

# RECORD MIRROR

**Superpop**

**A-Z  
HEAVY METAL  
PART TWO**

**AC/DC's  
BON SCOTT  
POSTER**

**PETER GABRIEL  
GAMES WITHOUT  
FRONTIERS**

**POLICE  
'SO LONELY'  
SONGWORDS  
PLUS  
INTERVIEW**

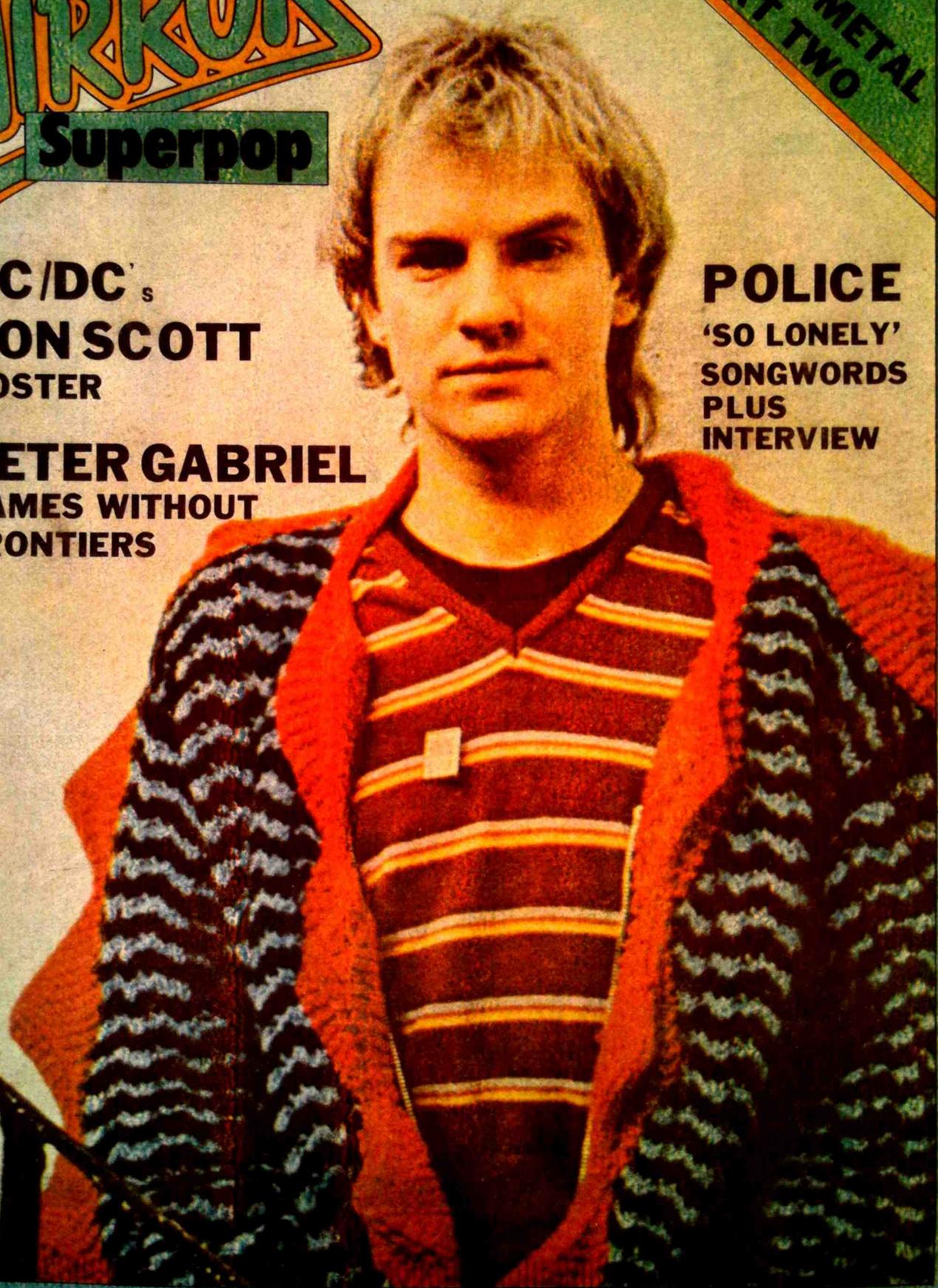


PHOTO OF STING BY JILL FURMANOVSKY

# The Natural Blonde.

**WELL, WITHOUT** even enough time to brush away the confetti from my hair from Phillip and Caroline's wedding than I'm at this point rushing off to Dublin for the wedding of Pete Briquette to Belvedere Jane Aire. My hairdresser is busily teasing my golden locks and my manicurist has told me to dry my hands on a hot typewriter before visiting the Emerald Isle. A woman's work is never done so I must sit here with a face pack of a putrid brown colour and work my pretty fingers to the bone.

**SHAUN CASSIDY** has apparently paid out "lots of bucks" to be swamped by the strong personality of **Todd Rundgren** who's producing the grasp for respectability. The search for credibility, which affects all artistes after they've made a pile out of peddling junk, has led Mr Cassidy to record **Talking Heads** 'The Book I Read' and a Teutonic version of **Bowie's** 'Rebel Rebel'.

**THE 'I Can't Stand Up For Falling Down'** Award goes to **Topper Headon** who, not content to just damage his vertebrae but has torn a tendon in a hand, one of two belonging to the drummer, which caused the cancellation of last week's **Clash** gigs. Ladbrokes are now taking odds on the next part of the anatomy to be injured.

**JOHN COOPER CLARKE** has been invited to wax lyrical at the exclusive and prestigious Oxford Poetry Festival. He has also been invited to do a tour of Australia to provide enlightenment and edification to the Ockers. I thought we'd stopped transporting criminals to the outback?

■ **HAPPY HONEYMOONERS** Phil and Caroline Lynott are lazing in the carnival atmosphere of Rio. Phil, true to form, has wasted no time in joining the beautiful people of the Joan Collins, Bianca Jagger (I thought she was skint), and David Essex varieties of the jetset.

**WITH LONDON** currently deluged by the various 'Senses Of Ireland' it's nice to know that the traffic isn't one way. **Doll By Doll** are currently dragging in the Celts by the thousands on their 'Sense Of Maida Vale' Irish tour.

**JUST WHAT** is the matter with **Fischer Z?** Following **Steve Skolnik's** experiences with workmen I thought they would have learnt by now. The hapless drummer, **Steve Liddle**, is the latest to be touched by the bug. His car was given a very expensive service in which they fixed everything except for the doors which fell off as he started her up.

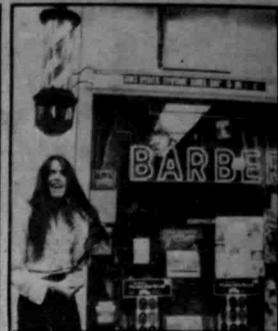
**BEST WISHES** to **Saxa** of the **Beat** who's currently being assaulted by a vicious bout of bronchitis. On the **Beat's** recent dates the sax parts have been played by tour manager **Dave Wright** on keyboards.

**AFTER A** gigantic leap of 100 places in the charts after just six airplays the BBC allowed **Iron Maiden** to play live on Top Of The Pops last week, the first time since the end of the Ice Age. The casualty count among the technicians has been counted at five bruised foreheads, four outbreaks of dandruff and large orders for aspirin and hearing aids.

**PAULINE MURRAY** ex-songstress with **Penetration** and **Kouli Kakouli** of **Lonesome No More** seen doing backing vocals at the **Only Ones** Lyceum gig on Sunday.

**WAS THAT** really **Jake Burns** of **Stiff Little Fingers** sitting on the Northern Line with a copy of 'Abba's Greatest Hits Volume 2'?

## PAULA'S PAGES



*The things these boys will do to get their pictures in the paper. Scott Gorham wouldn't have dared to get his barnet cut while Phil Lynott was around. While Phil's on his honeymoon, Scott went for the chop. They call the look 'Get your locks off'.*

**CHEAP TRICK'S** lead loony, guitarist and songwriter, **Rick Nielsen**, had his 'mock Victorian' house partially destroyed to the tune of a quarter of a million dollars when his heating system blew up.

**EYES GLUED** to the TV screen on Saturday (March 1st) for a programme in the Open Door series made by the Telford fanzine 'Guttersnipe'. They've tried to make the programme look like a fanzine and it will feature three local bands and records by the **Pistols**, **Sham 69**, **Dobie Gray**, **Clash**, **Jam** and **X Ray Spex**. It's repeated on Wednesday for those still standing on the terraces of the country.

**LIGHTNING DOES** strike twice if you are a **Merton Parka**. **Danny Talbot** has again been bed ridden with the awful sounding pharyngitis, an inflammation of the throat.

**AN SOS** straight from the heart comes from the wonderful ladies at **RAK** who didn't get a Valentine between them and are all on the wrong end of relationships. The loveless girls, **Pauline**, **Wendy**, **Jenny**, **Tricia**, **Christie** and **Dawn** want to start a lonely hearts club or hear from a cross between **Robert Palmer** and **Bob Marley**.



### RM/Wrangler winners

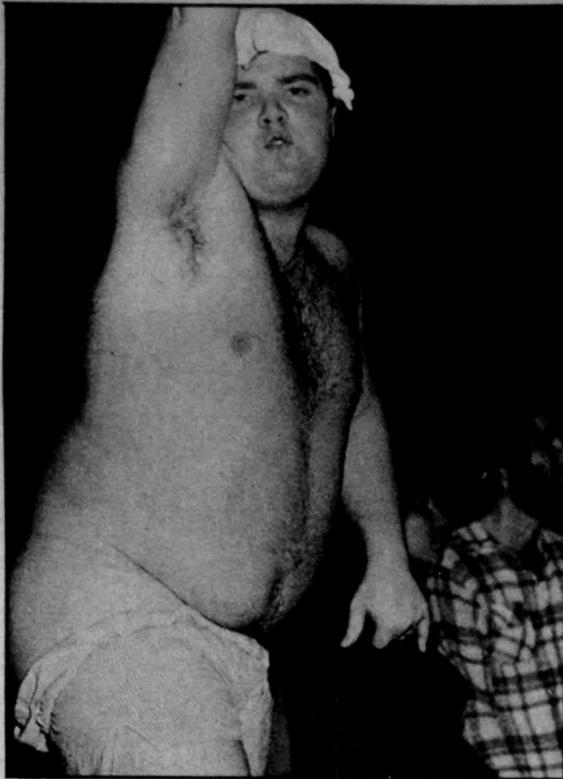
*Jammy sods these pair. Remember last year when Record Mirror had a Disco Dress competition and two lucky winners would get a free trip to New York? Well, these are they. Jane Turner, 17, from St Albans, Herts and Alex King, 17, from Cuckfield, Sussex. At this very moment they're gallivanting around New York at ours and Wrangler Jeans' expense.*

**XTC ARRIVED** in California after travelling through the arid sweat of the Arizona deserts at the same time as the floods hit the sad Metropolis. The declaration of a state of emergency greeted their arrival. However, the Virgin press office have expressed concern as they haven't had any contact from them for a few days. The Swindon combo's new single is ironically titled 'Wait Till The Boat Goes Down' and with California apparently falling into the sea it doesn't seem like good advice at the moment.

**MARIANNE FAITHFUL**, currently having problems with her voice. It went on her first American gig in the infamous New York Mudd Club on the Friday and dropped about two octaves in the middle of an appearance on the prime time 'Saturday Night Live', aptly in the middle of the track 'Broken English'.

**GUITARIST DOUG Sanders** of the Lambrettas apparently proud of fishing on the reservoir besides Jim Callaghan's farm in Ringmer, Lewis in Sussex, though I can't think why.

**THERE'S THE** curious tale of a Number doing a number on an Adventure. Apparently the Amazonian West Indian/German lead singer with the Numberr, Ouida, has been having a difference of opinion with her partner, the lead man with the Adventures. He had apparently ended a row with a gift of a black eye to Ouida. She went to see him at his Music Machine.



**THIS WRAPPER'S Delight** was captured at the Sugarhill Gang's Venue show and sadly released. If the owner isn't too ashamed of the carcass he should present himself at the Pye Records Press Office within the next few days he will receive an equally ample reward.

gig and returned the gift as he came off stage. Could this be the start of the Panda look?

**SINCE THE** deposition of the Shah, no records have been released in Iran but UA are making extra sure that the Stranglers' new single 'Shah Shah A Go Go' gets a release, despite it dealing with the futility of revolutions. There is no truth that the single will be rush released in Panama.

**THE 'IT Must Be Serious Dept'** reports that Ellen Foley and Mick Jones of the Clash have been gazing lovingly into each others eyes and threatening every photographer intent on capturing the magical moments. The happy couple were also seen at Pat Benatar's Venue gig in the same pose.

**ORIGINAL MIRROR Jonathan Kircher** was mugged in the tube after coming out of the American Express. The spirited lad put up a fight and managed to hang onto his cash but spent

three days in hospital and is apparently having a miserable time behind the keyboards trying to breathe on stage.

**SPEAKING OF** criminals, the Crooks were to have a series of interviews in with lie detectors but plans were called off when Scotland Yard rebuffed the overtures. Now the poor boys are planning to have the sessions deep in the bowels of a police interrogation cell.

**IN THE** same week that the Bionic Man became reality with micro chip brain cells, the Fab Poo less than supersonic record company Pye managed to press and release 10,000 copies of the new single 'Bionic Man' with the labels on the wrong way.

**WELL,** I hope all these illnesses and non-appearances never affect me. Bye till next week. LOVE PAULA XXXX

**MICHAEL JACKSON** receives a double platinum album for the sales of two million copies of 'Off The Wall' from double academy winner Jane Fonda. It has been denied that she checked it with a geiger counter before the presentation.



**TAKE A TRIP WITH THE KNACK** — see page 5

# Fifteen grand for the right band.

The Arctic Lite Rock Search '80 is a brand new competition to discover new talent in the world of rock music. For the winning band there's £5,000 cash and £10,000 of musical equipment together with a recording and a publishing contract with State Records. Last but not least, Arctic Lite will give the winning band their full promotional support for a tour of at least 80 dates throughout the UK.

In return, the band will be renamed "Arctic Lite" for at least one year.

The competition is being sponsored by

Arctic Lite Lager in conjunction with the Daily Mirror Pop Club and State Records. To enter fill in the coupon and send it to us with your photograph and a ten minute tape of your original work.

**Competition Rules and Conditions.**

- 1 The Competition is designed to find a single winning band who will be renamed 'Arctic Lite' for a minimum of one year.
- 2 Entrants must be over 18 years of age on 1st April 1980. Entrants must sign and send a prescribed entry form to CSS Promotions to arrive no later than 14 March 1980. The entry form should be accompanied by a tape and a photograph.
- 3 Each band may submit one tape of a 10 minute duration.
- 4 Tapes will be judged by a team of music industry experts, who will select six bands to compete in each regional final.
- 5 There will be eight regional finals which will be held in London, Birmingham, Nottingham, Cardiff, Bristol, Leeds, Liverpool and Glasgow.

- 6 Each band selected for a regional final will be required to complete a biography form and to sign a copy of the recording and publishing contracts which would come into effect in the event of their winning the Grand Final. It is a condition of participation in a regional final that such contracts are signed.
- 7 In the event that a selected band is not able to compete in a regional final, the organisers reserve the right to substitute the band considered by the judges of the tapes to be the next highest placed.
- 8 Each band which competes in a regional final will be paid a performance fee of £50.
- 9 The bands competing in regional finals will be judged by a panel of experts. The winning band in each regional final will qualify for the Grand Final.

- 10 The Grand Final will be staged at The Venue, London in June. The eight bands which compete in the Grand Final will be judged by a panel of experts.
- 11 The Grand Finalists will be provided with hotel accommodation and will be reimbursed for their transport costs to and from London.
- 12 In the event that the selected band is not able to compete in the Grand Final, the organisers reserve the right to substitute the band considered by the judges to be the next highest placed.
- 13 The winning band will receive a cash prize of £5,000, musical equipment to the value of £10,000, a recording and publishing contract, and the promotional backing of Allied Breweries for a period of one year during which time they will be required to make at least 80 concert performances.
- 14 The winning band will be renamed

'Arctic Lite' and shall not for a period of one year endorse, by name, title, photograph or likeness, any commercial product or service other than Arctic Lite without written permission from the organisers, CSS Promotions Ltd.

15 Prizes will be awarded to other grand finalists as follows: runners-up - £1,000, 2nd placed - £500.

16 The judges' decision shall be final at all stages of the competition and no debate or correspondence will be entered into in the event of any dispute. If any band withdraws of its own free will or is disqualified for a breach of the competition rules, it will have no claim on the organisers or sponsors for any prizes, expenses, etc.

17 Entrants will be judged on the basis of musical quality, quality of lyrics, potential for further development, originality and on-stage presentation.

To: Arctic Lite Rock Search '80, CSS Promotions Ltd., 35 Bruton Street, LONDON W1X 7DD.

Name of Band (Block capitals) \_\_\_\_\_

Name of manager/agent (if applicable) \_\_\_\_\_

Name of contact \_\_\_\_\_

Address \_\_\_\_\_

Telephone Day \_\_\_\_\_ Evening \_\_\_\_\_

I do not hold a recording or publishing contract, and I agree to abide by the competition rules and conditions.

Signed \_\_\_\_\_

All entries should be received no later than 14 March 1980. Please note: Photography and tapes are not returnable.



# RECORD MIRROR

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News Editor: JOHN SHEARLAW



SMALL FACES

## SMALL FACES REISSUED

TWO BRAND new series of re-issues and re-releases announced by major record companies this week show that the boom in "oldies but goodies" is far from over. Virgin Records have acquired the entire immediate catalogue, and say they intend to release all the albums in their original sleeves, as well as some new compilations. While WEA plan to release a series of 10 EP's, compiled from the Atlantic soul catalogue of the mid-60s.

The first Virgin / Immediate re-release will be the Small Faces' 'Ogden's Nut Gone Flake' album from 1968; in the shops again on March 28 in its original circular sleeve.

Further material will follow shortly from artists like Humble Pie, The Nice, Eric Clapton and Amen Corner.

The immediate label was formed in 1965 by Andrew Loog Oldham (one time manager of the Rolling Stones), and eventually went bankrupt in 1972 - despite several chart topping albums.

The WEA compilations will be known as 'Atlantic Masters' - each containing four tracks. Among the 40 titles will be million sellers from Otis Redding, Wilson Pickett, Sam & Dave, Aretha Franklin and Booker T and the MG's.

Each EP will retail for £1.50.

Finally, Motown, who are to follow - up the success of their '20 Mod Classics' album of last year with a second album. '20 Mod Classics Volume 2' is planned for release on April 11, and contains tracks like the Four Tops' 'I Can't Help Myself', Marvin Gaye's 'Ain't That Peculiar' and Stevie Wonder's 'Uptight'.

## SCOTT INQUEST

BON SCOTT of AC/DC died of acute alcoholic poisoning, a London inquest revealed at the weekend.

The Scots - born singer had "the equivalent of half a bottle of whisky in his stomach when he died" it was reported. Scott, 34, was taken to hospital after collapsing in a car in South London, after a drinking bout but was found to be dead on arrival.

\*See obituary, page 18

## TROGGS SUPPORT RAINBOW

THE TROGGS will be back in the limelight at the Wembley Arena this weekend... at the special request of Rainbow.

For the group, best known for their string of late sixties hits like 'Wild Thing', will be flying from Germany to fill the support slot at the first of Rainbow's two sold-out Wembley appearances on February 29.

"They'll only be available for the one date, as they've got club commitments already, but Rainbow were very keen that they came over," said a spokesman.

Unfortunately the public won't be allowed access to the soundtrack which, bearing in mind the legendary 'Troggs' Tapes' - an hilarious bootleg of one of their recording sessions - might be almost as good as the gig!

## THEY'RE OFF

### Rats still waiting

THE BOOMTOWN Rats were still in Dublin this week... three days after they were due to have played in front of 7,000 people at a racecourse just outside the city centre.

And lead singer Bob Geldof has renewed his battle with the authorities who banned the concerts by vowing: "We will fight... and we will stay in Dublin until we are allowed to play."

The concerts, scheduled for Leopardstown racecourse over the weekend, were banned by the Dublin City Council on Friday, despite last minute pleas from the promoters. Rats' manager Fachtna O'Kelly estimates that the ban has already cost the band around £7,000 in legal fees, as well as another £35,000 in hotel bills, transport and wages.

But not one ticket for the concerts - and 7,000 were sold out weeks ago - has been returned. Two alternative venues are currently being considered.

Said Bob Geldof: "It's a moral principle. They, whoever they are, will not beat us. The Boomtown Rats are the wrong people to pick a fight with."

### Topper hurts hand

THE CLASH were forced to cancel the remaining dates of their British tour last week, after drummer Topper Headon had to receive treatment for a torn ligament in his hand.

The injury occurred before the gig at Stoke last Wednesday (February 20), and after consultation with a physiotherapist it was decided that the remaining concerts - including London dates at Mile End, should be cancelled.

"If he'd carried on playing last week the injury could have taken two months to recover," said Clash spokesman Kosmo Vinyl.

Clash fans will now have to wait until June for the re-scheduled dates, as the band are due to undertake another lengthy tour of America, but they will definitely take place, Vinyl assured RECORD MIRROR.

"People can either hang on to their tickets, and they'll be valid for the new dates. Or they can get a refund immediately if they go back to the place where they bought them," he added.

There will however be a new single out this month. 'Bank Robber', produced by Mikeey Dread, was recorded last week before Headon's injury, and should be in the shops by the end of the month.

### Skids cancel tour

THE TURMOIL that has surrounded the Skids over the last few months has now resulted in bitter disappointment for their British fans.

For the band have cancelled their previously announced college tour for March, due to a change in management and the difficulties of rehearsing the new line-up.

Contrary to reports elsewhere the band are still looking for a new "permanent" keyboard player, and feel that there would be insufficient time to prepare for both the tour and the recording of their third album, due to start at the end of March.

The Skids have also dispensed with the services of their original manager Sandy Muir, and have signed instead with Arakata management, who also handle Dollar, the Tourists and Judas Priest. As a result the band will now be based in London.

However, there will be several new releases from the Skids in the near future. As previously reported the new single will be 'Animation', and Virgin are also releasing the American re-mixed version of 'Days in Europe'. It will have a new sleeve, and the track 'Pros And Cons' will be replaced by 'Masquerade' and 'Working For The Yankee Dollar'.

## TOYAH TOUR

TOYAH WILLCOX takes her band Toyah on the road again this week... shortly after completing an extensive tour.

Several extra dates have been slotted in at previously sold-out venues, and these are: Bath Pavilion March 7, Leicester University 8, Birmingham Top Rank 9, Manchester Polytechnic 11, London Electric Ballroom 14.

After the mini-tour Toyah and the band begin work on their first album - the import LP currently available is a German compilation of young-old material.

## ERIC'S GIRLS

10CC's ERIC Stewart has completed the soundtrack album to the latest film by 'Emmanuelle' director Just Jaeckin.

But Stewart insists that the album, entitled 'Girls' and due for release on March 14, isn't a solo album. "It's a soundtrack, and that's the way it should be regarded," he told RECORD MIRROR. "I'll be back devoting all my energy to 10cc in May, when we begin a new series of projects which will take up the rest of the year."

In addition there will be a single from the album released this week, again entitled 'Girls'.

And the film? 'Girls', to be premiered in Britain in June, is the third in a series from Just Jaeckin, who's already directed 'Emmanuelle' and 'The Story Of O'.

## WYMAN STAYS

ROLLING STONE Bill Wyman now appears to have dismissed reports about him leaving the Rolling Stones as "laughable".

The 'Wyman To Quit' shock began after an interview in the Daily Express newspaper, when Wyman claimed: "In 1983, the band's 20th anniversary, that's it for me mate. I want to do other things."

But the Rolling Stones' London office this week said that the remarks had been made "in a jocular manner." Wyman also said that he hadn't told any of the other Stones about his decision, and that he didn't want to become a middle-aged rock and roller.

"The anniversary is three years off, and that's a very long time away. A lot could happen, and I may very well change my mind. The basic decision is correct, but it's been taken out of context," Wyman told RECORD MIRROR. "At the moment I'm still in the band."

However, there's still no further news of the long-awaited new Stones album, still due for release at the end of March, but which being remixed in Paris, Or of the projected Stones British dates in the summer.

## MAGAZINE LP

NOT CONTENT with their ambitious plan to release three singles in two months Magazine are to have a new LP in the shops on April 18.

The first single - after a long break - was 'A Song From Under The Floorboards', out last week. It's followed by a version of the old Sly Stone song, 'Thank You (For Letting Me Be Me Eric Again)' on March 7, and a further single on March 29.

But, claim their record company, the band are still choosing album material from 15 completed tracks, and the finished product - entitled 'The Correct Use Of Soap' - will be out on April 18.

It's understood that Magazine are planning a tour to coincide with the album's release.

## PRIEST HOAX?

JUDAS PRIEST have reportedly paid £50,000 in ransom money to a gang of New York thieves for the safe return of the master tapes of their new album.

"According to their publicist the money was delivered against police advice, at a secret rendezvous." But was the whole story a giant hoax?

When RECORD MIRROR contacted the detectives office at New York City police station we were given no confirmation that the 'heft' had ever been reported, and they were unaware that the ransom money - the highest ever in a theft of this nature - had been paid.

And nobody at CBS Records, Priest's company in the UK, or at Epic Records in New York, Priest's American label, had any knowledge of the "hijack" until they were contacted by RECORD MIRROR.

There are also unconfirmed reports from sources close to the band that the story had been worked out in advance; with the disclosure that two tracks had been damaged being withheld until the second week.

Judas Priest are currently recording and remixing at Virginia Water, and their manager said: "I feel £50,000 poorer, but it was a matter of practicalities - it would have cost that much to re-record the album, and the band didn't have the time."

And he added: "It probably would have been more sensible if the story hadn't got out in the first place, to prevent repetition of this sort of theft."

According to the publicist two tracks on the tapes were "damaged", and a certain amount of re-recording will be necessary anyway. The album won't be out in time for the start of the tour, but a new single, 'Unfied' (backed by two re-mixed live tracks) should be out by the end of March.

## POP AWARDS

POLICE HAVE scooped the poll in the 1979 Rock And Pop Awards. The group collected the award for Top Album for 'Regatta De Blanc' and the award for Best Group in a poll jointly voted for by the viewers, listeners and readers of Nationwide, Radio One and the Daily Mirror. And they were either second or third in every other category - except for Best Female Singer, collected for the second year running by Kate Bush.

Best Male Singer was Gary Numan, Pop Personality Of The Year was Paul McCartney and the Nationwide Family Appeal Award went to Cliff Richard.

But the awards, broadcast simultaneously on Radio 1 and BBC 1 had to be held up for an hour as the Boomtown Rats - flying in from Dublin to collect Single Of The Year Award for 'I Don't Like Mondays' - were delayed by fog.

Police are still hoping to play a "home town" gig in Newcastle at the end of their current tour.

According to Newcastle-born Sting, they'll be playing there on April 28 to compensate for missing Newcastle on their last tour.

**RELEASES**

**THE FABULOUS POODLES** who are supporting Tom Petty and the Heartbreakers on their upcoming British dates, release their new single 'Bionic Man' this week.

**BOB SEGER'S** new album 'Against The Wind' has just been completed and will be released this week. A single 'Fire Lake' is released this week featuring guest vocals from Eagles members Glenn Frey, Timothy B Schmit and Don Henley.

**CHRYSALIS RECORDS** have picked up the distribution of the Circles single 'Opening Up'. The single will still appear on the Dudley based Graduate Records but the catalogue number changes to CHS 2418.

**VIRGIN RECORDS** have signed Kansas based rock band **Shooting Star**, whose debut album 'Shooting Star' is released on March 14. A single 'You've Got What I Need' is released this week.

**THE MEKONS** release a specially packaged pair of singles on March 7. The singles will be packaged in a special sleeve designed by the band and feature all new material with a running time of more than 16 minutes.

**THE MOTORS** release their first single for 18 months 'Love And Loneliness' this week. It's the taster from their eagerly awaited third album 'Tenement Steps', which should be available on March 21.

**THE STARJETS** new single will be 'Shiraleo' released on March 7. The single will be available in a full colour picture bag.

**THE NEW Quartz** album will be 'Count Dracula and Other Love Songs' released on February 28.

**THE GTs** released their debut single 'Boys Have Feelings Too' on February 22. The GTs are Bruna and Jackie who work for Arding And Hobbs in Lavender Hill, London.

**JUDIE TZUKE** releases her new single 'Understanding' this week. The single will be available in a picture sleeve and it's taken from her forthcoming album 'Sports Car' scheduled for release in April.

**DIRTY LOOKS** a three piece band from Staten Island released their first ever single 'Lie To Me' on February 22.

**VIOLINSKI** the band fronted by ELO violinist Mik Kaminski release their new single this week, 'Silent Love'. The band have just completed recording a new album which will be released later this Spring.

**REAL TO REAL** release their new single 'White Man Reggae' this week. It will be the first offering from the new Red Records label who have signed a licensing deal with Pye.

**ANY TROUBLE**, a new four-piece band from Manchester, have signed to Stiff Records and release their new single 'Yesterday's Love' this week. The single was previously available on Penine Records.

**TOURS**

**MAGNUM**

**MAGNUM**, who release their new single 'Magnum Live' play the following dates: Cardiff Top Rank March 11, Bristol Tiffany's 12, Newcastle University 14, Manchester University 15, Redcar Coatham Bowl 16, Sheffield Limit 18, Blackpool Norbreck Castle 20, West Runtun Pavilion 21, Dudley JB's 22, Corby Raven 27, Wolverhampton Lafayette 28, Birmingham Top Rank 30.

**TYGERS OF PAN TANG**

**TYGERS OF PAN TANG**: Ashington Central Club March 2, Middlesborough Rock Garden 7, Cornforth United Club 9, Wallsend Co-op Hall 10, Spennymoor Recreation Centre 24, Thornaby Conservative Club 27.

**PSYCHEDELIC FURS**

**PSYCHEDELIC FURS**: Port Talbot Troubadour March 6, Wolverhampton Lafayette 7, West Runtun Pavilion 8, Leeds Fan Club 13, Liverpool Eric's 14, Middlesborough Rock Garden 15, Edinburgh Tiffany's 17, Paisley Bungalow 18, Aberdeen Ruffies 19, Sheffield Limit 20, Manchester Factory 21.

**CHELSEA**

**CHELSEA**: Swindon Brunel Rooms March 4, Norwich Cromwells 11.

**UB40**

**UB40**: Whose current single is 'Food For Thought' play London Venue March 7, Solihull Technical College 8, Kidderminster Town Hall 14, Luton College of Higher Education 15, Newport Village 21, Derby Ajanta 22, Retford Porterhouse 29, Wolverhampton Lafayette 30.

**THE PHOTOS**

**THE PHOTOS**: added date: Derby Blue Note February 28.

**GIRL**

**GIRL**: Sheffield Polytechnic February 29, Retford Porterhouse March 1, London Electric Ballroom 7, Lincoln Drill Hall 13, Cambridge Corn Exchange 14, Hitchin College of Education 15, Maidstone Mid Kent College 18.

**THE EXPRESSOS**

**THE EXPRESSOS**: following London dates: West Hampstead Moonlight February 28, Brunel University March 2, Camden Music Machine 4, West Hampstead Moonlight Club 6 and 13, Marquee (supporting Q Tips) 15, West Hampstead Moonlight 20.

**LINDA LEWIS**

**LINDA LEWIS**: London Theatre Royal March 13, Sheffield University 14, Manchester University 15, Bradford Night Spot 16.

**THE LAST WORDS**

**THE LAST WORDS**: West Hampstead Moonlight Club February 27, London University March 4.

**PURPLE HEARTS**

**PURPLE HEARTS**: who release their new album 'Beat That' on March 14, play the following London dates: Camden Music Machine March 14, Marquee 24 and 25.

**TRIMMER AND JENKINS**

**TRIMMER AND JENKINS**: Fulham Cock February 28, Camden Royal Exchange March 5, Fulham Cock 6, Chelmsford Chancellor Hall 7, Aldgate Brady Club 8.

**NINE BELOW ZERO**

**NINE BELOW ZERO**: London Marquee March 4, London South Bank Polytechnic 7, Warwick University 8, Herne Hill Half Moon 9, Covent Garden Rock Garden 14, Islington Hope And Anchor 15, Fulham Greyhound 20, Chatham Horsted College 22, West Kensington Nashville 27, Crystal Palace Hotel 29, Herne Hill Half Moon 30, Exeter Routes April 2, Portsmouth Grannys 3, Wolverhampton Lafayette 6, Chesterfield Fusion 10, Shropshire Newport Village 11, Derby Blue Note 17, Kirklevington Country Club 18.

**THE CRAMPS**

**THE CRAMPS**: Liverpool Eric's March 8, Leeds Fan Club 9, Nottingham Boat Club 10, Sheffield Limit 11, Edinburgh Astoria 13, Stirling University 14, Glasgow Technical College 15, Dumfries Stagecoach 16, Birmingham University 18, Manchester Polytechnic 20, London Electric Ballroom 21, Derby Ajanta 22.

**PORTRAITS**

**PORTRAITS**: who release their new single 'Hazards In The Home' this week play the following London dates: West Kensington Nashville March 11, Marquee 17, Herne Hill Half Moon 21, Clapham 101 Club 26, Marquee 31, Camden Dingwalls April 7.

**THE CURE**

**THE CURE**: Play a three day season at the London Marquee on March 6, 7 and 8.

**THE PASSIONS**

**THE PASSIONS**: London Marquee March 16, 23 and 30.

**SOUL BOYS**

**SOUL BOYS**: following London dates: Covent Garden Rock Garden March 2, West Kensington Nashville 17 and 31.

**THE HITMEN**

**HITMEN**: following London dates: Notre Dame Hall, February 28, Clapham 101 Club March 3.

**STEVE HOOKER BAND**

**STEVE HOOKER BAND**: following London dates: Harrow Road Windsor Castle February 28, Islington Hope And Anchor March 2, Harrow Road Windsor Castle 6, Southend Top Alex 14, Southend Scamps 20, West Hampstead Moonlight 22.

**TENNIS SHOES**

**TENNIS SHOES**: featuring 'Vivacious Vic' on drums (South London's answer to John Bonham), play the following London dates: Camden Road Brecknock March 8, Fulham Palace Road Greyhound 13, Croydon Star 16, Harrow Road Windsor Castle 22.

**VIP'S**

**VIP'S**: Huddersfield Coach House March 1.

**IN BRIEF**

**DAVID CROSBY** has been forced to cancel his London Venue appearance because of bronchial pneumonia. He hopes to reschedule the show later this year.

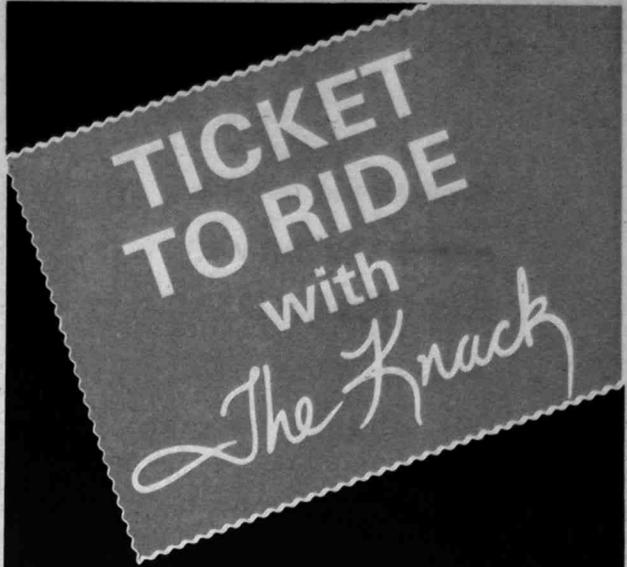
**DOLL BY DOLL** headline a special benefit gig for the Release organisation next month on their return from Ireland. The benefit takes place at Porchester Hall, Porchester Road, London W2 on March 7 and all tickets will be £1.50.

**UK SUBS** play two special dates at London's Music Machine on March 16 in aid of the Coram Fields Founding Association. The first show will be a matinee from three to six pm especially for younger fans. The evening show will be from 7.30 to 11 pm.

**ROBERT WYATT** has signed to Rough Trade and should be releasing his first single 'Guananamera' in approximately three weeks. This will

be one of the few recording projects that Robert Wyatt has done since an accident confined him to a wheelchair six years ago.

**CHARLY RECORDS** are holding a "fun night" at the London Camden Music Machine on March 5. Among the acts featured will be the Lone Groover, Sex Beatles, the Mice and Major B Laser. Tickets are 50p in advance or £1.20 on the door.



**Do you live outside London and want to see The Knack on their only UK date at London's Dominion Theatre on Saturday March 8?**

If you do, The Knack will pay your coach fare to and from the concert.

All you have to do is send the money for your tickets, prices: £3.50, £3.00 and £2.50, and the first 100 to arrive will receive their tickets and full return coach fare.

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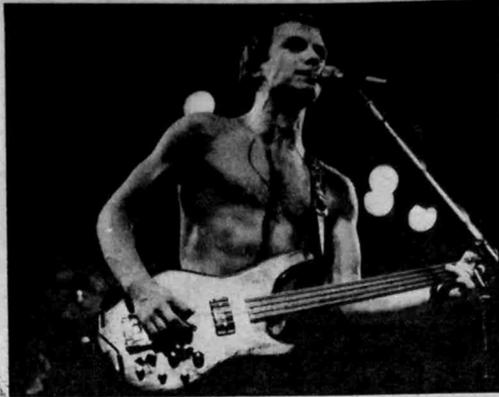
Accommodation or coach times is your own responsibility.

# AH SO LONELY

Well, we know it's  
not funny but we  
might have said —  
**SUMO OR LATER**  
or **THE YELLOW PERILS**  
or  
**BLONDES TURN YELLOW**

or  
**THERE'S A NIP IN THE AIR**  
but what we mean is  
— **POLICE IN JAPAN**  
The inscrutable **STEWART COPELAND**  
nips (banzai!) to a phone with  
a yen (sue hari kiri) to talk  
to **MIKE NICHOLLS**

Pic by George Wilkes



STEWART COPELAND

STING

ANDY SUMMERS



Pic by Robert Legon



Pic by Robert Legon

**P**ICTURE THAT lean streak of Police meet Andy Summers. He of the beached barrel, flaming nostrils and jarring guitar figures. Consider his angular attractiveness, accentuated by him standing amidst a beach-load of indigenous Nips. For indeed, Mr Summers is currently basking in the Land of the Rising Sun, and I can't imagine any sallow-skinned Jap kicking sand in his face. Can you?

Not unless the native happens to be one of the legendary Sumo wrestlers weighing in at a corpulent couple of dozen stone. An unlikely proposition, you may think, but not according to another cop in the spotlight-wielding drummer Stewart Copeland.

In common with the rest of the band, Stewart has a passion for films. Last year saw Sting star in 'Quadrophenia' and 'Rude On'. This year, Andy will appear in 'a sorta thriller', with none other than Copeland directing.

"Yeah, I'm shooting in Super Eight with Andy taking care of the main role," he bubbled down a crystal clear telephone line. "We're not just sitting on our asses over here, y'know. We're kept pretty busy!"

As understatement goes, this one's fairly impressive. For the Police are in the midst of a marathon world tour which takes in such exotic spots as Bombay, Bangkok and Cairo, not to mention the usual American and European circuit.

In addition to the gigs, the band are collectively clocking up an exhausting six hours a day of interviews and making a bee-line for the recording studios in every city they visit. Then, of course, there's the filming.

"We were taken to this house where all the Sumos live," Stewart explained. "Christ, what a sight! Especially when all the rest of the people here are so tiny! Anyhow, I picked one out... He must have weighed at least 40 stone — to appear in the movie. Just think! Stringy little Andy fighting with one of those enormous fat bastards!"

Copeland chuckles affectionately at the thought. I wonder why a bunch of self-styled white reggae merchants

are suddenly taking on the film world, an industry even more cut-throat than the sufficiently ruthless music business.

"Well, I've always dabbled with movies and we seem to attract people who do likewise," he replies modestly. "At the moment the BBC are preparing a 50 minute documentary on the band, and Anne Nightingale and Michael Appleton are here producing a promotional film for the Old Grey Whistle Test."

So the increasing monopoly The Police appear to be having over that programme looks set to continue. Copeland also continues:

"Did you see those promo clips they showed on Top Of The Pops to go with our last singles, ('Message In A Bottle' and 'Walking On The Moon')? Well we're also doing another of those, since, to our complete surprise, 'So Lonely' has entered the British charts."

The reason for the surprise element is that the band had no idea it was going to be released, or to be more precise, re-released.

"We had nothing to do with it," Stewart is at pains to point out, "and when first told about it, said it stinks. The record company said 'We're not releasing it, just making it available due to excessive demand from record shops'. Apparently 'making it available' means just putting it out, without any back-up by advertising and so on."

Well, I can't see what you're complaining about. The worst thing that can happen is that you'll have another hit!

"Yeah, I suppose so, but we're not pleased," he whines unacceptably. "We've had enough hit singles. We've already shifted plenty of units, mean?"

As I implied earlier, Stewart isn't the most modest of souls, but to be fair, his blunt honesty is quite refreshing alongside the bullish most pop stars prefer to spout. Hero worship at home and abroad can't have gone completely to his head, otherwise the group wouldn't be putting themselves through the present punishing schedule.

What are the audiences like in

Japan?

"Well, put it this way. In Britain we're 20 times bigger, but here the fans are 50 times more hysterical. But unfortunately the security is very heavy. Someone once got killed at a Ritchie Blackmore gig and since then they won't let anyone stand up, if they do, they get pushed right down the aisle."

"But in two out of every four cities we've played, kids have managed to get up on stage! In Kyoto we booked a special barn and even though it only held 1,000 people, the authorities thought there'd be a riot."

And, naturally, there was? "Well, sort of. Some crazy student faction reckoned the concert should be free. You know what students are like! Anyhow, some managed to get on stage, so Sting poured buckets of water over them."

Nothing like showing a bit of British hospitality!

"Well, if anyone walks out on our stage while we're playing, man, they're taking their life into their hands!"

Local enthusiasm for the band evidently extends beyond the concert arena. "Getting in and out of the hotels requires something of a strategy," Stewart goes on.

"Uniformed police with walkie talkies, the whole lot. Wherever we went, people jumped in cabs and followed us for miles. In the north there's this temple which all touring rock bands visit. When we got there, it was 'already full'."

And accompanying the fans' presence have been the material rewards of actual presents.

"They've been real generous to us over here," Copeland pushes, "Especially on Valentine's Day the other week. I got a whole trunkful of chocolate and even one or two small gadgets that all the shops here appear to be crammed full of."

"I've bought a million things here," says Stewart. "Tape machines, clocks, accessories for movies, the lot. Everything's so small and efficient. Just like the people. I guess that's why they call them Nips. They never stop nipping about all over the place. Life really does seem very fast over here — particularly after the lazier lifestyle they enjoy in Hawaii."

The Police played Hawaii towards the end of their American tour and found it particularly relaxing, after their non-stop gigging through most of the other 50-odd states.

"It really was paradise," claims Copeland, giving credit where it's due. Sun, sea, palm trees and always a gentle breeze so it never gets too hot. Each evening the locals make some comment like 'there goes another shabby day in paradise! That's a great remark from those idle Utopians who live luxuriously in the eternal spring climate."

Stewart sounds quite nostalgic as he reflects upon his recent stay in the heavenly isles, and his yearning is made more complete by the fact that the Police will soon be touring down under, seemingly something he is not looking forward to.

"My brother (and manager) Miles just got back from Australia with Squeeze and reckoned it was a Godawful place. The end of the earth. So bad, in fact, that he only managed to put up with it for three days."

The band will be staying on the continent for rather more time, and as well as the gigs they face the usual rigmarole of meeting local record company people, visiting radio stations, appearing on TV and, of course, being interviewed by the Press.

The Police have never enjoyed the

latter because in common with most successful bands they have been regularly slagged off, especially by the British music papers, so he is only too aware.

"I'm sure the Press tried to stop us," he declares. "At first they claimed we were jumping on the bandwagon and every Tuesday we got out was slammed. Even 'Blizzard De Blanc'. And then what happens? The next week it's straight in at Number 1 in the album charts. That shows the kids have got more faith in us than they have in you guys."

So do you think the Police is more or less impotent?

"Well, in America, the papers are like reading so much mush. But in Britain criticism seems to have a valid place. Almost like the Shadow Cabinet. But if anyone gets destroyed by the Press, they are obviously too weak to have survived in the first place."

"At the same time," he elaborates, "the punk revolution wouldn't have occurred without the music papers. The radio certainly wouldn't have let it happen — and word-of-mouth always travels from the point-of-view of getting small groups empty."

What are your own band's feelings towards us these days?

"Well, none of us feel spiteful about dispensing interviews since we're treated more respectfully now. The earlier lack of support gives me the feeling that you're powerless against The Police. We're a Leviathan that can squash anything that starts in our way!"

Including 300 pound muscle-bound Sumo wrestlers? I guess we'll have to wait and see our arrogant friends' first full-length feature film before finding that one out.

# Andy's Back



Listen to Andy Gibb's  
new album "AFTER DARK"  
including the single "DESIRE"

on 01-499 9471



# SINGLES

Reviewed by MIKE GARDNER

## Minor miracle

### SINGLES OF THE WEEK

**BROTHERS JOHNSON: 'Stomp' (A&M).** It was with blurry eyes, alcohol induced headache, mouth tasting of cardboard and a brain like marshmallow that I listened to this on the radio this morning and I felt a lot better by the end and even managed to smile when I got to work (and mean it!). A minor miracle of a record.

**BARBARA DICKSON: 'January February' (Epic).** If Cliff's 'We Don't Talk Anymore' is the Todd Rundgren single of 1979 then this is the Todd single of 1980. Producer Alan Tarney has his ears beautifully plugged into every trick and device of texture and melody that the Runt has ever employed and then a bit more. Must be a hit.

**BETTE BRIGHT: 'Hello I Am Your Heart' (Korova).** At last Bette gets into the queue for chart action with a creamy, mouthwatering vocal that I'm sure can melt lead at 10 yards. A great slice of pop reggae.

**THE ROMANTICS: 'What I Like About You' (Epic).** I'm a sucker for a classic piece of good old fashioned rock'n'pop, even if it is selling us back the sweaty British pop sound of 1963-5. The sound takes off somewhere between the Kinks and the Pretty Things with the requisite energy and adventure. Great harp blast in the middle. A band that knows how to best pack 2 mins 56 secs and sound like they're enjoying themselves.

### THE COMMENDED

**EARTH, WIND AND FIRE: 'In The Stone' (CBS).** More cosmic musings on universal love and peace played with maximum rhythm, melody and zing. Yet another track from 'I Am' destined for the charts. It's getting just a bit too simple for them.



**GERRY RAFFERTY: 'Bring It All Home' (United Artists).** Why is it that everything Rafferty does oozes class and elegance, takes its own time and dictates its own terms? This relaxing jazzy blues feels like wrapping your body in a giant velvet glove.

**SEARCHERS: 'It's Too Late' (Sire).** Yet another track from their excellent re-birth album and merely makes you wonder what they've been doing in the wilderness for so long with material this good.

**A MORE: 'Judy' (Quango).** Now this is good. A loping slice of inventiveness that drags the ears to the speakers and demands attention. Remind me to check out the album.

**RONNIE LAWS: 'Young Child' (United Artists).** A glass smooth disco bopper by the vastly under-rated Ronnie Laws, whose sax playing is fresh and urgent.

### THE REST

**REGINALD BOSANQUET: 'Dance With Me' (Pye).** Reggie Bosanquet raps with the swing of a petrified redwood tree and provides a smile the first time and gets worse ever after.

**THE KNACK: 'Baby Talks Dirty' (Capitol).** The Four Tops described this well when they sang 'It's The Same Old Song' but it hasn't the wit or tease of the original blueprint and just seems like stale leftovers.

**THE MOTORS: 'Love And Loneliness' (Virgin).** Away in a laboratory Nick Garmy and Andy McMaster have been perfecting their radio orientated technique. The result is a record without enough grit and too much polish to grip the ears. But this has been custom built for excessive airplay, so maybe familiarity will make the heart grow fonder.



**MILLIE: 'My Boy Lollipop' (Island).** A welcome re-release of the infectious innocence and joy of Millie Small who sounds like Pinky and Perky at the same time. Now renowned for the appearance of former gravedigger Rod Stewart on Harmonica and as the first commercially successful attempt to whiten ska.

**OSIBISA: 'Pata Pata' (Pye).** The Afro good time band use their criss cross rhythms that explode with musical happiness on an energetic run through the Miriam Makeba's contagious song of long ago.

**KISS: '2000 Man' (Pye).** How can a band with such a marvellous sense of epic entertainment make such a pitifully ordinary version of this half-way good Stones tune? Yes, there are things you can't cover up with lipstick and powder.

**SHAKE: 'The Invasion Of The Gamma Men' (Sire).** I think the brains of the Rezillos' Jo Callis, has finally achieved his ambition of making a single that would sound better as a comic strip. I hope he's got it out of his system and can start the reverse process.

**RICK WAKEMAN: 'I'm So Straight I'm A Weirdo' (A&M).** How very true. Poor Rick treads on Buggles land and comes off with a technologically tarted up version of early Jonathan King that forgets to get to the point.

**M: 'That's The Way The Money Goes' (MCA).** Sounds curiously like Matumbi's 'Point Of View', especially with the 'Tuxedo Junction' styled "doo bee doo bap s" but the over riding impression is that Robin Scott has either used up all his ideas on 'Pop Musik' or is merely marking time for the next classic.

**THE MEXICANO: 'The Israelites Can Dance Some More' (Ice).** Of course they can, but they'd have great difficulty enjoying themselves on this abysmal, synthesised up dating of Desmond Dekker's 'Israelites' by Eddy Grant's brother.

**NINA HAGEN BAND: 'African Reggae' (CBS).** Nina's vocalising wraps itself around yodding, operatics, Exorcist impersonations over a slippery bundle of rock, reggae and electronic ideas. Crazy but fun. What else would you expect?

**PRAYING MANTIS: 'Captured City' (Ripper Records).** Peace signs at the ready, cardboard cut-out guitars primed for maximum posing? Praying Mantis manage to deploy every trick of the year 1972, even the flat production. Sadly, not worth bruising the forehead for.

**BAD MANNERS: 'Ne-Ne Na-Na Na-Nu-Nu' (Magnet).** Sounds like the Bonzo's with a Joe Loss brass section attempting a James Last pastiche of 2-Tone. A not too novel novelty.



**THE GANGSTERS: 'Woolly Bully' (Big Boss).** The original by Sam The Sham, was cheap and tasty. This manages to be even cheaper but tasteless. The Gangsters must learn that grafting a ska beat to any old tune doesn't guarantee excitement.

**JAMES BROWN: 'Regrets' (Polydor).** The original disco man, Mr Superbad, The Sex Machine, The Godfather Of Soul and Number One soul brother, has finally decided to exercise his excellent vocal chords on something more than frantic urgings to get on the good foot. But on this ballad he just sounds like watered down Bobby Womack.

**CHARLIE DORE: 'Where To Now?' (Island).** A delicate production by Alan Tarney and Bruce Welsh can't save a very ordinary song. A previous single, 'Fear Of Flying', is the far stronger flip.

**THE GT'S: 'Boy's Have Feelings Too' (Stiff).** A rather lame updating of fifties high school angst girl groups. This is from exotic Clapham and is already a cult favourite in sunny South London despite its nasty line in excusing macho rudeness.

**SLAUGHTER: 'East Side Of Town' (DJM).** A surprisingly lacklustre attempt to tread on early Graham Parker territory.

**FOREIGNER: 'Head Games' (Atlantic).** Yet another of those faceless, antiseptic bands that America seems to produce with ease and then turn into money magnets. Everything is in place but you feel there should be more to it than that.

**LINVAL THOMPSON: 'La La Means I Love You' (Hurricane).** This old Delfonics hit is one of the rare breed, a song that's difficult to ruin. Linval does a fair version with a dangerous horn arrangement and a dash too much syn-drums.

**J GEILS BAND: 'Come Back' (EMI America).** A great R & B band discovers an old prototype for success which sucks them of their natural drive and power.

**THE BOYS: 'Terminal Love' (Safari).** A band that deserves a measure of success for being constantly entertaining but sadly this ordinary offering hasn't the necessary spark to get them their just desserts.



**BAUHAUS: 'Dark Entries' (Axis).** The latest darlings of the decadent Blitz in-crowd, come up with a monotone cross between Roxy, Bowie and Joy Division which tries too hard to be chic but shows promise.

**TOTO: '99' (CBS).** Another piece of laidback sessionmen doodlings that threaten to be good but settles for being merely comforting.

**THE PHYSICALS: 'Be Like Me' (Big Beat).** Like their name implies the music is just a pose without the wit, energy or sense of dynamics to carry it off properly leaving an unnecessary reliance on half hearted force.

**DIRTY LOOKS: 'Lie To Me' (Stiff).** Good solid pop that leans on the yellow brick road used by Toto but lacks the necessary snap.

**THE BURTONS: 'MacArthur Park' (Cherry Red).** Yet another tediously unfunny jolly jape with a 2-Tone beat. The B-side is an equally horrendous dub version a la Wurzels of 'Wuthering Heights', so clever it forgot to be funny.

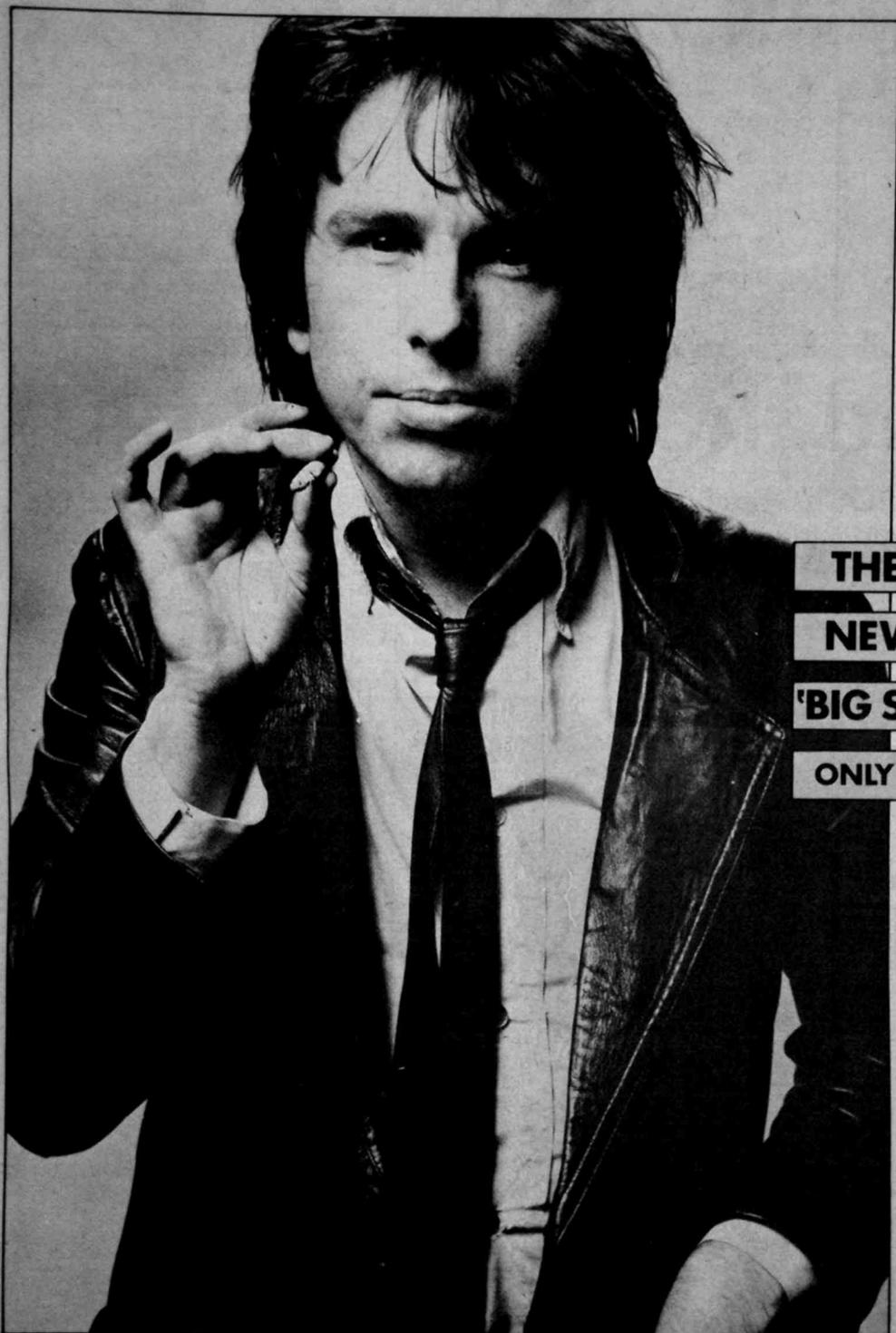
**SHOOTING STAR: 'You've Got What I Need' (Virgin).** A nice production partially redeems an inherently pedestrian piece of material.

**FABULOUS POODLES: 'Bionic Man' (Blueprint).** The Fab Pools moderate success in the States has been a mystery to me and this ordinary single, which throws away a good build up with a dull chorus, does little to enlighten me.

**GERALDINE KING: 'Growing Up' (Ballistic).** Geraldine purrs on a close relation to the MASH theme 'Suicide Is Painless' with a very bland line in reggae rhythms.

**CROOKS: 'All The Time In The World' (Blueprint).** An energetic and well produced song that might just lack the sharpness to stay in the memory cells.

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WHISPERS

LAKESIDE

SHALAMAR

# Sex and the Solar people

TIM LOTT goes to LA to watch the glitter and tinsel of the biggest thing happening in black music at the moment

**S**OUL TRAIN: the home of chrome, the paen of neon. Black skinned and loose limbed they sing the body elastic.

Prime time disco: deoderised sweat forms on powdered upper lip. TV tube touch-and-go. The stars in leather and lycra firmanent: Shalamar.

young, dirty, Whispers, old, funky. Soul City: Los Angeles, if disco is soul; if Los Angeles is city not suburb. Outside the Soul Train studio is a giant silver art-bizarro sculpture that looks like Robbie the

Robot with a pan of scrambled eggs balanced over his head. It is labelled: "Creativity". What we are here to investigate is if this fine word applies to Soul Train. Or more specifically, Solar

Records, the company that was born of Dick Griffey Associates. Griffey, expert hustler, top promoter and archetypal Big Black Dude, also runs Soul Train. Solar stands for the Sound Of Los Angeles

Records. Why bother with them? Because Solar is something that just about no other successful record company in America is. Small. And in the same way that Stax and Motown developed a "sound"

round a small stable of talented artists in the sixties and turning the head of every corporate giant in the process, Solar might just be a blueprint for the eighties for black American music. Solar have reminded

**BEWARE!  
THERE ARE  
SOME HEAVYWEIGHT  
MUSICIANS PLAYING  
ON THIS ALBUM**

# IAN MCLAGAN AND OTHER TROUBLEMAKERS

Ian McLagan isn't a solitary man. He likes company when he's playing piano. And some of the company he's kept in the past includes the Faces, Small Faces and the Rolling Stones. So this time around he asked some of the great names in music to help him make trouble on his new album. Listen to the trouble they got into on ten superb tracks and get the single "La De La" from the album.

## TROUBLEMAKER



America of something they'd quite forgotten; that music does not have to crawl out of the pocket of a millionaire corporation. The small in fact is not only beautiful, but profitable. It would be a mistake to talk about Solar in terms of Stiff comes to Black California because the schmaltz and the 'insel still rule. It's just a small step in the right direction, but a significant one. Dick Griffey's mother is even signed to the label. Cute.

Meanwhile, back on Soul Train I have an erection. Onstage, dancing with athletic and absurdly sexual power is Jody Watley of Shalamar. As if laid down in some unwritten Hollywood showbiz convention, her face never stops smiling until the camera cuts off. Whereupon her mouth clamps shut into a hard straight line.

The applause signs flicker and the audience don't clap. Dick Griffey bellows 'APPLAUSE'.

They clap. About 'Soul Train'. You may have seen its stylish logo on Top Of The Pops from time to time on imported videos. But it combines a little of the talent show within the pop showcase. Jody Watley and Jeffery Daniel of Shalamar were originally dance partners, sneaking their way into the programme and among the invited audience.

Jody was beautiful; Jeffery was rake thin and one of the most amazing dancers even that disco show had ever seen, rearranging his anatomy with the precision of a machine, at breakneck speed, with the imagination of a madman.

They became, in true Hollywood style, stars of the show, simply for dancing. Griffey picked them out of the audience, voice tested them, and, adding singer Howard Hewett, turned them into a successful group, Shalamar.

It could only happen in America. Only if they were auditioning for turkeys could it happen on Top Of The Pops.

I went to see Whispers in their dressing room. One of them walked into the "rest room" while I was "crapping".

Feeling that this impinged on my dignity, I left the interview for later.

Outside the Soul Train Studio in an endless white limousine reclines Jody Watley, behind dark

glasses, in high fashion tracksuit. I crouch in the back with her and attempt to be as lovable as possible.

She sounds bored and tired. She is eager to leave for the airport to get to the fourth show of the Solar Tour in Dallas as quickly as possible. But we converse, all the same.

Jody is 21 and comes from Chicago. She moved to Los Angeles three years ago and began her hustle into showbiz. She had a crush on Jeffery, but now they're "just good friends."

Jody is a great dancer and an average singer. She isn't without personality by any means; but like so many black American acts, she likes to confine her comments strictly within prudent guidelines.

And Jody doesn't swallow her glam status whole, either. It may sound ungrateful coming from the back of god-knows-how-many-thousand-bucks-worth-of-limo, but Jody is already beginning to have her doubts about the insulation of the showbiz pedestal.

"This way of life could get to be a real pain. It hasn't yet — but it really has me pulling at my hair. But this is what I want to do. You have to accept it if you want to be a superstar. And I want to be a superstar."

But what Jody really wants is to open a high fashion dress shop and work as a designer. Maybe she should have a word in the ear of Dick Griffey about The Whispers.

**T**HE Whispers shuffle into the Soul Train studio wearing black dress jackets, red silk waistcoats and black bow ties. Like so many black vocal groups of the genre, they dress with an unflinching ability to look silly, kitsch mutton dressed as technicolour lamb.

But on stage these middle-aged livesome — relics of that old, glorious sixties soul set up of the O'Jays and the Temptations et al — mime to a song that brings the irrelevance of the wrapping of the package into sharp perspective; 'The Beat Goes On', fine and high, no disco music this.

This is soul music. Pasteurised and less ragged than its ancestors, but real pre-recorded soul music all the same. I had quite forgotten how sweet it was.

Dallas is flat and cold, and dominated by what looks like a giant neon golfball on the end of a stick. Jack Kennedy was shot here. They sell postcards of the exact spot the bullet hit.

Jody screws herself up in the corner of the limo again.

"This girl came up to me at the concert and she was saying 'Jody, Jody don't you remember me? We were at school together' and she had tears running down her face and everything and I didn't know just who she was but I just kissed and hugged her all the same, I didn't remember her at all..."

We make the Dallas Convention Centre, Shalamar, Lakeside, Dynasty and The Whispers, fourth date of the tour. The audience is about 90 per cent black.

Backstage an assortment of characters from the package parade around in the rags of orange, those day-glo pinks, reds and shocking blues, those so-bad-it's-beautiful threads. Ever see the Isley Brothers dressed up to the nines? Gross, man. But eye-catching. It was like that.

I sit and gloop down beer, coffee, any sort of will. Jeffery gets ready, checks how everyone is. Ex DJ, would be comic actor, a nice man. Shirtless, he is so thin there is no space between skin and rib.

Lakeside are onstage. I catch them long enough to be blinded by dance routines and natty threads.

In their own dressing room are Whispers, and the five of them sit and face me in a line, like a jury. It is hard interviewing we people at once. Of necessity I ignore four of them, probably to their chagrin.

Directly in front of me Walter and Wally Scott, twin brothers who I cannot tell the difference between. Wally (Scotty) is quiet; Walter does most of the talking.

Whispers formed 15 years ago, at high school in Los Angeles. They have had innumerable flop records. This is their first big success. Most of the band are approaching 40 and reached something like a nadir of their career as disco peaked back in '77.

Walter and Wally are very serious about their business, stern-faced men with a quiet intensity about them. Occasionally Scotty will crack a smile, but most of the time they

are straight faced and dignified. Real professional, veterans of the era when black music — in the incarnation of Stax and Motown — represented the world's finest.

"The disco craze," says Walter, "put a lot of bands out of the business. A lot of bands doing honest R & B bit the dust. We almost went the same way."

"Whispers were victims of disco. We made an attempt at doing uptempo dance numbers, but they didn't work. We just didn't fit in."

The Whispers have stayed resolute, during all that time, sticking with the good music they know best, they believe in.

"We've had to stick by our roots. It's just what we do best. We spent 15 years growing up in LA, and I guess we just always felt that we had something to say. We thought if we kept trying long enough we'd get good enough."

An interruption from an aide. Wally and Walter's two identical cousins from Dallas had arrived to see them. The brothers can't even remember their names. It's been 10 years since they met.

**W**alter and Wally, like so many twins, adopt the same style of hair. They even have identical drooping moustaches. "The only difference," says Wally, "is that he talks more." "There is a sort of extra — sensory link between us," says Walter. "We get sick very quickly when we're apart. We know when something bad is happening to the other."

Wally got sick a while ago, got Valley Fever, a fungus disease. He had a rib removed, stayed in hospital for a year.

"During that time I went through a lot of changes, myself, I felt real bad all the time."

Walter and Wally do differ slightly in opinions, though. Walter is of the opinion that black music now is better than it's ever been. Although it nearly killed Whispers off, he seems to have a lot of time for disco.

Wally, on the other hand, isn't so sure. "Talking personally — black music is technically better now. Someone like Clyde McPhatter never had the equipment or the money that we do but he was still great."

"10 years ago you had to be a lot more talented to

get anywhere. Like Chic — nothing against Chic, but I wouldn't say they are as good as the bands from that period.

"You can create acts with money. You can create a monster today, reaching heights no one ever dreamt of then. Becoming a millionaire is a lot easier."

Wally grieves the passing of soul music, but thinks maybe the roundabout has swung round to this kind of music again, dance music with a heart, feeling substituted for carefully prepared science. But even if the wheel has come round, Walter says he wants to jump off quite soon.

"Nothing I do is unconnected with music. It is everything. But I've done this for 15 years, and I just don't want to do it another 15. I'm going behind the scenes, maybe into production. You can only go on so long."

And anyone who's seen say, Marvin Gaye over the past few years — same era — will know Walter is right. The effect of age can so easily degenerate from dignity into pathos. This will not happen to the Whispers.

**S**halamar are preparing to go on stage. In the corner, six pairs of golden shoes, presumably for Lakeside. Jeffery and Howard are wearing white stretch suits with hundreds of tiny mirrors plastered on them. Jody is wearing a flesh coloured stocking top with sequins and tight, tight trousers. It is obvious

what the show is going to be about.

I refer to sex. Shalamar appear for a little more than 40 minutes, a masterpiece of precision and good dance music. I had feared they really were another disco band. But their self projecting talent is immense, and their music, incredibly powerful, if deft and slick. The crowd went stir crazy.

And they went stir crazy half because of music, half because of sex. American black music has always essentially been about sex and Shalamar are anything but an exception.

"Do you want to make love tonight?" implores Howard over and over again to a crowd that are evidently not averse to the suggestion. Take a look at Jody, ain't she a fahn piece of meat? Take a look at Jeffery, ain't he just the cream in yo' coffee. Take me, I'm yours, because dreams are made of this.

Afterwards, I comment on this angle to Howard (an immensely civil, decent man with a wife and child, both of whom he's crazy about.)

"Well I guess what we do out there is about sex. We fulfill a lot of fantasies for a lot of people. Mostly tennyboppers I guess."

"That's OK. They can have all the fantasies they want — so long as they keep right on buying the records."

Howard's tongue is pressed inside his cheek, laughing at his own cynicism. Back on stage something incredible is happening. A very fat woman who turns out to

be a local DJ is talking to two very well put together dudes who the crowd are going even more crazy about than they did with Shalamar.

They are from the cool school, real natty suits and sharp hats. These are two of the Dallas cowboys, the local football team, another branch of showbiz.

They shuffle around, grinning mightily at the waves of adulation as Fat DJ interviews them. The results are hilarious.

"Now we got up here two real big stars." (Turns to one.) "Now what do you lakh don't best?"

"Well," says the Dude, "I guess ah lakh football best."

"Well," says Fat DJ oilyly, "What do you like doin' secon' best?"

"Mphlorhigtz."

"We can't hear you. Can you speak up? What do you lakh don't secon' best?"

"Makin' love."

The crowd howls with delight. Fat DJ screams for volunteers to make love with Football dude.

Burlesque. Pure burlesque.

I sneak backstage, half asleep by now. I begin to think it's time to get some kip when I look around the dressing room and just about every dude in sight is eating a banana. Surreal. Visions of the ridiculous.

On the plane home I drift into thinking of Kevin Keegan on stage between Real Thing sets at the Liverpool Empire telling five thousand scoues what he likes second best. England, my England. It could never happen here.



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# The Plastic Age page

(It's non returnable, so you're stuck with it. We're stuck with JOHN SHEARLAW who wrote it.)



GEOFF DOWNES

TREVOR HORN

**L**AST YEAR'S apparently disposable wares inevitably become this year's most indispensable artefacts.

And like recycled car bodies and the single you were playing when Brenda threw you over for the big bloke with the

Cortina, they return to bring new meaning into the most mundane of lives.

Buggles — the "pure plastic pop pair who sprung from nowhere to the top of the charts" — are no exception.

Their instant success neatly dissected, they skilfully rode their wave of 15 minutes of fame. Retreated, then bounced back to show it all did

mean something after all.

The result was a second hit, an album, efficient management from the Yes manager Brian Lane and — naturally enough — the transition from phenomenon to group. No shock perhaps, but it transpires that Buggles are learning just as much about us now as we are learning about them. It's a fascinating process.

Buggles, blond Geoff Downes and bespectacled Trevor Horn have gratefully slid away from last year's hard sell line: We're new! We're excitingly different! We're 100 per cent plastic!

And they're now keen to deny the previous impression — principally built around the one-hit marvel that was 'Video' — that they'd programmed the single

for instant success.

"You can be really confident about your own music, especially working the way we work," says Trevor. "But that doesn't mean you're confident that it will be 'a hit'. As a matter of fact I'm still surprised, not just about the hit, but about the whole process behind it."

"Today is the first day for about a month, for instance, that I've been feeling reasonably normal — and I don't even drink! We've been in France on promotion, and even then we come back and there's a massive memo from our management detailing the next few moves in the chess game or whatever it is."

"How can you be confident with all that to cope with?" Likeable, and only mildly malicious as they seem to be, it's very easy to believe in the off-duty Buggles. The reluctant pop stars.

"I'd find it very dull to sit down and work out a line to feed to people," says Geoff. "Something like 'We're plastic people! We're the sound of the eighties!'"

"Yet that's the line we seem to get put on us all the time. I've never really thought about it at all until now. I don't see an interview as something to be afraid of... I can explain a lot of things while I'm doing it."

Even the headlines? Trevor: "You mean: 'Tell me Beagles, it is Beagles isn't it, yes I see, is techno-pop really here to stay? What can you do? We groan and fall on the floor every time we hear it.'"

"It seems that I've spent three years in abject poverty, and all I wanted to do was make records in my own name. And when it happens you're too busy in the studio to really know what's going on."

If anything Geoff Downes is even more bewildered.

"As a freelance, which I was for years, there wasn't a single thing about being a number one artist that I thought I

didn't know. Then when it happened I didn't expect any of it."

"Not TV, not interviews, not (dramatic pause) 'Top Of The Pops!' No amount of telling can explain what it's like when it happens to you. It ceases to become a bystander's experience."

There's another pause before Geoff delivers his killer line, Deadpan. "I didn't know what it was like to be in a pop group... but I'm learning."

So the fun really has started in earnest. Buggles are now becoming an established pop group with two hits and what must be taken to be a somewhat excellent, thoughtful debut album.

For a week in January, that album was nearly banned, removed from the shops and otherwise prevented from making an orderly progression up the charts. In what turned out to be the least memorable non-court case of the year "various persons" (and not one Bruce Woolley, who is lullily credited on the album) were attempting to sue Buggles, claiming that they'd played on the album and hadn't been credited.

"The whole situation just seemed to be ridiculous and it didn't help that we were either in the studio or stuck halfway up some mountain in France taking photographs when it happened," says Geoff. "It was like a new game — let's all play 'sue Buggles for a credit on the album'."

"And nearly every week there was someone coming out with ridiculous lines like: 'I'm the real sound of Buggles'. We had this great idea for a party, where we were going to invite everyone along and tell them to arrive bearing writs and see just how many turned up!"

In the end, the principal case — Buggles v synthesiser programmer Hans Florian Zimmer — was dismissed as "insubstantial" (I'm informed). For Buggles

the massive amount of time and money — over £40,000 — spent in making the album meant it not only had to be good, it had to be theirs. "We had tunnel vision for six months," Geoff admits. "We couldn't possibly know what was going to happen until we came out of that."

"I've had the hardest six months' work in my life," says Trevor and I wouldn't be surprised if the next six months are just as hard. It's been like working through various layers of despair, trying everything, throwing it away and trying it all again.

"We don't want tags to live up to, but neither do I want to be misunderstood. And it's happening all the time."

There seems to be just the smallest element of depression evident in the Buggles' camp, principally concerning the music scene. Trevor admits that Public Image Limited baffle him, the sheer volume of singles being released each week is "often a waste of vinyl", and — when pressed — that he believes that there are a large number of musicians that can't play as well as he'd expect them to be able to.

Buggles, naturally enough, can — and are intending to prove it with a bizarre series of dates later this year. Another contradiction, as the group was originally a studio concept, but one they're looking forward to.

"Buggles started out as a reaction against some of the more mindless elements in pop — all the power tools that made you buy records and made you dance. Like disco — get up, you make me feel like dancing, blam blam. Or even new wave — gotta get some urban violence, gotta be free."

"Now we're battling away in the market place with all of them, and we just have to be good."

"If we were dirty old men in it for the cash we wouldn't take as much care as we do. Or maybe we're just learning!"

## Slaughter control the East Side of Town.

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# FEEDBACK

Edited by SUSANNE GARRETT

## MUM'S THE WORD



JIMI HENDRIX: short albums.

### SHORTS

SO FAR leading the race to find the shortest possible album in existence are entries from J Green, Boisover, (where?), who reckons an ancient copy of David Gates, 'Never Let Her Go' (EMI/Elektra), K 52A12 (28 minutes only), takes the rip-off cake in his collection. Alternatively, Brian Yates, Chingford, submits 'The Soundtrack Of The Film Experience - Volume II', Ember, a Hendrix showcase (29 minutes playing time). This mini-sound experience has just been re-released by Bulldog (Bulldog 4003), as "More Experience", he notes. Must be shorter 'uns than that! Entries for long uns to Long and Short of It, Feedback, Record Mirror, 48 Long Acre, London WC2. Album token for the winners.

EVER SINCE Christmas, I've felt a strong incestuous urge towards my step-mum, who's 40. I'm finding it hard to be near her without letting my feelings show. I'm 18 and a half.

As I go away to school, it's pretty difficult to keep a steady girlfriend, except when I'm at home. I don't reckon I can talk to anyone about my feelings for my stepmother - especially her. I guess this is pretty unusual, but what can I do?  
Matt, Leicester

•So you fancy your father's wife. Why? Because she's an attractive woman and maybe because she's nice to you. Big deal. There's no reason why the recent awareness that you're a sexual being and not a little boy anymore should come as such a shock. This attraction isn't incestuous. Be prepared to have hot pants for lots of other women too.

Unfortunately, she's married. Tough. So keep your feelings to yourself, and find near home, a girlfriend who isn't already attached. That

way you'll put your feelings for the unattainable well into perspective.

### SPIT

I'M A punkette aged 15 and have been engaged to my boyfriend Joe, who's a punk, for a year. The trouble is, he hates mods. He spits at them, calls them names and has been in trouble with the police a few times for beating them up. This upsets me as I'm not against the mod revival. My sister's a mod.

If I turned into a mod, I know I'd lose him, yet I don't want to as I really like him. What should I do?  
A Punkette, Deal

•Which do you value most? Your ability to be yourself and express your individuality, or your relationship with Joe? In view of his extreme reaction to attitudes and ideas he doesn't share, tolerance clearly isn't one of your boyfriend's outstanding qualities. And while you like him as a person, not a punk, he seems incapable of distinguishing between people and labels. He could be hell to live with.

He has a lot of growing-up to do. How much longer can you bear it?

If he genuinely cares for you, he won't care whether you're punk or mod. Is an engagement ring worth more to you than personal freedom?

### DRY SKIN

OVER THE past few weeks I've noticed that the skin around my balls seems to be drying out. It's all shiny and seems to be peeling in very small pieces, like sunburn.

Can it be treated without going for medical help? If not, could you give me an address for a clinic in the Newcastle area.  
Kev, Newcastle-upon-Tyne

•It's possible that this skin condition in the mostly highly sensitive of areas has been caused by an allergy, either to a specific material or to the regular detergent your underpants are washed in. There's no way you can treat the irritation yourself and it's impossible to diagnose the exact cause of this condition at

long distance. For positive advice and treatment, see your doctor.

### CRYING

A FEW months ago, I had a love affair with a man, who came to take some photos of the amateur dramatic group I belong to. He's the only man I've ever had sex with and I know he only wanted me for that, as he was married. But when he ended it I was really broken-up. I never knew where he lived, we used to make love in his car.

The only person I've confided in is my brother as I knew he wouldn't give me a lecture about morals. He just put his arms around me and let me cry. I never got on with him when he lived at home as he was always a pig, bossing me and my sisters around, but he was really nice to me. I don't fancy him, but just need him around, although I'm afraid if I keep going on about it he'll get cheesed off.

Now I just cry a lot and can't do my schoolwork. Although I belong to

things and have a lot of friends, boys my own age just leave me cold. Am I normal?  
Julie, Hitchin

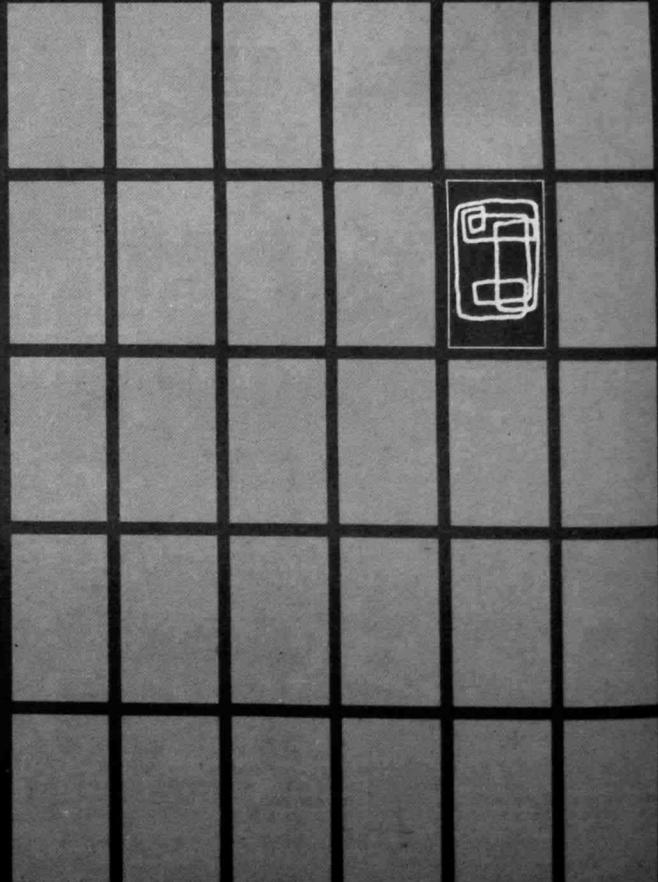
•Letting your feelings out is the best possible solution for your present emotional build-up. I'm sure your brother will continue to be supportive if you need a shoulder to cry on. He surprised you once, after all, and will be around as long as you need to talk it out.

Your attraction to an older man, someone more experienced and apparently worldly-wise isn't unnatural. How many of your friends fancy someone other than the guys they know of their own age? Plenty. But now you must accept that this affair is over and look towards your future, not your past. You'll be attracted to other people in your life - sooner than you think.

Give yourself a break. You have no reason to feel guilty about this relationship. Write it off to experience. You'll get over him. The hurt will disappear in time.

# RANDOM HOLD

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# ALBUMS

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Pic by Adrian Boot.

WRECKLESS ERIC

## STIFF LITTLE FINGERS: 'Nobody's Heroes' (Chrysalis CHR 1270)

"NOT PRODUCED by Nick Lowe" is this album's most memorable sleeve note and, by gum, I'm ready to believe that Subtle, SLF are not, Jake Burns' vocal chords sounding like they receive a thorough sandpapering, every hour on the hour. Rougher than Strummer at his rawest, Burns' voice is the most distinguishing feature of this album, which, like its predecessor, has arrived a good two years too late to have its fullest impact. Judging by the credits, the Fingers are still very much the puppet of Daily Express journalist Gordon Oglivie, whose philosophy about giving all the lyrics a political slant left the way open for the

Undertones to become Northern Ireland's freshest talent.

To be fair, this time round, politics take more of a subsidiary role, though 'Fly The Flag' is hardly an exercise in patriotism, even if it is to be praised for its restraint. 'Wait And See' is a rowdy two fingers at all the band's early sceptics which many young groups are likely to be able to identify with, while the single, 'At The Edge', is more universal still.

But the unbridled abuse of 'I Don't Like You' is nothing but a poor man's version of John Cooper Clarke's 'Twat', and as for covering The Specials' 'It Doesn't Make It Alright', I do a better cover myself — ask John Shearlaw.

Even cornier is 'Tin Soldiers', doubtlessly based on CSN & Y's 'Ohio', except anti-war songs weren't even the last decade's thing.

Musically, there's nothing particularly ambitious, and if there still is a market for the three-chord thrash, I'm sure it's more likely to be in the dance hall rather than the sitting room. At times, there's some OK rock 'n' roll, but, I ask myself, is that what the world really

needs at this point in time? An unholy pastiche of the Upstarts, Sham and early Clash? If you ain't got the picture, you obviously do need it.

I don't +++ MIKE NICHOLLS

## ORCHESTRAL MANOEUVRES IN THE DARK: 'OMD' (DinDisc did2)

OMD warbled away for a while, literally in the dark. Then they twigged that a synthesiser has to be more than a heap of micro-circuits to be an instrument. It has to have soul.

Paul Humphreys and Andy McCluskey survived a thorough tarring of the same brush as Gary Numan, even playing on his tour. Not only have they survived this almost certain kiss of death, but they are thriving. 'Red Frame / White Light' is the current single which played back to back with the first singular effort. 'Electricity' demonstrates their renewed determination. In fact the two songs are similar in conception, but 'Red Frame' is just that much more intense.

Both feature on the daring blue and orange album which is replete with rich, though tastefully restrained,

ed, synthesiser, structured by conventional percussion and some real guitar, already.

OMD are one of only a few bands of their genre which have any emotional content, a select handful that numbers Simple Minds, Throbbing Gristle and the Psychedelic Furs among the ranks.

It's introverted music that all too grudgingly lets you dance only once or twice if you're so inclined, during a whole album. Where this particular album scores is its ability to suggest pictures in your mind which will change at each play. For that quality alone, as well as the insidious rhythm and melody, the album is recommended. Again, the power of suggestion triggers images of huge subterranean spaces on 'Messages' and 'Julia's Song' and the hypnotic arrangements seduce you into a semi-trance, otherwise chemically induced.

There is a threat to the wheat amongst the synthesised chaff at the moment, with some deadly dull imitations hopping aboard and this should be borne in mind when selecting, in your own mind, the real thing +++ SIMON LUDGATE

# 25 GOULDEN GREATS

## WRECKLESS ERIC: 'Big Smash' (Stiff SEEZ 21).

ERIC GOULDEN was the only participant of both the legendary Stiff tours and the only hero left unsung on a whole wide scale. Such criminally unjust circumstances should change with the release of a double album which at £3.99 makes even 'London Calling' seem extravagant.

Admittedly, the second record, originally put out in the States, is a compilation of the first two albums, but since neither sold outstandingly here, it's fitting that their liner points should be included here to assist sales of the newer stuff.

This shows the wreckless one in familiar form, quietly refining his craft for the commercial purposes outlined in 'A Pop Song', but nevertheless still displaying his unmistakable individuality.

His voice is a little less bazoomi, so you can hear all the words, which is great since his song-writing is better than ever. Each number is a self-contained vignette, sincerely sung and easy to relate to if you have anything remotely resembling a heart.

'Excuse Me' is a love song from someone admiring a fellow-commuter from afar while 'Can I Be Your Hero'

is more off-the-wall romanticism from a guy who showed a penchant for this sort of thing with those wonderful little epics, 'Whole Wide World' and 'Reconoz Cherie', whose unfortunate non-hit-making status is compensated for by inclusion on the second record.

But back to the first. Musically, everything's well in order. Pete Gosling, who co-wrote a couple of the numbers, knocks out some admirably unobtrusive guitar lines while there's also some nice bits of brass and keyboards from various members of the Stiff mafia.

'Tonight' starts with a classic sixties riff before the suitably dirty raincoat vocals come in, matching some lascivious lyrics. 'Too Busy' is a quick volte face, with an ungrateful hussy given the push to a sorry keyboard accompaniment.

The semi-acoustic 'Broken Doll' is more reflective, admonishing a mate for not doing right by his girl and there are still six more songs from my favourite wall that I'd love to tell you about, but just ain't got the space. And another dozen on the bonus freebie. So do yourself a favour and treat the family to hours and hours of pure pleasure and make little Eric a great big star. +++ MIKE NICHOLLS.



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**PENETRATION: 'Race Against Time' (Clifdayn)**

PENETRATION ceased to be a truly fresh and exciting creative force when guitarist Gary Chaplin left the line-up, to be replaced by Neal Floyd and later Fred Purser. His guitar work, together with Pauline's distinctive voice, formed a major part of their original musical logo. After he left, the band seemed to lose much of its initial impetus, and veered off towards the rock mainstream.

'Race Against Time' is an uneven posthumous LP. Side one is made up of demos recorded in '77 and early '78 by the original line-up, and it's a tremendously enjoyable foray into the realms of primal punk. Side two, however, is a collection of live tracks recorded in the band's native Newcastle in December of '78 and October of '79, and it doesn't pack anywhere near as much punch. Though the individual musicians perform acceptably, many of the songs themselves seem curiously flaccid and directionless. 'Lovers Of Outrage' sounds fine, to be sure, but 'Come into the Open', 'She is the Slave' et al just don't make it somehow.

No, all the really worthwhile moments on 'Race Against Time' are to be found on side one, which features nine short, sharp bursts of pure punk, including 'Never Never', 'Firing Squad', a great metallic-staccato version of 'Silent Community', and what may be the definitive treatment of 'Free Money'.

The songs are naive at times, but that's part of their charm, as is Pauline's occasionally primitive vocal technique. Chaplin's guitar style is strong and individual, and Gary Smallman's sympathetic, attuned drumming drives things along acceptably at all times.

Penetration never realised their full potential while they were together, and it'll be interesting to see what Pauline and Robert Blamire do now that they're out on their own. Trying to forge a new career for themselves, 'Race' should serve to keep their hardcore fans satisfied until they can get something together. Hear it. +++ 1/2 PETE SCOTT

**THE BLUES BAND: 'Official Bootleg Album' (BBBP 101)**

**VARIOUS ARTISTS: 'The London R&B Sessions' (Albion DAI 2)**

**YOU WANT** alternatives? There are no alternatives, leastways not here nor in the dank cavernous cells that pose as London pubs and serve as the springboard for both these releases.

The Blues Band — Paul Jones, Tom McGuinness, Hughie Flint, Dave Kelly and Gary Fletcher — are veterans in the kindest sense of the word. Over a decade of ups and downs have miraculously left the boize unscarred. The official bootleg is simply a testament to the crew's first love (and that reads passion) the rhythm and the blues. Words won't express, so your eyes won't understand, so listen wit' choos ears and git groovin' to de band. You know man, a kinda tetpsychory vibe.

'The London Sessions' are in fact the second Hope and Anchor live album and again it's a case of 12 bars and worn down rock and roll pinkies. Lew Lewis' Reformer, The Bogey Boys Red Beans And Rice, Wilko Johnson's Solid Senders, The Untouchables, The Carnivals, The Pirates' The Hope And Anchor House Band, The American Blues Legends, The Little Rooters, The Blues Band (Again), and The Bishops are what you would expect, what you get.

Two sweat sessions each clocking in at RRP of £4. Like it says on the Hope album, thanks to Chicago circa 1957. The rocking is dead — VIVE le ROCKING. Both +++ 1/2 RONNIE GURR

**FIDDLER'S DRAM: 'Fiddler's Dram' (Dingle's Records DID 711)**

FIDDLER'S DRAM turned many a stomach last year with their gut-retching single 'Daytrip To Bangor'. However, don't worry, unless you're one of the beer gut / sweat shirt student brigade it's unlikely that you'll hear much more of this good-time folk band.

This album doesn't contain twelve different variations on 'Daytrip To Bangor' but the warmth and quirky charm of the hit single has rubbed off onto this collection of varied folk tunes.

Fiddler's Dram are a competent folk band with a distinctive, piercing vocal in Cathy Lesurf. Though I've never really seen the attraction of folk music this album does succeed in entertaining. I hummed along to 'Sloe Gin', jiggled along to 'The Farmer's Cursed Life', I sung along with 'Johnny John', and by the end of the album I'd been convinced that folk music really does have a lot going for it. Fiddler's Dram are not trying to be original, but they've chosen an inspiring range of songs to illustrate their talents on this cheery album. +++ 1/2 PHILIP HALL

**AXE: Axe (MCA MCF 3033)**

THIS ALBUM is saturated with all the fantasy elements that misinform-



PENETRATION

# COME BACK

ed PR people seem to believe are always closely associated with things heavy metal, and it's because of this bad mistake that 'Axe' ends up sinking under its own weight.

The horrendous sleeve image of an intergalactic axe shattering a glass window somewhere in deepest space was a bad omen of what was to follow, and the album's sound, as I feared, turned out to be a dim-witted attempt at an unnatural consummation of the mean and macho (through numbers such as 'Back On The Streets' and 'You're Out Of Line'), with the philosophical ('Life's An Illusion'), and the cosmic ('Battles'). The real trouble with Axe is that they seem to have missed the point that you can only get away with such obvious posing as they present here if it is done with arrogance, style, and a sense of mockery. None of these qualities are even hinted at, let alone developed in any meaningful sense.

The band's musical influences lie with fellow-US heavy metal purveyors like Styx, Kansas, and Van Halen, but these three megaplatinum outfits won't exactly be wetting the old Y-Fronts at the thought of Axe trying to push them off their comfortable pedestals. In fact the only piece of constructive advice I can offer is that Axe concentrate on the side of epics such as 'Battles'. With a lot of hard graft, that might become the basis for a half-way decent attempt at pomp-rock. ++ WALCOLM DOME

**RUFUS AND CHAKA: 'Masterjam' (MCA MCG 4007)**

A YEAR ago this album would have seemed highly respectable. Chaka Khan

was just coming off her first solo hit, 'I'm Every Woman', and Rufus without Chaka didn't seem on. But the lady's solo sojourn was apparently

enough to satisfy her immediate needs and now we might get Rufus, Chaka, or both, as here. Clear?

**TANYA TUCKER: 'Tear Me Apart' (MCA MCF 3048)**

**WHY SHOULD** an album by Tanya Tucker interest anyone? Ms Tucker is a young raunchy country singer who, up till now, has had nothing going for her in this country.

The fact that Mike Chapman produced this album is obviously going to bring a lot of attention to the obscure young lady in question. For the sake of the uneducated, Chapman was last year's most successful producer: Blondie and The Knack being two of his more famous charges.

On 'Tear Me Apart' Chapman must be held responsible for turning Tucker into a formidable new talent. From the classy opening rocker, 'Blind Love', through to the gospelly 'By Day By Day', Tucker throws her heart and versatile vocals into a whole series of high-class numbers.

She breathes fresh air into oldies like 'Lay Back In The Arms Of Someone' and 'Left My Heart In San Francisco' while still establishing a forceful style of her own.

'Tear Me Apart' is a deliberate album full of carefully chosen quality songs. Though professional Chapman still manages to retain a raw edge to the music which perfectly fits in with Tucker's drawing vocal chords. There is no doubt that Ms Tucker is Chapman's first conquest of the 80's. +++ PHILIP HALL



TANYA TUCKER

they've never been gone, with the single 'Do You Love What You Feel' shifting feet more than sales. But the album pivots on its strong dance tunes, and the best are strong indeed: that single, plus 'Walk The Rockway', especially, 'Any Love' and 'I'm Dancing For Your Love', the chorus of which brings the Average White Band to mind (ironic, eh? A black and white soul band sounding like a white one).

++ 1/2 PAUL SEXTON

**MR PARTRIDGE: 'Take Away' (Virgin V2145)**

PARTRIDGE AS in Andy, temporarily taken away from XTC and left to his own wits and devices. His main one appears to be doddling around a mixing desk, building things up before stripping 'em down a la 'Go +'

Titles like 'The Day They Pulled The North Pole Down' give some insight into its instigator's mischievous humour and if it sounds vaguely oriental, bear in mind that Mr Partridge was rather taken with the Land Of The Rising Yen. This idea is supported by 'Work Away Tokyo Day' and to a large

extent it is the titles that are the best part of this album.

'Shore Leave Ornithology' is another track extreme enough to make all but the most dedicated bird watcher give up the pursuit, though 'Cairo' is slightly less self-indulgent, featuring some fabulously flat drawn-out drum patterns chasing their way round the speaker cabinets.

Elsewhere you're just thinking that the whole lot sounds like early Captain Beefheart, when the very gent cops for a name-check. This is on the slightly frantic 'Rotary' which precedes the brass-embellished 'Madhattan', presumably another reflection on past road work, though rather too personal a construction to say for sure.

In fact, it's not easy to come to any conclusions about this unusual piece of experimentation, other than that it hardly seems designed for mass consumption, and unless a ploy to reduce commitments with Virgin, would possibly have served a more useful function as a limited edition freebie. At £3.99 it's still over-priced. ++ MIKE NICHOLLS



Part 2 of the A-Z of Heavy Metal. Compiled by **ROBIN SMITH, ROSALIND RUSSELL, MALCOLM DOME AND BRIAN HARRIGAN**



# IRON MAIDEN

IRON MAIDEN made their album debut on the compilation LP Metal For Muthas, but are due to cut their own album for EMI very soon.

Afterwards, they're back on the road again as support to Judas Priest during March — specially invited by Rob Halford. This follows their tour with Praying Mantis, where they broke in two new members — the irrepressible Mr Burr (an ex-encyclopaedia salesman who once hit the skins for Samson) and second guitarist Dennis Stratton (who was with the now-defunct RDB, and for a short time gigged with No Dice).

From where I sit during rehearsals things are pretty tight, with Burr beating pure hell out of his Ludwig kit and Stratton looking and sounding more at home with Maiden than did his immediate predecessor Tony Parsons. Together with vocalist Paul Di'Anno, blonde-haired guitarist Dave Murray (who's surely ready for promotion to axe-hero Class 1 status) and bassist Steve Harris, they hammer into numbers such as 'Running Free' (a vinyl version of which is due out as their first single on the EMI label), 'Sanctuary' and 'Wrathchild'. All in all the band give the definite impression of straining at the leash and ready to spread the molten metal message throughout the land.

Iron Maiden (the name comes from a torturing device popular among the secret service classes in The Middle Ages, and nothing whatsoever to do with Maggie Thatcher) were formed in June 1977 by Harris, who like the rest of the band comes from London's East End. At the time everything in the music world seemed to be geared into making the maximum profit out of punk and new wave, but for Harris there was never any question of trying to jump on the bandwagon.

"I wanted to play the music that I liked, which was, and still is, heavy rock. To be honest I didn't really like new wave and saw no reason to go out and play something that held no interest for me. In fact, in my opinion, all new wave is basically heavy metal played badly, anyway."

Over the first couple of years the line-up changed quite frequently, but that wasn't their major problem, as Harris explained.

"The main trouble we had was in getting work." Maiden found that only a small number of venues would let them play (places such as The Ruskin Arms in East Ham). But despite this, and the occasional approach from various managers, agents and record companies dangling deals in front of them if they would cut their hair and play punk, Harris & Co stuck to their guns.

They got their first real break when, in December 1978, the band recorded a demo tape at Spaceward Studios in Cambridge (by this time both Di'Anno and Murray were fixtures in the line-up, with Doug Samson on drums completing the quartet). This self-produced demo contained three Steve Harris numbers 'Iron Maiden', 'Prowler', and 'Invasion'. A copy was sent to Neal Kay, DJ at The Soundhouse in London, the major reason being, said Harris, "to get a gig down there."

As it happened Kay immediately started playing 'Prowler', and the audience reaction was phenomenal.

Inevitably, Maiden got regular gigs at this venue, and received an overwhelming response on every occasion. By late 1979, having gone professional, they signed both management and agency deals, and were snapped by EMI. The band also decided to release their demo tape as an independent EP on their own Rock Hard label. The first 5,000 copies sold out almost immediately. In fact, Virgin Records stores were so inundated with customers asking for it that they put up notices giving the address where the EP can be purchased. For those who have no luck in getting hold of it, the band are going to re-record at least one of the tracks for their album, which should be some consolation.

Things are happening at a hectic pace for Maiden. All that would be enough to turn most people's heads. Not this mob, however. They remain passionately proud of their East End backgrounds.



IRON MAIDEN

"To me being an East Ender means a lot," says Di'Anno. "I've lived there all my life, except for a spell in Liverpool, and it's where I feel that I belong."

This devotion even goes as far as support for West Ham, the soccer team which all five members of Maiden follow.

All of the band are still heavy metal fans, despite their own growing success — that may be a contributing factor to their down-to-earth approach toward the music business.

"I used to idolise Led Zeppelin," said Di'Anno with a hint of hero worship in his voice, "and I was so crazy about them that in '75 I saw all five of their appearances at Earl's Court. Today I still enjoy going down to a gig of an evening. OK, so now people think I only do it to be seen, but that's not true. I go along for the music. There aren't any pretensions with this lot at all, and I don't walk around in a fur coat telling everyone what a big star I am, because basically I'm still a nobody, just doing a job of work."

Allowing for the fact that HM never went away and has always had a sizeable hard-core following Iron Maiden see themselves as part of the new wave of HM.

"I wanna give all those big bands who only gig once every two years, a good hard kick up the backside," threatened Di'Anno. "If they don't get their fingers out soon, then Iron Maiden and others are going to overtake them pretty quickly. The trouble is that people like Led Zep are living on past glories and that just won't wash anymore."

A lot of people have compared Maiden with Judas Priest, but that puzzled Harris.

"Personally, I don't think we sound anything like Priest. The only reason I can find for anyone claiming we are a copy is that Paul wears his hair short like Halford and dresses similarly to him on stage."

"Probably the only band around at the moment whom we sound in the least bit like are The Scorpions," said Di'Anno.

"But even then that's not a very strong resemblance. Personally speaking I used to copy any vocalist that I'd hear and for a while had everybody else's voice except my own. For instance I could rip off Bowie, Klaus Meine (Scorpions), Coverdale and Plant, but now I just sing in my own way without trying to sound like anyone."

As for the inspiration behind their songs, that comes from what goes on around them.

"I write about things that have happened to me," said Di'Anno. "Running Free", for example, harks back to the days when I was a skinhead and part of a street gang. No one would dare touch us, and we used to go out and stop police cars, kick in their lamps and then run off down an alleyway. 'Remember Tomorrow' follows on from this, and is about giving up on everything."

Maiden are determined not to get so big they forget their roots.

"I think it's inevitable that we're going to make money," predicted Di'Anno. "But one thing I'm going on record as saying is that there's no way I'm going to move out of this country and become a tax-exile."

The next few months will turn them into national stars, but like West Ham, I don't think success will change their basic approach to the game, and that means giving the maximum amount of enjoyment to as many people as possible.

MALCOLM DOME

# BON SCOTT



BON SCOTT

BON SCOTT, vocal frontman for AC/DC died last week. He was 33.

Bon was rushed to Kings College Hospital South London after being found slumped in a friend's car, but was dead on arrival. The tragic incident followed an alleged heavy drinking session.

Scottish born Bon joined AC/DC in 1974, steering them into the first division with his tremendous vocals and Errol Flynn charisma.

His voice was very distinctive and we have all suffered a great loss," said a spokesperson for his record company. "During the three years that I knew him he was always helpful and willing to work hard for AC/DC and the record company. He made many friends here and will be missed greatly."

First indications from AC/DC are that they will carry on. But no further details are as yet available.



# JUDAS PRIEST

JUDAS PRIEST emerged from the Birmingham powerhouse that nurtured such greats as Led Zeppelin and Black Sabbath. The road has been a hard one, for years they were confined to club spots and the odd appearance at Reading Festival where Rob Halford could be seen dressed up like something from 'The Wizard Of Oz', drinking toasts to the audience from a long stemmed silver cup. Thankfully such days have passed, and Priest are visually among the most exciting live British bands. Halford used to be the manager of a menswear shop and he still believes in looking ultra chic in tight leather gear.

"Our music is heavy because Birmingham is a heavy city, just as a painter is inspired by the countryside or clear skies, so you're influenced by all the industry around you if you're born in Birmingham," says Halford.

- Albums available:  
 'Rocka Rolla' (Gull GULP 1005)  
 'Sad Wings Of Destiny' (Gull GULP 1005)  
 'Sin After Sin' (CBS 82008)  
 'Stained Glass' (CBS 83135)  
 'Unleashed In The East' (Live In Japan) (CBS 83582)  
 'The Best Of Judas Priest' (Gull GULP 1026)  
 'The Killing Machine' (CBS 83135)



ROB HALFORD of JUDAS PRIEST



# KISS

COMIC BOOK heroes come to life, Kiss are the most overblown band ever to set foot on a concert platform. Smoke bombs, lasers and more lights than the North Circular. Kiss are a fantasy dream. Late in 1973 Kiss began as a trio with bass player Gene Simmons, guitarist Paul Stanley and drummer Peter Criss. After exhaustive auditions they added Ace Frehley on lead guitar.

Early on, the Kiss Army was formed. It grew from a trickle, to a flood of fans. The Kiss masterplan has always been to dominate the media. They signed a deal with Marvel Comics boss Stan Lee for a Kiss comic in which the members of the band draw powers from an amulet. They also mixed their own blood with the printing ink for the first few thousand copies. We've been doing that down at our printers for years.

- Albums available:  
 'Alive' (Casablanca CALD 5001)  
 'Destroyer' (Casablanca CAL 2009)



ACE FREHLEY of KISS

# ... A little bit of something different...



**MALCOLM DOME**  
talks to new recruit  
**ROGER GLOVER**

Pic by Rik Walton

RITCHIE BLACKMORE

## RAINBOW'S RETURN

**EVER TRIED** conducting a coherent conversation some time after midnight when you're tired and slightly Brahms & Liszt? Believe me it isn't easy, but that's the situation facing me as I set about interviewing Rainbow bassist/producer Roger Glover, two large Baccardi & Cokes beyond 'witching hour'.

We're sitting in my overnight room at the Holiday Inn, about eight miles away from the Newcastle City Hall, where just three hours earlier the band had given a titanic performance of memorable proportions to a capacity crowd of frenzied headbangers for whom heavy metal is more a religion than a pastime. However, the scenes of wild ecstasy, which literally enveloped the venue long after Rainbow had finally left the stage, seem a long way off as we get down to serious talking.

Although he only became a full-fledged Rainbow member last year when the present and fourth, band line-up got together, Glover had indirect connections with the first incarnation (formed in 1975) being not only an ex-Deep Purple colleague of Ritchie Blackmore's but also the co-producer of the first two albums from Elf, the outfit with whom Blackmore teamed up to launch Rainbow Mk1.

In fact, it's the production side of things which has occupied most of Glover's time since his departure from Purple; the only playing he undertook in the period between leaving Purple and joining Rainbow's battalions was a solo effort called 'Elements' released a couple of years back.

So with his near-complete isolation from the vigours of being on the road over the last few years, I start off by asking him what's been the most difficult part of getting used to the demands of rigorous touring again. "Readjusting myself to the boredom you always come up against on the road," replies Glover. "That was one of the reasons I left Purple, because constant touring is actually numbing, whereas I find being in a studio both inspiring and creative because you're using the brain all the time." Yet despite his long lay-off from active gigging two things that haven't affected Glover so far are lack of sleep and having to snatch meals at odd times of the day and night. "Studio work is very similar in this respect," he explains. "In fact the hours are probably much worse. At least when you're touring you know that once a gig is over, that's it, you can go to bed. However, producing isn't like that because you're never sure when you'll end up finishing. It might be at 11 o'clock at night when the guitarist gets tired or at five in the morning when the vocalist feels inspired."

At this point I switch tack from cop-

ing with pressures of touring to the equally large demands on any band to deliver commercial success. The release of 'Since You've Been Gone' as a single from the high-selling album 'Down To Earth' was the signal for many people to accuse Rainbow of commercially selling-out. But Glover's attitude to such criticism is to deny anything of the sort.

"If we had done a disco version of an oldie, then that would have been selling-out, just going for chart success and nothing else but we didn't. I will admit that 'Since You've Been Gone' is right on the edge, yet there's enough of Rainbow in the sound to make it work."

Although he has an obviously pragmatic attitude, Glover does nonetheless believe that rock 'n' roll is too money-orientated. "I don't think it's the fault of the bands," he quietly expounds, "basically it can be blamed on our society's way of thinking. As soon as you put money up as a god then everything is gonna suffer, including music."

"In America it's even worse than over here. Radio stations depend on ratings because without high audience figures they don't get the revenue from the big advertisers. Therefore they pick and choose what gets played on the air, which means record companies only put out what will corner air-time, and hence bands are dictated to on what they must produce."

As we move further into the early morning, the interview diverts to Rainbow specifics. What is the relationship, I enquire, between Ritchie Blackmore and the rest of the current band? Glover is open and honest about the position. "Rainbow is Ritchie's band. He is the guiding light and anyone who thinks differently is out on his ear. We all know where we stand, but that's not to say this isn't a collective. The present line-up isn't Ritchie Blackmore plus four backing musicians, as has been the case in the past, and I believe the band therefore to be a strong one, capable of making its mark as a whole unit."

However, when it comes to future plans Glover admits to not knowing how long the current Rainbow quintet will stay together. "That's up to Ritchie alone and to be frank no-one's sure what he's thinking."

Yet, whatever may lie around the corner, Glover's own personal commitment to the band is total. "Rainbow to me is very rewarding at the moment because I'm working as a musician, writer and producer. So therefore all facets of my character are satisfied."

- Albums available:
- 'Rainbow Rising' (Polydor 2490 137)
  - 'On Stage' (Polydor 2657 016)
  - 'Ritchie Blackmore's Rainbow' (Polydor 2490 141)
  - 'Long Live Rock 'N' Roll' (Polydor POLD 5082)
  - 'Down To Earth' (Polydor POLD 5023)

Hear NAZARETH's mischievous new album, 'MALICE IN WONDERLAND'. Deftly produced by Jeff (Skunk) Baxter. Their bicep-bursting energy has a crystal clear focus now, that totally excludes the word boredom. The best new music has to be



## Nazareth

- March
- 6th Dunstable, Queensway Hall
  - 7th Newcastle, Mayfair
  - 8th Glasgow, Apollo
  - 9th Edinburgh, Odeon
  - 10th Dundee, Caird Hall
  - 12th Wolverhampton, Civic Hall
  - 13th Birmingham, Odeon
  - 14th Leicester, De Montfort Hall
  - 15th Sheffield, City Hall
  - 16th London, Hammersmith Odeon

 marketed by RCA

**SMASH NEW SINGLE**  
**'HOLIDAY'**

1946-1980



**BON SCOTT**

RECORD  
MIRROR



From page 18.

- 'Double Platinum' (Casablanca CALD 5005)
- 'Dressed To Kill' (Casablanca CALD 2006)
- 'Dynasty' (Casablanca CALH 2051)
- 'Hotter Than Hell' (Casablanca CAL 2007)
- 'Kiss' (Casablanca CAL 2006)
- 'Kiss Alive II' (Casablanca CALD 5004)
- 'Love Gun' (Casablanca CALH 2017)
- 'Rock And Roll Over' (Casablanca CALH 2001)
- 'Gene Simmons' (Casablanca NBLP 7120)
- 'Ace Frehley' (Casablanca NBLP 7120)
- 'Peter Criss' (Casablanca NBLP 7121)
- 'Paul Stanley' (Casablanca NBLP 7122)



KRAKEN

## KRAKEN

KRAKEN are a new heavy metal band from the Manchester area. The band are: Jim Connolly percussion, Ian Leach 12 string guitar, lead guitar and Andy Hopkins bass. They have been playing for two years and recorded and produced their own album for which they are negotiating a deal with several major record companies.

The Powerhouse heavy metal disco has already shown great interest in the band, playing their album tape frequently and the band have been gigging around the country.



KROKUS

## KROKUS

BIG IN Switzerland but as yet virtually unknown everywhere else, Krokus seem destined to step into the large footprints left by Golden Earring. The band started taking off in 1977 when they played a selection of Spanish clubs on the Costa Brava. Already voted Switzerland's Number One rock band, Ariola have signed them, hoping bigger things worldwide. The band's debut album 'Metal Rendezvous' was recorded at the Platinum One Studios under the skillful hands of Martin Pearson who has worked for Queen.

- Albums available:  
'Metal Rendezvous' (Ariola ARL 5056)



## LED ZEPPELIN

LED ZEPPELIN is the granddaddy of 'em all. Originating in 1968 with Jimmy Page, John Paul Jones, Robert Plant and John Bonham, the band were taken up by Peter Grant and under his guidance they've never been less than superstars. The band played their first American tour supporting Vanilla Fudge and MCS before coming home in 1969 to headline the last night of the pop proms at the Royal Albert Hall. Their second album boasted the archetypal heavy metal anthem 'Whole Lotta Love', and at their gigs, Grant demanded 90 per cent of the gate money and got it. 'Led Zeppelin Four' included the other Zeppelin anthem 'Stairway To Heaven', rumoured to have grossed 30 million dollars in a year. At Florida's Tampa Stadium they pulled in a crowd of more than 50,000. Their last British appearance was at Knebworth last year and it's open to speculation whether they'll actually get off their bums again within the next five years.

Albums available:

- 'Led Zeppelin' (Atlantic K 40031)
- 'Led Zeppelin II' (Atlantic K 40037)
- 'Led Zeppelin III' (Atlantic K 50002)
- 'Four Symbols' (Atlantic K 50008)
- 'Houses Of The Holy' (Atlantic K 50014)
- 'Physical Graffiti' (Swan Song SSK 89400)
- 'Presence' (Swan Song SSK 59402)
- 'The Song Remains The Same' (Swan Song SSK 89042)
- 'In Through The Out Door' (Swan Song SSK 59410)



ROBERT PLANT of LED ZEPPELIN



## MAGNUM

RIDING OUT of Birmingham with demo tapes clutched under their arms, Magnum became Jet Records' first stake in the lucrative heavy metal market. Formed four years ago they began life in local clubs playing cover versions of hit songs, before venturing out on the road and developing their own material and stage show. The man behind Magnum is Tony Clarkin lead guitarist and main songwriter. His flowing poetical style has made him the Byron of heavy metal. The most experienced member of the band is Richard Bailey on keyboards and flute. Before joining Magnum he worked in a South African group Copperfield. Rex Gorin played with several local bands before joining Magnum; Bob Catley is the band's lead vocalist and Colin Lowe is featured on bass.

- Albums available:  
'Kingdom Of Madness' (Jet JETLP 210)  
'Magnum II' (Jet JETLP 222)

## MAHOGANY RUSH

WITH A name derived from the after effects of LSD, Mahogany Rush are the last of the old wave of "head" bands. Frank Marino strapped on his first guitar at the age of 15 and formed the band with Paul Hanwood bass and James Ayoub drums. They all came from Montreal and began to jam together in 1970 building up a small but loyal following. In 1971 they had a spot at the huge festival held at the Maxoom, followed by the definitive 'Child Of The Novelty', 'Strange Universe' was their first US release but it was with 'Mahogany Rush IV' that the band really began striking gold. The album represented a significant musical growth in Marino's songwriting and afterwards the band immediately took to the road establishing a pattern of following

an album release with six months of tough touring. God, it's tough at the top.

- Albums available:  
'Mahogany Rush IV' (CBS 81417)  
'World Anthem' (CBS 81978)  
'Mahogany Rush Live' (CBS 82621)  
'Tales Of The Unexpected' (CBS 83494)



MAHOGANY RUSH

## MARSEILLE

MARSEILLE used to call themselves AC/DC until a bunch of Australian lads prevailed on them to change their name (it says here). In 1977 Marseille entered a competition to discover the best new rock band in Britain, organised by an American deodorant firm. During regional heats they were spotted by Derek Nicol of Mountain Records who later signed them up, whipping them away from the claws of MCA. Their debut single 'The French Way' was rather more teenybop than heavy metal and it was also used in a soft porn movie of the same name. Marseille eventually headed for green heavy metal pastures and during the years have toured with Nazareth, UFO, Gillan and Judas Priest. Their strongest album is definitely 'Marseille' produced by John Punter, who's worked with Roxy Music and Sad Cafe.

- Albums available:  
'Marseille' (Mountain TOPS 125)

## MEATLOAF

THE MAN mountain with the voice of a grizzly, comes from Dallas. Born to a gospel singing family, Meat's vocal chords have the power of a bible thumping preacher. Meat first stamped his charms all over Ted Nugent's 'Free For All' album before portraying Crazy Eddie in 'The Rocky Horror Picture Show'. But it wasn't until he met up with Jim Steinman in the 'National Lampoon Show' that Meatloaf started to become known worldwide.

Steinman's vision was a gothic horror album and he couldn't have found anyone better to fulfil the vocal chores than Meat. Released in 1978 'Bat Out Of Hell' went super platinum worldwide and also featured the vocal talents of Ellen Foley. Watch out for the new one hopefully in the summer.

- Albums available:  
'Bat Out Of Hell' (Epic 82149)



MEAT LOAF

## MOLLY HATCHET

FLYING THE flag for the South where men are men and the alligators all have sharp teeth, Molly Hatchet roused a sleepy Reading Festival audience last year and came back for three encores. Heads down no nonsense boogie in the best Skynyrd traditions, the band were formed in 1971 by Dave Hlubek and Steve Holland, but it wasn't until 1976 that the three guitar line up became stable. Hailing from Jacksonville, the band played the tough club circuit and their debut album was certified gold just one week after its release. For their second album Hatchet again used the producing talents of Tom Werman and Bee Jay Studios in Orlando, turning out some more music for hot summer nights and a bottle of Jack Daniels.

- Albums available:  
'Molly Hatchet' (Epic EPC 83250)  
'Flirtin' With Disaster' (Epic 83791)

# MOTORHEAD

LOUDER THAN Concorde in a nose dive. Motorhead are everything that is heavy metal. Wayward as timber wolves the lads have clambered their way to the top through sheer guts and energy. Ex Hawkwind bassist Lemmy roped in "filthy" Phil on drums and Eddie Taylor guitar, in his plans for world conquest. Since then they've been slagged off a thousand times but now they are gaining respectability.

"I don't care what the critics say, it's all down to the kids who come to our shows," says Lemmy. "People can rip me off and try to trample over me, but they can't destroy my creativity. They can take my money away but they can't take away my inspiration."

**Albums available:**  
 'Motorhead' (Chiswick CWK 3008)  
 'Overkill' (Bronze Bronze 515)  
 'Bomber' (Bronze Bronze 523)



MOTORHEAD



# NASTY HABITS

NASTY HABITS is an inspired name for an inspired band. Previously called The States, the Nasties have played few gigs in this country and although they've been signed for publishing by EMI, domestic record companies have shown precious little foresight or taste in failing to see their talent and their enormous potential.

Tired of such a lack of serious interest in this country the Nasties have decided to go about things in a different way. Manager Mark Hardy zipped over to Los Angeles before Christmas and fixed the band up with a month's worth of dates. "With any luck," says Hardy, "the Americans will see what the British record companies have been missing and we'll get a deal over there."

But who are these enterprising Nasties? The band was formed in 1978 by singer Rick Brewer and guitarist Jay Williams. They recruited Nigel Hardy on bass and Barry Wilson on guitar.

On drums they recruited Nicko McBrain, formerly of Streetwalkers and the Pat Travers Band. However Nicko decided to leave sometime later and the band have, after trying other percussionists, settled on Keith Boyce, previously with the Heavy Metal Kids.

They spent most of their time rehearsing and building up a tight and exciting set consisting almost exclusively of their own numbers.

They tried playing some "showcase" gigs to get record companies interested — and certainly there was no shortage of companies dropping in to see them. But the Nasties went unsigned. They played a couple of dates with Donovan McKitty, the black American metal guitarist, and then returned to the rehearsal hall.

Musically they are astonishingly good. They go for high volume, variety in pace and texture and crisp interplay between guitars and vocals. They should be back in this country and playing dates maybe around April.

# NAZARETH

REAPING a mind-boggling 48 gold and platinum albums in Canada alone, Nazareth have plotted a successful course for 10 years. Formed in Scotland in the early sixties they were spawned in that heady atmosphere that produced Status Quo.

Manny Charlton, Dan McCafferty, Pete Agnew and Darrell Sweet started life as The Shadettes but fortunately changed their name. Deep Purple's Roger Glover took a strong interest in the band and look over the production chores on the band's third album 'Razamanaz'. The album included 'Broken Down Angel' their first UK Top 10 single and the song that brought them widespread attention. Nazareth quickly became heavy metal nomads, touring Europe extensively where their 'Loud n' Proud' album went to Number One in Sweden, Switzerland, Finland and Germany. In the early days, Nazareth owed much of their distinctive sound to the gut wrenching sound of Manny Charlton's wailing guitar. The recent addition of former Alex Harvey Band member Zal Cleminson has added a smooth freshness to the band, but to catch them at their best listen to the old single 'This Flight Tonight'.

**Albums available:**  
 'Nazareth' (Mountain TOPC 5001)  
 'Exercises' (Mountain TOPS 103)  
 'Razamanaz' (Mountain TOPS 104)  
 'Loud n' Proud' (Mountain TOPS 105)  
 'Rampant' (Mountain TOPS 106)  
 'Hair Of The Dog' (Mountain TOPS 107)  
 'Greatest Hits' (Mountain TOPS 108)  
 'Close Enough For Rock 'n' Roll' (Mountain TOPS 109)  
 'Playin' The Game' (Mountain TOPS 113)  
 'Expect No Mercy' (Mountain TOPS 115)  
 'No Mean City' (Mountain TOPS 123)  
 'Malice In Wonderland' (Mountain TOPS 125)  
 'Dan McCafferty' solo album (Mountain TOPS 102)



NAZARETH

# TED NUGENT

TERRIBLE TED used to insist that every record store within a 15-mile radius of his concerts should stock 100 copies of his latest album. Ted is deaf in one ear from standing too close to the speakers and his concerts are awesome walls of noise. Nurtured by Detroit band the Amboy Dukes, Ted left to go solo, releasing his album 'Ted Nugent' in 1976. This was the dawning of his golden years culminating in the release of 'Double Live Gonzo'. Off stage Ted carries on his outrageous behaviour by killing his own food with a selection of firearms. Ted is a journalist's dream, and one story goes that a fan knocked on Ted's door and asked for his autograph to be inscribed on his chest with a knife. Ted dutifully obliged.

**Albums available:**  
 'Ted Nugent' (Epic EPC 81196)  
 'Free For All' (Epic EPC 81397)  
 'Cat Scratch Fever' (Epic EPC 82010)  
 'Ted Nugent Double Live Gonzo' (Epic EPC 88282)  
 'Weekend Warrior' (Epic EPC 83035)  
 'State of Shock' (Epic EPC 86092)



TED NUGENT



# PRAYING MANTIS

PRAYING MANTIS is definitely one red hot band. They boast two talented brothers in the shape of Tino Troy (lead guitar and vocals) and Chris Troy (bass and vocals) along with Roberto Angelo (lead guitar and vocals) and Mick Ransome (drums).

The band was formed around 18 months ago and has worked its way up from garage band to favourites on the club and college circuit.

They've pulled a good strong grass - roots following and there was a lot of interest shown in them by record companies. They've now signed to EMI.

The band recorded some demos at the end of last year in a south east London studio but they are also on the EMI Metal For Muthas compilation album.

The band landed a support stint with Iron Maiden on that group's first nationwide headliner. Like the best heavy metal outfits they're full of force and crisply musicianlike on stage. Mantis are particularly strong on vocals and their material is of the highest quality too.

**Records available:**  
 'The Soundhouse Tapes' (Ripper Records)



# QUARTZ

FORMED in Birmingham in 1974, Quartz have quite a pedigree. Guitarist Micky Hopkins played in the Idle Race with Jeff Lynne and their first album 'Quartz' was produced by Tony Iommi of Black Sabbath for Jet Records. They've also toured with

Sabbath and AC/DC. 'Nantucket Sleighride' is their best loved single and the band will be springing into life again when they play Digbeth Civic Hall on March 15. They're also planning a full tour for the summer. Quartz have a new album 'Count Dracula And Other Love Songs' (Red 001) released shortly.



# TREVOR RABIN

SOUTH AFRICAN born Rabin left the country for political and musical reasons. He tried to get the rest of his band out as well, but was unsuccessful. Best known in his home country for his work with a band called Rabbit, the band split after becoming South African superstars. Rabin is now happy with Chrysalis — he approached the company with 18 demos. So far he's toured with Steve Hillage and deserves much more exposure.

**Albums available:**  
 'Trevor Rabin' (Chrysalis CHR 1196)  
 'Face To Face' (Chrysalis CHR 1221)



TREVOR RABIN

# REO SPEEDWAGON

THE WAGON roared out of the garage nine years ago, but have remained an unknown quantity in Britain for some time. Although releasing a large number of albums in the States it wasn't until 1977 that Britain got its first taste of the band with 'You Get What You Play For' a double live album. Formed in the Midwest they grew from being a mere local phenomenon to becoming a top act on the American concert circuit opening for the Eagles, Aerosmith and Bad Company. Reo boasts a new member these days with Bruce Hall replacing Greg Philbin on bass. A long time friend of the band, Hall comes from Champaign Illinois and his past achievements include a stint with Joe Vitale.

**Albums available:**  
 'You Can Tune A Piano, But You Can't Tuna Fish' (Epic 82554).  
 'Nine Lives' (Epic 83646).

# RUSH

IN 1974 Rush were a collection of Led Zeppelin imitators playing Toronto clubs. The arrival of drummer Neil Peart soon changed all that. Peart took charge of lyric writing and the music took on a more mystical flavour, typified by 'Caress Of Steel' with a whole side devoted to the quest for the Fountain Of Lamneth. Since then, albums have become increasingly mystically orientated. Rush are one of the few huge heavy metal bands to have toured consistently. For that they deserve a hearty vote of thanks.

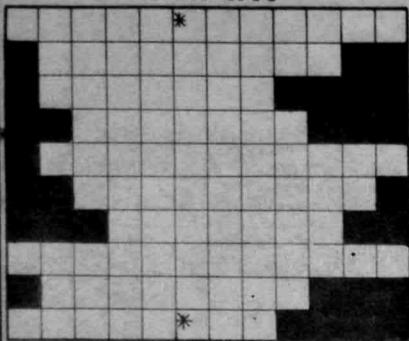
**Albums available:**  
 'Rush Archives' (Mercury 6641 799).  
 'All The World's A Stage' (Mercury 6672 015).  
 'Rush' (Mercury 9100 011).  
 'Fly By Night' (Mercury 9100 013).  
 'Caress Of Steel' (Mercury 9100 018).  
 '2112' (Mercury 9100 039).  
 'A Farewell To Kings' (Mercury 9100 042).  
 'Hemispheres' (Mercury 9100 050).  
 'Permanent Waves' (Mercury 9100 071).

**NEXT WEEK: A-Z OF HEAVY METAL PART III**

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

# MAILMAN

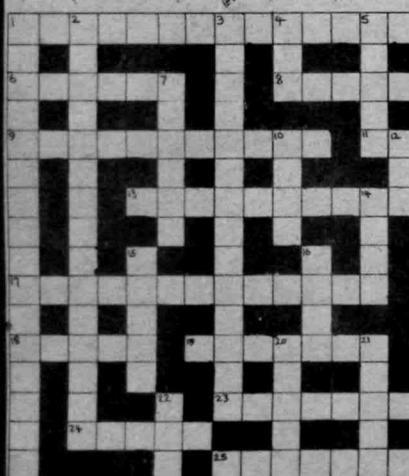
## POPIGRAM



## WIN AN LP

The first correct solution to both puzzles that we pull out of a hat each week wins an LP token. Send your solutions to: Puzzles, Record Mirror, 40 Long Acre, London WC2.

Solve the ten cryptic clues (mainly anagrams) and write the solutions across the puzzle so that the starred down column will spell out the name of the band who think they're somebody they're not. Remember the clues aren't in the order of the puzzle. You have to decide what the correct order is. Sleepy silver all shook up! (5,6); Papered over by Rut's music? (3,5); Ten waxes rode through thick and thin to get him a black orchid (8,9); What's often dropped is added to a Model T, just for Phil (4,5); Look Ron! No secret, straighten out, and you'll find Babe (11); They're crazy, they just sound as if they've stolen a hit from Otis Redding (7); 'It's our St!' exclaim the shattered travellers (8); They're hiding in the death room. Typical. No class (9); Faced as you are with confusion, no wonder everyday hurt (3,4); In France, Le Beast imitates fab four (7).



### CLUES ACROSS

- 1 Jam hit (4,5,5)
- 6 Bowie's paying guest (6)
- 8 Live Bowie LP (5)
- 9 Stiff Little Fingers material (11)
- 11 The Doors woman (1,1)
- 13 Arren Corner wanted paradise to be... (4,2,4)
- 17 Debut Kate Bush LP (3,4,6)
- 18 A Single Man (5)
- 19 Floyd LP (7)
- 23 Former Traffic singer (7)
- 24 He had a Heart Of Gold (5)
- 25 Lene Lovich hit (3,4)

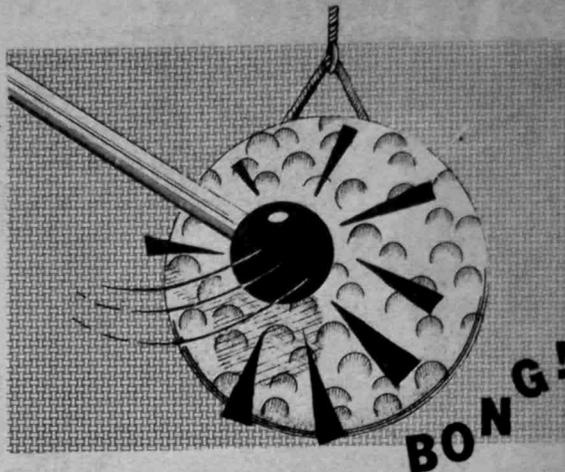
### DOWN

- 1 Song that should have been recorded by Neil Armstrong (7,2,3,4)
- 2 Ramones latest (3,2,3,7)
- 3 Bill Lovelady hit (6,3,2,3)
- 4 Affirmative group (3)
- 5 He's got a future in British Steel (5)
- 7 Group that had 1977 hit with Black Betty (3,3)
- 10 Bonnie Tyler was... in France (4)
- 12 The Kinks man (3)
- 14 Sad eating place (4)
- 15 The Boss (5)
- 16 Charles or Turner (4)
- 20 Barry Manilow's girl (5)
- 21 What Deep Purple saw on the water (5)
- 22 Ms Peebles (3)

### LAST WEEK'S SOLUTION

ACROSS: 1 Brass in Pocket, 8 The Wall, 9 Smoke, 10 Thumb, 11 Ego, 12 Darts, 13 RSO, 14 Emotions, 16 Young Girl, 18 Toto, 19 Fantasy, 21 Isley, 22 Cruel.  
 DOWN: 1 Better Love Next Time, 2 Are Friends Electric, 3 Shake Your Body, 4 Nilsson, 5 One Of These Nights, 6 Kate Bush, 7 Tom Robinson, 15 Miss You, 17 OK Fred, 20 PIL.

# GONG WITH THE WIND



**WELCOME TO** the page where you get to be famous for 30 seconds. You nurds that don't use your 30 seconds to demonstrate how annoyed / witty / articulate you are will get gonged off.

## GONG!

I'M AFRAID you are about to lose another reader. Following Simon Ludgate's incredibly biased review of the Queen single... A Queen Fan, Gedling, Notts.

• **GONG. Faster than you thought buddy.**

## SURVIVOR

WHAT I'D really like to know is: am I the only surviving Fresco-le-Raye fan club member? Does anyone care that, if he was still alive, it would be his 1,000,007th birthday on March 10th? Fresco-le-Raye's mum, Wirral, Merseyside.

• **What? You didn't know? You mean you didn't recognise him singing lead with Styx?**

## STONE

I HAVE always looked at RM as being a very informative, yet light-hearted paper. However, these qualities have been badly ignored by one of your staff. I find Chris Westwood's interviews and reviews downright depressing. I hold no doubt that he is an extremely competent journalist, but I think he's too clever for the rock paper industry. I feel he is gradually bringing down the tone of your paper. Moksha McTavish, Cambridge.

• **I thought the Mailman letters were managing to do that quite well on their own.**

## GONG!

I WANT to tell you about a fabulous new group called The Beatles, but don't let such a silly name put you off — they're gonna be big! I hope you take some notice — as you totally disregard my warnings about World War 2. An Eccentric.

• **GONG. I think you should stop going to Rainbow gigs, it's obviously shaken something loose in the top storey.**

## CRUFTS

I JUST can't understand why Rick Parfitt didn't win Crufts this year. Olivia De Havilland.

• **He wasn't trained the Woodhouse Way.**

## CELLS

I WONDER if you will be able to help me find out what happened to an excellent music paper that I used to read a few years back? This music paper had good, well-written articles, a well produced section on free radio, a lively letters page and record reviews that weren't written by semi-literate Marmoset apes (Simon Ludgate please note). I think the music paper in question was called Record & Radio Mirror — could you please let me know what happened to that paper? Martin Scholes, Telford, Shropshire.

• **It grew into something even more wonderful — unlike you ever will. And if you could forward one of your "semi-literate marmosets" to London Zoo, they'll be happy to investigate this phenomenon. You could also send some of your brain cells, if you've got any.**

## CRETINS

OK ALL you cretins who have been slamming Gary Numan, how about actually listening to his work? From the rubbish you talk it's obvious you haven't heard a single record of his. I can see all you little creeps now, jumping up and down to the sound of the Dooleys. And if you think it's funny saying horrible things about the best man in the entire music business, here's an even funnier idea: why doesn't someone snap off Bob Geldof's legs so he can't prance around like a Muppet anymore, and sing meaningless trash. Love Sandy (a usually quiet person who was provoked).

• **OK cretins, you have the right of reply. Pens at the ready... GO!**

## SKANK

WHAT DOES "skankin' brass in pocket" mean? I'm stumped to find it. The Pretender.

• **Write to Surgical Appliances Ltd, National Health Service. Next...**

## GOT IT TAPED

I HAVE enjoyed reading Record Mirror for many years. Richard Nixon. PS I deny writing the above letter.

• **AH, I TOLD you my phone was bugged an you said it was just the MM after our ideas...**

## BALLS

I HAVE been waiting four years for Slade to make their comeback. Could you speak to Noddy Holder and ask how much longer I have to wait before they have another hit? I still believe that Noddy has more balls than Arsenal FC. Steve Leigh, West Hampstead.

• **So THAT'S why he walks funny.**

## PICK

IN REPLY to BG of London, who's concerned about being gay, well, I'm what you may call gay. But you don't have to feel down because of sexual desires. I have a girl too, it's getting a bit complicated, especially when I love my gay partner. Cheer up, you can easily pick one up in London. Yours, Respectable, Chesterfield.

• **That's not all you can pick up in London. I picked up a pound note once.**

## FLICK ME!

ANNOYING AM? Well, if I am annoying, you are nothing short of a pain in the arse. Just flick through the back copies of this paper and see how many people write letters telling you that they will read this tripe no longer (Just flick back to the beginning of this page — MM). I reckon that by 1984 you'll be doomed. Anxious, Birmingham.

• **See you in Afghanistan.**

## BONE DOME

YOU MAY remember me as the gentleman who wrote to you in disgust about Malcolm Dome's report of the Queen concert. You printed the name that by 1984 you'll be doomed. Anxious, Birmingham.

pliment to be associated with that great university, my associates at work were slightly amused, leading to a degree of embarrassment. Therefore I would like a public apology and perhaps a small private payment of the album token you so unhesitatingly left out in the published edition of my letter. Michael Havard, West Horsley, Surrey.

• **Gong!**

## GONG!

RECENTLY I saw the Clash at Bournemouth. I had expected to see four un-handsome young men, but at approx 10.15 pm there was a noise, a bustle at the microphone, all was silent, then everyone started going mad... The Madwoman, Lymington Hants.

• **GONG! Must be the fluoride they put in the water down there.**

## GONG!

YOU'RE PROBABLY getting letters like this every week, but here goes. I desperately want to form a band. Bridgette, Codnor, Derby.

• **GONG!**

## CAIN STOP

COULD YOU give me particulars of Barry Cain's fan club as I want to bomb the headquarters. Gian Muccini, Hampton, Middx.

• **For five quid you get a signed photo and for three quid you get a night out with him. Not a bad deal, eh?**

## GONNING!

BEING AN intent reader of your paper I have noticed that you have recently been degrading yourselves by plastering Debbie Harry left right and especially centre. Another thing is why does that ugly bitch Paula Yates keep taking the piss out of Queen, especially Freddie Mercury. Chris, John, Jayne and Theresa, Bristol.

• **Need you ask?**

## GONNNNGG!

I JUST had to write and tell you what a fab week I've had. First, I went to Regines with Britt and she made me stay the night. Rob, West Wales.

• **You'll have to try harder than that if you want to impress Paula. Or anyone else come to that.**

## A JOLLY MATURE ONE

PEANUT sitting on the railway track, its heart was all a-flutter. Around the corner came a train. Der! Der! PEANUT BUTTER! Angus Bowdudley, Kent.

## MAKE NO MISTAKE

I'VE HD enough of your letters page. It's quite obvious that almost all of the letters are written by members of staff. I mean, they're pretty unlikely, to say the least. If you have to make letters up, you might as well make them believable. Yours in disgust, Alf Martin.

• **You can't fool me — I bet a reader made that one up.**

# Outdoor concert.



Listen to the Eagles in the Highlands, the Police on Dartmoor, Traffic in the middle of nowhere, the Stones on Salisbury Plain. All in stereo.

**SUPERSCOPE**  
BY marantz.

Illustrated: CRS-4503L. The ultimate portable stereo music system with three wave band radio including stereo FM High quality sound reproduction anywhere in the world. Superscope by Marantz is available from good hifi stores. For further details dial 100 and ask the operator for Freephone 2347 or write to Marantz Audio (UK) Ltd, Debmarc House, 193 London Road, Staines, Middlesex. Sales and Service tel: Staines 50132.

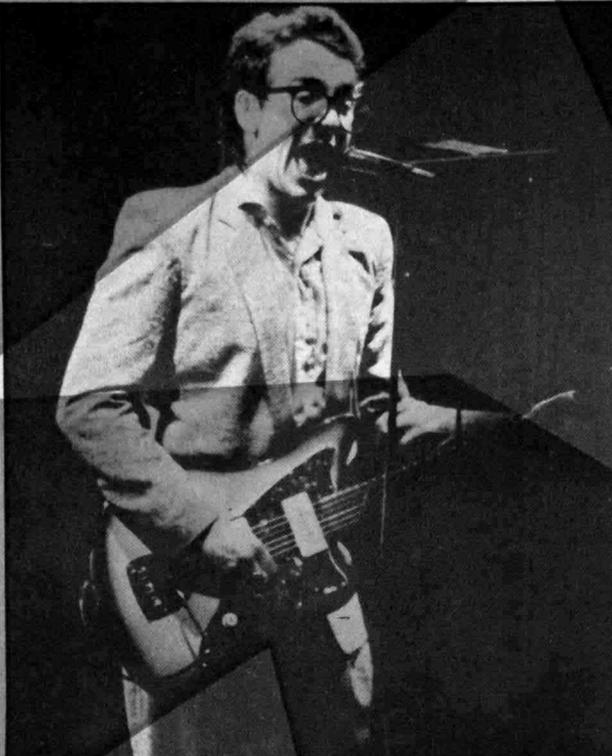
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|---|--|--|---|--|---|
| <p><b>London</b><br/>A &amp; J Camerons &amp; H. F. 116 High Street, London NE3<br/>A-Z Distributors, 70 Shepherds Bush Road, London W6<br/>Sawden Sales, 317 Whitechapel Road, London E1<br/>Epic Marketing, 57 Arington Parade, Bowdon, London SW2<br/>G.E.M. Television &amp; Radio, 313 319 High Road, Leytonstone E11<br/>Lion House, 202-209 Tottenham Court Road, London W1<br/>Marantz Hi-Fi Centre, 125 Stoke Newington High Street, London N16<br/>Musicals Radio, 328 Edgware Road, London W2<br/>Newman, 374 Edgware Road, London W1<br/>P.O. Box 2, 70 Tottenham Court Road, London W1<br/>Polymer Sounds &amp; Visuals, 137 77 London Bridge Road, SE1 2SL<br/>Salsbery London Hi-Fi, 210 Bricklayers, London SW2</p> | <p>S.P.I. Sound &amp; Vision, 359 Green Lane, London N13<br/><b>Bedfordshire</b><br/>Tanslock Hi-Fi, 21/21 Bedford Street, Bedford<br/>Target Electrical, 45 Katherine Drive, Dunstable, Beds.<br/><b>Cambridge</b><br/>Andrew McCulloch Hi-Fi Gallery, King Street, Cambridge<br/><b>Channel Islands</b><br/>Sound Engineering, 69 King Street, St. Helier, Jersey<br/><b>Cheshire</b><br/>New Dean Hi-Fi, 1/3 Castle Street, Off Bridge Street, Chester<br/><b>Devon</b><br/>Fransons, 90 Cornhill Street, Plymouth, Devon</p> | <p><b>Essex</b><br/>A.C.L., 1 North M. at Grays, Essex RM1 7BN<br/>Craig Hi-Fi, 13 South Street, Romford, Essex<br/>Rush Hi-Fi &amp; Central Process, Chesham, Essex<br/>O.I. Works, 49-55 North Station Road, Colchester, Essex<br/><b>Gloucester</b><br/>Ray Electrical, 267 High Street, Cheltenham, Glos.<br/><b>Hertfordshire</b><br/>Herts Hi-Fi, 166 St. Albans Road, Watford, Herts.<br/><b>Kent</b><br/>Severalls Hi-Fi, 118 London Road, Sevenoaks, Kent</p> | <p><b>Lancashire</b><br/>Beaver Radio, 20/22 Whitechapel, Liverpool<br/>F. Bennett, 78 Westfield Road, Blackpool, Lancs.<br/>Norman Audio, 53 Fiddlegate, Preston<br/>P &amp; R Audio, 63 Liverpool Road, Crosby, Liverpool, Lancs.<br/><b>Leicestershire</b><br/>Mays, 27 Churchgate, Leicester<br/><b>Lincs</b><br/>Chad's Linnets, 11/12 Strat Bargate, Boston, Lincs.<br/>Stamford Hi-Fi, 9 Red Lion Square, Stamford, Lincs.<br/><b>Northfolk</b><br/>Marlin's Electronic Centre, 85-87 Bee Street, Norwich, Norfolk</p> | <p><b>Nottinghamshire</b><br/>Superfi, 15 Market Street, Nottingham<br/><b>Surrey</b><br/>Aircol, 27 Clapham Road, Woking, Surrey<br/>Barbours, 72 High Street, Godalming, Surrey<br/>Camera Centre, 96 Whitgift Centre, Croydon, Surrey<br/>Unifit Products Ltd, Compton House, 35 High Street, New Malden, Surrey<br/><b>Sussex</b><br/>John King Films Ltd, 71 East Street, Brighton, Sussex<br/><b>Tyne &amp; Wear</b><br/>Hi-Fi Opportunities, 13/14 Handside Arcade, Newcastle-Upon-Tyne</p> | <p><b>Wales</b><br/>Davies Hi-Fi, 38 Station Road, Crosby, Colwyn Bay, N. Wales<br/>Ratcroft, 106-108, 25/3 Clowbridge Road East, Llanelli, Carmarthen<br/><b>Warwickshire</b><br/>Norman F. Field, Hurd Street, Birmingham<br/>J.W. 44 Enscote Road, Warwick<br/><b>Wiltshire</b><br/>Bluebonnet Vale Radio &amp; TV, 17 Butcher Row, Salisbury, Wilt.</p> |
|---|--|--|---|--|---|

Compiled by SUSANNE GARRETT and KATHY RYAN

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

THURSDAY  
FEBRUARY 28

ABERDEEN, Capitol Theatre, (23141), Peter Gabriel / Random Hold  
 Ayr, Kyle Bar, The Heroes  
 BIRMINGHAM, Barrel Organ, (021 622 1353), Chevy  
 BIRMINGHAM, Small Hall, Digbeth Civic Centre, (021 235 2434), Grass / Poison Girls, (Birmingham Anarchists Benefit)  
 BLACKPOOL, Norbeck Castle, (52041), Del Leppard  
 BOURNEMOUTH, Stateside, (26236), The Jags  
 BRADFORD, Palm Cove, The Fall  
 BRADFORD, Princeville, (78845), White Spirit  
 BRIGHTON, Alhambra, (23784), Airport  
 BRISTOL, Centre 69 Weston, Bach  
 BRISTOL, Crockers, (33760), Icarus  
 BRISTOL, Granary, (28272), Thieves Like Us  
 CHORLEY, Joiners Arms, (70611), Local Heroes  
 COVENTRY, Tiffany, (24570), The Ruts / The Vibrators  
 CUMBERNALL, Cottage Theatre, (28083), Mike Westbrook's Brass Band  
 DUDLEY, J.B.A., (53557), The Gangsters  
 DURHAM, Castle Inn, (63587), New Shoes  
 EDINBURGH, Astoria, (031 661 1662), The Visitors / The Androids / TV2  
 FLINT, Raven Hotel, (2305), Seventeen  
 GLENROTHES, Rothes Arms, (75270), Johnny And The Roccos  
 GOSPORT, John Peel, (24183), Maritan Schoolgirls  
 GUILDFORD, Civic Hall, (67314), The Pretenders / UB40  
 HAMEL HEMPSTEAD, Pavilion, (54541), The Selector / The Bodyatchers / Holly And The Italians  
 HIGH WYCOMBE, Nags Head, (21750) WIP  
 INVERNESS, Edencourt Theatre, (221718), Windjammer  
 KEEL, University, (25411), Dey's Midnight Runners / The Nips / KIRKALDY, Dutch Mill, (67512), Colossus  
 LEEDS, Fun Club, (653252), Cockney Rejects / Kids Next Door  
 LEEDS, Florida Green, (490884), Savon  
 LIVERPOOL, Eric's, (051 236 8301), Alberto Y Los Paranoicos / The Smirks (March Of The Slobs)  
 LONDON, The Gooch, Fulham, (01 855 6021), Trimmer And Jenkins  
 LONDON, The Crickets, Kensington, (01 235 3925), Squelch  
 LONDON, Dingwells, Camden Lock, (01 267 4967), Prince Fair / Unhinged Rock / Night Doctor  
 LONDON, Greyhound, Fulham, (01 365 0526), The Mo...des  
 LONDON, Gullivers, Down Street, (01 491 0780), Red Beans And Rice  
 LONDON, Hammersmith Odeon, (01 746 0611), The Tourists  
 LONDON, Harrogate and Anchor, Islington, (01 359 5510), Sam Apple Pie  
 LONDON, 100 Club, Oxford Street, (01 536 0933), Barrington Lev / Llew... Thompson  
 LONDON, Marquee, Wardour Street, (01 407 6630), Wild Horses  
 LONDON, Maunthorpe, Jeremy Street, (01 496 4283), Reef Dads / A Fast Crowd  
 LONDON, Moonlight, Railway Hotel, West Hampstead, (01 992 0863), Expresses / Famous Players  
 LONDON, Music Machine, Camden, (01 387 0428), Sore Throat / Flatbackers  
 LONDON, Notre Dame Hall, Leicester Square, (01 437 5571), After The Fire  
 LONDON, Riverside Studios, Hammersmith, (01 748 3354), Albion Band  
 LONDON, Rock Garden, Covent Garden, (01 240 3961), The Distraction  
 LONDON, Royal Albert, New Cross Road, (01 692 1530), Rubber Johnny  
 LONDON, Royal College of Art, Kensington Gore, (01 584 5020), The Winters  
 LONDON, Rusk's Arms, East Ham, (01 472 9377), Quebec  
 LONDON, Scala Cinema, Tottenham, (01 837 9307), Monie Cazzema / The Leather Nun / Throbbing Gristle  
 LONDON, South Park Polytechnic, Rotary Street, (01 261 1252), Orchestral Manoeuvres In The Dark / Pairs  
 LONDON, Stellar Star And Garter, Putney, (01 788 0345), Tox Rags  
 LONDON, Theatre Royal, Drury Lane, (01 836 8101), Sebastian Clarke And The Kerknack House Players  
 LONDON, University Of London Union, Malet Street, (01 580 9551), Matchbox  
 LONDON, The Venue, Victoria, (01 834 5500), Joy Ely / The Trend  
 LONDON, Wembley Arena, (01 902 1210), Rainbows  
 LONDON, White Lion, Putney Bridge, (01 788 1540), Bobby Benny's / Black  
 LONDON, Wincoburn, College of Further Education, Boarders Lane, Caroline Roadhouse  
 LONDON, Windsor Castle, (061 632 6625), Sam Lee / Dave Donohoe Band  
 MANCHESTER, Polytechnic, (061 273 1162), The Movies  
 NEWCASTLE UPON TYNE, Mayfair, (23109), Squelch  
 NOTTINGHAM, Hearty Goodfellow, (42257), Drug Squad  
 NORTH, The Plough, (22251), Top Priority  
 PORTSMOUTH, Polytechnic, (01 91421), Orchestral Manoeuvres In The Dark  
 PRESTON, Clouds, (54743), Reality Band / Rob Jones  
 PRESTON, Warehouse, (53761), Joy Division / Section 25  
 RAYLEIGH, Crosses, High Street, (77033), Caroline Roadshow  
 READING, Swensays, (476794), A Fast Crowd  
 RUNCORN, No 1 Club, Accraters  
 SHEFFIELD, Limit Club, (730940), The Planets  
 SHEFFIELD, Falcorum Theatre, (35869), Fiddlers Dram  
 SOUTHAMPTON, Crown Inn, Eastleigh, (613627), Scissors, Fils, Adam West And His Gotham City Rockers  
 SOUTHAMPTON, Gaumont, (29772), Joy Jackson / Blast Furnace Revenge  
 SOUTHAMPTON, University, (556291), Q-Tips  
 STOKES, Jollies, (317492), Mary Wilson  
 BRISTOL, Crockers, (33783), Icarus  
 BRISTOL, University, (35035), The Sits / The Shakers  
 CAMBRIDGE, Corn Exchange, (352335), The Pretenders / Temple Tudor / UB40  
 CHELTENHAM, Town Hall, (23690), Fiddlers Dram  
 CHORLEY, Joiners Arms, (70611), Local Heroes  
 CLACTON-ON-SEA, Reg Browns, (231199), Spasmotic Carass  
 CONGLETON, Masonic, (72086), Victor Rex Blues Train  
 COVENTRY, Genera, Wolfe, Fossilish Road, (58402), Si Mer...rillon  
 COVENTRY, Weavers Arms, (18313), Sweeney Beers  
 CUMBERNALL, Cottage Theatre, (28083), Mike Westbrook's Brass Band  
 DARLINGTON, Speedwell, (63428), The Monoantics



ELVIS COSTELLO: starts at West Runton Pavilion on Saturday.

LONDON, Trafalgar, Shepherds Bush, (01 749 5005), Misspent Youth  
 LONDON, Trashed, Woolwich, (01 855 3371), Bob Kerr's Whooper  
 LONDON, White Lion, Putney Bridge, (01 788 1540), Fabulous Reed Bros  
 LONDON, Windsor Castle, Harrow Road, (01 266 8403), Legend  
 MANCHESTER, Band On The Wall, (061 332 6625), Sam Lee / Dave Donohoe Band  
 MANCHESTER, Polytechnic, (061 273 1162), The Movies  
 NEWCASTLE UPON TYNE, Mayfair, (23109), Squelch  
 NOTTINGHAM, Hearty Goodfellow, (42257), Drug Squad  
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 PRESTON, Warehouse, (53761), Joy Division / Section 25  
 RAYLEIGH, Crosses, High Street, (77033), Caroline Roadshow  
 READING, Swensays, (476794), A Fast Crowd  
 RUNCORN, No 1 Club, Accraters  
 SHEFFIELD, Limit Club, (730940), The Planets  
 SHEFFIELD, Falcorum Theatre, (35869), Fiddlers Dram  
 SOUTHAMPTON, Crown Inn, Eastleigh, (613627), Scissors, Fils, Adam West And His Gotham City Rockers  
 SOUTHAMPTON, Gaumont, (29772), Joy Jackson / Blast Furnace Revenge  
 SOUTHAMPTON, University, (556291), Q-Tips  
 STOKES, Jollies, (317492), Mary Wilson  
 BRISTOL, Crockers, (33783), Icarus  
 BRISTOL, University, (35035), The Sits / The Shakers  
 CAMBRIDGE, Corn Exchange, (352335), The Pretenders / Temple Tudor / UB40  
 CHELTENHAM, Town Hall, (23690), Fiddlers Dram  
 CHORLEY, Joiners Arms, (70611), Local Heroes  
 CLACTON-ON-SEA, Reg Browns, (231199), Spasmotic Carass  
 CONGLETON, Masonic, (72086), Victor Rex Blues Train  
 COVENTRY, Genera, Wolfe, Fossilish Road, (58402), Si Mer...rillon  
 COVENTRY, Weavers Arms, (18313), Sweeney Beers  
 CUMBERNALL, Cottage Theatre, (28083), Mike Westbrook's Brass Band  
 DARLINGTON, Speedwell, (63428), The Monoantics

FRIDAY  
FEBRUARY 29

BASILDON, 66 Club, (20140), Flatbackers  
 BASINGSTOKE, Magnums, (57575), The Winters  
 BATH, Mole, Mole Gilder  
 BATH, University, (63228), The Straws  
 BEDFORD, Horse and Groom, (61059), Axis  
 BEVERLY, Memorial Hall, (857925), The Defectors / Niam Nyam  
 BICESTER, Nowhere Club, (3641), Shader  
 BIRMINGHAM, Aston University, (021 359 6531), The Jags  
 BIRMINGHAM, Barrel Organ, (021 622 1353), Chevy  
 BIRMINGHAM, Fighting Cocks, (021 449 2541), The Pinkies / Cult Figures  
 BIRMINGHAM, Metcal Cross, (021 622 3281), No Faith  
 BIRMINGHAM, Polytechnic, (021 236 3969), The Photos  
 BLACKBURN, King Georges Hall, (54824), Killermeters  
 BLACKBURN, The Trap, Fireclown, (01 476 2889), Gerry McGarry Jam  
 LONDON, Chippenham, Shireland Road, (01 624 7202), Sanity  
 LONDON, Half Moon, Putney, (01 788 2887), Long John Baldry / Sam Mitchell  
 LONDON, Hammersmith And West London College, Hammersmith, (01 748 3354), Albion Band (RAR)  
 LONDON, Hope and Anchor, Islington, (01 359 4510), The Sunsets  
 LONDON, International Students House, (01 586 9472), Red Beans And Rice  
 LONDON, Kings College Hospital, Denmark Hill, (01 274 8222), And Rice  
 LONDON, Lycium, The Strand, (01 836 3715), Joy Division / Killing

DURHAM, Castle Inn, (63587), The Megastores  
 ELLSMERE PORT, Bulls Head, (051 339 5839), Smack  
 EXETER, Tiffany's, (55679), Unimpudic Colours  
 EXETER, University, (77911), Gary Giltner / Brainiac Five  
 GLASGOW, Apollo, (041 332 9221), Peter Gabriel / Random Hold  
 GLENROTHES, Rothes Arms, (75270), Levathan  
 GOOLE, Station Hotel, (3981), Side Effect  
 GRIMSBY, Community Hall, (55796), Cockney Rejects / Kidz Next Door  
 HALIFAX, Good Mood, The Smirks / Charlie Parks  
 HARLOW, Technical College, (2 2 3 0 0), Patrick Fitzgerald / Richard Strange  
 HIGH WYCOMBE, Nags Head, (21758), Jimmy Norton's Explosion  
 HIGH WYCOMBE, Technical College, (22411), Between Politics  
 HUDDERSFIELD, Polytechnic, (38156), Charlie Dore / Duncan Browne  
 INVERNESS, Muirton Hotel, (32860), Maria / Jim Wilkie  
 IPSWICH, Royal William, (53385), The Movies  
 LEEDS, University, (39071), Squeeze  
 LIVERPOOL, Bradford Hotel, (051 236 8762), Stan Tracey  
 LIVERPOOL, Eric's, (051 236 8301), The Planets / The Room  
 LONDON, Action Space, Chene Street, (01 537 7684), Moonpods  
 LONDON, Bridge House, Canning Town, (01 476 2889), Gerry McGarry Jam  
 LONDON, Chippenham, Shireland Road, (01 624 7202), Sanity  
 LONDON, Half Moon, Putney, (01 788 2887), Long John Baldry / Sam Mitchell  
 LONDON, Hammersmith And West London College, Hammersmith, (01 748 3354), Albion Band (RAR)  
 LONDON, Hope and Anchor, Islington, (01 359 4510), The Sunsets  
 LONDON, International Students House, (01 586 9472), Red Beans And Rice  
 LONDON, Kings College Hospital, Denmark Hill, (01 274 8222), And Rice  
 LONDON, Lycium, The Strand, (01 836 3715), Joy Division / Killing

Joker / Certain Ratio / Section 25  
 LONDON, Marquee, Wardour Street, (01 407 6630), Wild Horses  
 LONDON, Moonlight, Railway Hotel, West Hampstead, (01 992 0863), Expresses / Famous Players  
 LONDON, South Park Polytechnic, Rotary Street, (01 261 1252), Orchestral Manoeuvres In The Dark / Pairs  
 LONDON, Stellar Star And Garter, Putney, (01 788 0345), Tox Rags  
 LONDON, Theatre Royal, Drury Lane, (01 836 8101), Sebastian Clarke And The Kerknack House Players  
 LONDON, University Of London Union, Malet Street, (01 580 9551), Matchbox  
 LONDON, The Venue, Victoria, (01 834 5500), Joy Ely / The Trend  
 LONDON, Wembley Arena, (01 902 1210), Rainbows  
 LONDON, White Lion, Putney Bridge, (01 788 1540), Bobby Benny's / Black  
 LONDON, Wincoburn, College of Further Education, Boarders Lane, Caroline Roadhouse  
 LONDON, Windsor Castle, (061 632 6625), Sam Lee / Dave Donohoe Band  
 MANCHESTER, Polytechnic, (061 273 1162), The Movies  
 NEWCASTLE UPON TYNE, Mayfair, (23109), Squelch  
 NOTTINGHAM, Hearty Goodfellow, (42257), Drug Squad  
 NORTH, The Plough, (22251), Top Priority  
 PORTSMOUTH, Polytechnic, (01 91421), Orchestral Manoeuvres In The Dark  
 PRESTON, Clouds, (54743), Reality Band / Rob Jones  
 PRESTON, Warehouse, (53761), Joy Division / Section 25  
 RAYLEIGH, Crosses, High Street, (77033), Caroline Roadshow  
 READING, Swensays, (476794), A Fast Crowd  
 RUNCORN, No 1 Club, Accraters  
 SHEFFIELD, Limit Club, (730940), The Planets  
 SHEFFIELD, Falcorum Theatre, (35869), Fiddlers Dram  
 SOUTHAMPTON, Crown Inn, Eastleigh, (613627), Scissors, Fils, Adam West And His Gotham City Rockers  
 SOUTHAMPTON, Gaumont, (29772), Joy Jackson / Blast Furnace Revenge  
 SOUTHAMPTON, University, (556291), Q-Tips  
 STOKES, Jollies, (317492), Mary Wilson  
 BRISTOL, Crockers, (33783), Icarus  
 BRISTOL, University, (35035), The Sits / The Shakers  
 CAMBRIDGE, Corn Exchange, (352335), The Pretenders / Temple Tudor / UB40  
 CHELTENHAM, Town Hall, (23690), Fiddlers Dram  
 CHORLEY, Joiners Arms, (70611), Local Heroes  
 CLACTON-ON-SEA, Reg Browns, (231199), Spasmotic Carass  
 CONGLETON, Masonic, (72086), Victor Rex Blues Train  
 COVENTRY, Genera, Wolfe, Fossilish Road, (58402), Si Mer...rillon  
 COVENTRY, Weavers Arms, (18313), Sweeney Beers  
 CUMBERNALL, Cottage Theatre, (28083), Mike Westbrook's Brass Band  
 DARLINGTON, Speedwell, (63428), The Monoantics

LONDON, Bridge House, Canning Town, (01 476 2889), Nine Below Zero / Sky Tops  
 LONDON, Dingwells, Camden Lock, (01 267 4967), Prince Fair / Unhinged Rock / Night Doctor  
 LONDON, Electric Ballroom, Camden, (01 485 8038), Dey's Midnight Runners / The Nips / The Marvelites  
 LONDON, Half Moon, Hammersmith, (01 274 2737), The Gums / The Strains  
 LONDON, 101 Club, St John's Hill, Clapham, (01 223 8309), The Solos  
 LONDON, London School of Economics, Houghton Street, (01 405 1977), Layton Buzzards / Au Pairs / Alien Culture  
 LONDON, Marquee, Wardour Street, (01 407 6630), The Crooks  
 LONDON, Moonlight, Railway Hotel, West Hampstead, (01 992 0863), Expresses / Famous Players  
 LONDON, Music Machine, Camden (01 387 0428), Slide / The Drill  
 LONDON, Nashville, Kensington (01 603 6071), The Dukes / The Opposition  
 LONDON, New Golden Lion, Fulham, (01 395 3942), Dance Band  
 LONDON, Riverside Studios, Hammersmith, (01 748 3354), Albion Band  
 LONDON, Rock Garden, Covent Garden, (01 240 3961), The Distraction  
 LONDON, Rusk's Arms, East Ham, (01 472 9377), Angel Witch  
 LONDON, School of Economics, Houghton Street, (01 405 1977), Au Pairs  
 LONDON, Southlands College, Wimbledon, (01 845 234), No Limit  
 LONDON, Stellar Star And Garter, Putney, (01 788 0345), Carter Jones Band  
 LONDON, Theatre Royal, Drury Lane, (01 836 8101), Sebastian Clarke and The Kerknack House Players  
 LONDON, Three Rabbits Manor Park, (01 478 0660), Redline  
 LONDON, Trafalgar, Shepherds Bush, (01 749 5005), The Directions / The Apocalypse  
 LONDON, The Venue, Victoria (01 834 5500), Joy Ely / The Trend  
 LONDON, Wembley Arena, (01 902 1210), Rainbow / Saxon  
 MADSTONE, Greenways, The Gums / The Strains  
 MANCHESTER, Polytechnic, (061 273 1162), Matchbox  
 MANCHESTER, Swan Hall, Raw Deal  
 MELTON MOWBRAY, Painted Lady (01 2124), Liverpool Express  
 MIDDLESBROUGH, Rock Garden, (63741), Flakoff  
 NEWCASTLE UPON TYNE, Kings Head, (22037), Seven Minutes  
 NEWCASTLE UPON TYNE, Mayfair, (23109), Del Leppard / Witchywee  
 NOTTINGHAM, Hearty Goodfellow, (42257), Last Call  
 NOTTINGHAM, University, (51311), Supercache  
 PAISLEY, Bungalow Bar, (041 889 2684), The Squires  
 PLYMOUTH, Plymouth College, (04555984), The Jags  
 EVESHAM, Town Hall, (45035), The Pretenders / UB40  
 FORRES, Mondell Court, The Shapros  
 GLASGOW, Strathclyde University, (01 452 4400), Bite The Pillow  
 GLASGOW, 3rd Eye Centre, (041 332 7521), Maria / Jim Wilkie  
 HARBOROUGH, Stocken and Castle, Mirror Boys / Groganapieta  
 HIGH WYCOMBE, Nags Head, (21758), TV Surf Boys / Alexis  
 IPSWICH, Royal William, (53385), The Movies  
 LEEDS, Florida Green, (490884), Savon  
 LEICESTER, University, (26681), Squeeze / Wreckless Eric  
 LIVERPOOL, Swinging Apple, (051 236 8762), Stan Tracey  
 SOUTHALL, Hambro Tavern, (01 866 2331), Spider  
 SOUTHPORT, Floral Hall, (44004), Twaith Night

LONDON, Bridge House, Canning Town, (01 476 2889), Nine Below Zero / Sky Tops  
 LONDON, Dingwells, Camden Lock, (01 267 4967), Prince Fair / Unhinged Rock / Night Doctor  
 LONDON, Electric Ballroom, Camden, (01 485 8038), Dey's Midnight Runners / The Nips / The Marvelites  
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 LONDON, Wembley Arena, (01 902 1210), Rainbow / Saxon  
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 EVESHAM, Town Hall, (45035), The Pretenders / UB40  
 FORRES, Mondell Court, The Shapros  
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 GLASGOW, 3rd Eye Centre, (041 332 7521), Maria / Jim Wilkie  
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 LEEDS, Florida Green, (490884), Savon  
 LEICESTER, University, (26681), Squeeze / Wreckless Eric  
 LIVERPOOL, Swinging Apple, (051 236 8762), Stan Tracey  
 SOUTHALL, Hambro Tavern, (01 866 2331), Spider  
 SOUTHPORT, Floral Hall, (44004), Twaith Night

MARSHALL ARTS PRESENTS

# THE JACK

& GUESTS  
 DOMINION THEATRE, TOTTENHAM CT. RD.  
 SAT 8TH MARCH AT 8pm  
 TICKETS £2.50/£3.50 FROM THEATRE BOX OFFICE 01 860 9567  
 LONDON THEATRE BOOKINGS 01 838 3377 PREMIER BOX OFFICE 01 240 2245

**SUNDAY**

**MARCH 2**  
**ABERDEEN**, Cooper Beach (38457), Trax  
**ASHINGTON**, Central Club  
**BIRKBEY**, Tigers of Ran Yang  
**BIRMINGHAM**, Top Rank (021 238 3226), Saxon  
**BIRMINGHAM**, University Ridge Hall (021 472 1841), Dangerous (Gulf)  
**BISHOPS STORTFORD**, Triad (5330), Exit  
**BIRMINGHAM**, Odeon (021 643 6101), Tom Petty And The Heartbreakers  
**BORNEMOUTH**, Stateaide (2635), Daxy's Midnight Runners  
**BRADFORD**, College, Vaults Bar (352712), Superior Motives  
**BRADFORD**, Princeville (570784), Spinades  
**BRISTOL**, Locarno (26193), Squeeze / Wreckless Eric  
**CHORLEY**, Jokers Arms (061 884 1867), Twisting Farris  
**CARDIFF**, Llys Talbot Social Club, North Road, The Different  
**CHADWELL ST MARY**, Robinson Circus (2918), Black Cats  
**CORLEY**, Jokers Arms (70611), Dick Smith Band  
**CRUYDON**, Crawdadly, The Star (01 884 1380), The Mice  
**CUMBERNAULD**, Cottage Theatre (28031), Mike Westbrook Brass Band  
**GLASGOW**, Tiffanys (041 332 0952), The Beat  
**GLENROTHES**, Rothas Arms (753701), The Supers  
**GOSPORT**, White Swan (84136), Wild Griffin  
**HAYES**, Alfred Beck Centre, Grange Road (01 591 7500), The Straws  
**HULL**, New Theatre (204631), Fiddlers Dram  
**IPSWICH**, Kingfisher (53641), Band Axis  
**IPSWICH**, Royal William (53385), Zoro  
**KELSO**, Cross Keys Hotel (3303), Windjammer  
**LEEDS**, Florde Grene (490984), Mud Leeds, Haddon Hall (751115), Side Effect  
**LEEDS**, University (39071), The Pretenders / UB40  
**LEICESTER**, Granby Hall (27632), Rainbow  
**LIVERPOOL**, Masonic, Eat At Joe's / Hambi Add The Dance  
**LONDON**, Bridge House, Canning Town (01 476 2889), Q-Tips / The Step  
**LONDON**, The Cook, Fulham, (01-385 6021), Aura  
**LONDON**, Dingwalls, Camden Lock (01-247 4967), Little Roosters  
**LONDON**, George Canning, Brickton (01-274 3329), Southside  
**LONDON**, Golden Lion, Fulham (01-385 3942), The Jags  
**LONDON**, Half Moon, Herne Hill, (01-274 2733), Supercharge  
**LONDON**, Half Moon, Putney, (01-

786 2387), Blues Band  
**LONDON**, Hope and Anchor, Islington (01-259 4610), Steve Hooker Band  
**LONDON**, 101 Club, Clapham, (01-273 4383), The Directions  
**LONDON**, Imperial College, Prince Consort Road, (01 588 5111), The Smirks / The Charlie Parkas (March of the Slobs)  
**LONDON**, Nashville, Kensington (01 603 6071), Crazy Cavan And The Rhythm Rockers / The Polcats  
**LONDON**, Nelson's Club, Wimbledon, (01-948 6311), Rockin Dopsie And The Cajun Twisters  
**LONDON**, Riverside Studios, Hammersmith, (01-746 3354), Albion Band  
**LONDON**, Rock Garden, Covent Garden, (01-240 3961), Soul Boys  
**LONDON**, Torrington, North Finchley, (01-445 4710), Red Beans And Rice  
**LONDON**, Tramshed, Woolwich, (01-855 3371), Muckrack Waters / Pete And Chris Cox  
**LONDON**, The Venue, Victoria, (01-834 5500), The Fabulous Thunderbirds  
**MACCLESFIELD**, Bears Head, (21597), Le Griff  
**MARGATE**, Winter Gardens (25346), Elvis Costello  
**NORTHFLEET**, Red Lion, (Gravesend 66127), Chintawoo  
**NORWICH**, University of East Anglia (01 626 2222), Medium Medium  
**NOTTINGHAM**, Hearty Goodfellows, (42257), Medium Medium  
**PAISLEY**, Bungalow Bar, (041-889 5668), Everest, The Hard Way  
**PURFLEET**, Circus Tavern, (4001), Mary Wilson  
**READING**, Cherrys, (585686), A T Pop  
**SOUTHAMPTON**, Gaumont, (29772), Ian Gillan  
**SWANSEA**, Dublin Arms, (55044), Andy Pandemonium  
**TUXFORD**, High Marsham Sports Club, Strange Days  
**WALLASEY**, Dale Inn, (051-639 9847), Asylum

**MONDAY**

**MARCH 3**  
**AYR**, Pavilion (65489), The Dukas  
**BIRMINGHAM**, Barrell Organ (021 622 1353), Gompsters  
**BIRMINGHAM**, Golden Eagle (021 643 8403), Chainaw  
**BIRMINGHAM**, Romeo and Juliet's Sledgehammer  
**BRADFORD**, College, Vaults Bar (392712), Oral Sex  
**CANTERBURY**, University of Kent (54724), Orchestral Manoeuvres In The Dark / Bascax  
**CARDIFF**, Casablanca (28836), Red Beans And Rice  
**COLCHESTER**, University of Essex (065211), March of the Slobs / The Smirks / The Charlie Parkas  
**COVENTRY**, Swanswell Tavern (12538), Close Rivals  
**FLINT**, Raven Hotel (23051), Last Chicken In The Shop



**TOM PETTY, with The Heartbreakers play Birmingham Odeon on Sunday.**

**FOLKESTONE**, Leas Cliff Hall (53193), Elvis Costello  
**GRAVESEND**, Woodville Halls (4241), Saxon  
**GREAT YARMOUTH**, Tiffanys (57018), Selecter / Body Snatchers / Holly And The Italians  
**LEEDS**, Florde Grene (490984), Crazy Cavan And The Rhythm Rockers  
**LEEDS**, Marquess of Granby (49460), Dance Chapter  
**LIVERPOOL**, Erica (51 236 8301), Rockin' Dopsie And His Cajun Twisters  
**LIVERPOOL**, Kirklands, Hambi Add The Dance  
**LIVERPOOL**, University (051 709 4744), Linton Awei Johnson (01 485 3073), Flatbackers  
**LONDON**, Bricknock, Camden (01 485 3073), Flatbackers  
**LONDON**, Bridge House, Canning Town (01 476 2889), Wasted Youth / The Citizens  
**LONDON**, Dingwalls, Camden Lock (01 287 4967), Solos / Stickers / The Vandells  
**LONDON**, Greyhound, Fulham (01 385 0526), Brainiac Five  
**LONDON**, Half Moon, Putney (01 786 2387), Paler Sarsted And Friends  
**LONDON**, Hope And Anchor, Islington (01 259 4510), The Fabulous Thunderbirds  
**LONDON**, 100 Club, Oxford Street (01 636 0933), Barbara Thompsons Paraphernalia  
**LONDON**, Kensington, Russell Gardens (01 603 3245), Metro Glider

**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 992 0863), Johnny G / Sins of Cain  
**LONDON**, Music Machine, Camden (01 387 0428), Billy Karloff And The Supremes / The Act  
**LONDON**, Nashville, Kensington (01 603 6071), The Jags  
**LONDON**, Ruskin Arms, East Ham (01 472 0377), Deep Machine  
**MANCHESTER**, Apollo, Ardwick (061 273 112), Tom Petty And The Heartbreakers  
**MANCHESTER**, Band On The Wall (061 832 6625), Art Failure / Medium Medium  
**MANCHESTER**, Golden Garden (061 437 7614), The Drifters  
**NEWCASTLE UPON TYNE**, City Hall (20007), Peter Gabriel / Random Hold  
**NEWCASTLE UPON TYNE**, City Hall (20007), Peter Gabriel / Random Hold  
**OXFORD**, Corn Dolly (44761), Weapon  
**PENZANCE**, Demelzas, Cockney Rejects / Kidz Next Door  
**PURFLEET**, Circus Tavern (4001), Mary Wilson  
**READING**, Cherrys (585686), Motley Crew  
**SHEFFIELD**, Broadfield (50200), Eyes At Risk / Hobbits Of Today  
**STOKE**, Kings Hall (148241), Seventeen  
**SWANSEA**, Circles (54131), The Photos  
**WATFORD**, Baillys (39848), Showaddywaddy  
**YORK**, Arts Centre (27129), Mike Westbrooks Brass Band

**TUESDAY**

**MARCH 4**  
**ABERDEEN**, Ruffies, (20992), The Dukas  
**BETH**, Giel's Land, The Haroes  
**BIRMINGHAM**, Barrell Organ, (021-622 1353), Chromo  
**BISHOPS STORTFORD**, Triad, (56333), Gyp  
**BRADFORD**, Bradford College, Vaults Bar (392712), Aircraft  
**BRIGHTON**, Basement, Art College (60441), The Raincoats  
**BRIGHTON**, New Conference Centre (20331), Rainbow / Saxon  
**BRISTOL**, Granary, (28272), Vardis  
**BURY**, Derby Hall, (061-781 7107), Years / The Clches  
**CARDIFF**, University, (396421), Slade / The Drill  
**CLEETHORPES**, Shakers, Grant Street, Freddie And The Dreamers  
**GLASGOW**, Apollo, (041-332 2760), Glasgow, Druce Castle, (041-649 0745), Newspeak  
**GLENROTHES**, Rothas Arms, (753701), Radar  
**GUILDFOED**, Civic Hall, (67914), The Selecter / Body Snatchers / Holly And The Italians  
**HASTINGS**, Pier Pavilion, (436607), Elvis Costello  
**HULL**, 333, Mike Westbrooks Brass Band  
**HULL**, University, (42431), Daxy's Midnight Runners / The Nips  
**LEEDS**, Fan Club, Brannigans, (663252), Sore Throat  
**LIVERPOOL**, Empire, (051-709 1555), Peter Gabriel / Random Hold  
**LIVERPOOL**, Lincoln Inn, Glass Targeted / Hambi Add The Dance  
**LIVERPOOL**, Masonic, Hambi Add The Dance  
**LONDON**, Billy, Dean Street, (01-437 3111), Raw Deal  
**LONDON**, Bridge House, Canning Town, (01-476 2889), The Madettes / Joy Ride  
**LONDON**, Dingwalls, Camden Lock, (01-287 4967), Rockin' Dopsie And His Cajun Twisters  
**LONDON**, Greyhound, Fulham, (01-385 0526), Solos  
**LONDON**, Hammersmith Palais, (01-748 2812), The Pretenders / Teenpole Tudor / UB40  
**LONDON**, Hope And Anchor, Islington, (01-359 4510), The Valentines  
**LONDON**, Marquee, Wardour Street (01-437 8623), Nine Below Zero / Johnny Mars / Tin Sun  
**LONDON**, Moonlight, Railway Hotel, West Hampstead, (01-992 0863), The Insiders / The Decoys  
**LONDON**, Music Machine, Camden, (01 387 0428), The Expressos / The Adventurers / The Rent Boys  
**LONDON**, Nashville, Kensington, (01 603 6071), Local Operator  
**LONDON**, New Golden Lion, Fulham, (01 385 3942), Sad Among Strangers

**LONDON**, Rock Garden, Covent Garden, (01 240 3961), Little Roosters  
**LONDON**, University of London, Union, West Street, (01 590 9551), Killing Joke / The Last Words  
**LONDON**, The Venue, Victoria, (01 834 5500), Japan  
**LONDON**, White Lion, Putney Bridge, (01 786 1540), Q-Tips  
**LOUGHBOROUGH**, Town Hall, (63151), Squeeze / Wreckless Eric  
**MANCHESTER**, Golden Garden, (061 437 7614), The Drifters  
**MANCHESTER**, Chadderton, The Whitgate, (061 681 1373), Twisting Farris  
**NORTHFLEET**, Red Lion, Crete Hall Road, (Gravesend 66127), Pop Rivers  
**NORWICH**, Cromwells, (612909), (65645), Dowd River  
**PLYMOUTH**, The Anchorage, (65595), Dowd River  
**PLYMOUTH**, Clones, (65136), Cockney Rejects / Kidz Next Door  
**PLYMOUTH**, Polytechnic, (21312), Shift Little Fingers / Another Pretty Face  
**PURFLEET**, Circus Tavern, (4001), Mary Wilson  
**SHEFFIELD**, George IV Inn, Infirmity Road, (344923), Stunt Kites  
**SHEFFIELD**, Limit, (230940), The Movies  
**SHREWSBURY**, Music Hall, (52019), Orchestral Manoeuvres In The Dark / Bascax  
**STOKE**, Trent Polytechnic (46725), The Smirks / The Charlie Parkas  
**SWANSEA**, Nuts Club, (66409), Fiddlers Dram  
**WATFORD**, Baillys, (39848), Showaddywaddy

**WEDNESDAY**

**MARCH 5**  
**ABERYSTWYTH**, University (4242), Shift Little Fingers / Another Pretty Face  
**BIRMINGHAM**, Bogarts (021 643 0172), Quiz  
**BISHOPS STORTFORD**, Triad (56333), Santly Clause  
**BORNEMOUTH**, Stateaide (2635), The Selecter / Body Snatchers / Holly And The Italians  
**BRADFORD**, Bradford College, Vaults Bar (392712), Middle 8  
**BRADFORD**, University (33466), Daxy's Midnight Runners / The Nips  
**BRIGHTON**, Top Rank (25695), Squeeze / Wreckless Eric  
**BRISTOL**, Trinity Hall (551544), Joy Division  
**CARDIFF**, Sophie Gardens (20181), Rainbow  
**GARMARTHEN**, Trinity College (2871), Electrolutes  
**CHELMSFORD**, College of Higher Education (65611), Mirror Boys

**CLEETHORPES**, Shakers, Grant Street, Freddie And The Dreamers  
**CRUYDON**, Crawdadly, The Star (01 884 1380), The Crooks  
**DERBY**, Old Bell (43701), The Runcible Spoon  
**DUNDEE**, The Holden House Hotel, Down River  
**EDINBURGH**, Odeon (031 667 3805), Ian Gillan  
**EXETER**, Rogies (58615), Cockney Rejects / Kidz Next Door  
**GLOUCESTER**, Leisure Centre (36498), Prince Far 'N' Night Doctor  
**LEEDS**, Polytechnic (30171), City Limits  
**LONDON**, Bricknock, Camden (01 485 3073), Shader  
**LONDON**, Bridge House, Canning Town (01 476 2889), Fifty McNast  
**LONDON**, Dingwalls, Camden Lock (01 287 4967), Rockin' Dopsie And His Cajun Twisters  
**LONDON**, Greyhound, Fulham (01 385 0526), The Name / The Agents  
**LONDON**, Hope And Anchor, Islington (01 358 4510), The Insiders  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 273 112), The Solos / The Trendies  
**LONDON**, Music Machine, Camden (01 387 0428), Lone Groover / Sex Beales / The Mice / Major A Lazer  
**LONDON**, Nelson's Club, Wimbledon, (01 948 6311), Southside  
**LONDON**, Rock Garden, Covent Garden, (01 240 3961), Au Pair  
**LONDON**, Studio 21, Oxford Street, Naked Lunch  
**LONDON**, Tramshed, Woolwich (01 855 3371), Japanese Top / Blitz  
**LONDON**, Two Brothers, Clapham (01 622 3621), Sad Among Strangers  
**LONDON**, Union Tavern, Camberwell, Misappot Youth  
**LONDON**, Updates at Bonnies, Frih Street (01 439 0747), The Jump  
**LONDON**, Venue, Victoria (01 834 5500), Japan  
**MANCHESTER**, Apollo (061 273 112), Peter Gabriel / Random Hold  
**MANCHESTER**, Golden Garden (061 437 7614), The Drifters  
**MIDDLESBROUGH**, Teesside Polytechnic, Union (245689), The Idols  
**NEWCASTLE UPON TYNE**, Polytechnic (28781), Eddie And The Hot Rods  
**NORWICH**, Whites (25539), Jane Bonnell And The Agents  
**PLYMOUTH**, Clones (65136), Squire Purfleet, Circus Tavern (4001), Mary Wilson  
**SHEFFIELD**, Brinccliffe Oaks Hotel, Michael Garrick Quartet / Norma Winstone  
**SHEFFIELD**, Limits (230940), Jimmy Lindsay And Resaji  
**SHEFFIELD**, Polytechnic (739934), The Smirks / The Charlie Parkas  
**WATFORD**, Baillys (39848), Showaddywaddy  
**WORKING**, Balmoral (36232), Mandrake II

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# SONGWORDS



## POLICE So Lonely

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That when you throw your love away  
You act as if you just don't care  
You look as if you're going somewhere  
But I just can't convince myself  
I couldn't live with no one else  
And I can only play that part  
And sit and nurse my broken heart

So Lonely So Lonely So Lonely  
So Lonely So Lonely So Lonely  
So Lonely So Lonely So Lonely  
So Lonely So Lonely So Lonely

Now no one's knocked upon my door  
For a thousand years or more  
All made up and no where to go  
Welcome to this one man show  
Just take a seat they're always free  
No surprise no mystery  
In this theatre that I call my soul  
I always play the starring role

So Lonely So Lonely So Lonely  
So Lonely So Lonely So Lonely  
So Lonely So Lonely So Lonely  
So Lonely So Lonely So Lonely

I feel low I feel low I feel low I feel so lonely

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## PETER GABRIEL Games Without Frontiers

on Charisma Records

Jeux sans frontieres, jeux sans fron-  
tieres  
Jeux sans frontieres, jeux sans fron-  
tieres

Hans plays with Lotte, Lotte plays with  
Jane  
Jane plays with Willi, Willi is happy  
again  
Suki plays with Leo, Sacha plays with  
Britt  
Adolf builds a bonfire, Enrico plays  
with it

Whistling tunes we hide in the dunes  
by the seaside  
Whistling tunes we're kissing baboons  
in the jungle  
It's a knockout  
If looks could kill they probably will  
In games without frontiers — war  
without tears  
Games without frontiers — war  
without tears

Jeux sans frontieres, jeux sans fron-  
tieres, jeux sans frontieres

Andre has a red flag, Chiang Chint's is  
blue  
They all have hills to fly them on ex-  
cept for Lin Tai Yu

Dressing up in costumes, playing silly  
games  
Hiding out in tree-tops, shouting out  
rude names

Whistling tunes we hide in the dunes  
by the seaside  
Whistling tunes we're kissing baboons  
in the jungle  
It's a knockout  
If looks could kill they probably will  
In games without frontiers — war  
without tears  
If looks could kill they probably will  
In games without frontiers — war  
without tears  
Games without frontiers — war  
without tears

Jeux sans frontieres, jeux sans fron-  
tieres, jeux sans frontieres

Repeat to fade

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DISC

# ROAD SHOWS

## RAINBOW, City Hall, Newcastle

I HAD the feeling that this was going to be a rather special night as soon as the houselights faded and the taped intro of 'Land Of Hope And Glory' filled the hall. Then suddenly, Rainbow were on stage and the feeling hardened into reality as they sunk their teeth into a gritty version of 'Eyes Of The World'.

Following this goodie came the slower, almost-bluesy 'Love's No Friend Of Mine' with Graham Bonnet's intensely emotional vocals sounding more effective live than on the album cut. Things got progressively mightier as Blackmore produced a sensitive semi-acoustic solo rendition of 'Greensleeves' in traditional fashion that provided a strangely haunting entry into the superb 'Since You've Been Gone'.

Having concentrated on material from the most recent album thus far, the mood then changed from the earthy to the epic as old favourite 'Man On The Silver Mountain' and 'Catch The Rainbow' rained down on the hypnotised audience. However the coup de grace in the main body of the set was saved to last as the now-classic strains of 'Lost In Hollywood' were given the full pyrotechnic treatment, including scorching solos from Blackmore, Don Airey, and Cozy Powell.

Encore interpretations of 'All Night Long', 'Blues' (with some good bass playing from Roger Glover) and 'Long Live Rock & Roll' were duly dispatched before, in a fit of old-fashioned savagery, Blackmore decimated his axe against one of the balcony walls, during an instrumental version of 'Kill The King', throwing the wounded 'sacrifice' into the crowd to provide an instant collector's piece for one lucky worshipper, so with a last reprise of 'Long Live Rock & Roll', they were gone, the lights came on and the fans shuffled reluctantly out into the Georgie night air. **MALCOLM DOME**

## THE CLASH - Lewisham Odeon, London

THE CLASH are in the unenviable position of having little more than their undying, self-created myth/legend to live up to; now the air's cleared, 'London's Calling' doesn't really sound all that spectacular.

They've adjusted as well as possible; The Clash have become a slick, wet-look dance band, with one eye on the States, l'other on the ever-calling London streets... bidding half the mums abroad, it must be one massive task trying to stay "relevant" in this country.

And The Clash are distant now; I don't see anything of myself in either them or their music. Their songs no longer have any bearing on the way my life works — it's like absorbing a sten-gun Coronation Street, with Strummer, through no fault of his own, now

something adjacent to an anarchistic Len Fairclough.

The Clash is an establishment in its own right, a postpunk phenomena vying with the Corporations from the insecurity of CBS, still fighting its lights from record and stage. They're as fallible and helpless as anyone else.

The Clash play with a lot of venom, still; they play 'White Man' loud and tacky, they play 'Guns of Brixton' ugly and cluttered, they play 'Jimmy Jazz' like heavy metal kiffle, and they play 'Stay Free' and 'Clash City Rockers' and.

This is a safe European evening in the company of The Enigma — a set built to please, rather than unsettle or incite, with all drama external, The Clash merely being as good as the audience want them to be. The Lewisham referendum made them invincible.

There are orthodox sub-metal guitar drones, sprawling versions of old numbers, a "guest" keyboard player, a "guest" bass player and switch of instruments for 'Guns of Brixton', thank-yous and such; overall pleasantness.

Still, the opening to 'Capital Radio' is prone to set sparks flying — momentarily, The Clash come to life, they become forceful and near-awesome, riding on a sudden wave of inspiration; but moments like this are fractured, sprayed unevenly and sporadically through the set, and often proceedings glibly slip back into dense ritual. Orthodox's calling.

And no matter how great their integrity, determination of conviction, they'll never find anywhere else to go; they'll never win, in essence, I don't understand what The Clash are here to do anymore. The Phenomena has been institutionalised... **CHRIS WESTWOOD**

## THE ONLY ONES / SIMPLE MINDS / MARTHA AND THE MUFFINS Lyceum, London

CONSIDERING it was their biggest ever date, this year's B 52's displayed a startling confidence and demonstrated that there is life beyond the Jefferson Airplane.

The two girls (both called Martha) vocalised in typical dishes fashion over some pleasant melodies and occasional shrieks of sax, which transferred the whole into a vaguely contemporary setting. Evocative songs like 'Saigon' and 'Echo Beach' show plenty of potential, though at this stage Martha And The Muffins appear to lack substance, a charge less easy to level at Simple Minds.

They have improved almost beyond recognition, perhaps due to having taken a crash course in Joy Division. As soon as we can ascertain the date of World War Three, the Scots should be commissioned to write the sound track.

Impressively dense, their music is all-consuming and



TOURISTS: on the way to mass appeal.

# TOURISTS ON THE WAY

## THE TOURISTS, Fusion Ballroom, Aberdeen / Odeon Edinburgh

TOURISM is decidedly booming. Mere months ago when Lennox, Coombes and co were not yet elevated to the dizzy heights of concert hall gigging it would have been a brave opportunist that would have forecasted the transition that has occurred with 'I Only Wanna Be With You' and 'So Good To Be Back Home Again'. The Aberdeen showcase reflected the fact that the club gig is not the band's true forte. In general the ballroom show — played to a crowd of fancily dressed Art School ballers — was merely mediocre, dominated by a wishy-washy sound that featured little of the guitar orientated janglings that is arguably the band's sound and fortune.

Edinburgh Odeon gave the real picture. A crowd so young "that the elder kids think the Rollers wrote 'I Only Want To Be With You', while the mothers, of whom there are many, know different and, like me, feel ancient. Following an excellently tight set by The Solos, of whom more next week, canned laughter opens the set before we trip through some European drum machinations that lead into 'It Doesn't Have To Be This Way'.

Band introductions are dispensed with early — a neat touch that — and again the song highlights a vast improvement all round.

I'm reliably informed that the textures, melodies and harmonies of The Tourists rely heavily on the likes of Jefferson Airplane, though being a young chap I'm only au fait with the work of Jefferson Catpish, er, Starship. Certainly the mid-

die of the set drags and the crowd's enthusiasm falls in sympathy. 'Every Where You Look', 'I'm Going To Change My Mind', 'In My Mind (There's Sorrow)', 'Nothing To Do' and 'Something In The Air Tonight' do contain moments of real beauty and positively a-ristie with whistleable tunes.

Some of the subsequent endings however, whereon the chaps work it out, do hint at the band's hippy roots whilst the never ending 'Needles And Pins' Rickenbacker jangle point to their darker past. One wonders if the poppy outings find the live gritting their teeth behind fixed smiles and worrying that they will be trapped by a crowd that should be dropping acid but settle for popcorn instead.

Still the singles are fab and Annie's intros are suitably hammy so they don't have to end the set there and then. 'Talk To Me' evokes memories of 'Steppin' Stone' whilst 'Lonely Man In The World' still sounds akin to The Beatles 'Nowhere Man' and is no less fine for doing so. (Note to younger readers — The Beatles were a sixties mod band from Manchester or around there). 'English Day' is Coombes' solo Dylan pastiche leading into 'Deadly Kiss' then 'Songs Of You And Me' whereon Coombes bounces sans guitar and becomes the second front person.

The crash chord formula works fine and with a false ending they are assured of an encore. 'Ticket To Ride' and 'He Who Laughs Longest' finds Annie waving the band's banner high and proud. Just as it should be really. He who laughs last laughs longest and that is the truth. The Tourists have left all roads open and they are contentedly giggling their way to even greater mass appeal. **RONNIE GURR**

nightmare-inducing, Jim Kerr's spastic dance movements providing a visual equivalent to the harsh doom-watch keyboards. While they are working hard to go places fast, the Only Ones seem to be taking an opposite course, giggling infrequently and luxuriating in their infamous idleness.

Not that this stopped their die-hard fans from going totally bananas, calling them back for four encores including a couple with Pauline Murray and Kouli Kakouli from the first album.

Liberal mixed in with songs from this period were almost a dozen new numbers, some of which showed a curious com-

mercial slant, despite reeking of the band's hall-marked pessimism. This was most obviously exhibited in titles like 'Trouble In The World' and 'Why Don't You Kill Yourself', both intensely performed by the ever distracted Perrett.

## THE OPPOSITION / THE MOVIES Venue, London

THE OPPOSITION had the unenviable task of warming up an uninterested Venue audience, a task made worse by the awkward sound mix and prolonged bouts of feedback.

But the band fought back with the hard volley of energy of 'Lost In Ealing' where they seemed to make up their minds to enjoy themselves. It was this endearing spirit that won them a genuine and warm

reception at the end of the set for their angular view of pop.

Their latest single 'This Year' and a bulldozing version of the stones 'The Last Time' in the deserved encore showed enough promise for much closer inspection.

The Movies have had their share of bad luck and misjudgment in their chequered past but now with a new record contract, a great new album 'India' and the Lure of America they are understandably confident.

This confidence has manifested itself in a sharply-focused performance that has firmly placed them at the top of the second division with more than excellent prospects of promotion to the elite.

At the heart of the Movies is the delightful economy and rhythmic thrust of Jaime Lane, easily one of the most accomplished drummers in the country.

The improvement in the set is a total control of energy, tension and power that has finally welded the various elements of their music into a formidable sound.

Greg Knowles on guitar has finally got to grips with his lead work which now exploits spaces and slips off at tangents and keeps the listener avidly waiting for the next sharply-defined burst.

The new songs like 'Moscow', 'Bardot', 'More Wages' and 'Love is A Sacrifice' (the new single) blended well with old favourites like 'Yoyo' and 'Last Train'; the latter containing a climax whose intensity of pressure was nearly unbearable.

You owe it to yourself to catch the Movies before they become another unobtainable British export. **MIKE GARDNER**

## PETER GABRIEL Birmingham Odeon

WIELDING hand-held spots which blasted forth like enemy searchlights, Peter Gabriel and his band made their dramatic entrance from the back of the stalls to cheers, whistles and much stamping of feet.

Tapping my foot I was caught up immediately in this electric atmosphere. The black stage had a few ultra violet strips highlighting the black jump suited Gabriel.

I love his voice. He has a phenomenal range, pure top notes, gravely bass and everything else in-between. There are moments when I want to compare him to Van Morrison and Bruce Springsteen, but I won't. (With a voice as versatile as his there are moments when I suppose I could compare him to Doris Day).

'Solsbury Hill' brought the house down, but for me it didn't have the depth of the original, something

was missing. Gabriel has obviously been busy in his self-imposed two year exile and treated us to many new, soon to be standard songs. 'Games Without Frontiers' was welcomed like an old friend. What a song! At the end of this number Gabriel jumped out into the audience looking for high voices to sing along with him, then climbed back onto the stage over heads and backs of seats. This was too gimmicky for me but then I hate audience participation. I suppose it's because I might be picked on and only look like Kate Bush, I don't sing like her!

Tony Levin on bass and Jerry Marrolta on drums provide support like steel girders, powerful and sure, whilst John Ellis on guitar and Larry Fast on keyboards interlace delicately, creating a sound I haven't heard before. I shall call it TNT.

I am still shivering from the effects of a sinisterly-lit Gabriel, his shadow thrown into huge relief softly singing. It's nice eating here with spoons, they don't give you knives — then the primal s c r e a m . AAAAAAAAAAAAAAARGH.

Welcome back Peter Gabriel. **JOAN KOMLOSY**

## THE BEAT Civic Hall, Guildford

WHILE The Two Tone tonic smile continues, The Beat struggle to live up to expectations. The Beat backlash has well and truly begun.

Of course most of the mods, skins and normals who stomped along to The Beat's set are bound to disagree with me. Though I'm the first to admit that this Birmingham band do turn out solid dance rhythms, there is a definite missing magic to The Beat's embarrassingly short set.

Most of the songs bounce into each other with little to distinguish one chugga chugga rhythm from the next. The band seem to have a frightening material crisis. Their covers of original blue beat material are competent but their own songs lack any real identity.

The new single 'Hands Off She's Mine' is one of the set's few infectious highlights. Its lightweight reggae feel perhaps indicates the direction the band should take.

At the moment The Beat are giving the newly converted audience exactly what they want. But when they play 'Ranking Full Stop' three times and 'Tears Of A Clown' twice, during their all too brief, one hour on stage, it becomes clear that The Beat are in a "too much too young" dilemma. New, more adventurous material is needed if The Beat are to survive the long year in front of them. **PHILIP HALL**

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# DEFS SPOT ON

## GANG OF FOUR / MEKONS / SCRITTI POLITTI / RAINCOATS Electric Ballroom, Camden

I DON'T know if it was a capacity audience at the Electric Ballroom last Thursday but it was decidedly crowded and with a rare cross-section, from punks and political hacks to liggers and skinheads. Indicative, perhaps of the headliners' attempts to defy categorisation.

The support was interesting. The Raincoats played a danceable set like their danceable album, went down well and were followed by the Rough Trade trio of lead vocals, bass, drums, Scritti Politti. Originally from Leeds, as are Gang of Four, their music is pared down in dub-like fashion. It is sharp, metallic, severe and the sense of the avant garde produced is taken up by the crowd: "Make something up", back comes the reply, "they're all made up". At times they reminded me of XTC in serious mood and without the wit Tonight they were detached but nevertheless were received well.

Surprise guests said the tickets and there were. Not that surprising as they and the Gang of Four are hardly unknown to each other. They also happened to be, for me at any rate, the best band of the night. The Mekons. A six piece, punchy and fun, they actually had the audience smiling and dancing. In the half hour set one song stood head and shoulders above all else, 'Cure My Endearment'. This was the first time I'd

seen them but won't be the last.

With the loudest cheer of the night Gang of Four started and continued playing sharply in cold red light, the chopping, cutting guitar of Andy Gill carefully building up cat-chlines, melodies, rhythms only to break them down and rebuild.

They're like a pop band who somewhere along the line started listening to Pere Ubu and Public Image. The feeling of energy controlled, channelled and restrained occasionally and suddenly gives way to bursts of Wilko-like movement from Andy Gill and Jon King, lead singer.

The energy doesn't obscure the strength of the lyrics put across with power and clarity by King. The set is built around songs from their album 'Entertainment'. Strong songs all, but before the end I'd had enough even though they only played for around an hour.

It was too relentless, too serious. Does commitment and concern have to exclude humour and subtlety? I felt battered into submission. Still, maybe I was in a lousy mood. After all, I love the album. **GRAHAM ANDERSON**

## 999 Brighton Top Rank

999 are all about numbers. Their style is playing by numbers, colouring in a familiar picture with varying shades of grey. Where you come in is sussing out the final image — it's not difficult as their model landscape is inevitably an inspiration to *deja vu*. They flaunt about the stage giving all the impression of a lively, ex-

citating, and attractive spectacle. With swinging mike and bounding from one side of the stage to the other, Nick Cash acts the role of playleader, occasionally hinting at something more calculated and artificial about this than first thought.

'Let's face it' is screeched with crazed, but audible ferocity as Cash immediately gains a close affinity in the hearts of 999's large cult following who seem to thrive on his ego. The characteristic power-pop bass chord rhythms of bald John Watson positively assert themselves and the 999 image becomes a little clearer.

After 'Hit Me', Cash introduces the rhythm stick of Pablo Labritain on drums, significantly so since the foundations of 999's best material has its building blocks in his dexterity, awareness and sensitivity of pace. Another colour is added to the 999 image with the inclusion of 'Feeling Alright With The Crew' and 'Boys In The Gang' — typifying and possibly over-emphasising the bands' great feeling of esprit de corps, perhaps one of the reasons for their undoubted popularity, although I felt their sincerity to be slightly oblique and uncertain in its perspective.

'Me And My Desire' echoed of AC/DC chords and suggested that some imaginative and intuitive riffs are so tentatively used to haul 999 out of a morass of cliched bass over-drive and into their own committed style, leaving a fairly bland picture of a nameless, well-trodden road along which 999 are still searching for the turn-off. **DAVE JORDAN**



Pic. by Leighton

DEF LEPPARD

## VAN MORRISON — Great American Music Hall, San Francisco

EVERY NOW and then, Van Morrison, a local resident, pops up out of the blue and plays a few intimate shows, checking out a new band, running in some new material. Despite his moody appearance, the man is reputed to feed on giggering, another chance to find that special sound, the one he's never quite found.

Morrison's gigs are always a mixture of in-

spiration and repetition, he's such a professional that he can rely, if the mood fails to take him, on the tricks of his trade to get on by. Van Morrison doing a passable imitation of himself. He only has to spin out a few vocal phrases and the audience loves him. Maybe that's why he always ignores the audience; his only struggle is with himself.

Tonight the show is a fair mixture of old favourites on which Morrison does little more than his duty, and six or so new tunes for the album he's currently recording in France.

It's strange that the

## DEF LEPPARD Sheffield Top Rank

IT ALWAYS surprises me how the audience reaction at a new wave gig is so totally different to those frequented by the heavy rock fraternity. Despite the predominantly male crowd, fatigued and clad in denim, there is rarely the atmosphere of hostility and violence, and there seems to be less people intent on being there just for the pose. But the most notable difference is the treatment towards support bands. Instead of dying to the bar until the main act comes on, rock aficionados tend to flock towards the stage, and as the first chord is struck, it's heads down all the way.

Quite why they did so tonight though, I failed to understand. First on were Deadringer.

They were followed by Witchfynda who came on to an enthusiastic reception which they somehow managed to maintain. Both bands have been around for some time, but were unable to appear very convincing. It took a bunch of local teenagers to show them how it should be done.

Indeed, the first thing that strikes you about Def Leppard is how incredibly young they all are. This leads to a certain amount of scepticism, but as they tear into 'If Could Be You', followed by their current single 'Hello America', they dispel any questions of doubt. Featuring mostly material from their forthcoming album, 'On Through The Night', they show an astonishing depth of maturity for kids of such tender years. **MARCUS FEATHERBY**

man's style, his professional bag of tricks, sometimes gets in the way of where he's going and sometimes forms the perfect medium for everything he's saying. You just have to wait for those moments. So there's 'Moondance', and a silky 'Troubadours', the trumped out at the front, high and fine, cementing the medieval feel. Morrison's new music gets glossier all the time, a perfect surface. The new tunes, most of them still in the formative stage, have a solid R&B feel.

He closes with a two tune encore, one with him at the piano the song still

at the instrumental stage, and the other, classic Van. A repeated phrase of depression, down and staring at the floor, the music moody and grumbly, and suddenly a sweeping chorus, soaring out of the doldrums, uplifting. The best thing about Van's music is his ability to take you into the darkest places and then lift you out of them on a wave of hope, he shows you the dark end of the street and then takes you up and out to the bright side of the road. Van stays the same man but he keeps on changing, for which we can be grateful. **MARK COOPER**

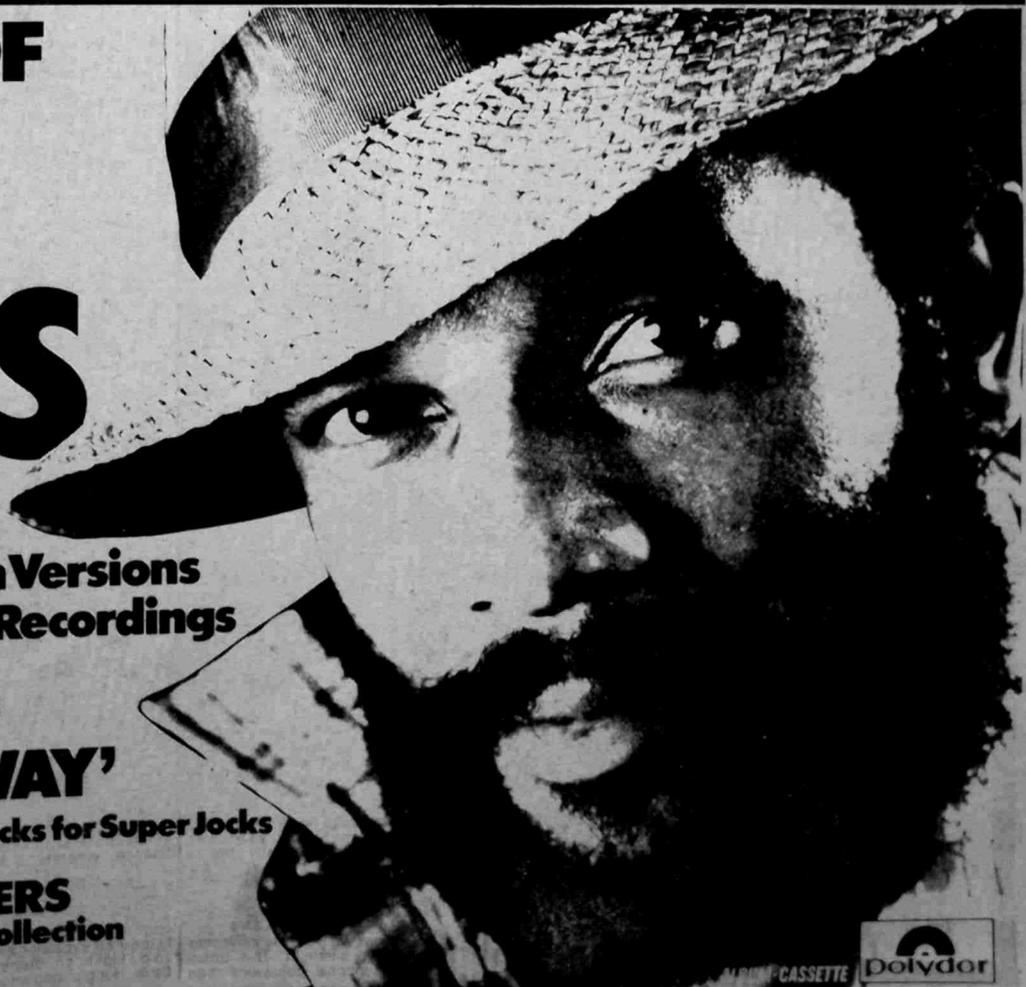
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By JAMES HAMILTON

## UK V US

AS MENTIONED last week, the gay jocks of America have successfully brought about the death of disco as the media know it, although the jocks themselves of course refute this. At the Billboard Dance Music Forum session which dealt with 'Programming Today In The Club', the British contingent were appalled to hear the moderator, supposedly respected New York DJ and famed disco remixer Jim Burgess, say without any note of irony that he was playing to "drugged gays" and if he varied the music it would bring them down, thus restricting him to an inflexible programme of fast tempo music for the whole night. This nugget was greeted with approval and understanding by the majority present, and another panellist - approver of a discussion about using microphones - shrieked out the admission, "When I got really drugged I open the mike and scream!" Obviously what's right for some is not right for others, so these guys know what they're doing in relation to their own audiences, but their ears seemed to be totally closed to any suggestions from outsiders whose own experience is surely just as valid. The point that we rather heatedly were making is that their audience, in its drugged state and without any verbal (or even visual) contact with the DJ, was quite obviously not a likely market in which to sell enough records to influence the Hot 100 pop sales chart. A comparison between the US Disco and US Singles charts at the back of Record Mirror will bear this out - yet Billboard in compiling their Disco chart heavily weight their returns from the gay discos. In Atlanta, for instance, Billboard take charts from live clubs, of which four are gay - but fewer than half the clubs in the city are in fact gay. In our fury with the way in which mechanical gay "disco" music was still being foisted onto the media as the real disco sound, the British contingent (Chris Hill, Froggy, Barry Steve Haines, Stan Barrett and myself being the main spokesmen) were even being hissed... although afterwards a lot of people came up to say how much sense we were speaking, and that the situation was totally different outside the overly-influential gay clubs. Our point that we were playing funk, soul and jazz in Britain even seemed to be missed by many blinkered bigots in the audience, label owner Ray Caviano even saying that obviously what we were into was rock music! In point of fact there seemed to be a lot of discussion about rock, in the form of the Flying Lizards and the B52's, who appear to be getting played by some disco DJs almost out of a sense of duty as if they knew that a change was in order. But when the expression "DOR" was explained to me as meaning "Dance Orientated Rock" I knew it was pointless trying to talk to these idiots. Live and let live, to each his own... but don't blame us when people say that DISCO IS DEAD!

## UK NEWIES

**LEON HAYWOOD:** 'Don't Push It Don't Force It' (20th Century - Fox TCD 2443). Dynamite chart - leaping 114bpm 12in 'rock' smacker that crosses 'Ladies Night' with Kellee Patterson to come out. Al Hudson flavoured, with brassy bits borrowed from Blood Sweat & Tears.

**RONNIE LAWS:** 'OTBA Law (Outta Be A Law)' (LP 'Every Generation' UA UAG/TCK 30289). Bass - snapped steadily pushing 115 - 113 - 114 - 113bpm instrumental jazz jiggler is currently hotter than the isleys-like decelerating 134 - 129bpm 'Young Child' sax squawker, though the latter is now on slightly faster 12in (12-UP 619), while the title track at 35bpm and the 36bpm 'Love's Victory' are gentle vocal slowies, 'Tomorrow' is a spurting 117 (Intro) - 118bpm jiggler with chix, and 'As One' a 90bpm 'Rise' - type jitterer.

**SLAVE:** 'Just A Touch Of Love' (Atlantic K 114427). Terrific solidly chugging monotonous thuder is finally on 12 - 110 - 111 - 110bpm 12in, so should now break nationally out of the South - East (where

it's been el monstro!) **TRUSSEL:** 'Love Injection' (Elekca K 12412). Another now finally on UK 12in, the ever - developing 112 - 113bpm 'rock' thumper has catchy chanting, echoes of Instant Funk, and a heavy P'funk influence without the beat which that might imply.

**ATMOSFEAR:** 'Motivation' (Elite DAZZ 2, via 01-965 6041). Another strange though this time more coherent UK instrumental basher, the 131 - 129 (organ) - 131 - 133 (bass) - 138 (rhythm) - 133 - 133bpm 12in is double - 'A' coupled with the more straight forwardly jazzy 125bpm 'Extract'.

**GIBSON BROTHERS:** 'Cuba' (Island 12WIP 6561). Their year - old classic oldie is once again on 122 - 123bpm 12in, but flipped by the exactly similar 122 - 123bpm 'Better Do It Salsa' which for many was their LP's best cut.

**EARTH WIND & FIRE:** 'In The Stone' (CBS 13-8252). Overblown slow noisy intro takes a long time getting to this 112 - 114 - 112 - 57 - 114 - 115bpm 12in choppy jogger, which now

sounds slightly dated in light of recent rhythm developments. The flip pairs too jazzy oldies, 'Africano' and 'Biyo'. **KANDIDATE:** 'Let Me Rock You' (Rak RAK 306). Languidly lurching solid 122 - 123bpm backbeat - smacking "rock" 7in which is already on radio, but are they big enough to cross over to discos (where this belongs) without the benefit of a 12in?

**JOE BATAAN:** 'Rap - O Clap-O' (Salsoul RAP 12-1). Buoyantly thudding 116bpm 12in 'rock' jiggler with half sung / half rapped DJ lyrics and useful fading rhythm outro may be a bit late but RCA hope not!

**CHUCK CISEL:** 'Cisselin' Hot' (Arista ARIST 12338). Whereas this really is late, the 132 - 133 - 134bpm 12in being very similar to the now long - gone Isley Brothers 'It's A Disco Night'.

**SUGARHILL GANG:** 'Rapper's Reprise (Jam - Jam)' (Sugarhill SHL 103). Lacklustre follow - up by the one hit wonders is another 118 (Intro) - 115 - 116 - 117bpm 12in rapper without the advantage of a well - known backing tune, the double 'A' coupling being a pleasant enough straight vocal jogger, the 49 1/2 - 99 - 100bpm 'Bad News'. Really?

**CENTRAL LINE:** 'Sticks And Stones' (Mercury MEXX 4). Muddy sounding UK - recorded 131 - 130 - 131bpm 12in bass - snapped skipper originally by Ren Woods, the Johnny Stanzie - produced slow jazzy 56-55 1/2 bpm 'Summer Romance' soul ballad flip being a lot brighter.

**JAN AKKERMAN:** 'String' (Ge Up With That) (LP '3' Atlantic K 50564). Attractive 117 - 118 - 119 - 118bpm jazz guitar instrumental, the LP version of his rapidly growing 'She's So Divine' being slightly slower than the 7in at 111 - 112bpm.

**BRENDA RUSSELL:** 'In The Thick Of It' (LP 'Brenda Russell' A&M AMLJ 739). Out here for many months but now spreading through the mafia, this is a lovely slow - starting 5 1/2 - 103bpm sweetly sung jazz jogger.

## DISCO DATES

**WEDNESDAY (27)** Steve Walsh & Andy Rogers start a weekly soul nite at Catford J Arthur's, Bob Jones's jazz-funk at Chelmsford Dee-Jays is cheap before 9.30pm. **THURSDAY (28)** RBK (ex Rudy, Barry & Ken) funk Bristol's Bell Inn at St Mary Redcliffe weekly (Tues/Sunday too); **FRIDAY (29)** Dave Elze & the Rippers tribe funk a Vice-Versa sex-swap fancydress leap year party at Guildford Bridge, Chris Hill grooves Canvey Goldmine, Pete Tong jazz-funks Leysdown Stage 3, Key Hill funks Ilford Catholic Social Club, to finance Campion Rugby Club's Irish tour, Stuart Robinson funks Leeds Castle Grove, Steve Dee does Prestwood Village Hall, John DeSade does Otham Orchard Spot. **SATURDAY (31)** Froggy & Robbie Vincent funk Southgate Royalty, Light Of The World & Pete Tong funk Gravesend Woodville Halls; **SUNDAY (2)** Sean French & Dave Rawlings start a jazz-funk nite at Basingstoke Maxwells, **MONDAY (3)** Jim Kershaw educates Sheffield University Students Union pyjama ball, Pete Haigh & Frenchie with Peter Paige jazz-funk Caton Scarthwaite Hotel near Lancaster (A6 turnover) with coaches from Morecambe & Blackpool weekly; **TUESDAY (4)** Steve Walsh & John DeSade funk Tribes at Charing King Arthur's Court on the A20 weekly, Stuart Robinson funks Leeds Dragonara Hotel.

## ODDS 'N' BODS

AFTER ALL that, Greg Davies' disco forum was cancelled at the last minute for a variety of unconvincing excuses - maybe nobody is interested in yet another thrash about DJ mailing lists? - Brother's Johnson 'Stomp!' turns out to be on 12in (AMSP 7509) at 120 bpm and chops nicely out of a suitable climax if you start at 'everybody take it to the top', the flip being a bumpy 126 bpm 'Let's Swing' instrumental. 'Toots & The Maytals 'Chatty Chatty' (12WIP 6544) and Don Armando 'Deputy Of Love' (12WIP 6557) are now on 12in, while up - coming are Brass Construction 'Movin' / Changin'' (UA 12UP 617), Herb Alpert 'Street Life' (A&M AMSP 7511), One Way 'Now That I Found You' / 'Rock' (MCA MCAT 553) and Sharon Paige's 'Tonight's The Night' (Source). Pyle's Morgan Khan, inspired by my US bootleg 'Dedley Medley' DJ cut-ups, has masterminded an offshoot 'Galbraith Guts' due soon with white labels of the hit snippets - filled 12in out even earlier. Players Association's US LP sleeve is much less MIP - like than ours, while the hot cut is there titled 'The Get - Down Mellow Sound' and all the printed BPMs are wildly inaccurate! Ensign could be issuing some very interesting oldies culled from other labels soon - the 'You Are My Friend' will be Sylvester's soulful slow next single - DJF Governing Council Meeting is up in the land of the wally jock at Stranraer Buck's Head Hotel on Tuesday (4) and 10 am - Jerry Gilbert & Theo Loyla may find Friday lunchtime a good time of day to meet the 'disco leaders', though 1 and others still prefer 2 am at Gullivers! 'Ergasm' 'This Is Lovers Rock', which seems to have ended up at Island, in fact features D Tyrone, Snoopy & Denis Pinnock - Russell 'Arbie' Burtonshaw (whose Mum I finally met the other day) has some ex-chart hits (pop not disco) to get rid of, so send an SAE to 53 Galway Crescent, Reford DN22 7XU. LA's Record Depot at 1604 N. Highland Avenue (at Hawthorn) in Hollywood sells ridiculous disco bargains, my own snips being 10 cent 12in versions of Luther Rabb 'Make A Little Move', La Pregunta 'Shangri La' and - to annoy Robbie Vincent! - Disco Bouzouki' - Pete Tong is currently touring on the Mafia with Leo's Sunship 'We Need Each Other' (US Lyons LP) from 1978, featuring some Finished Touch members in an earlier grouping, while Chris Hill's hotnie is a direct - cut US Columbia re-recording of Herbie Hancock's 'I Thought It Was You' on the 'Direct Step' LP - Bunny Mack 'Love You Forever' mixes on superbly into Stop 'I Can Feel It' while Kool 'Too Hot' into Jan Akkerman 'She's So Divine' (LP version) into Slave 'Just A Touch Of Love' is another goodie - Whispers 'And The Beat Goes On' obviously can't be disco - nor can 17 other chart entries - because after all, DISCO IS DEAD!

## BREAKERS

BUBBLING UNDER the UK Disco 90 (page 39) with increased support are BT Express 'Give Up The Funk' (US Columbia), Chuck Brown 'Bustin Loose' / 'Opus 7' 'Bussle' (Source 12in EP), Ostibisa 'Pata Pata' (Pye, 12in), LA Boppers 'Watching Life / Funk It Out' / 'Is This The Best' (US Mercury LP), Bunny Mack 'Love You Forever' (Rokel 12 in), Modern Sound Corp 'Safari' (Epic 12 in), Givens Family 'The Year Of The Child' (US Venture 12in), Kocky 'Remone' (US Windsong 12in), Shotgun 'Happy Feeling' / 'Go Head' / 'Come On With It' / 'I Want You' (US MCA LP), Pat Benatar 'We Live For Love' (Chrysalis 12in), Eugene Record 'Fan The Fire' / 'Your Love' / 'Where Are You' (Warner Bros LP).

## IMPORTS

**RODNEY FRANKLIN:** 'The Groove' (LP 'You'll Never Know' US Columbia NJC 36122). Still evidently not out even in the States, though Chris Hill and I managed to find the only two copies in Los Angeles (and hence now the UK!), this is going to be a monster! A maddeningly nagging simple little riff underpins a continually pausing stop - start though solidly grooving 110 - 112 - 110bpm piano instrumental jazz chugger, which chops nicely out of Slave. The bluesy rhythm and these pauses make it totally compulsive, and Chris has already got his crowd doing a new "freeze" step every time it stops! Keep your eyes peeled for it.

**CROWN HEIGHTS AFFAIR:** 'Use Your Body And Soul' (LP 'Sure Shot' US De - Lite DSR-9517). Losing most of their old brassy trademark sound the set is usefully "rock" orientated, this 118 - 117 - 118bpm backbeat - thumping swayer going into a bass - bumped DJ - type rap in the middle. Other cuts include the more smoothly churning 120 - 121 - 122 - 124 bpm 'I See The Light' and jittery 115bpm 'You Gave Me Love', these three having been serviced to me on cassette although the LP is now in the import shops.

**MIDNIGHT STAR:** 'Make It Last' (US Solar YD-11904). Brassily braying solid 117bpm 12in "rock" smacker chugs and thuds along right in today's style with Michael Jackson-ish urgently youthful vocals.

**LAST MINUTE** deadlines have meant that I was unable to check out the Groove for more import reviews, but look for newies from Wilbert Longmire, Grover Washington Jr, Eddie Daniels, David Sanborn, Al Johnson & Jean Carr, Sky, Mandrill, Joe Bataan, Stone City Band, Teena Marie, and a Larry Levan re-mixed set of Salsoul oldies.



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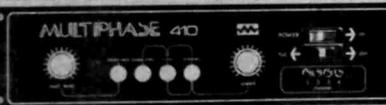
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THERE ARE MORE DISCOSCENE

ADS ON PAGE 33

## MOD DJ's

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Lots of forthcoming 'Mod' products.

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## ABC music

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ALL GUARANTEED, ALL REDUCED

1. Citronic Hawaii deck, excellent condition £150
2. Fal Mono Ranger 100w immac £175
3. Citronic Stereo Hawaii immac £299
4. Ice Clubmaster stereo immac £295
5. Citronic Stairline II 100w £260
6. Citronic Hawaii popular as new £225
7. TK Discosound Stereo Roadstar with S/Light tape immac £550
8. DJ Discobox II excellent condition £150
9. Soundout Series Iliis 200w stereo £325
10. Complete 100w Disco with speakers £225
11. Fal system 50 with speakers immac £175
12. Pulsar Zero 3000 light controller as new £70
13. Solar 100B Projector with attachments £55
14. Lightbanks from £15
15. Citronic 2 x 12 speakers immac pair £175
16. August 1 x 15 Bina immac pair £150
17. Carlisboro mini bins, pair £250
18. Saxon Bina immac pair £125
19. Citronic 100 x 100 stereo slave £115
20. Custom made Discodisc £50

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	From	To
Soundout Sound Centre	£575.00	£525.00
Mono Hawaii with wooden surround	£255.00	£200.00
ICE 1000 Console fitted with Garrard decks	£225.00	£175.00
Citronic Iona with tape deck	£275.00	£250.00
Rokk 4 Channel Amplifier	£180.00	£120.00
Rokk Slave Amplifier 120 watt with graphic equalizer	£160.00	£100.00
Rokk 120 slave (stereo)	£140.00	£130.00
FAL PA 100 Slave Amplifier	£66.00	£48.00
FAL PA 150 Slave Amplifier	£90.00	£70.00
Leach S120 Amplifier	£140.00	£115.00
Altec Voice of the Theatre Speakers	£600.00	£475.00
Altec 12" Cabinet Speakers	£180.00	£152.00
Gloster Glanador Mk 1	£399.00	£250.00
GP Stack Bass bin and 2 x 12" Speakers	£240.00	£180.00
Optikinetics Solar 250	£85.00	£58.00
Optikinetics Solar 100B	£65.00	£45.00
Selected 8" Wheel	£8.00	£4.50
Selected 3" effect Cassettes	£8.00	£4.50
Lightmaster 300	£95.00	£75.00
Ropelights (multi coloured 4 channel 250w 30ft)	£28.00	£17.00
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Lightmaster 300	£89.00	£75.00
SIS Computaire	£113.50	£88.00
PAR 38 Spot Lamps	£38.00	£30.00
Citronic SSL1001 Light Unit	£105.00	£70.00
Haze Towering Infant	£165.00	£125.00
Que Tone Jingle Machine	£75.00	£40.00
SIS 580 Jingle Machine	£85.00	£65.00
SIS 5130 Jingle Machine	£72.00	£65.00
Optikinetics Sound Animator Kit	£85.00	£65.00
Citronic 313 Mixer	£95.00	£75.00
Melhus Echo Chambers	£13.75	£16.75
Triple Records Boxes (Holds 500 600)	£9.00	£5.00
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Citronic Kansas	£58.00	£35.00
Hawaii Stereo II	£399.00	£250.00
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HH 100 Watt Slave Amplifier	£80.00
ICE 100 Watt Slave Amplifier	£75.00
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Citronic 506 Mixer	£180.00
Pluto 150 Projectors	£140.00
Optikinetics Super Strobe (ex demo)	£89.00
Optikinetics Solar Dynagray	£75.00
Citronic Clubman 150 (ex-demo) speaker	£80.00
WEM 2 x 12" Speaker	£40.00
Calbarrie 1 x 15" Speaker	£75.00
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1 Stage Follow Spots	£50.00

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| Dark Flare red or white..... £1.90                                 | Mod hoodies s.a.l. Who - Target Mods (top)..... £1.90                        |
| Straight Ties Blue PVC, brown or white..... £1.90                  | Union Jack - Secret Affair - (top) jac..... £1.50                            |
| Bandage Ties with 1/2 strap and strap..... £1.90                   | Jan - Specials - Selector..... £1.50   |
| Wristbands 3" wide leather look..... £1.80                         | Staight Ties in red, white or blue PVC..... £1.80                            |
| 1 1/2" wide..... £2.90   | Badges, The Beat - Modettes - Betty - Ourselves - Duke Boy - Duke Girl - Who |
| See Pinks Belt Buckle..... £1.90                                   | Shk - Jan - Lambettes - Merton Parkas  |
| See Pinks Belt Buckle..... £2.90                                   | Mod - Police - Selector - Secret Affair                                      |
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| 5 SLF       | 18 Tube Army     | 30 Joe Jackson  | 42 Stranglers    |
| 6 Mods      | 19 Numan         | 31 Quadrophenia | 43 The Beat      |
| 7 Lambettes | 20 Secret Affair | 32 Selector     | 44 Sex Pistols   |
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| 9 Destroy   | 22 Kiss          | 34 Punks        | 46 PFI           |
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| 11 The Jam  | 24 Rockabilly    | 36 Pretenders   | 48 Siouxsie      |
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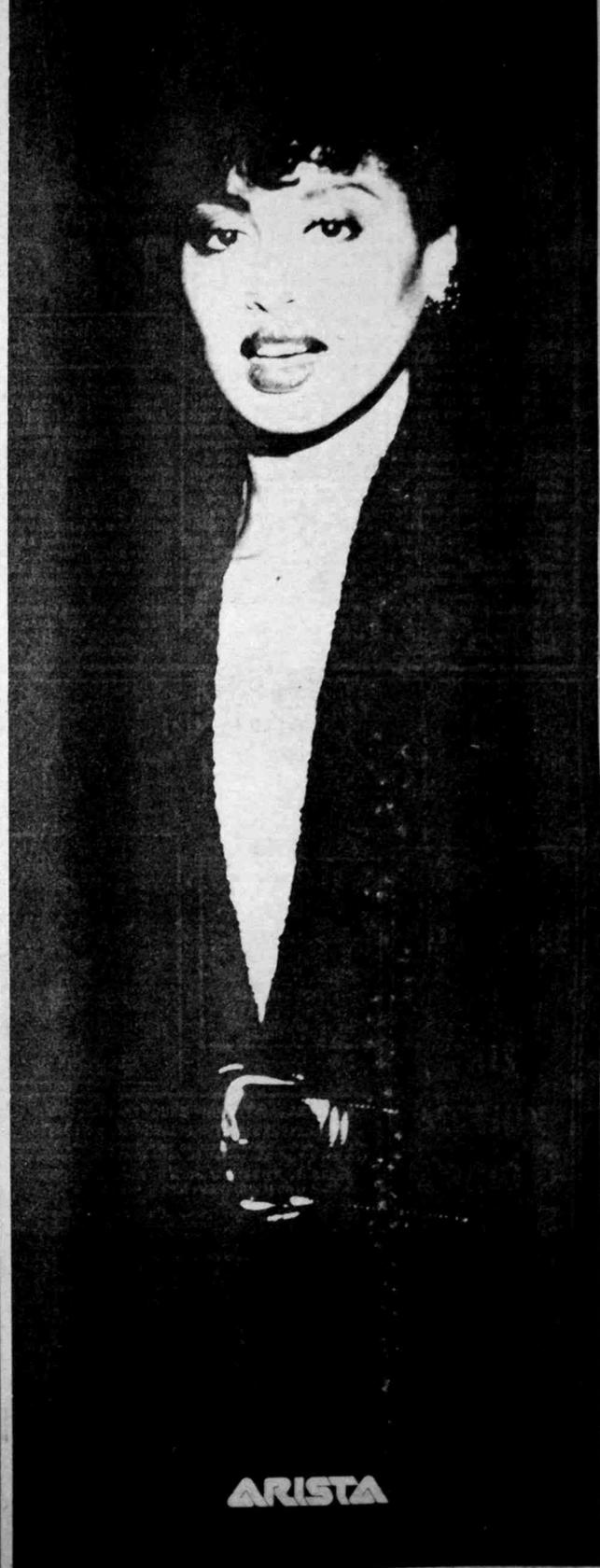
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**PONTEFRAC MALE**, 24, quiet personality, seeks kind natured young lady for lasting friendship. Wakefield area. — Box No. 2271.

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**ST. HELENS** girl wishes to meet young man, living in same area, all letters answered. — Box No. 2273.

**LONELY GUY**, 19, seeks girlfriend, 16-23, photo appreciated, all letters answered. — Box No. 2277.

**MICHAEL** 34 from CAMBRIDGE seeks slim attractive quiet girlfriend 21-30 with page boy hair style, copper coloured hair preferred. — Mr M. Miller, 26 Whitesford Road, Little Shelford, Cambridge CB2 5EW.

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**GUY** 27 ex Radio Caroline DJ seeks girlfriend in London. — Clive Fiechocki, 25 Moorhouse Street, Leek, Staffordshire ST13LT.

**FOOT LOVING** guy (graduate 23) seeks understanding girlfriend with sensitive kissable feet. — Box No. 2276.

**PENFRIENDS GALORE**, all ages. Free brochure from Leisure Times, (A44), Chorley Lancs.

**SIMON** 20 thanks all who wrote but wants more LONELY people to write. Wants a friend to go on holiday with July / August. — Write Box No. 2282.

**SHY LAD** 20 seeks girl for friendship, Merseyside area. — Box 2281.

**YOUNG GUY** 22, fair, good looking, lives Ealing, seeks girl 16-24 for genuine friendship, looks unimportant, preferably living Ealing, Wembley area. — Box No. 2280.

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**GENESIS TICKETS**, Liverpool, 2nd May. — 061 437 8242.

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**STING TEESHIRTS** 3.50, sweatshirts £5.95 (s.m.l.ex.) — SPRINT-PRINT, 120 Shaftesbury Avenue, Swindon, Wiltshire.

**GENESIS TEESHIRTS** £3.50, sweatshirts £5.95 (s.m.l.ex.) — SPRINT-PRINT, 120 Shaftesbury Avenue, Swindon, Wiltshire.

**AC / DC TEESHIRTS** £3.50, sweatshirts £5.95 (s.m.l.ex.) — SPRINT-PRINT, (Dept R), 120 Shaftesbury Avenue, Swindon, Wiltshire.

**ATTENTION CAPTAIN BEAKY FREAKY'S** hissing sid is inosent. I'm a captain Beaky Freaky T-shirt now available, s.m.l.ex., £3.50. — Lunar Promotions, 13A Vachel Road, Reading, Berks.

**FOR SALE** pair TK Sun speakers, each cab contains two 100w bass drivers and two flared horns. A superb sounding 400w system in excellent condition (price new £450), only £350 o.n.o. — Rayleigh, Essex 0268 779340.

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**THE SPECIALS** teeshirts £3.50, sweatshirts £5.95 (s.m.l.ex.) — SPRINT-PRINT, 120 Shaftesbury Avenue, Swindon, Wiltshire.

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**PETER GABRIEL** tickets (2 of) available straight swap only for 2 Genesis tickets — Phone Powell 0482 20491.

**LOOK**, 6 colour concert photos, 5in x 3 1/2in, only £2.50, or 8in x 6in, 26 CLIFF RICHARD, LULU, David Essex, Slade, DIANA ROSS, COMMODORES, Jerry Lee Lewis, Dana, LEO SAYER Please state artist — R Cleaver Esq, Actacon, The Green, Wingham, nr Canterbury, Kent.

**AC / DC TEESHIRTS** £3.50, sweatshirts £5.95 (s.m.l.ex.) — SPRINT-PRINT, (Dept R), 120 Shaftesbury Avenue, Swindon, Wiltshire.

**MOD BADGES**, Packs of 5 assorted, £1.75. Mod patches, 5 different, £2.75. Large Union Jack, or target for parkas, £1.50 each. — Simm, Mill Lane, Newbold, Verdon, Leicestershire.

**FREE FANTASTIC** 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 — Harlequin, 68 St Petersgate, Stockport.

**LATEST COLOUR** Photographs! — UFO, Robin Trower, Hawkwind, Clash, Blondie, Wings, Abba, Kate Bush, Led Zepplin, Who, Judie Tzuke, Lene Lovich, Suzi Quatro, R Palmer, Boomtown Rats, Iggy Pop, Rush, Whitesnake, Queen, Stranglers, Tom Petty, Runaways, Dyan, Tourists, Bowie, Patti, ELO, Drury, AC/DC, Lynrd Skynrd, Molly Hatchett, Santana, Tubes, Gabriel, Ferry, Rox, Genesis, Siouxsie, Tina Turner, Emmylou Harris, Feelgoods, Yes, Be-bop, Police, Nazareth, Todd Rundgren, Devo, Starship, Zappa and lots more! £4 for a set of 10 superb action packed colour photographs! Or send SAE for full list / catalogue / proofs of 10in x 8in blow-ups, 30 for sample photo. — Pete Still Photography, 6a Waldegrave Rd, London SE19 2AG.

**BLONDIE AT** Hammersmith, 11-1-80. A collection of 60 top quality, action-packed concert photos featuring Debbie Harry at the above concert! 10 best shots for £4; 30 for £10.80; or get all 60 available for only £21.60!! (post free). Unconditional refund guaranteed! Immediate delivery! Also 4 new Debbie 10in x 8in blow-ups available at special price of £5.00 (inc. postage) for all! Limited quantity available. Also 60 Abba at Wembley 8-11-79 (emphasis on Agnetha & Frida) And 4 new Abba 10in x 8in blow-ups! Prices as above. All these photos are only available from Pete Still Photography exclusively and are not obtainable elsewhere. Send order now for immediate dispatch by return of post, or see for further details + free proofs of the 10in x 8in blow-ups on these and other artists. — Pete Still Photography, 6a Waldegrave Rd, London SE19 2AG.

**GIANT TARGET** or Union Jack on for parkas, only £1 each + SAE. — Bentsleather (S), 45 Church Lane, Whitwick, Coalville, Leics.

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**CONCERT PHOTOGRAPHS**: 10in x 8in, b/w close-ups: Abba, Blondie, Bush, Police, Smokey, Essex, Wings, Moodies, Queen, Stones, Genesis, Roky. Many others available. SAE for details: G Smith, 21 Manningtree Close, Wimbledon, SW19 6ST.

**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.

**UK SUBS**. Official merchandising "Tomorrow's Girls" badges, T-shirts, stickers. "Another Kind of Blues" badges, T-shirts, stickers, colour posters, photographs, etc. — Send SAE for free listing of up to date available merchandise and prices to UK SUBS PRODUCTS, PO Box 12, Guildford, Surrey.

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**SEND YOUR** favourite photo, snapshot, picture (any size) and we will blow it up to a giant 3 square foot photo. Actual photo, not cheap print. Original returned undamaged. 24 hour service. Just £5 including p&p. Also giant catalogue of giant photographs (real photographs) of pop singles, movie stars, groups, artists, etc. Over 500 all illustrated in catalogue price £1 refundable with first order. Send to G & C Publishing, Third Floor, 26 Brown St, Manchester M2.

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**Records For Sale** 4,000 DIFFERENT collectors singles 1954-79 from 40p list requirements with s.a.e. — Andy, 147 Dartmouth, London NW2 4EN. Reggae, soul, rock, pop.

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**READING RECORD** Fair, Sunday, March 16th, 11-4 St Lawrence's (behind Kings Road). Admission 20p.

**999 GROUP** UNIQUE 1st LP possibly only one in England, one side 999, normal other side, miss pressed, Kenny Rogers. Must be collectors item. Offers over £30. — Ted Basidon (Essex) 727387 after 8pm.

# SMALL ADS

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**PICTURE DISCS** £2 coloured vinyl £2, mint condition, also 12in £2. — 092 332 809, Geoff after 6 pm.  
**PICTURE DISCS** Police, Tubes, Toto, Cars (all) Tubeway everything possible for your collection. — Tel. Mark 0254 55693 (after 5 pm). OK  
**BLONDIE PARALLEL** lines picture disc mint. Offers? — Phone 01 807 2268 after 8 pm.

**THOUSANDS SECONDHAND** records, all types, send 25p for Manvellous March list. Stop Look & Listen. Hayle, Cornwall (overseas customers send 3 international reply coupons).

**45's AUCTION** sale demo's promo's etc. something for everyone large sae, 16 Egerton Grove, Liscard Wallasey, Merseyside L45 4L2.

**JAM IMPORT** clean / tubestation offers? Various singles. — SAE, M. Atkinson, 7 Hart Road, Byfleet, Surrey.

**TUBEWAY PICTURE** disc also B52's, Stewart, Cars 4 Blondie, Cruising, all ten, plus 12in coloured shapes. — SAE, John, 5 Burncroft, Enfield, Middx.

**DELETED LP's** singles, our speciality. — SAE for details to Skeleton Records (ITC), PO Box 4, Birkenhead, Merseyside.

**KINKS, CLIFF**, Dylan, Temperance Seven (1st LPs) Faith, Eddy (3rd LPs), Elvis Hawaii. Offers. — Pay Cottage, Furhace, Ashburnham, Battle, Sussex.

**PRIVATE RECORD COLLECTION FOR SALE.** Many 12in singles, 7in coloured discs, picture discs LP's assorted prices. — Write to Bob, 220 Pound Lane, Pitsea, Essex for list.

**POLICE RARITIES** (0632) 745185.  
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**POLICE RARITIES.** — Tel: 0632 526632.  
**NUGENT 1976.** 'Stormtrooper' promotion copy. — 1 Church Crescent, Hursford, Leeds.

**SINGLES: 50,000** oldies / obscurities. Send 25p for massive list. — Box 255, Liscard Road, Wallasey, Merseyside.

**ALBUMS / CASSETTES.** new, half price, 60s, 70s, Elvis 1958 album, 78s, etc. — SAE, SP, 3 Woodside Court Road, Croydon, Surrey.

**PUNK AND** wave collectors, 7in. — SAE Juan Zeenuff Records, Valley Rise, Castle Close, Castle Heddingham, Halstead, Essex.

**SWINDON RECORD FAIR POSTPONED TO SATURDAY, MARCH 8th,** 12-4 pm. — St Johns, Corporation St, 2 mins from station 20p.

**ALWAYS OVER 15,000** records in stock. Recent ex-Juke box hits at bargain prices, brand new 45's from past 25 years and LP's from 75p. Send 15p stamp for Huge list. — Gemini Records, 123 George Street, Maple Thorpe, Lincoln.

**800 ROCK 'N' ROLL SINGLES.** 20p-£1 Sedaka, Sinatra (1), Shapiro, Holly, J. Reeves, Tillotson, D. Shannon, Brenda Newley, R&S, Brenda Temperance 7, Vee Large sae/irc. — 64 St Peters Ave, Caversham, Berkshire.

**PASTBLASTERS! GOLDEN** oldies available, '56-'78. A must for collectors, a God-send for DJs. — SAE Vafco, 24 Southwalk, Middlesbrough, Sussex.

**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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**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 Stordale, Sutton Hill, Telford, Salop.

**LP's FROM 30p,** 45's from 10p. — SAE, Pat, 24 Beaufort Avenue, Blackpool.

**ECHOES FROM THE PAST** collectors original issue singles 1957-77. SAE Rebouund Sound 8, Knaphill, Woking, Surrey.

**Special Notice**  
**THE MARC BOLAN** MAGAZINE issue two now available includes two free posters, sales pen, plus complete John's Children discography. — From G, including p&p, 70p. Cosmic Des, 32 Embassy Gardens, Newcastle NE15 7BB.

**BOLAN'S BORN** to boogie March 7th, Leeds Cottage Road, 10.30pm, be there!

**HAVING DIFFICULTY** obtaining particular LP's singles record trackdown service. — Send SAE + requirements, Philip Williams, 203 Belchers Lane, Birmingham B9 5RT.

**MARC BOLAN** rocks on in the magazine for all Bolan fans. Have you got a copy of 'Marc' if not 'Marc 4' is now out price, 40p. — c/o Cosmic Des, 63 Waterloo Road, Wokingham Berks or Cosmic St, 16 Segsbury Grove, Harms Water Bracknell, Berks.

**BOLAN BOOGIE** disco Saturday, 29th March, Newcastle, Guildhall. Light show free buffet raffles film show etc. etc. — Tel: (0632) 745185 or send SAE to Gordon, 32 Embassy Gardens, Newcastle NE15 7BB.

**ROCK FANS** Agents, musicians etc, are wearing universal rockbadge (look for the Urb tree) each badge issued with an authenticity certificate, Price £1 from Rockbadge c/o A. G. West, Unit 3, Sloane House, Sloane Street, Birmingham 1 (refund if unsatisfied).

**SID VICIOUS** rest in peace.

**WILL COMMUNICATIONS** satellites flood Britain with TV channels? Could you get IBA radio licence? CB for Britain: Shortwave pirate networks? Newsware professionally printed radio magazine investigates. All the usual pirate news. Radio Caroline photo poster free to first five orders. Send 50p (includes postage). — South Coast Radio Movement, 147 Mackie Avenue, Brighton BN1 8SE.

**RADIO CAROLINE** offshore news and land-based pirate news, features on Caroline includes exclusive photos, Thameside radio, Hospital radio ext. in issue 7 of Soundwaves. 30p from Soundwaves. Box 110, Orpington, Kent.

**MARC BOLAN** set of 10 superb colour photos, 5in x 3 1/2in, taken on tour 1977, only £3 a set from S. Flinders, 5 Main St, Stanton By Dale, Ilkeston, Derbyshire.

**BOLAN FANS** special offer tribute EP, 500 copies lift price 90p (+20p p&p) from Del, Aaron-Shears, 1 Ewell Avenue, West Malling, Kent ME19 6NW.

**Records Wanted**  
**NOTHING REFUSED** LP's, EP's, 45's particularly around 1956/71 in excellent condition, compare my offers to any dealer, I'll make quotes for entire collections. — Please write giving details: GT Castle, 104 Roundhills, Waltham Abbey, Essex.

**AMERICAN JAZZ** records featuring Red Nichols 1940 to 1962. — Ken Cheetham, 6 Tithebarn Lane, Poulton Le Fylde, Lancs.

**MIREILLE MATHIEU** albums, singles, EP's wanted, good price paid. — Box no 2279, ROXANNE BLUE, — Gary, 01 478 5458.

**JOHNNY RIVERS** 'Rewind' album / cassette top price paid. — 15 Ashley Road, Clevedon, Avon.

**ALL RECORDS,** cassettes, bought / exchanged, 10-£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).

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

**Wanted**  
**GENESIS TICKET,** Leicester or Derby, your price paid. — Phone Nottingham 231307.

**PHOTOS, CUTTINGS,** anything on ANDERSON SISTERS, Dana, Nolan Sisters, Rachel Sweet, Runaways, Duane Sisters — Chris Lamb, 6 Peel Place, Burley in Wharfedale, Nr Ilkley, West Yorkshire LS29 7JS.

**PRETENDERS TICKETS,** two wanted for Leeds concert. — 47 Ring Road, Beeston, Leeds 11.

**RECORD MIRROR,** 12th January issue £3 Record Token offered. — Mozart, 5 Lambley Road, St George, Bristol BS5 8JO.

**RECORDS POSTERS,** Books, etc. Prices please to — J Powell, Lyndale, Sycamore Ave, Tregear, Gwent.

**CASSETTES WANTED.** Send lists and sae for cash offer, any amount bought. — D Stewart, 134 Oxlow Lane, Dagenham, Essex.

**GARY GILMORE** cuttings, pictures, articles, needed for project. Nothing refused no matter how small. — Box no 2283.

**BOOMTOWN RATS.** Anything about them, especially Bob Geldof; and song words to their three albums. — Sunrise, Flitwick Road, Westoning, Bedford.

**WANTED, CRUISIN** Prog. Joe Meek Special Capital Fri. Feb 1st, good quality recording on cassette. State price. — Tel Rod on (01) 603 3786; Flat 8, after 8 pm, or write 'Flat 8', 27 Sinclair Road, London W14.

**Situations Wanted**  
**INEXPERIENCED SINGER** wants to start or join a new wave band Epsom, Kingston area. — Martin, 168 Kingston Road, Ewell, Surrey.

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**EMPLOYMENT OPPORTUNITIES** with record companies, radio stations, etc. Full-time, part-time, experience unnecessary. 'Music Industry Employment Guide' £1; 'Radio Employment Guide' £1; 'British Music Index' (includes 450+ record company addresses), £1. All three, £2.40. — R S Productions, Hamilton House, Staverton, Devon TQ9 6PG.

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**LYRICS WANTED** by music publishing house. — 11 St Albans Avenue, London W4.

**LYRIC WRITER'S** demo tapes made from your lyrics, recorded by professional musicians. Price, details — sae, George Bowyer, GB & MC Music, 22 The Drive, Doxey, Stafford, Staffs ST1 61EF.

**ABSOLUTELY FREE:** 'Twenty Songwriting Questions Answered' is a booklet explaining copyright, promotion, publishing, recording, contracts, royalties, song contests, setting lyrics to music without payment, etc. — Free from International Songwriters Association (RM), Limerick City, Ireland.

**LYRICS WANTED** by Music Publishing House. — 11 St Albans Avenue, London W4.

**Fan Clubs**  
**RP INFORMATION,** c/o 48 Butterthwaite Road, Sheffield S50AU.

**OFFICIAL UK Subs Fan Club** — SAE to PO Box 12, Guildford, Surrey.

**PROTEX FANS** — SAE to 95 Lots Road, London SW10 for details.

**MOTORHEADBANGERS** ARE swelling! The official Motorhead Fan Club named by Lemmy. Send sae for details to Phitty Animal's sister, 35 Upper Accommodation Road, Leeds 9, Yorkshire.

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**A 17-YEAR-OLD** girl wants to write with punk boys and girls. Marjukka Hentunen, Makelinkatu 41 A1, 90100 Oulu 10, Finland.

**Equip. For Sale**  
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**INEXPENSIVE DISCOTHEQUES.** — Pete, 01-800 5365.

**STEVE DAY.** — 01-524 4976.  
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**LABRATH ROADSHOWS,** Hastings (Sussex) (0424) 440656.

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## For Sale

**SIOUXSIE TIES,** black print on white pv strip line £1 + SAE. — Bentsleather (S), 45 Church Lane, Whitwick, Coalville 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.

**ELVIS PRESLEY** genuine dollar bills, SAE for details. D Charker, 20 Elmvale Drive, Hutton, Weston Super Mare, Avon.

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**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.

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**KISS TIES,** black print on white pv strip tie. £1 + SAE. — Bentsleather (S), 45 Church Lane, Whitwick, Coalville, Leics.

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# SMALLS — order form

**Notes & Conditions Effective from October 1979**

Under the Headings: **FAN CLUBS, PEN FRIENDS, SITUATIONS VACANT, RECORDS FOR SALE, FOR SALE, RECORDS WANTED, INSTRUMENTS FOR SALE, TUITION, SPECIAL NOTICE, RECORDS WANTED, SITUATIONS WANTED** etc. are other private trade announcements 10p per word.

After first two all words in BOLD type 5p per word extra.

**BOX NUMBERS** Allow for words plus 50p service fee.

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# CHARTISTS

## UK SINGLES

1	3	ATOMIC, Blondie	Chrysalis
2	1	COWARD OF THE COUNTY, Kenny Rogers	United Artists
3	2	AND THE BEAT GOES ON, Whispers	Solar
4	6	CARRIE, Cliff Richard	EMI
5	9	I CAN'T STAND UP FOR FALLING DOWN, Elvis Costello	F-Beat
6	4	TAKE THAT LOOK OFF YOUR FACE, Marti Webb	Polydor
7	12	ROCK WITH YOU, Michael Jackson	Polydor
8	10	SO GOOD TO BE BACK HOME AGAIN, Tourists	Epic
9	23	TOGETHER WE ARE BEAUTIFUL, Fern Kinney	Loge
10	5	CAPTAIN BEAKY, Keith Mitchell	WEA
11	8	BABY I LOVE YOU, Ramones	Polydor
12	16	RIDERS IN THE SKY, Shadows	Sire
13	4	TOO MUCH TOO YOUNG, Specials	Rialto
14	7	SOMEONE'S LOOKING AT YOU, Boomtown Rats	2 Tone
15	11	I'M IN THE MOOD FOR DANCING, Nolan Slaters	Ensign
16	18	LIVING IN THE PLASTIC AGE, Buggles	Epic
17	25	GAMES WITHOUT FRONTIERS, Peter Gabriel	Island
18	13	I HEAR YOU NOW, Jon and Vangelis	Charisma
19	38	SO LONELY, Police	18 JUST FOR YOU, Des O'Connor
20	46	HANDS OFF SHE'S MINE, The Beat	35 29 GREATEST HITS, Rod Stewart
21	37	JANE, Jefferson Starship	36 24 BEG GEE'S GREATEST HITS, Bee Gees
22	30	ALL NIGHT LONG, Rainbow	37 28 SEPTEMBER MOON, Neil Diamond
23	—	ALABAMA SONG, David Bowie	38 37 ROCK & ROLL JOURNELL, Cliff Richard
24	20	SAVE ME, Queen	39 23 METAMATIC, John Foxx
25	26	AT THE EDGE, Shift Little Fingers	40 34 DISCOVERY, Electric Light Orchestra
26	22	LIVING BY NUMBERS, New Musik	41 54 FREEDOM AT POINT ZERO, Jefferson Starship
27	21	THREE MINUTE HERO, Selector	42 41 FLEX, Lena Lovich
28	31	SINGING THE BLUES, Dave Edmunds	43 44 ON THE ROAD GREATEST HITS VOLS 1 & 2, Donna Summer
29	34	TOUCH TOO MUCH, AC/DC	44 36 20 GREATEST HITS, Hot Chocolate
30	39	DO THAT TO ME ONE MORE TIME, Captain and Tennille	45 — GREATEST HITS, KC & The Sunshine Band
31	24	TOO HOT, Kool & The Gang	46 50 20 GOLDEN GREATS, Diana Ross
32	26	BUZZ BUZZ A DIDDLE IT, Matchbox	47 60 CORNERSTONE, Styx
33	15	7TEEN, Regents	48 43 SOMETIMES YOU WIN, Dr Hook
34	45	TURNING JAPANESE, Vapors	49 — ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres in the Dark
35	32	ON THE RADIO, Donna Summer	50 47 TUSK, Fleetwood Mac
36	37	I'VE DONE EVERYTHING FOR YOU, Sammy Hagar	51 55 SEMI DETACHED SUBURBAN, Manfred Mann
37	17	BABE, Styx	52 45 SUNBURN, Soundtrack
38	46	RUNNING FREE, Iron Maiden	53 66 WAR OF THE WORLDS, Jeff Wayne's Musical Version
39	33	UNDERPASS, John Foxx	54 49 SHEER GREEK, Girl
40	52	CUBA/BETTER DO IT SALSA, Gibson Brothers	55 48 BREAKFAST IN AMERICA, Supertramp
41	29	MY GIRL, Madness	56 72 RAINBOW RISING, Ritchie Blackmore's Rainbow
42	19	IT'S DIFFERENT FOR GIRLS, Joe Jackson	57 53 ELO'S GREATEST HITS, Electric Light Orchestra
43	40	HOT DOG, Shakin' Stevens	58 — GREATEST HITS, Rose Royce
44	65	STOMP, Brothers Johnson	59 69 BAT OUT OF HELL, Meat Loaf
45	68	TONIGHT I'M ALRIGHT, Narada Michael Walden	60 70 FLYING LIZARDS, Flying Lizards
46	43	TV, Flying Lizards	61 52 AIRSTAIR, Peter Skellern
47	73	DANCE YOURSELF DIZZY, Liquid Gold	62 67 NO PLACE TO RUN, UFO
48	40	WORKING MY WAY BACK TO YOU, Detroit Spinners	63 38 ARGY BARGY, Squeeze
49	41	MAYBE TOMORROW, Chords	64 75 DARK SIDE OF THE MOON, Pink Floyd
50	69	HOLDIN' ON, Tony Rio	65 74 VOULEZ VOUS, Abba
51	36	GREEN ONIONS, Booker T and the MG's	66 68 GOLD AND PLATINUM, Lynryd Skynyrd
52	75	ROSIE, Joan Armatrading	67 61 VIDEO STARS, Various
53	44	RIGHT IN THE SOCKET, Shamalar	68 31 GOING STEADY, Soundtrack
54	67	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	69 — ELVIS LOVE SONGS, Elvis Presley
55	72	HELLO AMERICA, Del Leppard	70 — IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC
56	62	RHYTHM TALK, Jocko	71 — DOWN TO EARTH, Rainbow
57	—	WORZEL'S SONG, Jon Pertwee	72 73 I AM, Earth Wind & Fire
58	—	ANIMATION, Skids	73 71 MATCHBOX, Matchbox
59	42	BRASS IN POCKET, Pretenders	74 63 VICTIMS OF THE FURY, Robin Trower
60	57	FAN MAIL, Dickies	75 46 COUNTRY GUITAR, Wilsher/Jenner
61	66	GHANDHARA, Godiego	
62	49	JAZZ CARNIVAL, Azymuth	
63	55	MARTIAN HOP, Rocky Sharpe and the Replays	
64	—	NE-NE NA-NA NA NU-NU, Bud Manners	
65	—	ANOTHER NAIL IN THE HEART, Squeeze	
66	71	BADMAN, Cockney Reject	
67	—	ECHO BEACH, Marika and the Muffins	
68	80	CARAVAN SONG, Barbara Dickson	
69	—	POISON IVY, Lambretas	
70	54	TONIGHT, Zaine Griff	
71	84	MOTORBIKE BEAT, Revillos	
72	—	HAVEN'T YOU HEARD, Patrice Rushen	
73	—	COOL AND THE KAFTAN, B A Robertson	
74	50	ARE YOU READY, Billy Ocean	
75	61	MUSIC MAKES YOU FEEL LIKE DANCING, Brass Construction	

## OTHER CHART

1	SPYDERMAN, Akrylykz	Red Rhine
2	CAPTAIN KIRK, Spizz Energy	Rough Trade
3	SHEEP FARMING, Toyah	Safari
4	INSIDE OUT, Shifts	Do-it
5	FREY JACK, Fall	Step Forward
6	BIRD IN FLIGHT, Toyah	Safari
7	RICHMOND, Pinpoint	Albion
8	CRANKED UP, Slaughter & the Dogs	Rabid
9	BIG TIME, Ruud	Good Vibes
10	LET'S BUILD A CAR, Sweet Maps	Good Vibes
11	I LIKE BLUEBEAT, Cairo	Rough Trade
12	DON'T TOUCH, Tygers of Pan Tang	Absurd
13	WE ARE PROSTITUTES, Pop Group	Neat
14	ALTERNATIVE ULSTER, Shift Little Fingers	Rough Trade
15	SOLDIER SOLDIER, Spizz Energy	Rough Trade

Compiled by TARGET RECORDS, Royal Oak Yard, Bondgate, Darlington.

# ROCK ALBUMS

1	3	STRING OF HITS, Shadows	EMI
2	1	THE LAST DANCE, Various	Motown
3	2	GET HAPPY, Elvis Costello	F Beat
4	4	PRETENDERS, Pretenders	Real
5	8	TELL ME ON A SUNDAY, Marti Webb	Polydor
6	5	TOO MUCH PRESSURE, Selector	2 Tone
7	9	KENNY, Kenny Rogers	United Artists
8	7	ONE STEP BEYOND, Madness	Stiff
9	12	OFF THE WALL, Michael Jackson	Epic
10	6	SHORT STORIES, Jon & Vangelis	Polydor
11	10	SPECIALS, Specials	2 Tone
12	11	REGGATA DE BLANC, Police	A&M
13	30	OUTLANDO D'AMOUR, Police	A&M
14	13	SMALL CREEP'S DAY, Mike Rutherford	Charisma
15	15	GOLDEN COLLECTION, Charlie Pride	K Tel
16	22	METAL FOR MUTHAS, Various	EMI
17	33	EAT TO THE BEAT, Blondie	Chrysalis
18	20	THE WALL, Pink Floyd	Harvest
19	17	GREATEST HITS VOL 2, Abba	Epic
20	16	PERMANENT WAVES, Rush	Mercury
21	19	NOLAN SISTERS, Nolans	Epic
22	42	LIGHT UP THE NIGHT, Brothers Johnson	A&M
23	25	FLOGGING A DEAD HORSE, Sex Pistols	Virgin
24	26	THE FINE ART OF SURFACING, Boomtown Rats	Ensign
25	14	I'M THE MAN, Joe Jackson	A&M
26	27	KENNY ROGERS SINGLES ALBUM, Kenny Rogers	EMI
27	40	THE AGE OF PLASTIC, Buggles	Island
28	39	CAPTAIN BEAKY & HIS BAND, Keith Michell	Island
29	32	LONDON CALLING, Clash	CBS
30	35	PARALLEL LINES, Blondie	Chrysalis
31	51	CATCHING THE SUN, Spyro Gyra	MCA
32	59	REALITY EFFECT, Tourists	Logo
33	21	END OF THE CENTURY, Ramones	Sire
34	18	JUST FOR YOU, Des O'Connor	Warwick
35	29	GREATEST HITS, Rod Stewart	Riva
36	24	BEG GEE'S GREATEST HITS, Bee Gees	RSO
37	28	SEPTEMBER MOON, Neil Diamond	CBS
38	37	ROCK & ROLL JOURNELL, Cliff Richard	EMI
39	23	METAMATIC, John Foxx	Metal Beat
40	34	DISCOVERY, Electric Light Orchestra	Jet
41	54	FREEDOM AT POINT ZERO, Jefferson Starship	Grunst
42	41	FLEX, Lena Lovich	Stiff
43	44	ON THE ROAD GREATEST HITS VOLS 1 & 2, Donna Summer	Casablanca
44	36	20 GREATEST HITS, Hot Chocolate	Rak
45	—	GREATEST HITS, KC & The Sunshine Band	TK
46	50	20 GOLDEN GREATS, Diana Ross	Motown
47	60	CORNERSTONE, Styx	A&M
48	43	SOMETIMES YOU WIN, Dr Hook	Capitol
49	—	ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres in the Dark	Dindisc
50	47	TUSK, Fleetwood Mac	Warner Brothers
51	55	SEMI DETACHED SUBURBAN, Manfred Mann	Bronze
52	45	SUNBURN, Soundtrack	Warwick
53	66	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
54	49	SHEER GREEK, Girl	Jet
55	48	BREAKFAST IN AMERICA, Supertramp	A&M
56	72	RAINBOW RISING, Ritchie Blackmore's Rainbow	Polydor
57	53	ELO'S GREATEST HITS, Electric Light Orchestra	Jet
58	—	GREATEST HITS, Rose Royce	Whitfield
59	69	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
60	70	FLYING LIZARDS, Flying Lizards	Virgin
61	52	AIRSTAIR, Peter Skellern	Mercury
62	67	NO PLACE TO RUN, UFO	Chrysalis
63	38	ARGY BARGY, Squeeze	A&M
64	75	DARK SIDE OF THE MOON, Pink Floyd	Harvest
65	74	VOULEZ VOUS, Abba	Epic
66	68	GOLD AND PLATINUM, Lynryd Skynyrd	MCA
67	61	VIDEO STARS, Various	K Tel
68	31	GOING STEADY, Soundtrack	Warwick
69	—	ELVIS LOVE SONGS, Elvis Presley	K-Tel
70	—	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
71	—	DOWN TO EARTH, Rainbow	Polydor
72	73	I AM, Earth Wind & Fire	CBS
73	71	MATCHBOX, Matchbox	Magnel
74	63	VICTIMS OF THE FURY, Robin Trower	Chrysalis
75	46	COUNTRY GUITAR, Wilsher/Jenner	Warwick

# ROCK SINGLES

1	1	CRAZY LITTLE THING CALLED LOVE, Queen	Elektra
2	3	YES, I'M READY, Teri De Sario with KC	Casablanca
3	2	DO THAT TO ME ONE MORE TIME, The Captain & Tennille	Casablanca
4	6	LONGER, Dan Fogelberg	Full Moon/Epic
5	8	DESIRE, Andy Gibb	RSO
6	7	ON THE RADIO, Odna Summer	Casablanca
7	4	CRUISIN', Smokey Robinson	Tamla
8	5	ROCK WITH YOU, Michael Jackson	Epic
9	13	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL, Spinners	Atlantic
10	15	ANOTHER BRICK IN THE WALL, Pink Floyd	Columbia
11	11	ROMEO'S TUNE, Steve Forbert	Nemperor
12	12	DAYDREAM BELIEVER, Anne Murray	Capitol
13	14	AN AMERICAN DREAM, The Dirt Band	United Artists
14	17	THE SECOND TIME AROUND, Shalamar	Solar
15	19	TOO HOT, Kool & The Gang	De-Lite
16	24	HIM, Rupert Holmes	MCA
17	17	SEPTEMBER MOON, Neil Diamond	Columbia
18	20	HOW DO I MAKE YOU, Linda Rondstadt	Asylum
19	23	REFUGEE, Tom Petty & The Heartbreakers	Backstreet
20	22	WHEN I WANTED YOU, Barry Manilow	Arista
21	9	COWARD OF THE COUNTY, Kenny Rogers	United Artists
22	10	SARA, Fleetwood Mac	Warner Bros
23	16	THIS IS IT, Kenny Loggins	Columbia
24	31	GIVE IT ALL YOU GOT, Chuck Mangione	A&M
25	25	WONDERLAND, Commodores	Motown
26	32	SPECIAL LADY, Ray, Goodman & Brown	Polydor
27	30	99, Toto	Columbia
28	29	HEARTBREAKER, Pat Benatar	Chrysalis
29	21	FOOL IN THE RAIN, Led Zeppelin	Swan Song
30	26	DON'T DO ME LIKE THAT, Tom Petty & The Heartbreakers	Backstreet
31	46	RIDE LIKE THE WIND, Christopher Cross	Warner Bros
32	60	I CAN'T TELL YOU WHY, Eagles	Asylum
33	37	OFF THE WALL, Michael Jackson	Epic
34	38	THREE TIMES IN LOVE, Tommy James	Millennium
35	35	LET ME GO, LOVE, Nicolette Larson	Warner Bros
36	44	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta	Motown
37	39	KISS ME IN THE RAIN, Barbra Streisand	Columbia
38	41	WHEN A MAN LOVES A WOMAN, Bette Midler	Atlantic
39	42	I THANK YOU, ZZ Top	Warner Bros
40	65	FIRE LAKE, Bob Seger	Capitol
41	45	BACK ON MY FEET AGAIN, The Babys	Chrysalis
42	43	FURTTIN' WITH DISASTER, Molly Hatchet	Epic
43	48	I PLEDGE MY LOVE, Peaches & Herb	Polydor/MVP
44	50	COME BACK, The J. Geils Band	EMI-America
45	52	BABY TALKS DIRTY, The Knack	Capitol
46	51	HAVEN'T YOU HEARD, Patrice Rushen	Elektra
47	56	LOST IN LOVE, Air Supply	Arista
48	40	I CAN'T HELP MYSELF, Bonnie Pointer	Motown
49	53	I WISH I WAS EIGHTEEN AGAIN, George Burns	Mercury
50	55	ROCKIN' INTO THE NIGHT, 38 Special	A&M
51	57	US AND LOVE, Kenny Nolan	Casablanca
52	58	YEARS, Wayne Newton	Arista II
53	59	AND THE BEAT GOES ON, The Whispers	Solar
54	54	YOU MIGHT NEED SOMEBODY, Turley Richards	Atlantic
55	61	SEXY EYES, Dr Hook	Capitol
56	62	EVEN IT UP, Heart	Epic
57	67	WOMAN, Foreigner	Atlantic
58	64	WHERE DOES THE LOVIN' GO, David Gates	Elektra
59	66	MY HEROES HAVE ALWAYS BEEN COWBOYS, Willie Nelson	Elektra
60	27	THE LONG RUN, Eagles	Columbia
61	70	CALL ME, Blondie	Asylum
62	75	WHAT I LIKE ABOUT YOU, The Romantics	Chrysalis
63	—	HOLD ON TO MY LOVE, Jimmy Ruffin	Nemperor
64	72	CARS, Gary Numan	RSO
65	74	PILOT OF THE AIRWAYS, Charlie Dore	Atco
66	68	ISHOULD LOVED YA, Narada Michael Walden	Island
67	—	SET ME FREE, Utopia	Atlantic
68	—	COMPUTER GAME, Yellow Magic Orchestra	Bearsville
69	28	ESCAPE, Rupert Holmes	Horizon
70	—	DESIRE, Rockets	Infinity
71	—	KEEP THE FIRE, Kenny Loggins	RSO
72	—	THE SPIRIT OF RADIO, Rush	Columbia
73	—	GIRL WITH THE HUNGRY EYES, Jefferson Starship	Mercury
74	—	CARRIE, Cliff Richard	Grunst
75	—	ANY WAY YOU WANT IT, Journey	EMI-America

# CHART TALK

**BLONDIE'S 'Atomic'** really lived up to its name last week, debuting at Number Three — the highest new entry to the charts since **Slade's** 'Far Far Away' which also made its bow at Three on October 19, 1974. Already, 'Atomic' has sold over 250,000 copies, helped in no small part by the 12" version which features a live version of **Bowie's** 'Heroes' on the B-side.

'Carrie' is **Cliff Richard's** 11th American hit, following 'Living Doll' (Number 30, 1959), 'Lucky Lips' (Number 62, 1963), 'It's All In The Game' (Number 25, 1963), 'I'm The Lonely One' (Number 92, 1964), 'Bachelor Boy' (Number 96, 1964), 'Congratulations' (Number 99, 1968), 'Devil Woman' (Number Six, 1975), 'I Can't Ask For Anything More Than You, Babe' (Number 80, 1975), 'Don't Turn The Light Out' (Number 59, 1976), 'We Don't Talk Anymore' (Number Seven, 1979).

Elvis Costello's latest smash (his seventh) is an old Sam & Dave B-side — Long noted for his work with the **Mahavishnu Orchestra**, **Weather Report** and **Jeff Beck**, **Narada Michael Walden** has at last made the charts. The single 'Tonight I'm Alright' is taken from the album 'The Dance Of Life' which itself debuted at Number 100 on the album chart last week.

In addition to continuing his solo work, Walden is planning to form a progressive rock group "in the spirit of Mahavishnu". In reply to a query from **James Grant of Cardiff**, the hit song with the oldest lyrics is the **Byrds'** 'Turn, Turn, Turn'. The words were written nearly 3,000 years ago by **King Solomon (974-937 B.C.)**.

**Nile Rodgers** and **Bernard Edwards'** latest masterpiece 'High Society' currently a US Top 20 disco hit for **Chic's** former band singer **Norman Jean**, Edwards and Rodgers are currently working on the new **Sheila B Devotion** album, now only one track from completion and due to release next month.

Reader **Maureen Goodge of Rotherham** is desperately trying to get hold of the theme for **ITV's** 'Minder' series, but she doesn't

know who it's by, or what it's called. Courtesy of a splendid publication called 'Tele-Tunes', I can reveal that the record is 'I Could Be So Good For You' by **Denis Waterman**. Catalogue number is EMI 5009, and the record was released last November and has been hovering close to the charts ever since.

'Tele-Tunes', which has recently been updated, contains over 3,000 items of information on television and film music on record, with full details of artists, composers, labels and catalogue numbers. Compiling such a book is a thankless and overwhelming task which Mike Preston imposes on himself from time to time. Inevitably, there are omissions. For example, no mention is made of **Sonny Curtis'** 'Love Is All Around' which was used as the theme for 'The Marty Tyler - Moore Show'. However, the book is a useful addition to the already daunting collection of record reference books and will be welcomed by TV addicts and fax-freaks alike.

'Tele-Tunes' is available from The Record Information Centre, 78 Birchfield Road, Kidderminster, Worcs. DY11 6PG. Price is £2.95, post free.

A welcome new addition to the charts is **Phyllis Hyman** whose 'You Know How To Love Me' is already well-established on the disco chart and is rapidly climbing the singles listings. Phyllis was born in Philadelphia and moved to Pittsburgh at an early age. After leaving college, she became a legal secretary but gradually became more involved in the local music scene. In 1971, she decided to devote herself to music full-time and joined a local sextette known as **New Direction**. Spells with **All The People** and **Hendo Beat** followed while Phyllis' reputation as a versatile and talented singer grew. In 1974, she formed her own band and gigged extensively throughout the States. Later she came to the attention of **Norman Conners** and guested on his 'You Are My Starship' album, taking lead vocals on three of the tracks. Phyllis has also moved into films making a cameo appearance in 'Lenny' and fronting the **Fatback Band** in 'Saturday Night Fever'. Her third album, 'You Know How To Love Me' sees Phyllis under the wings of **James Mtume** and **Reggie Lucas**, writers of 'The Closer I Get To You'. **ALAN JONES**

# US ALBUMS

1	THE WALL	Fink Floyd	Columbia
2	DAMN THE TORPEDOES	Tom Petty & The Heartbreakers	Backstreet
3	OFF THE WALL	Michael Jackson	Epic
4	PHOENIX	Dan Fogelberg	Full Moon/Epic
5	PERMANENT WAVES	Rush	Mercury
6	ON THE RADIO—GREATEST HITS VOLUMES ONE & TWO	Donna Summer	Casablanca
7	THE LONG RUN	Eagles	Asylum
8	KENNY	Kenny Rogers	United Artists
9	THE WHISPERS	The Whispers	De-Lite
10	SEPTEMBER MOON	Neil Diamond	Solar
11	FREEDOM AT POINT ZERO	Jefferson Starship	Columbia
12	THE ROSE	Soundtrack	Grunt
13	CORNERSTONE	Styx	Atlantic
14	LADIES NIGHT	Kool & The Gang	A&M
15	GOLD & PLATINUM	Lynyrd Skynyrd	MCA
16	IN THE HEAT OF THE NIGHT	Pat Benatar	Chrysalis
17	WHERE THERE'S SMOKE	Smoking Robinson	Tamla
18	KEEP THE FIRE	Kenny Loggins	Columbia
19	TUSK	Fleetwood Mac	Warner Bros
20	JACKRABBIT SLIM	Steve Forbert	Nemperor
21	IN THROUGH THE OUT DOOR	Led Zeppelin	Swan Song
22	GREATEST	Bee Gees	RSO
23	MIDNIGHT MAGIC	Commodores	Motown
24	DEQUELLO	Z.Z. Top	Warner Bros
25	NO NUKES	Various Artists	Asylum
26	BIG FUN	Shalamar	Solar
27	MASTERJAM	Ruhls & Chaka	MCA
28	LIVE RUST	Neil Young With Crazy Horse	Warner Bros
29	FUN AND GAMES	Chuck Mangione	A&M
30	RAY	Goodman & Brown, Ray, Goodman & Brown	Polydor
31	NIGHT IN THE RITS	Aerosmith	Columbia
32	ADVENTURES IN UTOPIA	Utopia	Bearsville
33	EAT TO THE BEAT	Blondie	Chrysalis
34	FURTTN WITH DISASTER	Molly Hatchet	Epic
35	ANGEL OF THE NIGHT	Angela Bofill	Arista/GRP
36	MAKE YOUR MOVE	Captain & Tennille	Casablanca
37	BREAKFAST IN AMERICA	Supertramp	A&M
38	PARTNERS IN CRIME	Rupert Holmes	Infinity
39	PIZZAZZ	Patrice Rushen	Elektra
40	JOURNEY THROUGH THE SECRET LIFE OF PLANTS	Stevie Wonder	Tamla
41	HYDRA	Toto	Columbia
42	LOVE STINKS	J. Geils Band	EMI America
43	PRINCE	Prince	Warner Bros
44	WE'RE THE BEST OF FRIENDS	Natalie Cole & Peabo Bryson	Capitol
45	LONDON CALLING	The Clash	Epic
46	UNION JACKS	The Babys	Chrysalis
47	WET	Barbara Streisand	Columbia
48	RISE	Herb Alpert	A&M
49	DON'T LET GO	Isaac Hayes	Polydor
50	MALICE IN WONDERLAND	Nazareth	A&M
51	PRETENDERS	Pretenders	Sire
52	HIROSHIMA	Hiroshima	Arista
53	DANCIN' AND LOVIN'	Spinners	Atlantic
54	BEST OF FRIENDS	Twenynine Featuring Lenny White	Elektra
55	THE GAP BAND II	The Gap Band	Mercury
56	EVERY GENERATION	Ronnie Laws	United Artists
57	THE ELECTRIC HORSEMAN	Soundtrack	Columbia
58	NO BALLADS	Rockets	RSO
59	BUT THE LITTLE GIRLS UNDERSTAND	The Knack	Capitol
60	HEAD GAMES	Foreigner	Atlantic
61	ONE ON ONE	Bob James & Earl Klugh	Tappan Zee/Columbia
62	I'LL ALWAYS LOVE YOU	Anne Murray	Capitol
63	DARK SIDE OF THE MOON	Pink Floyd	Harvest
64	THE GAMBLER	Kenny Rogers	United Artists
65	AFTER DARK	Andy Gibb	RSO
66	GLORYHALLASTOOPID	Parliament	Casablanca
67	ONE VOICE	Barry Manilow	Arista
68	NO PLACE TO RUN	UFO	Chrysalis
69	BONNIE POINTER	Bonnie Pointer	Motown
70	STAR TREK	Soundtrack	Columbia
71	REGGATTA DE BLANC	Police	RSO
72	EVITA	Festival	A&M
73	A COUNTRY COLLECTION	Anne Murray	Capitol
74	DANCE OF LIFE	Narada Michael Walden	Atlantic
75	WILLIE NELSON SINGS KRISTOFFERSON	Willie Nelson	Columbia

# UK SOUL

1	AND THE BEAT GOES ON	Whispers	Solar
2	YOU KNOW HOW TO LOVE ME	Phyllis Hyman	Arista
3	STOMP	Brothers Johnson	A&M
4	RIGHT IN THE SOCKET	Shalamar	Solar
5	MUSIC MAKES YOU FEEL LIKE DANCING	Brass Construction	UA
6	ROCK WITH YOU	Michael Jackson	Epic
7	THE WORLD IS A GHETTO	War	MCA
8	TONIGHT I'M ALL RIGHT	Narada Michael Walden	Atlantic
9	WE GOT THE GROOVE	Players Association	Vanguard
10	PRAYIN'	Harold Melvin & The Blue Notes	Solar
11	DON'T STOP THE FEELING	Roy Ayers	Polydor
12	JUST A TOUCH OF LOVE	Slave	Ensign
13	THE BOYS IN BLUE	Light of the World	Mercury
14	TOO HOT	Kool & the Gang	Mercury
15	I WANT YOU FOR MYSELF	George Duke	Epic
16	I WANNA BE YOUR LOVER	Prince	Warner Brothers
17	OOH BOY	Rose Royce	WEA
18	ON THE RADIO	Donna Summer	Casablanca
19	HOLDIN' ON	Tony Rallo	Calibre
20	RHYTHM TALK	Jocko	Phil Int.

Compiled by BLUES & SOUL, 153 Praed Street, London W1. Tel. 01-402 6897.

# US SOUL

1	2	AND THE BEAT GOES ON	Whispers	Solar	
2	1	SPECIAL LADY	Ray, Goodman & Brown	Polydor	
3	3	THE SECOND TIME AROUND	Shalamar	Solar	
4	5	TOO HOT	Kool & the Gang	De-Lite	
5	4	ROCK WITH YOU	Michael Jackson	Epic	
6	6	GOT TO LOVE SOMEBODY	Sister Sledge	Cotillion	
7	7	I SHOULD LOVE YOU	Narada Michael Walden	Atlantic	
8	—	STOMP	Brothers Johnson	A&M	
9	14	BOUNCE ROCK	SKATE, ROLL, Vaughn-Mason & Crew	Brunswick	
10	10	BAD TIMES	Tavares	Capitol	
11	13	ON THE ROAD	Donna Summer	Casablanca	
12	17	WORKING MY WAY BACK TO YOU	FORGIVE ME GIRL	Spinners	Atlantic
13	15	THEME FROM THE BLACK HOLE	Parliament	Casablanca	
14	8	PEANUT BUTTER	Twenynine Featuring Lenny White	Elektra	
15	16	FUNK YOU UP	Sequence	Sugar Hill	
16	9	HAVEN'T YOU HEARD	Patrice Rushen	Elektra	
17	20	YOU ARE MY HEAVEN	Roberta Flack With Donny Hathaway	Atlantic	
18	12	JUST A TOUCH OF LOVE	Slave	Cotillion	
19	23	THIS IS IT	Kenny Loggins	Columbia	
20	—	PRAYIN'	Harold Melvin & The Blue Notes	Source	

# US DISCO

1	1	AND THE BEAT GOES ON	The Whispers	Solar
2	2	FUNKYTOWN	Lipps Inc	Casablanca
3	5	HIGH ON YOUR LOVE	Debbie Jacobs	MCA
4	3	EVITA	Festival	RSO
5	6	VERTIGO	Dan Hartman	Blue Sky
6	4	I CAN'T HELP MYSELF	(Sugar Pie Honey), Bonnie Pointer	Motown
7	7	HAVEN'T YOU HEARD	Patrice Rushen	Elektra
8	8	I SHOULD LOVE YOU	TONIGHT I'M ALL RIGHT, Narada Michael Walden	Atlantic
9	9	MANDOLAY	La Favour	Sweet City
10	10	WE'RE GONNA ROCK	Sabu	Ocean
11	13	LOVE INJECTION	Trussel	Elektra
12	12	SMACK DAB IN THE MIDDLE	Janice McClean	Warner/BFC
13	11	I WANNA BE YOUR LOVER	Prince	Warner
14	16	WORKING MY WAY BACK TO YOU	Spinners	Atlantic
15	14	CAN'T STOP DANCING	Sylvester	Fantasy
16	17	GOOD TO ME	THP	Atlantic
17	15	YOU KNOW HOW TO LOVE ME	Phyllis Hyman	Arista
18	—	KIND OF LIFE (Kind Of Love)	North End	West End
19	19	I CAN'T DANCE WITHOUT YOU	Theo Vaneas	Prelude
20	20	THE SECOND TIME AROUND	Shalamar	Solar

# UK DISCO

1	1	AND THE BEAT GOES ON	Whispers	Solar
2	3	ROCK WITH YOU	Michael Jackson	Epic
3	4	YOU KNOW HOW TO LOVE ME	Phyllis Hyman	Arista
4	5	TOO HOT TONIGHT	S THE NIGHT, Kool & The Gang	Mercury
5	2	WE GOT THE FUNK	Positive Force	Sugarhill
6	11	SHAKIT! MUSIC MAKES YOU FEEL LIKE DANCING	Brass Construction	UA
7	7	I WANNA BE YOUR LOVER	Prince	Warner Bros
8	12	RHYTHM TALK	Jocko	Phil Int
9	6	JAZZ CARNIVAL	Azymuth	Milestone
10	10	DON'T STOP THE FEELING	Roy Ayers	Polydor
11	30	STOMP! LET'S SWING	Brothers Johnson	A&M
12	15	TONIGHT I'M ALL RIGHT	Narada Michael Walden	Atlantic
13	14	HOLDIN' ON/BURNIN' ALIVE	Tony Rallo	Calibre
14	13	WE GOT THE GROOVE	Players Association	Vanguard
15	9	RAPPER'S DELIGHT	Sugarhill Gang	Sugarhill
16	8	OFF THE WALL	Michael Jackson	Epic
17	19	I SHOULD LOVE YOU YA! YOU'RE SOO GOOD! LOVIN' YOU MADLY	Narada Michael Walden	Atlantic
18	20	HAVEN'T YOU HEARD	Patrice Rushen	Elektra
19	16	ARE YOU READY	Billy Ocean	GTO
20	28	STANDING OVATION	GG	Arista
21	18	SPACER	Sheila B Devotion	Garnere
22	26	RIGHT IN THE SOCKET	THE RIGHT TIME FOR US, Shalamar	Solar
23	17	IS IT LOVE YOU'RE AFTER	Rose Royce	Whitfield
24	23	THE WORLD IS A GHETTO	War	MCA LP/12in
25	30	OTBA LAW (OUTTA BE A LAW) YOUNG CHILD! EVERY GENERATION/TOMORROW/LOVE'S VICTORY	Ronnie Laws	UA LP
26	29	JUST A TOUCH OF LOVE	Slave	Atlantic
27	25	LOVE INJECTION	Trussel	Elektra
28	27	THE GET DOWN MELLOW MELLOW SOUND/DANCE/ WE'RE ALMOST THERE	Players Association	Vanguard LP
29	23	PRAYIN'	Harold Melvin & The Blue Notes	Source
30	72	DON'T PUSH IT DON'T FORCE IT	Leon Haywood	20th Century-Fox
31	24	WITH YOU I'M BORN AGAIN	Billy Preston & Syreeta	Motown
32	38	OUO SERA MI VIDA	Gibson Brothers	Island
33	47	I'M IN THE MOOD FOR DANCING	Nolans	Epic
34	21	GOT TO LOVE SOMEBODY	Sister Sledge	Atlantic
35	54	CHECK OUT THE GROOVE/YOU GOT WHAT IT TAKES	Bobby Thurston	US Prelude LP
36	37	PLEASE DON'T GO	KC & The Sunshine Band	TK
37	33	DANCE FREAK	Cham Reaclion	US Sound of New York
38	50	THE BOYS IN BLUE/THIS IS THIS	Light Of The World	Ensign
39	32	I WANT YOU FOR MYSELF	George Duke	Epic LP
40	31	THE SECOND TIME AROUND	Shalamar	Solar
41	42	I CAN FEEL IT	Stop	Calibre
42	35	RELIGHT MY FIRE/VERTIGO	Dan Hartman	Blue Sky
43	43	HERE COMES THE SUN	Fat Larry's Band	Fantasy
44	40	GREEN ONIONS	Booker T & The MG's	Atlantic
45	34	MY FEET KEEP DANCING	Chic	Atlantic
46	51	ON THE RADIO	Donna Summer	Casablanca LP
47	30	CISSELIN' HOT	Chuck Clisel	Arista
48	71	TONIGHT'S THE NIGHT	Sharon Paige	US Source
49	56	I CAN'T HELP MYSELF	Bonnie Pointer	Motown LP
50	70	CUBA/BETTER DO IT SALSA	Albany Brothers	Island
51	69	GOT TO FAN THE FLAME	Gordon's War	US Star-Jay
52	59	SHE'S SO DIVINE/STINGRAY	Jan Akkerman	Atlantic LP
53	41	MUSIC/TONIGHT	One Way Al Hudson	MCA
54	46	LADIES' NIGHT	Kool & The Gang	Mercury
55	48	LOOKIN' GOOD	Eddie Cheba	US Tree Line
56	65	BRASS IN POCKET	Pretenders	Real
57	44	(NOT JUST) KNEE DEEP	Funkadelic	Warner Bros
58	45	IT'S A DISCO NIGHT	Isey Brothers	Epic LP
59	84	CATCHING THE SUN/PERCOLATOR	Spyro Gyra	MCA 12in LP
60	75	EMOTION/WHEN THE WORLD TURNS BLUE	Merry Clayton	US MCA LP
61	86	WINNERS/CLOSE TO YOU/OPEN YOUR MIND/ROLLIN' ON/ NOTHIN' SAID/ STILL LOVE YOU/YOUR WAY	Kleeer	US Atlantic LP
62	61	CHAMELEON	La Pergunta	US GNP Crescendo
63	67	TOO MUCH TOO YOUNG/GUNS OF NAVARONE	Specials	2-Tone
64	49	ROTATION	Herb Alpert	A&M
65	78	MAXIMUM PENETRATION	Maximum Penetration	Sidewalk
66	55	IT'S MY LOVE	Diana Ross	Motown
67	52	LOVE GUN	Rick James	Motown
68	63	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (DOORS) STEPPIN' (OUT)	Gap Band	Mercury
69	57	RAP-O CLAP-O	Joe Bataan	Salsoul
70	74	LADY/CAN YOU DO THE BOOGIE/ MY GIRL/ A SONG FOR DONNY/ OUT THE BOX	Whispers	Solar LP
71	79	CENTRE CITY/ LAST CHANCE TO DANCE	Fat Larry's Band	Fantasy 12in promo LP
72	60	JUST WANT TO BE/SPARKLE/GET UP/DO IT WITH YOUR BODY	Cameo/Vernon Burch/7th Wonder	Casablanca 12in EP
73	64	THE TEARS OF A CLOWN/RANKING FULL STOP	The Beat	2-Tone
74	80	BABE	Slyx	A&M
75	77	ALL NIGHT THING	Invisible Man's band	US Marigo
76	87	GROOVE CITY	Wilson Pickett	EMI America
77	85	I WANNA BOOGIE WITH YOU	Ziffz	UA
78	—	MY GIRL	Madness	Suff
79	—	THIS HAD TO BE/LIGHT UP THE NIGHT/CELEBRATIONS/ YOU MAKE ME WANNA WIGGLE/SMILIN' ON YA	Brothers Johnson	A&M LP
80	—	HAWKEYE	Wilbert Longmire	US Tappan Zee LP
81	85	I APOLOGIZE/WATCH YOUR STEP	Big Foot	US Sue Int
82	86	SEXY DANCER	Prince	Warner Bros LP
83	—	DANCE YOURSELF DIZZY	Liquid Gold	Polo
84	81	CAN'T STOP DANCING/IN MY FANTASY	Sylvester	Fantasy 12in
85	76	WONDERLAND	Commodores	Motown
86	73	NOW I'M FINE/PRIME TIME	Grey & Hanks	US RCA LP
87	66	ROCK IT	Deborah Washington	Arista
88	—	IN THE STONE	Earth Wind & Fire	GBS
89	—	SELF SERVICE LOVE/JIM SCREECHIE	Guardian Angel	MR
90	—	THIS IS LOVERS ROCK	Eargasm	Venture

# STAR CHOICE

(No particular order)

1	WATERLOO SUNSET	The Kinks
2	TVC15	David Bowie
3	PSYCHO KILLER	Talking Heads
4	7 AND 7 IS	Lpve
5	SOUND OF THE SUBURBS	The Members
6	McARTHUR'S PARK	Richard Harris
7	TYPICAL GIRLS	The Slits
8	OUTDOOR MINOR	Wire
9	THE DAY MY BABY GAVE ME A SURPRISE	Devo
10	ABBA ZABBA	Captain Beefheart



DAVE FENTON  
from the Vapors

# YESTEREAR

ONE YEAR AGO (FEBRUARY 24, 1979)

1	HEART OF GLASS	Blondie
2	TRAGEDY	Bee Gees
3	CHIGUITITA	Abba
4	WOMEN IN LOVE	Three Degrees
5	OLIVER'S ARMY	Elvis Costello & The Attractions
6	I WAS MADE FOR DANCIN'	Leif Garrett
7	I WILL SURVIVE	Gloria Gaynor
8	CONTACT	Edwin Starr
9	DON'T CRY FOR ME ARGENTINA	Shadows
10	MILK AND ALCOHOL	Dr Feelgood

FIVE YEARS AGO (MARCH 1, 1975)

1	MAKE ME SMILE (COME UP AND SEE ME)	Steve Harley & Cockney Rebel
2	IF	John Lennon
3	PLEASE MR POSTMAN	The Carpenters
4	THE SECRETS THAT YOU KEEP	Mud
5	ONLY YOU CAN	Fox
6	SHAME SHAME SHAME	Shirley and Company
7	MY EYES ADDRESSED YOU	Franki Valli
8	SUGAR CANDY KISSES	Man and Katie Kissoon
9	JANUARY	Pilot
10	FOOTSEE	Wigan's Chosen Few

TEN YEARS AGO (FEBRUARY 26, 1970)

1	LOVE GROWS	Edison Lighthouse
2	WANDERIN' STAR	Lee Marvin
3	LET'S WORK TOGETHER	Canned Heat
4	I WANT YOU BACK	Jackson Five
5	INSTANT KARMA	John Lennon and Yoko Ono with the Plastic Ono Band
6	LEAVIN' ON A JET PLANE	Peter, Paul and Mary
7	TEMMA HARBOUR	Mary Hopkin
8	VENUS	Shocking Blue
9	MY BABY LOVES LOVIN'	White Plains
10	UNITED WE STAND	Brotherhood of Man

FIFTEEN YEARS AGO (FEBRUARY 27, 1965)

1	I'LL NEVER FIND ANOTHER YOU	The Seekers
2	GAME OF LOVE	Wayne Fontana
3	DON'T LET ME BE MISUNDERSTOOD	The Animals
4	YOU'VE LOST THAT LOVING FEELING	The Righteous Brothers
5	TREED OF WAITING FOR YOU	The Kinks
6	KEEP SEARCHIN'	Del Shannon
7	THE SPECIAL YEARS	Val Doonican
8	IT HURTS SO MUCH	Jim Reeves
9	FUNNY HOW LOVE CAN BE	The Jay League
10	IT'S NOT UNUSUAL	Tom Jones