrong, because it's interesting that it should mean whatever it does to them."

How about the single, 'Underpass', which like the album seems to be making hefty inroads into the charts?

"That just came about after driving in London, negotiating some of the underpasses. Travelling through one in particular, I suddenly wondered I'd ever come out again, I mean what happens if you break down in an underpass?"

"But if you listen to the words, they're also about something I once heard an uncle say. He was talking about how when he came back from the last war, everyone's telephone numbers had changed. What do you do in that kind of situation? How do you contact anyone? That's the kind of thing that inspires the words to my songs," he explains, without any hint of pomposity.

Gulping down the last of our coffee, we decided it was time to make a move. On the way home we somehow managed to get involved in a ridiculous discussion about housing with the taxi driver. As John got out of the cab, I imagined his digital input system turning the details of it into another song.

Then again, he was probably thinking of something else altogether. Because however much he'd like to be a machine, I'd just decided for myself that he wasn't. Some brighter coloured clothes wouldn't go amiss, though.

# RAMONES

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Pic by Mike Lajo

# We won't run with the pack

**W**HAT A way to spend a Tuesday morning. Standing shivering in the damp grey mist of Leith docks, a lonely stark badland, both physically and emotionally desolate. I was cold, wet, and not all together happy, as I shuffled from foot to foot, stamping them in order to remind myself they were still there.

Now before you all get the wrong idea about what a nice girl like me was doing hanging about the docks, Record Mirror does pay me, honest. I was watching seven other individuals defy the cold rain of Edinburgh in one of the most perishing photo-sessions I've experienced. Scott of the Antarctic had nothing on this. Observing Dexy's Midnight Runners here was like taking part in a scene from the film 'The Last Detail', which you might remember starred Jack Nicholson as the tough yet generous American Navy bruiser determined to give his naive young charge a good time before delivering him to prison.

Beany hats stretched over their cropped hair, shoulders hunched, hands thrust deep into the pockets of their donkey jackets, feet encased in Dr Martin boots, swinging cranes full of cargo looked more their line than swaying saxes.

Yet there's just exactly what Dexy's Midnight Runners excel at, as they so thoroughly proved the previous evening at Tiffany's. Like it or not, the minute they began to play you began to dance whether you were wearing soul shoes or diving boots.

Apart from their current single, 'Dance Stance', and the now old story that they were hotly tipped to be the Specials' first signing to 2Tone, not a lot is known about the Runners, even though they've been on the go for nearly 18 months in one form or another. But this is no mistake. Everything about the group has been carefully thought out, even down to the way they dress, and no publicity rather than bad publicity seems to be their motto.

As singer Kev Rolan said: "We mean

business. We all believe in what we're doing and we want to avoid being thought of as just another phase. To most people, turning down the Specials' offer was sheer madness. I thought a lot about it, but I just knew it wasn't right. We maybe draw our inspiration from the same era but that's the only similarity.

"I suppose had we signed, 'Dance Stance' would have been a guaranteed smash, but then everyone would have thought we were just another group to jump on the bandwagon, and we'd been going long enough to want to avoid that. It could destroy us, so it seemed the natural thing to wait a bit longer for another deal."

I mentioned that he didn't seem too perturbed that the single wasn't exactly leaping up the charts. "It would have been good if it had been a bigger hit but it doesn't matter. The next one will. That's what I mean about not being another bandwagon group," he continued. "We've waited this long so a bit longer won't harm us."

Judging from the crowd reaction to the song chosen as the next single, I'd say the Runners won't have all that long to wait. It's a tribute to their hero Geno Washington and should be released sometime in March. In Perth the following night, the supporting group the 45s didn't get much peace, as the audience — albeit a small one — chanted "Geno" all through their set. When you consider that the current single is the only representation the Runners have and Perth is a small county town not renowned for being on the frontiers of music, that's no mean feat.

Their sound is very sixties in its origin, but there's an eighties hardness to it as well. Standing at the front of the stage you could virtually feel the blast from the two saxes and one trombone. A trumpet had been considered, but there was no one to fit the bill.

"No one played it hard enough," Kev told me. "We auditioned over 18 players, but we just couldn't find anyone to play it brass enough. Adding a soft player would have totally weakened our overall sound, so we did without. Trouble is, there aren't many good trumpet players left, so there's less choice. If we found a

good one we'd add him like a shot."

The brass section of the Runners have all had classical training and first made their public appearances in various orchestras, though they probably wouldn't thank me for telling you that. There seems to be a curious group policy where certain parts of their past don't quite fit in with their current image, and the college training seems to be one of them. They don't identify with middle-class students, and seem scared that any connection with them might ruin their working class links. Equally a couple of them used to be in a band called the Killjoys, who were far nearer punk and new wave than soul.

"There were a lot of good ideas going about for that band," Kevin explained, "but it didn't work because there were too many people wanting to do different things."

If I were them I wouldn't worry about playing down things like that. Your past makes you what you are, so I think they have a lot to be thankful for.

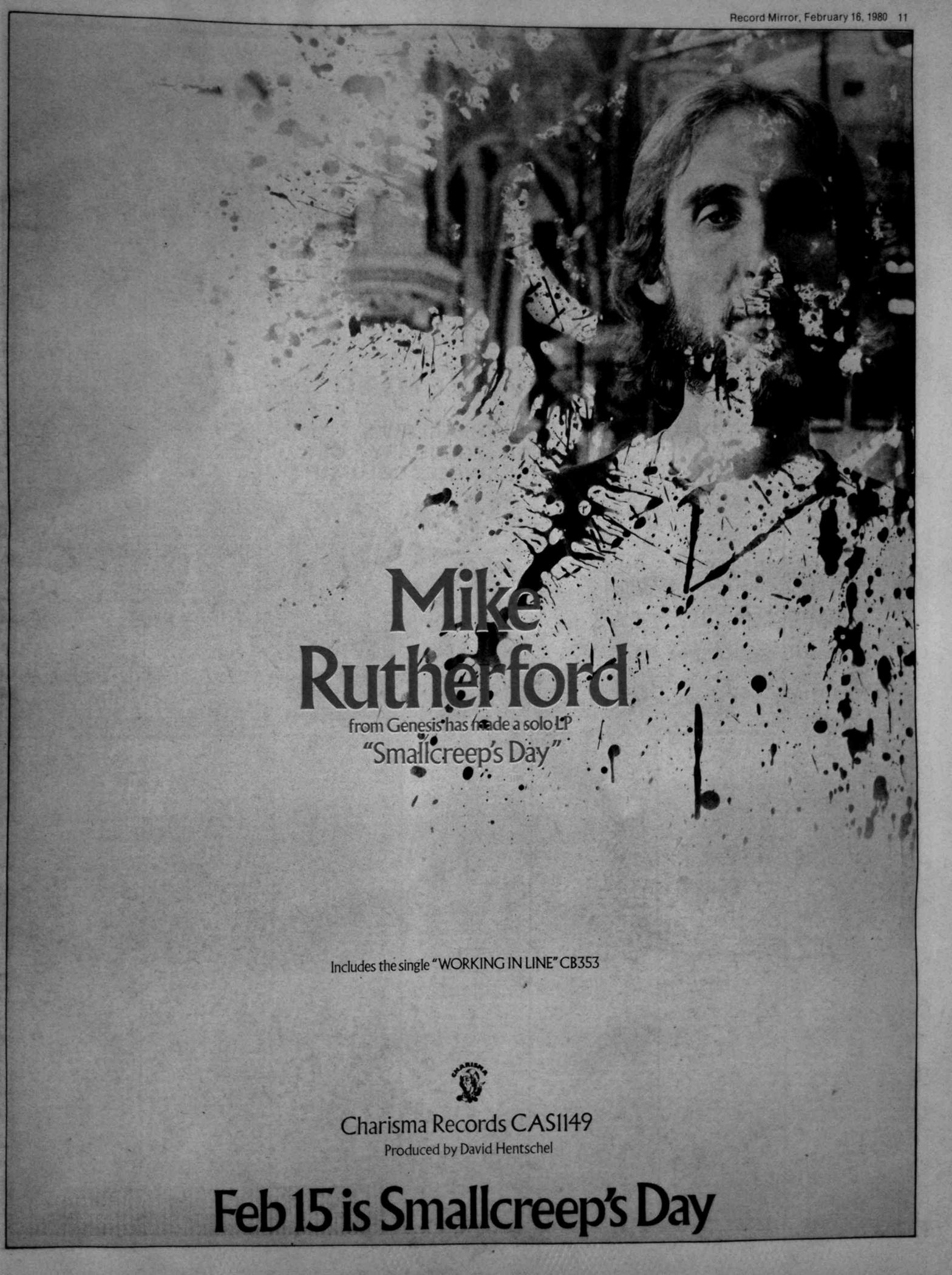
"I just got tired of it all and started listening to a lot of old records," he added. "They had a lot more heart to them. Now it's okay if you say you prefer the old sound but at the time people were looking at me as if I were mad. Everything sounded like petty imitations of the real thing, like Van Morrison for instance. Now you've got Graham Parker, Joe Jackson and Elvis Costello ripping off his sound left, right and centre. It was just another sheer coincidence that we happened to reach our strength round about the same time all the ska bands were rising. I suppose that's why I'm suspicious — I just don't want us to be misrepresented. It would be so easy for people to assume we were a band put together to cash in on the Specials / Madness / Selector theme."

Once the album arrives, all doubts should disappear. Scheduled for release sometime around the middle of the year, it's being produced by Pete Wingfield, who, apart from having had his own chart success with '18 With A Bullet' several years back, also played keyboards for Van Morrison over the past four years. The marriage should prove to be a very successful one.

DANIELA SOAVE



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### 'JOHN SHEARLAW'S NEAR-LEGENDARY BI-ANNUAL SINGLES COLUMN'



Arista, meanwhile, should spend more money on the Beat's music... and a lot less on their superb graphics. **RACHEL SWEET: 'Fool's Gold' (Stiff).** Are still losing their marbles? Not content with the endless torture of Lene Lovich, they've now turned the lovely former 16-year-old from Akron embarrassingly loose on the one Graham Parker song that responds worst to a lackadaisical, repetitive treatment. In short she kills it stone dead. Slowly. Messily. Over three minutes. Both she and Graham deserve a lot better.

**HEAVY POP**  
**DICKIES: 'Fan Mail' (A&M).** Their past exploits (and not least 'Nights In White Satin') have done enough to ensure that this record will get played on the radio — allowing you to make up your own minds. Slightly slower than usual, with a catchy chorus that's just a little too long in coming (and repeating). 'Fan Mail' is the runt of a very odd litter. Pop and pizzaz, all in slightly the wrong places; speed and stutter, all not quite right. **CHARLIE FAWN: 'Always Something There To Remind Me' (Hansa/WEA).** At last! Someone who's prepared to drop their aitches to be a star! Alternatively Charlie sings in this rabid manner all the time. An unruly boot up the arse

for an old classic, but — sadly — the classic comes out of it better than Charlie Fawn. **THE INMATES: 'Love Got Me' (Radar).** And yet another to set the fists flying. I shut my eyes and tried not to think of anything other than the Inmates during the playing (nothing else except their good reviews that is) but to no avail. Yes, the cover — a lot more subtle than 'The Walk' on this Arthur Conley number — has its moments, but I've yet to find the magic of the Inmates, although thousands travel to bow at their feet I'm told. As often happens on occasions like this, the argument continues on the pavement outside. **BRAKES: 'Blame It On The Brakes' (Magnet).** Odd, even modern appeal, with a number that's halfway between the Glitter Band (at their best) and Quo (at their worst). It rocks a lot heavier than you'd expect, nearly claims the "guitar solo of the week award", and if the ride wasn't against them would be a... hit. **THE MOVIES: 'Love Is A Sacrifice' (Gem).** Good pop (clap clap) is too straight for the Movies (clap clap). Dress it up a little (clap clap), make it sound a little odder (tweet tweet), and you might just get away with a song as corny as 'Love Is A Sacrifice' (clap clap). Pity it doesn't always work.

**HEAVY ODDBALLS**  
**MAGAZINE: 'A Song From Under The Floorboards' (Virgin).** In which Howard Devoto returns to the fray with another hymn to the frustrations of art (ie getting a record out) and life (ie getting the shopping in and being recognised in the cinema queue). Actually it's not that bad. Magazine are an accepted cause (if not yet a public charity), and while "good self" screams "Resist, resist" "bad self" can be found delving into the callously delivered lyrics, nay, even sympathising with Devoto's plight. This is the first of three singles in the next few months, and shows that — somewhere in the depths — a fire is still smouldering. It does, however, take a bit of finding. **ROBERT GORDON: 'A Picture Of You' (RCA).** Makes odd men weep, could even make young men laugh. So off-the-wall that even Robert Gordon's quiff must still be shaking. With mirth, that is. **TALKING HEADS: 'I Zimbra' (Sire).** A track of course, from 'Fear Of Music', which doesn't necessarily mean it's the most accessible. A bleak chant where the very sparseness becomes the appeal. A taster for the album, surely, and nothing else. **COWBOYS INTERNATIONAL: 'Today**

**Today' (Virgin).** "If we had world enough and time..." The thoughtful anchor to this week's singles, showing that a cause is no cause not to carry on. **TRADITION: 'Runaway Love' (RCA).** The great could-be of British reggae. The next of a long line of nearly-very-good singles. **SNIPS: '9 O'Clock' (EMI).** Short. Snappy. Produced by Midge Ure and Snips. Way out of the ball park if your taste depends on sound rather than reputation.

**HEAVY HEAVY METAL**  
**DEF LEPPARD: 'Hello America' (Vertigo).** Stupendous! Unbelievable! More powerful than an arc welder at 30 paces! In what must rank as the most vigorous polishing-job since Ian Hunter removed his sunglasses (if he ever did), Def Leppard have been given the full treatment for their second (Vertigo) single... and have emerged sounding entirely fit to play third on the bill to ZZ Top and Foghat in a Texan basketball stadium. This presumably is the intention. Gone is the pubescent aggression of 'Wasted'; instead a big hand please for a brilliant screeching intro, a wall of guitars and suitably hopeful lyrics. Unfortunately the whole shebang falls apart by the time the guitar solo comes in. But if there's nothing left to learn what else are they going to do for the next 12 years? **AEROSMITH: 'Remember Walkin' In The Sand' (CBS).** Yeah, now try it the Aerosmith way. Unfortunately for them this version isn't quite in the 'If You Thought You'd Heard Everything' class (a pity). In fact it's strangely subdued, and outside the odd novelty play hasn't much chance of hitting the airwaves. **SAMMY HAGAR: 'I've Done Everything For You' (Capitol).** The very fit, the very able, the very lovely, the very stable — the truly wonderful Sammy Hagar! Not only does he live a good life, he keeps his rock 'n' roll clean too. As an efficient slice of hard rock as you're likely to find; which to me seems to constitute one of the major drawbacks. Not a hit, but he might get one when he comes over. **MOLLY HATCHET: 'Flirtin' With Disaster' (Epic).** The sort of batter-against, row-of-guitars, boogie-rock-with-a-country-twang music that is probably instantly recognisable to the many fans of this oddly named group. Just the once I should appreciate bowing down those southern highways again, the solos were monumentally far out by the way, but I don't think I'll be back. **GIRLSCHOOL: 'Emergency' (Bronze).** Some girls do... and some girls drone. Fortunately Girlschool — if it really is them making this wonderful din — aren't in either category. They look heavy, they play even heavier, and if

it ends up sounding a bit silly one's attention is undoubtedly grabbed. Just how feeble and pathetic 'Emergency' makes the Runaways sound is a treat that can be entirely yours (And about bloody time — Sexist Ed.)

**HEAVY SMALL FRY**  
**IAN NORTH: 'Hollywood Movie' (Aura).** You've read the book, you've seen the TV series, you've... oh, forget it. Ian does it his way; slowly and seriously, and with little lasting effect. **THERMOMETERS: '20th Century Girl' (Fockerer).** A little disappointing, this new Scottish outfit, pumping away as they do on last year's pop song. There's something there alright, but the B-side Rent-An-Angry-Songs like 'New Town Refugee' and 'Stole Your Drugs' indicate that they probably don't know where it is themselves yet.

**FAMOUS PLAYERS: 'Who's Kissing You' (Page 43).** Crazy, all spots and blotches effort from South London, showing that front-room-of-a-suburban-semi-rock still lives. Excellent song, sounds better the worse the equipment is. (Radio anybody?)

**THE RUNNING DOGS: 'Present Tense' (Shooting Star).** A dirge, a whine. Loosely on the theme of "don't let the situation get you down". **BET LYNCH'S LEGS: 'Riders In The Sky'/'High Noon' (Absurd).** God, they actually have fun in Manchester too? To celebrate the 10th Absurd single BLL "lash out" with the old cowpoke instrumentals, and get a great sound out of potching them up. Perhaps, truly, this is the sound of the eighties. Over to you, Annie?

**MARK KJELDSEN: 'Are You Ready' (Back Door).** Alright, pipe down at the back there, Mark Kjeldsen (pronounced Flora) has been around before, and now he's out with two of his own thoughtful little songs. Too thoughtful, as it happens. **THE TILLER BOYS: 'Big Noise From The Jungle' (New Hormones).** **SWELL MAPS: 'Let's Build A Car' (Rough Trade/Gear/Or Whatever It Is This Week).** Those truly inspirational moments where the campaign, the vacuity and the verge of creative disorder combine to baffle... eventually forcing the listener to create his/her own order in what could be a) empty chaos or b) intensely personal sound messages. Make no mistake, these are important releases. "Real"; certainly. "Necessary"? I don't know. But to choose either — Swell Maps ease, often, with rhythm, only to retreat; the Tiller Boys 'confront' and remain doing so — is wrong. The "provocation" is there already, and you only have to ask for it

And here's what they're saying about it... **ALREADY!** "It's about time he did them again" (A Virgin spokesman) "Glad we don't have a single out this week" (The Pretenders) "How much longer?" (The editorial staff of Record Mirror) "There's this really great new band from Birmingham called (contd page 94)" (A spokesman from Chrysalis Records)

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*Cue music: Da da doo doo da da da etc, etc, etc.*

**HEAVY SINGLES OF THE WEEK**  
**THE TEARJERKERS: 'Murder Mystery' (Back Door).** A brand new, kick-in-the-pants pop classic — and I hope it becomes one. Not much else to say really — three minutes that blasts its way out and won't go away again. Or again. Give it 30 seconds and find out. Not a hit. **URIAH HEPP: 'Carry On' (Bronze).** And how right they are when they wail: "What else can we do but CARRY AAAAOWWWNNNN!" An odd mixture of burbling synthesizers, rock of sheer gross pomposity and screeching vocals (by new man John Sloman) that ought to sound dreadful, but ends up having you hang on to every last trick. Well done, Uriah Hepp, you deserve it. Not a hit. **ELLEN FOLEY: 'Stupid Girl' (Epic).** Another critic's darling (even if she doesn't come from Birmingham) giving the Jagger/Richard song a pretty severe mauling. She pouts, she rages, she stamps her foot. And old salts like us will probably lap up every minute of it. The Mick Ronson and Ian Hunter production team did a good job of turning this lady into a tiger, so make way for the tiger's turn. Not a hit (although I'd prefer it if it was).

**THE FABULOUS THUNDERBIRDS: 'You Ain't Nothing But Fine' (Chrysalis).** And even more darlings, don't you love 'em? Currently on tour with Dave Edmunds and crew, the Texans show they're able to turn a pretty mean rock 'n' roll trick with the exceedingly bouncy 'She's So Fine'. It could be described as a sort of fast rockabilly Cajun (except it's sung in English). It could break Dai's monopoly of this type of music (except there's definitely room for both). And it could just be the best chart song with a harmonica since 'Down The Dustpipe'. You want more? A hit (probably).

**HEAVY RE-RELEASES (MOD REVIVAL DEPARTMENT)**  
**THE SKATALITES: 'Guns Of Navarone' (Island).** Recorded in 1965. Truly excellent. Backed with 'Marcus Garvey'. Available in original mono. Just four of the

many good reasons for possessing this 45. Oh, and the lads'll be getting their royalties this time round.

**MARTHA REEVES AND THE VANDELLAS: 'Dancing In The Street'/'Heatwave' (Motown).** From 1964 and 1963, respectively. Taken from the album '20 Mod Classics' — but if it takes a dismal carol like that to get you to buy one of the original Motown classics then you need further examination.

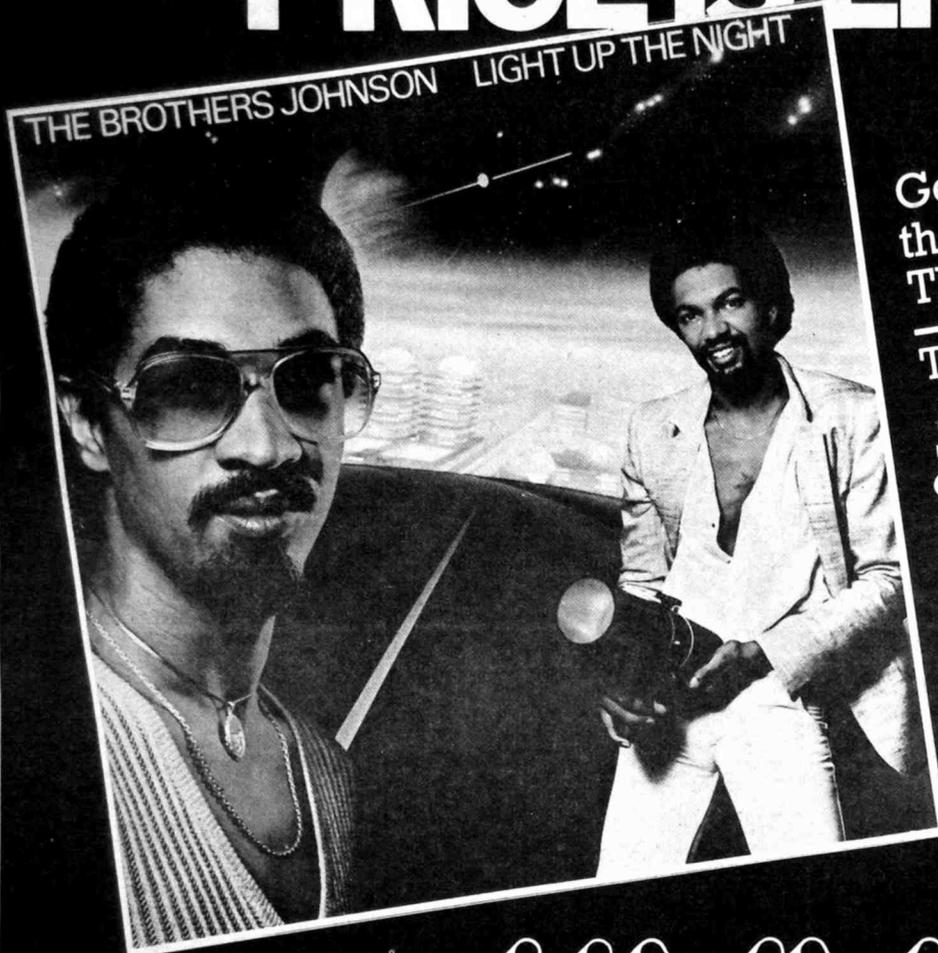
**LOCOMOTIVE: 'Rudi's In Love' (EMI).** As I remember (although I'm often wrong) Locomotive were a hairy old pub band much more at home with "der blooze" than the original skinhead's life blood way back in 1968, so it's interesting to note that this piece of fun — produced by Gus Dudgeon — has stood the test of time remarkably well. It also illustrates that you could get into the charts without drinking six crates of Carlsberg Special and stripping to the waist.

**HEAVY RE-RELEASES (NOT MOD)**  
**BILLY PAUL: 'You're My Sweetest'/'Me And Mrs Jones' (Philadelphia).** A taster for Billy Paul's 'Greatest Hits', and probably about all you need. Slips down a treat, but then he does have a more than passable soul voice. **GIBSON BROTHERS: 'Cuba' (Island).** Re-released in every conceivable form (12 inch, 7 inch, blue vinyl, free T-shirt, book club offer, free cat food and so on); presumably because not enough people were aware how good it was a year ago.

**HEAVY WASTES OF TIME**  
**THE LAMBRETTAS: 'Poison Ivy' (Two-Stroke).** With a burst of wit that would put Judge Dread to shame "those lovable Lambrettas" have nicked the logo of 1979 to try and re-create the sound of 1964. In fact the label looks nothing like Two-Tone (despite parent company Rocket's loving enthusiasm), the Lieber/Stoller song (covered adequately by Nanker/Phelge on one of their first EP's — shock!) is massacred... and I doubt very much if this bunch could get past one stroke before they get cramp in their wrists.

**THE BEAT: 'Hands Off She's Mine' (Go-Fet).** Ah! The arguments rage, the fists they do fly! 'Course you're meant to like the Beat, 'cos you can dance to 'em — knowwirmean guv? Why then is this turgid, beatless, tuneless, production-less mere germ of an idea (that could turn into a song if they sat down and worked on it for about a year) allowed to be released to pervert the minds of the nation's youth? Why indeed, if you get any pleasure out of this you'd enjoy a tap dripping... and could therefore save your money for more worthwhile pursuits.

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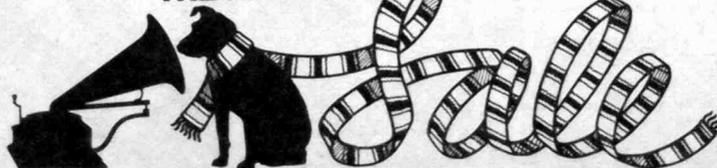
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# HOURS

I NEVER thought scenes like that really happened in the real world. I believed that the Tinseltown world of Hollywood had the monopoly on those fairy tale moments.

I refer to those timeless moments when John Travolta first snaked his hips over the pulsing lights of the 2001 disco dancefloor, or the relaxed ease with which Fred Astaire and Ginger Rogers cemented their many romances on a newly-vacated dance-floor.

But let's bring it up to date: Thursday night at Warwick University, with the heavy sheets of fog forcing the bitter cold below the zero mark outside, was hardly the most inspiring of venues.

Small Hours were playing bottom of the bill to local bands UB40 and Gods Toys. The band casually tune up and the audience prepares itself for the cursory listen before the inevitable support band accolade of a mass exodus to the bar.

They launch into 'The Kid', a driving exploration of territory mapped out by Bruce Springsteen. A few heads bob, a few feet edge closer to the stage. By the second number, the Four Tops jewel 'Can't Help Myself', the floor in front of the stage gets more populated and isolated showers of dancing disturb the rhythmic epidemic of

head bobbing.

Lead singer Neil Thompson leads the attack with a gravelly growl that's equally as distinct and powerful as Levi Stubbs of the Four Tops original bottomless chasm of a voice.

Neil, who has the fresh, cherubic face of a young Colin Welland, saunters across the stage and shakes his head like those dogs in the back of cars, a movement that seems to ripple down his body. But what a voice somewhere along the line the phrase "a voice to graze knees on" seems to say it all.

As Small Hours present each gem, from the sharp 'Underground' to the excellent covers of Don Covay's 'Mercy, Mercy', Doris Duke's 'Can't Do Without You' and JJ Jackson's 'It's Alright', the direction they are working in becomes clear.

Taking the area covered by Graham Parker, Bruce Springsteen and the Asbury Jukes, among others, they've managed to graft a purer interpretation of their source material on to the energy of the new wave. Remembering that there is more to rhythm and blues than fast 12 bars, they have retained the magical blend of tension without force that conveys that hard to define emotion that most label "soul".



# FOR THE



Pic by Danny Clifford

SMALL HOURS singer Neil Thompson.

With originals like 'Midnight To Six', 'Sometimes I Don't' and 'Business in Town' all sounding like very good period pieces and 'End Of The Night' played so excellently that I could fill in a brass section mentally, you know that this is no mere revival band.

Three encores later and the floor still vibrating from the action, Neil explained to me the formation of the band.

Neil was in a band called Street Chorus with Carole Isaacs on keyboards and Almond Hand (Neil's brother) as guitarist. (The name is derived from Bowie's

# TAKING

sparring partner, Warren Peace). The three were asked by ex-Saint bassist Kym Bradshaw to play on some demos he was making. They roped in Iain Shedden of the Jolt, then on their last legs, and the Small Hours were born.

They played on the 'Mod Mayday '79' album on their third gig. Through this they gathered a "mod" following and the attendant publicity meant a fairly steady stream of gigs.

"No way did we set out to be like that. We were playing sixties-influenced stuff anyway," Neil assures me. "The word 'mod' is so stupid - people don't like being called 'mods'. It's just a kind of style, to look sharp, dress smart and be into black rhythm and blues music - that's always been around and never went away," he claims.

"There's always been little factions - skins, suedeheads, mods, whatever you want to call them. The 'mod revival' is nothing new. It's the same lifestyle.

"Musically it's branched off into a lot of avenues. There are people into the energy thing and maybe a bit punky, and people who are into the feel thing, ska bands, and people call them all mod bands."

According to Iain Shedden what makes them different is the vast difference in background between the individual members of the band. Street Chorus was in Neil's opinion, a soul band which leaned towards the derivative. The Jolt were playing rhythm and blues from the Who / Small Faces strain and the Saints were the harder edge of punk.

"We have an individual sound," claims Neil. "Iain is a powerful, loud, driving sort of drummer. Almond is a funny guitar player, sort of bitty and chordy and with the keyboards and bass it just comes out differently.

"Music to me is about passion, you should be able to feel it. When you get a record you really like it's not just the music and someone singing it, there's something else there - another dimension, another ingredient. That's what makes you like it. That's how a band should be.

"You can be a band who comes on with gimmicks and image and try and hit the people, but it's always the music that wins through in the end.

"We don't come on with anything. We just come on and do it. In the end the emotion and the feeling of it wins people over."

MIKE GARDNER

# VIPS HAVE ZIP

1979 - THE YEAR that powerpop became a dirty word. It was all rather silly. A lot of entertaining bands suffered because they had been labelled powerpoppers.

Now I've always liked powerful but melodic pop music, that's why I like The Vips.

"We're just a fun band, not a band to study but a band to dance to," VIP's drummer Paul Shurey tells me in a cafe in Battersea.

I've been lucky enough to have seen the Vips three times live. As they bounce through their uplifting set it's almost impossible not to react to them. They create a friendly atmosphere with vocalist / guitarist Jedzey Dmochowski (Jed to his friends) being the main visual attraction with his teen dream good looks and versatile vocals.

Across the stage Guy Morley turns out near guitar lines and harmonises sweetly with Jed. Semi-acoustic bassist Andy Price logs around the stage adding "ohuuga chugga" noises on the band's singalong train song 'Student Special'.

The Vips, all in their early twenties, originally got



THE VIPS: teen dreams

Pic by Simon Fowler

together at Warwick University where Paul ran the Rabid Rat Club, which put on third division punk bands. "We used to put ourselves on at the Rabid Rat Club," explains Paul. "Then the University had a talent contest and we won it. One of the judges was a university celebrity called Clive Solomon and he thought we were the best pop band he'd ever seen, so he became our manager."

In Coventry the band built up a heavy punk following, even though

they dressed in tasteless colourful clothing and played clean-cut pop music. "We moved down to London and made our London debut at the Polish youth club in Ealing where the vicar told us to turn it down halfway through," says Jed.

Since then the band have become a regular feature of the London pub circuit. They've built up a solid following even though the Press has ignored them. "We're not part of any trend that's why they've ignored us," says Paul.

says Paul. "We are unfashionable because we don't have a label. We may have worn shirts and ties but we've never been a mod band."

The band's brand of quick, catchy pop music has attracted a lot of young fans. "When we were supporting on the Madness tour all the crowds were very young so they had no preconceptions about whether they should dance to us or not."

With a record contract almost signed and sound The Vips look set to reach a wider audience. At the moment the band are recording under the aegis of the old producer, Mike Landon. Landon is sure to bring the best out of the Vips's simple rock songs.

But as Jed points out, "We don't want a hit single for the sake of it. We're not gonna do an old Kinks or Beatles classic just to get a hit. We may be a fun band at the moment but I hope we'll get musically more obscure."

"I'd like us to become a pure bubble gum band," adds Paul. "It's these contradictions in the bands that make the Vips more than just another shiny new band name." PHILIP HALL

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**IAN MITCHELL BAND: 'Lonely Nites' (WEA K 58070)**

WELL THIS isn't exactly gonna make you rock your socks off. If the ex-Roller was to recover any credibility at all, after his swift passage through that band, he would have had to come up with a good set of songs. And that is what is noticeably lacking in this album.

No amount of fancy footwork in the production is going to hide their lack of good material. The cover versions of 'Going Back' (who could follow Dusty Springfield anyway?) and 'I Go To Pieces' were without soul or feeling. It may be that producer Alan Blaikley pressed his signature too firmly on the band's personality, but they don't come through as having much identity at all.

Their forays into American style guitar playing only add to the alienation; you can hear that on 'Jennifer Squeeze' which owes more than a passing nod to Jimmy Mack. Technically OK, but for excitement, feeling or anything else you might reasonably expect for your five quid, it's a no go.

**+ ROSALIND RUSSELL.**



**JON VANGELIS: 'Short Stories' (Polydor POLDL 5030)**

THERE'S NOTHING better than two old hippies, than two staggeringly rich old hippies. In the right hand corner stands Greek keyboard wizard Vangelis, while in the left stands Jon Anderson, taking time out from Yes and with the toughest vocal chords known to mankind.

Of Jon's in line form as ever, with some more of those ponderous lyrics — that sometimes mean a hell of a lot and sometimes mean precious little. Still, they always sound impressive. Obviously this is the sort of album that



**CUDDLY TOYS**

# PISTOLS WITH PANCAKE

**CUDDLY TOYS: 'Guillotine Theatre' (SUX-176-V Import)**

CUDDLY TOYS were once called Raped and used to sing about such wholesome matters as 'Pretty Paedophiles'. Yet, despite their vast potential for exploitation, the lads failed to get any exposure, didn't get photographed with any of the more well-known members of 'liggers' paradise' and even missed out on insulting Bill Grundy. All they succeeded in doing was earning almost universal damnation and a constant stream of cancelled gigs. Ah well, such is the price of a misspent youth. Eventually, Raped became Cuddly Toys, and England's amphetamine pastures were forsaken for the tinsel and profitability of Japan.

The first vinyl result of their Far-Eastern escapades is 'Guillotine Theatre', and if that title sounds just right for Alice Cooper, then the actual music only

serves to confirm that, yes, Cuddly Toys are indeed well into glam-rock. However, unlike Girl who hover on the fringes of heavy metal and Japan, who so desperately want to be mistaken for serious new musik artistes, this lot are quite happy just dressing in Flash Gordon hand-me-downs, taring themselves up with their girl-friends' most exotic make-up and coming on like transexual harlots looking for a man/boy/woman/girl.

What's more, 'Guillotine Theatre' proves they can carry off the glam-rock postures better than almost anyone around at the moment. Mainly because the band don't only use the early seventies glitter kings as influences but hark back on several occasions to the Germanic sleazy cabarets of the thirties.

This record is tacky, badly-produced and full of half-eaten pretensions, but I can overlook all these faults because it's such a hugely enjoyable hunk of fantasy and hokum which actually makes me feel good, in a corrupt sort of way. +++ MALCOLM DOME

you're meant to shoot down in flames, in the over-inflated street credibility eighties. Fear not Dynamic Duo, I'm on your side.

But even I have to admit that Vangelis usually bores the pants off me. His last album sounded like a man with contract obligations to fulfil and precious little else. With Anderson he's back on his feet again with an album of sunshine cosmicness that should be welcomed with open arms.

Off we trot with 'Curious Electric' — quite Numanesque with lyrics like 'Sitting here in the television looking at the tube nest to me,' backed by Van trumpeting away. Side one also boasts the

single 'I Hear You Now' with its ingenious whirring chant.

'The Road' is the grand thunderstorm, with phantom of the opera keys and it's the perfect foil to 'Faraway in Bagad'. The track is really Anderson's baby as he performs a remarkable descant with his voice flying through the words. Onwards to the next crock of gold. +++ ROBIN SMITH

**DAN HARTMAN: 'Relight My Fire' (Blue Sky CB 271)**

DAN HARTMAN has obviously learned all he knows from listening to TV theme music. Shame he

didn't pay more attention to the master — Aaron Spelling. If you too are a connoisseur of TV credits, you'll have noticed that Aaron is responsible for most of the American theme music for cop shows and the like. Aaron is a genius of the synthesiser and drum machine, there's no one to touch him.

Personally, I wouldn't give Dan's album house room. It's grim. There are six tracks and each one would sound exactly like the rest if it wasn't for Loleatta Holloway's vocals, which are superb. If Dan hoped for a boost to sales because he's got Stevie Wonder tooling on harmonica, he missed the mark. Unoriginal is the

kindest thing I can say about this. + ROSALIND RUSSELL

**MAX WEBSTER: 'Live Magnetic Air' (Capitol ST-12042, import)**

LIKE MOST forms of rock 'n' roll, heavy metal is all about doing it live and studio albums should only serve as appetisers to entice the listener off their backside and down to the front of the stage. Taking this into account, you can make a good case for maintaining that a live platter, if properly done, is the best way of hearing any strong band on vinyl. 'Live Magnetic Air' is an

example of just how such an idea can actually work out. Canadian quartet Max Webster's slightly eccentric slant on the usual heavy metal outlook is tailor-made for live consumption, feeding as it does off the audience's emotional involvement with music and the humour, and therefore this single — record package works even better than their studio releases — enjoyable though they are.

Altogether, 11 tracks have been stuffed onto 'Live Magnetic Air', recorded in Southern Ontario last September, and all of them benefit from the on-stage touch.

The real clincher with the album is that, like all Max Webster records, it's so unpredictable. Just when you've got used to the faintly jazz-influenced opener 'American Veins' they go and throw in a singular anthem number in 'Paradise Skies' (with some superb, if understated, keyboards from Terry Watkinson).

And I can't forget 'Lip Service' (which almost sounds like The Strangers with a sense of mockery, a one minute and 21 second snatch of 'Sarniatown Reggae, the semi-slow boogie of 'Waterline' or the uptempo rocker 'Hangover' (when vocalist Kim Mitchell uncannily takes off Zappa to near-perfection, even though I think it's more coincidence than intention).

Throughout, you're never quite sure whether to headbang furiously to the more obvious 'metal' riffs, sit back suitably impressed by the sophisticated music, or smile at their quirky and unusual approach. Eventually, it's a matter of doing all three and trying not to retain any foothold in normality.

Like all outstanding live albums, 'Live Magnetic Air' makes you believe you're actually in among the crowd of crazies, boozing, sweating and generally getting high on the sounds of Mitchell, Watkinson, Myles and McCracken. What's more, when the stylus hits the final grooves, you'll actually find yourself shouting for an encore or six and you can't get more involved with a piece of plastic than that. +++ MALCOLM DOME

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# THE DICK WELLS

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**LYNYRD SKYNYRD: 'Gold & Platinum' (MCA MCSP308)**

SO HOW do you remember being alternately bewildered and elated on witnessing the multitude of guitarists which comprise their front line when they appeared on Gristle? Test some time in the mid seventies.

Then a visit to a small town disco on heavy metal night revealed a local cult following of imaginary axemen collectively screaming to the piercing tones of 'Free Bird'. The next we know, the band had been wiped out in a plane crash.

Afficionados will doubtless have more substantial memories of possibly the best loved band to have ever come out of the American South. Then again, this fine double compilation probably won't mean a great deal to them, since they'll already have most of its ingredients.

But for those who discovered the band late this is a priceless slice of rock history. Pride of place, inevitably, goes to the 15 minute live version of 'Free Bird', ironically dedicated to that other great Southern Man, Duane Allman.

It soars in straight after the well-known 'Sweet Home Alabama', with its celebrated riposte to Neil Young.

For a band whose legend embraces tales of hard drinking, drug taking and serving time, this album destroys quite a few myths. 'That Smell' is a determined anti-narcotic number, while two of the tracks from the first and arguably best album show a gentler side of the band altogether.

'Simple Man' and 'Tuesday's Gone' both hang on beautiful melodies and lyrics while 'Comin' Home' from the posthumous 'First And Last' is another sensitive treatment.

Elsewhere, the quality sags, but there's no disputing Gary Rossington's guitar supremacy on 'On the Hunt' or the band's quintessential mastery of the boogie in 'Gimme Back My Bullets'. So, to Lynyrd Skynyrd, a tastefully packaged fitting tribute, notwithstanding the gauche title. Remember them this way. ++++ MIKE NICHOLLS

**BONNIE POINTER: 'Bonnie Pointer 2' (Motown STML12129)**

IT'S hard to believe that the average age of the songs on this album is 16. The treatment they receive from Ms Pointer benefits from the experience of those additional years the songs have had in which to mature. Bonnie has stepped away from the material she and her two sisters are pursuing, which is modern rock/funk, and instead offers the listener an eclectic treatment of a series of Holland/Dozier classics.

The best-known are the two opening tracks — the single, the Four Tops 'I Can't Help Myself' and 'Jimmy Mack', a hit for Diana Ross and the Supremes in 1966. The old soul hits slip easily into the disco format and Bonnie's voice, cut originally on singing church gospel lifts the songs and delivers them with all the expression anyone could want.

No one will alter the orbit of the stars with this; the lyrics are worth no more than a convenient peg on which to hang Bonnie's rich, sexy voice and the remaining tracks are pleasant, provoking absolutely no thought and demanding nothing.

I have my patent John Osborne Angry Young Man mask to maintain, so I'd better not go too over the top about such innocuous candy-floss. However, it must be said that this is a completely competent album from a Fairy Snow clean lady who, if you can stand the loss of street credibility, is worth paying attention to. +++ SIMON LUDGATE



**MIKE RUTHERFORD: 'Smallcreeps Day' (Charisma CAS 1149)**

ANOTHER ALBUM to keep your taste buds ticking over, before the mighty Genesis pilgrimage around the country. Like former Genesis black sheep Steve Hackett, Rutherford flourishes on his own, aided by the vocal capacity of Noel McCCalla and a host of other friends including Anthony Phillips.

This is (ahem) a concept album. The deliciously named Smallcreep works in the same factory for 40 years and finally gets bored, drifting off into real or imagined situations. Pretty industrial, eh kids?

'Between The Tick And The Tock' is the scene setter. Ominous, but strangely beautiful, with keyboards like a clock until the track is completely overturned in a daze of running acoustic guitar. 'At The End Of The Day' sounds like an old story that's been trotted out before, but Rutherford is such a tender old sod that the track is remarkably compelling.

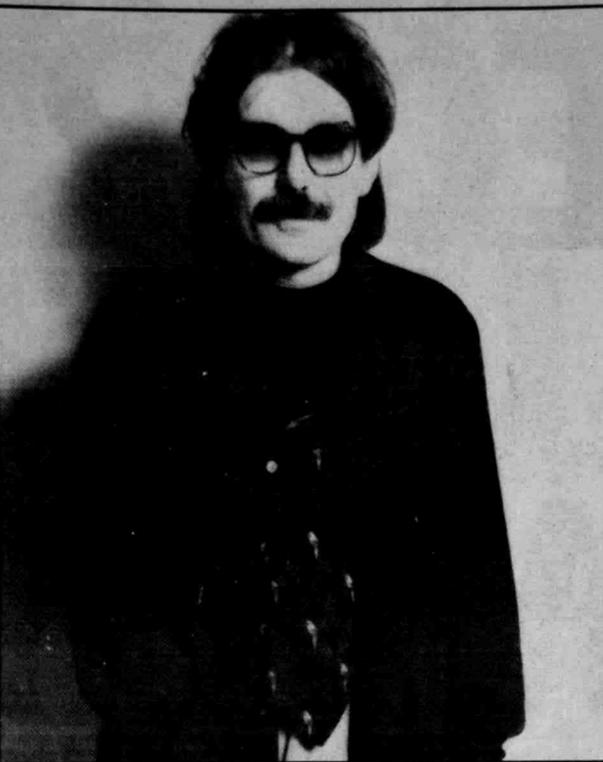
Rutherford's style is considerably looser on side two and I reckon 'Moonshine' is a far better commercial proposition as a single rather than 'Working In Line' on side one. 'Time And Time Again' features more examples from the Rutherford pathos pile. It's sweet 'n' sour with pleasant lingering keyboards and McCCalla sounding casual. But I feel this track suffers from a bit too much embellishment with the sudden arrival of gothic keyboards which oversteps the point.

The perfect counterpoint to the track is 'Roman' an oasis in an ocean of sadness (what a line and it's Monday morning as well). The remaining tracks 'Every Road' and 'Overnight Job' are an odd combination of despair and hope with one or two patches of mild black humour. Quite wonderful. ++++ ROBIN SMITH

**SPYRO GYRA: 'Catching The Sun' (MCA MCG 4009)**

MORE MUSICAL wallpaper, more funky Starkey & Hutch type theme screams. God, how I hate the word funk and all it conjures up. It im-

# TAKE HEART BEEF IS BACK



THE CAPTAIN himself

mediately brings to mind being trapped in Ronnie Scott's, listening to a band that bores me rigid. Jazz funk is even worse: all the members of the band have a great time rattling out this (to me) totally undisciplined racket whose only virtue seems to be that it starts and stops all together. In between, it roams all over the place... like my mind.

Spyro Gyra had a surprise hit last year with 'Morning Dance'. Think of more of the same and this is what we have here. Someday, someplace, there will be a right time to play this: after all, Jay Beckenstein's sax playing is quite romantic. The music fills a blank space. 'I'll play it one day when I've a blank space to spare. ++ ROSALIND RUSSELL

**DAVID GATES: 'Falling In Love Again' (Elektra K 52206)**

I'VE ALWAYS had an irrational dislike of men who wore fur coats. To me, they come into the stick-on chest hair and medalion brigade. Anyway, Gates is wearing one of the offending coats on the back of his album sleeve. He's also wearing a set of gleaming perfect teeth, not that I can really find fault with that. The other thing that makes me dislike him so much, is that Radio One DJs seems to like him a lot that makes me suspicious too.

But Gates does make the perfect daytime listening artist: a singer to get dew-eyed to while you're washing beans or washing the kitchen floor. He might be the trapped housewives' hero — he ain't mine. I find him bland and mushy... a musical Gerbers. ++ ROSALIND RUSSELL

**CAPTAIN BEEFHEART & THE MAGIC BAND: 'Shiny Beast (Bat Chain Puller)' (Virgin V 2149)**

THE ETERNAL elusive is Captain 'Don Van Vliet' Beefheart; behind him, an eventual trail of acid radicalism epitomised by 'Trout Mask Replicas' and 'Lick My Decals Off', then a crazed sequence of managerial/contractual/legal disputes terminating any possibility of Product during the latter — half of the seventies.

'Shiny Beast' is patchy, but when it gets very good, shifting itself closely to epochal Beefheart, in many ways, it approaches the aura of a 'clarified' 'Trout Mask'; and holds even closer alliance with 'Clear Spot'.

It initially appeared on these shores in import form, around early 1979, but this re-release, release, call it what you will, signifies — with any luck — a resurgence of both activity and quality from the Old Fat.

There are a few minor departures — notably 'Ice Rose', a harmless though unnecessary flirtation with the type of fussy instrumental jazz — rock Frank Zappa insists on grooming at each and every opportunity, and the balladic bar-room sprawl of 'Harry Irene', for Beefheart an uncommonly simple and effective song-story.

'You Know You're A Man' is wasted boogie-brawl stomp, however, nothing more than jam-filling... and hardly the stuff from which reputations are built or preserved. Still...

Elsewhere, the clawing, claustrophobic threads of quality that fired The Magic Band's most lasting work: 'Bat Chain Puller' itself is one such anachronism, spraying instruments against each other, horns, guitars, marimbas displaying an almost effortless freedom whilst remaining locked in mutual combat. Beefheart himself chews and spits words with ruthless relish...

'Green inflated trees balloon up into marshmallow soot / That walks away in faulty circles / Caught in grey blisters / With twinkling lights 'n green sashes / Drawn by rubber dolphins / With good yawning mouths that blister 'n break in agony'...

'Shiny Beast' never relaxes, not for an instant; it's the product of a concerned and exploratory nucleus of musicians — Van Vliet, Jeff Tepper, Bruce Fowler, Eric Feldman, Robert Williams, Art Tripp '11 — whose essential rejection of formulae sporadically pushes the music into all manner of new alleys and openings.

'Floppy Boot Stomp' and 'Owed 'T Alex' and 'Candle Mambo' are, like 'Bat Chain Puller', primordial Beefheart — never completely comfortable or tangible (his lyrics can only be described, at best, as instinctive primal screams built into words) but always magnetic, coarse and ingenious.

It came to pass that Don Van Vliet contracted a new contract, and that 'Shiny Beast' sprayed a few seeds of confirmation, just to remind us...

The Magic Band resurgence is upon us. ++++ CHRIS WESTWOOD

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- 2453 JAM — Eton Rifles
- 962 EVELYN CHAMPAGNE KING — Shame
- 1058 BONEY M — Rivers of Babylon
- 1135 MEAT LOAF — You took the words right out of my mouth
- 1220 JOHNNY NASH — I can see clearly now
- 1303 PEOPLE'S CHOICE — Do it any way you wanna
- 1451 OTIS REDDING — The dock of the bay
- 2840 SAILOR — A glass of champagne
- 3038 SEX PISTOLS — Silly thing 'Who killed Bambi
- 1838 SIMON & GARFUNKEL — Bridge over troubled water
- 2398 DONNA SUMMER — Dim all the lights
- 1829 BOOKER T & MGs — Time is tight/Soul limbo
- 1931 FRANKIE VALLI — Grease
- 2061 STEVIE WONDER — I Wish

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**DEBBIE  
HARRY**

# MAILMAN

## Is this a concept? ...

**TO MAKE your life a lot easier, I've written all this week's letters for you under the same boring headings that people write to you about week after week. Here goes.**

### GROVELLING LETTER

HELLO MAILMAN, you witty type person. I had never read such brilliance until I first read your letters column four years ago. You're so brilliant, in

fact, I often wonder if there is more than one of you, Paul Humphreys, Stoke-on-Trent.

### ABUSIVE LETTER

HELLO YOU great wobbling turd. How many readers letters have you wiped your fat arse on lately, eh?

I bet you think your so-called answers at the end of each letter are so witty, don't you? Christ, if it was shit, as the saying goes, you'd be con-

stipated. You get right up my nose you sarky tit. I hate you, Paul Humphreys, Stoke-on-Trent.

### NONSENSE LETTER (Quo Fan Type)

DEAD HOLE in Watford, yeh. Punk's snot all over the place and you can't walk for the doggy's pooooos on the pavements. Feels like a Pink Floyd LP know what I mean eh, yeh, sniff, grunt, spit, where's me Motorhead single Bummer! yeh, sniff, grunt, spit, oink. Paul Humphreys, Stoke-on-Trent.

### ABUSIVE LETTER II

YOU THINK you're so bloody clever don't you? No! Well you bloody do, 'cause I know see!

You and those cretins you call friends like Ronnie Grrrr (sic) I have seen better music critics in the bloody deaf and dumb institute where I live. Bah!! Paul Humphreys, Stoke-on-Trent.

### TRYING FOR AN LP TOKEN LETTER

DID YOU know these anagrams of some of your



HEY, Nick. Listen, man. I'm really freaked out. Them Record Mirror readers is getting a bit clever, man. I don't like it.

names (or did you ever want to)? Alf Martin - L Fartman, Rosalind Russell - Rolls learn us, Sid Kelly Pike - Like key LP John Shearlaw - Heal Jaws' horn. Ronnie Gurr - O! Rig runner. Mike Nicholls - Shell coin, Kim Tim Lott - Tilt Tom. Daniela Soave - Da! Vasoline Ed. Do I get an LP token? Paul Humphreys, Stoke-on-Trent.

### ABUSIVE LETTER III

WHO THE hell does (clever start eh?) that bottle blonde wimp Paula Yates think she is?

Does she think she'd be writing for you if she wasn't? a) Bob Geldof's girlfriend b) A nude model c) Quite good looking d) Did not mix with top celebrities, or e) Be able to write fluently?

I don't think so, do you? Anyway bring back John Shearlaw whoops, I mean Juicy Lucy. Paul Humphreys, Stoke-on-Trent.

### CLEVERISH TYPE LETTER

AREN'T ALL you letters stereotyped just lately eh? Honest, one bloke with a bit of a brain could write all the insipid crap you print each week. There's never a constructive letter printed in your paper more than once a year.

So, come on all you zits out there, write something about music for a change instead of Kate Bush's oversised mammaries, Debbie Harry's backside or Gary Numan's facepack. Paul Humphreys, Stoke-on-Trent.

You cocky little bleeder. For that you get an LP token.

### NASTY

AT LAST after five years of careful study of Record in Mirror, I can now reveal to you why babies have soft spots on their heads. It's so that nurses can carry them five at a time.

The Bickley Billy-Goat. PS Ian Dury to Doctor: "I feel aches and pains all over." Doctor: "You're just a little stiff." "Mum, is it true when you die you go all stiff?" "Yes." "Put your hand in my pocket, I think I'm dying."

### NO BANANAS

YESNUTS is writtenal over my face. Hazlenuts, wanuts, wolenuts, monkey nuts, peanuts, KP nuts. I'm in love with Gary Numan nuts, Paula Yates is nuts to be in love with Bob Geldof nuts and I think we're all turning nut-nuts. The Madwoman, Lymington, Hants. Speak for yourself.

### MARVIN COMIC

AFTER SEEING the Shadows on Top Of The Pops last Thursday I was appalled to see that poor Hank Marvin should be made to stand at his age. Ashley Wilson, Bradford. What about Jimmy Saville?

### STICKY

I THOUGHT I had people all nicely categorised - mods, punks, soulies, hippies, etc. So how is it that this kid down our street wears a parka, has long green and pink hair, flared trousers and listens to Barbara Dickson? Why can't everyone dress as

comments on Gary Numan need their heads looking at. How anyone can listen to that moron baffles me. He's got a voice like a castrated chicken. Keep up the good work Paula and ignore these bloody morons. They obviously can't recognise talent when they see it. Big Steve, Fleetwood. C'mon Paula, I recognise your handwriting.

### DOUBLE TAKE

IN RM (January 3) you published a review of that most excellent album by The Planets, reviewed by Kelly Pike and she awarded it three stars. In RM (February 2) Philip Hall re-reviewed it and gave it three and a half stars. Perhaps in two weeks time The Planets will be re-reviewed by Rosalind Russell and she'll give it four stars.

Isn't it exciting. John (The Talker) Waring, Woverhampton. Actually, she's only going to give it two stars.

### GREEDY

I'M SORRY to say I've sunk so low to ask you advice. I have 'Eton Rifles' by the Jam in a plain sleeve that was made in France and I hear that the French version is a rarity. Greedy me wants to know if it's worth more than the British 'Eton Rifles'. I've also got 'Bombers' by Tubeway Army and the B-side is supposed to be 'Blue Eyes' and 'OD Receiver', but on my record there's only 'Blue Eyes'. What should I do? Is it a rarity? Heather Armitage, Cumnock, Scotland. Yes, very rare. Put them on the fire for safe keeping.

### TIWTW

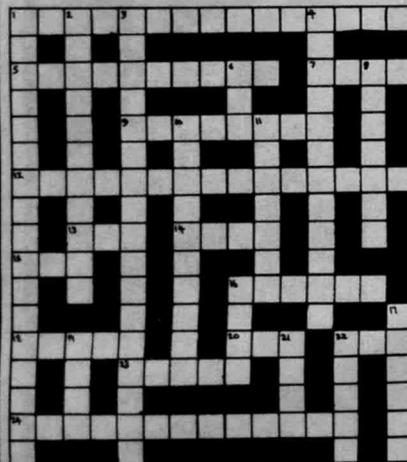
SHAKE WELL. Remove excess from brush. Apply sparingly by touching action. Product penetrates. What's this got to do with music? Nothing... What the hell! Sue Mitchell (brother's RM sneaker, under the bed). Where else would your read it?

### HOW COULD YOU?

JUST WRITING to say I think Chrissie Hynde and Celia (the Mutations) are the same person. If I'm right could you please get me a ticket for the Wolves v Liverpool League Cup Final. F Hopkins, Stourbridge, West Midlands. Liverpool? I thought the only team up there was Everton.

... is what a concept?

## X WORD



- ACROSS**
- 1 Double A side with Tears Of A Clown (7,4,4)
  - 5 Group living in a Wonderland (10)
  - 7 Graham's 10cc partner (4)
  - 9 Group that were Blind Among The Flowers (8)
  - 12 Police debut LP (9,6)
  - 13 Ms Peebles (3)
  - 14 Rod's record company (4)
  - 15 Where Thin Lizzy kept the whisky (3)
  - 16 Private Affair (6)
  - 18 The king of Rock 'n' Roll (5)
  - 20 Wondrous Story tellers (3)
  - 22 McCartney LP (3)
  - 23 He was Gonna Make You A Star (5)
  - 24 What The Clash can hear (6,7)
- DOWN**
- 1 Recent Cliff LP (4,1,4,8)
  - 2 Barbara and Donna hit (2,4,5)
  - 3 1979 Candidate hit (1,4,5,4,3)
  - 4 Rats hit (4,2,6)
  - 6 Shadows' label (1,1,1)
  - 8 He had Reasons To Be Cheerful (3,4)
  - 10 Teenage Kickers (10)
  - 11 Group that have got a Strange Little Girl (3,4)
  - 16 Recent American chart toppers who are now having UK success (4)
  - 17 Group that were Living Next Door To Alice (6)
  - 19 Carly Simon said "You're So..." (4)
  - 21 She's In Love With You (4)
  - 22 Moptops drummer (5)

**LAST WEEK'S SOLUTION**  
 Across: 1 Whatever You Want, 6 Isley Brothers, 9 Ma Baker, 11 UFO, 12 Fantasy, 14 Oceans Of, 15 Sweet, 17 A Little More Love, 19 Don, 20 Layla, 23 Rose Royce, 24 I Can See For Miles  
 Down: 1 Waiting For An Alibi, 2 All You Need Is, 3 Euroman Cometh, 4 War, 5 Tonic For The Troops, 7 Strange Town, 8 No Fun, 10 Beat, 13 Yesterday, 16 Love, 18 Tavares, 21 YMCA, 22 Leif



Don't hassle me, Ivan. I'm groovin' on a positive vibe an' if you can't beat 'em, join 'em.





# SONG WORDS

## TOURISTS

### So Good To Be Back Home Again

on Logo Records

It's So Good To Be Back Here Again  
Having Fun With All My Friends  
When Everybody Says Hello  
You Know There's Nowhere Else To Go

Chorus:  
It's So Good  
Yeah It's So Good  
So Good To Be Back Home Again

Maybe I've Been So Far Away  
Been So Lonely Every Night And Day  
There's Only One Thing I Want To Do  
I Wanna Get Back Home To You

Chorus:  
It's So Good  
Yeah It's So Good  
So Good To Be Back Home Again

Maybe I've Been So Far Away  
Been So Lonely Every Night And Day  
When My Baby Holds Me Tight  
You Know I Want To Stay The Night

Chorus:  
It's So Good  
Yeah It's So Good  
So Good To Be Back Home Again.

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There Ain't Nothing That You Can Do  
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Lay Back And Groove With Mine  
You Got To Feel That Heat  
And — A We Can Ride The Boogie  
Share That Beat Of Love

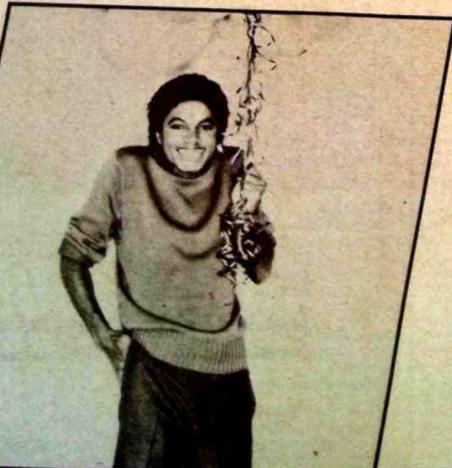
Chorus:  
I Wanna Rock With You (All Night)  
Dance You Into Day (Sunlight)  
I Wanna Rock With You (All Night)  
We're Gonna Rock The Night Away

And When The Groove Is Dead And Gone  
You Know That Love Survives  
So We Can Rock For Ever On

Repeat Chorus

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# PHYLLIS HYMAN

## "YOU KNOW HOW TO LOVE ME"

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Edited by SUSANNE GARRETT

# Looking after Number One

EVER SINCE being mugged and assaulted one lunch-hour on the tube three years ago, I've wondered about the possibility of taking classes in self-defence. It may sound daft, but it's something I really like to do. I'm sure many other female readers may feel the same way. Are there any books published on the subject of self-protection for women?

Sue, North London

• Sounds a sensible idea in view of the steadily rising rate of crimes of violence. If you're looking for an all-female course in self-protection, contact the Women's Arts Alliance, 10 Cambridge Terrace Mews, London NW1. (Tel: 01 935 1841). The Sobell Sports Centre, Hornsey Road, Holloway, London N7. (Tel: 01 807 1632), also has a women's judo class every Friday, (7.30-9.30

pm). Go along on the night to enrol. There are lots of mixed classes on offer too. For more details of evening courses see a copy of 'Floodlight', available from most newsagents, price 20p.

And in the provinces? Nottingham offers an all-female defence course c/o National Women's Information Service, 32A Shakespeare Street, Nottingham. (Tel: 411475).

One new book, 'Defend Yourself!' (Pelham, £3.50) by Australian author Bronilyn Smith (a 5ft 2in sub-eight stone female Aikido black belt), is certainly well worth a read. This illustrated step-by-step guide describes techniques for using your energy and strength to the best advantage when faced by an assailant and is packed with useful advice on how to handle the tubeway proper, the hand-bag snatcher and the would-be rapist.

## I'M GAY

I THINK I am what you might call "gay", although I've never had any physical sexual encounters. All the friends I've ever had have been straight and I'm finding it increasingly difficult to socialise, since the inevitable flirting always happens between males and females in our group.

My whole existence is a big pretence of trying to give the impression of being totally straight and I make out I fancy various girls. I really wish I could fall for a girl, but each time I'm attracted to another guy and realise my feelings aren't and are never likely to be reciprocated, it makes a part of me die. Will I ever find someone to share life with?

The possibility of moving away and starting somewhere fresh abroad has crossed my mind, but

would that really solve anything?  
BG London

• If you feel you need a clear-break from the daily routine and some time out to rethink your future, going to live abroad for a while could be a good move. But you can't burn all your bridges and it's impossible to run away from yourself — wherever you go.

You're old enough and aware enough to know where you stand in terms of relating to other people. Under the circumstances, accepting the fact that you're gay is a reasonable course of action. You're not unique. Those modern-style inch-worms, the statisticians, tell us that one in 20 people is gay. In the UK alone there are some two million homosexuals, men and women. Making the effort to extend your circle of friends and meet people who share your sexual preference will work wonders for your morale.

Organisations run by gay people for gay people are: Campaign For Homosexual Equality (CHE), c/o 42A Formosa Street, London W9 2J9. (Tel: 01 289 9335). Has groups in London and throughout the UK offering social activities. Helpful and friendly advice. Free legal service. Through campaigning work CHE aims to achieve legal and social equality for homosexuals.

Friend. Provides free confidential help, advice and information and a befriending service nationally. Lines are open every evening 7.30 pm-10 pm. (Tel: 01 359 7371/2).

Gay Switchboard, 5 Caledonian Road, London N1. (Tel: 01 359 837 7324). Counselling, advice, information, help. Up-to-the-minute what's on information. Get in touch.

## INFECTION

SEVERAL months ago, I had a brief relationship with another guy and am worried sick as I'm afraid I've got VD. Yellow stuff has been coming out of my penis and my anus seems to be infected. I've done nothing about it because I'm afraid and also find it difficult to take time off work. Please help. John, London

• The symptoms you describe indicate that you may have contracted gonorrhoea, the most common form of VD. You must seek treatment, (a simple injection of penicillin or another antibiotic), as soon as possible. Gonorrhoea clears up quickly with treatment, but if left alone the consequences can be extremely serious. Several London special clinics open into the early evening, but if you'd prefer to go along on a Saturday morning, your best bet is The Praed Street Clinic, St Mary's Hospital, Praed Street, London W2, open from 9.00 am-11.30 am. (Tel: 01 262 1123). You don't need an appointment to go

along.

Alternatively, visit the Marsha And Luke Clinic, West London Hospital, Hammersmith Road, (off Hammersmith flyover), London W6 7DG, open Saturdays from 9.30 am-11.30. New patients should arrive by 10.00 am. (Tel 01 748 3441). A few other clinics open for a short time in the early evening. Our list is available on request with free leaflets.

*Anonymous of London:* While a milky-coloured or clear discharge from the vagina is usual and nothing whatsoever to worry about, an increased and strong-smelling discharge, darker in colour may be a warning sign of infection. See your doctor. It is not possible to contract a form of venereal disease in the way you describe.

## TRAVEL

COULD you please give me some information on how to obtain a passport for a trip to France. Are there any other papers I'll have to fill in? Also, what would I need to do if I wanted to stay and work in France? I'm 18 and would like to work in France eventually when my course of study is over. I'd like to check out possibilities of reduced fares too.  
Danny, Liverpool

• As long as you're 18 or over, you can apply for a passport in your own right. See your nearest Post Office for an application form giving full details. If you're between 16 and 18, you will need the consent of one parent before your own passport can be issued. As France, like Britain, is a member of the EEC, no other formalities are necessary for a holiday visit, pure and simple. Your travel agent should have details of reduced fares available to students, but in case of difficulty, contact London Student Travel, 117 Euston Road, London NW1. (Tel: 01 388 7051). To fill yourself in on the French employment scene, see your nearest Employment Office, and write to French Embassy, 58 Knightsbridge, London SW1. (Tel: 01 235 8080), enclosing a stamped addressed envelope.

## CURVE

I'M 19 years old and have never had sex. However, I have now fallen in love and want to sleep with my girlfriend. My problem is that my penis is curved when erect and I don't know whether this is normal or not.  
Martin, Bournemouth

• You're worrying unnecessarily. A curved penis is not an unusual attribute. Some are curved, some are "straight", some are fat, some are thinner. In no way are you abnormal.

# FEEDBACK



Pic. by Jill Furmanovsky

## RAMONES

DA DISCOGRAPHICAL DETAIL ON DUH oh Joey and the gang, (who also put THE RAMONES) is sought by MICKY RAMONE (no relation), HOVE, a pseudonym under the nom de plume of RAMONES (also no relation), NORWICH, and plain ol' SUSAN WALL, ASHTON UNDER LYME, UK (release only to follow; in chronological order, Zingles on Sire, 'Sitzkrieg Bop', July 76, (6078601); 'I Remember You', February 77, (6078803); 'Sheena Is a Punk Rocker', May 77, (6078808); 'Swallow My Pride', July 77, (6078811); 'Rockaway Beach', December 77, (6078811); 'Do You Wanna Dance', April 78, (6078816); 'Don't Come Close', September 78, (SRE 1031); 'Come On Let's Go', Reprise Brothers and Ramones, September 78, (SIR 4020); 'She's The One', November 78, (SIR 4021); 'Rock 'n' Roll High School', August 79, (SIR 4021); 'Baby I Love You', January 80, (SIR 4021). Albums information below covers original release dates, but includes new catalogue numbers. 'Ramones' July 76, (SIR 6078601); 'Leave Home', February 77, (SIR 6078601); 'Rocket to Russia', December 77, (SIR 6078602); 'Road to Ruin', September 78, (SIR 6078603); '11th Avenue', June 78, (SIR 6078604); 'Rock 'n' Roll High School', August 79, (SIR 6078605); a compilation album including one solo of Ramones, ('The Little Tracks, I Want You Anxious of 'Come On Let's Go' and Ramones medley), End Of The Century, January 80, (SIR 6078607). Sorry fans, no fan club.

## HALL & OATES

RECENTLY CONVERTED to the all-American sound of blue-eyed soulsters Darryl Hall and John Oates, ROLLASON OF BIRMINGHAM and MARTIN COX, EDGWARE, ask for details of available UK releases on both Atlantic and RCA. RCA staples still on catalogue are 'Why Do Lovers Break Each Others Hearts', October 1977, (PB1132); 'The Last Time', September 1978, (PB1324); 'I Don't Wanna Lose You', February 1979, (PB1444); 'Portable Radio', November 1979, (PB1444); and the new 'In, Wait For Me', January 25, 1980, (PB1747). Albums on Atlantic, 'Abandoned Land', December, April 1974, (K4834); 'War Babies', October 1974, (K4835); 'Whole Cats', August 1978, (K4836); RCA, 'Darryl Hall and John Oates', originally released September 1975, (APL11144), dated January this year, will be re-issued in March, 1980. Singles on Atlantic, 'The Best Of Us', August 1978, (APL11147); 'Darryl Hall and John Oates', September 1977, (APL11148); 'New Man', May 1979, (APL11149); 'Ain't No Love In the Heart of the City', May 1979, (APL11150); 'I Wanna Be Like You', July 79, (APL11151); 'I Wanna Be Like You', July 79, (APL11152); 'I Wanna Be Like You', July 79, (APL11153); 'I Wanna Be Like You', July 79, (APL11154); 'I Wanna Be Like You', July 79, (APL11155); 'I Wanna Be Like You', July 79, (APL11156); 'I Wanna Be Like You', July 79, (APL11157); 'I Wanna Be Like You', July 79, (APL11158); 'I Wanna Be Like You', July 79, (APL11159); 'I Wanna Be Like You', July 79, (APL11160); 'I Wanna Be Like You', July 79, (APL11161); 'I Wanna Be Like You', July 79, (APL11162); 'I Wanna Be Like You', July 79, (APL11163); 'I Wanna Be Like You', July 79, (APL11164); 'I Wanna Be Like You', July 79, (APL11165); 'I Wanna Be Like You', July 79, (APL11166); 'I Wanna Be Like You', July 79, (APL11167); 'I Wanna Be Like You', July 79, (APL11168); 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'I Wanna Be Like You', July 79, (APL11537); 'I Wanna Be Like You', July 79, (APL11538); 'I Wanna Be Like You', July

**N**EW MUSIK'S tightly-disciplined sound is the epitome of sharp, focussed studio product. So the only place to interview the producers of slickly-produced modern pop like 'Living By Numbers' was sitting behind the array of knobs and faders of a studio mixing board.

The band, writer, producer, guitarist, keyboardist and vocalist Tony Mansfield, bassist Tony Hibbert, drummer Phil Towner, and keyboardist Clive Gates, all came together after various stints with other no-hopers and has-been outfits. They stumbled across each other during their separate careers as sessionmen in various production companies.

They were mainly involved with small companies who specialised in concocting safe ingredients for commercial success in the Euro-pop and disco fields.

"New Musik is still pretty safe," admits New Musik's leader Tony Mansfield. "I'm aiming for radio music — I listen to music from the point of view of switching on the radio."

"I wanted to create something that was controlled, rather than have four members getting together, deciding on a format and then tugging in different directions and generally creating, in most cases, a disharmony in the music. Even though you can get the magical combination in a few cases."

"Basically I had this idea that is now New Musik, which I think is working. We've had a bit of chart success which I feel is a pointer to what we could do in the future. But, despite all the tracks on our new album being written by me, I wanted to get the ball rolling and probably the one after will include contributions written by other members of the band now they know what to go for, in terms of style."

New Musik, along with Buggles, seem to be working towards a universal pop formula which will appeal across the age barriers in the

mass way the Beatles or, to a lesser extent, ELO do.

By coincidence another connection with Buggles is that drummer Phil Towner was called in to do repair work on the Number One hit 'Video Killed The Radio Star'.

Tony Mansfield freely admits that he aimed for the current hit 'Living By Numbers' to be more commercial than the excellent 'Straight Lines', the first New Musik single: 'Living By Numbers' could be construed as Bugglish but there's not much of a connection except that both of us are trying to produce good modern pop music."

Unlike Buggles, who have only recently decided to go on the road due to their success, New Musik had always intended to play live. They start rehearsals in two weeks time after the completion of the album, tentatively titled 'From A to B'. It is set for an April release.

There is a possibility that they may add a few members if their attempts to transfer their complex studio sound to the live arena aren't adequate. Mansfield doesn't see the addition of players as cheating, in fact, he says that it would be cheating to present them with a limp sound.

"I want to re-arrange some of the material so that there are differences live so it will still be interesting and a surprise to those who've bought the records."

Already some commentators have saddled New Musik with the label of "contenders for the sound of the eighties" on the strength of the two singles, though Mansfield is quick to deny it.

"I've always felt that what I'm doing is natural, something I've always been into. My main influences started off with the psychedelia period of the Beatles, from there to

Yes, Led Zeppelin through Genesis, Pink Floyd and the odd foreign band like Kraftwerk.

"We're not going for a sound of the eighties, it's something that's always been there. It's just that what we've been doing seems to be in fashion, though we're not fashion conscious."

"I've always had this idea that during the late sixties and early seventies there was a pop sound — a radio sound that suddenly died away and has only recently come back. I think the whole singles thing at the moment is quite healthy. You can be outrageous and still be successful. The general public are accepting less contrived sorts of things. Because of that there seems to be more room to move about."

I point out to him that his jolly tunes have had sinister overtones, both his singles being concerned with the liberty of the individual and the invasion of privacy.

"I find it easier to write about real situations than writing love songs. I like things to mean something. It's a challenge to write something sensible in a few lines and mean something. 'Straight Lines' was very simple. It's about making decisions. You can go one way or another but whatever you decide is, in the long run, one specific way from A to B."

"Living By Numbers' is a similar thing. We are all living by numbers. Whatever situation you are in is based on a statistical thing. You are born and given a number on a birth certificate — you drive a car and you get registered — you're always a specific age."

"It's a bit morbid. I don't want to be morbid but you've got to look at realities of what's around. It's all down to reality."

MIKE GARDNER

# NO MUSIKAL EXCESS



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Bootleg Album

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DATES: Thursday 14th February: LONDON Nashville Rooms, Friday 15th February: LONDON Rock Garden, Sunday 17th February: LONDON Torrington (North Finchley), Thursday 21st February: NORWICH Cromwells, Friday 22nd February: LONDON Music Machine, Sunday 24th February: LONDON Golden Lion, Fulham, Monday 25th February: LONDON Half Moon, Putney, Tuesday 26th February: CLEETHORPES, Friday 29th February: READING, Hexagon, Saturday 1st March: DUDLEY JB's, Sunday 9th March: LONDON Torrington (North Finchley), Saturday 15th March: WOLVERHAMPTON Poly, Sunday 16th March: SOUTHEND Shrimpers, Monday 17th March: LONDON 100 Club, Friday 21st March: LONDON Marquee,

W.K.L.G. ARTISTS





**SQUEEZE: back from down under, start their tour at Canterbury Odeon, Thursday.**

**LONDON**, Greyhound, Fulham Palace Road (01 358 0526), **North End Boogie Band / The 45's**  
**LONDON**, Half Moon, Herne Hill (01 274 2733), **Nine Below Zero**  
**LONDON**, Half Moon, Putney (01 788 2387), **Red Beans And Rice**  
**LONDON**, Hope And Anchor, Islington (01 359 4510), **The Rave**  
**LONDON**, 100 Club, Oxford Street (01 636 0933), **John Baldry / Sammy Mitchell Trio**  
**LONDON**, Kensington, Russell Gardens (01 603 3245), **Nightlife**  
**LONDON**, Lyceum, The Strand (01 836 3715), **The Clash / Joe Ely**  
**LONDON**, Marquee, Wardour Street (01 437 6603), **The Vapors / UBz**  
**LONDON**, Nashville, Kensington (01 603 6071), **Little Bo Bitch**  
**LONDON**, Rainbow, Finsbury Park (01 263 3140), **Jerry Lee Lewis / J D Sumner And The Stamps**  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), **White Rabbit**  
**LONDON**, Theatre Royal, Drury Lane (01 836 8101), **Linda Lewis**  
**LONDON**, Torrington, North Finchley (01 445 4710), **Blues Band**  
**LONDON**, The Venue, Victoria (01 834 5500), **Ian Gomm / The Hitmen**  
**LONDON**, Windsor Castle, Harrow Road (01 286 8403), **Brainiac Five**  
**MAIDSTONE**, Royal Albion, Blitz  
**MANCHESTER**, Polytechnic (0 6 1 2 7 3 1 1 6 2), **Spidgenessabounds / Sex Beales**  
**NOTTINGHAM**, Hearty Goodfellow (42257), **Mispent Youth**  
**OXFORD**, New Theatre (44544), **Uriah Heep / Girlschool**  
**PAIGNTON**, Festival Theatre (58641), **Wishbone Ash**  
**PAISLEY**, Bungalow Bar (041 889 8667), **The Quads**  
**READING**, Cherrys (585686), **Fiebird**  
**REDCAR**, Coatham Bowl (74420), **Saxon**  
**ROTHERHAM**, Kimberworth Park WMC, Strange Days  
**SHEFFIELD**, The Ruts / The

**Vibrators**  
**STAFFORD**, Etlington Park Manor (01 987 264), **Diamond Head**  
**OXFORD**, Brunel University (39125), **Random Hold / Anthony More**  
**MONDAY FEBRUARY 18**  
**ASHTON UNDER LYME**, Thameside Theatre (061 330 2095), **Fiddler's Dram**  
**BIRMINGHAM**, Golden Eagle (0 9 2 1 6 4 3 5 4 0 3 1), **Money/Cerberus**  
**BIRMINGHAM**, Night Out (021 622 2233), **Mary Wilson**  
**BIRMINGHAM**, Romeo and Julietts (021 643 6690), **Eric Bell Band**  
**BIRMINGHAM**, Town Hall (021 235 9944), **Linda Lewis**  
**BRIGHTON**, Art College (604141), **The Chefs/Nicky And The Dots**  
**CAMBRIDGE**, Great Northern (60340), **Boris And The Spiders**  
**CROYDON**, Fairfield Hall (01 6 8 8 9 2 9 1), **Uriah Heep/Girlschool**  
**DUNDEE**, Teasers (24765), **Headboys**  
**EDINBURGH**, Tiffanys (031 556 6292), **The Pretenders**  
**FARNHAM**, The Maltings, **The Chieftains**  
**LIVERPOOL**, Empire (051 709 1555), **Spyro Gyra**  
**LIVERPOOL**, Masonic, Asylum  
**LONDON**, Bridge House, Canning Town (01 476 2889), **Spidgenessabounds/One On One**  
**LONDON**, Dingwells, Camden Lock (01 267 4967), **The Set/X-Dreamysts/Disco Students**  
**LONDON**, Greyhound, Fulham Palace Road (01 358 0526), **The Realists/Ricky And The Prefects**  
**LONDON**, Hope and Anchor, Islington (01 359 4510), **Spare Parts**  
**LONDON**, 101 Club, Clapham (01 223 8309), **The 45s/The Imports**  
**LONDON**, Lewisham Odeon (01 852 1331), **The Clash**  
**LONDON**, Marquee, Wardour Street (01 437 6603), **The Heat**  
**LONDON**, Maunkbetrys, Jermyr Street (01 489 4623), **SPB**  
**LONDON**, Moonlight Railway Hotel, West Hampstead (01

992 0863), **The Opposition/The Act**  
**LONDON**, Music Machine, Camden (01 387 0428), **L o n d o n s o m e N o m o r e / C a h o o t s / T h e Adventurers**  
**LONDON**, Nashville, Kensington (01 603 6071), **Squeeze/Fashion**  
**LONDON**, Venue, Victoria (01 834 5500), **Sugarhill Gang**  
**LOUGHBOROUGH**, Town Hall (63151), **Def Leppard/Witchynde**  
**MUNSTON**, 77 Club (386323), **The VIP's**  
**OXFORD**, Polytechnic (68789), **Q-Tips**  
**READING**, Cherrys (585686), **Blue Lights**  
**SHEFFIELD**, City Hall (22885), **The Tourists**  
**SWANSEA**, Circles (54131), **Dexy's Midnight Runners/Black Arabs**  
**WATFORD**, Baileys (39848), **The Chi-Lites**  
**TUESDAY FEBRUARY 19**  
**BIRMINGHAM**, Night Out (021-622 2233), **Mary Wilson**  
**BLACKBURN**, King Georges Hall (58424), **Fiddler's Dram**  
**BRIDLINGTON**, Royal Spa (78258), **The Tourists**  
**BRIGHTON**, Dome (682127), **The Chieftains**  
**CARDIFF**, Sophia Gardens (2 0 1 8 1 1), **U r i a h Heep/Girlschool**  
**CARDIFF**, Top Rank (26538), **Dexy's Midnight Runners/Black Arabs**  
**CARDIFF**, University (396421), **Wishbone Ash**  
**CARLISLE**, Market Hall (23411), **The Selector/Holly And The Italians/Body Snatchers**  
**COVENTRY**, Warwick University (27406), **As Pairs**  
**CROYDON**, Crawdaddy Club, **Martion Schoolgirls**  
**HATFIELD**, Forum (71217), **Spyro Gyra**  
**HUDDESFIELD**, Polytechnic (38158), **Orchestral Manoeuvres In The Dark**  
**LEEDS**, Warehouse, Sugarhill Gang  
**LEICESTER**, University (26881), **Aswad**  
**LIVERPOOL**, Masonic, Accelerators  
**LONDON**, Dingwells, Camden Lock (01-267 4967), **The Nips**  
**LONDON**, 101 Club, Clapham (01-223 8309), **Red Beans And Rice/The Replicas**

**LONDON**, Marquee, Wardour Street (01-437 6603), **Atletico Spizzz 80/The Scars**  
**LONDON**, Moonlight Railway Hotel, West Hampstead (01-992 0863), **The Modettes/Fialbackers**  
**LONDON**, Music Machine, Camden (01-387 0428), **Prolex/The Trendies**  
**LONDON**, Nashville, Kensington (01-603 6071), **Crooks/The Directions**  
**LONDON**, Queen Mary College, Mile End Road (01-980 4511), **The Opposition**  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), **The Jump**  
**LONDON**, University of London Union, Malet Street (01-580 9551), **Billy Karloff And The Supremes**  
**LONDON**, Upstairs At Ronnie's, Frith Street (01-439 0747), **Local Effect**  
**LONDON**, Windsors Castle, Harrow Road (01-286 8403), **Q-Tips**  
**LOUGHBOROUGH**, Town Hall (63151), **Def Leppard/Witchynde**  
**MALVERN**, Nags Head, **The Pinkies**  
**MANCHESTER**, Thameside Theatre (061-308 3223), **Linda Lewis**  
**NEWCASTLE UPON TYNE**, City Hall (20007), **Rainbow**  
**NORTHAMPTON**, Nene College (714326), **The Movies**  
**NORWICH**, Cromwells (612309), **Sore Throat**  
**NORWICH**, University of East Anglia (56151), **Charlie Dore/Duncan Browne**  
**NOTTINGHAM**, Boat Club (869032), **Saxon**  
**NUNEATON**, 77 Club (386323), **Soldgenessabounds**  
**SHREWSBURY**, Music Hall (52019), **Squeeze/Wreckless Eric**  
**SWANSEA**, White Swan, Quay  
**SWINDON**, Brunel Rooms (31384), **Narrow Feint**  
**WATFORD**, Baileys (39848), **The Chi-Lites**

**WEDNESDAY**

**FEBRUARY 20**  
**BIRMINGHAM**, Bogarts, New Street (021-643 0172), **Cryer**  
**BIRMINGHAM**, Night Out (021-622 2233), **Mary Wilson**  
**BISHOPS COTFORD**, Tread (56313), **Martian Schoolgirls**  
**BOURNEMOUTH**, Pinecliffe (426312), **Chinatown**  
**BRISTOL**, Romeo and Julietts (292658), **Dexy's Midnight Runners/Black Arabs**  
**LIVERPOOL**, Eric's (021-709 1555), **After The Fire**  
**LIVERPOOL**, University (051-709 4744), **Squeeze / Wreckless Eric**  
**LONDON**, Billys, Dean Street (01-437 3111), **Bauhaus**  
**LONDON**, Bridge House, Canning Town (01-476 2889), **Bobby Henry And The Risk**  
**LONDON**, City University, Northampton Square (01-253 4399), **Q-Tips**  
**LONDON**, Dingwells, Camden Lock (01-267 4967), **Ginger Baker's Energy**  
**LONDON**, Greyhound, Fulham Palace Road (01-358 0526), **Thieves Like Us / The Limos**  
**LONDON**, Music Machine, Camden (01-387 0428), **Classix Nouveaux / Idiot Dancers**  
**LONDON**, Two Brewers, Clapham (01-622 3521), **Sad Among Strangers**  
**LONDON**, The Venue, Victoria (01-834 5500), **Pat Benatar**  
**LONDON**, Windsor Castle, Harrow Road (01-286 8403), **Billy Karloff And The Supremes**  
**MALVERN**, Winter Gardens (2700), **The Pretenders**  
**NEWCASTLE UPON TYNE**, City Hall (20007), **Rainbow**  
**NEWCASTLE UPON TYNE**, Max Factor (23109), **The Selector / Holly And The Italians / Body Snatchers**  
**NEWCASTLE UPON TYNE**, Polytechnic (28751), **The Inmates**  
**NORWICH**, Scamps (27263), **Jane Bond And The Agents**  
**POOLE**, Arts Centre (70521), **Spyro Gyra**  
**SHEFFIELD**, Top Rank (21927), **Def Leppard/Witchynde**  
**SHEFFIELD**, University (24076), **Aswad**  
**SHEFFIELD**, University, Bar Two (24076), **Geddes Axe**  
**SHREWSBURY**, Cascade (59441), **Orchestral Manoeuvres In The Dark**  
**STOKE**, Keele University (625411), **Charlie Dore / Duncan Browne**  
**STOKE MANLEY**, Victoria Hall (24641), **The Clash / Discharge**  
**SWANSEA**, Brangwyn Hall (59821), **Uriah Heep / Girlschool**  
**UXBRIDGE**, Brunel University (59125), **The Vapors**  
**WATFORD**, Baileys (39848), **The Chi-Lites**

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**Answer the 3 questions below including the tiebreaker**

Give the title of Andy Gibb's last LP?

\_\_\_\_\_

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What are the christian names of Andy's three famous brothers?

\_\_\_\_\_

\_\_\_\_\_

What is the title of Andy Gibb's new single?

\_\_\_\_\_

\_\_\_\_\_

**TIEBREAKER**

Say in not more than 25 words what the title of Andy Gibb's new album 'After Dark' conjures up in your mind?

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# ROAD SHOWS

## SQUEEZE PLEASE

### SQUEEZE Cambridge University

SOMEONE said recently that with their new management, and gigging with Ian Dury, The Clash had become a pub rock band. Top Five glory and junkets to Australia notwithstanding I would say the description is better suited to Squeeze.

Their waggish, post-adolescent humour is directly descended from the ale-house, whilst Jools Holland's rollicking piano runs have "saloon bar" stamped all over them.

Tonight, however, as they open their most extensive British tour, it is a seat of learning which awaits them. Seat being the operative word, since believe it or not, the venue is a lecture theatre.

"Good evening!" a paunchier Chris Difford announces. "Notebooks out!" Ne'er a truer word spoken in jest as the Fred Perry T-shirted one launches into 'Slap & Tickle'.

Constant touring has had a positive effect on the group. They now take their material slower, being more relaxed as a result of renewed confidence.

Also new are many of the songs. The superbly-titled 'Pulling Mussels



CHRIS DIFFORD of Squeeze

(From A Shell) works better on stage than on the new album, keyboards weaving round the riffs, tersely tying the guitars and rhythm section together.

Another Nail In My Heart' is also more effervescent. Glenn Tilbrook's voice undeniably melodic despite being a trifle derivative. The echoey acoustics of the hall spoil any intimate atmosphere the band try to create, but by 'Cool For Cats' Squeeze really began to spark. Difford's cockney whine wring every drop of wideboy charm from the lyrics, with John Bentley

spicing the proceedings by yodelling the chorus.

In contrast, the subdued 'I'm A Go Go' takes the band in a more ambitious direction, an emphatic change of mood brought about by the contrasting time signatures. It forms a perfect partnership with 'I Didn't Love Love', which also deviates from their jog-along norm.

With a guitar solo in the middle, like many Squeeze songs it has an essentially sixties structure and is tipped by the group to be their next single.

While not the most instant dance band, some of the music lends itself to

this activity, particularly the more "nudge nudge" numbers like 'It's So Dirty' and 'Touching Me'. 'Good-bye Girl' had the hitherto restrained students clambering aboard benches to shake a leg or two, before the inevitable 'Up The Junction'.

For the final encore there's another tune which takes its title from a film. 'There At The Top', the unsatisfactory closer to 'Argy Bargy'. Yet once again, in a live context it serves them well, possibly because they need the fuel of crowd excitement.

If this is the case, then maybe the solution to their problem of good material being impaired by the sterility of the studio would be a live album. MIKE NICHOLLS

### THE JAM Cambridge, Corn Exchange

WHEN a manager introduces his band on stage and prefaces his announcement with the phrase "The best band in the land", it's a boast only he and the band concerned have to believe.

But when John Weller said it at Cambridge it makes you attempt mentally to compile a list of their superiors and the sad thing is that there is no list and no-one even comes close at the moment.

When you consider the staggering development of the band, in terms of technique and style, it's hard to remember that the band have only had a recording life of less than three years.

The Corn Exchange gig is part of a few warm up dates in anticipation of their forthcoming American tour.

The band kick off with three from the excellent 'Setting Sons' album, 'Saturday Kids', 'Burning Sky' and 'Thick As Thieves'. It is immediately apparent that the band are sharp.

The three members, Paul Weller, Bruce Foxton and Rick Buckler, produce a taught knife edge tension — a pressure somehow unnaturally restrained.

Rick Buckler is as graceful and fluid as possible. He substitutes the physical grind of drumming for an almost poetic array of elegant cuts, slashes and thrusts. His economy of effort belies the strength and drive he provides the band.

Bruce Foxton, playing with a damaged finger, channels his power into a rhythm that is as buoyant as it is sturdy.

But the Jam's high status is due to the maturity of Paul Weller. His ear for melody is uncanny. His feel for dynamics is acute, capturing the perfect balance of pathos in 'Butterfly Collector' or directing the anger of 'Private Hell'.

The Jam have a wealth of material that is positively embarrassing. The Jam can afford to leave out aural gold like 'Away From The Numbers', 'All Around The World' or 'A Bomb In Wardour Street' which most outfits would kill for.

The Jam played both sides of their new single, 'Going Underground'

sounded like a natural successor to 'Eton Rifles'. Despite a nervous start it built to a confident exhilarating climax.

'Dreams Of Children' seemed a more considered composition and the awful sound of the cavernous Corn Exchange did little to help highlight its subtleties. But Paul Weller assured the audience that it grows on you.

The final volley of 'Eton Rifles', 'Strange Town' and 'When You're Young' and the four number encore proved beyond a doubt that this is Britain's finest. MIKE GARDNER

### WRECKLESS ERIC / THE NIPS The Marquee, London

IT TAKES some doing to fill the Marquee by eight o'clock on a Monday, but The Nips are amongst the top sloggers in town. I've seen them improve no end over the past 12 months and if it hadn't been for their odd insistence that 'Gabrielle' was released in the midst of the Xmas rush, it would be a high-flying single e'en now as I write.

The music is a rowdy amalgam of punk 'n' pop, mixing silly skanking with full frontal thrashes like 'Hit Parade' and, God help us, a 90 mph version of Petula Clark's 'Downtown'. Watch them get bigger. From little wails do big stars grow.

Talking of wails, there are few to compare with Wreckless Eric, the most appropriately named nutter these shores are ever

likely to see. Playing his first date for some time and warming up for the Squeeze tour, he proved immeasurably manic, obviously contending some imaginary championship for geek of the era.

With a great band in tow, he roared through a couple of newies before exciting the audience with 'It'll Soon Be The Weekend'.

Needless to say, he came up with a heart-warming 'Reconnex Cherie', the words for once audible, the silver lining of his ridiculous growling voice. Further 'hits' like 'Whole Wide World' and 'Little Miss Judy' were then bashed through, guitarists Haycon and Fletcher crashing away with insuperable aplomb. MIKE NICHOLLS

### IRON MAIDEN / PRAYING MANTIS / DIAMOND HEAD — Lyceum, London.

STOURBRIDGE - BASED Diamond Head have kept the grapevine well occupied over the past few months, some even hailing them as the next Led Zeppelin. Well, I'm sorry to report that reality didn't match the rumour. It's not they they were a bunch of incompetents but the sound smacked too much of them hiding behind Black Sabbath's early greatness. As for their own material, most of it made no lasting impression on my old memory - box.

Praying Mantis literally dripped with class and have obviously benefitted from this promotional trek in support of the excellent 'Metal For Muthas' album. With new guitarist Bob Angelo (formerly with Iron Maiden) proving a more - than - adequate replacement for the departed Peter Moore, the band were utterly convincing whether they were rocking through 'Children Of The Earth' and 'Rock 'N' Roll Fever' or easing off the gas on 'Lovers To The Grave'. Yet, to be candid, however hot Mantis were, the night belonged to Iron Maiden who were greeted with a massed roar of homage.

The East End titans didn't disappoint the faithful either, hurling themselves with great gusto into 'Running Free', 'Sanctuary', 'Wrathchild', 'Iron Maiden' and a whole host of other rabble-rousing earthshakers, which forced the denim - and - leather hordes to their knees in supplication.

Technically - speaking, new 'Maiden' drummer Clive Burr (formerly with Samson) and second guitarist Dennis Stratton (ex-RDB and No Dice) looked to be shaping up nicely, giving the band a fuller and more balanced sound. Perhaps the most important point put across by Maiden was that, happily, they haven't lost their basic and uncomplicated approach to both the music and the fans; something which so many bands mistakenly discard during the transition period from local cult - heroes to national rock fame. MORE POWER to their amps! MALCOLM DOME

### THE RAMONES, Rainbow, London

THE RAMONES make it very difficult for a person to dislike them. Where the Beatles talked to display their endearing charm and humour, mere presence suffices for the Ramones.

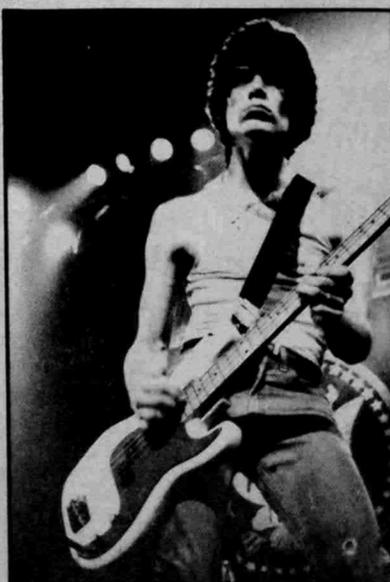
The rush of electricity, basis of the opener 'Blitzkrieg Bop', and all the other numbers come to think of it, was simply staggering and far in excess of expectation.

It really should have been no surprise that Phil Spector was only too happy to come out of his prison/sanctuary home to produce them. Although the complex catalogue of overdubs in Spector's style seems to be the total antithesis of the spare Ramonian framework it should be remembered that Spector's 'teenage symphonies' of yesterday were also ornately layered to produce a similar aural version of Niagara Falls.

The Ramones haven't changed one bit since their first British outing. They still look like a cartoon blended with the same off the wall humour the Monkees once possessed.

The secret is that the Ramones have been able to merge that humour with an ability to tackle the whole lunacy of America in the seventies and eighties.

Add that to a deft efficiency in exploiting classic three chord pat-



DEE DEE tries out his 'Sid' stance

terns and a ridiculous sense of rock'n'roll ritual in live performance and you have the perfect pop band.

As they stormed and segued through old favourites like 'Pinhead', 'Beat On The Brat', 'Texas Chainsaw Massacre' and newer tunes like 'Rock 'n' Roll High School', 'Chinese Rocks' and

'Baby I Love You', their only problem seemed to be the length of their set. It now runs for nearly an hour and a quarter at breakneck speed. The relentless pounding was just reaching the tedious nerves but never mind they'll probably be able to play the same set in half an hour, next visit? MIKE GARDNER

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### IGGY POP Friars, Aylesbury

IGGY DAY. After all day playing the album, it was time to witness the living proof of his sortie down the road of self-improvement at the start of his tour.

The result? Raw pleasure as he effortlessly combined his old self with new in an enthralling display of classic theatrics, fine songs and quality singing.

Warming up with some new material, he stripped to the waist for 'Sister Midnight', showing off what is still rock'n' roll's finest physique. Alternating between lunatic gestures and strait-jacket stiffness, he left it to his well-drilled troops to hold the show together.

Former Patti Smith sidesman Ivan Kral deputised as musical director a la Chaz Jankel while Klaus Kruger's drums provided an effervescent accompaniment to the grooving up-front.

'Play It Safe' seemed just that until the good Mr Osterberg exploded into 'Five Foot One', one of his more inimitable celebrations of life. Ignoring the gobbing, 'Dogfood' was another hell-raiser, making for more polite forms of audience participation. Then again, it wasn't wise to get too friendly, the loadies offering ciggies getting cursorily dismissed as "morons".

Yet at the same time, our friendly neighbourhood Godfather was not without sensitivity. On 'Joey And Billy', introduced as a tale about "two homosexuals who liked each other as well", he demonstrated his potential as a crooner.

Not quite a Crosby or a Sinatra, but with a former drug as opposed to drink problem, I guess he's the Dean Martin of the blank generation, although sometimes this generation aren't as blank as they're sometimes cracked up to be. Hence the appreciation shown for the spanking new 'Take Care Of Me' and 'Knocking 'Em Down', a couple of diamonds from 'Soldier' that the fans wouldn't have yet heard.

Also well-received was the better-publicised 'I'm A Conservative' (I'm a ballistic grace!) offset by the seedy sneakiness of ex-Heartbreaker Billy Rath snuggling in alongside new guitarist Rob Duprey.

Wrists crossed high in triumph, Iggy launched into the evening's tour de force, a riveting 'China Girl', keyboards and guitars meshing superbly but finishing all too soon before an aggressive rendition of 'I Snub You'.

But he hasn't really snubbed us. If anything, he's giving more than ever. **MIKE NICHOLLS.**

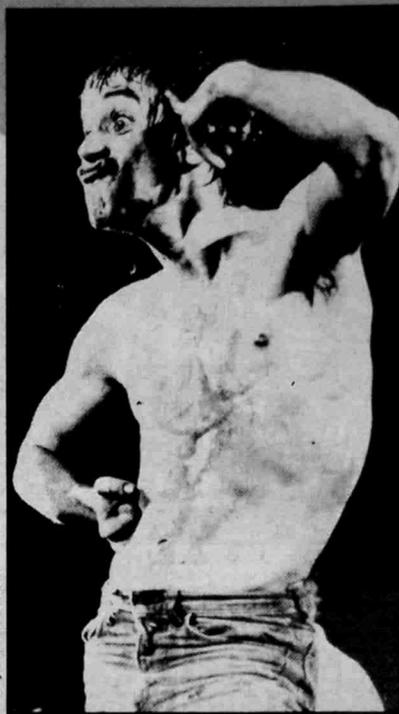
### REVILLOS Marquee, London

YOU CAN only run on the spot for so long, and The Revillos have been energetically doing just that for three years now. OK, so the participants have changed, but in mood, angle and Fay Fife everything is as it was. The band are still playing the Marquee, still complaining of the heat, still acting real cute, real off-beat, real quirky.

The Revillos were the product of ripe imaginations — The Revillos are the remains of Fay and Eugene pieced together at the untimely exit of their songwriters; all as close to the original name image and sound as is humanly possible.

Their first effort 'There's The Boy For

# IGGY THUMP



IGGY POP: raw pleasure

'Me?' bombed but 'Motorbike Beat' is a triumph — you can hardly see the join between the old and the new.

The set slowly drifted back in time. The trashy pop flowed bountiful and plentiful — punks pogoed, Eugene posed, Fay wiggled and everyone had great fun transporting themselves to either '77 or '65, depending on how they felt. The set flew by in a blurred, multi-coloured dazzle, encores demanded and given, including their exhilarating version of 'Dancing In The Street'.

Fay and Eugene still rattle along like rock 'n' roll Keystone Cops, (the rest of the band, though able, are most definitely confined to the back seat) and they're still living up to 'Can't Stand My Baby' and living under its shadow. You can't dislike them as a band — they are unique, unchanged, work hard and are well-rehearsed in their art. Certainly nobody does it better.

The problem is, in 1980, it's a puzzle why they should still do it at all. **KELLY PIKE.**

### PHIL DANIELS / THE EXPRESSOS / X-FX Moonlight, London

I SMELL a rat. Why are there so many wooden record company people and trendy thespians propping up the bar at the unfashionable Moonlight club? They can't have come just to see Phil Daniels. No, of course not. They've turned up at the gig because they want to go to the reception afterwards.

Poor dears. At times it became a test of endurance to last the course through Daniels' erratic set. Even the skinheads down the front didn't seem to know what to make of this cockney kid.

In his England football shirt Daniels gave a convincing performance — unfortunately his music let the side down. Daniels' snappy, low key pop songs — 'Welcome To The Party' and 'Free You' — are a pleasure to hum along to. But when the band launch into meandering, almost Genesis-like melodies, the fun stops.

The skins showed an amazing amount of restraint as they danced cheek to cheek to one of Daniels' many touching ballads — 'Shout Across The River' being the most successful. I admire Daniels for bringing his diverse music to the clubs but if he wants any success he really will have to ruthlessly cut out the self-indulgent crap from his set.

Support band The Expressos deserve a mention because of their Chrissie Hynde lookalike vocalist. She's got a versatile voice, wears a leather mini skirt, and has knobby knees. Her band seem a trifle too corny in their suits, hats and toothy smiles, while the songs are all rather contrived in a likeable poppy sort of way.

X-FX are a band I'd definitely check out again. They play simple beat music with weird overtones. The singer's throaty, threatening voice was one of the musical highlights of the evening. **PHILIP HALL.**

### RONNIE LANE Newcastle University

RONNIE LANE will always hold a special place in my personal hall of fame — a band called the Small Faces saw to that, and his counter parts on this tour their testimony to the respect they gained from fellow musicians over the years (see Rolling Stone's Stewart, Henry Mc-

Cullough, Charley Hatt, are all assembled alongside Nowadays Lane contents himself with sporadic record releases, impromptu bands such as this playing mild good time country rock.

In a way it was almost lamentable to see Mr Lane and friend playing music to a handful of people, they came so easily it had probably been knocked up in an hour, but the point is aren't gigs supposed to be happy occasions? In Ronnie Lane's case, there's absolutely no argument — heaviness of any sort was the last thing on people's minds.

Dressed in typical ragamuffin style, he sang with zest, wore a permanent grin, endlessly cracked with the audience, an exuded complete unpretention. Highlight of the show was a re-vamp of the old faces song 'Debris' Here, McCullough and Ian Stewart took the honours with some pressured guitar and keyboards respectively. 'How Come', brought back Top 10 memories and still sounded as joyous as ever, on the other hand 'Whiskey Blues', and 'When A Man's Got No Money', were plain good old ramshacklin'.

A shower of coins was thrown on stage at the close of 'One For The Road', and 'You Never Can Tell', and were greeted particularly by McCullough who requested all the money in a hat.

While the music hardly tests anyone and is something that will never catch me sprinting to the local store to buy, it was still nice to see at least one person enjoying himself. **AIDAN CANT.**

### WHIRLWIND Hammersmith Odeon, London

WALLOWING IN the past isn't always a rum do, as Whirlwind will testify. The four Shepherds Bush babies take the standards of a bygone era and dove-tail them with new standards penned by hep cats of the present day.

Lead vocalist and guitarist Nigel Dickson oozes cool in pink suit and quiff as he launches into 'You Got Class', a nouveau rockabilly outing penned by Bruce Woolley. Whirlwind's version, incidentally, trashes the version that can be found on the latest cult writer's first album. 'Nervous Breakdown', probably the most recognisable to a non-devotee of the genre, is revamped Eddie Cochran, as is 'Teenage Cutie', and nearly has one slashing the seats and living in the aisles. I say nearly, for the crowd who of course only came to check out Blondie, offer only polite indifference to Messrs Dickson, Lewis, Hassett, and Emo.

Still, whilst eating one's ice cream (a tutti frutti, of course) it's pure finger poppin' jive music. 'Midnight Blue', the current single penned by Mick Farren draws the most applause, a fact that should have the people at Chiswick rubbing their hands in gleeful anticipation of some returns.

Pure rebel vibes are pointed to by the snotty street sharp song titles, 'Stay Cool', 'Stavin' Out All Night', 'If It's All The Same To You' and 'Money Hush' are the epitome of the "linger at authority" attitude that spurned rock 'n' roll.

Whirlwind are purveyors of pure unadulterated youth music that will remain youth music in any time sphere. Facilities nearby. **RONNIE LANE.**

Edited by JAMES HAMILTON

## FOLLOW ON

MORE FROM you to us about recent topics. Re the Sponsor-Disc idea, Jim Kershaw (Sheffield) has already sponsored several programming purposes - built disco commercials on cassettes ever since the TV blackout and now accommodates 15 local advertisers - playing no more than five 30 second jingles each hour without to date ever getting a complaint. The important point is that the commercials must be compatible and are best kept very simple with just a basic accompaniment of disco bass lines. Jim's enterprising idea has been made possible by using a studio - owning engineer who can produce each cassette for £10 or less. Peter J Reilly (Aldershot) agrees that the PEEL record's Wrigleys ad is being played on its own more than the music, and can foresee future sponsoring companies insisting on their jingles being played by the recipient DJs (for what incentive?). Alan Donald (Rothesay) wonders why record companies don't mail out existing radio commercials to advertise albums in discos, as the DJ could then segue an intro a relevant track rather in the style of those popular voice - over intros by the stars on certain promos. Re Liverpool's lack of import - stocking record shops, John Baxter (Eastham) informs that BBC Radio Merseyside's Terry Lennane plays all the new imports while Bernie Golding sends them from a record bar at the Captain's Cabin in the city centre's Sir Thomas Street / Victoria Street every Saturday lunchtime. The Captain's Cabin (small but hip as I know from the past) also features DJ Steve Murphy, who merely has to send me a chart in order to contribute to the Disco 90 (the same goes for everyone - there's no special chart form or procedure). By the way, contributors whose submitted Disco Dates are continually ignored should maybe try sending 'em in a week earlier! Stevie Glover (Bournemouth) thinks that the Disco 90 would be even better if it included all the BPMs too - but, surely, rather than having to check the chart all the time it's a lot easier if, as I and other mafiosi do, you write the BPM on the actual record and then keep your records in rough BPM order? That way you discover all sorts of good mixes too! Keep back issues of Record Mirror for the BPM info, if necessary, as it's all there. Finally, Franklin Sinclair (Manchester), who also finds the BPMs a help, says that the top end of the Disco 90 has been incredibly boring of late. Well, hopefully he thinks that's changed now, but during the Christmas lull a stagnation was inevitable and rather longer in clearing than I too would have liked. We do print a Top 90 (and Breakers) for the very reason that all tastes are reflected in the chart, so there's room for all the hot imports along with the less exciting sounds - oops, wash my mouth with soapy water, whatever am I saying?! - and all you have to do is look in the 30's and 40's to spot the healthy imports which may or may not go on to cross - over heights. The Top 30 often seems slow moving and clogged with big hits, but unfortunately or otherwise and to be totally realistic, the country's taste as a whole is NOT up to date, or would you rather upset Scottish mobile DJs even further by scrapping their chart returns and only using those of DJs who make the hits before they happen? The South - East is almost too well represented as it is, but that's where nearly all the biggies break first!

## FORUM

**DON'T FORGET** Greg Davies' Disco Forum 80 is at Stevenage Bo Jangles Club, 58 Queensway, this coming Tuesday (19) from 8 pm - 2 am, info about any remaining £2 tickets from Greg on 0234-741462 or 04625-8821. Panelists include Theo Loyla (Polydor), John Waller (Phonogram), Fred Dove (WEA), Roger St Pierre (independent plugger), Biddu (producer), with other sideline interests like equipment, imports, T-shirts and advice available. Jet lag is likely to prevent my attendance but I'll be there if I can. From LA to Stevenage!

## JOX VOX

GARY ALLAN has somewhat split his regulars at Liverpool McMillan's as switching the Concert Street club right over to soul, funk and jazz instead of the pop-spiced mixture as before, the reaction of his Friday and Saturday night crowd being shown as follows: "I was playing the Blue Notes 'Prayin' to a packed dancefloor when a girl came up and said, 'Can't you play something decent?'" "I bet you in four weeks' time you'll be dancing to this one." "I replied, to which she snapped back, 'I bet I won't!' Later that night I played it again and guess who came up at the end of the record to say, 'Who's singing that then?' It's good isn't it?" As I didn't want to spoil her evening, I just told her who it was - but to think that an hour earlier she'd told me she'd never dance to it! Which proves that people who only dance to what they know will never get the chance to know anything else unless you play it to them. Point taken?

## UK NEWIES

**THE BROTHERS JOHNSON: 'Stomp!' (LP 'Light Up The Night' A&M AMLK 63716).** Double dynamite produced by Quincy Jones and largely penned by Rod Temperton, both fresh from their Michael Jackson triumph - and this set is similarly strong! Also on 7in, the full 6:24 of 'Stomp!' "rocks" from a subtly laid-back intro to build powerfully into a whumping stamping 119 1/2bpm pilerdriver that's gonna stomp through our minds for the months to come.

**NARADA MICHAEL WALDEN: 'Tonight I'm Alright' (Atlantic K11437T).** Now indub on 12in, this terrifically exciting "rock smacker" is still a deceptive 124(Intro) - 121 - 126(clapping) - 123(instrumental) - 122bpm.

**ALTON & JOHNNY: 'Hang On In There Baby' (Polydor POSP 118).** Johnny Bristol's original smash remixed for 97.98bpm 7in with Alton McClain added so that she duets with the old vocal, the instrumental version on the flip featuring some lovely jazzy sax from George Young.

**TOMITA: 'Bolero' (RCA Red Seal RC 9498).** Ravel's mind-nagging going nowhere slowly classic, featured in the film '10', gets a great electronic 36 1/2/73bpm treatment that RCA's classical department have actually put on 12in without realising that it now just might be a smash jazz-funk disco smoocher!

**BLONDIE: 'Atomic' (Chrysalis CHS 12-2410).** Not another 'Heart Of Glass' but on 12in and at 137bpm, the electronic pop thrasher is at least within range for normal disco use and will certainly be a big hit.

## IMPORTS

**B.T. EXPRESS: 'Give Up The Funk (Let's Dance)' (US Columbia 1-11200).** Short clapping 57bpm intro with typical changing becomes a funky 115bpm 7in chugger but does nothing different, the 'Heart Of Fire' A-side being a boring brassy 129bpm churner.

**JIMMY MESSINA: 'Do You Want To Dance' (LP 'Oasis' US Columbia JC 36140).** Los Angeles, Jimmy joins some long-haired white jazzers for a gentle 109bpm vocal jogger with a nice lazy feel and languid brass - backed guitar.

**POSITIVE CHOICE: 'Super Sonic Stereophonic Funk' (US Buddha DSC 142).** No, not Force - Choice! It's a chaps-chanted plodding beely 109 - 110bpm 12in funk chugger that could easily be re-titled 'Get Up, You Better Get Up'.

**TERESA: 'Like An Old Time Melody' (US Dream DG 192).** Dr. Buzzard-like pleasant 118bpm 12in swayer with a glint of moonlight from Manakoora and almost certainly only slight gay appeal.



**CHEESEBURGER CORNER** - well, what else can you call a combination of cheese and beefcake? - reveals a stripped-off Nikki Peck (the beard-od one) with Page 3 girl Jackie Jones at a recent promotion night for the 'Sunburn' movie, which Nikki hosted at Gillingham Joanna's.

## ODDS 'N' BODS

'MOTIVATION'/'EXTRACTS' is the double - a newie by Al-mosfar due on Elite this week. Earth Wind & Fire 'In The Stone' is on 12in next week, followed by an extended UK-only 12in of Prince 'Sexy Dancer', while Slave and Trussel are both overdue now - MCA should have shortened War 'The World Is A Ghetto' by editing the intro as now without the ending it never reaches the best bits. Azymuth 'Jazz Carnival' is called just 'Carnival' in the US as radio is frightened of the full title - whereas without the 'Jazz' it probably wouldn't have hit here! Del Richardson's naggingly familiar 'Lady With The Red Dress On' (Concept), recently reviewed reggae 7in, is awfully like 'Perfidia'. Bristol's just 4U move base to the Turntable Club this Friday (15), Martin Starr & Dennis Richards lunking till 3 am and then returning on Saturday at noon for their just 4U 100 Club afternoon jazz - funk session, Dennis dancing with the recently mentioned Switch dance team (bookable on 0272-894158/771209). Bristol's many mentions on this page are not a joke, by the way, as some sceptics seem to think! 10 year - old Claire Bowman, clad in leopard leotard, danced to victory at Maidenhead Skindies' recent Sunday afternoon kids' disco talent contest. Bournemouth Soul Centre record shop will be promoting a couple of jazz-funk nights throughout the summer season, should that influence your holiday choice. I'm writing before the Funk Mafia trip to Los Angeles so I don't know if Sean French does snore, but I bet that he NODS off to sleep! (that was an 'in' joke, understood by thousands in the South). David Bendeth of 'Feel The Real' fame, currently popping into various London clubs for PA's, played on Musique's 'In The Bush' amongst many others. La Preguina means "the question" in Spanish, all you 'Chameleón' fans - DJF-affiliated and all other DJ associations are invited to the DJ Federation's governing council meeting on Tuesday 4th March at 10am in the Buck's Head Hotel, Stranraer, Scotland (now then - don't all rush), details on 01-341 2785 - and incidentally, the DJF seem to think that the worrying PRS mobile DJ licence (which you may recall I purposefully ignored) is indeed unnecessary in all but the rarest of freak occasions (question answered, Chris Bolus?). Tim Taylor (Bishop Auckland) says 'Nellie The Elephant' supports his Purple Haze roadshow as it and snatches of 'day-o' from 'The Banana Boat Song' or laughter from 'The Laughing Policeman' break up the monotony of unending wally requests. Tom Wilson (Edinburgh Parrot Cage) wonders if nervous butterflies get people in their tummies! Chris Dennis (Exeter) raves about ATV's 'Tiswas' and I have to agree - it's fatal to watch if, like me, you're in need of sleep on Saturday morning! CBS's Loraine Trent thinks it's funny to joke so convincingly about someone's drinking problem that half a dozen horror - struck DJs brought it to my attention. Minimizes this week include Patrice Rushen's opening half synched into Players Assn 12in, or Bunny Mack mixed into Osibisa, synched into Miriam Makeba's original 'Pata Pata', or Phyllis Hyman chopped at the rhythm break into the rhythm break hallway in McFadden & Whitehead 'Ain't No Stoppin' Us Now', both Phyllis or McF & W then chopping perfectly into Candi Staton 'Young Hearts Run Free'. Disco tied with Beautiful Music as the top format on New York radio for the last part of 1979, but paranoia about "disco" still reigns in the States. Disco is dead, long live Soul, Funk & Jazz!

## DJ DEALER

RECORD MAN of Rayleigh specialises in imports, with four deliveries a week to keep the shop (and mail order service) ahead of the rest. Run by Colin at 92 The Chase, Rayleigh, Essex (0288-779722). Record Man sells more albums than singles and this 'dirty dozen' LP chart reflects the recent best sellers: 1 Narada Michael Walden, 2 Tony Rallo, 3 Whispers, 4 Grey & Hanks, 5 Patrice Rushen, 6 Phyllis Hyman, 7 Slave, 8 Jon Faddis, 9 Ronnie Laws, 10 John Lee & Gerry Brown, 11 Eddie Daniels, 12 Jean Carn. I bet if it had come a bit later that Ronnie Laws would have been number one!

## BREAKERS

**BUBBLING UNDER** the UK Disco 90 (page 39) with increased support are Sharon Paige 'Tonight's The Night' (US Source 12in), Big Foot 'I Apologize' / 'Watch Your Step' (US Sue Int 12in), Bobby Thurston 'Check Out The Groove' / 'You Got What It Takes' (US Prelude LP), Leon Haywood 'Don't Push It Don't Force It' (US 20th Century-Fox 12in), Spyro Gyra 'Catching The Sun' / 'Percolator' / 'Cockatoo' (MCA 12in), Don Armando's 2nd Avenue Rhumba Band 'Deputy Of Love' / 'I'm An Indian Too' (Ze/US 12in), Candido 'Samba Funk' / 'Do You Wanna Dance?' / 'Super City' (US Salsoul LP), Love Unlimited 'High Steppin' Hip Dressin' Fella' (Unlimited Gold/US 12in), Kleener 'Close To You' / 'Winners' (US Atlantic LP), John Lee & Gerry Brown 'Chaser' / 'Will It Last?' (US Columbia LP), Rinder & Lewis 'Blue Steel' / 'Willie And The Hand Jive' (US AVI LP), Osibisa 'Pata Pata' (Pye 12in), Chuck Brown 'Bustin Loose' / 'The Heart' / 'Wanna Hold On To You' / 'Babe' (US Casablanca LP), Eargasm 'This Is Lovest Rock' (Venture 12in), Cosmo Wave 'Starfreaking' (US Epic 12in), L. A. Boppers 'Watching Life' / 'Funk It Out' / 'Are We Wrong' (US Mercury LP), Dynasty 'Satisfied' / 'It's Still A Thrill' (US Solar 12in), Shotgun 'Happy Feeling' / 'Come On With It' / 'I Want You' (US MCA), 'I Give It All You've Got' (US A&M), Ahmad Jamal 'Genetic Walk' / 'Chaser' / 'Don't Ask My Neighbors' / 'Pablo Sierra' (US 20th Century-Fox LP), Givens Family 'The Year Of The Child' (US Venture 12in).

**POP 15** (hit titles outside the Disco 90): 1 Specials, 2 Tourists (old), 3 Madness, 4 Ami Stewart, 5 Joe Jackson, 6 Bee Gees, 7 Errol Dunkley, 8 Police, 9 Jon & Vangelis, 10 New Musik, 11 Dr. Hook, 12 Keith Michell, 13 Abba, 14 Selecter, 15 Matchbox.

## DJ TOP TEN

STATESIDE CONNECTION featuring Blackpool funk jocks Frenchie (0253-84871) and Pete Haigh (0391-824156) spinning hot imports is now at Blackpool Scamps every Friday... and, as the guys say, outside Manchester and Wigan there aren't many other funk nights in the area at "decent" places (ie: no jeans but nice decor). They recommend the Simfonia shop in Cookson Street as the best local funk supplier, say "hi" to famous record producer Ian Levine from all his old gang in Blackpool, and here present their current top ten odds:

- 1 KILLER JOE, Benny Golson LP
- 2 LASO SQUARE, LaSo 12in
- 3 INFILTRATION CHASER, Hubert Laws LP
- 4 FLY BY NIGHT, Lee Ritenour LP
- 5 CATAVENTO, Dave Grusin LP
- 6 UNICORN, Dizzy Gillespie/Lalo Schifrin LP
- 7 GOLDEN ROD, Roy Ayers Ubiquity LP
- 8 POTENTIAL, Jimmy Castor LP
- 9 JUNGLE KITTEN, Manfred Eist 7in
- 10 DOWN FOR THE THIRD TIME, Bobby Caldwell LP

## DISCO DATES

**THURSDAY** (14) Bob Jones, Kevin Hill, John Douglas, Chris Tyler & Gary Soul funk Chelmsford Chancellor Hall, Ilford Room At The Top's big prize fancydress Valentine Ball has half-price booze, Bristol Fizzies Club's Valentine soul special stars Martin Starr, Dennis Richards, Malcolm Haynes & Seymour, weekly jazz-funk nights include Sarsie's Roadshow at Stratford Moorons in East London, Johnnie Walker at Farnborough Gallagers, Darryl Hayden at Silvermere Golf Club, **FRIDAY** (15) Tom 'Even More Buns' Holland & Bob Jones funk Southgate Royalty, Al Matthews & Steve Allen funk Peterborough Cresset, Chris Dawson funkins Sawston Ball Bull, Gary Woodford does an Under-18's 'Vicars & Tarts party at Harrow Leisure Centre, Fatman copes on his own at Mayfair Gullivers, **SATURDAY** (16) Chris Brown & Greg Edwards funk Southgate Royalty, Jeff Young & Bob Jones funk a 'Life Of Python' party at Carvery Goldmine, Steve Dee hits Amersham Jubilee Hall, **SUNDAY** (17) Pete Tong & Brother Louie funk Grasswood Woodville Halls, Martin Collins funkins Stevenage Bo Jangles weekly, **TUESDAY** (19) Sugarhill Gang 'live' rap Leeds Warehouse, Steve Dee does High Wycombe Town Hall, **WEDNESDAY** (20) Paul Clark hosts yet another Toga party at Brighton Papillon, Steve Walsh funkins Abingdon Charters.

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**CHRIS KEIGHT** with love on our engagement, 14th February, Love Sue.

**JON - HAPPY** valentines day - I love you very much - Chris.

**T. REX** disco party Norwich April 26th send s.a.e. for details by March 8th to Peter 107A Ness Road, Burwell Cambs, or Andy 104 Sale Road, Norwich, Norfolk.

**COMTEMPORARY COMMUNICATIONS** wish to inform anyone who has sent money for The Radio File Yearbook and not yet received it that cheques for a full refund have been sent out. This was because not enough copies were printed. We are sorry about this. COMTEMPORARY COMMUNICATIONS also wish to inform all RADIO FILE subscribers that the next bumper edition of the brightest radio publication will be mailed out in February. All inquiries should be addressed to us at 7 The Promenade, Swansea, West Glamorgan.

**JINGLE COLLECTORS** do you have any jingles for sale or swap early radio one and two and offshore commercial stations would be great. Please write Tony Thompson, 155 Warstock Road, Warstock, Birmingham, thanks.

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**Fan Clubs**

**NEW SEEKERS** Information Centre. Send 10p plus sae - 11 Cockshott Lane, Leeds LS12.

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**SAXON MILITIA** Guard. S.A.E. - 33 Osboert Drive, Thurcroft, S. Yorks S6b 9AF.

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**ALL RECORDS**, cassettes bought/exchanged 10p - £2.70 each paid (less for singles). Absolutely NONE refused! Bring ANY quantity in ANY condition to Record & Tape Exchange, 38 Notting Hill Gate, London W11 (01-727 3539). Any cassettes, singles may be sent by post with SAE for cash (our price MUST be accepted - nothing returned once sent).

**REGGAE SOUL** pop and rock from 1950 to 1969 wanted. SAE 93 Southbury Road, Enfield, Middlesex stating condition and price.

**MANTOVANI ALBUMS** "Rudolf Friml Suite", "Sigmund Romberg Suite", "Plays the Immortal Classics" Dave Cooper, "Alwyn" Winsor Road, Winsor near Southampton.

**ABBA ANYTHING** posters, mags, 12" D. Queen, rare singles, newsletters. Excellent prices! Galfour, 37 Windermere Avenue, Queen's Park, London NW6.

**ALL RECORDS**, cassettes bought/exchanged 10p - £2.70 each paid (less for singles). Absolutely NONE refused! Bring ANY quantity in ANY condition to Record & Tape Exchange, 38 Notting Hill Gate, London W11 (01-727 3539). Any LP's, cassettes, singles may be sent by post with SAE for cash (estimates on request). Large quantities collected in London area.

**A QUICK** service and top prices guaranteed for your unwanted LP's and cassettes. Any quantity bought, send details with an s.a.e. for cash offer by return of post. GEMA Dept SDS, PO Box 54, Crockhamwell Road, Woodley, Reading, Berkshire.

### Single and alone?

**Dateline**, Europe's largest, most successful computer dating service has over 80,000 members. At least 6 would love to meet you - now. Write for free details to: Dateline, Dept. (RM) 23 Abingdon Road, London W8, or Phone 01-937 6503.

### Dateline

**18 YEAR OLD** into New Wave, seeks girl friend Middlesex area, all letters answered. - Box No 2259.

**THREE MALES** wish to meet three succulent females for companionship, all three like all music, cinema, and having a good time. Humber side area, all letters answered. Photo appreciated. Please write Box No 2260.

**CONFIDENTIAL INTRODUCTIONS** to suit all ages and interests nationwide. Free details. - Dating Confidential (Dept RD/9), 64 Maldon Road, London W3.

**PERSONALITY ANALYSIS!** Send us 5-6 lines of your normal handwriting (unlined paper preferred), plus a PO cheque £1.50, and we will analyse your personality. - MRSCO POB, 35 Wellington, Telford, Salop.

**CHANI**, 28, seeks female of any age for lasting friendship. Midlands area. Photo please, mine in return. - Box No 2257.

**DOVELING, PHOTO** Friends, select your pen-friends and partners from photographs. Send a stamp for free illustrated brochure. - Dovelina A 16, PO Box 100, Haywards Heath, Sussex.

**JANE SCOTT**, genuine friends, introductions, opposite sex, with sincerity and thoughtfulness. Details free, stamp to - Jane Scott, 3/RM, North Street, Quadrant, Brighton, Sussex, BN1 3GS.

**PEN FRIENDS WORLDWIDE**, all ages welcome. Stamp to - 60 Ellesmere Road, Benwell, Newcastle-upon-Tyne NE4 8TS.

**MANCHESTER GUY**, 36, pleasant personality, wishes to meet quiet, sincere girl, 25/35 for permanent friendship. - Box No 2242.

# SMALL ADS

**4 SEASONS** Rag, Doll, Dawn and any Veelay albums - Jack Kool, 49 Colebrook Road, Littlehampton, Sussex.  
**WANTED, DOUBLE LP** of Stardust with David Essex. - Offers to TPR Warner, B Scen, 4 RTR, BFPO 17.

**Disco Equipment**

**HAZE PROFESSIONAL** console for sale, 200 + 200, built-in amp, Grundig tape deck and packing case for transit. Hardly used. Bargain for £725. - Phone Rickly (0639) 842680.  
**BARGAIN, COMPLETE** mobile disco for sale, includes powerful console and speaker. Latest extensive FAL lighting and record collection worth £500+ - £975 o.n.o. Will consider sale of individual items - Ring 328-7231 2250.

**FOR SALE.** 200 watt disco stereo, custom console (Citrionic mixer, Garrard decks, jingle machine), sound out speakers and amps, sound to light, light boxes controller, cables, mic, etc. Good condition, consider splitting. £850 o.n.o. - Tel: Chippenham 0249 3005.

**Records For Sale**

**WHO COMPLETE** collection SAE for list. Dave 215 High Street, Feltham, Middx.  
**NAZZ FAUST** (clear) Quo, Bolan Tyrann Rex, Jook, VDG, Idle Race, Greasy Truckers, Glastonbury, Patli, Saturnalia, and more rock, punk, oldies, albums, singles, books. - Phone 051-728-8940 + High Tide.

**POLICE, LOVICH** rarities Who, ELO 12" Foreigner, Ronstadt, pics discs. + others - 01-764 8206.  
**PRETENDERS RARITY** double b-sided album, offers - 01 722 6397, after 7 pm.  
**PICTURE DISCS** - Sad Cafe B52's offers (0642) 615742.

**ZEPPELIN, GENESIS, Parker, Costello, s.a.e. Chris Jones, 428 Staines Road, Bedford, Middx.**  
**COMPLEX 12" (mint)** J.C.C. Gimmix (triangular), offers - 0768 65279.  
**IAN NORTH** ex milk 'n' cookies has an album out on AURA records - Box No 9186.

**CLASSIC HITS** of the sixties and seventies plus Soul and Reggae. Send SAE, R. Investment, 93 Southbury Road, Enfield, Middlesex, EN1 1PJ.  
**GABRIEL, DYLAN, Floyd, Stones, s.a.e. Chris Jones, 428 Staines Road, Bedford, Middx.**

**CLASSIC HITS** of the sixties and seventies, plus Soul and Reggae. Send SAE, R. Investment, 93 Southbury Road, Enfield, Middlesex, EN1 1PJ.  
**STRETCHER CASE,** less than zero, spiral scratch and thousands of other rarities. Biggest selection in London. Send wants list and s.a.e. to: Oldies Galore Mail Order Dept, 61 Glebe Road, London N3 2BA. Shop outside Finchley Central Tube. Only open Friday 5 pm Saturdays all day.

**STRANGLERS, CLASH, Police, Blondie, UK Subs, Punilux** promo's. - 01 223 0031 will swap.  
**BEE GEES** rare albums, s.a.e. - Dave, 102 Marlborough Road, Nuneaton Works.

**CARS GIRL, £15, Toto, £15, Danned Will (pink), £25, Jimmy Jimmy (green), £25.** - Richard, 041-776 3353.

**GABRIEL, DYLAN, Floyd, Stones, s.a.e. Chris Jones, 428 Staines Road, Bedford, Middx.**

**RUSH HEMISPHERES** Miss press double side two offers. 0603 412605.  
**SEX PISTOLS** unique "Bollocks" LP 'A' side on both sides, £100. - Dave, 01-841 1204.

**POLICE BADGE** disc damned neat rose, Spex daylo (orange) Blondie presence 1 12" Squeeze bag (green) and others, offers. - Phone Richard, South Millford 683288.

**CARS PICTURE** disc plus lots more coloured singles, SAE to Gerry Murdoch, 67 Penclose, South Millford 683288.

**RARE SIXTIES** seventies Bowie, Bolan, Move, Kinks, Pistols, Punk, Ska, everything large list s.a.e. **SWINDON RECORD FAIR** SUNDAY March 2nd, 12-4 pm - St Johns, Corporation St., 2 mins from station 20p.

**CLASSIC HITS** of the sixties and seventies plus reggae, soul send s.a.e. - 93 Southbury Road, Enfield, Middlesex EN1 1PJ.  
**TUBEWAY "FRIENDS"** picture disc, complex 12" offers. - 33 Fennel Crescent, Broadfield, Crawley, Sussex.

**ECHOES FROM THE PAST** collectors original issue singles 1957-77. S.a.e., Rebound Sound 8, Victoria Road, Knaphill, Woking, Surrey.

**DO YOU** collect records? My latest catalogue lists hundreds of top hits from the 50's 60's and 70's, all brand new!! - SAE to: Tim Heath, 112 Stondale, Sutton Hill, Telford, Salop.  
**BLONDIE SCRAPBOOK,** mags Debbie photos lot, £10 - Brentwood, Essex 229043.  
**CARS** 1st picture disc. Excellent condition, £25. - Telephone Sean Cwmbarn 643224. Also J.C.C. triangular disc. Any offers?

**COLLECTION** for sale. Picture discs, picture sleeves, 12" singles, oldies if you want it might have it. So give me a ring. - Phone Ron, Leeds 609938.  
**SWINDON RECORD FAIR** - Sunday March 2nd 12-4 pm, St Johns, Corporation Street, 2 mins from station 20p.  
**BEE GEES** rare albums, s.a.e. Dave, 102 Marlborough Road, Nuneaton, Warwickshire.

**CLASSIC HITS** of the sixties and seventies, plus Soul and Reggae. Send SAE, R. Investment, 93 Southbury Road, Enfield, Middlesex, EN1 1PJ.  
**GABRIEL, DYLAN, Floyd, Stones, s.a.e. Chris Jones, 428 Staines Road, Bedford, Middx.**

**VINTAGE FOR APPLES**  
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 Bad Finger - Come and Get It  
 Day After Day - No Matter What  
 Elephants Memory - Uberation  
 Special  
 Hot Choc Band - Give Peace a Chance  
 Mary Hopkins - Terma Harbour  
 Knock Knock Goodbye (pic)  
 E D Van Eaton - Sweet Music  
 Elastic Oz Band  
 Jackie Lomax - How The Wee Wee  
 Yoko Ono - Death of Samantha  
 Woman Power  
 Plastic Ono - Happy Xmas (green)  
 Mrs Lennon  
 Billy Preston - My Sweet Lord  
 That's the Way  
 Everything's Alright  
 All That I've Got  
 Ronnie Spector - Tandooor  
 Chicken  
 James Taylor - Carolina  
 Doris Troy - Get Back  
 Am I That Curie  
 Rhonda Knobel - Hari Krishna  
 Mantra  
 Plastic Ono Band - Power To People  
 Woman Is Nigger (Pic)  
 Rini Shankar - Inl Bangla  
 Nuts Beatles/Harrison/Wings  
 Starr/Lennon And Pete Best  
 Kansas City / Boys (carnie)  
 If You Gotta Go (Happening)  
 Beatles carries (Pic, Originals) etc.

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 THE OLDIES MUSEUM  
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 (031 228 1701)  
 5,000 titles stocked  
 Send now for catalogue  
 £1.25  
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**RARE T. REX LP's** and singles for sale Jap, French, Belgium, German AC sleeves and rare Jap LP "History Volume II" also coloured vinyls write to Gary, Box No 2263.  
**CLOCKWORK RECORDS.** Used singles, albums, etc (new wave, rock, pop) s.a.e. to 47 Glossop Terrace, Leeds 6, West Yorks.  
**ELVIS LISTS** s.a.e. Geoff, 51 Minehead Rd., RHE, Dudley, W. Mids.  
**BLONDIE B.L.A.N.E.** Lovich, British items, many rarities also "Wanted" Bolan's Warlock (book) and his 1960's rarities - 8 tracks and cassettes. - Phone 0527 67492.  
**PICTURE DISCS,** first 25, sold individually, Cars, Tubeway, Toto offers - Peter, 59 Carol Crescent, Halesowen, Birmingham.

**P.A.S.T.B.L.A.S.T.E.R.S!** Golden oldies available, '66-'78. A must for collectors, a God-send for DJs. - SAE Valco 24 Southwalk, Middleton, Sussex.  
**800 ROCK 'N' ROLL SINGLES,** 95% - 20p - £1. Haley, Fury, C Francis, A. Faith, J.L Lewis, Orbinson, Platters, Presley, Pitney Large SAE / IRC, 64 St Peters Ave, Caversham, Berkshire.  
**FREE OLDIES** catalogue, over 1,500 to choose from, all new. Send stamp to Christopher Foss, Records (R), 34A Paddington Street, London W10.

**SECONDHAND SINGLES** for sale, fully guaranteed, 25p for lists to - Dave Banks, 36 Spital Lane, Chesterfield.  
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**LARGE LIST** records, 1952-79, all types. - SAE: 20 Brownsbridge Road, Southam, Leamington, Warwickshire.

**MOLDLESS OLDIES!** 1000s available, 1955/79, imports, re-releases, collectors original UK labels, singles, EPs, LPs. - SAE: Diskey, 86/87 Western Road, Hove, Sussex. Callers welcome.  
**OVER 15,000** singles always in stock. Recent ex-juke box hits at bargain prices plus brand new 45s from past 25 years. Send 12p stamp for huge list. - Gemini Records, 123 George Street, Lincolnshire.  
**SINGLES: 50,000** oldies / obscurities. Send 25p for massive list. - Box 55, Liscard Road, Wallasey, Merseyside.

**ALBUMS / CASSETTES,** new, half price, 60s, 70s. Elvis 1958 album, 78s, etc. - SAE: SP 3 Woodside Court Road, Croxford, Surrey.  
**BARGAIN, DELETED LPs,** £2 p&p, wide choice. SAE for current list. Rose, 51 Muirend Gardens, Perth.  
**LP's FROM 30p,** 45's from

10p. - SAE: Pat, 24 Baulford Avenue, Blackpool.

**For Sale**

**JAM TIES** black print on white polyurethane strip style tie £1 + s.a.e. + Bentsleather (S), 45 Church Lane, Whitwick Coalville, Leics.  
**KISS TIES** Black print on white polyurethane strip style tie £1 + s.a.e. - Bentsleather (S), 45 Church Lane, Whitwick Coalville, Leics.  
**STRANGLERS TIES** black print on white polyurethane strip style tie £1 + s.a.e. - Bentsleather (S), 45 Church Lane, Whitwick Coalville, Leics.  
**SID VICIOUS** ties black print on white polyurethane strip style tie £1 + s.a.e. - Bentsleather (S), 45 Church Lane, Whitwick Coalville, Leics.

**SILOUSIE TIES** black print on white polyurethane strip style tie £1 + s.a.e. - Bentsleather (S), 45 Church Lane, Whitwick Coalville, Leics.  
**SPECIALS TIES** black print on white polyurethane strip style tie £1 + s.a.e. - Bentsleather (S), 45 Church Lane, Whitwick Coalville, Leics.  
**POLICE TIES** black print on white polyurethane strip style tie £1 + s.a.e. - Bentsleather (S), 45 Church Lane, Whitwick Coalville, Leics.  
**GARY NUMAN** ties black print on white polyurethane strip style tie £1 + s.a.e. - Bentsleather (S), 45 Church Lane, Whitwick Coalville, Leics.

**MADNESS TIES** black print on white polyurethane strip style tie £1 + s.a.e. - Bentsleather (S), 45 Church Lane, Whitwick Coalville, Leics.  
**STRAIGHT TIES** black print on white polyurethane strip style tie £1 + s.a.e. - Bentsleather (S), 45 Church Lane, Whitwick Coalville, Leics.  
**LAMBRETTA** 1968 taxed nice runner extras spares, £150 - 01 448 8908 Barnet.  
**PUNK TIES,** shiny blue PVC £1 + s.a.e. - Bentsleather (S), 45 Church Lane, Whitwick Coalville, Leics.

**BLONDIE, SUPERB** set of ten 5in x 3 1/2in colour photographs from the latest UK tour. All are close ups of Debbie Harry, only £2.90 a set from S. Flinders, 5 Main Street, Stanton By Dale, Ilkeston, Derbyshire.  
**GARY NUMAN** tee-shirts £3, sweatshirts £4.95 (S.M.L. Ex L) SPRINTPRINT (Dept R), 120 Shaftesbury Avenue, Swindon, Wiltshire.

**PERSONALISED BADGES,** send any photograph, cutting, drawing, to be professionally made into 2 1/2in metal badges, 30p each, 5 different £1 - Photobadges, 55 Netherfield Avenue, Eastbourne.  
**QUEEN, GLITTER** tee-shirts, £3. Sweatshirts, £4.95 (s, m, l, ex-l) - SPRINTPRINT, 120 Shaftesbury Avenue, Swindon, Wiltshire.

**JAM TIES,** black print on white fabric, £1 - SAE Bentsleather (R), 45 Church Lane, Whitwick Coalville, Leics.  
**THE SPECIALS** tee-shirts, £3. Sweatshirts £4.95 (s, m, l, ex-l) - SPRINTPRINT, 120 Shaftesbury Avenue, Swindon, Wiltshire.  
**RUSH GLITTER** tee-shirts, £3. Sweatshirts, £4.95 (s,

m, l, ex-l) SPRINTPRINT, 120 Shaftesbury Avenue, Swindon, Wiltshire.  
**SWASTIKA** - T-shirts £3.50, S-shirts £5.95, S.M.L. - T.I.T.S., 12 Blenheim St, Newcastle On Tyne.  
**CHEAP TRICK** T-shirts, £3.50, S-shirts £5.95, S.M.L. - T.I.T.S., 12 Blenheim St, Newcastle On Tyne.  
**ANARCHY** T-shirts, large A in circle, S.M.L. £3.50, S-shirt, £5.95. - T.I.T.S., 12 Blenheim St, Newcastle On Tyne.

**THE CLASH** T-shirts £3, S-shirts £4.95 (S.M.L. Ex L) SPRINTPRINT (Dept R), 120 Shaftesbury Avenue, Swindon, Wiltshire.  
**THE POLICED** tee-shirts £3 sweatshirts £4.95 (S.M.L. Ex L) SPRINTPRINT (Dept R), 120 Shaftesbury Avenue, Swindon, Wiltshire.  
**AC/DC TEEHIRTIS** £3 sweatshirts £4.95 (S.M.L. Ex L) SPRINTPRINT (Dept R), 120 Shaftesbury Avenue, Swindon, Wiltshire.

**MADNESS TEEHIRTIS** £3, sweatshirts £4.95 (S.M.L. Ex L), 120 Shaftesbury Avenue, Swindon, Wiltshire.  
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**STUDDIED BELTS,** black or brown fabric, £1.90 - SAE Bentsleather (R), 45 Church Lane, Whitwick Coalville, Leics.

**MOD UNION** Jack ties £2.90, two-tone belts, £1.90 - SAE Bentsleather (R), 45 Church Lane, Whitwick Coalville, Leics.  
**SILOUSIE TIES,** black print on white fabric, £1 - SAE Bentsleather (R), 45 Church Lane, Whitwick Coalville, Leics.  
**GENESIS T-SHIRTS,** books, badges, etc. Send SAE to - Genesis Information, PO Box 107, London, N6 5RU.

**SPECIAL TIES,** black print on white fabric, £1 - SAE Bentsleather (R), 45 Church Lane, Whitwick Coalville, Leics.  
**THE JAM** tee-shirts £3, sweatshirts £4.95 (S.M.L. Ex L) SPRINTPRINT (Dept R), 120 Shaftesbury Avenue, Swindon, Wiltshire.  
**FREE FANTASIC** giant catalogues of posters, books, badges, patches, songbook, magazine, ties, photos; or specialities include Bowie, Numan, Blondie, Punk, Heavy Specials, etc., also sci-fi and many imported items. SAE for reply - Haricou, 68 St Petersburg, Stockport.

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**THE DAMNED** tee-shirts £3, sweatshirts £4.95 (S.M.L. Ex L) SPRINTPRINT (Dept R), 120 Shaftesbury Avenue, Swindon, Wiltshire.

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**SEX PISTOLS** tee-shirts £3, sweatshirts £4.95 (S.M.L. Ex L) - SPRINTPRINT (Dept R), 120 Shaftesbury Avenue, Swindon, Wiltshire.  
**DESTROY** T-shirts £3.50, S-shirts £5.95, S.M.L. - T.I.T.S., 12 Blenheim St, Newcastle On Tyne.  
**RUSH** (state which one) T-shirts £3.50, S-shirts £5.95, S.M.L. - T.I.T.S., 12 Blenheim St, Newcastle On Tyne.

**KISS TIES,** Black print on white fabric, £1 - SAE Bentsleather (R), 45 Church Lane, Whitwick Coalville, Leics.  
**STRANGLERS TIES,** Black print on white fabric, £1 - SAE Bentsleather (R), 45 Church Lane, Whitwick Coalville, Leics.  
**SID VICIOUS** ties, black print on white fabric, £1 - SAE Bentsleather (R), 45 Church Lane, Whitwick Coalville, Leics.

**BONDAGE TROUSERS - TARTANS** in red, yellow or green £17.95. ALSO PLAIN BLACK DRILL, £17.45 all with burn-flaps, zips, straps, sizes 24, 26, 28, 30, 32. LEOPARD FUR FABRIC TROUSERS, drainpipes £18.50, sizes 24, 26, 28, 30, 32, 34 (order smallest size you can). LEOPARD PRINT T-SHIRTS red or yellow, s.m.l. £3.50. All prices include 75p (except foreign orders - add 75p per item. Cheques, POs to - B. Leach, 50d (Basement) Redcliffe Gardens, London, SW10.

**NEVER MIND THE BOLLOCKS** T-shirts £3.50, S-shirts £5.95, S.M.L. - T.I.T.S., 12 Blenheim St, Newcastle On Tyne.  
**MODS METAL FLICK COMB,** press switch, out shoots comb, only £1 post free from - Matchrite, 167 Winchester Road, Bristol BS4 3NJ.  
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**SEX PISTOLS** T-shirts (state which one), £3.50, S-shirts £5.95, S.M.L. - T.I.T.S., 12 Blenheim St, Newcastle On Tyne.  
**MOTORHEAD** T-shirts (state which one), £3.50, S-shirts £5.95, S.M.L. - T.I.T.S., 12 Blenheim St, Newcastle On Tyne.  
**STRANGLER** T-shirts (state which one), S.M.L. £3.50, S-shirts £5.95 - T.I.T.S., 12 Blenheim St, Newcastle On Tyne.  
**STIFF LITTLE FINGERS - I N F L A M M A B L E** MATERIAL T-shirts £3.50, S-shirts £5.95, S.M.L. - T.I.T.S., 12 Blenheim St, Newcastle On Tyne.

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**GARY NUMAN** ties, black print on white fabric, £1 - SAE Bentsleather (R), 45 Church Lane, Whitwick Coalville, Leics.  
**MADNESS TIES,** black print on white fabric, £1 - SAE Bentsleather (R), 45 Church Lane, Whitwick Coalville, Leics.  
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**BOOMTOWN RATS** T-shirts £3, S-shirts £4.95 (S.M.L. Ex L) - SPRINTPRINT (Dept R), 120 Shaftesbury Avenue, Swindon, Wiltshire.  
**STRAIGHT TIES,** you name it we print it, your slogan or group printed in black on white fabric tie, £1 - SAE Bentsleather (R), 45 Church Lane, Whitwick Coalville, Leics.  
**JAM TIES,** black print on white fabric, £1 - SAE Bentsleather (R), 45 Church Lane, Whitwick Coalville, Leics.  
**JOKES, FART** powder, imitation sick, crappolet teabags, bloody mouth chewing gum, exploding pens, smoke, stink bombs, punk hairspray, cigarette bangers, mucky pup, garlic caramels, red hot sweets, saucy sugar when melts little willie floats on top. Hitter masks, sea monkey, new wonder pets, big bang guns, over 200 super jokes, saucy posters, novelties, magic tricks. - Send SAE for bumper catalogue and free gift to Jokers Corner (Dept R), 167 Winchester Road, Bristol BS4 3NJ.

**MIRROR TIES** reflective vinyl, £1 - SAE Bentsleather (R), 45 Church Lane, Whitwick Coalville, Leics.  
**YOU TELL IT, WE PRINT IT** - your slogan on a tee or sweatshirt. S.M.L. £3.50, S-shirt £5.95 - T.I.T.S., 12 Blenheim St, Newcastle On Tyne.  
**HAND CUFFS, WRISTBANDS,** rainbow hair colours, punk make-up, SAE for list 18 Whalley Avenue, Penketh, S-O-T, Staffs.

**TWO TONE** sewn on patches beat, Specials, Gangsters, Madness, Selector, 60p each, all five £2.75 - Boober, 9 Mill Lane, Newbold Berdon Leics.  
**LENE LOVICH** latest tour photos, superb set of 10, 5in x 3 1/2in, colour prints, only £3, no extra for p&p from S. Flinders, 5 Main Street, Stanton By Dale, Ilkeston, Derbyshire.

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**THE POLICE,** Colour concert photographs. The Police pictured live on stage, December 1979. Exclusive pack of 10 different prints, size 5in x 3 1/2in, for only £2.99 plus p&p per pack U.K. / 12 Overseas/25p. For these top quality photos, by professional photographer, send remittance now to: GIGPICK, COLOR PAGES (R67) PO Box 22, 15 Marks Road, Wokingham, Berkshire RG11 1NW.  
**G. GLITTER** Photos SAE / R/stone Wegs. Box No 2261.  
**STRANGLERS UK** tour, 1979, set of 10 superb in concert photos, 5in x 3 1/2in, only £3.10 (no extra for postage) from S. Flinders, 5 Main Street, Stanton By Dale, Ilkeston, Derbyshire.  
**GENESIS TICKETS** for Birmingham Odeon, fourth April, JJ Row, Phone 021 748 3225 after 5 pm.  
**JOY DIVISION** wire, 154 Throbbing gristle, Earcom, Mix, Lip, Rain, S.M.L. £3.50, S-shirts £5.95, S.M.L. - T.I.T.S., 12 Blenheim St, Newcastle On Tyne.  
**W H I T E S N A K E, SLEDGEHAMMER,** Rush (2), AC/DC, Motorhead (6), Sabbath (2), Quo (2), Zeppelin badges, 25p + SAE each AC/DC, BOC, Down to Earth, Overkill, Fly By Knight, 212, Genesis patches, 45p + SAE - A Punshon, 207 Stoke Road, Slough.  
**MOTORHEAD TEEHIRTIS,** £3. Sweatshirts £4.95 (s, m, l, ex-l) SPRINTPRINT, 120 Shaftesbury Avenue, Swindon, Wiltshire.



# CHARTS

## UK SINGLES

1	2	COWARD OF THE COUNTY, Kenny Rogers	United Artists
2	1	TOO MUCH TOO YOUNG, Specials	2-Tone
3	3	I'M IN THE MOOD FOR DANCING, Nolans	Epic
4	8	SOMEONE'S LOOKING AT YOU, Boomtown Rats	Ensign
5	15	CAPTAIN BEAKY, Keith Michell	Polydor
6	18	AND THE BEAT GOES ON, Whispers	Solar
7	5	IT'S DIFFERENT FOR GIRLS, Joe Jackson	A&M
8	12	I HEAR YOU NOW, Jon and Vangelis	Polydor
9	6	BABE, Slyx	A&M
10	4	MY GIRL, Madness	Stiff
11	20	SAVE ME, Queen	EMI
12	35	ROCK WITH YOU, Michael Jackson	Epic
13	27	CARRIE, Cliff Richard	GTO
14	13	LIVING BY NUMBERS, New Musik	GTO
15	11	7 TEEN, Regents	Rialto
16	21	THREE MINUTE HERO, Selector	2-Tone
17	—	I CAN'T STAND UP FOR FALLING DOWN, Elvis Costello	F-Beat
18	46	SO GOOD TO BE BACK HOME AGAIN, Tourists	Logo
19	7	BRASS IN POCKET, Pretenders	Real
20	25	BABY I LOVE YOU, Ramones	Sire
21	26	RIDERS IN THE SKY, Shadows	EMI
22	24	BUZZ BUZZ A DIDDLE IT, Matchbox	Magnet
23	29	TOO HOT, Kool & The Gang	Mercury
24	17	BETTER LOVE NEXT TIME, Dr. Hook	Capitol
25	10	GREEN ONIONS, Booker T. & The MG's	Atlantic
26	30	JANE, Jefferson Starship	Solar
27	28	LIVING IN THE PLASTIC AGE, Buggles	Island
28	23	ESCAPE (PINA COLADA SONG), Rupert Holmes	Infinity
29	22	JAZZ CARNIVAL, Asymuth	Milestone
30	19	SPACER, Sheila & Devotion	Carrere
31	33	UNDERPASS, John Foxx	Virgin
32	9	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta	Motown
33	14	PLEASE DON'T T.O. K.C. & The Sunshine Band	TK
34	47	TOUCH TOO MUCH, AC/DC	Atlantic
35	16	I WANNA HOLD YOUR HAND, Dollar	Carrere
36	31	SPIRITS (HAVING FLOWN), Bee Gees	RSO
37	—	ALL NIGHT LONG, Rainbow	Polydor
38	48	GAMES WITHOUT FRONTIERS, Peter Gabriel	Charisma
39	43	SINGING THE BLUES, Dave Edmunds	Swan Song
40	44	MAYBE TOMORROW, Chords	Polydor
41	40	DANCE STANCE, Dexy's Midnight Runners	Parlophone
42	42	ARE YOU READY, Billy Ocean	GTO
43	39	MUSIC MAKES YOU FEEL LIKE DANCING, Brass Construction	United Artists
44	66	RIGHT IN THE SOCKET, Shalamar	Solar
45	—	AT THE EDGE, Stiff Little Fingers	Chrysalis
46	—	TOGETHER WE ARE BEAUTIFUL, Fern Kinney	WEA
47	41	CARAVAN SONG, Barbara Dickson	Epic
48	—	I'VE DONE EVERYTHING FOR YOU, Sammy Hagar	Capitol
49	57	TAKE THAT LOOK OFF YOUR FACE, Marti Webb	Polydor
50	45	MOTORBIKE BEAT, Revillios	Red Seal
51	38	MAMA'S BOY, Suzi Quatro	RAK
52	37	TEARS OF A CLOWN/RANKING FULL STOP, Beat	2-Tone
53	36	STRANGE LITTLE GIRL, Sad Cafe	RCA
54	—	ON THE RADIO, Donna Summer	Casablanca
55	69	TV, Flying Lizards	Virgin
56	55	MARTIAN HOP, Rocky Sharpe & The Replays	Chiswick
57	32	WE GOT THE FUNK, Positive Force	Sugar Hill
58	43	I HAVE A DREAM, Abba	Epic
59	73	TURNING JAPANESE, Vapors	United Artists
60	58	OUT OF CONTROL, Angelic Upstarts	Warner Bros
61	70	WE GOT THE GROOVE, Players Association	Vanguard
62	44	LONDON CALLING, Clash	CBS
63	—	HOT DOG, Shakin' Stevens	Epic
64	—	TONIGHT, Zaine Griff	Automatic
65	—	BADMAN, Cockney Rejects	EMI
66	62	SIT DOWN AND CRY, Errol Dunkley	Scope
67	68	RED FRAME WHITE LIGHT, Orchestral Manoeuvres In The Dark	Dindisc
68	—	SO LONELY, Police	A&M
69	54	SKINHEAD MOONSTOMP, Symarip	Trojan
70	—	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	Arista
71	50	ANOTHER BRICK IN THE WALL, Pink Floyd	Harvest
72	—	DO THAT TO ME ONE MORE TIME, Captain & Tennille	Casablanca
73	—	FAN MAIL, Dickies	A&M
74	56	DON'T STOP THE FEELING, Roy Ayers	Polydor
75	—	GANDHARA, Godiego	BBC Records

## OVERSEAS CHART

1	KEEP DANCING	Steve Hooker Band
2	I'M AN INDIAN TOO	Dan Armando's 2nd Avenue Rumba Band
3	AUTOMOBILE	Stick Shistat
4	RED FRAME-WHITE LIGHT (122)	Orchestral Manoeuvres
5	MIND YOUR OWN BUSINESS	Delta 5
6	JUDY IN DISGUISE	Silicon Teens
7	BAD MAN	The Cockney Rejects
8	UNDERPASS	John Foxx
9	JEALOUSY	Wasted Youth
10	JUDY'S GONE DOWN	James Vane
11	TELL THAT GIRL TO SHUT UP	Holly and the Italians
12	MAYBE TOMORROW	The Chords
13	TRANS-SIBERIAN EXPRESS	Bardi Biase
14	SHE CAT SISTER FLOOZIE	The Little Roosters
15	A POP SONG	Wreckless Eric

Compiled by ADRIAN'S, Wickford Shopping Mall Wickford, Essex.  
Tel: 037 443315

## UK ALBUMS

1	2	THE LAST DANCE, Various	Motown
2	1	PRETENDERS, Pretenders	Real
3	3	ONE STEP BEYOND, Madness	Stiff
4	5	SHORT STORIES, Jon and Vangelis	Polydor
5	4	PERMANENT WAVES, Rush	Mercury
6	6	GOLDEN COLLECTION, Charley Pride	K Tel
7	7	SPECIALS, Specials	2-Tone
8	7	REGATTA DE BLANG, Police	A&M
9	18	KENNY, Kenny Rogers	United Artists
10	9	OFF THE WALL, Michael Jackson	Epic
11	11	GREATEST HITS VOL 2, Abba	Epic
12	13	I'M THE MAN, Joe Jackson	A&M
13	12	THE WALL, Pink Floyd	Harvest
14	45	END OF THE CENTURY, Ramones	Sire
15	38	THE NOLAN SISTERS, Nolans	Epic
16	10	BEE GEE'S GREATEST HITS, Bee Gees	RSO
17	40	JUST FOR YOU, Des O'Connor	Warwick
18	21	METAMATIC, John Foxx	Metal Beat
19	23	LONDON CALLING, Clash	CBS
20	19	FLEX, Lene Lovich	Stiff
21	16	GREATEST HITS, Rod Stewart	Riva
22	28	THE FINE ART OF SURFACING, Boomtown Rats	Ensign
23	14	SEPTEMBER MORNING, Neil Diamond	CBS
24	15	OUTLANDOS D'AMOUR, Police	A&M
25	—	GOING STEADY, Soundtrack	Warwick
26	22	PARALLEL LINES, Blondie	Chrysalis
27	27	VIDEO STARS, Various	K Tel
28	26	SOMETIMES YOU WIN, Dr. Hook	Capitol
29	42	CAPTAIN BEAKY AND HIS BAND, Keith Michell	Polydor
30	30	DISCOVERY, ELO	Jet
31	32	EAT TO THE BEAT, Blondie	Chrysalis
32	34	KENNY ROGERS SINGLES ALBUM, Kenny Rogers	EMI
33	59	SHEER GRIED, Girl	Jet
34	24	HOTTEST HITS, Hot Chocolate	Rak
35	17	THE SUMMIT, Various	K Tel
36	31	TUSK, Fleetwood mac	Warner Bros
37	25	NO PLACE TO RUN, UFO	Chrysalis
38	20	SEMI DETACHED SUBURBAN, Manfred Mann	Bronze
39	33	STRING OF HITS, Shadows	EMI
40	37	BREAKFAST IN AMERICA, Supertramp	A&M
41	46	ON THE RADIO GREATEST HITS VOL 1 & 2, Donna Summer	Casablanca
42	47	ROCK AND ROLL JUVENILE, Cliff Richard	EMI
43	29	20 GOLDEN GREATS, Diana Ross	Motown
44	35	ASTAIRE, Peter Skellern	Mercury
45	38	ELO'S GREATEST HITS, ELO	Jet
46	58	FREEDOM AT POINT ZERO, Jefferson Starship	Grint
47	43	PEACE IN THE VALLEY, Various	MCCA
48	41	JUST TESTING, Wishbone Ash	RCA
49	57	GOLD AND PLATINUM, Lynryd Skynyrd	MCA
50	36	CORNER STONE, Slyx	A&M
51	60	RUMOURS, Fleetwood Mac	Warner Bros
52	48	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
53	54	WAR OF THE WORLDS, Jeff Wayne	CBS
54	—	FLOGGING A DEAD HORSE, Sex Pistols	Virgin
55	66	SUNBURN, Various	Warwick
56	44	MATCHBOX, Matchbox	Magnet
57	51	VOULEZ-VOUS, Abba	Epic
58	—	ARGY BARGY, Squeeze	A&M
59	—	COUNTRY GUITAR, Various	Warwick
60	—	ADVENTURES IN UTOPIA, Utopia	Island
61	—	VICTIMS OF THE FURY, Robin Thrower	Chrysalis
62	55	FAWLTY TOWERS, Soundtrack	BBC
63	72	SKY, Sky	Ariola
64	—	THE AGE OF PLASTIC, Buggles	Island
65	56	DARK SIDE OF THE MOON, Pink Floyd	Harvest
66	70	TOMITA'S GREATEST HITS, Tomita	Red Seal
67	—	SOLDIER, Iggy Pop	Arista
68	52	GREATEST HITS 1972-78, 10cc	Mercury
69	49	SETTING SONS, Jam	Polydor
70	—	FLYING LIZARDS, Flying Lizards	Virgin
71	65	MANILOW MAGIC, Barry Manilow	Arista
72	—	QUIET LIFE, Japan	Ariola/Hansa
73	62	LENA'S MUSIC ALBUM, Lena Martell	Pye
74	61	THE SECRET LIFE OF PLANTS, Stevie Wonder	Motown
75	—	TELL ME ON A SUNDAY, Marti Webb	Polydor

## US SINGLES

1	2	DO THAT TO ME ONE MORE TIME, Captain & Tennille	Casablanca
2	5	CRAZY LITTLE THING CALLED LOVE, Queen	Elektra
3	3	COWARD OF THE COUNTY, Kenny Rogers	United Artists
4	4	CRUISIN', Smokey Robinson	Tamla
5	1	ROCK WITH YOU, Michael Jackson	Epic
6	6	YES, I'M READY, Teri De Sario with K.C.	Casablanca
7	7	SARA, Fleetwood Mac	Warner Bros
8	9	LONGER, Dan Fogelberg	Full Moon/Epic
9	14	ON THE ROAD, Donna Summer	Casablanca
10	13	DESIRE, Andy Gibb	RSO
11	11	THIS IS IT, Kenny Loggins	Columbia
12	10	DON'T DO ME LIKE THAT, Tom Petty and The Heartbreakers	Backstreet
13	17	DAYDREAM BELIEVER, Anne Murray	Capitol
14	16	ROMEO'S TUNE, Steve Forbert	Nimperor
15	8	THE LONG RUN, Eagles	Ayayim
16	19	AN AMERICAN DREAM, The Dirt Band	United Artists
17	25	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL, Spinners	Atlantic
18	32	ANOTHER BRICK IN THE WALL, Pink Floyd	Columbia
19	21	SEPTEMBER MORNING, Neil Diamond	Columbia
20	33	THE SECOND TIME AROUND, Shalamar	Solar
21	22	FOOL IN THE RAIN, Led Zeppelin	Swan Song
22	27	TOO HOT, Kool & The Gang	De-Lite
23	35	HOW DO I MAKE YOU, Linda Ronstadt	Asylum
24	12	ESCAPE, Rupert Holmes	Infinity
25	28	WHEN I WANTED YOU, Barry Manilow	Arista
26	31	REFUGEE, Tom Petty & The Heartbreakers	Backstreet
27	29	WONDERLAND, Commodores	Motown
28	36	HIM, Rupert Holmes	MCA
29	15	DEJA VU, Dionne Warwick	Arista
30	18	DON'T LET GO, Isaac Hayes	Polydor
31	20	I WANNA BE YOUR LOVER, Prince	Warner Bros
32	23	WE DON'T TALK ANYMORE, Cliff Richard	EMI America
33	99	To	Columbia
34	40	HEARTBREAKER, Pat Benatar	Chrysalis
35	26	WHY ME, Slyx	RSO
36	34	LOST HER IN THE SUN, John Stewart	A&M
37	49	GIVE IT ALL YOU GOT, Chuck Mangione	A&M
38	42	SPECIAL LADY, Ray, Goodman & Brown	Polydor
39	43	LET ME GO, Lovelace Larson	Warner Bros
40	44	I CAN'T HELP MYSELF, Bonnie Pointer	Motown
41	41	LOOKS LIKE LOVE AGAIN, Dan Rogers	International Artists
42	47	KISS ME IN THE RAIN, Barbra Streisand	Columbia
43	24	THIRD TIME LUCKY, Foghat	Bearsville
44	48	FLIRTIN' WITH DISASTER, Molly Hatchet	Epic
45	50	WHEN A MAN LOVES A WOMAN, Bfite Midler	Atlantic
46	51	I THANK YOU, ZZ Top	Warner Bros
47	53	BAD TIMES, Tavares	Capitol
48	55	WHY YOU I'M BORN AGAIN, Billy Preston & Syreeta	Motown
49	54	BACK ON MY FEET AGAIN, The Babys	Chrysalis
50	30	DO YOU LOVE WHAT YOU FEEL, Rufus & Chaka	MCA
51	37	LADIES NIGHT, Kool & The Gang	De-Lite
52	60	I'VE GOT MY LOVE, Peaches & Herb	Polydor/MVP
53	—	OFF THE WALL, Michael Jackson	Epic
54	62	THREE TIMES IN LOVE, Tommy James	Millennium
55	55	I WISH I WAS EIGHTEEN AGAIN, George Burns	Mercury
56	71	COME BACK, The J. Geils Band	EMI-America
57	58	HAVEN'T YOU HEARD, Patrice Rushen	Elektra
58	59	YOU MIGHT NEED SOMEBODY, Turley Richards	Atlantic
59	73	BABY TALKS DIRTY, The Knack	Capitol
60	70	ROCKIN' INTO THE NIGHT, 38 Special	A&M
61	—	RIDE LIKE THE WIND, Christopher Cross	Warner Bros
62	38	SEND ONE YOUR LOVE, Stevie Wonder	Tamla
63	—	US AND LOVE, Kenny Nolan	Casablanca
64	74	YEARS, Wayne Newton	Aries
65	45	WAIT FOR ME, Daryl Hall & John Oates	RCA
66	—	LOST IN LOVE, Air Supply	Arista
67	—	AND THE BEAT GOES ON, The Whispers	Solar
68	40	I DON'T WANT TO TALK ABOUT IT, Rod Stewart	Warner Bros
69	—	EVEN IT UP, Heart	Epic
70	72	GOODNIGHT MY LOVE, Mike Pinera	Arista
71	—	SEXY EVES, Dr. Hook	Spector
72	56	BETTER LOVE NEXT TIME, Dr. Hook	Capitol
73	—	VOICE OF FREEDOM, Jim Kirk & The TM Singers	Capitol
74	—	WHERE DOES THE LOVIN' GO, David Gates	Elektra
75	—	I DON'T LIKE MONDAYS, Boomtown Rats	Columbia

## CHARTFILE

**DONNA SUMMER** has now been on the *Billboard* Hot 100 for 91 consecutive weeks. In fact, apart from June 5, 1978 — when Donna was between singles — she's spent an astounding 130 consecutive weeks on the chart.

Last year a total of 3,900 singles were released, of which 604 managed to chart... *Virgin's* first Australian signing **Mental As Anything** are receiving unique promotion throughout the UK from some most unlikely sources following the release of their debut single 'The Nips Are Getting Bigger'. The song deals not with the size of the Japanese, but with the problems of alcohol. The Independent Order Of Rachabites — a temperance organisation — have adopted the song to promote their aims. Ironically, *Mental As Anything* are one of Sydney's premier pub-rock bands.

**Yellow Magic Orchestra's** 'Computer Game' has just entered the *Billboard* charts to become only the third Japanese single ever to dent the Hot 100. In 1963, Kyu Sakamoto's 'Sukiyaki' was a Number One hit, and last year a female trio Pink Lady charted with 'Kiss In The Dark'.

The Frenchman with the Spanish name, **Patrick Hernandez**, scored Europe's biggest hit last year. His 'Born To Be Alive' was a major hit in all territories, reaching Number One in Austria, Belgium, Denmark, Finland, France, Greece, Italy, Norway, Portugal, Spain, Switzerland and West Germany! Additionally, 'Born' hit the Number One position in Argentina, Australia, Brazil, Canada and Mexico selling over 11 million worldwide... Current chart-toppers around the world include: 'Another Brick In The Wall' — Pink Floyd (West Germany and Israel); 'Don't Stop 'Till You Get Enough' — Michael Jackson (South Africa and Australia); 'Man Gave Names To All The Animals' — Bob Dylan (Spain); 'Rapper's Delight' — Sugarhill Gang (Belgium); 'No More Tears

(Enough Is Enough)' — Barbra Streisand & Donna Summer (Sweden).

According to *US* magazine 'Goodphone Weekly', **Paul McCartney's** drugs bust in Tokyo has boosted US sales of Wings and Beatles back catalogue to double their previous levels: UK reaction has been somewhat more subdued, the only Maccas related product in last week's top 200 albums were the Beatles 1962-66 'at No 175 and Beatles 1967-70 'at No 185'.

Having squeezed four hit singles from **Earth Wind & Fire's** platinum album 'I Am', CBS win this week's Sex Pistols' 'Flogging A Dead Horse Award' with the news that a fifth single, 'In The Stone', has been set for release on February 22. The single will also be available on 12-inch.

Bubbling outside last week's Top 75 singles were **Herb Alpert's** 'Rotation' at No 79, **Fern Kinney's** re-make of **Steve Allan's** minor hit of last year 'Together We Are Beautiful' at No 81, **Lene Lovich's** 'Angels' at No 83, **Patrice Rushen's** 'Haven't You Heard' at No 85, **Shakin' Stevens'** 'Hot Dog' at No 87, **Holly & The Italians'** 'Tell That Girl To Shut Up' at No 83 and the excellent 'Total Control' by the **Motels** at No 106.

Excellent new single from **Quartz**, four lads from Birmingham who record for the city's Reddington's Rare Records label headed by local record shop owner **Dan Reddington**. The band have recorded a faithful re-make of the **Mountain** classic 'Nantucket Sleighride' which is featured on ITV's 'Weekend World' but which has been deleted for some time. Quartz have more to offer in the shape of an upcoming live album 'Count Dracula & Other Love Songs' which contains some inspired heavy metal in the grand old tradition. Look out too for **Vardis** and **The Tysers** of **Pan Tang** who, with a little luck, will blast the more middle-aged HM bands (did someone say Motorhead?) off the face of the charts.

ALAN JONES

# US ALBUMS

1	THE WALL, Pink Floyd	Columbia
2	DAMN THE TORPEDES, Tom Petty & The Heartbreakers	Backstreet
3	OFF THE WALL, Michael Jackson	Epic
4	THE LONG RUN, Eagles	Asylum
5	PHOENIX, Dan Fogelberg	Full Moon/Epic
6	KENNY, Kenny Rogers	United Artists
7	ON THE RADIO - GREATEST HITS VOLUMES ONE & TWO, Donna Summer	Casablanca
8	TUSK, Fleetwood Mac	Warner Bros
9	CORNERSTONE, Slyx	A&M
10	SEPTEMBER MORN, Neil Diamond	Columbia
11	FREEDOM AT POINT ZERO, Jefferson Starship	GrunT
12	GOLD & PLATINUM, Lynyrd Skynyrd	MCA
13	THE ROSE, Soundtrack	Atlantic
14	GREATEST HITS, Bee Gees	RSO
15	PERMANENT WAVES, Rush	Mercury
16	THE WHISPERS, The Whispers	Solar
17	IN THROUGH THE OUT DOOR, Led Zeppelin	Swan Song
18	MIDNIGHT MAGIC, Commodore	Motown
19	NO NUKES, Various Artists	Asylum
20	WHERE THERE'S SMOKE, Smokey Robinson	Motown
21	KEEP THE FIRE, Kenny Loggins	Columbia
22	JACKRABBIT SLIM, Steve Forbert	Nemperor
23	MAKE YOUR MOVE, Captain & Tennille	Casablanca
24	DEGUELLO, ZZ Top	Warner Bros
25	NIGHT IN THE RUTS, Aerosmith	Columbia
26	IN THE HEAT OF THE NIGHT, Pat Benatar	Chrysalis
27	MASTERJAM, Rufus & Chaka	MCA
28	BIG FUN, Shalamar	Solar
29	LIVE RUST, Neil Young with Crazy Horse	Warner Bros
30	LADIES NIGHT, Kool & The Gang	De-Lite
31	FURTTIN' WITH DISASTER, Molly Hatchet	Epic
32	HEAD GAMES, Foreigner	Atlantic
33	TEDDY LIVES! COAST TO COAST, Teddy Pendergrass	P.R.
34	PRICE, Prince	Warner Bros
35	JOURNEY THROUGH THE SECRET LIFE OF PLANTS, Stevie Wonder	Motown
36	RISE, Herb Alpert	A&M
37	BREAKFAST IN AMERICA, Supertramp	A&M
38	ADVENTURES IN UTOPIA, Utopia	Bearsville
39	ONE ON ONE, Bob James & Earl Klugh	Tappan Zee/Columbia
40	PARTNERS IN CRIME, Rupert Holmes	Infinity
41	EAT TO THE BEAT, Blondie	Chrysalis
42	WET, Barbra Streisand	Columbia
43	ONE VOICE, Barry Manilow	Arista
44	GLORYHALLASTOPIID, Parliament	Casablanca
45	DARK SIDE OF THE MOON, Pink Floyd	Harvest
46	ANGEL OF THE NIGHT, Angela Bofill	Arista
47	WE'RE THE BEST OF FRIENDS, Natalie Cole & Peabo Bryson	Capitol
48	HYDRA, Toto	Columbia
49	FIRST OFFENCE, The Imnates	Polydor
50	STAR TREK, Soundtrack	Columbia
51	NO PLACE TO RUN, UFO	Chrysalis
52	UNION JACKS, The Babys	Chrysalis
53	PIZZAZZ, Patrice Rushen	Elektra
54	DON'T LET GO, Isaac Hayes	Polydor
55	WILLIE NELSON SINGS KRISTOFFERSON, Willie Nelson	Columbia
56	REGGATA DE BLANC, Police	A&M
57	BEST OF FRIENDS, Twennynine Featuring Lenny White	Elektra
58	AMERICAN GARAGE, Pat Metheny Group	ECM
59	HIROSHIMA, Hiroshima	ECM
60	LONDON CALLING, The Clash	Epic
61	I'LL ALWAYS LOVE YOU, Anne Murray	Capitol
62	PRETENDERS, Pretenders	Sire
63	BONNIE POINTER, Bonnie Pointer	Motown
64	THE GAMBLER, Kenny Rogers	United Artists
65	RAY, GOODMAN & BROWN, Ray, Goodman & Brown	Polydor
66	THE GAP BAND II, The Gap Band	Mercury
67	DANCIN' AND LOVIN', Spinners	Atlantic
68	DOWN ON THE FARM, Little Feat	Warner Bros
69	THE ELECTRIC HORSEMAN, Soundtrack	Columbia
70	NO BALLADS, Rockets	RSO
71	LOVE STINKS, J. Geils Band	EMI/America
72	DO YOU WANNA GO PARTY, K.C. & The Sunshine Band	TK
73	I'M THE MAN, Joe Jackson	A&M
74	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	Arista
75	DREAM POLICE, Cheap Trick	Epic

# UK SOUL

1	WITH YOU I'M BORN AGAIN, Billy Preston/Syreeta	TK
2	I WANNA BE YOUR LOVER, Prince	Warner Bros
3	AND THE BEAT GOES ON, The Whispers	Solar
4	JAZZ CARNIVAL, Azymuth	Milestone
5	WE GOT THE FUNK, Positive Force	Sugar Hill
6	TOO HOT, Kool & The Gang	Mercury
7	ROCK WITH YOU, Michael Jackson	Epic
8	GOT TO LOVE YOU, Sister Sledge	Atlantic
9	GREEN ONIONS, Booker T and The MG's	Atlantic
10	MUSIC MAKES YOU FEEL LIKE DANCING, Brass Construction	UA
11	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	Arista
12	WE GOT THE GROOVE, Players Association	Vanguard
13	RAPPER'S DELIGHT, Sugarhill Gang	Sugarhill
14	DON'T STOP THE FEELING, Roy Ayres	Polydor
15	DO YOU LOVE WHAT YOU FEEL, Rufus & Chaka	MCA
16	(NOT JUST) KNEE DEEP, Funkadelic	WEA
17	WONDERLAND, Commodores	Motown
18	THE SECOND TIME AROUND, Shalamar	Solar
19	HAVEN'T YOU HEARD, Patrice Rushen	Elektra
20	PAIN, Harold Melvin & The Blue Notes	Source

Compiled by: BLUES & SOUL, 153 Praed Street, London W.1.  
Tel: 01-402 6897.

# US SOUL

1	THE SECOND TIME AROUND, Shalamar	Solar
2	SPECIAL LADY, Ray, Goodman & Brown	Polydor
3	ROCK WITH YOU, Michael Jackson	Epic
4	ISHOULDALOEVED YA, Narada Michael Walden	Atlantic
5	AND THE BEAT GOES ON, Whispers	Solar
6	GOT TO LOVE SOMEBODY, Sister Sledge	Collition
7	PEANUT BUTTER, Twennynine Featuring Lenny White	Elektra
8	TOO HOT, Kool & The Gang	De-Lite
9	HAVEN'T YOU HEARD, Patrice Rushen	Elektra
10	FOREVER NINE, O'Jays	PIR
11	DO YOU LOVE WHAT YOU FEEL, Rufus And Chaka	MCA
12	JUST A TOUCH OF LOVE, Slave	Collition
13	STEPPIN', Gap Band	Mercury
14	I WANNA BE YOUR LOVER, Prince	Warner Bros
15	ON THE RADIO, Donna Summer	Casablanca
16	BAD TIMES, Tavares	Capitol
17	FUNK YOU UP, Sequence	Sugar Hill
18	WHAT I WOULDN'T DO, Angela Bofill	Arista/GRP
19	HIGH SOCIETY, Norma Jean	Bearsville
20	CRUISIN', Smokey Robinson	Motown

# US DISCO

1	VERTIGO, Dan Hartman	Blue Sky
2	AND THE BEAT GOES ON, The Whispers	Solar
3	EVITA, Festival	RSO
4	I CAN'T HELP MYSELF, Bonnie Pointer	Motown
5	HIGH ON YOUR LOVE, Debbie Jacobs	MCA
6	FUNKTOWN, Lipps Inc	Casablanca
7	I WANNA BE YOUR LOVE, Prince	Warner
8	HAVEN'T YOU HEARD, Patrice Rushen	Elektra
9	SMACK DAB IN THE MIDDLE, Janice McClain	Warner
10	ISHOULDALOEVED YOU, Narada Michael Walden	Atlantic
11	DO YOU LOVE WHAT YOU FEEL, Rufus and Chaka	MCA
12	MANDOLAY, La Flavour	Sweet City
13	WE'RE GONNA ROCK, Sabu	Ocean
14	CAN'T STOP DANCING, Sylvester	Fantasy
15	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	Arista
16	WORKING MY WAY BACK TO YOU, Spinners	Atlantic
17	I CAN'T DANCE WITHOUT YOU, Theo Vaness	Prelude
18	GOOD TO ME, TKP	Atlantic
19	LOVE INJECTION, Trussel	Elektra
20	THE SECOND TIME AROUND, Shalamar	Solar

# UK DISCO

1	AND THE BEAT GOES ON, Whispers	Solar 12in
2	WE GOT THE FUNK, Positive Force	Sugarhill 12in
3	I WANNA BE YOUR LOVER, Prince	Warner Bros 12in
4	OFF THE WALL, Michael Jackson	Epic
5	RAPPER'S DELIGHT, Sugarhill Gang	Sugarhill 12in
6	JAZZ CARNIVAL, Azymuth	Milestone 12in
7	TOO HOT TONIGHT, S THE KNIGHT, Kool & The Gang	Mercury 12in
8	ROCK WITH YOU, Michael Jackson	Epic 12in
9	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	Arista 12in
10	IS IT LOVE YOU'RE AFTER, Rose Royce	Whitfield 12in

11	DON'T STOP THE FEELING, Roy Ayers	Polydor 12in
12	TONIGHT I'M ALRIGHT, Narada Michael Walden	Atlantic 12in
13	SHAKIT/MUSIC YOU FEEL LIKE DANCING	Brass Construction
14	HOLDIN' ON/BURNIN' ALIVE, Tony Rafo	Calibre 12in
15	QUE SERA MI VIDA, Gipsy Brothers	Island 12in
16	GOT TO LOVE SOMEBODY, Sister Sledge	Atlantic 12in
17	SPACER, Sheila B Devotion	Carrera 12in
18	WE GOT THE GROOVE, Players Association	Vanguard 12in
19	ARE YOU READY, Billy Ocean	GTO 12in
20	PRAYIN', Harold Melvin & The Blue Notes	Source 12in

21	RHYTHM TALK, Jocko	Phil Int 12in
22	I WANT YOU FOR MYSELF, George Duke	Epic/LP
23	ISHOULDALOEVED YA/YOU'RE SOO GOOD/LOVIN' YOU MADLY	Narada Michael Walden
24	JUST A TOUCH OF LOVE/ARE YOU READY FOR LOVE?	Slave
25	MY FEET KEEP DANCING, Chic	US Cotillion/LP
26	THE SECOND TIME AROUND, Shalamar	Atlantic 12in
27	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta	Solar 12in
28	HAVEN'T YOU HEARD, Patrice Rushen	Motown
29	DANCE FREAK, Chain Reaction	Elektra 12in
30	LOVE INJECTION, Trussel	US South of New York USA 12in
31	LADIES' NIGHT, Kool & The Gang	Elektra 12in
32	IT'S A DISCO NIGHT, Isley Brothers	Epic 12in
33	MUSIC, One Way/AI Hudson	MCA 12in
34	THE WORLD IS A GHETTO, War	MCA LP 12in
35	PLEASE DON'T GO, KC & The Sunshine Band	TK
36	CISSELIN' HOT, Chuck Cissel	US Arista 12in
37	THE GET DOWN MELLOW MELLOW SOUND,	Players Association
38	WEAR IT OUT, Stargard	Vanguard LP
39	RELIGHT MY FIRE/VERTIGO, Dan Hartman	Warner Bros/US 12in
40	CAN'T LET GO, Earth Wind & Fire	Blue Sky 12in
41	RIGHT IN THE SOCKET, Chaka	Solar 12in
42	LOOKIN' GOOD, Eddie Sheba	US Tree Line 12in
43	GREEN ONIONS, Booker T & The MG's	Atlantic LP
44	I CAN'T HELP IT	Atlantic LP
45	CHRISTMAS RAPPIN', Koolha	TK
46	IT'S MY HOUSE/NO ONE GETS THE PRIZE, The Boss	TK
47	Diana Ross	Motown 12in
48	O T B A LAW (OUTTA BE A LAW)/YOUNG CHILD/TOMORROW/EVERY GENERATION/LOVE'S VICTORY, Ronnie Laws	US UA LP
49	ROTATION, Herb Alpert	A&M 12in
50	I'M IN THE MOOD FOR DANCING, Nolans	TK
51	MELLOW MELLOW RIGHT ON, Lowrell	AVI 12in
52	RAP-O-CLAP-O, Joe Bataan	US Salsoul 12in
53	(NOT JUST) KNEE DEEP, Funkadelic	Warner Bros 12in
54	NO MORE TEARS (ENOUGH IS ENOUGH), Streisand	TK
55	JUST WANT T'BE/GET UP/SPARKLE/DO IT WITH YOUR BODY	Summer
56	Cameo/Vernon Burch/7th Wonder	Casablanca 12in EP
57	WONDERLAND, Commodores	Motown
58	LOVE GUN, Rick James	Motown
59	LOVE & TIME/RAPPING TIME, Mr Q	US DK Sounds 12in
60	GET UP AND BOOGIE, Freddie James	Warner Bros 12in
61	I CAN'T HELP MYSELF, Bonnie Pointer	Motown/LP
62	HERE COMES THE SUN, Fat Larry's Band	Fantasy 12in

# STAR CHOICE

1	LOVE TO LOVE	UFO
2	CHILD OF INNOCENCE	Kansas
3	GOOD DAY	Nektar
4	CELL 29	Golden Earring
5	SEASONS OF WINTER	Aerosmith
6	WE'LL BURN THE SKY	Scorpions
7	SING RING AND THE GLASS GUITAR	Todd Rundgren
8	RUNNING WILD	Judas Priest
9	DANCE THE NIGHT AWAY	Van Halen
10	MAN IN THE WILDERNESS	Styx



Plc by Ross Hallin  
STEVE HARRIS from IRON MAIDEN

# YESTERYEAR

ONE YEAR AGO (FEBRUARY 10, 1979)	
1	HEART OF GLASS, Blondie
2	CHIQUITITA, Abba
3	WOMEN IN LOVE, Three Degrees
4	HIT ME WITH YOUR RHYTHM STICK, Ian Dury & The Blockheads
5	DON'T CRY FOR ME ARGENTINA, Shadows
6	YMCA, Village People
7	I WAS MADE FOR DANCIN', Levi Garrett
8	SEPTEMBER, Earth Wind & Fire
9	CAR 67, Driver 67
10	A LITTLE MORE LOVE, Olivia Newton John
FIVE YEARS AGO (FEBRUARY 15, 1975)	
1	JANUARY, Pilot
2	PLEASE MR POSTMAN, The Carpenters
3	SUGAR CANDY KISSES, Mac and Katie Kissoon
4	GOODBYE MY LOVE, The Gitter Band
5	ANGIE BABY, Helen Reddy
6	THE BUMP, Kenny
7	BLACK SUPERMAN (Muhammad Ali), Johnny Wakelin
8	MORNING SIDE OF THE MOUNTAIN, Donny and Marie Osmond
9	MAKE ME SMILE (Come Up And See Me), Steve Harley and Cockney Rebel
10	FOOTSEE, Wigan's Chosen Few

TEN YEARS AGO (FEBRUARY 14, 1970)	
1	LOVE GROWS, Edison Lighthouse
2	LEAVIN' ON A JET PLANE, Peter, Paul and Mary
3	LET'S WORK TOGETHER, Canned Heat
4	WITCHES PROMISE A TEACHER, Jethro Tull
5	COME AND GET IT, Badfinger
6	REFLECTIONS OF MY LIFE, The Marmalade
7	TWO LITTLE BOYS, Roy Harris
8	TEMMA HARBOUR, Mary Hopkin
9	I'M A MAN, Chicago
10	VENUS, Shocking Blue
FIFTEEN YEARS AGO (FEBRUARY 13, 1965)	
1	YOU'VE LOST THAT LOVING FEELING, The Righteous Brothers
2	TIRED OF WAITING FOR YOU, The Kinks
3	KEEP SEARCHIN', Del Shannon
4	GO NOW, The Moody Blues
5	I'LL NEVER FIND ANOTHER YOU, The Seekers
6	COME TOMORROW, Manfred Mann
7	THE SPECIAL YEARS, Yai Doocinan
8	CAST YOUR FATE TO THE WINDS, Sounds Orchestral
9	YOU'VE LOST THAT LOVING FEELING, Cilla Black
10	BABY PLEASE DON'T GO, Them

71	BRASS IN POCKET, Pretenders	Real
72	ON THE RADIO, Donna Summer	Casablanca/LP
73	STOMP, Brothers Johnson	A&M/LP
74	MAXIMUM PENETRATION, Maximum Penetration	Sidewalk 12in
75	LADY/MY GIRL/CAN YOU DO THE BOOGIE/OUT THE BOX/ A SONG FOR DONNY, Whispers	US Solar LP
76	THE TEARS OF A CLOWN, The Beat	2-Tone
77	COME TO ME, France Joli	Arista/Dreyfus 12in
78	BABE, Styx	A&M
79	THE BREAK, Kat Mandu	US TK 12in
80	MOONLIGHT & MUZAK, M	MCA 12in
81	SHE'S DIVINE/STINGRAY, Jan Akkerman	Atlantic/LP
82	ANOTHER BRICK IN THE WALL, Pink Floyd	Harvest
83	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOOPS!!!) PARTY LIGHTS/STEPPIN' (OUT), Gap Band	US Mercury LP
84	GOT TO FAN THE FLAME/THE ROCK IS GONNA GET YOU	Gordon's War
85	CENTER CITY/LAST CHANCE TO DANCE	US Stan-Jay 12in
86	Fat Larry's Band	Fantasy 12in promo/LP
87	I WANNA BOOGIE WITH YOU, Zkitz	UA 12in
88	HANG ON IN THERE BABY, Anton & Johnny	Polydor
89	ABOVE AND BEYOND, Edgar Winter	US Blue Sky 12in
90	BLACK ORCHID, Stevie Wonder	Motown
91	EMOTION/WHEN THE WORLD TURNS BLUE, Merry Clayton	US MCA LP