

RECORD MIRROR

Superpop

SAXON + BLOOMER
ON TRACKS + SOLOVORS

JAM
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heart of Texas



CRANKS
12 PAGE STUDENT
SUPPLEMENT

45 Hurld

JAM PIC BY ANDREW DOUGLAS

The Natural Blonde.

A HAPPY St Patrick's day for last week to all my numerous Irish readers.

HONORARY IRISHMAN, Scott Gorham (he's so suave you'd almost think he was Irish) was arrested for being drunk and disorderly that night. Da boys were driving along when the driver knocked a bollard over and was stopped by a particularly efficient policeman. Scott reeled out of the car and told the offending policeman to, well, go away (I can't repeat what he really said). Of course, he was arrested. The policeman was probably glad he didn't get "Aw man, you are weirding me out" or some equally incomprehensible Gorham insult. Scott was fined five pounds.

HUGH CORNWELL went down last week and spent the weekend in Pentonville jail, where he is now serving a two month sentence for possession of certain substances. When the judge told him that an example had to be made and what his sentence was, the ashen faced Strangler said: "All the best people do time." No wonder he looked ashen faced if he's been watching those BBC TV programmes of prison life in America or 400 things to do with a broom handle. The jail have refused Mr Cornwell a guitar but said that if fans would like to write to him he will receive mail.

THAT DEVASTATING charm-boat, Lemmy, blew a wall down during a gig in Europe last weekend. What was the hunk doing? It turns out to be less thrilling than one might imagine, the band was playing so loud that the wall just gave up.

JOHN FOX has been invited to play at an Austrian festival called Ars Electronica.

An appropriate title, don't you think? It's being held at Lindt, which is also home of the chocolate bar. John will probably play 'Underpants' whoops 'Underpass' three times from each side of the stage (terribly avant garde these festivals). Also playing will be Professor Moog, Jean Michel Jarre and his blow dryer and Wendy Carlos (who used to be Walter Carlos, so there'll be the added bonus of wondering who he/she will turn up as).

HOLLY AND The Italians are going to have a revolutionary (!) new kind of sleeve on their new single. Its four stickers that split into separate stickers revealing the inner sleeve. Virgin, despite the absence of their resident Oscar Wilde, Al Clarke, have spent weeks devising the funny comments for the stickers. (you can certainly tell Al's been away for a month). 'Never mind the bollocknaise' and 'the day the world turned Deigo' are two of them. The other one's something about being glad to be Italian, which seems a little incongruous as everyone in the band seems to come from places like Brighton and New Jersey.

OBVIOUSLY SPURRED ahead by the fact that 'Living On An Island'



PAULA'S PAGES

I BET you thought Chelsea's Gene October had moved to Scunthorpe or somewhere equally out of the way. Gene has a new single coming out this week. The fascinating thing about the picture on the left is the blonde whose roots Gene's looking at. She is in fact a young man who haunts London night spots in dresses which show off his rather hairy legs.

has been played twice on 'Coronation Street.' John Coughlan's Diesel played Guernsey and Jersey. During their particularly rivetting version of 'Run Rudolph Run,' Neil Murray got terribly carried away and swung round thumping Mick Moody in the face with his bass guitar. Mick ran off stage and into a waiting car to go for stitches at a local hospital, much to the bafflement of the rest of the band who didn't know what was going on.

NO DOUBT millions of viewers turned on their telly to watch Gary Holton give yet another version of his Fagin in 'Bloody Kids' on Sunday night. Also appearing in the play was Jimmy Hibbet, who, by coincidence with his charming part, has a single out on Friday called 'Mr Wonderful'

BIANCA JAGGER'S favourite restaurant keeps lots of fresh violets on tap for her to eat (raw no less). Apparently she's very keen on them to keep her complexion luminescent.

KEITH CHEGWIN, the rather plump boy on Swap Shop, was born in the same ward as Paul McCartney in Liverpool. I thought I'd put that in just to give you an added bonus this week and also to fill in this small space.

Under the name of Cult Hero, The Cure played support to The Passions at the Marquee recently. The set they played was from the Top 10 of seven years ago and included songs by the Detroit Emeralds, Partridge Family, Faces, Gary Glitter, Thin Lizzy, Strawbs (that one stuck in the throat a bit) and of course the Number One of the time, which was Slade. The audience naturally went insane. With The Cure were Frank (who was the 'Cult hero') an extra guitarist who came as a bonus with Frank. Back-up vocals were stunningly performed by two young

members of the **Obtainers**, who for once didn't bring their Tupperware boxes to bang.

ILLUSTRIOUS DEREK GREEN, head of A&M Records, plays in the same football team as PR Keith Altham, who's currently lying in his hospital bed with a broken leg. Anyway, the other day Derek arrived at some exotic airport and while walking across the tarmac his leg broke. It turns out he'd broken his leg two years ago playing footie with Keith and it hadn't healed properly. The Curse of Altham strikes again.

APPARENTLY THERE'S a war on between Annie Lennox of the Tourists and Suzi Quatro. Annie was due to do a TV show hosted by Cathy McGowan but Cathy got sick and was replaced by Suzi. A few months ago when Suzi had a new single out Annie Lennox pointed out that it was a rip off of 'Sorrow' and Suzi's artistic integrity was severely wounded. Anyway, icy stares were thrown across the studio by Suzi.

By the way, due to **Thin Lizzy's** resident criminal Scott Gorham's brush with the law, they missed the plane up to Birmingham to do another one of that particular show and had to hire a private jet at vast expense (15 hundred quid).

BA ROBERTSON is going to become a singing telegram boy for Capital Radio's Help A London Child Appeal. Listeners ring up and pledge money for various things like Cliff Richard's shoes (poo), a lunch with Michael Aspel (let's hope his eyes don't really light up like that advert he does), Rick Wakeman will be giving his gold lame suit and there are tickets for the Knebworth Festival.

CASINO STEEL of The Boys has to stay in his homeland of Norway until he pays an outstanding tax demand. Until he coughs up, the band is a four piece.

THE ORIGINAL Mirrors recent London gig was packed with peo-

DAVID SYLVIAN, pictured right, has recently been voted the most beautiful man in the world (I thought it was CHEAP TRICK'S Robin Zander). Before you tie your brains in total knots trying to think who on earth thought he was the cutest of them all, it was a Japanese magazine. Anyway, here's a delightful photo of him looking suitably unaffected by the whole thing.



ple like John Foxx in a duffle coat, The Skids' Richard Jobson in a cardigan (slipping), Paul Thompson of Roxy Music and various others from Buggles and Writz.

"**SOME BANDS** play other people's songs. We play The Smirks' set." Yes, welcome to Dingwalls Audition Night where there's a full house to see Tex and the Extraordinaires, ostensibly from Lubbock, Texas, the ultimate home-town since a certain Joe Ely arrived on the scene.

Of course, those in the know realised that Tex etc are those wacky Lancastrian imposters, The Smirks, staging a timely comeback after record label (Beserkely) and management hassles.

Amongst the informed were members of The Beat, including Fedora'd front-man Ranking Roger, who admitted that they had been sent along in an A&R capacity by their record company, Arista.

REPORTS FROM the Antipodes suggest that The Police tour of the area hasn't been totally successful with guitarist Andy Summers apparently deported from New Zealand for possessing a small amount of cannabis. The same source reveals that gigs were cancelled in New Zealand due to problems with Sting's throat. The promoter of the tour has apparently gone bankrupt. The Australian tour has been re-arranged as doctors have said that Sting has been overdoing it and his throat is both "inflamed and spongy" and could lead to the growth of nodules and the only cure is a two week break. Dates in Bangkok and Cairo have been cancelled also.

POOR STEVE Lindsay of The Planets lost £50 during his gig at The Venue. The person that stole it will get a night out with Steve if the money is not returned.

THE WHO have offered The Yachts the support spot on their tour and are also donating cash to the Keep The Yachts Alive Fund during their tour of Germany, Austria and Switzerland.

THE RECORDING Studio as a Compositional Tool was the topic of **Brian Eno's** recent brief lecture tour. He's currently collaborating on an album with **Talking Heads' David Byrne**. He informed the audience that "Recording tape was really the important revolution in music this century. It allows one to take an event in time and make it an event in space." That's very poetic and I would imagine a

good way of getting out of the PE lesson.

MICK JAGGER turned up to see the **Boomtown Rats** gig at New York and danced by the side of the stage with escort **Bebe**, who spent most of the evening holding her nose and pointing at girls she didn't like. Various other New Yorkers like **Talking Heads**, **David Johansen**, **Jagger's** only complaint was that he didn't think **Mr Geldof's** T-Shirt went too well with the lights.

LENE LOVICH'S New York gig at the Mudd Club recently was attended by **Graham Parker**, currently recording with **Jimmy Lovine** and **David Byrne**, **Clash** members, **Kosmo Vinyl** and a host of other Ukrainian fans.

THE DRUMMER with the **Bodysnatchers**, **Jane Summers**,

was forcibly ejected from a **Selector** party at Legends when she, er, fell over onto some tables and rather upset a few diners.

LEGENDARY ACID rocker, **Al Kooper**, came into town and jammed with **Rory Gallagher**. It was a 2¾ hour set and patrons were seen gasping for refreshment at the end of it. He also played on **Richard Digance's** Capital Radio programme while here.

UNTIL NEXT week, by which time I will be in a complete frenzy of excitement as I'm sending my columns from the States. I'll be whiling away my time lying by pools with underpants and interviews being literally flung at me by record companies sick to death of hearing from me every day. Love and kisses **PAULA xx-x**

RADIO CAROLINE IS THIS THE END?

MI AMIGO — the pirate radio ship that had so many times cheated death — was finally claimed by the sea last week. The rusty motor vessel, home of Radio Caroline since 1964, lost her last battle for survival as she slipped beneath the waves just after midnight on Thursday morning, March 20. It seems a fitting end to a gallant little ship that had so often seemed at risk from storms, broken masts and the breakers yard.

The three DJs — **Tom Anderson**, **Nick Richards** and **Stevie Gordon** — plus the Dutch crewman and ship's canary **Wilson** — were all safely taken off by the Sheerness lifeboat just minutes before the ship sank.

The 60 year old ship had drifted 10 miles after her anchor broke in gale force nine winds, which drove her into the **Black Deep** channel. After being beached on a sandbank, she got free and began to sink.

About 8pm on Wednesday evening the DJs announced: "Due to circumstances beyond our control we are unable to broadcast normal programmes." They then broadcast continuous music up until a few minutes to midnight.

Then came the announcement that the lifeboat was alongside and that DJs and crew were OK and leaving the boat. The **Caroline** song, by **The Fortunes**, was played for the last time and just past midnight the ship was silent as she sank.

By daylight all that could be seen of her was 130 feet of mast defiantly pointing out of the water. The DJs

were released after being questioned by authorities on land.

So ended the final chapter of a dramatic ship that started life in 1921 as a three masted schooner, the **SS Margarethe**.

At her peak she claimed more than 15,000,000 listeners and took thousands of pounds of advertising revenue each day. In 1966 she narrowly missed death when in gale force eight winds she was beached near **Frinton, Essex**.

After the 1968 **Marine Offences (Broadcasting) Act** was passed outlawing the offshore stations only **Caroline** continued, until the ships were towed in a Dutch port after a dispute with the supply company. In 1972 her sister ship **MV Caroline** met her fate in the breakers yard.

Mi Amigo returned however, complete with a new rock format and boasted of being "Europe's only album station."

There were many more problems of course, such as drifting into British waters and beaching in **November 1975**. In **January** last year the crew left ship when the ship threatened to sink, but she was still there the next morning and broadcasts soon returned.

Though the golden age of pirate radio is definitely over, there are still thousands of thankful listeners throughout Europe and the UK who will remember the name and for whom there will be one spot on the radio wavelength that is sadly silent tonight. **DAVID BROWN.**



"... And together we can nuttify all the world!" without forgetting fellow **Muswell Hill-billy Mike Nicholls** in the process. For it was to

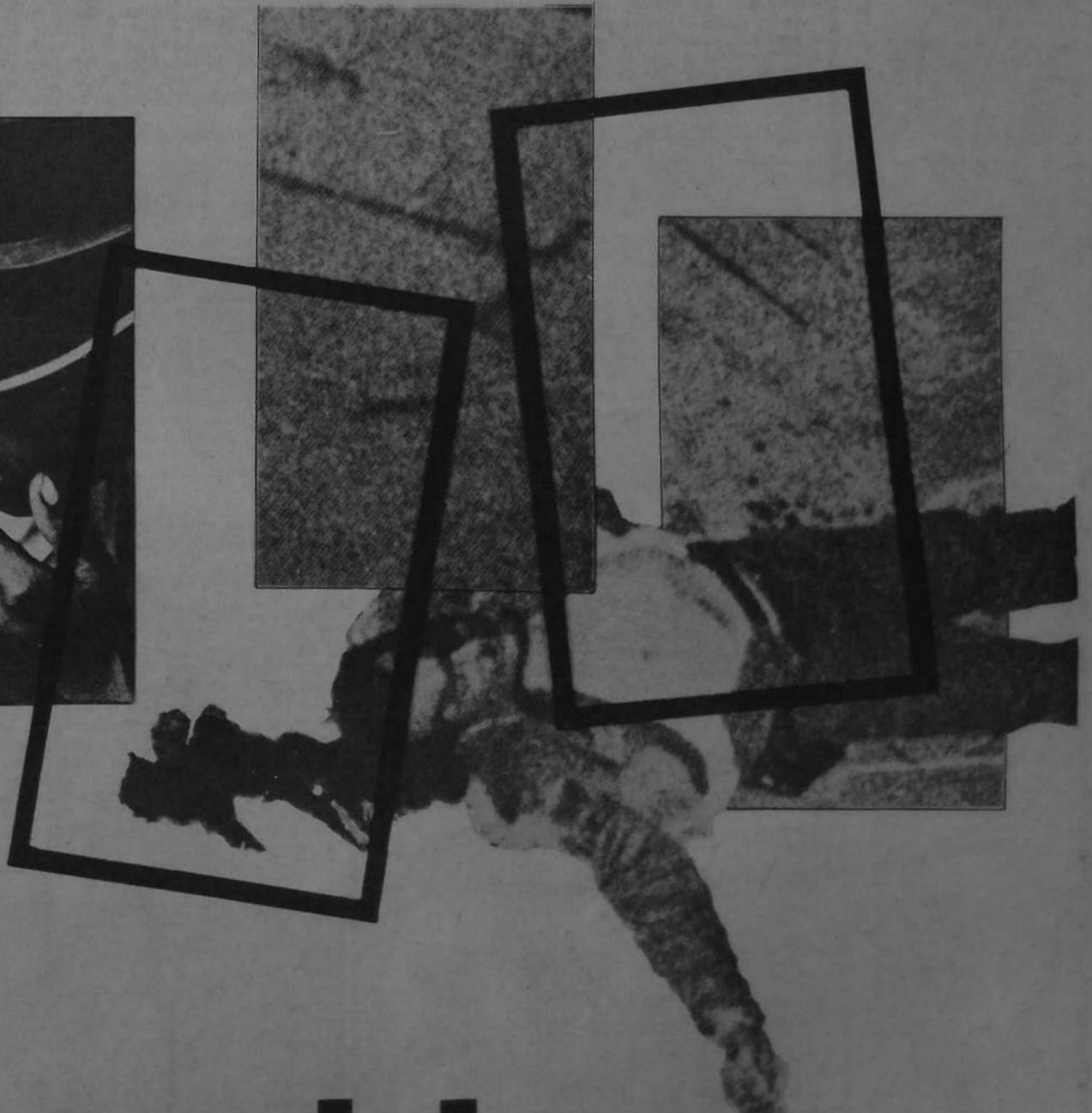
he that this merry epistle was sent prior to a night-flight to **Cairo.**

Album
Frustration Paradise



The
Carpettes
New Single

Johnny won't hurt you



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NEWS

**COLLINS ILL
GENESIS CANCEL**

AFTER ONLY three completed dates the sold-out Genesis tour is in jeopardy. After group member Phil Collins was hit with a serious attack of laryngitis.

Collins complained of a sore throat over the weekend, and Genesis were forced to cut short their set at Reading Hexagon on Sunday as he was unable to sing all the songs.

Dates at Bournemouth (Monday) and Portsmouth (Tuesday) were cancelled, and as we went to press it was still doubtful whether the series of concerts at London Hammersmith Odeon would go ahead.

But all cancelled shows will definitely be rescheduled, as soon as possible after the tour is finished, said a Genesis spokesman. Tickets already purchased will be valid for the new dates.

• See live review of Genesis in Aylesbury on page 32.

BREATHING BUSH

KATE BUSH'S first new single for over a year will be released on April 3, with a new album expected towards the end of May.

'Breathing', which will run for over five minutes, will be the first new material Kate has released since late 1978—and it's also a track from the new studio album currently being completed at the London Abbey Road studios. It's backed by 'The Empty Bullring' (which won't be on the album) and comes complete with picture bag.

The announcement of 'Breathing', has, finally, scotched the rumours that 'Babooshka' will be the new single. 'Babooshka' will in fact be a featured track on the new album, and Kate will sing it on the upcoming Dr Hook TV special (see review page 30).

MILLER DIES

JACOB MILLER, singer with Inner Circle, was killed in a car crash in Kingston, Jamaica on Monday.

Full details of the accident aren't yet available, but it's understood that he was returning to his home in Kingston after a visit to Bob Marley's headquarters in Hope Road when the crash occurred.

Jacob 'Killer' Miller, a star of the film 'Rockers', was a popular figure in Jamaica, both as a solo singer and through his work with Inner Circle.

Shortly before his death he had been with the group in Nassau, finishing tracks for a new Inner Circle album.

PISTOLS FILM

THE SEX Pistols' film 'The Great Rock 'N' Roll Swindle' should be shown in Britain by September.

Virgin Films will now be handling the distribution of the film themselves, after negotiating to acquire rights to the film from the Official Receiver, following the liquidation of Glitterbest/Matrixbest.

The film is currently being viewed by the censors, who have already indicated that cuts will be necessary in order to acquire an 'X' certificate.

Virgin have also commissioned author Michael Moorcock to write 'the story of the book,' and it's expected that this will be released to coincide with the film.

GLITTER ROW

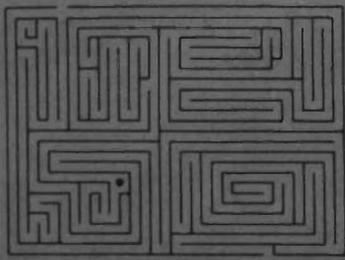
A MAJOR row has broken out over a planned London 'comeback' by Gary Glitter.

For the management of the London Lyceum — where the concert is to take place in April have banned Killing Joke from appearing as support on the bill, they claim that Killing Joke, who were invited to play at Glitter's request, will cause audience conflict.

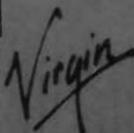
'We're furious, but it doesn't look like there's anything we can do,' Killing Joke's manager told RECORD MIRROR. However Joy Division will be appearing on the bill, and tickets are available, now.

Interview

Hide and Seek



The Single on



News Editor: JOHN SHEARLAW

ROAD REPORT

SABBATH — FIRST IN TWO YEARS

FOR THE first time in over two years, Black Sabbath begin a lengthy British tour at the end of April.

It will be the first tour featuring new vocalist Ronnie James Dio formerly with Rainbow and Elf — and the band will be bringing over their full American stage show including lasers. Dates are: Portsmouth Guild Hall April 29 and 30, Bristol Colston Hall May 2, Poole Wessex Hall 3, Brighton Centre 4, Hammersmith Odeon 7 and 8, Glasgow Apollo 14 and 15, Edinburgh Odeon 16, Newcastle City Hall 18 and 19, Deeside Leisure Centre 20, Manchester Apollo 22 and 23, Birmingham Odeon 24 and 25, Leicester De Montfort Hall 26.

Ticket prices for the whole tour have been fixed at £4.50, £3.50 and £2.50 except at Poole Wessex Hall and Deeside Leisure Centre where prices are fixed at £4 and Leicester De Montfort Hall where tickets are £4.50 and £3.50. Tickets are available from box offices with the exceptions of Newcastle City Hall and Birmingham Odeon where postal applications only will be accepted. Make cheques and postal orders out to the venues concerned and don't forget to enclose a SAE.

Coinciding with the tour Black Sabbath will be releasing their new album 'Heaven And Hell' on April 11. The album has eight original compositions, including 'Die Young' and 'Neon Knight', all written by Ronnie James Dio.

UNDERTONES HUMMING TOUR

AS PREDICTED in RECORD MIRROR last week the Undertones will be touring Britain in May — immediately after the release of their second album.

The album is entitled 'Hypnotised' — recorded in Holland earlier this year — and it's in the shops on April 18. Of the 15 tracks there's only one non-original, a cover version of the Drifters' classic 'Under The Boardwalk'.

Full dates for the 'Tones Humming' tour are: Brighton Top Rank April 23, Guildford Civic Hall 24, Bristol Colston Hall 25, Bournemouth Winter Gardens 27, Leicester De Montfort Hall 28, Manchester Free Trade Hall 29, Bradford St Georges Hall 30, Liverpool Empire Theatre May 1, Belfast Queens University 2, Belfast Whittle Hall 3, Cambridge Corn Exchange 9, Aylesbury Friars 10, Norwich University 11, Hemel Hempstead Pavilion 12, Portsmouth Locarno 13, Birmingham Odeon 15, Bath Pavilion 16, Malvern Winter Gardens 17, Cardiff Top Rank 18, London Hammersmith Palais 20, Sheffield Top Rank 28, Carlisle Market Hall 29, Edinburgh Odeon 30, Glasgow Apollo 31, Aberdeen Fusion June 1, St. Andrew's University 2, Newcastle City Hall 3.

MAXIMUM ticket price for all dates will be £3, and tickets are on sale now.

WILD HORSES RUN NEXT MONTH

WILD HORSES begin an extensive tour next month — possibly their last British dates this year.

The band will also be bringing out their long awaited debut album 'Wild Horses The First Album' on April 11 and after their British tour they'll be touring America and Japan, although there is a possibility that they may slot in a British festival gig for the summer.

Tour dates are: St Andrews University April 12, Glasgow Tiffanys 13, Edinburgh Tiffanys 14, Aberdeen Fusion 15, Ayr Pavilion 16, Glenrothes Lomond Centre 17, Blackpool Norbreck Castle 18, Manchester Polytechnic 19, Redcar Coatham Bowl 20, Northampton Paddock 24, Cambridge Corn Exchange 25, Hemel Hempstead Pavilion 29, Leeds University 30, Newcastle Polytechnic May 2, Sheffield University 3, Bristol Locarno 4, Cardiff University 6, Durham University 8, West Runton Pavilion 9, Lincoln College 10, London Lyceum 11.

Check ticket prices with local box offices.

MAIDEN'S MAY MONSTER

IRON MAIDEN break into the big time in May . . . with a monster 34-date British tour.

The tour follows the release of Maiden's debut album 'Iron Maiden'; out on April 11, with the first 25,000 copies kept at the special price of £3.99.

Both Praying Mantis and London Soundhouse DJ Neal Kay will be special guests for all dates which are as follows: Lincoln Drill Hall May 15, Newcastle Mayfair 16, Ayr Pavilion 18, Aberdeen Music Hall 19, Carlisle Market Hall 20, Bradford St Georges Hall 21, Withenssea Grand Pavilion 22, Cambridge Corn Exchange 23, Dunstable Queensway Hall 25, Blackburn King Georges Hall 27, Wolverhampton Civic Hall 28, Hanley Victoria Hall 29, Swindon Brunel Rooms 30, St Austell New Cornish Riviera 31, Bristol Locarno June 1, Malvern Winter Gardens 2, Portsmouth Locarno 3, Cardiff Top Rank 4, Cromer West Runton Pavilion 6, Birmingham Odeon 7, Sheffield Top Rank 8, Liverpool Royal Court Theatre 9, Sunderland Mecca Centre 11, Glasgow Apollo 13, Middlesbrough Town Hall 14, Wakefield Unity Hall 16, Leicester De Montfort Hall 17, Chatham Central Hall 18, Guildford Civic Hall 19, Bracknell Sports Centre 21, Brighton Top Rank 22, Derby Assembly Rooms 25, Manchester Apollo 26, Bath Pavilion 27, Oxford New Theatre 28, Swansea Brangwyn Hall 29.

HUGH CORNWELL STAYS

THE FUTURE of the Stranglers ISN'T in doubt — even after Hugh Cornwall last week lost his appeal against a two-month prison sentence for possessing drugs.

Instead the group will be celebrating Cornwall's expected release on May 23 with two concerts at the London Rainbow — on June 3 and 4!

And despite reports elsewhere, the three remaining Stranglers will carry on with the two concerts at the Rainbow in early April, as part of the Levi 'Rock Week'.

'The Stranglers, minus Hugh, will will be appearing with a selection of musicians,' said their spokesman. 'There's been no shortage of offers to help out, and we're very grateful.'

The final line-up for the two shows now reads: APRIL 3; Hazel O'Connor, Monochrome Set, Passions, Blood Donor and the Stranglers plus guests. APRIL 4; UB 40, Joy Division, Section 25, Soul Boys and the Stranglers plus guests. Details about tickets for the June Rainbow concerts should be available next week.

• There was an angry reaction to the upheld jail sentence in the Stranglers' camp last week, after the judge had described the penalty as "providing a lesson for others". "We're very upset he should be picked on in this way," said publicist Alan Edwards. And Hazel O'Connor, Cornwall's girlfriend, said after the hearing: "It's a waste of time and money sending him to jail."

CURE DATES

THE CURE begin a full scale British tour next month, along with special guests the Passions.

Dates were: West Runton Pavilion April 25, Manchester Osborne Club 26, Bristol Locarno 27, Bournemouth Sateside 28, Coventry Tiffanys 29, Brighton Top Rank 30, Aberdeen University May 2, Sheffield Top Rank 5, Exeter Routes 8, Birmingham Digbeth Civic Hall 9, Liverpool University 10, London Rainbow 11.

A new single from the Cure, entitled 'A Forest', is released this week. It's taken from the forthcoming album '17 Seconds', due in the shops on April 18.



WILD HORSES

MOTOWN CLASSICS

DIANA ROSS & SUPREMES
Baby Love/Stop! In The Name Of Love TMG 1044



THE CAMPAIGN to save Liverpool Eric's from closure continued last week, with a march through the city centre by over 1,000 members on Saturday.

Other demonstrations and benefits are also planned, but the extensively reported march (see above) has so far been the most effective way of drawing attention to the demise of the city's premier live rock venue.

EXTRA JAM

THE JAM, still at the top with their "double" single, are to make it a double at the London Rainbow as well.

For they've added a second night at the Rainbow on April 8, as the finale to the Levi-sponsored 'Rock Week' to celebrate the theatre's 50th anniversary. Tickets for the concerts will be priced at £4 and £3.50, and they go on sale from this Wednesday (March 26).

'Going Underground' looks like topping the 250,000-sales mark this week... after jumping straight into the RECORD MIRROR charts at No 1. "Reaching the top in one week was a reflection of demand, and nothing to do with the record being available before its release date," claimed Polydor product manager Denis Munday. And he added that the 100,000 limited edition double single was the band's idea. "To thank their fans for three years of support," Polydor expected merely to break even on the single, he said, as it had been subsidised and the band had accepted only a half royalty on the limited edition.

But even at £1.49 the single cost 34p more than the normal Polydor RRP for a single. Other companies are moving seriously into the "two-for-one" market in order to sell more singles, with upcoming product from John Foxx and the Human League both out in the double format (at an increased price) next month. But there are problems. As a spokesman for Stiff, who have a Madness double out at only 96 pence at the moment, told us: "If we did this regularly we could say goodbye to earning any money."

POLICE SELL OUT

AS EXCLUSIVELY revealed in RECORD MIRROR Police will be playing two charity shows at Newcastle City Hall at 6.15 and 9.15pm on April 28.

But the band have asked that no more ticket applications be sent for the gig because RECORDS MIRRORS predictions has meant that they have already been flooded with 10,000 ticket applications and the gigs have completely sold out!

All proceeds will be donated to the Northumberland Association Of Boys Clubs and the gig will be particularly memorable for Sting because he was born in Newcastle.

There will also be a new single from Police in April — recorded during a day off on their recent tour of Japan.

TOURS

WHITESNAKE

WHITESNAKE: will now open their tour with an extra date at the Liverpool Empire on June 1. They will be the last band to play there before the venue closes for renovation.

MARTHA AND THE MUFFINS

MARTHA AND THE MUFFINS: will be coming to Britain next month for a major tour. They'll also be releasing a new single 'Saigon' which has been specially recorded and is not the same version as on their album 'Metro Music'. Dates and venues so far confirmed are: London Marquee April 22, Newcastle Mayfair 25, Huddersfield Polytechnic 26, Birmingham Top Rank 27, Sheffield Polytechnic May 1, Manchester Russell Club 2, London Electric Ballroom 3, East Anglia University 5, Brighton Top Rank 7.

HOLLY AND THE ITALIANS

HOLLY AND THE ITALIANS: added dates: Port Talbot Troubadour Club March 27, Dudley JB's 28, Plymouth Fiesta April 8, Barnstable Chequers 10, Stroud Marshall Rooms 11, Torquay Pelican 13, North Devon Seale Hayne Technical College 14.

HUMAN LEAGUE

HUMAN LEAGUE: Portsmouth Locarno May 8, Birmingham University 9, Manchester University 10, Cardiff Top Rank 11, Bournemouth Stateside Centre 13, Newcastle Mayfair 15, Edinburgh George Square Theatre 16, St Andrews University 17, Glasgow Tiffanys 18, Sheffield Top Rank 20, Derby Assembly Rooms 21, Coventry Tiffanys 22, Hull City Hall 23, Bristol Locarno 25, London Hammersmith Palais 27, Hanley Victoria Hall 28, Wakefield Unity Hall 29.

WRITZ

WRITZ: Aberdeen University April 18, Birmingham Bogarts 23, Port Talbot Troubadour 24, Carmathen Trinity College 25, London Camden Dingwalls 26, Sheffield Limit May 1, Middlesex Polytechnic 2, London Marquee 8.

VIPS

VIPS: following London dates: Southall Jingles April 2, Herne Hill Half Moon 5, West Hampstead Moonlight 15, Covent Garden Rock Garden 20, Croydon Star 23, Clapham 101 26, Camden Music Machine 29.

FERN KINNEY

FERN KINNEY: who recently topped the charts with 'Together We Are Beautiful', plays the following dates supporting the Stylistics: London Dominion Theatre May 4, Ashton - under - Lyne Tameside Theatre 6, Bristol Hippodrome 11.

RORY GALLAGHER

RORY GALLAGHER: will be playing a series of Irish dates in April: Tralee St Johns Hall April 5, Limerick Savoy 6, Cork City Hall 7, Dublin Stadium 9, Belfast Ulster Hall 10, Londonderry Templemore Sports Complex 11, Cookstown Clubland 12, Newry Hilltown Hall 13, Galway Leisureland 15, Sligo Baymount Hall 16.

SNAPSHOT

SNAPSHOTS: added dates: Paisley Bungalow Bar March 28, Carlisle Twisted Wheel 29, Glenrothes Rothes Arms 30, Preston Pear Tree 31, Newcastle Cooperage April 2, Durham Castle Inn 3, Blyth Golden Eagle 4, Kirkcaldy Abbotshall 6.

RIOT

RIOT: will be supporting Sammy Hagar on his forthcoming tour in April and they'll also be releasing their album 'Narita' on Capitol Records. The album was previously only available on import.

DETROIT SPINNERS

DETROIT SPINNERS: currently in the charts with 'Working My Way Back To You' play the following dates: London Hammersmith Odeon April 17 and 18, Manchester Apollo 20, Birmingham Odeon 21, Southampton Gaumont 22.

BRAND X

BRAND X: supported by Bruford will be touring next month and dates are: Birmingham Aston University April 25, London Venue 28, Guildford Civic Hall May 1, Bath University 2, Bangor University 3, Manchester Polytechnic 4, London Venue 5, Hatfield Polytechnic 6, Swansea University 7, Sheffield Polytechnic 9, Bradford University 10, York University Derwent College 1, London Victoria Venue 12, Leicester University 13, Liverpool University 15, Hull University 16, Leeds University 17, London Victoria Venue 19, Portsmouth Locarno 20, Oxford Polytechnic 23, St Albans City Hall 24. Brand X release a new album — 'Do They Hurt' — on April 18.

DESMOND DEKKER

DESMOND DEKKER: added date: Coventry Tiffanys May 1.

VANGELIS

VANGELIS: who recently had a hit with 'I Hear You Now' with Jon Anderson, plays a solo concert at the London Royal Festival Hall April 12.

GLORIA GAYNOR

GLORIA GAYNOR: Windsor Blazers Club April 14-25, London Tottenham Court Road Dominion (two shows) April 26.

SLEDGEHAMMER

SLEDGEHAMMER: Burton on Trent 76 Club March 28, London Marquee 29, High Wycombe Town Hall April 2, London Covent Garden Rock Garden 3, Blackpool Norbreck Castle 4, Nottingham Boat Club 5, Southall White Hart 8, Bradford Princeville Club 10, Richmond Brollys 13, Exeter Routes 16, Barnstable Chequers 17, Watford College 18, Canterbury Technical College 19, London Marquee 25, Buckley Mold Tivoli 30, Middlesbrough Rock Garden May 2, Leeds Florde Green Hotel 11.

SHOES

TENNIS SHOES: following London dates: Canning Town Bridge House March 31, Clapham 101 Club April 5, Camden Road Brecknock 6, Fulham Greyhound 11, Harrow Road Windsor Castle 18, Croydon Star 20.

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In the town where th



Pic by Kevin Cummins

DANIELA SOAVE
comforts a homesick
PAUL WELLER via
transatlantic phone link.

THE JOHN. No ma'am, we don't have any group of that name staying here. Are you sure this is the correct hotel?"

The operator at the Holiday Inn, Houston, is obviously not renowned for her intelligence. If this had been the first time I had had the misfortune to speak to her I'd have put her lack of communication down to my beautiful Scottish accent, but as it was my third attempt to be put through to Paul Weller's room in the last hour.

When I was finally connected, Weller's voice crackled loud and cheerful down the transatlantic lines. Usually quiet to the point of being reticent, not well known for saying much at the best of times, he seemed pleased to be talking to someone from dear old Blighty, eager to

hear what was happening back in the homeland, eager to tell me how things were going for them over there. It was 11 o'clock, freezing cold and raining. Over in Houston it was four in the afternoon, warm and sunny at 80 degrees. So how's America been, Paul?

"Really okay, fine," he told me. "It's getting better all the time. At the beginning we were all really miserable, but things are improving and the last two gigs we've done have been the best we've ever played in the States. The people in Los Angeles and San Francisco seem to be more receptive, more like British audiences, than anywhere we've ever played in the States. They seem to take a lot more in, seem to be more into the band. By the end of the gig in Los Angeles there were more than 200 people there on stage with us."

What about the earlier

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★ April 5th	Apollo Theatre Manchester	£7.50 £6.50 £5.50	6.30 pm & 9.00 pm	★ April 17th	The Coventry Theatre Coventry	£8.00 £7.00 £6.00	6.30 pm 9.00 pm
★ April 7th-12th	Theatre Royal Drury Lane, London	£12.00 £10.00 £8.00 £6.00 £4.00	Mon-Thur 8.00 pm Fri & Sat 6.15 & 9.00 pm	★ April 18th	De Montfort Hall Leicester	£8.00 £7.00 £6.00	6.30 pm 9.00 pm
★ April 14th	City Hall Newcastle-upon-Tyne	£7.50 £6.50 £5.50	6.30 pm & 9.00 pm				

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Pic by Jill Furmanovsky

punk like Blondie and the Pretenders. All nice safe music. I'm amazed the Clash made it to the cover of Cashbox (an American music trade paper) — that's a great breakthrough. But there are no bands here worth seeing. We've only been to one gig since we came to the States and that was to see a British group Madness in Los Angeles."

The 2-Tone groups are currently wooing the Americans, something which Paul finds confusing.

"I can't understand why the 2-Tone bands have taken off here and we haven't. I'm really glad for them, but why have they made it and the Jam hasn't? We're not selling any records, really. People here say we're too English, that they can't translate my

sentiments. I might write about English things but the sentiments are universal. I would have thought. And although the 2-Tone bands play ska, they still sound English.

"I don't think being Number One will induce anybody to come and see us, but it might make a difference to the amount of airplay we'll get, and therefore we might reach more people that way."

THE conversation turned back again to England and what was happening over here... who'd been on Top Of The Pops, had any good record been released, who else was in the charts... "We just feel so cut off here, so far away from home. I

started getting homesick after three days."

Once the Jam return to Britain they're going to lay down demos of new songs before embarking on a European tour. "I think we'll be doing quite a lot of television shows over there at the same time," he added. "Then we're hoping to tour Japan in July — I hope it comes off because we're really looking forward to it. There's so much to see, so much culture. We'll return via America, stopping off to play some more dates there."

"I'd quite like to do some more gigs in weird places when we get back," he concluded. "Like the one we did just before we left for America, at the Woking YMCA."

"I'm just looking forward to going home, that's all."

It's funny, looking back on our conversation. We chatted for 38 minutes, no awkward pauses, friendly, enjoyable. Yet reading back over my scribbled notes I'm struck by how little there was to say

which just goes to show how boring they must find America. A pity they were stuck out there when they should have been enjoying their feat of reaching Number One. While other groups have gone straight in at Number One before, the Jam are the first to do so without having had a previous Number One.

And so I left Paul Weller to go back into the 80 degrees sunny afternoon, while I shivered off to bed, clutching my hot water bottle. I wouldn't mind being homesick in exchange for a bit of warmth, any day.

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gigs. I asked. From all reviews I gathered there had been a fair amount of disquiet, and someone at the gig at the New York Palladium had actually chucked a bottle at him.

"I didn't see any bottles, but it's true there was a lot of disquiet. We weren't including any songs from the first two albums at the time and people kept shouting for the earlier songs. I was annoyed at first. I don't think they're so familiar with the new material, so we put a couple of older songs in, like 'Modern World' and 'Away From The Numbers' and they seem happier with that," he added. "Mostly it's been real Jam fans who have been coming to our concerts and a few people who are simply curious. And if it continues the way San Francisco and Los Angeles went, we'll be well pleased."

And what about America. Not being the most favourite of Paul Weller's places, how were they enjoying their stay there?

"It's all like being in a dream," he said, after a pause. "Like our being number one. We just can't comprehend that at all. It's like something that's happening to someone a thousand miles away, not to us. I wish we were back home to experience it — it would mean a lot more to us then. You didn't happen to see what our video was like on Top Of The Pops, did you? Did

they leave the politicians in?" I told him no, and asked him what particular politicians they'd featured. "Oh, just the usual bunch of wankers. It's no surprise they took it out, really, but it was worth a try."

"We're coming back to Britain next week for three days to do Top Of The Pops," he went on. "We want to do it live if we can. We'll only blow out one gig by doing that, because we've been flying on to our next destination then hanging round for a couple of days while we wait for our gear to be driven over from the last gig. So we'll be making better use of our time."

"Usually we just sit around feeling pretty dazed. We've been in Houston two days now and we've yet to do the gigs — one in Houston, the other in Austin. We just sit around and get drunk, usually. There's nothing else to do."

BUT What about Texas, land of JR and Sue Ellen? Didn't they want to explore the States while they had the time?

"We can't really," he explained. "We've no transport. Besides, I'd hate to go to all the touristy places anyway. America doesn't inspire me at all — it's got even less culture than England, it's even bigger and blander. We're just so bored. It's not even as though there are any decent bands to listen to — they're all dreadful versions of the Clash or the Pistols."

"Obviously a lot of it is due to the radio in the States. It's complete shit. We were at this radio station doing an interview and the woman DJ told us to look through the record boxes and pick out what we wanted them to play. It was all watered down bland acceptable

MOTOWN CLASSICS



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BOMBS AWAY!



BRIAN HARRIGAN finds a new angle on Saxon

IT MUST have looked like an easy bust. A minibus full of long-haired, leather-jacketed yobbos — obviously one of these pop groups — cruising gently past the House of Commons in the dead, dark night.

The police flagged them down, searched the guys and the van and came up with — exactly nothing. What's more the long hairs didn't even look worried when the search was going on. Ah, if only the police had known that the people they were

trying to bust were a band called Saxon and their only involvement with drugs extends as far as the occasional aspirin or perhaps an Alka-Seltzer after a particularly greasy motorway caff snack. Dammit, they don't even touch alcohol.

So what do they do for enjoyment? They play the loudest, most powerful, most gripping, most piledriving heavy metal around. After a typical performance they're probably too knackered to even try and open a bottle of beer, let alone drink it.

Saxon are a five piece band consisting of Biff Byford on lead vocals, Paul Quinn and Graham Oliver on lead

guitars, Steve Dawson on bass and Frank Gill coming up behind on drums.

They've been together in the present format for around 18 months, although they knew each in previous bands. They all come from the north — home of heavy metal — and spent a long hard time gigging around the clubs and pubs in Yorkshire, and other heavy metal strongholds before venturing towards London.

They used to put their own gigs together if the agencies couldn't come up with bookings and it was a rare week then they had less than five.

Now Saxon have had their share of hard knocks. The lads once found themselves booked into the Manchester Belle Vue stadium on the same bill as the Clash. They didn't attempt to temper their all out sonic assault show. They just played heavy metal as they've always loved it to a bunch of hostile spikey-haired punks.

And of course they went down a storm, right?

"Well no," admits Steve, "they hated us. Couldn't stand what we were doing. We got booed off."

Then EMI showed a great interest in the band and started preliminary discussions. And they got signed to a multi-million pound recording contract. Right?

"Well no," says Steve again. "The guy who was interested in us left EMI and that was the end of that. We just took it in our stride because there didn't seem to be much point in worrying about it."

The guy who left EMI became managing director of Carrere, which is distributed by WEA. He played a tape of Saxon to owner Claude Carrere and back came the edict "Sign Saxon".

No sooner said than, the lads were in the studio to band out their first album. They look back upon that with dissatisfaction now.

"It could have been

a lot better," says Steve, "but we weren't experienced enough to get our own way and we let a lot of other people tell us how to do things."

"I'm not ashamed of it or anything, but it could have been a lot better."

In the latter half of last year, they got new management and then a support stint on a Motorhead nationwide tour.

That could have been tricky because Lemmy and his boys tend to attract fanatical audiences who have little time for anyone other than Motorhead. However, like Motorhead, Saxon are basically a bikers band too. So the tour was a large success.

The dates helped the first album — "Saxon" — to rise from virtually nil sales to a respectable 2,000 plus.

Now we come onto the band's second album which, in my less than humble opinion, will convince an awful lot more people that there's more to heavy metal than Def Leppard and

Iron Maiden — admirable though those two bands are.

It was recorded at the Who's Rampart Studios in exotic Battersea, playground of the rich. Saxon feel they can't record properly unless they use their whole back-

line — that's the amplification rig that they would use at a gig. This means they are very loud in the studio. So loud that they've been voted the loudest band ever to record at Rampart — no mean achievement when you consider the Who use it as well.

The album reflects the raw, naked power of Saxon to perfection. Steve says they had no intention of doing the old "light and shade" bit — instead it was decided an all-out assault on the senses was the way to go.

It starts off with the sound of what appears to be a couple of thousand BSA 750s thundering through the speakers. It ends with a colossal explosion.

"Actually," says Steve a shade on the embarrassed side, "that explosion is the

sound of the atomic bomb going off over Hiroshima." Saxon got hold of it through a film archive company. When they decide on an explosion they want the loudest ever recorded.

There are four tracks on the album — titled 'Wheel Of Steel' and released on April 4 — which are destined to become classics.

First is the title track which is also the single, second is 'Stand Up And Be Counted', third is 'Motorcycle Man' and fourth is the best of all — 'Machine Gun'. That's the one that ends up with the atomic explosion.

They'll be airing the material at forthcoming gigs. They're supporting Nazareth and are always playing their own dates. A day off is something they don't understand. As to the general future of the band I can only suggest that they will become extremely successful, they'll all buy Rolls Royces and they'll never get stopped by the police outside the House of Commons again.

MOTOWN CLASSICS

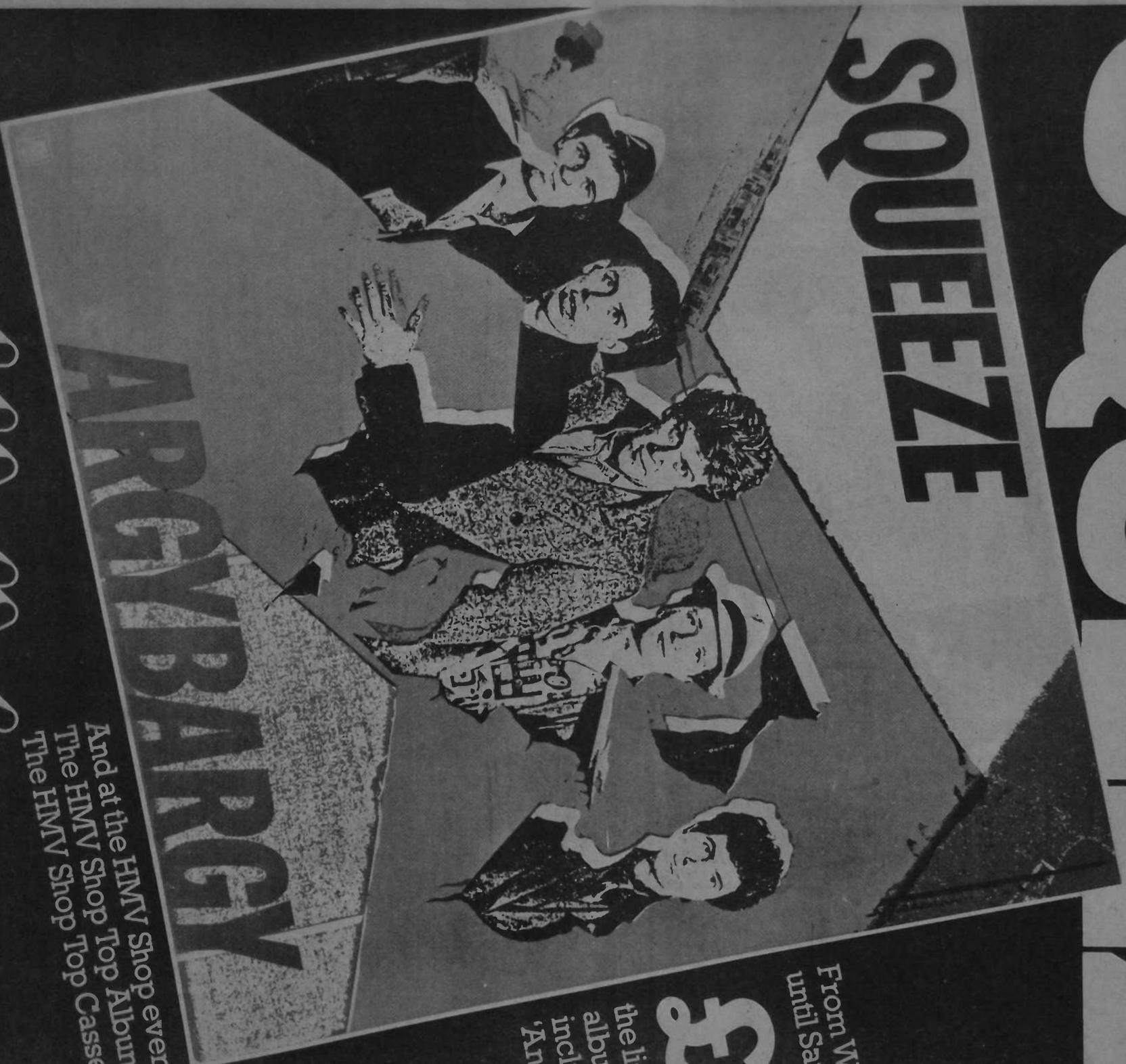


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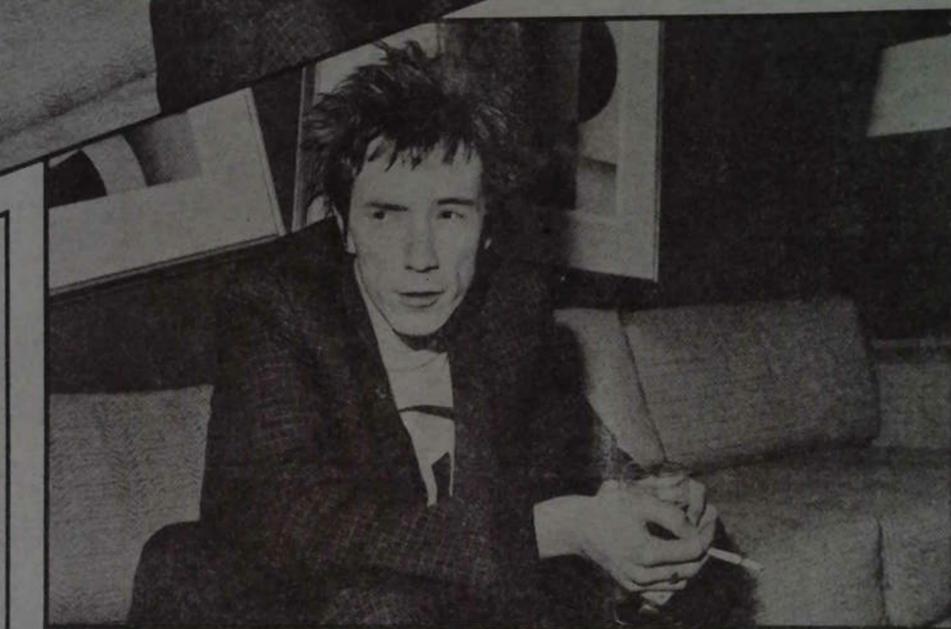
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LYDON THE EXORCIST

John Lydon's back in America, as cynical as ever. He wants to forget the memories, do away with the past and rock 'n' roll. MARK COOPER listens to Lydon and Keith Levine



JOHN LYDON: "The Pistols finished rock and roll. That was the last rock and roll band."



THE LAST gig the Pistols ever played, was here in San Francisco at the legendary Winterland. Both band and venue are now terminated. The Pistols were in tatters that night and aroused a curious hatred in the audience.

Yet John Rotten was in total control — utterly cynical. His last line on leaving the stage, the band and the whole US record promoting debacle was: "Have you ever felt cheated then? Goodnight."

Two years later and the man is back, along with Keith Levine, to promote PIL's second album, "Second Edition", just released here by Warner Brothers, and *not* in a metal box. So it's a quick promo job to set up gigs in various cities, in

particular, New York, Los Angeles, San Francisco, Not Texas this time around.

This here's the only press conference — and the duo are faced with about 150 professional and amateur journalists, a couple of video machines and a huge buzz of interest in The City, a new wave disco that is exactly that.

Picking their way towards the stage through cables and pens come Lydon and Levine, resembling street tramps who've just crawled out of bed. In fact there's a limousine outside. It must bring back memories.

John Lydon has too many memories and he's doing his best to exorcise them. He's doing away with rock and roll, with managers, with a whole sordid past.

He's here instead to talk about PIL while people want to talk about the Pistols, a band Americans hardly saw. The myth hangs around like an albatross — small

wonder he's doing his best to forget *and* destroy it.

On the stand the two look very young, very arrogant and very cynical. As far as they're concerned: "This is a farce. We feel like fools".

Lydon looks his usual disgruntled self, his eyes sweeping the audience, occasionally stopping to pierce right through the selected target. Both have a gift for seeing right through pretension, eyes that make you wither on the spot. Lydon, when asked, explains he believes in nothing and he has the ability to reduce everything to nothingness, pointlessness, which is both cleansing, depressing and exhilarating.

His humour and contempt, and the cartoon quality the Pistols' image has now assumed, make him in part a figure of fun, a fact which he resents and occasionally exploits. Throughout the questioning there's an undercurrent of cynical purity to everything he says, damaged or charged he remains a moral man without beliefs who is intensely moral.

Moral but still a manipulator, as he said in "Anarchy": "I use the best. I use the enemy". The night before at the Fox-Warfield, the Clash, the other survivors of 1977, played a gig that was as devastating as it was conservative. The

Clash have assumed the responsibility for 25 years of authentic rock and roll. They dress fifties, have Lee Dorsey or Bo Diddley to back them, and explore rock and roll forms. They're a fever band, keeping the fire alive.

The problem as far as Lydon is concerned, is the fire myth itself. Asked to explain the connection between the Pistols and PIL he asserts: "There is no connection."

"The Pistols finished rock and roll. That was the last rock and roll band. It is all over. It's the past."

"Would you like to talk about Chuck Berry, Russ Conway, Mantovani? We don't consider ourselves rock and roll at all. Rock and roll is shit and it has to be cancelled. It's vile, it's gone on for 25 years, it's dismal. A grandad dance, and I'm not interested 'n' it."

IF the Pistols ever were the ultimate extension of rock and roll style, John has been there and he doesn't want a repeat. Goodbye to the politics of the Pistols.

"There was no politics in the Pistols," he says. "It was a fiasco, a force, with no direction, nothing. We all hated each other. I don't believe in politics. Only fools get involved in politics."

The emphasis now, apparently, is on the music. "Rather than buy our

records just because we wear nice clothes and have funny hardos, what about the sound? We'd like to get well out of that crap. That's poison. That's what's been going on for far too long."

It's the same with drugs and anyone who asks about them. "We've definitely experienced them, but that was in the past," Lydon sneers. "We don't do them anymore. That was rock and roll leisure time. It's such an old path."

If the Pistols celebrated anarchy while retaining an old style — rock and roll — PIL are more individual, more explanatory. Levine and Lydon's confidence in the band is arrogant but calm.

"It's not rock and roll it's certainly not disco, it defies any category," they claim. "It's PIL. And it will continue to be that. It's PIL... nothing else."

Their contempt for other contemporary beat music (Lydon explains sardonically that Joe Strummer is his favourite comedian) is evident.

"We're influenced a lot by what *not* to be like," says Levine. "The Rolling Stones — I can't even think of them. They're just a distraction whoever they are."

And Lydon adds with disgust: "I think music at the moment has reached an all time low. We'll probably fail dismally. But let's face it, that's a lot better than any of the competition. At least

we're trying."

Lydon's hatred of rock music stems not only from his past but his sense that rock and roll is a futile, repressive routine. In a word, boring. Thus their anti-touring policy.

"The last tour destroyed the Pistols. Night after night just running through routines, it's pointless. We're not gonna tour America. We'll be doing occasional gigs according to our whims and fancies."

As for the lack of dates in England, Levine explains: "There's no places in England to play that are worth playing. Do you want to stand in three inches of piss to watch us play? As for the last gig, we did a shit gig, to a shit audience in a shit place. We all had a horrible time."

DISRUPTION not routine is the name of the game, and Lydon's high-minded arrogance is nihilistic rather than elitist. He reduces the routine to rubble. Yet here he is doing a press conference for Warner Brothers. Both of them obviously despise record companies, while acknowledging that they need them.

"No one can make us sound like anything. This is one band nobody dictates to ever," they assert. "We do what we want to. This suits us, and we're getting away with it."

"We nearly walked out of here, but we're just being polite. We need to promote our records. There is no point in hiding in closets and being arty."

"It is essential that everybody is aware that this band exists, because there is no competition. And I'd like that to be made very clear."

Lydon is not at all happy with Warners' attitude to the band. As he explains: "They don't trust us." So PIL don't exactly have freedom with Warners. No metal boxes for instance.

"Bear in mind I was lumbered with a contract from Pistol days", he says. "We did the best we could out of that situation. Apparently Warners only want to press 50,000 of our album for the entire US. I think that's a very low number. There's more than 50,000 towns in America."

"It's only common sense for the record company to make as much of this record as possible and promote it as much as possible. By limiting the product, they're going to lose money."

WARNERS and Lydon seem to be an unhappy marriage. And still PIL have no manager. "We manage ourselves, we do our own videos, we own our own cameras, we're building our own studio. We pay in advance for the recording and then we sell the finished tapes to the record companies," they claim.

"We don't run through the normal business channels. PIL's a limited company, we're not a group. We manage ourselves, we don't need any middle men."

"That's what it's all about."

For PIL to do what they want requires struggle. "We don't expect a life of total ease and leisure," they say. And they expect the same from whoever chooses to listen to them: "If you want our stuff, you're going to have to fight for it."

Lydon's aim is still true to the original Pistols' ethic: "To annoy and irritate." What he rejects is the myth, the albatross. He's operating on his own terms and his aim is deconstruction, to turn his eyes on what's going on and show it up for rubble.

Anarchy is never static — so we've left out the music while Lydon and Levine disappear in a limousine, due back to play in a couple of weeks.

For that question, well, it's up to you, Rudy. They've done their part.

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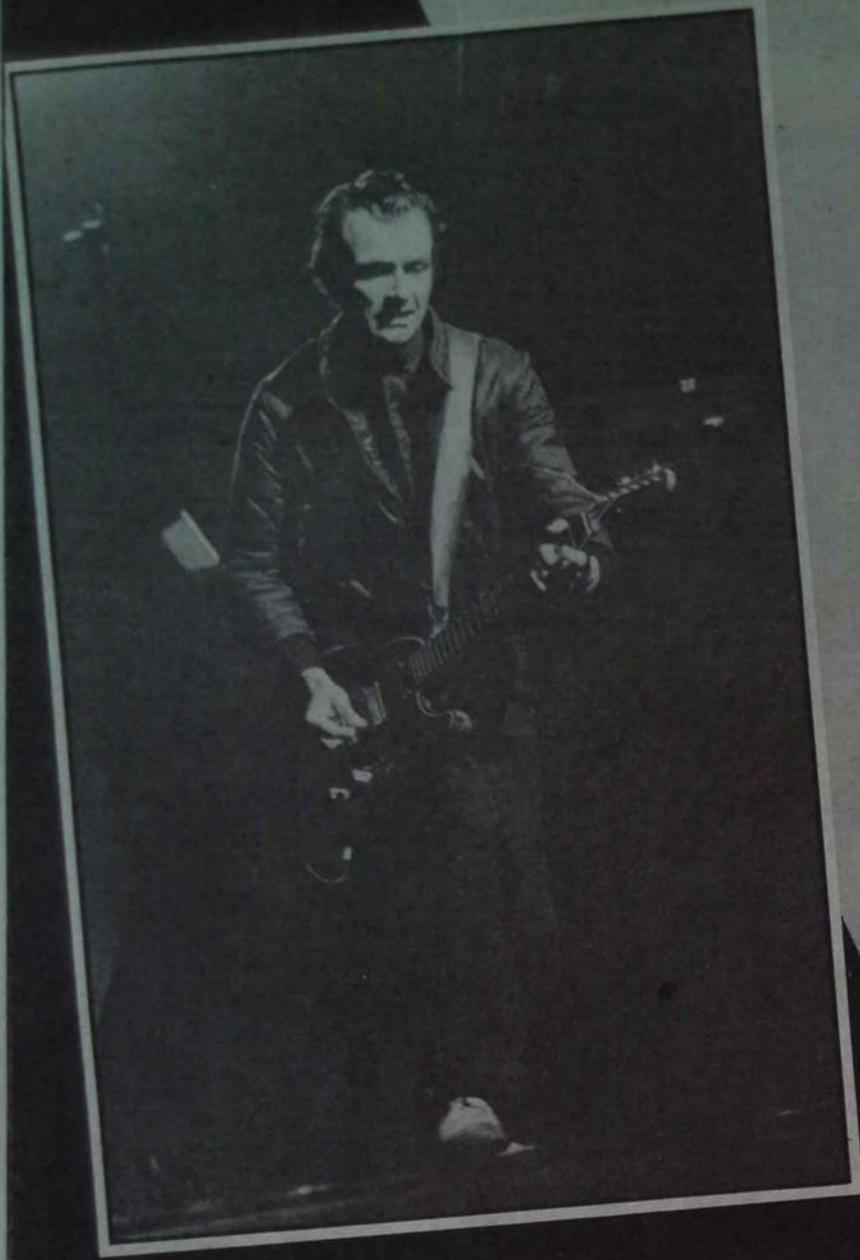
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Bridlington Royal Spa Pavilion
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STRANGLERS

Bear Cage

on United Artists

I work hard I'm saving my marks
Watch what I do when I swim with the sharks
A new race and a new way to race
Feel ashamed that I live a disgrace

Gee, I'm living in a bear cage
Gee, I'm living in a bear cage

They never told me what was the truth
Just a young man loosing his youth
Sell cars, sell meat, selling anything
Save up to live just like a king

Gee, I'm living in a bear cage
Gee, I'm living in a bear cage

Bear cage!
Bear cage!

You can keep your brussels in Amsterdam
Gimme back my summer in Dresden, man

But they still got police bullies over there
Drawing lines on a map just to show I'm there

Gee, I'm living in a bear cage
Gee I'm living in a bear cage

Bear Cage!
Bear Cage!
Bear Cage!
Bear Cage!

Living in a bear cage (repeat and fade out)

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And a trifle uncool
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I'm a romantic fool
It's a habit of mine
To watch the sun go down
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I watch the sun go down

From nine 'till five I have to
spend my time at work
My job is very boring, I'm an
office clerk
The only thing that helps me
pass the time away
Is knowing I'll be back at Echo
Beach someday

On a silent summer evening
The sky's alive with lights
A building in the distance
Surrealistic sight

On Echo Beach
Waves make the only sound
On Echo Beach
There's not a soul around

From nine 'till five I have to
spend my time at work
My job is very boring, I'm an
office clerk
The only thing that helps me
pass the time away
Is knowing I'll be back at Echo
Beach some day

Echo Beach
Far away in time
Repeat to fade

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ALBUMS

KEVIN AYERS: 'That's What You Get Babe' (EMI SHSP 4106)

BACK in the early seventies when Mike Oldfield, David Bedford and Kevin Ayers were the backbone of Whole World One I wonder who was the ambitious? I'll lay 10 to one it wasn't Ayers.

He should NOT be sunning himself in Spain returning only when the rain falls mainly on the plain for a couple of weeks to record the odd compelling album like 'That's What You Get Babe'. My reasons are purely selfish, his health and happiness do not concern me, I just want to see the man. Listening is only half a pleasure and a few regular London dates would suit me fine.

Ayer's voice has theatrical undertones which come through on tracks like the hypnotic and sensual 'That's What You Get', 'Given and Taken' and the boppy 'Idiot's'.

The tongue-in-cheek 'Super Salesman' was probably written on the beach and 'Money Money Money' after changing his pesetas into pounds at Gatwick Airport. 'Miss Hanaga' could be the Spanish maid ('Losing a shirt and trousers to Miss Hanaga'), and 'I'm So Tired' follows and is self-explanatory. My favourite track is 'Where Do The Stars End', and evocative homesick little number.

Much of the credit for this album must go to Graham Preskett who has flashes of brilliance on the violin, mandolin, electric piano, banjo & synthesizers. This one man band is in great demand and Ayers was lucky to get him.

I hope this album will be the hit it deserves to be, but I suspect it won't. Record buyers need to see the artiste they are supporting. ++++ JOAN KOMLOSY

PAT TRAVERS BAND: 'Crash & Burn' (Polydor POLS 1017).

THIS is his sixth release in five years. The Canadian guitarist has decidedly broadened his whole rapid-fire style without losing any of his basic aggression. Witness, for instance, sympathetic covers of Bob Marley's 'Is This Love' and Booker T's 'Born Under A Bad Sign' which have the man and his band handling both reggae and soul rhythms with no trouble whatsoever.

Then there is the sun-burst swagger of the title track itself and the dreamland atmospherics of the instrumental 'The Big Event' where Travers demonstrates his versatility. Could this be the number that initiates an outbreak of cardboard-synthesiser fever in metal-land?

However, Piledrivin' Pat hasn't forgotten how to kick out and hit the target as he amply shows with great relish on two genuine ear-bleeders in 'Can't Be Right' and 'Snortin' Whisky' which are about as mild-mannered as a rampaging army of rogue elephants.

But the most important factor which goes to make the album such a deadly man-eater is that the other musicians featured

guitarist extraordinaire Pat Thrall, drum demon Tommy Aldridge and solid bassist Peter 'Mars' Cowling aren't just there to provide faceless back-up but constantly come into the limelight (particularly the dexterous Thrall) and ease the pressure on Travers, which has sometimes stifled his natural talents during previous efforts. This is the Pat Travers Band with the emphasis on "Band".

Overall, 'Crash & Burn' is Travers & Co at their most potent, being a satisfying blend of several varied influences, while still leaving you with the taste of frying flesh in the mouth and the smell of burning leather up the nostrils. ++++ 1/2 MALCOLM DOME

JOHNNY PAYCHECK: 'Everybody's Got A Family - Meet Mine' (Epic EPC 84112).

JOHNNY PAYCHECK? If you've never heard of Johnny Paycheck before and you enjoy even the slightest interest in country music you should rectify that mistake almost immediately. Paycheck may not have the current 'hip' credibility that, say, Joe Ely has been afforded by his association with The Clash, but he's quite a character and the collection of songs presented on 'Everybody's Got A Family' are in turn hilarious, ridiculous, sad, far-fetched and true.

Expertly produced by Billy Sherrill and backed by The West Texas Music Company and The Nashville Edition vocalists, Paycheck grows his way through this hit-or-miss selection and at once forces his extrovert character (that word again) on the unsuspecting listener.

(Stay Away From) The Cocaine Train, unfortunately the only Paycheck composition present, is a lucid, witty warning from "an old dog" about the perils that may befall anyone tempted to try the world's most expensive white powder — "The old white train costs a lot to buy/Your soul, your heart and even your pride" — and features a skilful steel guitar/piano accompaniment. 'Fifteen Beers' is a self explanatory celebration of booze, while 'Save Your Heart For Me' is a gorgeous, touching ballad that exposes Paycheck's sentimental side.

Paycheck's titles rarely disappoint, play 'I Never Met A Girl I Didn't Like' to your favourite feminist for an enraged confirmation. 'Who Was That Man That Beat Me So?' and 'Billy Bardo', a uniquely perfect marijuana classic, are two more aces in Johnny Paycheck's pack. The only real failures are 'Drinking And Driving' and 'Roll In My Sweet Baby's Arms' that tend to veer toward a Benny Hill parody of C&W.

Country music has, for too long been a joke in Britain. The recent emergence of both Paycheck and Ely confirms that a healthy alternative to Lena Martell, Tammy Wynette and the like exists. 'Everybody's Got A Family' is no joke, though it is lots of fun. ++++ PETER COYNE



PAUL COLLINS BEAT

Clock the Beat

PAUL COLLINS' BEAT: 'Paul Collins' Beat' (CBS 83895)

SOMETHING LESS than unpredictable has happened across the Great Divide. A good few years after the rather significant musical changes over here, the Americans have rediscovered the viability of 12-bar, albeit in a slightly modified manner.

Hence the possibility of a situation whereby The Knack can be proclaimed figureheads of a new wave, providing an alternative to the Next British Invasion. Following in the slip-stream of their calculated irrepressibility and sounding a further clarion call to the pop backlash are newer outfits like The Romantics, and The Beat, who swiftly modified their monicker on realising they were sharing it with a more successful British combo.

Well, "more" at the moment, but for how much longer? On this showing PC's B have a healthy future ahead of them, in the everchanging short term at any rate. Also short are the span of their songs, each of the dozen clocking in at an average two-and-a-half minutes and following in the short but sweet, sharp yet disposable pop tradition.

Yep, once again it's a case of new wine in old bottles as a welter of sixties influences are shifted into a sufficiently contemporary setting

for 'I Don't Fit In' not to sound like The Yardbirds' 'Shapes Of Things'. The themes stick fairly loyally to boy meets/loves/ cops aggravation from girl, and the playing is exuberant, but the real trump card is the production; slick and steady, it also sports an underlying roughness which prevents the songs from sugary excess.

Cheap Trick spring to mind, but so do the Starjets and the Records, to name but a couple of kindred spirits. If this record was made in a hurry, it suffers from songs lacking any degree of distinctiveness, though on several tunes individuality reigns.

For example, 'Different Kind Of Girl' is thoughtfully arranged and with its Hollies-style vocal harmonies has all the makings of a hit single, as has 'Don't Wait Up For Me'. This enjoys a similar stop-start thrust of excitement and there's even a quick burst of guitar solo tucked in amidst the catchy hooks.

In contrast, 'You And I' shows off a slower, more yearning side of the group while 'Look But Don't Touch' brings the album to a rockier, Stones conclusion which might hint towards a future direction.

Altogether, a confident, optimistic opening shot from a band more than likely to prove one of the overseas finds of the year. Recommended, if reservedly. ++++ 1/2 MIKE NICHOLLS

Righteous anger

ANGELIC UPSTARTS: 'We Gotta Get Out Of This Place' (WEA K 56085)

THOMAS MENSFORTH JNR cannot really be compared to Leonard Cohen. Whereas the latter brings tea and oranges all the way from China, Mensi is coming with "a noose for your neck". Or so he thinks, though I for one can't believe he's such a naughty boy.

Why, he's even invited me out to lunch (more details next week) and for someone allegedly lacking sensitivity, he shows a good deal of sympathy for no lesser political prisoner than Rudolph Hess. "Let him go / He's not got long to go," he bawls in 'Lonely Man Of Spandau' and who could argue?

'Spandau' follows

delicate ballads like 'Never Ad Nothin' — the tale of that teenage gunman who died in a hail of police bullets and whose excuse is here immortalised as 'I Don't Like Mondays' — and the subtle 'Police Oppression'. This is another blast of punk rock; brief, raucous and headbanging with more than enough power-chords.

Elsewhere, the record, can, in truth, become rather trying. Put it down to Mensi's lyrical strength, if you like; so prolific has the man been recently that his song-writing has got 'Out of Control', more pretty primal stuff, I'd say.

'Ronnie Is A Rocker' is unlikely to be about office junior Gurr, although 'King Coal' probably concerns Newcastle. It's self-pitying, sensual weeping guitar making it the most heart-breaking hit of its kind since The Clash's 'Garageland'.

Indeed, musically, the little angels are almost in order this time round. The vocals more in tune, the drum-beats steady and bass lines commendably anchor-like. True, they obliterate the meaning of 'Can't Kill A Legend', but this is more than compensated for by the public-spirited 'Capital City', a damaging indictment of Soho and its less-than-wholesome attractions for the youth of today.

Yes, Mensi can bark righteous anger with the best of 'em, from the bitter 'Shotgun Solution' to the concluding title track. Those of you old enough will recall this having been performed by fellow Geordies The Animals, though it was written by the same Mann/Weill team responsible for David Bowie's last chart entry. This means Mensi has more in common with DB than he has with Leonard Cohen. ++++ MIKE NICHOLLS

RAY JACKSON: 'In The Night' (Mercury 9109 631).

WELL, ALAN Hull's done it, so why not Ray Jackson? The main voice of Lindisfarne must have been looking for an opportunity to exercise his songwriting, which doesn't always get a great look-in when he's one of the band.

Jackson's brought out solo material before, but not for a while, and this new selection works well. The tone of the album is slightly more pop-oriented than Lindisfarne's material, and it gives Ray the chance to do what he wants: that is, plenty of new songs, but some old favourites as well.

Four well-chosen memories they are too: the single 'Little Town Flirt' from Del Shannon's wonderful catalogue of early sixties hits; the much-covered but still-fresh Sam Cooke tune 'You Send Me'; the lesser-known but equally enjoyable Stealers Wheel song 'Everything Will Turn Out Fine', taken from the underrated 'Ferguslie Park' album and, then as now, with vocal contributions from Gerry Rafferty; and an ambitious, imaginative re-arrangement of 'In The Midnight Hour', which makes a comfortable change to its new easy-listening slowie image.

Of the new songs, the title track, penned by Rod Bowkett, is especially strong and melodic, and Jackson teams with Charlie Harcourt, as he has in the band 'Warm Feeling', for instance) for half a dozen songs. 'Make It Last' and 'Slick Around Joe' standing out. The set is confidently produced by Hugh Murphy and exudes more freshness, it must be said, than Lindisfarne did themselves on their last album. Let's hope it's not indicative of a rift, but it's good to see that Jackson can do it on his own ++++ PAUL SEXTON

PRESSURE: 'Pressure' (MCA MCF 3055).

THE PRESSURE'S off Pressure, since everyone is busy grooving to the new album by the man who produced this record, Ronnie Laws,

who's big news all of a sudden. Someone knows it too, since the tag "Produced by Ronnie Laws" is splashed across the front.

Pressure probably look like any other American soul band, and sound like a cross-section of them, but the result is some gentle, well-constructed music, often with a sense of understatement that most of today's hammer-and-tongs brigade just bypass.

Laws plays tenor sax on the LP, and there are five other musicians plus a few more vocalists. They effect some pleasing harmonies, especially on 'That's The Thing To Do'. ++++ 1/2 PAUL SEXTON.

ROBERT FRIPP: 'God Save The Queen' (EG EGLP 105).

SOMETIMES I reckon Frippy must sit in his Wimbourne cottage and wet himself laughing. This is another album for the musically gullible. Another album for the pseuds who have been hanging on his every word since he left King Crimson and headed down the nonsensical avant garde road.

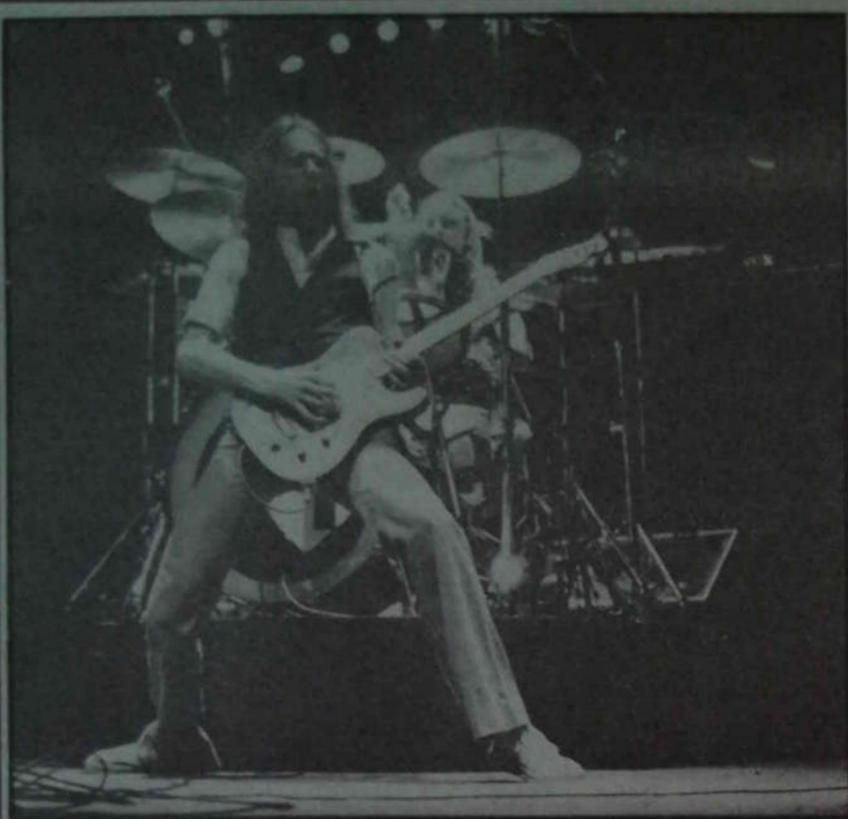
Fripp has the ability to fool people. He's the originator of recording a series of bumps and squeaks on vinyl, packaging each epic in an arty cover with ridiculous sleeve notes. But the stuff sells by the ton and Fripp is even able to do session work free of charge.

This album has lots of noises. There's some that sound like a camel with piles, there's some that sound like a camel without piles and there's some that sound like an out of tune violin. There's also sundry other interesting bits that sound like a cat fight and a disco single played backwards. Oh yes you're also treated to some wonderful lyrics like "Trumpets I can hear trumpets solipsism, euphemism, pessimism, pointilism, flagellism, nihilism." Anyone able to write in and tell us what this all means wins a free trip to Afghanistan to fight the Russian forces. This never repeatable special offer comes courtesy of Afghan Guerrillas Incorporated. + ROBIN SMITH



Pic by Virginia Turbett

MENSI: More in common with Bowie than Cohen



QUO: Who says they don't suffer for their art?

THE SEARCHERS: 'The Searchers' (Sire SRK 6086)

SOMEBODY AT Sire obviously has a great deal of faith in the Searchers — enough faith to re-release this package from last year, with a few changes and additions.

The album got the proverbial rave reviews on its first outing, but nothing much happened. Their single met with the same big fat zero. This was not entirely the band's fault. They were among my heroes of the sixties, and

always turned out exemplary pop songs. Their rebirth shows they haven't lost the touch. Their sound that rivalled the clear jangle of the Byrds hasn't tarnished over the years.

What worries me is that everything has changed so much since the halcyon days and I don't think the new youth is prepared to buy the bright eyed acceptable face of pre-Clash pop.

I liked the album, personally, but I echo the words of their songs in saying 'It's Too Late' I'd like to be wrong but +++ ROSALIND RUSSELL

CABARET VOLTAIRE: 'Live At The YMCA 1979' (Rough Trade ROUGH7)

MY, HOW these subversive vanguard-types are scorned by rock and roll preservationists! My, how Cabaret Voltaire will mock the minions whose pleasure it is to bracket them with hip-chic-esoteric doodlers and "cool", "austere" recluses who bear absolutely no relation to the spirit of the age.

Critics will keep dubbing

A Quo by Quo account

STATUS QUO: '12 Gold Bars' (Vertigo QUO TV 1)

MORE THAN any other band, Quo defy analysis. Not for them reams of prose concerning the conceptual aspirations of the lyrics or the tonal qualities of the cross-rhythms — they just PLAY.

And perhaps this is the key to the phenomenal popularity, not to mention the longevity, of the most lasting line-up in rock 'n' roll. There is nothing contrived or dishonest about this group.

To all intents and purposes, this is the greatest-hits-with-the-Phonogram compilation, which means it is bereft of classics like 'Matchstick Men', 'Ice In The Sun' and 'Dustpipe', as well as later gems such as 'In My Chair', all of which would grace the definitive 'Best Of' compilation.

No matter. There are still other seventies hits like 'Caroline', 'Paper Plane' and 'Break The Rules'. The set opens with 'Rockin' All Over The World', ap-

propriate, really, since this was the song which heralded their admission into the mega-league.

Side Two contains 'Mystery Song' and 'Rain' — comparatively unfamiliar title-wise but unmistakable in formula: there go Messrs Rossi and Parfitt interlocking their chug-chug riffs while rhythm boys Lancaster and Coghlan rap out a lull bedrock of comfortable noise.

'Roll Over, Lay Down', 'Whatever You Want', and the discreet 'Living On An Island' are also featured on this side, but the stand-out for me is 'Wild Side Of Life'.

It might be the one non-original here, but it's still a quintessential Quo song; bumpy guitar intro atop solid bass drum intro, half-spoken vocal, bass guitar, second guitar and no, not tubular bells, but a mini-cauldron of boiling excitement before one of rock's greatest-ever choruses whacks the whole things into life.

Yep, again and again on this album Quo showcase their inimitable approach to cutting it. How, I don't know, hence the indefinable nature of their remarkable music +++ MIKE NICHOLLS

Cabaret Voltaire bleak, grey, industrial and esoteric — and Cabaret Voltaire will keep laughing at the critics, and they'll keep producing music in their own little vacuum, oblivious to rock and roll and all the rest of these silly, creaking traditions.

On 'Live At The YMCA' we're presented with a dingily-recorded account of CV live. It's a rough, brash alternative to their studio 'Mix-Up' a collection of footage like 'Expect Nothing' and 'On Every Other Street', a disjointed re-run of the Velvets 'Here She Comes Now', a fearless formless 'Baader Meinhoff'.

The uninitiated might like to know that their sound is dense and rhythmic, that their music is harsh fun, mutilated pop songs and low-key lights, that they'd be literally startling as sci-fi film soundtrack music, that they don't really care if no-one likes them.

I like them. 'Live At The YMCA'

doesn't pretend to be any kind of radical statement, and, of course, it isn't. What it is, is a small gesture, a knowing smirk, a proof that what happens under the music biz surface is neither worthless nor dubious — actually, quite the reverse.

All worthwhile, original music should be as free in its derivation and practice as Cabaret Voltaire's music; they're not a stuffy, elitist little clique band, don't let people make you believe it, because out at the edge — where Cabaret Voltaire are — is where people who make music care. This record costs £2.50.

You pay your money etcetera, except with Cabaret Voltaire you pay less and get more.

How opinionated we all get some times (*Too right — sub ed*) ++++ CHRIS WESTWOOD

fect doesn't quite come across on 'One Fing 'N' Anuvver' which I would describe as being a "booze 'n' belch" album.

'Ponders End Allotments Club' which has got to be the anthem for all social clubs everywhere, is all about this club being everyone's local boozier and the place to be if you're down on your luck. You know the sort of thing.

'Dry Party' and 'I'm A Rocker' are typical C & D tracks being both bouncy and zippy and guaranteed to keep your toes tapping, whilst 'Woortcha' is 'Gertcha' slightly slower and even funkier!!

There are several non-humour tracks like the surprisingly gentle ballad 'Old Time Song' and the more commercial, easy-listening country sounds of 'Deceived' and 'It's So Very Hard'.

Chas and Dave are in a class of their own when it comes to rock-comedy, so carry on lads, I'm going dahn the pub to drink your 'ealf! ++++ NORMAN SMITHERS



CHAS AND DAVE: 'One Fing 'N' Anuvver' (EMI NUT 17)

'SCUSE ME while I belch — I'm just reviewing anuvver Chas and Dave album.

Actually, this is a re-issue 'cos it first came out three years ago on the novel Rockney label. As someone who has actually worked with them, I can honestly say that they are a highly entertaining and likeable duo.

However, the same ef-

DAN FOGELBERG: 'Phoenix' (Epic EPC 83317)

LISTENING to the title track of Dan Fogelberg's new album I was reminded strongly of Gerry Rafferty's 'The Ark' in the instrumental breaks.

Fogelberg's "deep meaningful" lyrics do not equate with the gentle and unmemorable music on tracks like the tortured 'Face The Fire' or the disillusioned 'Wishing On A Star'. 'Longer', is a lovely track stating simply the most written about emotion of all time. The imagery of love is expressed in obvious, cliched terms — but it works. 'Beggar's

Uptempo, there's the worthwhile 'I Don't Want You Anymore', a punchy and strong-willed semi-rock number with strong guitar leads, including contributions from Jay Graydon.

When you've been singing together for nearly two decades, it must be difficult to effect a wholesale change +++ and a bit PAUL SEXTON

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POWER MAD

TRIUMPH: 'Progressions Of Power' (RCA AFL 1-3524 Import)

MARK MY words. Triumph are going to be the next Canadian bunch of hard-rockers to break through over here. Like Rush, they are a trio who at their best combine elemental energy and sophisticated craftsmanship in an awesome package.

Unleashed here are nine dynamic tracks which above all, show this band have an abundance of one quality often lacking in these days of super-saturation within the rock field — class.

The talent of this rock 'n' roll machine is obvious as soon as they put their collective heads down and charge into the first number, 'I Live For The Weekend', a mean and hard-hearted rocker. That, happily, proves to be only a delicious taster as the goodies just pour forth, whether in the form of grease-stained pomp ('Woman In Love'), tear-jerking ballad ('Take My Heart', which features some delicate string arrangements), hammerhead elegance ('Nature's Child') or ear-

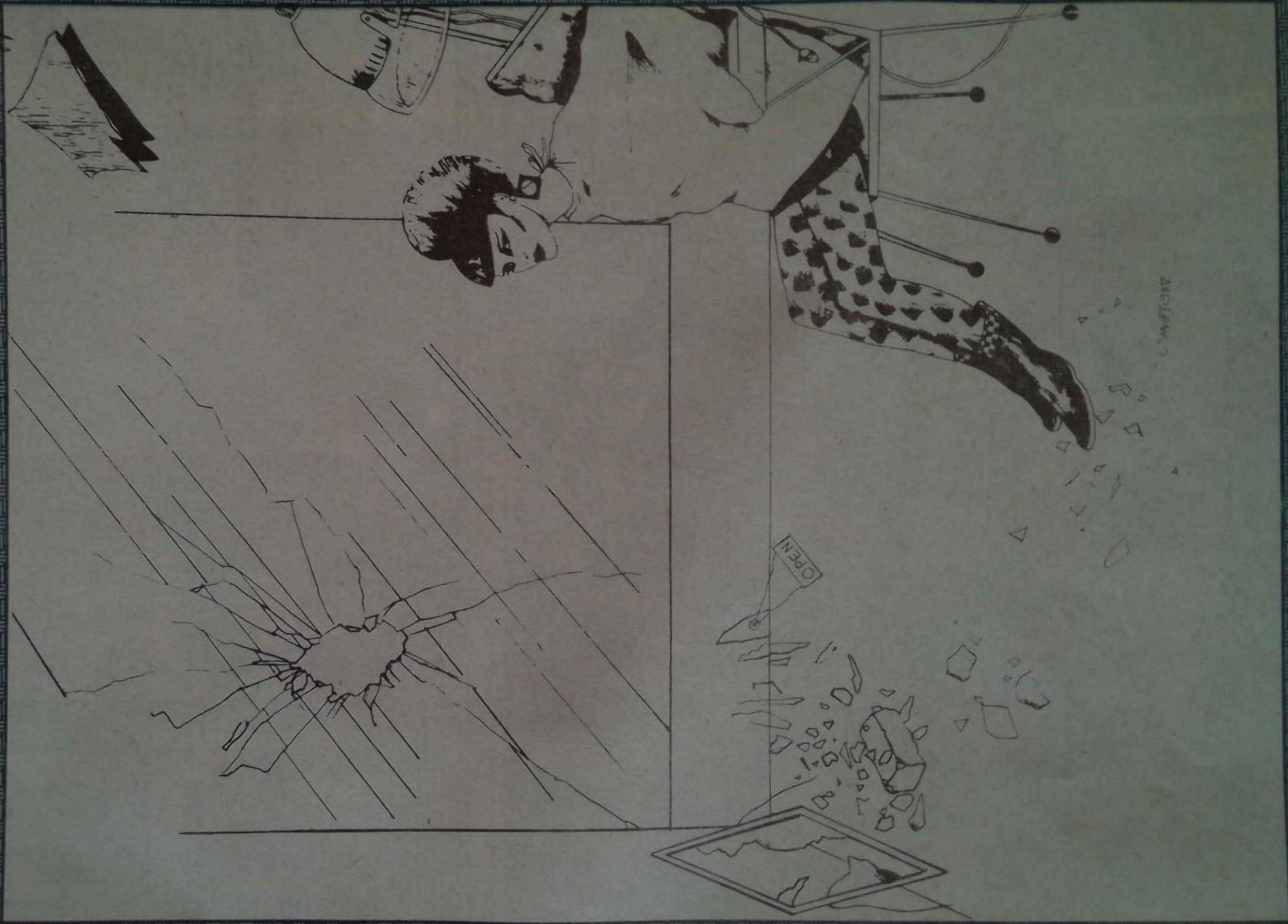
thy, slow-grinding AOR 'I Can Survive' and 'In The Night'.

However, the album's coup de gras comes with some inspired programming that brings together the final three magnificent offerings, on side two.

Firstly, there's 'Tear The Roof Off', a hell-raiser of such furious proportions that it has even Satan himself, I'll wager, quivering in his demonic bover-boots. The tempestuous threesome then douse the flames of wrath with sensitivity as the spotlight falls on guitarist Rik Emmett for 'Fingertalkin', a short acoustic interlude reminiscent of Steve Howe without his self-indulgent tendencies. That, though, only allows you a short break to catch your breath before 'Hard Road', a glorious stack-heeled tormentor, tosses several cataclysmic powerchord firebrands onto the smouldering rock 'n' roll embers and lifts the album into permanent aural orbit.

OK, so 'Progressions Of Power' is neither original nor innovative, but if you're into heavy metal faced with style then this is one release not to miss... ++++ MALCOLM DOME

CRANKS IN THE MIRROR 7 DAYS BAD LUCK



CRANKS

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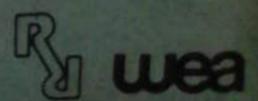
- TIM BEVAN
- JESSAMY CALKIN
- LYNN ENGLAND
- TOM ISITT
- GARY MASON
- CAROLYN ODGERS

Thanks to GRAHAM STEVENS for his meagre contribution

And to COLIN SWIFT for the cover



The new single. Produced by Chris Thomas



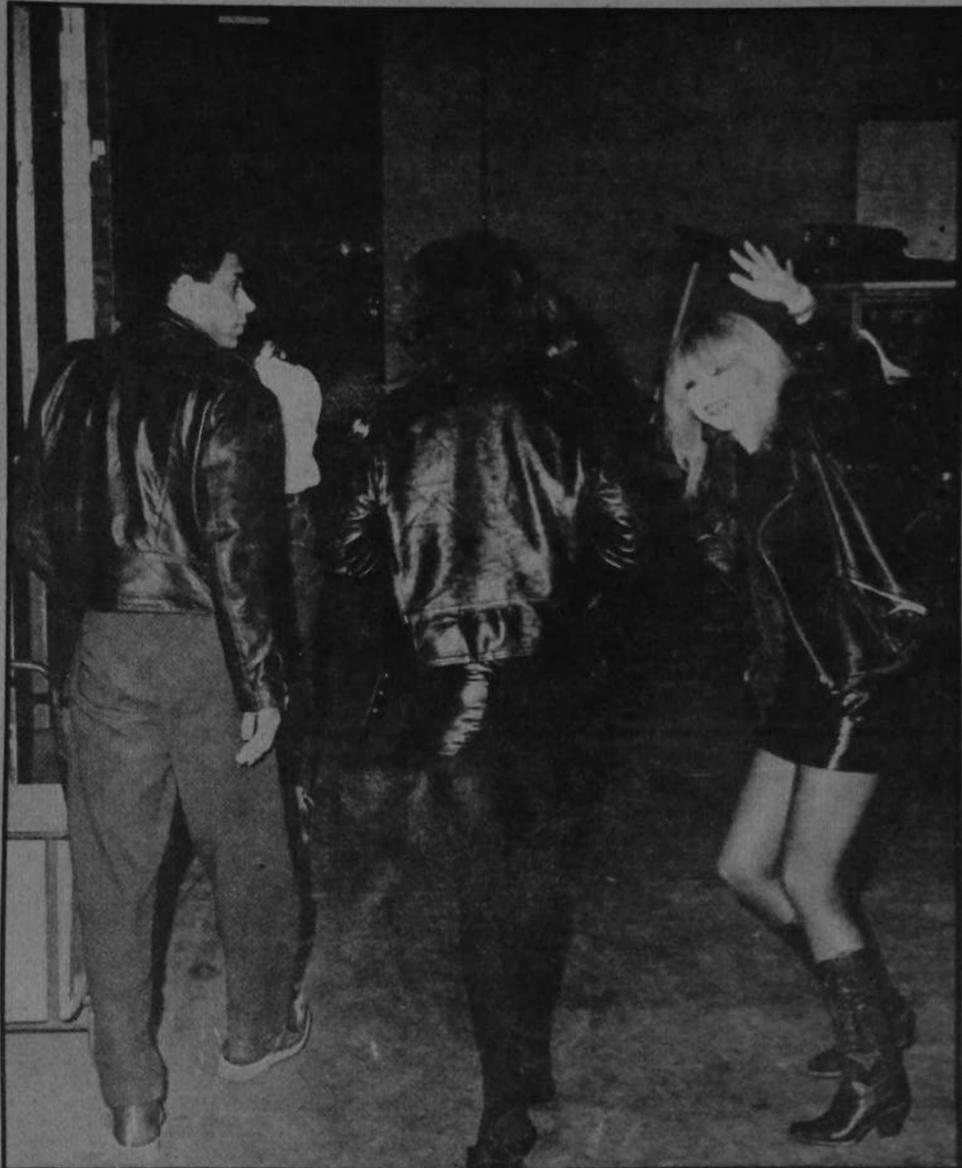
AND NOW THE NAUGHTY BITS

TOM ISITT and GARY MASON get inside HOT GOSSIP'S . . . dressing room

Pictures by DAVE WILLIAMS



Smug reporter with VIRGINIA and ROY



"Well, one of us is all right, I wonder who?"



Another smug reporter with KIM

KENNY EVERETT'S "naughty bits" are very much alive and kicking in spite of Mary Whitehouse, changes in line-up, and two series of the Video Show. While other dance groups have tried to copy their style there is still only one Hot Gossip.

The group are proud of the reputation they've earned as a highly individual outfit.

"We're not being asked to dance like robots or anything like that," they told us. "We're more actors really with faces of our own."

They have a fluid style of dancing which enables them to act out their own particular characters, everybody doing something different.

Hot Gossip were formed five years ago by Arlene Phillips, a dance teacher at the London Dance Centre. She recruited there from the regular dancers, to do the occasional cabaret, but since then they have gone on to do promotions, TV shows and commercials. They are interested in doing their own show and films. To date they have made one film with MGM called 'Can't Stop The Music', which is about Village People, and features Hot Gossip in dance routines.

As well as this they have already released one single (made by the original line-up) and have a new one, 'Space Invaders', scheduled for release on April 4. Lead vocals are by Kim Leeson and they promise it's going to be better than the last one as it's futuristic, spacial disco.

Roy Gayle, the only remaining member of the original line-up, is the spokesman, but Arlene Phillips makes all the decisions as far as dancing is concerned. Arlene is responsible for the choreography, choosing costumes and holding auditions for any new members. She gets most of the costumes from boutiques in London, Paris and America.

When the music for the Video Show dance routine is chosen, Hot Gossip spend three to four days rehearsing it before filming. When we went to do the interview they were recording some sketches with Kenny.

"Doing sketches involves a lot of hanging around, but it's generally a great laugh," they said. "We really enjoy working with Kenny Everett."

Hot Gossip work all week and have weekends off. They all like going to discos. Maunkberrys is a particular favourite and Heaven is a must for one member. Although they're dancers it doesn't mean they don't listen to anything other than disco music.

"We like anything from Public Image, The Police, Des O'Connor and Cliff to funk and punk," they said.

Their casual clothes aren't exactly what you'd see in the office everyday. The girls

wear gaudy jumpers, mini skirts and coloured tights and the guys wear jump suits. In fact, we thought they were wearing their dancing costumes. If you saw one of them pass you in the street you'd certainly crick your neck.

They're not just a bunch of sex maniacs, they are trained dancers from dancing schools — The Royal Ballet, The Ballet Rambert, Italia Conti and the London Dance Centre, to name but a few. But you can't deny the dance routines exude sensuality from every pore. In any case, any adverse publicity they get, does them a lot more good than harm.

"We're really grateful to people like Mary Whitehouse, people are really looking at us now."

Being an individualistic outfit they never liked the idea of dressing up in the same costumes and doing exactly the same steps and movements as is traditional for dancers on television. In this respect they are unique.

Because of Hot Gossip's success other people have tried to cash in on their popularity. In the papers recently there have been articles on Foxy Feeling, a dance troupe who appear on the Little and Large Show, and compared them to the "sizzling" Hot Gossip.

"People will try and copy us and say they are doing the same thing, but we really don't want to know. None of them have in any way succeeded in doing so. We're not going to slag off people, and in a way it's quite flattering that they are trying to emulate us. It's just that we have our own unique style. Foxy Feeling are a very healthy bunch of girls, but basically they are nothing like us."

Arlene Phillips receives many letters from girls, from 14 years old upwards, who want to join Hot Gossip. But unless one of the members leaves she will not be recruiting any new members. Hot Gossip also get a lot of fan mail from amorous admirers — not surprisingly.

When they exploded on to your TV screens on that first Monday night, they got a lively reception. Some people couldn't praise them enough and others were concerned about so-called suggestive poses and kinky costumes. But it isn't all busts and buttocks, the faces and expressions contribute to the overall effect.

Hot Gossip were keen we should put all their names in because papers don't bother so, just for them: Roy Gayle, Virginia Hartley, Alison Hurlley, Richard Lloyd-King, Pemi Lister, Floyd, Debbie Ash, Julia Gale, Jane Newman and Kim Leeson. They are all between 18 and 26 years old.

And as Mr Everett says: "Send the wife out of the room to make the tea, blindfold the kids and pull your chair up in front of the screen — it's Hot Gossip time."



The hottest thing on 20 legs

Street Talker

Dutch cheese, Brixton radio, and how I operate, Capital Radio's DAVE CASH talks to TIM BEVAN



DAVE CASH at work in his studio

CAPITAL Radio DJ, Dave Cash feels that "the most important thing to remember is you are talking to the people who are listening, if you ever lose the street, then you've lost everything."

Dave Cash looked relaxed enough to be en route for a football match as he came into Capital Radio's cramped press room. Dressed in a

sports jacket, jeans and a pair of training shoes, he had in fact just finished his three hour show.

How does he go about preparing for a three hour show, five days a week? Dave Cash thinks about what he is going to do on the show the evening before, then goes in about an hour and a half before it starts to prepare his part of it. He never actually writes a script, all of his chat is ad lib.

For each hour of radio that goes on air there will have been an hour's preparation. There are five other

people working on the Dave Cash programme and a further 20 of Capital's staff contribute to it. "I sometimes have a theme, like today I used a lot of country music, so tomorrow I'll obviously try to do something different."

All the music on the show apart from the Play List, Capital Radio's top records (the hit parade) which every DJ must use once every two or three records, and the contestants choices on Cash on

Delivery, are chosen by Dave Cash. "I like any type of music as long as it's good. I grew up with country music, then came up through heavy metal, The Beatles, The Stones etc. I like new wave, though some of it leaves me cold."

The music for any one of his shows depends a lot on his mood. If he's feeling down then he'll play half an hour off the hit list.

He always has his ear open for new bands. "I read the music papers, listen to the talk. Some bands I just like right off like Rainbow and The Police.

Dave Cash is constantly aware of those that are listening to him. Capital Radio has phone-ins, quizzes and things to keep their listeners as a part of the programme. They are a community radio station, so a two-way contact with the audience is by far the most important thing.

The name 'Cash on Delivery' was invented by Simon Dee many years before the Capital Quiz had ever been thought of. He merely suggested it as a good name for a part of a Dave Cash show. When the idea for the quiz came up the name was at last used.

"It has been very successful and it gets the audience involved, a lady named Lynn does all the questions and works out who is going to be on it."

The job satisfaction in being a DJ is "total" in Dave Cash's opinion. "If you can get yourself across on radio then you should be able to get yourself over in any other part of the media. You have to make your listeners pay attention, then you have to force them to use their imagination. You are only a voice to them and they have to think up the rest for themselves. You learn the tricks of grabbing attention, for instance on the Capital Radio job finder you say right at the beginning; 'if you're without a job', so that those who don't have a job will listen."

Dave Cash has been a DJ since he was 16. He always loved the idea of radio, and used to listen to the Lone Ranger when he was younger. "I had a band that didn't go far when I was at school. Then someone said to be that with my mid-Atlantic type voice I should have a go at radio. As soon as I went into a studio I was totally hooked."

Dave Cash has been with Capital right from its start. In fact he helped to staff it originally. He says he knew who he wanted to see in it and tried to get them in.

From the start Capital aimed to be more of a peoples' station than the BBC.

"The social aspect of Capital has improved with help from things like 'Job Finder' and 'London Today', which is now a really good magazine type programme, it gets out there and fights."

There are problems though with a radio station taking on this sort of role. "Capital, because of the size of London, is too cosmopolitan, it has to try and help everyone. What is really needed are smaller local commercial stations. For instance, a Radio Brixton. It would mainly play black music and try to deal with the ethnic problem in the community. With a local station you could get inside the community you're dealing with and begin to help."

Music will remain the forerunner on any radio station though, the music is used to get the attention of the people that are listening. On Capital the people that listen are those that want to hear the music that is played. The thing that has to be done is to make the music help in other respects. For instance follow up The Specials 'Too Much Too Young' with a 'Helpline' on birth control. "You must use the music and what it is actually saying. This is particularly important in relating to young people who are media saturated already."

Something that goes hand in hand with any commercial radio station is advertising. I asked Dave Cash what he thought of working with advertisements. "Well, some advertisements bore the pants of me. Though those that are boring are usually the ones that have the best results. I remember Dutch cheese had an amazingly boring set of ads a few years ago. They were apparently incredibly successful though. Working with ads is something that goes with working in commercial radio. The best ones are the funny ones, John Cleese and the likes. They're good for the show too because listeners associate the stars on the ads with the show."

Dave Cash does quite a lot of work outside Capital. He does discos still, to keep in touch with the people. He doesn't like television much, it's too removed. "I do some voice overs though. I think TV shows like 'Top Of The Pops' should go further. They are not long enough and don't give the artists time to talk about their work at all. At the same time they are difficult to beat."

What's in the future for Dave Cash? "Sitting right here. I've paid dues, I really do enjoy myself here with Capital too. I would quite like to get involved a bit with audio visual, say making a three hour video on something like Blondie. The scope that is possible in that field really excites me. It's the only part of the media that is really going anywhere, apart from radio. I wouldn't mind getting involved in a slightly more local radio station, something like Guildford. The surface of local radio hasn't even been scratched yet and I'd quite like to be there when it happens. But I have a long contract here and it would have to be an amazing offer to make me move."

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Meanwhile ... somewhere in Surrey

The Police, Siouxsie and the Banshees, Eric Clapton all go there. GARY MASON discovers why

THE RECORD INDUSTRY, standing in its underclothing, looks little more than a money-making machine. Unfortunately, people don't exactly pay pocket money prices for records and concert tickets. So if you thought that, to start your own recording studio, you'd need a few million pounds, 40 acres of land, and an honours degree in electronics, it wouldn't be surprising.

But the other day, I discovered there was life outside Warner Bros. etc after all. Surrey Sound Studios — a one time theatre — is owned and managed by Nigel Gray, a qualified GP turned producer who started the place from nothing four years ago.

The Police, verging on international stardom, arrived to record both their albums there, and having co-produced them himself, Mr Gray and his studios are doing very nicely thank you.

The place is now booked for months in advance, with a success rate as long as your arm.

Having read about a certain recording studio in a certain Sunday colour supplement, you might expect to get a sauna, a game of tennis, and a hasty ride around a go-kart track — or perhaps enjoyed the attentions of some publicity beauty. Such decadence is definitely considered unimportant in this place.

After recording, it's more likely to be a case of coffee in a chipped mug, then round to the fish and chip shop next door for dinner. The whole place is run with very little fuss or bother.

Temperamental artists who like their home comforts might



THE POLICE



SIOUXSIE AND THE BANSHEES



ERIC CLAPTON

not appreciate the sparse furnishings, but that's not what you're paying for is it? Managing assistant, Helen Thomas says: "We just like to produce good albums and give people a good service. You won't find any toys or flash decor around here, but it's nice and peaceful, and in easy reach of London."

The Police, for example, went into the studios with material already written and rehearsed, and recorded 'Outlandos D'amour' in something like four weeks — Cheaply by other peoples standards.

They probably won't come back to do a third album, for tax reasons or something, but it shows Surrey Sounds are no second rate lot.

They were lucky in that the acoustics of the studio are so good. Because it used to be a theatre it was all there when they arrived.

"We get a unique drum sound here," Helen told me, "and a very good live rock and roll sound in general."

Its customers range from the obscure to some of rock's big leaguers. Godley and Creme of 10cc fame, Eric Clapton, Wishbone Ash, Klark Kent and Siouxsie and the Banshees are among the names. But they don't mind if you're either The Police or relatively unknown, as long as you have sufficient backing you'll be able to use the recording facilities without needing to hire an armoured car to pay them.

They have 24 track capabilities and all sorts of taping equipment. But Pete Buhlmann, the assistant engineer, told me: "When it comes down to it a bad voice is a bad voice, and you can't do much about that."

So if you're hoping they can make a star out of you when you sing like Les Dawson — you can forget it. Still, you could go down there and bump into Eric Clapton or the local vicar.



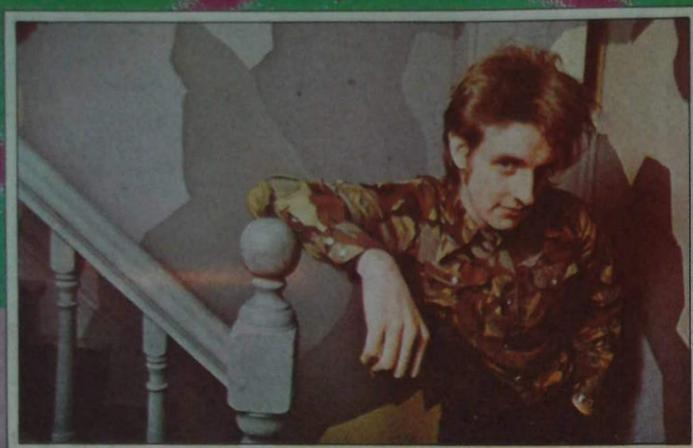
Surrey Sounds Engineer, Martin Moss, and the 24 track desk.

STEVE HACKETT

New Single
THE SHOW
c wHERCULES UNCHAINED
Picture Sleeve
CB 357



Malcolm Garrett



ASSORTED IMAGES

MALCOLME GARRETTE'S Assorted Images are all over the place. They are Affluent, Arbitrary, Awkward, Anxious, Amatory — it depends on the record.

"I change the name around to relieve the boredom. I like the idea of having logos but I don't see why they should be the same all the time. I wanted something that was uniform and consistent but that I could manipulate, without necessarily promoting myself. I've settled down a bit now. I tend to stick 'Assorted Images' on most things through lack of effort."

Malcolm did a year of Typography and Graphic Communication at Reading University, followed by a three-year design course at Manchester Polytechnic. "Then I met the Buzzcocks, an unknown punk band, through a friend at college and I started to do some work for them — designed their logo and printed up posters at night in college. When they signed to United Artists and I put the sleeve together for their first single 'Orgasm Addict'."

While still at college he did some designs for Magazine — again a band he knew personally — as well as the graphics for four singles and an album for the Buzzcocks,

including 'Another Music In A Different Kitchen'. ("I would have liked this to have been packaged in its own plastic wallet, but it was impractical, so I rearranged it and the first 40,000 were sold in their own carrier bag.")

After leaving college in July 1978, Malcolm moved up to London to work for Radar; Barney Bubbles, another freelancer, also did some of their artwork. Now, Assorted Images is a registered business, and bands such as The Yachts, 999, The Human League, John Foxx and Bette Bright all favour Malcolm's images. "I've been lucky in that I've never had to drag the portfolio around looking for work. I mean, art directors have a job to do, they can't afford to take risks with unemployed art students. I got through on recommendation and contacts."

Do you work entirely from your own ideas? "Well it's difficult to please the band, the manager and the record-buying public all at the same time. Bands tend to think they know what they want when they don't. And when they say they don't care, they're lying, they do care; and I have to find out the way in which they care, which gets tricky."

"I'm very particular about the whole thing, right up to placing the logos and bits of copy. Chris Garbin does all my photography, whenever I get the chance. A lot of our ideas coincide, but he doesn't have a strong personal style; his work is very varied."



Assorted Images single sleeves



Assorted Images album sleeves

ARTWORK

Making a record is easy enough — selling it is a different matter. A lot depends on visual artwork; and while some labels have their own art departments, many rely on the freelancers. JESSAMY WALKIN takes a look behind the vinyl.

(Chris did the photography on John Foxx's 'Metamatic', as well as some for Elvis Costello and Ian Dury).

"I enjoy the job, I like to get totally involved, if I get bored I give it to someone else to paste it up. I have a couple of students working with me, for these busy moments."

How important do you think the sleeve is, as far as selling the record is concerned?

"It varies. A good record can sell on its own, but a good cover can't sell a bad record. It can arouse the initial interest perhaps, but it can't maintain that interest. Take 'Sounds Of The Suburbs' (The Members) — visually the record wouldn't work without the sleeve and vice versa. I tried to make the sleeve part of the record."

Of course, there is the point of view that as long as you have a good photo of the band that's all you need. I mean, you couldn't have a Blondie cover without a photo of Debbie Harry."

How does the financial aspect work out? "Record companies sign up a lot of bands knowing that they won't all do well but that two or three will sell enough to support the rest. From the point of view of the artwork, they assume they're all going to do badly and give you as low a budget as possible. Obviously I would sometimes like to get royalties — but that's an unheard of idea — the companies would stand to lose a lot of money. I've only ever been offered a royalty on one sleeve — a compilation album called 'Mutant Pop' — brought out by Fast Records. Bob Last couldn't afford the going rate for an

album cover, so he offered me a percentage."

What's the going rate?

"A single can be anything from £50 to £150, an album about £500 to £1,000. Obviously places like Hipgnosis charge a lot more, and are probably justified in doing so."

But I feel that a lot of record companies quibble too much, £200 to a record company is nothing — sending a band on the road costs thousands, so do musical instruments.

"Firms like Yamaha make a fortune, and spend all their profits on vast advertising campaigns. I realise the record companies have to spend these amounts, but I do feel they should spend more where it's justified. The majority of sleeves are crap — look at the Tubeway Army sleeves — they're hack and badly executed. You asked how important the sleeves are — well obviously for groups like that and The Pretenders they are not at all important: The Pretenders' album went straight in at number one, with only an uninspired snapshot on the cover."

Compared with other areas of graphic design it's a very badly paid business. It's not my central ambition to make a lot of money, but someone with my kind of talent who's a musician stands to earn a fortune. It's an area I feel strongly about, but it's difficult to discuss without sounding like a conceited jerk who thinks he's the greatest."

Can you afford to be fussy? "To a certain extent, I've been lucky: I love the Buzzcocks, Magazine, the Yachts etc. When I'm really busy I do turn things down or give them to someone else; but I turned

down the Sinceros because I can't stand them."

"I'm not a professional — I'm still learning. But I do like to be in control of my own experiments. I would only ever be self-employed; it's bad enough having a band telling you what to do without a company ordering you around. I'm all for the individual approach and people who control their own destiny — I can't stand drifters."

In order to be able to afford his love affair with large American cars, Malcolm prefers council accommodation on the Isle of Dogs; where he lives with Amazon girlfriend Jackie and two cats called (At the moment) Rubber and Leather. He commutes Affluently in a red Plymouth Sports Fury to his studio in London's Tottenham Court Road, where he works with Keith Breeden, Another Artist.

ROCKING RUSSIAN

ROCKING RUSSIAN is a rather topical name for a graphic design company. "I think we may have to ditch that name," said Al McDowell who founded the company two years ago. "Not because of the political connotations, though that may cause trouble, but because everyone's doing Russian-style sleeves nowadays."

After the inevitable art school training; where Al's shock-tactic methods of collaging together sexual, excretory and

media imagery resulted in the police being called in, he went on to print some T-shirts for the Pistols; and through Glen Matlock became manager of the Rich Kids. "When they signed to EMI, they retained all artistic control and set me up with this studio. It just built up from there. I quite like having a company to hide behind; it keeps us anonymous."

There are now six other people working in the Berwick Street studio: Ed Gillan, Chris Pring, Neville Brodie, Clint Hodder, Karen Browne and Lucy Osborne, who runs the business. "It's more of an agency, really. We don't like to stick to any fixed style — when we get the work it just goes to whoever's style is most suitable."

Their combined talents have designed sleeves for, amongst others, The Motors, Bram Tchaikovsky, The Rich Kids, The Clash, some reggae albums and, most recently, Iggy Pop's 'Soldier'. Not restricted to the music world they have also produced a French/English magazine, 'Grabuge' and had their own exhibition in Paris.

"What we're really trying to work on now is the whole package deal. I mean the record business is in such a state at the moment that we want to take as wide an angle as possible. We're completely self-sufficient here — we have the resources to do all the visuals." Al has his own T-shirt company — State Arts Shirts — and video company — 3 Kicks (directed by Nick May).

Rocking Russian conducted the whole publicity campaign for Iggy's US '79 tour — T-shirts, badges, posters etc, and have just completed three video films: 'Dog Food',



'Knocking 'em Down In The City', and 'Loco Mosquito', where Iggy's antics in the bath and with toy poodles may be seen on Dutch and American television.

"This was ideal because we were working hand-in-hand with the artist all the time. I do like to have complete control over the visuals, but it's a big responsibility. It got to a point where we were working for American bands we'd never even met which is ridiculous. Consequently the work we produced was way off the mark."

How important are the visuals? "Increasingly important. It's not just the sleeve design — a band can make or break on its visuals. If you are with the right band from the beginning you can create their image for them to a certain extent and follow it up through the visuals. But it's such a responsibility that it's very important to work closely with them and be in complete understanding of their aims and ideas."

How much do you get involved? "Well we do everything really. We do use professional photographers — like Brian Griffin did the photos for the Iggy sleeve. And obviously we use professional camera men for the videos."

Why is their a mouse running across the floor? "It's all right. It's bugged." Do you ever turn work down? "I've never turned down anything yet. I'd

like to do a whole range — K-tei, disco, and I'd love to do classical sleeves. Sometimes it doesn't work out, we were asked to do something for Genesis once and we found that there was just no common ground at all. But that's fair enough — I wouldn't want to design anything just to please anybody, though I do feel that we are completely adaptable."

What about money? "The amount we charge depends on the record company. It's a sort of Robin Hood idea, I suppose. It's a really badly paid business, though — you never get a percentage even if you are responsible for selling the whole band."

It's all going to change though — people are looking for ways of copyright. It's the same with the bands, like the Police; they've been able to take advantage of the innovations brought in by punk bands of calling their own tune; bands are beginning to realise that they no longer need middle men.

"I'd like to see designers used to their full potential. We're in a good position now to co-ordinate with the bands and both have more control. Now is the time to turn the whole business around and not rely on the way it's been structured. You can't just sit back and say "Well, that's the way it is."

This is a Survival Situation."



Rocking Russian single sleeve



State Arts T-shirt

Rocking Russian poster

CRANKS

TESTING AFTERSHAVE AT THE KENSINGTON HOTEL

LYNN ENGLAND spends a day with SAD CAFE

SAD CAFE were in the lounge of the International Kensington Hotel, busy testing aftershave on the backs of the plush chairs.

"We're only liggers really," said guitarist Ian Wilson.

"We're only here to get drunk." Fortunately (for the chairs) the band was leaving to to the TV Centre. Sad Cafe were appearing on Top Of The Pops, singing their new single 'My Oh My'. Having already recorded the audio the night before, they now had to rehearse the mime for the show, so that the camera shots could be worked out.

I asked Lenni (sax player) if he minded miming instead of performing the number live.

"It's economics," he said. "If everyone appeared live on the show it would be atrocious."

Lenni (whose badge proudly proclaims "Lenni does it regularly") is the joker. He is not a permanent member of the group but always plays with them when they are on tour or at recording sessions.

"He's a great guy to have around," Vic Emerson (keyboard player) told me. "But you can imagine what it's like being with him for three months solid on tour. He wakes everyone up in the middle of the night to tell

them a joke and then he goes back to sleep."

After the run through, we passed the Bodysnatchers on the way back to the dressing room.

"That's the funny thing about doing 'Top Of The Pops,'" said guitarist Ashley Mulford. "You can pass a male group in the corridor and you can stop and say 'how you doin' and have a smoke, but when you pass an all girl group they think you're sexist if you look at them, and they give you a dirty look back."

Because of the "TOTP" appearance, Cafe had to delay the start of their UK tour.

They opened in Sheffield last week and will finish in Manchester on April 16.

"We love being on the road."



IAN WILSON *Guitarist*

Ashley told me. "We had to stop doing gigs for about nine months because of financial problems. We concentrated on media moves and releasing singles and working on a new album. Hopefully the new single will promote the new album, and so will the tour."

Isn't three months a long time to be on the road?

"It's a long time to be away from your family," he said. "Ideally I'd like to make enough money to be able to take the family with us."

There was about a four week break until the group was next needed in the studio for the dress rehearsal. The fellas decided that they wanted some stage gear for the tour so we went on a shopping expedition.

While the others were trying things on, I chatted to Dave (who claimed that he dresses normally).

He told me that the group were quite wary of London because

"That's where the music papers are and they always give us bad reviews." (Sad Cafe are a Manchester based band).

"A couple of weeks ago Paul (the singer) had his hair cut really short. There was a picture of him in one of the music papers with his new haircut and they accused him of cashing in on the mod scene. What has that got to do with our music?"



PAUL YOUNG and ASHLEY MULFORD of SAD CAFE

Paul mentioned the same subject later on.

"We're first and foremost a pop group and because we aren't political we seem to get bad Press."

By 4.25pm we were back in the extremely grubby and not very special dressing room and the band were trying on their gear for the dress rehearsal. There was a lot of deliberation over tight trousers, jock straps and pointed shoes before the final costumes were chosen.

There was yet another wait, this time of an hour and a half between

the dress rehearsal and the actual recording in front was some controversy over the fact that Ian, "for a bit of fun," took a camera on with him and pretended to take photos of the audience. This was, according to certain parties, "unprofessional!"

I left the group going up to the BBC bar to get pissed on their last night of freedom before the tour.

"We're all a bunch of liggers really."

And that, I think, is where I came in.



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OUR WORLD

It's not all limos, greenbacks, swimming pools and fast women in the rock biz. Two bands, **SLAUGHTER** and **TRANZISTA** give you the other side.

CAROLYN ODGERS and TOM ISITT report.

THINGS DON'T look too bright for up and coming bands at the moment. Record companies are reluctant to sign up new groups after the large number of appalling bands signed during the '77 to '79 punk rock rush. But, with the emergence of the ska/bluebeat movement, it had been hoped that a lot of new bands would be able to get contracts, although this has not happened — the record companies still hesitate.

Tranzista, a four piece Cambridge band, have been trying to get a record contract for nearly a year but with no success: "We recorded three songs at Fairdeal Studios in London and have been sending demo-tapes of lots of record companies but the only one to have shown any interest is a subsidiary of Decca Records, but we haven't

heard any more from them for quite a while." It has been suggested that they might try getting in touch with Two Tone Records to see if they might be interested.

"The trouble is," said Jerry Allpress, the band's drummer, "that without a contract we can't get publicity and without publicity we can't play any reasonably sized venues." Apart from a number of gigs around Britain, the only places that Tranzista play are in and around Cambridge and a few small venues in London, like the Covent Garden Rock Garden and the Fulham Greyhound where they will be playing on April 9.

The present line up of Tranzista has been in existence for about seven months but before that they were known as the Highway Band. They started off their career playing fast and energetic punk rock but, being essentially a reggae band, found that this did not really suit them so they adapted their style to a punk/reggae mix. This has not been altogether popular with their local Cambridge fans but it has gone down much better in London and they have begun to attract mods and

skinheads to their gigs. Gary Butcher, the lead singer and guitarist said: "We know our music will attract skinhead audiences and

we don't mind that but we don't like the violence that often goes with them." There has already been some trouble at one of their concerts with skinhead violence.

All the members of Tranzista have had previous experience in other bands, and with this experience behind them, they have formed a good band with a lot of talent and flair for producing exciting tunes and intelligent lyrics. The band own all their own equipment; Gary Butcher, lead singer and guitarist, plays a Fender Telecaster or a Gibson SG, Jim Simpson plays a Rickenbacker bass, Andy Northfield plays a Hammond organ and synthesizer and Jerry Allpress plays a Pearl drumkit. A lot of professional equipment accumulated through several years of hard work and saving; Gary is a sign-writer, Jim is a graphic designer, Andy is a carpenter and Jerry is a farm labourer.

Most of the songs are written by Gary but the band perfect the tunes during practice (about eight to 10

hours a week). "We do most of our rehearsing in a farm outhouse just outside Cambridge which is lit by a 60 watt light bulb and heated by a fan heater. When I saw them practising, all the band and their equipment, along with a few groupies and onlookers, were crammed into a small room in sub-zero temperatures. Jerry was having some difficulty getting his drumming rhythm right and everyone else was having difficulty keeping warm; "cor blimey, something's burning," says Gary as a groupie sits too near the fan-heater and sets fire to her coat.

As far as plans for the future go, Tranzista have none, except to carry on trying to get a recording contract, which is the most important thing for them at the moment. With a recording contract they will be able to realise their full potential but without it Tranzista will remain struggling for the recognition they need, and deserve. An outfit like this — given the chance — would be a definite success, but it's up to the record companies.



TRANZISTA: left to right: JERRY, GARY, JIM and ANDY.



SLAUGHTER at Dingwalls.

SLAUGHTER is "a happening band". With so many talented, unsigned bands around, who have not been given openings into the music world, it is encouraging to find a group such as Slaughter who have survived the struggle. Their improved status is shown by how well their current tour has sold.

Just before their tour recently a live preview of Slaughter was held at Dingwalls, the object of this was to show the true talent of the band. After an hour of making a video of the band, there was a two hour lull, when the liggers headed for free drinks. Consequently, by the time Slaughter appeared for the preview the reason for the whole thing was forgotten, and there was a general apathy.

Greater pleasure than watching Slaughter was got from flinging around thousands of badges supplied by Dingwalls, with such inscriptions as "n' rhythm" and "n' booze." In the midst of all the noise and "Last of the Mohican" haircuts, two people seemed totally unmoved by the action, Phil Rowlands' father and little sister.

Our idea of a good night out is going to see 'The Damned' Mike Rossi, guitarist and leader of Slaughter, said recently, and so it was interesting to see that Rat Scabies (ex Damned) turned up at the preview.

Since the band formed in 1975 as 'Slaughter and the Dogs' they have had several set backs in spite of a recording contract with Decca Records. Their album, 'Do It Dog Style', didn't take off and although

they had quite large followings for their gigs in and around Manchester, the press didn't review them favourably, this along with rifts in the band led to them splitting up.

Slaughter reformed 14 months later in July 1979, with Phil Rowland as their new drummer, and then moved to London with a DJM recording contract.

Since reforming Slaughter have moved from strength to strength. In November they got a new lead singer, Eddie Garrity, who, along with Mike Rossi, wrote the new single 'East Side Of Town'.

In September last year Mike Rossi was quoted as saying "we're gonna gig, get a single out, help get punk rock back." Well, they seem to have done this to a certain extent in that they are touring at the moment, they have got a

single out, but have they helped get punk back?

The punk image of Slaughter developed while they were still in Manchester, and was confirmed when they supported the Pistols at Manchester in 1976. However, they "are continually being pushed away from punk" according to a spokesman from DJM. When I asked the band if they still considered themselves a punk outfit, they denied it by saying they were "new wave rock and roll."

Slaughter realise that they were lucky because they entered the business at the right time — "in the business it's all a question of timing." — and their advice to new bands starting up and trying to get recognition is "don't do it".

I asked the band what they thought of the music scene generally, at the moment. "Easy, British is good, American is shit."

What do the band plan to do in the future? After their British tour, they hope to do a tour of Europe, and if 'Bite Back' is a success in America they may tour over there. Slaughter are undoubtedly more enthusiastic about the live side of the music business than the 'plastic' side.

They're determined, organised and a together band. All this has helped them get as far as they have. As individuals they are straightforward people, who know how to enjoy themselves, and get a lot of pleasure from their music. With any luck Slaughter's success will continue. Well, I certainly hope it does anyway.



SLAUGHTER relax at Beverley recording studios.

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AT YOUR SERVICE



"WE SUPPLY men for any occasion," announced Don Murfet. Before anybody gets too excited you ought to know that he was referring to Artistes Security Services Ltd, who supply security men (a better name than bouncers) for anything from personal appearance in stores, to press conferences or festivals.

While Zeppelin freaks were frenziedly head-banging their way to ecstasy last year, security men from Artistes Security were keeping things running smoothly at Knebworth.

"There are 4,000 acres of grounds to patrol and protect at Knebworth," says Don. "You need at least 350 men at a one, two or three day event, plus night men, dogs and handlers. Control centres manned by professionals have to be set up and communication is kept by walkie-talkie. With 2,000 vehicles in the park at one time, the camping site, animal pens and the house and property, there's a lot to patrol."

Big festivals are not the only headache when it comes to security. Crowd hysteria also makes it difficult because the crowd has to be protected as well as the stars.

"When it comes to stars like the Bay City Rollers, The Osmonds and David Cassidy you're looking at an age group you can't reason with," says Don. "You have to shepherd, control and retain the crowd until the object of their hysteria is removed from their vision. If you moved David Cassidy out of a hotel and they could see him they would just charge, they don't worry about a 10 ton truck coming down the road."

Getting The Osmonds out of a particular door at the Britannia Hotel is nearly as major an operation as open heart surgery. The only way to make a quick and safe getaway is by using decoys. The Osmonds security men promised

Security men, bully boys or guardian angels, LYNN ENGLAND listens to the problems

a couple of girls a meeting with the group, providing they would scream, "They're going! There they are!" as only true teeny-boopers can to fool 2,400 tearful, hysterical fans while the Osmonds made their escape.

"The crowd enjoy the chase," says Don in an amused tone, "and if they're good enough to suss you out and not be fooled by the tricks then they'll be rewarded by seeing the band."

We do try to plan the journey or getaway stage by stage and try to anticipate every move or problem.

More recent occasions handled by Artistes Security have been tours by The Pretenders, Blondie, Stiff Little Fingers and Gary Numan's tour of the States.

Don agrees that the biggest problem for security men is the star that has to have security but doesn't want it. "Every single person is

different — they have different requirements. They pay the wages and we try to minimise the danger. If you get someone who jumps off stage into a bunch of fans you can only go after him and try to do your best to protect him.

"It's the spontaneous moves that are the problem — if you know that at a certain point during a number he's going to jump into the audience you can have about four men in the crowd. Hopefully he'll land in the middle of them and they can throw him back up on stage."

Being a security man is not for the puny or weak at heart. The security men you may see at gigs and the like might well be big meaty guys but they're always outnumbered. At a Queen concert in Birmingham some time ago there were 14,000 people there, all standing on a floor without seating or safety barriers. Fans were

being squashed up against the seven foot high stage so the security men (and there were only 350 of them) had to form a human chain to act as a barrier.

Don sees the job of the security men as "seeing that everyone enjoys themselves. Drunks are the main problem — but any troublemaker is first warned, then asked to leave if they ignore the warning, and if all else fails four security men will quietly put him in an arm lock and walk him outside."

To be a security man at Artistes Security it takes a word of mouth recommendation or an interview, followed by test of reactions in situations like being in front of a crowd of gobbing punks, or a stage doorman, or breaking up a few violent troublemakers at a company meeting. Firms like Securicor refuse to touch any cases where physical contact is involved.

Security men have been the butt of a recent campaign resulting from the death of a man a couple of weeks after he was 'forcibly ejected' from a pub in King's Cross. CURB (The Campaign For the Registration of Bouncers) are campaigning for the checking out of bouncers' credentials and for a code of behaviour to be established. "They haven't thought it out," complains Don. "The police won't give you the facilities to check out someone legally, so you can't find out if they've got a conviction. And if you've got someone running after you with a knife do you consult a book?"

"Security people can only succeed by upsetting someone." If the group want everyone to stand up, get down the front and smash up the seats and the GLC want them to sit down, we've got to upset one of them. Security men are only ever losers if they're doing their job well — it's one of the things you learn to live with," says Don resignedly. Still, I reckon they should be big enough to take it.

A ROCKIN'

HUMDINGER

SINGLE

MY

PERFECT

COUSIN



THE UNDERTONES

SINGLES

Reviewed by JESSAMY CALKIN, LYNN ENGLAND, TOM ISITT, GARY MASON and CAROLYN ODGERS

SINGLES OF THE WEEK

MADNESS: 'Night Boat To Cairo'/'Deceives The Eye' (Stiff). Good value EP, apart from 'Night Boat To Cairo' all new material, excellent Madness stuff, and undoubtedly the "rockingest sound around". Buy it. CO

THE PIRANHAS: 'Yap-Yap-Yap' (Atrix). A typically Piranhas silly single. A piss-take of Crossroads, Coronation Street and old grannies that talk too much. Very good indeed. TI

ADAM AND THE ANTS: 'Cartrouble' (Do It). This shows that Adam Ant can do very nicely without Malcolm McLaren's dictation. Taken from 'Dirk Wears White Sox' with some good instrumental work from the new Ants. Sleeve by trendy Laurie Rae Chamberlain. JD

REAL TO REAL: 'White Man Reggae' (Red). If you're a reggae fan, this one's definitely for you. Even if you're not, this one is worth a listen — it grows on you after a couple of plays. LE

OTHER GOODIES

THE TUNES: 'She's My Girl' (RSO). I liked this a lot. Energetic bass line coupled with a punchily delivered vocal and some pretty smooth organ jabs in between. Could be a hit. GM

ROCKHOUSE: 'Build-Up' (Real Kool). An old Tommy Steele/Lionel Bart composition, brought out by a rockabilly band. A nice touch of good old rock 'n' roll for those who like that sort of thing. LE



PETE TOWNSHEND

PETE TOWNSHEND: 'Rough Boys' (WEA). A raunchy number about rough boys on the street. Some great guitar. Must be worth a buy for the fact that it's topical if nothing else. LE

NITEFLYTE: 'If You Want It' (Ariola). Now this is a good'n. A very fine disco record which must almost certainly be a hit at all good discos. It's missing the familiar synthesized drums which we have all grown to know and love, but you can't hold that against a record of this calibre. TI

THE SLITS: 'In The Beginning There Was Rhythms' (TK Records). A good double A side, The Pop Group doing a weird disco song and The Slits doing a funk number (?). Interesting. TI

VIVABEAT: 'Man From China' (Charisma). Good background music through the lyrics are a bit bouncy. Nicely presented 12in single. Recommended. JC

CHER: 'It's Too Late To Love Me Now' (Pye). OK bland sort of song, but saved by the fact the lady has a good voice. Touches of Rita Coolidge, and worth buying if you like that sort of thing. CO



MADNESS

SHARON PAIGE WITH HAROLD MELVIN AND THE BLUENOTES: 'Tonight's The Night' (Source). Sharon Paige begins in a breathy, breezy voice and progresses to a clear, crisp style. With the help of Harold Melvin and company, this is set to be a big disco hit. LE

THE REST

HEARTBEATS: 'Talk To Me' (Red Records). Very sixties beat with a vocalist who sounds as if he's spent his entire life studying Paul McCartney. Not bad. JC

THE BAD ACTORS: 'Are They Hostile' (Plastic Speech). Solid 1977 punk band support stuff. I presume that this is the A side, as it is marginally more enthusiastic than the other one. JC

THE MEDIA: 'South Coast City Rockers' (Brain Boosters Music). Jaunty little number. Vocals sound like the Clash. Harmless. JC

CARPETTES: 'Johnny Won't Hurt You' (Beggars Banquet). Not as promising as it looks from the sleeve. Quite good beat with inane lyrics. JC

THE FAST SET: 'Junction 1' (Axis). Synthesised 'let's all go to Blitz' kind of stuff. Quite good, but a violently depressing version of Bolan's 'Children Of The Revolution' is on the B side. JC

GENERAL ACCIDENT: 'Computer Dating' (Quicksilver). I liked this one despite various tacky little messages on the sleeve. "Thanks for buying it!" and play it LOUD!" JC

THE MEMBERS: 'Romance' (Virgin). They of 'Sound Of The Suburbs' fame, produce a cross between reggae and something else which seems confused as to what speed it should be playing at. Some horrible-

sounding guitar effects in the middle and an almost as bad spoken vocal at the end. A miss. GM

SHOX: 'No Turning Back' (Beggars Banquet). Very peculiar sounding psychedelic pop tune that doesn't seem to change key throughout. A cross between 'Oxygene' and Gary Numan. Never heard of them anyway. GM

KROKUS: 'Bedside Radio' (Ariola). Heavy metal that uses a guitar riff I can remember on at least 12 records. Screaming vocals, and axeman poses the usual. GM

SUPERMAX: 'Love Machine Part One' (Carrere). Sparsely made disco that grows on you. Very danceable to as well. Forgetting the awful title and nonsensical lyrics — not bad at all. GM

DR HOOK: 'Sexy Eyes' (Capitol). Slowish typical Dr Hook number. Will no doubt be popular with disco freaks, and will almost definitely chart. CO

JOHN HOWARD & CAL MYLAR: 'I Tune Into You (I-2NE-IN-2-U)' (CBS). I mean, well, just look at the title. Good solid foot stomping disco music. Will unfortunately probably do quite well. CO

BAD MANNERS: 'Ne-Ne Na-Na Na Nu-Nu' (Magnet). Few lyrics, music wheeze. Good knees up stuff. Not a lot to say about it really. CO

PAUL JABARA & DONNA SUMMER: 'Never Lose Your Sense Of Humor' (sic) (Casablanca). Donna Summer on the A side only, and then it's difficult to tell if she or Mr Jabara are singing due to the similarity in their voices. It's alright if you like this sort of slightly wet song. CO

CATHERINE HOWE: 'When The Night Comes' (Ariola). A last five minutes at the disco type song, a very

smoochy number, similar to other classic slowies like The Commodores and Chicago. CO

9 BELOW ZERO: 'Pack Fair & Square / Rocket 88' (M and L). Who said rock and roll was dead? A really refreshing EP. A couple of the songs remind me of early Dr Feelgood stuff. CO

MIKE COOKE: 'Sledgehammer' (Valiant). The backing is not bad heavy metal stuff. The trouble is they're ruined by lyrics that can only be described as chronic. LE



GUS STEWART of EDDIE and the HOT RODS

GENEVA: 'Two Minutes Thirty' (Valiant). Good listening. A fast number which may not make the charts but definitely worth buying. LE

NEW YORK GONG: 'Much Too Old' (Charly). Reminiscent of BA Robertson's style but it's a good record, plenty of silly lyrics — well how else can you approach Rock Against Ageism? LE

SHY: 'Girl' (Gallery). A really sicko Top of the Pops style yetchy single; silly lyrics, "nice" tune and pretty backing harmony vocals. Will probably sell well. Shame. TI

KC AND THE SUNSHINE BAND: 'Let's Go Rock And Roll' (TK Records). Another good disco record from KC which should sell and do well in the disco charts. TI

ATLANTA RHYTHM SECTION: 'Imaginary Lover' (Polydor). Laid-back West Coast film music. Sort of stuff they play on Charlie's Angels, full of self indulgent guitar solos and mellow melodies. Easy listening for people who don't like to think too much, buy it for the cover if nothing else (very pretty). TI

VDU's: 'Don't Cry For Me' (Thin Sliced). Reminiscent of early Penetration, especially the vocals by Michelle Archer who sounds very like Pauline Murray. A good single. TI

COZY POWELL: 'Heidi Goes To Town' (Ariola). I can't say I can recommend this to anyone, although it's inoffensive enough but quite why it's called 'Heidi Goes To Town' I'm not sure. I can only see dedicated Cozy Powell fans rushing out to buy it. TI

EDDIE AND THE HOT RODS: 'At Night' (EMI). The Hot Rods seem to have put a bit more conviction into this one, past singles have been a bit gutless but this is faster and more energetic — they seem to be getting back their old form. Nice one. TI

PAUL COLLINS' BEAT: 'Don't Wait Up For Me' (CBS). The lyrics are a bit weak but the overall effect is quite good. A new wave / heavy metal number that should appeal to the popular music lovers of this country. TI

STATISTICS: 'Dumb' (Tyger). If this band bring out a few more singles like this one and get some good publicity they should do well for themselves. Good lyrics, good tune, good vocals — a good single. TI

DIABOLICAL

AGONY BAG: 'Rabies Is A Killer' (Monza). Unbelievably awful. The profound conclusion that rabies is a killer is pursued unmercifully throughout the record, until, from what I can decipher, a major new light is thrown on the subject and dog food becomes a killer. JC

JOY DIVISION: 'Atmosphere' (Fractured Music). According to the blurb it "passes beyond simple entertainment to retranscribe musically the worlds of half-light and the intensity of ecstasy". They can keep it. LE

ROBIN TROWER: 'Jack And Jill' (Chrysalis). Another diabolical heavy metal single from the master of BOF rock. It's embarrassing to even have to review this sort of nonsense. TI

T AND THE UNKNOWN: 'My Generation' (Carrere). The worst single of the week. The worst version of 'My Generation' ever. Jumping on the nod band-waggon and falling under the wheels. TI

DANSETTE DAMAGE: '2001 1/4 Approximately' (Big Records). There's not a great deal to the lyrics, the backing vocals sound like the Nolan Sisters and it's all set to a sort of reggae rhythm. The effect is not a nice one. TI

JUDAS PRIEST: 'Living After Midnight' (CBS). A track taken off their forthcoming album 'British Steel' and this song is definitely a case for Arthur Scargill's mob. It is an exceptionally interesting tale of studded leather-clad hairies rockin' through the night. We are not impressed. TI

THE ALSATIANS: 'Teen Romance' (Bridge House). Mid Atlantic, middle of the road. Late 60s type ballad. Jazzed up to try and make it sound more up to date, but it doesn't work. CO

THE NOLANS: 'Don't Make Waves' (Epic). I try not to but this leaves me no choice. The Emerald Isle ladies make an even more feeble attempt to go disco for the over forties. My mum loves it though. GM

CORRINE GILLIES: 'You Don't Know Where Your Interest Lies' (Soul Stop). Non-existent bilge written by Paul Simon. Ends quickly and that's the only complimentary thing I can say about it. GM

JONA LEWIE: 'You'll Always Find Me In The Kitchen At Parties' (Stiff). Extraordinary behaviour. Can't work it out at all — might be OK without the lyrics are directed at buy they are fairly sniping. JC



THE MEMBERS

Four People Who Beat That!



BEAT THAT!
The New Album
Featuring The Single "JIMMY"



MARCH 24th/25th LONDON, Marquee

CRANKS MAILMAN

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

A SUGGESTION

BEING A regular reader of your page I have never known anybody else to be called a smart arse more than you have been. May I suggest you rename your page 'Smart Arse' Rod Stewart / Bob Geldof fan

A STATE OF THE WORLD LETTER

WHAT IS President Carter worrying about? The Russians in Afghanistan are nothing compared to, yes, you've guessed it, the UK Subs.
I ask you — send them to Afghanistan and you won't see those Russian arses for dust. Mind you, a quick stint in Siberia would do them the world of good.
Oh, by the way, are there any UK Subs fans brave enough to own up publicly — I doubt it! M. Levy, Middx.

A MATE LETTER

I HATE MUSIC. I hate poseurs, gigs, beer, my brother, Phil's shoes, LP winners, egg and chips, broad beans.

A SOAP BOX LETTER

JANET JONES of Sutton Coldfield was disappointed that Peter Gabriel didn't do any Genesis material; was she? If she wants to hear Genesis why doesn't she go to the Genesis concert.
I'm not putting them down — I'm an avid Genesis fan too. However, Peter obviously left Genesis because it was cramping his style. If he wanted to produce Genesis - type material, he'd no need to quit in the first place had he?
The man is obviously trying to find himself, and I think he's done it very successfully. Peter Gabriel IS Peter Gabriel now, and not just the 'Ex-Genesis lead vocalist'. Please give him the credit for that.
I went to Gabriel's concert in our student's union, and nobody asked him to do Genesis material. He seemed quite pleased that we were yelling for him to do his own stuff. Could it be that students know a good individualist when they hear one? I suggest Janet listens to Peter Gabriel's first two albums Barbara Whitton, Dundee



PETER GABRIEL in concert.

Mailman, Worthing, urine, bricks, jeans, stinging nettles, the world, Iceland, hockey, smelly socks, but worst of all I HATE record tokens.
Yours hatefully, Janet, Worthing.
• Just as well, you're not getting one.

A QUESTION OF SEX LETTER

I MUST say something about Rosalind Russell's sexist article. As I am a lesbian perhaps you would like to hear my point of view.
Girls are the prettier sex, and until that changes, female bodies will always be used for selling records, and all other merchandise. The only people I feel sorry for are straight girls, and homos who don't see many naked males used in advertising by the media.
My second point is rather a delicate one. How come you don't write any more super articles on the Stranglers? Are they now too big for Record Mirror?
Gillian Winstanley

A PSEUDS LETTER

SO THE Jam have finally got a number one hit single — and what an entry (as the actress said to the Bishop).
The Jam have made consistently good music for the past few years over-riding the punk fling and ignoring the mod bore, hell they don't need a gimmick to aid them. Songs like this must make Modest Bob green with envy. How messy and contrived his efforts look next to the flowing prose of Weller.
And of course, Weller has been totally overlooked in the sex symbol stakes. How can this intense and angry young man be thought of as attractive, never mind seductive. I have, however, always seen his potential. Others may talk about it, but Weller is actually out there experiencing it.
Yes Paul you can have the top off my egg anytime. When all these ska / Two-Tone prancing prats are yesterday's heroes queuing up for the dole,

the Jam will still be there, shining out supreme and slaying you with their lyrical masterpieces.
Pauline of Exeter.

A LETTER OF COMPLAINT

I HAVE been a fan of Sammay Hagar since early last year, when I bought four of his albums. One of which was the very good, 'All Night Long'. So you can

A SARCASTIC LETTER?

I USED to think heavy metal was boring. However, following your HM A-Z and your extra cover of heavy metal groups, I want to know if it's time for me to throw away my autographed 'Vacant' my 12in 'Sheena' and other boring, "outdated" remnants from '76-'77 — and get



BOB GELDOLF and the RATS in concert.

imagine I was quite looking forward to the new album, 'Loud And Clear'. But on receiving it as a gift, I was more than a bit annoyed to find it was exactly the same as 'All Night Long' but for an extra track 'Space Station No 5', which I already had on a single.
I wouldn't have minded so much but in the strong publicity for the album, not a word was mentioned to hint that it was not original material. So, Sammy, on the next tour you will have a slightly less dedicated fan.
Woefully, Bruno, Derbyshire.

ANOTHER SOAP BOX LETTER

WE WOULD like to say that we are disgusted with the ruling that the Boomtown Rats concert had to be cancelled. There is probably little enough entertainment for the kids in Ireland and surely anything that brings all religions together should be helped not hindered. Hopeful Irish fans will get the chance to see a brilliant live show soon.
Linda and Carole, Ayrshire.

A PRUDISH LETTER

MAY I say what a huge success I think Marti Webb will be in Evita.
I recently purchased her new album 'Never On A Sunday', and it's great, every track a gem. It's the story of my life.
I must also say what a load of rubbish is printed on your page. Need every one of the people who write use swear words?
May I say to them wash your mouths out Diane of Wolverhampton.

A SATISFIED LETTER

RECORD MIRROR is one of the few enjoyments in my existence. I don't understand half of what is written as I am not into music in a big way, but get a lot out of reading it. I find it humorous although some of it is bull. I don't even have anything against Paula Yates.
Life is so boring I just had to praise you. Peace to all men on two wheels.
Michelle.

• We're delighted to see that you managed to raise yourself out of your boredom in order to write us this amazingly 'interesting' letter.

A LETTER?

WHY IS the music industry so bitchy? Why is it fashionable to slag people off? Why can't people give a valid reason for their prejudices?
An anti-tennis ball person, Middx.

A TRULY RIDICULOUS LETTER

I HAVE never written to a music paper like yours before. Therefore I don't know how these things work. I do know however that in order for them to be printed you have to keep them short.
Yours ludicrously, Dai Rheer.
• Stupid boy.

UPFRONT

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

THURSDAY MARCH 27

BICESTER, Kings Head, Twelfth Night
BIRMINGHAM, Odeon (021 643 6101), Judas Priest/Iron Maiden
BLETCHLEY, Compass Club (Milton Keynes 70003), Spud And The Fabs
BRIDLINGTON, Three B's, Sponooch
BRIGHTON, Northern Hotel (602519), Die Laughing
CANTERBURY, Alberrys Wine Barn (52378), City Blues Band
CARLISLE, Market Hall (23411), Still Little Fingers/Another Pretty Face
CHESTERFIELD, College Of Technology (70271 x 245), The Digits
CLEETHORPES, Shakers, Grant Street, Guys And Dolls
CORBRY, Raven Hotel (21313), Magnum
COVENTRY, City Centre Club, Tower Street (51120), Flash Cats
EDINBURGH, McTavishes, Boness (3405), The Drifters
GLENROTHES, Rothies Arms (753701), Megazones
GOSPORT, White Swan (84138), Wild Graffiti
HARLOW, Tiffanys (28933), Dozy, Beaky, Mick And Tich
HATFIELD, Polytechnic (68343), Joe Average/Sid Sideboard And The Chairs
HATFIELD HEATH, Youth Club (Harlow 21563), Silika Rich
HIGH WYCOMBE, Nags Head (21758), The Carpettes
ISLE OF SKYE, Broadfield Hall, Jim Wilkie And Mafia
KENILWORTH, Chesford Grange (59331), Barron Knights
KIRKALDY, Dutch Mill (67512), Strutz
LEAMINGTON SPA, Crown Hotel (26421), Burn
LEEDS, Garforth Youth Centre, Vardis
LEEDS, Fan Club, Brannigan (663252), Slaughter/The Motivators
LIVERPOOL, Masonic, Body
LIVERPOOL, Polytechnic (051 236 2481), Eric Bell Band
LONDON, Bisleys, White Lion Putney (01 788 1540), The Evidence
LONDON, Bridge House, Canning Town (01 476 2889), Little Roosters/Cannibals
LONDON, Clarendon Hotel, Hammersmith (01 852 4442), The Cimarrons/Mighty Whybes
LONDON, The Cricketers, Kennington (01 735 3059), Southside
LONDON, Duke Of Lancaster, New Barnet (01 449 0465), Flatbackers
LONDON, Electric Ballroom, Camden (01 485 9006), Bad Manners/The Bodysnatchers/Swinging Cats
LONDON, Golden Lion, Fulham (01 385 3942), The Valentines
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Charlie Ainley And The Misdemeanours/The Point
LONDON, Hammersmith Odeon (01 748 4081), Genesis
LONDON, Hope And Anchor, Islington (01 359 4510), Leyton Buzzards
LONDON, 100 Club Oxford Street (01 636 0933), Pressure Shock/Sunshine Steel Band
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Scissor Fits
LONDON, Kings College, South Side, Wimbledon,

Boyce Band
LONDON, London College Of Printing, Elephant And Castle (01 735 8484), Whirlwind
LONDON, Marquee, Wardour Street (01 437 6603), Metro
LONDON, Maunkberry's Jermyn Street (01 499 4623), Chicita
LONDON, Moonlight, Railway Hotel, West Hampstead (01 328 2423), Icarus/A-Z
LONDON, Music Machine, Camden (01 387 0426), Siouxsie And The Banshees/Subway Sect/The Scars
LONDON, Nashville, Kensington (01 603 6071), Nine Below Zero/The Otters
LONDON, Rock Garden, Covent Garden (01 240 3961), Lonesome Nemere
LONDON, Royal Albert, New Cross Road, Deptford (01 692 1530), Mutiny
LONDON, Royalty, Southgate (01 886 4112), Johnny Carroll/Dixie Phoenix
LONDON, Ruskin Arms, East Ham (01 472 0377), Deep Machine
LONDON, Squires, Catford (01 696 8645), Flying Saucers
LONDON, Torrington, North Finchley (01 445 4710), Morrisey Mullen
LONDON, Trafalgar, Shepherds Bush (01 749 5005), Mispent Youth
LONDON, The Swan, Hammersmith (01 748 1043), Joyride
LONDON, Tramshed, Woolwich (01 855 3371), Rock Around The Tramshed (South London Rock Contest - Finals)
LONDON, The Venue, Victoria (01 834 5500), The Broughtons
MANCHESTER, Apollo, Ardwick (061 273 112), David Soul
MANCHESTER, Ardri Cinema (061 226 4685), The Pop Group/Manicured Noise
MANCHESTER, Band On The Wall (061 832 6625), Head
MANCHESTER, Polytechnic (061 273 1162), Wayne County And The Electric Chairs
MIDDLESBROUGH, Madisons (240121), Central Line
NEWCASTLE UNDER LYME, Hempstall Inn, Ice
NORTHFLEET, Red Lion (Gravesend 66127), Force 10
NORWICH, Cromwells (612909), Jimmy Lindsay And Rasull
NORWICH, Manor House (46846), Zorro
OXFORD, New Theatre (44544), Sad Cafe/The Out
PERTH, Plough Inn (22251), Trax
POOLE, Brewers Arms (4930), The Skavengers
PORTSMOUTH, Guildhall (24355), Blood Sweat And Tears/War
SHEFFIELD, Limit Club (730940), Hazel O'Connor
SOUTHAMPTON, Crown Inn (613627), Disco Students
SOUTHEND, Scamps (40099), Crucifixion Residents
STAFFORD, Slychfield Hall, Elvis Costello And The Attractions
STEVENAGE, The Swan, Motives
TAUNTON, Cellar Bar (3013), The DS/Sabotage
THORNABY, Yorkshire Dragoon Carl Green And The Scene
TUNBRIDGE WELLS, Assembly Hall (30613), John Coghlan's Diesel
WAKEFIELD, Theatre Club (7521), Mary Wilson
WATFORD, Baileys (39848), Hi Tension

FRIDAY MARCH 28

BARNSELY, The Londoner, The Images
BASILDON, Double Six (20140), Embryo
BEDFORD, Horse And Groom (61059), Force
BICESTER, Nowhere Club (3641), Disco Students

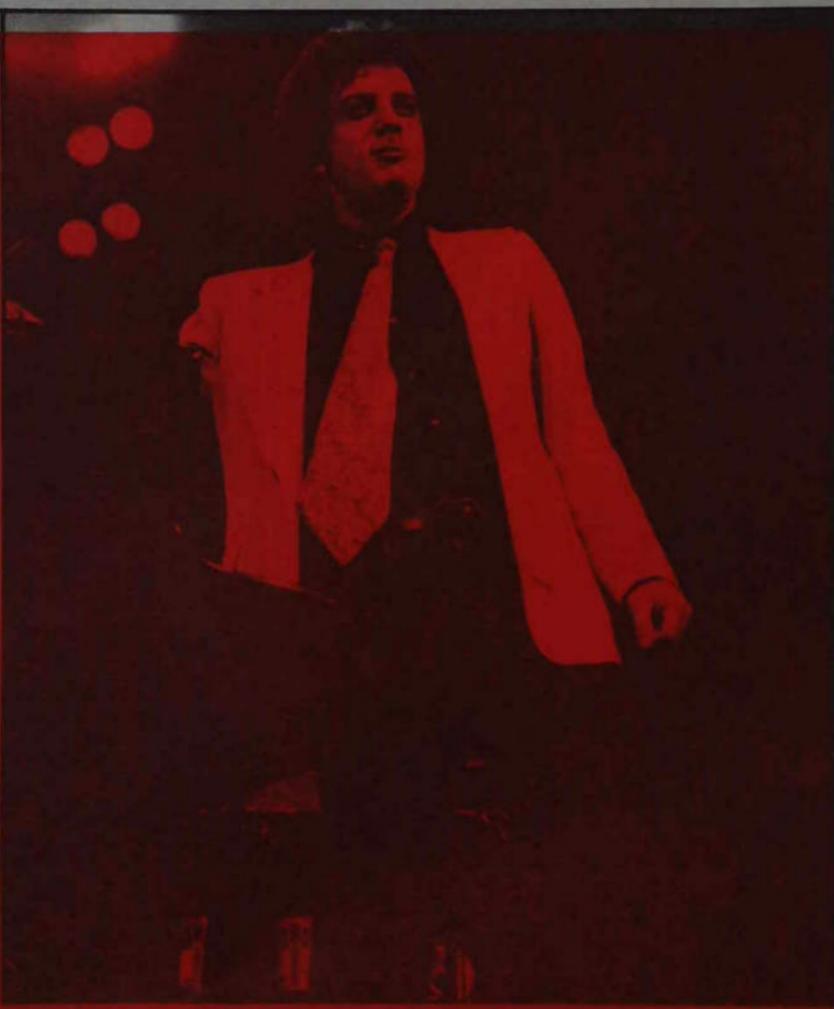
WHAT'S NEW? Ska returns with a vengeance this week with a brace of one-off appearances from the legendary DUKE VIN sound system, with JAH SHAKA, plus THE WIDE BOYS, hitting London Electric Ballroom, Camden (Friday), in close competition with blue-beat veteran LAUREL AITKEN, playing The Venue, Victoria (same night). Meanwhile MR WINSTON GROOVY and NORMA WHITE gig on at London Riverdale Concert Hall, Lewisham, (Sunday).

In sharp contrast, HOLLY AND THE ITALIANS, now recovered from their recent brush with ska supporters embark on a brief series of Scottish dates, including Edinburgh Tiffanys (Monday), Aberdeen Ruffles (Tuesday), and Paisley Bungalow (Wednesday).

The new tours? BILLY JOEL jets over, headlining three major concerts at London Wembley Arena (Sunday, Monday), and Chester Deeside Leisure Centre (Wednesday). The timing of his flying visit could just be connected with the release of his latest album 'Glass Houses', produced by Phil Ramone. Also from the States, BLOOD SWEAT AND TEARS, now rejointed by David Clayton-Thomas, and WAR, fronted by Danish vocalist Lee Oskar, get into nostalgia on a double-package trip taking in Portsmouth Guildhall (Thursday), London Rainbow (Friday and Saturday), Plymouth New Palace Theatre (Monday), and Glasgow Apollo (Tuesday), with more dates next week.

GERRY RAFFERTY, last seen here two years ago, backed by a seven-piece, Raphael Ravenscroft, Liam Genockey, (drums), Richard Brunton, (guitar), Ian Lynn, (keyboards), Pete Zorn, (bass), and Graham Prescott, (violin), kicks-off his spring session at Leicester De Montfort Hall (Sunday), continuing at Swansea Brangwyn Hall (Monday), and Belfast Whilla Hall (Wednesday). Support on all dates, taking him thru' to mid-April, from RICHARD AND LINDA THOMPSON.

STIFF LITTLE FINGERS finish their 23-dater with a clutch of closing gigs, moving to Edinburgh Odeon (Friday), Aberdeen Capitol (Saturday), and Glasgow Apollo (Sunday). SIOUXSIE winds-up her half-dozen dates at London's Music Machine (Thursday and Friday) . . . but there's much more from GENESIS, SAD CAFE and PAT TRAVERS too. Check the listings for the best of the rest, and don't forget to ring before you go.



BILLY JOEL: Wembley Arena, Sunday and Monday

BIRKENHEAD, Hamilton (051 647 8093), Dick Smith Band
BIRMINGHAM, Golden Eagle (021 643 5403), The Killermeters
BIRMINGHAM, Mercat Cross (021 622 3281), No Faith
BIRMINGHAM, Odeon (021 643 6101), Sad Cafe / The Out
BLACKBURN, Regent (50839), JG Spoils
BLACKPOOL, Jenks (293203), The Cheaters
BLACKPOOL, Norbreck (52341), The Step
BOURNEMOUTH, Pinecliffe Hotel (426312), Lip Moves
BRADFORD, Royal Standard (27898), Force
BRIGHTON, Alhambra (27874), Midnight And The Lemon Boys
BRIGHTON, Sports Centre, The Chels
BRISTOL, Redhill Hall, Lulsgate, Vice Squad / The Review / Red Alert
BRISTOL, Trnity Hall, University (684472), The Circles
BURTON ON TRENT, 76 Club, (61037), Sledgehammer
CHATHAM, Town Hall, (Medway 402020), Anglewitich / Radio Caroline Roadshow
COVENTRY, General Wolfe (88402), Chainsaw
COVENTRY, Weavers Arms (88939), Ice

CROYDON, Croydon College, Boyce Band
DERBY, College of further Education (47181), The Act
DROYLSDEN, White Hart, Fireclown
EDINBURGH, McTavishes, Boness (Boness 3405), The Drifters
EDINBURGH, (Odeon 031 667 3805), Still Little Fingers / Another Pretty Face
EDINBURGH, Playhouse Night Club (031 665 2064), Those French Girls / FK9
E WELL, College Of Technology, The Blues Band
GLENROTHES, Rothies Arms (753701), The Sound
GOOLE, Station Hotel (3981), Shake Appeal
GRAVESEND, Prince of Wales, Speedy Bears
HARLOW, Technical College (22300), The Revillos
HONITON, Nog Inn, The Artists
HORNCHURCH, The Bull (42125), Bastille
ISLE OF SKYE, Gathering Hall, Jim Wilkie And Mafia
KENILWORTH, Chesford Grange, Barron Knights
KIRKBY LONSDALE, Institute Truant
KNUTSFORD, Sir Fredericks Wine Bar, Roaring Jelly

LEAMINGTON SPA, Royal Spa Centre (34418), Elvis Costello And The Attractions
LONDON, Bisleys White Lion Putney (01 788 1540), Fabulous Reed Brothers / Back Street Operators
LONDON, Bridge House, Canning Town (01 476 2889), Nine Below Zero / Johnny Mars 7th Sun
LONDON, Central London Polytechnic New Cavendish Street (01 636 6271), John Cooper-Clarke / Essential Logic / The Ivory Brothers (No Nukes Benefit)
LONDON, Chat's Palace, Brooksby's Walk, (01 986 6714), Juice On The Loose
LONDON, Dingwalls, Camden Lock (01 267 4967), The Dance Band / Neutrinos
LONDON, Electric Ballroom, Camden (01 485 9006), Duke Vin / Jah Shaka / The Wide Boys
LONDON, Elgin, Ladbroke Grove (01 969 3475), Vincent Units / Entire Cosmos
LONDON, Half Moon, Herne Hill (01 274 2733), Wipe Outs
LONDON, Greyhound, Fulham Palace Road (01 385 0526), The Vibrators / The Almost Brothers
LONDON, Half Moon, Lower Richmond Road, Putney (01

788 2387), Long John Baldry
LONDON, Hammersmith Odeon (01 748 4081), Genesis
LONDON, Hope And Anchor, Islington (01 359 4510), Soft Boys
LONDON, John Bull, Chiswick (01 994 0062), Zorro
LONDON, Marquee, Wardour Street (01 437 6607), John Coghlan's Diesel
LONDON, Moonlight, Railway Hotel, West Hampstead (01 328 2423), Q-Tips / The Specters
LONDON, Music Machine, Camden (01 387 0428), Siouxsie And The Banshees / Johnny McGeoch
LONDON, Nashville, Kensington (01 603 6071), The Troggs
LONDON, Rainbow, Finsbury Park (01 263 3140), Blood Sweat And Tears / War
LONDON, Rock Garden, Covent Garden (01 240 3961), Electrotunes / The Upset
LONDON, Royal Albert, New Cross Road, Deptford (01 692 1530), The Johnnys
LONDON, Royal College Of Art, Kensington Gore (01 584 5020), Little Roosters / Charge
LONDON, Star And Garter, Deptford (01 788 0345), Nothin Fancy
LONDON, Swan, Hammersmith (01 748 1043), Scissor Fits
LONDON, The Venue, Victoria (01 834 5500), Laurel Aitken / Spartacus R
LONDON, White Hart, Tottenham (01 808 3846), Raw Deal
LONDON, YMCA, Great Russell Street (01 636 7289), Lambrettas
LUTON, College Of Further Education, The Dark
MANCHESTER, Apollo, Ardwick (061 273 112), Pat Travers / Girl
MIDDLESBROUGH, Maisons (240121), Central Line
MIDDLESBROUGH, Rock Garden (241995), Vardis
MIDHURST, Grange Centre, The DS / Sabotage
NEWARK, The Palace (71156), Meyhem
NEWCASTLE UPON TYNE, Kings Head (22037), Monoconomics
NORTHFLEET, Red Lion (Gravesend 66127), Terry Lee
NOTTINGHAM, Raleigh Sports Club, Strange Days
PAISLEY, Bungalow Bar (041 889 6667), Snapshots / The Prisoners
PETERBOROUGH, Werrina Stadium (64861), The Quads
PONTARDAWE, Dynevor Arms (863750), Jim MaGeean And Johnny Collins
PONTYPRIDD, Mid-Glamorgan College, Eric Bell Band
POOLE, Brewers Arms (4930), Martian Schoolgirls
READING, Monday Club, Wulfrun Hall (481637), Wasted Youth
RETFORD, Porterhouse (704981), Slaughter
ST ALBANS, Horn Of Plenty (36820), Acme Attractions
SHEFFIELD, Crucible (799223), Tom Paxton
SOUTHEND, Top Alex, The Cards
STRATFORD ON AVON, Green Dragon (3894), Allen Heat
STROUD, Marshall Rooms (3074), Emotion Pictures / Skidrisk
WAKEFIELD, Theatre Club (75021), Mary Wilson
WALSALL, Town Hall (21244), Mick Jackson
WATFORD, Baileys (39848), Hi Tension
WATFORD, Red Lion (29208), Spider
WEST RUNTON, Pavilion (203), Johnny Carroll

SATURDAY MARCH 29

ABERDEEN, Capitol Theatre (23141), Still Little Fingers/Another Pretty Face
BARKINGSIDE, Old Maypole (01 500 2186), Flying Saucers
BICESTER, Red Lion, Ice
BIRKENHEAD, Hamilton (051 647 8093), Dick Smith Band
BIRMINGHAM, Bogarts (021 643 0763), The Opinions
BIRMINGHAM, Fighting Cocks (021 449 2554), Ricochet
BIRMINGHAM, Odeon (021 643 6101), Pat Travers/Girl
BLACKBURN, Regent (50839), JG Spoils

BLACKPOOL, Jenks (293203), The Cheaters
BLACKPOOL, Norbreck (52341), Magnum/Tygers Of Pan Tang
BRADFORD, St George's Hall (32513), David Soul
BRIGHTON, Alhambra (27874), Midnight And The Lemon Boys/Disco Students
BRIGHTON, Buccaneer (606906), Squire
BRISTOL, Granary (28272), Vardis
BRISTOL, Hope Centre, The X-Certs
CAMBRIDGE, Corn Exchange (53395), Sad Cafe/The Out
CARLISLE, Twisted Wheel (20335), Snapshots
CHELTENHAM, Saracens Club, Swindon Road, Flash Cats
COLCHESTER, University Of Essex (863211), Angelwitich/Radio Caroline Roadshow
COVENTRY, Dog And Trumpet (21678), Newmatics
CREWE, Shavington Sports Centre (69066), Small Change
DUDLEY, JB's (53597), The Quads/The Gangsters/The Thrillers
EBBW VALE, Leisure Centre (303766), Jasper Carroll/Telephone Bill And The Smooth Operators
EDINBURGH, McTavishes, Boness (Boness 3405), The Drifters
EDINBURGH, Playhouse Night Club (031 665 2064), Trax/Switch
EDINBURGH, Reid Hall, Robin Williamson And The Merry Band
FORRES, Mondel Court, Jim Wilkie And Mafia
GLASGOW, Apollo (041 332 9221), Andree Crouch And The Disciples
GLASGOW, Technical College (041 332 7090), First Priority
GOSPORT, John Peel (281893), Martian Schoolgirls
HAYES, Barn Hill School (01 561 8023), Telecut/Radiation Foetus/KIT 185/Chaos
HIGH WYCOMBE, Nags Head (21758), Sharx/The Stereotypes
HORNCHURCH, The Bull (42125), Spider
ILKELY, Kings Hall (607168), Chainsaw
KNARESBOROUGH, The Mitre (Harrrogate 863589), Agony Column
LEATHERHEAD, Leisure Centre, Richard Digance
LEEDS, Foxes Disco, The Ram Jam Band
LEEDS, Haddon Hall (751115), The Vye
LEICESTER, Market Harbour Community Centre, Red Beans And Rice
LEWIS, Landport Community Centre, No Exit
LONDON, Bisleys, White Lion, Putney (01 788 1540), Sammy Mitchells Blues Band
LONDON, Bridge House, Canning Town (01 476 2889), Filthy McNasty
LONDON, The Cock, Fulham (01 385 6021), Johnny G
LONDON, Crystal Palace Hotel, Anerley Road, Upper Norwood, Nine Below Zero
LONDON, Dingwalls, Camden Lock (01 267 4967), Split Rivitt/The Step
LONDON, Electric Ballroom, Camden (01 485 9006), Girlschool/Witchfynde
LONDON, Green Man, Plumstead (01 854 0873), Night Shift/Trudi Rogue
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Red Beans And Rice/Steve Hooker Band
LONDON, Half Moon, Herne Hill (01 274 2733), Q Tips
LONDON, Hammersmith Odeon (01 748 4081), Genesis
LONDON, Hope And Anchor, Islington (01 359 4510), Johnny Mars 7th Sun
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The VIP's
LONDON, John Bull, Chiswick (01 994 0062), Sad Among Strangers
LONDON, Marquee, Wardour Street (01 437 6603), Sledgehammer
LONDON, Nashville, Kensington (01 603 6071), Margo Random And The Space Virgins
LONDON, New Merlins Cave, Kings Cross (01 837 2097), Juice On The Loose
LONDON, The Plough, Stockwell (01 274 2537), Southside
LONDON, Raindrop Club, Freston Road, Com-

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LONDON, Rainbow, Finsbury Park (01 263 3140), Blood Sweat And Tears/War
LONDON, Rock Garden, Covent Garden (01 240 3961), Rubber Johnny
LONDON, Roundhouse, Chalk Farm (01 267 2564), Eclipse
LONDON, St Helier Arms, Carshalton (01 642 2896), Johnny Carroll
LONDON, Spurs, Tottenham (01 808 4773), Embryo
LONDON, Stapleton, Crouch End (01 272 2108), Vox Pop
LONDON, Three Rabbits, Manor Park (01 478 0660), Bastille
LONDON, The Venue, Victoria (01 834 550), Squire/The Crooks
MANSFIELD, Midland Hotel (24665), Raw Deal
MICHELDOVER, Community Centre, The DS/Sabotage
MIDDLESBROUGH, Town Hall (245432), Showaddywaddy
NORTHFLEET, Red Lion (Gravesend 66127), Cracked Mirror
NORWICH, Whiffler, The Motives
NOTTINGHAM, Boat Club (659032), Limelight
OXFORD, Oranges And Lemons (42660), The Lazars
PAISLEY, Bungalow Bar (041 689 6667), The Sound
READING, Target (585887), Oi Band
REDCAR, Coatham Bowl (74420), Tom Paxton
RETFORD, Porterhouse (704981), UB40/Weapon A Piece
ST AUSTELL, New Cornish Rivera Lido (812725), The Mechanics And Friends
SOUTHAMPTON, Joiners Arms (25612), The Blazers
SOUTHAMPTON, Matthews Hall, Lip Moves/Catch 22/Point 5's (1.00pm)
SWINDON, Oasis (33404), Elvis Costello And The Attractions
TAUNTON, Market House (3013), Sledgehammer
WAKEFIELD, Theatre Club (75021), Mary Wilson
WATFORD, Baileys (39848), Hi Tension

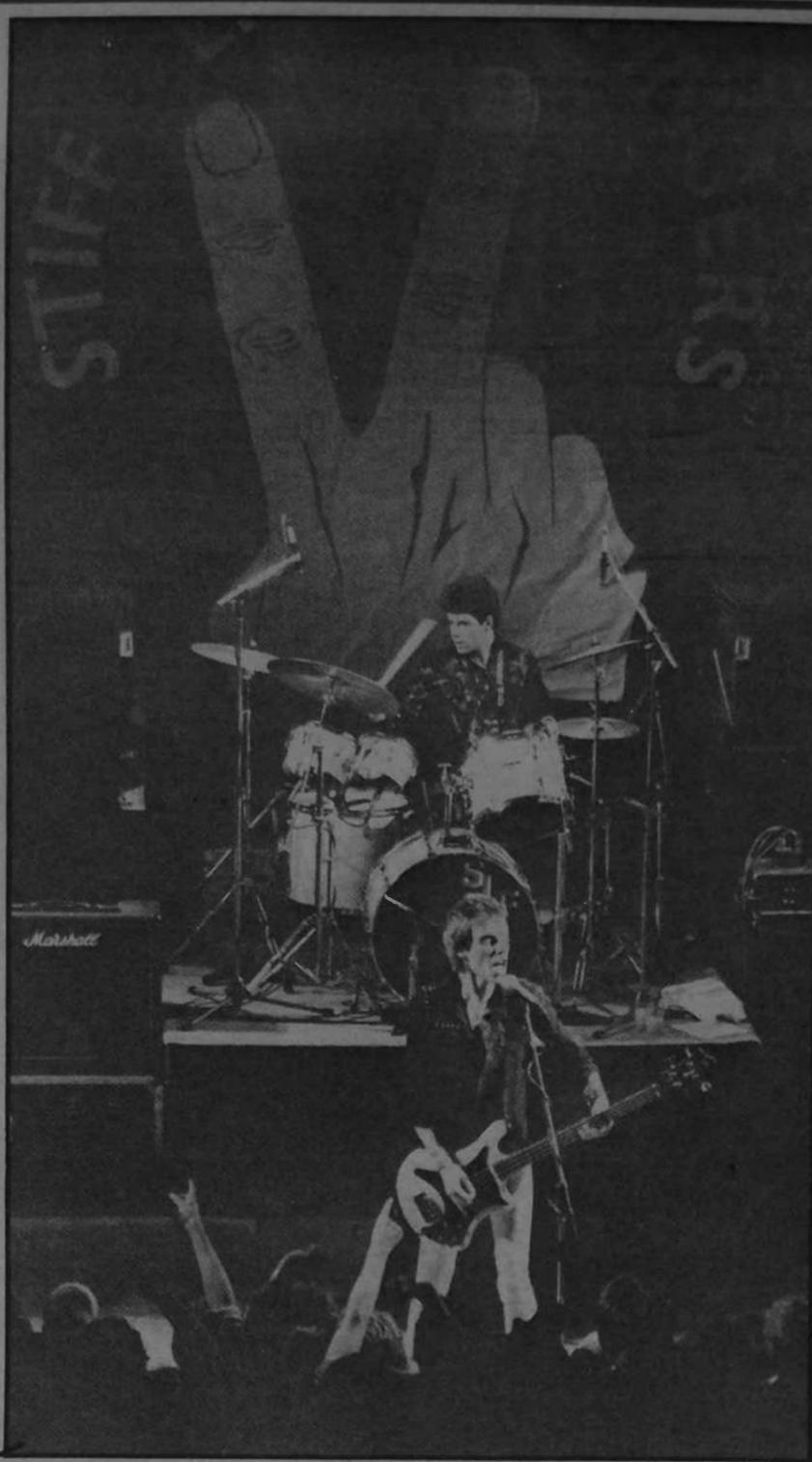
SUNDAY MARCH 30

ABERDEEN, Capitol (23141), Showaddywaddy
AYR, Pavilion (65489), Holly And The Italians
BISHOPS STORTFORD, Triad Leisure Centre (56333), Richard Strange
BLACKBURN, King George's Hall (58424), Tom Paxton
BLACKBURN, Regent (50839), J G Spoils
BOLTON, Swan Hotel (27021), Oxyd
BRADFORD, Vaults Bar, Bradford College, Rhino
BURNLEY, Bankhall Miners Club, Alien Heat (lunch)
BURY, Derby Hall (061 761 2216), Robin Williamson And The Merry Band
CHELTENHAM, Town Hall (23690), Girlschool
CHIDDINGLY, Six Bells (227), Disco Students
COVENTRY, General Wolfe (88402), Tyrant
CROYDON, Crawdaddy, The Star (01 684 1360), Johnny G
CROYDON, Fairfield Halls (01 688 9291), Sad Cafe / The Out
CROYDON, Warehouse Theatre, Dingwall Road (01 680 4060), New Elektrik
DUNFERMLINE, Kinema (21902), Slaughter
EBBW VALE, Leisure Centre (303766), Jasper Carroll / Telephone Bill And The Smooth Operators
EDINBURGH, Harveys (031 229 1925), The Sound / Struts
FORRES, Mundel Court, Jim Wilkie And Mafia
GLASGOW, Apollo (041 332 9221), Stiff Little Fingers / Another Pretty Face
GLENROTHES, Rothes Arms (753701), Snapshots
GOSPORT, White Swan (84138), Wild Graffiti
HUDDERSFIELD, Coach House (20930), The Killermeters
HULL, Arts Theatre, Alwoodley Jets
HULL, City Hall (20123), David Soul
IPSWICH, Royal William (53385), Zorro
LEEDS, Fan Club, Brannigans (663252), Bad Manners
LEEDS, Florde Grene (490884), Dredinger
LEICESTER, De Montfort Hall (27632), Gerry Rafferty / Richard And Linda Thompson
LONDON, Bridge House, Canning Town (01 476 2889), Q Tips
LONDON, George Canning, Brixton (01 274 6329), Southside

LONDON, Greyhound, Fulham Palace Road (01 385 0526), Irene And Dorrie Chanter / The Rayders
LONDON, Half Moon, Herne Hill (01 274 2733), Phil Rambow
LONDON, Hope And Anchor, Islington (01 359 4510), Sad Among Strangers
LONDON, 100 Club, Oxford Street (01 636 0933), Little Brother Montgomery
LONDON, Marquee, Wardour Street (01 437 6603), Passion
LONDON, Moonlight, Railway Hotel, West Hampstead (01 328 2423), Section 25 / The Passion
LONDON, Nashville, Kensington (01 603 6071), Billy Karloff And The Supremes
LONDON, Rainbow, Finsbury Park (01 263 3148), Blood Sweat And Tears / War
LONDON, Riverside Concert Hall, Lewisham Precinct (01 691 0070), Mr Winston Groovy / Norma White
LONDON, Rock Garden, Covent Garden (01 240 3961), The Carpettes / Xstreamysts
LONDON, Torrington, North Finchley (01 445 4710), Red Beans And Rice
LONDON, Tramshed, Woolwich (01 855 3371), Jake Thackray / Tundra
LONDON, The Venue, Victoria (01 834 5500), Rocket 88 with Danny Adler / Malcolm Everson / Chris Farlowe / George Green / Bob Hall / Colin Hodgekinson / Alexis Korner / John Pickard / Colin Smith / Ian Stewart / Don Weller
LONDON, Wembley Arena (01 902 1234), Billy Joel
NEWCASTLE UPON TYNE, City Hall (20007), Pat Travers / Girl
NORTHFLEET, Red Lion (Gravesend 66127), English Rogues
SOUTHAMPTON, Joiners Arms, St Mary Street (25612), Blues Jam
TOLLESBUNT D'ARCY, Guisnes Court, The Motives
WELLINGBOROUGH, Dun Cow (222298), Burn
WEYMOUTH, Gloucester Bars, Martian Schoolgirls
WOLVERHAMPTON, Lafayette (26285), UB40
YEOVIL, Johnson Hall (22884), Elvis Costello And The Attractions

MONDAY MARCH 31

ABERDEEN, Fusion (21135), Slaughter
BIRMINGHAM, Bogarts (021 643 0763), Sassafra
BIRMINGHAM, Romeo And Juliets, Cryer
BRADFORD, Vaults Bar, Bradford College, Oral Sax
BRIGHTON, Alhambra (27874), Midnight And The Lemon Boys / Dick Damage And The Imitators
BRIGHTON, Jenkinsons (25897), Dozy, Beaky, Mick and Tich
CROYDON, Crawdaddy, The Star, London Road (01 684 1360), Nightlife
EDINBURGH, Tiffanys (031 556 6292), Holly And The Italians
EDINBURGH, Usher Hall, (031 228 1155), Showaddywaddy
GLASGOW, Apollo (041 332 9221), Pat Travers / Girl
HEBDEN BRIDGE, Hebden Bridge Cinema, Robin Williamson And The Merry Band
LONDON, Bridge House, Canning Town (01 476 2889), Tennis Shoes / Idiot Dancers
LONDON, Dingwalls, Camden Lock (01 267 4967), Margo Random And The Space Virgins / The Teeth / The Orgones
LONDON, Greyhound, Fulham (01 385 0526), Wasted Youth / Last Gang
LONDON, Hope And Anchor, Islington (01 359 4510), Golinski Brothers
LONDON, Kensington, Russell Gardens (01 603 3245), The Pencils
LONDON, Marquee, Wardour Street (01 437 6603), Portraits
LONDON, Moonlight, Railway Hotel, West Hampstead (01 328 2423), Cuddly Toys / The Rest
LONDON, Music Machine, Camden (01 387 0428), John Cooper Clarke / Whirlwind / Linval Thompson / Killing Joke / Beast (Zig-Zag Party Night)
LONDON, Nashville, Kensington (01 603 6071), Soul Boys / The Numbers
LONDON, Royal Exchange, Camden Town (01 485 1547), Juice On The Loose
LONDON, The Venue, Victoria (01 834 5500), Midnight Express
LONDON, Wembley Arena (01 902 1234), Billy Joel
LONDON, Windsor Castle, Harrow Road (01 286 8403), Between Pictures



STIFF LITTLE FINGERS: Carlisle Market Hall, Thursday

MANCHESTER, Band On The Wall (021 832 6625), The Cheaters
NUNEATON, Cherry Tree (382786), Ice
OXFORD, New Theatre (44544), Genesis
PRESTON, Peartree, Snapshots
READING, Cherry's (585686), Motley Crew
ST AUSTELL, New Cornish Riviera Lido, Elvis Costello And The Attractions
ST HELENS, Hares Finch, Dick Smith Band
SHEFFIELD, Broadfield Hotel (50200), The Room

STOKE ON TRENT, Jollees (317492), The Drifters
SWANSEA, Brangwyn Hall (50821), Gerry Rafferty / Richard And Linda Thompson
SWANSEA, Circles (54131), Dr Mix And The Remix

BEDFORD, Kempston Youth Club, Spud and The Fabs
BISHOPS STORTFORD, Triad (56333), Airforce
BRADFORD, Vaults Bar, Bradford College, Trampus
BROCKENHURST, Six Form College, The Piranhas

TUESDAY APRIL 1

ABERDEEN, Ruffles (29092), Holly And The Italians
BATH, Tiffanys (65342), Apartment / The Heat

CROYDON, Crawdaddy, The Star, London Road (01 684 1360), Boyce Band
DUNSTABLE, Civic Theatre (603326), Icarus
GLASGOW, Apollo (041 332 9221), Showaddywaddy
IPSWICH, Gaumont (53641), Genesis

LEEDS, Fan Club, Brannigans (663252), The Switch
LONDON, Acklam Hall, Portobello Road (01 360 4590), Dr Mix And The Remix / The Impossible Dreamers / Loose House
LONDON, Albany Empire, Deptford (01 691 4562), The OT's / Silly Boy Lemon / Will Gaines
LONDON, Brecknock, Camden (01 485 3073), Nothin Fancy
LONDON, Greyhound, Fulham (01 385 0526), Wasted Youth / The Last Gang
LONDON, Hammersmith Odeon (01 748 4081), Sad Cafe / The Out
LONDON, Hope And Anchor, Islington (01 359 4510), Margo Random And The Space Virgins
LONDON, Marquee, Wardour Street (01 437 6603), Hazel O'Connor
LONDON, Moonlight, Railway Hotel, West Hampstead (01 328 2423), Modern English / In Camera / Spasmodic Caress
LONDON, Music Machine, Camden (01 387 0428), Protex / The Trendies
LONDON, Nashville, Kensington (01 603 6071), Whirlwind / Soft Touch
LONDON, Rock Garden, Covent Garden (01 240 3961), After Dark / Belladonna
LONDON, Three Rabbits, Manor Park (01 478 0660), The Pencils
LONDON, The Venue, Victoria (01 834 5500), Nine Below Zero
NORTH WALSHAM, Community Centre, The Urban Reactors
NORWICH, Cromwells (612909), Squire / Silent Noise
NOTTINGHAM, Sherwood Rooms (50558), Elvis Costello And The Attractions / Clive Langer And The Boxes
PLYMOUTH, Fiesta (20077), The DS
REDDITCH, White Hart (624301), Roaring Jelly
SHEFFIELD, Blitz, Vice Versa

WEDNESDAY APRIL 2

BELFAST, Whistla Hall, Queens University (45133), Gerry Rafferty / Richard And Linda Thompson
BIRMINGHAM, Bogarts (021 643 0763), Deadringer
BISHOPS STORTFORD, Triad Leisure Centre (56333), The Guvnors
BOURNEMOUTH, Stateside (26636), Slaughter
BRAINTREE, Weavers (26623), UHF
CHARNOCK RICHARD, Park Hall Club (Ecclestone 452090), The Drifters
CHESTER, Deesside Leisure Centre, Connahs Quay (816731), Billy Joel
DARLINGTON, New Imperial Carl Green And The Scene
EXETER, Routes (58615), Nine Below Zero
EXETER, New Victoria Inn (72736), The DS
GLASGOW, Apollo (041-332 9221), Blood Sweat And Tears / War
GREAT YARMOUTH, ABC Theatre (3191), Genesis
GUILDFORD, Wooden Bridge (72708), Sleeping Dogs
HIGH WYCOMBE, Nags Head (21753), Phil Rambow

IPSWICH, Gaumont (53641), Sad Cafe / The Out
LEICESTER, Stonehill College, Birstall (874213), Burn
LIVERPOOL, Masonic Asylum
LONDON, Billy's Club, Dean Street (01 437 3111), The Weekend Swingers
LONDON, Deptford Arms, New Cross Road, Deptford (01 692 2312), Easy Action
LONDON, Dingwalls, Camden Lock (01 603 6071), Mitch Ryder
LONDON, Greyhound, Fulham (01 385 0526), Margo Random And The Space Virgins / The Lubricators
LONDON, Little Bit Ritz, Brixton (01 891 1909), Icarus
LONDON, Marquee, Wardour Street (01 437 6603), Iron Maiden
LONDON, Moonlight, Railway Hotel, West Hampstead (01 328 2423), Section 25 / Crawling Chaos / Joy Division / John Dowie
LONDON, Nelsons, Wimbledon (01 948 5311), Red Beans And Rice
LONDON, Pied Bull, Islington (01 837 3218), Flatbackers
LONDON, Rainbow, Finsbury Park (01 263 3140), Whitesnake / Saxon
LONDON, Riverside Studios, Hammersmith (01 748 335), Michael Haumont
LONDON, Rock Garden, Covent Garden (01 240 3961), A Certain Ratio
LONDON, Seagull, Lady Mary Road, The VIP's
LONDON, Tramshed, Woolwich (01 855 3371), Spreadthick
LONDON, Two Brewers, Clapham (01 622 3621), Sad Among Strangers
LONDON, The Venue, Victoria (01 834 5500), Rockin Dopsie And The Cajun Twisters
LONDON, Y Studio, YMCA, Great Russell Street (01 636 7289), Q-Tips
MALDON, Jubilee Hall, Anorexia / Terminal Burnz / Waxwork Dummies / Mealy Mouths Tools
MANCHESTER, Free Trade Hall (061 834 0943), BB King
NEWCASTLE UPON TYNE, Coopersage (28286), Snapshots
NUNEATON, 77 Club (386323), Chelsea
PAISLEY, Bungalow Bar (041 689 6667), Holly And The Italians
SOUTHALL, Jingles, The VIP's
SOUTHALL, White Hart, Johnny Carroll
SOUTHAMPTON, Joiners Arms, St Margaret Street, (256612), Crosswinds
SUNDERLAND, Empire (73274), Jasper Carroll / Telephone Bill And The Smooth Operators
THETFORD, Sports Centre, Nightrider
TONYPANDY, Pelican, The Artists
WAKEFIELD, Unity Hall (6555), Gang Of Four / The Au Pairs



UB40: Retford Porterhouse, Saturday

It's the greatest single I've ever heard John Peel play.

it's better than that.

I need a drink.

'ROMANCE' THE NEW SINGLE FROM VS.333 THE MEMBERS.

Virgin

ROADSHOWS

SLF call a
ceasefireSTIFF LITTLE FINGERS
Guildford Civic Hall

IT'S THE first number of their encore and towards the end of a Shadows cover version the bouncers are busy hauling bodies off the stage. Jake Burns spits out a threat. Two bars into 'Barbed Wire Love' one idiot leaps onto the stage and SLF Guildford debut ends in Burns storming off stage shouting expletives and avoiding the drum stand as Jim Reilly kicks it over.

The first time I saw them I was taken aback by their naive sincerity, seeming overawed by the first signs of stardom, but things have changed a great deal in 12 months. When I last saw them their carbon copy ending to that gig had me taking the bait hook line and sinker — my sympathy whole heartedly with the band. The formula is wearing thin. How long can a band retain the anger that inspired their birth, and when all the lyrical angles have been covered how do they maintain their credibility as an outfit with sincere laughing abilities? Anger is turning to frustration as they desperately cling to the original ideal, dimly aware that a change in image and approach is crying out for attention.

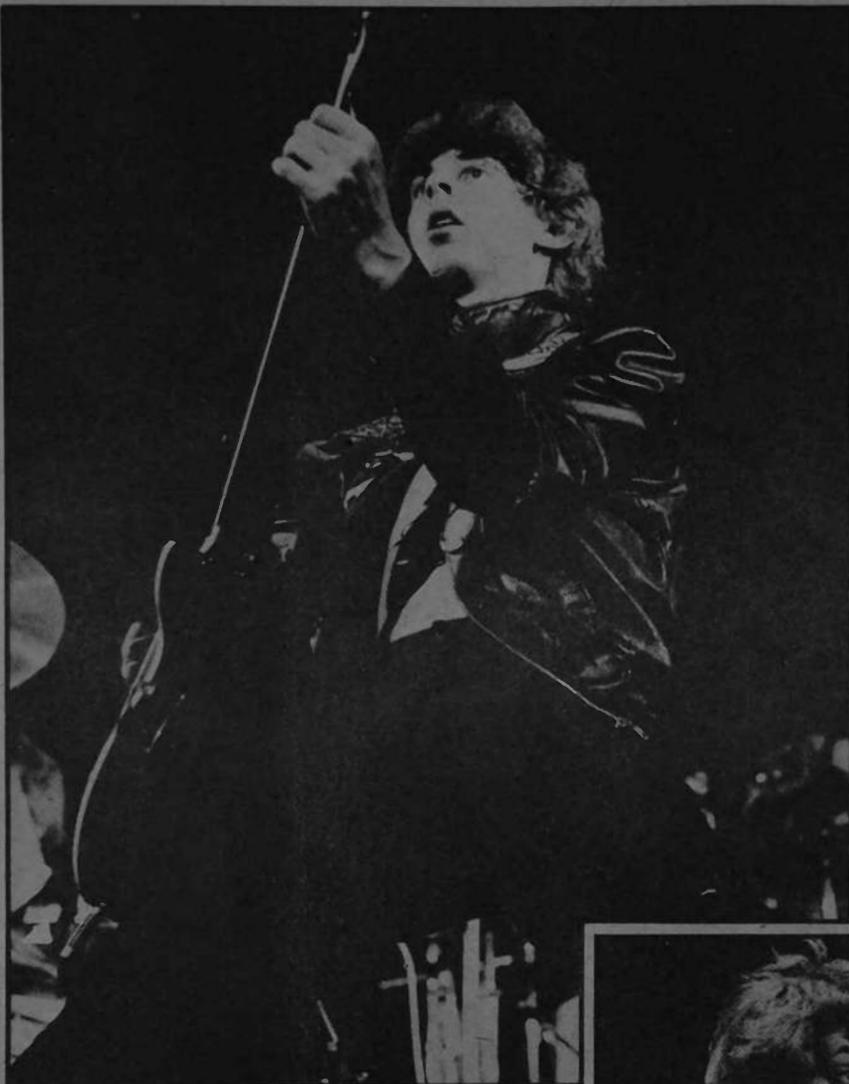
SLF new material was urgently needed, for this gig showed up only too well the stale hollowness that time has eroded in numbers like 'Alternative Ulster', 'Suspect Device' and 'Wasted Life'. Although it must be said, they devoted body and above all heart with absolute commitment.

From the new album, 'Bloody Dub' stands out, making inventive use of reggae with bursts of lead guitar punctuating some elaborate drum work. As a direct contrast, 'Nobody's Hero' suggests a rejection of any hero status ('I don't wanna be') not merely in the context of Belfast strife — a curious theme for a band who hardly played down their own hero status.

Burn's request for a ceasefire to the hail of gobbing after 'Johnny Was' meets with little reaction. Ali McMordie has a better idea, unceremoniously dumping his point on the head of a more persistent culprit.

With immaculate timing aptly titled 'At the Edge' finishes the set with four musicians who have had to cope with tension all their lives, slowly losing patience with audiences. These days it doesn't take much to push SLF over the edge.

DAVE JORDAN



JAKE BURNS: close to the edge

DR HOOK / KATE
BUSH
BBC TV Centre, London

DOING THEIR own TV special for the BBC might be a step up for Dr Hook, but the man at the gate still directed people to the queue to see Captain Hook. So where was Tinkerbell? Probably freezing her ass off, like I was, as the Beeb bosses kept us all standing in trans-Siberian winds for ages.

Fortunately there are few quicker ways to thaw out than listening to Dr Hook. Even taking into account the numerous re-takes, stumbles and hiccoughs, their show was a riot. Ray Sawyer and Denis Locorriere, the two main vocalists, warmed up the audience who were already a little self-conscious about having the studio lights turned on them.

Because the show had to present a kind of showcase of the band, the numbers were of necessity, mostly the better known ones. 'A Little Bit More', 'Sexy Eyes' and 'When You're In Love With A Beautiful Woman' will be familiar to singles buyers. They also did 'Cover Of The Rolling Stone' and 'Freakers Ball' but I don't know if they'll surface by the time the show is edited. Neither song got airplay on release, for fairly obvious reasons. Their rudest — and funniest — songs you definitely won't get to hear (unless you go to any of the gigs on their forthcoming tour).

During a break in the taping (would you believe

they ran out of tape?), Dennis announced they'd play a Marianne Faithfull song and then launched into 'The Ballad Of Lucy Jordan'. I've always thought their version jumped all over Ms Faithfull's anyway.

The most embarrassing part of the show belonged to Kate Bush, who was a guest (the other guest, Billy Connolly, dropped out because of illness). She ran through her new single, 'Babushka', while out of sight of most of the audience, so we could only see her on the monitors. The song is beautiful, in the usual Bush style, with the lyrics being most important and her movements complimentary.

It was when she had to take part in a contrived interview situation (sorry about the cliché) with the band, that everyone squirmed. Ray and Dennis tried hard, they asked if the audience had anything to ask Kate. Total silence. They asked if Kate had anything to ask the audience. "Yes," she squeaked. Total silence. Everything was "wow" and "amazing" and terribly twee. Kate should avoid television interviews until her voice grows up.

You can see this show when the BBC televises it at Easter.

ROSALIND RUSSELL

BAUHAUS
Rock Garden, London

YOU MIGHT not care to have the fear of God instilled in you at a gig, particularly from the band,

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Dennis announced they'd play a Marianne Faithfull song and then launched into 'The Ballad Of Lucy Jordan'. I've always thought their version jumped all over Ms Faithfull's anyway.

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ROSALIND RUSSELL

BAUHAUS
Rock Garden, London

YOU MIGHT not care to have the fear of God instilled in you at a gig, particularly from the band,

but Bauhaus prove an exhilarating exception. Audience communication is never breached, more a sense of intimidation that immediately demands you take an interest, and if you don't you're obviously more dead than alive anyway.

Bass, guitar, drums and a wildly animated singer are a common enough aggregation, but these musicians conjure up the most remarkable of sounds in a continual pummelling for the ears deeply explosive drums, throbbing basses and a never ending variety of guitar sounds which never resort to conventional methods of attack.

Feeble lead lines are replaced with all manner of fierce shards billowing through the atmosphere, perfectly matching the savagely subtle twists of the music.

The antics of singer Pete Murphy, who has actually achieved the impossible in removing the mantle of "most compulsive performer" from Adam Ant's shoulders are also amongst the most repulsive. Tonight's display included his usual ostrich-on-speed dances and menacing walk as he generally acted the part of a gaunt uncontrollable psychopath, reaching unrivalled heights of ble-

inducement. During a particularly moody tune when an assistant in the crowd shines a torch upon him, his impersonation of a man possessed is totally hypnotising.

One intrepid onlooker lost his pint to a well aimed kick from the Murphy boot and a young lady, who didn't seem unduly distressed, found herself grappling unexpectedly with his groin during 'Telegram Sam/Do You Wanna Touch', which is one of the finest ever cover versions of Marc Bolan's song.

In 'We Have Fun' (?) he enjoys mock-copulation with the guitarist and 'Dark Entries' finds him almost incoherent when the two guitarists chant the title. Only during the short sharp 'Scope' does Murphy allow us a brief respite as he stays at the back.

By the end, the crowd refused to go without an encore and one was actually provided (the first time I've seen one in six of their gigs), before they scuttled away.

I can think of no band at present that I can recommend so eagerly, as long as you're prepared to allow el Murphy to strip you of your self-confidence. Leaving just another brick on the floor.

MICK MERCER

UK Subs
Music Machine, London

ALL THE fans were there including a few left over from the afternoon's charity gig (which was an incredible success I hear), making this a night to remember.

UK Subs are going to be big soon whether they like it or not — Charlie Harper doesn't seem that keen. I say grit your teeth, think of the money and the next 20 years will fly by.

'Warhead', already racing up the charts, is a menacing bleak warning which had us all wondering where our own particular fall-out shelter was going to be.

Back to post punk pre-atomic Camden town where the Subs are going through a few old favourites like 'Crash Course', 'Emotional Blackmail', 'Kicks', 'Public Service', 'Rat Race', and 'Young Criminals'. The audience were a heaving mass. I mean who cares about nuclear war when your bird's fancying Pete, Nicky, Paul and Charlie, your chewing gum's lost its flavour and you've spilt beer over your new UK Subs T-shirt?

I mean, get it in perspective.

The crowd was so tightly packed that a window was broken. An accident.

Panes of glass aside everyone had a good time. The UK Subs recently toured with the Ramones who are great, but bordering on the predictable. The Subs are the antithesis, which can be



BOB GELDOF: powerhouse

THE BOOMTOWN RATS
The Palladium, New York

THE BOOMTOWN Rats' fusion of mainstream guitar-based rock and new wave poppishness lent itself to a perfect integration of lighting, staging and music at the Palladium.

The set was unusually tight: their repertoire, upon reflection, has surprisingly few fillers and they paced the songs so as to build a slow, intense momentum.

The lighting was used early on to grab the audience as the band more or less warmed up — tic tac toe patterns emblazoned on reflective foil backgrounds, and stepped lighting bars directly overhead, all to the accompaniment of 'Like Clockwork' and 'I Never Loved Eva Braun'.

mediocre at times, but catch them on a good night and wow... I tell you 'Warhead' puts years on you. JOAN KOMLOSY

STEVE FORBERT
Birmingham University

STEVE FORBERT looks far too young and innocent for all the pain and passion that he sings about.

Unlike that other purveyor of all things deep and meaningful (Bob Dylan), Steve Forbert actually seems to enjoy life. The smile hardly ever left his face throughout the gig.

He got off well with 'Going Down To Laurel', the single that received quite a lot of air play not too long ago. Surprisingly, the audience seemed to know most of the songs he performed. Birmingham University is uncommonly aware of what's up and coming Stateside.

Their reaction was incredible. I haven't seen such an enthusiastic audience for a long time. Steve Forbert is good. Very good. His songs are pleasant, his lyrics moving and structured but as a performer he is rather lightweight.

Time after time, as he took his early sixties pose at the front of the stage and the band blasted out an early seventies mixture of the Memphis sound and the Great American National Ballad, I was increasingly concerned about how dated it all seemed.

Forbert, not content with trying to revive one musical trend, is trying to revive about half a dozen.

That's either a huge leap on the originality stakes or else it's the biggest hurdle you could possibly set yourself.

Record Mirror's Mark Cooper, described Forbert as a 'Saint In The City', and he's undoubtedly right. He hasn't yet been corrupted by the obvious success he's gaining. How long that would last is anybody's guess.

STEVE COXON

RATS
RACE
ON

As the band warmed to its task, the lighting razzle dazzle was toned down and while Bob Geldof's invitation to those with cameras to come on stage for 'Having My Picture Taken' could have been a coy move, it was handled with touch the right touch of self-mockery.

Geldof, indeed, was a powerhouse front man throughout the night, graceful in moves reminiscent of both Roger Daltrey (The Windups) and Billy Joel (The Shadowboxing), taunting the audience playfully but never once having to coax hand clapping or dancing — all such came automatically.

As they forged ahead with 'Rat Trap', there was little left but to stand and cheer them on.

IRA MAYER



WENDY WU takes you by the throat.

DEXY'S MIDNIGHT RUNNERS Newcastle Polytechnic

WHEN CONTINUALLY being force-fed a diet of squalid, ska-infested music (via the Beat, Madness, Selector etc), for the past few months the last thing you need is to have it from yet another band.

Having been surpassed (in commercial terms) by the aforementioned names, it's hard not to conclude that DEXY'S Midnight Runners have just missed the train for the gold pot and been left standing. Mind you, it's hardly surprising when listening to a set that consisted of a dozen ultra-shapeless songs; the only redeeming factor being the set length — one hour, including encores (a mid-night rip-off?).

To be able to run on the spot for an hour is the prime qualification you need to join the clan of any reggae / ska band, and most of the eight DEXY'S are sure enough qualified. But hey, what about the music? Well, it was pretty desperate for most of the time. Strictly speaking, DMR are a mixture of everything, soul, rock, reggae, you name it. Not unexpectedly they sounded a mess. Two renditions of 'Geno' weren't needed to convince anyone to steer clear of the new single. 'Respect' was never like this and absolutely pulverised while an umpteenth cover of 'Breaking Down The Walls Of Heartache' didn't inspire a single tap of the foot.

Their own songs cried out for mass injections of inspiration as they crawled around the hall, passed through one ear, out another before flopping to a close. At one point, vocalist Kevin Rowland gave us all a lark and a hall by playing a guitar that ended up stringless, but that didn't seem to matter too much as he wasn't plugged in anywhere. Next...

AIDAN CANT

SQUEEZE / WRECKLESS ERIC Brighton Top Rank

TWO BANDS who don't leave themselves open to classification. After a smash-hit with 'Cool For Cats', Squeeze have been spending their time seemingly trying to carve a secure niche in the (over?) populous of disco chart-makers.

No trend-setters, here, even Wreckless Eric's punk label was not enough to pull the wool over the eyes of an enthusiastic audience. He takes the stage after the others have assembled, bounding to the mike, grasping it with both hands and spits out every word of their first number with venomous energy.

The most enigmatic aspect that the set reveals is of the front-man image, so inappropriate for a band who knit themselves together with such har-

monious solidarity, Eric himself repeatedly overshadowed by the qualities of talent around him. While the jaunty, catchy rhythms of 'Pop Song' assert themselves as a hallmark, some excellent Chuck Berry-like guitar riffs remind me that this is no dance band alone. In fact Eric seems to have hedged his bets pretty well, applying himself to a broad spectrum of rock 'n' roll, while with the slower numbers like 'It'll soon be the weekend', there's enough pop-potential for him to rival any Two-Tone dance band.

This is where their paths most evidently cross with Squeeze, and which makes the pairing of them less curious than I first supposed. Squeeze belatedly come on stage after a rapturous Eric encore. Straight into 'Slap And Tickle' — with an eight-piece drum set, elaborate keyboard desks and a visual decor of colourful precision, the

PRAYING MANTIS / WHITE SPIRIT Music Machine, London

CONNOISSEUR'S rock that everybody could get into. Don't believe me? You should have seen Praying Mantis and White Spirit proving that a mixture of high-quality craftsmanship and sharp slices of bad boy boogie can be a potent recipe for a good time.

White Spirit are among the hottest keyboard combos I've seen in ages. This was their second Music Machine date, and as on the previous occasion, they took the place by storm. Graeme Crallen (drums) and Phil Brady (bass) provided a constant co-ordinated backdrop over which Mal Pearson wove atmospheric keyboard patterns. Guitarist Janick Gers drove his instrument through the inner sanctums of Santana, Blackmore and Beck. However, the band's most devastating asset was definitely diminutive vocalist Bruce Walker, who reminded me in terms of both his phrasing and range of a younger Ronnie Dio.

Highlights of their 45 minute set were a trio of originals in 'Back To The Grind' (a version of which is due out as their first Neat Records single), mystic heart-searcher 'A Fool For The Gods' and the sci-fi swagger of 'Red Skies', plus a scintillating cover of Judas Priest's 'The Ripper'.

In the past, the only complaint I've had against Praying Mantis has been that occasionally their excellent battery of street-hard rockers have sounded a little muted. On this night, that problem just never arose. Numbers such as 'Johnny Cool', 'Rock 'n' Roll Fever' and newie 'High Roller' were given a lick of arrogance and a dash of dirt that transformed them into scorching, customised earthshakers. Mantis's more expansive tones, for instance 'Lovers To The Grave' (an anthem for the undead) and their most recent composition 'Means Of Ebony', still carried the band's hallmark of richly resonant three-part harmonies. MALCOLM DOME

INSTAMATIC POP

THE PHOTOS/MARK ANDREWS & THE GENTS Manchester Polytechnic

WENDY WU might easily be clutching a well-worn copy of 'Plastic Letters' as she skips playfully up to the microphone to pose the ultimate question: Do YOU have fun with YOUR friends?

The photos are a "fun band", but smooth with it. In fact, The Photos are so smooth that they almost slip off the stage.

'Do You Wanna Dance?' sings well-flavoured Wendy, but really, you have no choice. The Photos took Manchester by the throat and wouldn't let go until everyone had danced themselves six inches into the ground.

They even have a heartrending ballad about an old haunt of their's, 'Barbarellas' ('Why did they have to close it down?'). Thrillville 1980. And Wendy Wu,

garishly wrapped in a pair of discarded curtains, NEVER bothers with people she hates, and tells you so in 'The Lady Is A Tramp' (so outrageous!). But isn't all this hub-hub a mite primitive? Of course it is. The Photos take extravagant strides backwards as they suicidally cling to a sixties danceband format which has already dug its own grave. Possibly their only saving grace is their drummer Ollie whose playing is excellent. Will anything happen?

Less loved support group Mark Andrews & The Gents defy analysis. Looking as if they ought to be playing 'Moonriver' in any Butlins resort, there's a nervous twang with a Blackpool pier organ piping away. When you realise just how serious they are, you know it's worth swallowing. Mark Andrews & The Gents are musically and vocally faultless, and will be tap dancing on The Photos' heads before they know it. They excel on 'I Want It All On A Plate' and 'You're Talking With Your Body'.

But no songs are suicide. I miss the old days.

STEVEN MORRISSEY

stamp of class gives an immediate contrast to Eric's rough-and-ready demeanour. The sound, though, is more obscurely differential. While Tilbrook's vocals seem to carry the slower moods particularly aptly in 'Another Nail In My Heart', they always sound more comfortable with the pace that proved such a winner for 'Cool For Cats'.

Perhaps, though, what separates and distinguishes their style most from Wreckless-like contemporaries like in keyboardist Holland's vital contribution to the finished sound. DAVE JORDAN

THE PSYCHEDELIC FURS/A CERTAIN RATIO/ECHO & THE BUNNYMEN/TEARDROP EXPLODES/MANICURED NOISE The Lyceum, London

MANICURED NOISE, first on in Curd's Sunday night

package, are a four-piece band which use a sax as a full-time instrument. With clear vocals, they have a full, balanced, almost jazz-based sound — not tomorrow's latest thing, but certainly competent. Favourites were 'Dreams Money Can Buy' and 'Survival Time'.

Stars of the evening were Teardrop Explodes, whose melodies and personalities stood out against the posing to follow. Simple keyboards punctuate their sad love stories and northern anecdotes. Most songs discuss some hitherto undiscovered theme. 'Poppies In The Field' has a galloping rhythm — The Lone Ranger almost rides in and tramples down Julian Cope's poppies. 'Treasure', the new single, drives home the point, it's just a story, with mesmerizing effect.

Cope's voice sounds a little like Sting's — but then it always did. I don't think the Teardrops are jumping on the

policewagon. They encored with their fearless version of Aretha Franklin's 'Save Me'.

Next on were Teardrop's friends and rivals, Echo & The Bunnymen. Too much reverb spoilt Ian Macculloch's vocals, turning his shaky, quavery intensities into something of a mush.

Towards the end of the set, they picked up speed, and began to sound more coherent. If they'd only cared a little more earlier on, the whole set could have been a success, and not just the finish.

This brings us to A Certain Ratio (I'd rather it didn't) — with their Devo orientated, head-banging noises, desperately trying to attain status as being weird. They stand, backs to audience, wearing uniforms of shirts and baggy shorts. Instead of the desired shock effect this was obviously meant to have, they just looked like a bunch of dumb mounties who'd lost their horses, and undoubtedly

lost their way.

Last on, The Psychedelic Furs, opened with 'India', and went on to plug the rest of the tracks from their new album.

A few tracks into the set, and I was just beginning to vaguely like the Furs brand of Bowie beat, when singer, Butler Rep, informed the audience, "Some girls just like to get — and some like to get married". What a remarkable understanding and experience of women this guy has.

Despite their naivety, the Furs can produce a few good, brainwashing tunes. 'Sister Europe' is one of these.

Getting to like the Furs, is like getting to notice how few good new bands there are around today — clutching at covers of what used to be good, and still remains so.

The Furs' adolescent ideology of what a good band is all about, has worked to a certain effect — it just forgets to innovate. GILL PRINGLE

PAT BENATAR
NEW SINGLE
'HEARTBREAKER'

Chrysalis
CHS 2395

PERFECT CAFETERIA

SAD CAFE Sheffield City Hall

PRIOR TO seeing this, the first night of Sad Cafe's 1980 tour, the only thing I'd heard from the band was their appallingly tacky, appallingly slushy 'Everyday Hurts'. I hated it. So it was with all the enthusiasm of an alcoholic at a Mormon wedding that I took my seat in the crowded stalls.

To my right a spotty youth in a brand new rally coat and Wrangler flares eyed me contemptuously as I took out my note book. I felt a complete fraud. The light went out and gritting my teeth I awaited for what I feared would be an evening of sheer misery. I was wrong. Sad Cafe took the stage to a crescendo of

applause and roared off into a neat succession of finally crafted immaculately played pop songs.

Front stage Paul Young strutted around with all the genial charm of the boy next door made good. In fact, the whole show despite its technical brilliance was marked by a good-natured sense of spontaneous fun. The music often showed a surprising raunchiness and soul, and on occasion Young sounded not unlike Van Morrison. As for the rest of the band they were always competent and occasionally inventive.

Essentially in the business of writing pop songs, Sad Cafe only occasionally showed signs of the instrumental excess that characterises bands like Styx and Genesis.

I'm sure the next single

will soon be speeding up the charts and like it or not Sad Cafe will be occupying 10cc's vacant seat on the rock gravy train very soon. Their ingenious, essentially shallow, but unpretentious mixture of pop, pomp and heavy rock will act as the sound track to a thousand late teen love affairs. Their next album will be a smash here and in the States and I'll be as sick of 'My Oh My' and 'La Di Da' (a new number whose chorus is as infectious as it is in name) as I was of 'Everyday Hurts'.

I'll not be seeing Sad Cafe again but I'm sure the spotty youth in the rally coat certainly will. In the meantime you really can't knock perfection. JACK BOWER

THE SEARCHERS The Venue, London

THE SEARCHERS' return to a prestigious London arena wasn't the greatest resurrection since Lazarus. But the band produced an interesting struggle against more than a decade of following

the chicken-in-a-basket cabaret conventions.

The same deficiencies that put them in the living graveyard circuit were more than apparent on Friday where they still displayed their inability to write strong material and develop a forceful identity.

But The Searchers' great strength was always in their ability to choose and exploit powerful songs and it's a gift they have't lost. They always were deft explorers of the four chord song, an art which they showed to the full on the gentle melody of John Hiatt's 'Back To The Wall'.

Their old songs like 'Goodbye My Love', 'When You Walk In The Room', 'Needles And Pins' and 'Sweets For My Sweets' sounded authentically thin but the quality of the songs hasn't diminished with the passing of time.

Their newer material has the same resilient qualities with 'Switchboard Susan' already a standard being played by everyone from Rockpile to The Stiff All-Stars.

But the future of The

Searchers looks to be on firm foundations with class pop of the standards of 'Hearts In Her Eyes' and 'It's Too Late'.

The only problem for them to surmount if they want to remain and go further than their previous high standing is to lose the workmanlike veneer that pervades their set. Friday's volume was calculated not to offend and had many a wag musing on the possibilities of original fans having to turn up their hearing aids.

Also, Frank Allen's holiday camp bonhomie was a little off-putting. But John McNally's guitar work was, for the most part, excellent and managed to compensate for the tepid rock'n'roll numbers that were interspersed throughout their set.

It was only during the encore of 'Hearts In Her Eyes' that they hit the right balance of aggression, power and volume and proved that a little more faith in their abilities to transcend the bread and butter of their cabaret work would bring about a better reward. MIKE GARDNER



PHIL COLLINS: Preening and prancing.

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NO DUFF GEN

GENESIS Friars, Aylesbury

WELL, WELL, WELL, WHO WOULD HAVE THOUGHT IT? Queuing up outside Friars on a crisp March evening to see Genesis of all people. Yet here I stand halfhearted amidst a line of maniacs, a crowd that are as spick as they are unfashionable for over an hour to see the keepers of the key come home.

Genesis in what seems to be the current scheme of things are back on the tracks giving their fans value for money and a chance to see them in reasonably - sized venues. This Saturday night gig, a purported warm-up date was apparently closed to the press and so, perverse bleeder that I am, I donned my mac and trilby and decided to infiltrate.

Headbands, scoop necks and cheesecloth it's like you've never been away. They move these quaint folks in positive droves towards town via the subway arteries that are exquisitely spray-canned with bon mots like 'Sid Lives - 1957-79'. They drift past but can't quite figure out how the 'Carry On' film aficionado's reckon that Mr James was a mere 23 when he went so tragically last year. The anticipating smiles of both the ticket holders in line and the local punks who'll offer you your entrance for a mere 30 notes are for real and you know that it's going to be one of those nights. Licking their lips and rubbing their gold-crossed palms, the punks know damn fine well who and what Genesis are.

God incarnate to the 1200 that comprise the frothing mass of nutters, stone gone headcases. Never, I think, have I seen an audience so completely into an event. For two hours they sway and 'YAAAY' their 'Yaays'. From the balcony the scene is bizarre. Watching this mob clapping time and swaying to a song that has around a dozen beat changes is fascinating and makes one think twice before accusing the band of being clinical.

Genesis are clinical, though surprisingly they are not boring. Not being au fait with their oeuvre, seeing as how I possess not one of their often fascinating albums, I'll bluff my way through. Two songs in and I haven't a clue as to their titles, they strike up 'The Lady Lies' which is introduced as a newbie though I think it popped it's bombastic little head into the world on 'And Then There Were Three'.

Phil Collins preens and prances like the child actor he was and proceeds to run through a hero and villain panto skit. Rather good, powered along by Chester Thompson's effortlessly complex skinsmanship. It sees Collins jumping up onto his rostrum to whack timbales and cymbals to a fitting climax. The crowd erupt when Collins lopes back to his drums, though quite why I know not. Genesis need two drummers like Status Quo need Tony Banks. Also wasted is guitarist cum bassist Daryl Stuermer who juxtaposes with Mike Rutherford throughout. Like all the band bar Collins he shifts from foot to foot, gets into his allotted score and looks as miserable as sin.

Rutherford smiles occasionally when the five combine in some particularly complex time change and flunk it so's you and I wouldn't know. Tony Banks isn't the kind of bloke you'd invite to a party unless it was his wake. Jeez it's enough to drive yer to drink.

From the bar Genesis sound fab. Utterly civilised. This, I muse, is the way they should be heard. One sleazier step down from the cocktail lounge jazz they make a pleasing backdrop for a good pint.

When they thunk out they's fine, but then they go and spoil it all by playing something as boringly rotten as those extended atmospheric cymbal tapping endings that are just so much overblown crap.

Collins, though, is brilliant! Looking disgustingly healthy his spivish frontman belies much of the mundane pomposity that Tony Banks is answerable for. The man in the green and yellow bowling shirt dons a mac and weatherbeaten hat for the truly great 'Say It's Alright Joe', the story of Sid the dipso. Collins sits on a stool with a bottle and the atmosphere is pure front room. Indeed the most refreshing aspect of all this is the fact that there is none of the superstardom detachment that one expects with bands this big. Collins establishes an instant rapport and maintains it throughout. Now if only the other betracked ones could learn to cut loose, let their backbones slip and do the Watutsi. Well p'raps not.

'Turn It On Again', the current chart toperoonie choogles and you can dance to it. Collins keeps it up with remarks like, "The last time we played here was 1972 and it seems you liked us so much you asked us back," then after introducing Arthur (a drum machine), who has joined, according to Philip, because he doesn't want much money, he informs us that to keep the road crew awake during the set the band decided to let them play with the smoke machines. I like him a lot.

One of the few moments where the post Gabriel lyrical simplicity shines (no longer do we have human lawnmowers, moon vixens or spectral squirrels in the Rutherford / Banks / Collins scheme of things) is 'Follow You Follow Me', a haunting love song that most of the older Genesis fans I know hate. Loved it boys. The five close with 'Dance On A Volcano' (I think) that despite all the overblown depth of musical undergrowth ends with pure rock and roll tradition and the obligatory frenzy whipping fretboard scrubbing, drum, drum, drum, kaathud!

Before the encore the band are presented with The Friars Talent Winners Cup, and are given a folder with all the names of the evening's paying guests. I was posing as one John Walton by the way.

They encore with 'I Know What I Like', during which Collins performs an admirable dance routine with a tambourine and 'The Knife' (?)

As we file out they play 'There's No Business Like Showbusiness'. Apt that like no band I know Genesis are a great band to drink to but you wouldn't want to dance, or live there.

RONNIE GURR

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THE RAMONES teeshirts £3.50, sweatshirts £5.95 (s.m.l.ex-l) — Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

RAINBOW TEESHIRTS £3.50, sweatshirts £5.95 (s.m.l.ex-l) — Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

STATUS QUO teeshirts £3.50, sweatshirts £5.95 (s.m.l.ex-l) — Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

THE RAMONES teeshirts £3.50, sweatshirts £5.95 (s.m.l.ex-l) — Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

CRASS T-SHIRTS £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

THE SPECIALS, Photo & Logo T-shirts £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

THE JAM, TUBE STATION T-shirts £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

GOD SAVE THE QUEEN T-shirts £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

THIN LIZZY (logo), T-shirts £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

YOU TELL IT WE PRINT IT, your slogan on a T-shirt or S-shirt, (s.m.l.) £3.50 and £5.95 — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

STRANGLERS T-SHIRTS, (state which one), T-shirts £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

STIFF LITTLE FINGERS, inflammable material, T-shirts £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

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STIFF LITTLE FINGERS, inflammable material, T-shirts £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

PINK FLOYD, The Wall T-shirts £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

OFFICIAL BAND merchandise T-shirt only, Dire Straits / Communique, Eddie & The Hot Rods / Thriller, Steve Hillage / Open, Nazareth / No Mean City, Gillan / Mr Universe, Trevor Rabin / Face To Face, Sham 69 / No Surrender Tour '79, T-shirts only £3.50 — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

JUDAS PRIEST Unleashed in The East (official T-shirts), £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

T.I.T.S. T-SHIRTS and S-shirts, see ads in these columns. Send SAE for fully illustrated pamphlet. — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

DESTROY T-SHIRTS £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

RUSH T-SHIRTS, (state which one), T-shirts £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

SEX PISTOLS (group T-shirt), T-shirts £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

SEX PISTOLS T-shirts £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

PENETRATION T-SHIRTS, (state which one), T-shirts £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

MOTORHEAD T-SHIRTS, (state which one), T-shirts £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

SWASTIKA T-SHIRTS £3.50, S-shirts £5.95 (s.m.l.) — T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

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IT'S DAVID BOWIE WEEK AT HARLEQUIN!

Books (catalogue in brackets) David Robert Jones Bowie £5.95 (79p), Bowie, Words & Pica £2.50 (60p), Bowie, Life & Times £1.25 (40p), Bowie, The Songs of £4.95 (75p), Bowie, Stage Anthology £4.95 (65p), Bowie, The Photo File — 8 Photos 150 (25p), Bowie, Lower Station to Station £4.95 (65p), Bowie, His Private Life — Japanese £5.95 (65p), Bowie, Lodge £5.95 (80p), Bowie — The Photo Magazine (exclusive to Harlequin only) £1.25 (30p), Bowie, The Man Who Fell To Earth — Paperback 60p (35p), Bowie, Numan, Fanzine 85p + S

SMALL ADS

For Sale

GARY NUMAN ties, red and blue leather look £4.75. Real leather £8.50. + SAE - Bentsleather (S), 45 Church Lane, Whitwick, Coalville, Leics.

SPECIALS TIES, black print on white pv strip tie. £1 + SAE - Bentsleather (S), 45 Church Lane, Whitwick, Coalville, Leics.

THE BEAT ties, black print on white pv strip tie. £1 + SAE - Bentsleather (S), 45 Church Lane, Whitwick, Coalville, Leics.

SELECTER TIES, black print on white pv strip tie. £1 + SAE - Bentsleather (S), 45 Church Lane, Whitwick, Coalville, Leics.

POLICE TIES, black print on white pv strip tie. £1 + SAE - Bentsleather (S), 45 Church Lane, Whitwick, Coalville, Leics.

MADNESS TIES, black print on white pv strip tie. £1 + SAE - Bentsleather (S), 45 Church Lane, Whitwick, Coalville, Leics.

GARY NUMAN ties, black print on white pv strip tie. £1 + SAE - Bentsleather (S), 45 Church Lane, Whitwick, Coalville, Leics.

THE WHO ties, black print on white pv strip tie. £1 + SAE - Bentsleather (S), 45 Church Lane, Whitwick, Coalville, Leics.

BONDAGE TEESHIRTS with straps and 'D' rings, s.m.l. £4.75. - Bentsleather (S), 45 Church Lane, Whitwick, Coalville, Leics.

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

STUDDER BELTS, black or brown leather look, £1.90 + SAE - Bentsleather (S), 45 Church Lane, Whitwick, Coalville, Leics.

PUNK TIES, shiny blue pvc. £1 + SAE - Bentsleather (S), 45 Church Lane, Whitwick, Coalville, Leics.

POSTERS GALORE Blondie (various) Numan, Rats, Strangers, Specials, Kremin Hulk plus many more details send - SAE Reflections, 27 High St, Egham Surrey.

TOURISTS ON stage at Leicester 1980, set of superb colour photos, 5" x 3 1/2" only £3.20 per set from S Flinders, 5 Main St, Stanton by Dale, Ilkeston, Derbyshire.

TWO-TONE BELTS

CHECK



BEAT GIRL



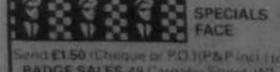
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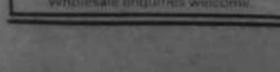
GANGSTER DANCING



MADNESS M



SPECIALS FACE



Send £1.50 (Cheque or PO) P&P incl. 1 to BADGE SALES 48 Carnaby Street, W1 Wholesale enquiries welcome

ELVIS PRESLEY genuine dollar bills, SAE for details: D. Charker, 20 Elmvale Drive Hutton, Weston Super Mare, Avon.

TWO TONE sew-on patches Beat, Specials, Gangsters, Madness, Selector, 60p each, all five £2.75. - Boober, 9 Mill Lane, Newbold Berdon, Leics.

COLOUR CONCERT PHOTOGRAPHS - THE BEST IN QUALITY CHOICE + SERVICE FROM THE PROFESSIONAL PHOTOGRAPHERS. LATEST ADDITION - NEW PRETENDERS, BLONDIE AT HAMMERSMITH (70 DIFFERENT SHOTS), POLICE (RAINBOW), NUMAN (WEMBLEY) QUEEN (LEWISHAM) ABBA (WEMBLEY) KISS (US TOUR), WHO (STAFFORD), WINGS LOVICH, PRIEST ESSEX, JOE JACKSON, JAM, STYX, DIRE STRAITS, MANHATTAN TRANSFER, UFO, STRANGLERS, HAGAR, DAMNED, BOSTON + CAMEL. Also on our wide range of over 100 bands Bowie, Zeppelin, Kate Bush, Clash, Purple, Dylan, ELO, Ferry, Genesis, Floyd, Gillian, Sabbath, Nugent, Presley, Stones, Rush, Pistols, Sham, Patti, QUO, Stewart, Lizzy, Van Halen + Whitsnake Set of 10 different 3 1/2" x 5" colour prints cost £4, 20 cost £7.50, all plus 20p p&p. Fully illustrated proof sheets of all above bands are available for you to select from at your leisure. Sample colour print 25p. Send order and/or SAE for lists + proofs stating your requirements for reply by return to Dick Wallis Photography, 159 Hamilton Road, London SE27 9SW.

UK SUBS OFFICIAL MERCHANDISING 'Warhead' badges, T-shirts, stickers, colour posters (inc Sindy) sets of b/w photos, armbands, bumflaps. Also still in stock ANOTHER KIND OF BLUES & TOMORROWS GIRLS merchandise. Send SAE for free listing of up-to-date available merchandise and price to - UK SUBS PRODUCTS, PO BOX 12, GUILDFORD, SURREY.

ABBA / ELVIS Photo key rings (state which) only £1 each 2 for £1.50. - Europa Products, 95 Priory Road, Hastings, Sussex.

PRISMATIC PENDANTS on 23in chain, only £1. Status Quo, Roxy Music, Elvis, Clash, Bowie, Blondie, Black Sabbath, Strangers, Cannabis Leaf, Genesis, Sex Pistols, Jam, Thin Lizzy, Boomtown Rats, Kiss, Queen, AC/DC, Mouth, Police, Gary Numan, Mods (target) Europe Products, 95 Priory Road, Hastings, Sussex.

POLICE NUMAN, Angelic Upstarts, Kate Bush, Sid Vicious, Strangers, Boomtown Rats, Jam, Ramones, Damned, Blondie, AC/DC, Motorhead, Zeppelin, Black Sabbath, Queen, Floyd, Northern Soul, T-shirts £3, S-shirts £4.99 post free. Black/white, sml plus new range of following in white T-shirts £3.25. The Who, Mods, Elvis Costello, Sid Vicious, Sid and Nancy, Specials, Madness, PIL, Clash, Sex Pistols, Rock & Roll Swindle, Generation X, Siouxsie & The Banshees, Status Quo, Bob Marley, Rolling Stones, Patty Smith, Dylan, Led Zeppelin, (Knebworth) Genesis, Lou Reed, Bowie, Iggy Pop, Rod Stewart, All from Gentry,

Dept C, Queensway, Billingham, Cleveland.

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, Leicester.

C O N C E R T PHOTOGRAPHS: 10in x 8in, b/w close-ups: Abba, Blondie, Bush, Police, Osmonds, Essex, Wings, Moodies, Queen, Stones, Genesis, Roxy. Many others available. SAE for details: G. Smith, 21 Manningtree Close, Wimbledon SW19 6ST.

MODS METAL flick comb, Press switch out shoots comb Only £1, post free from Matchrite, 167 Winchester Road, Bristol BS4 3NJ.

MODS BADGES, pack of five £1.75, pack of ten £3, pack of five patches £2.75, pack of ten, £4.50. Large sew-ons for back of parka, Madness (M), Mods Who, Target Union Jack, £1 each, three for £2.50, p&p 20p. - Boober, 9 Mill Lane, New Bold Verdon, Leics.

ARE YOU a fan of two-tone Mods, Heavy metal, Punk, Bowie, Numan, Blondie, You Are. Then send an SAE for free giant catalogue of books, badges, patches, posters, photos, ties, repeat free, Harlequin, 68 St Peter'sgate Stockport.

CLIFF RICHARD 1980, Lulu 1979, Rod Stewart 1979, Elvis Costello March 1980. 6 different colour concert photographs in each set 8in x 6in £6, 5in x 3 1/2in £2.50. Please state artist and send to - Robert Cleaver, Actacon, The Green, Wingham, Nr Canterbury, Kent.

QUEEN AT NEC 79, SET OF TEN SUPERB COLOUR 5in x 3 1/2in PHOTOS ONLY £3. NO EXTRA FOR POSTAGE FROM S. FLINDERS, 5 MAIN STREET, STANTON BY DALE, ILKESTON, DERBYSHIRE.

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

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

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.

JOKES, FART powder, stink bombs, smoke

tablets, crapolot tea bags, bloody mouth chewing gum, red hot sweets, exploding pens, sneezing / itching powder, horror hand, dirty teeth, Hitler masks, grabbit cushion hand - hand shoots when sat on, sea monkeys new wonder pets, punk hair spray, flick combs, X-ray specs, saucy sugar when melts, little willie floats up, sexy banana, over 200 jokes, saucy jokes, masks, badges, magic tricks, posters. Fun for everyone, send two 10p stamps with your name and address for bumper colour catalogue and FREE GIFT to Jokers Corner (Dept R), 167 Winchester Road, Bristol BS4 3NJ.

SOUVENIR SCARVES, Elvis Presley, Blondie, Queen, Status Quo, Wings, Kate Bush, Suzi Quatro, Bee Gees, John Travolta, Boney M, David Essex, David Bowie, Showaddywaddy, £1 each p&p including (overseas customers add 50p extra). Send cheques, PO's to R Harrison, 10 Coronation Road, Ingoldmell's Skegness.

Records Wanted

ABSUTELY ALL your unwanted Records and tapes (especially RARITIES) exchanged for ones you DO want 10p - £2.70 each exchange value allowed (less for singles). We guarantee NONE refused!! Bring ANY quantity in ANY condition; Record and Tape Exchange, 38 Notting Hill Gate, London W11 (01-727 3539). **RARE RECORDS ONLY** (and also cassettes of ANY kind) may be sent by post with SAE for cash (our price must be accepted - nothing returned once sent).

WANTED URGENTLY Tom Robinson's Glad to be Gay - Paula Whittle, 5 Alker Street, Chorley Lancs.

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 post. - GEMA Dept SDA, PO Box 54, Crockhamwell Road, Woodley, Reading, Berkshire.

Situations Vacant

LYRIC WRITERS required by recording company - Details (SAE 30 Sneyd Hall Road, Bloxwich, Staffordshire).

EMPLOYMENT OPPORTUNITIES with record companies, radio stations, etc. Full-time, part-time, experience unnecessary. *Music Industry Employ-

ment Guide" £1, "Radio Employment Guide" £1, "British Music Index" (includes 450+ record company addresses), £1. All three £2.40. - RS Productions, Hamilton House, Staverton, Devon TQ9 6PG.

EARN BIG profits at home, little time or capital needed - S.A.E. details Mr J. Cowen, Oakhurst, Chapel Lane, Forest Row, E. Sussex RH18 5BS.

Publications

TELE-TUNES BOOK, Second Edition, Complete A-Z Guide of Television and film music on record. Contains over 3,000 items of information on TV themes, commercials, film soundtracks etc. Listing artists, composers, titles, record labels, catalogue numbers, £2.95 from - Record Info Centre, 78 Birchfield Road, Kidderminster, Worcs DY11 6PG.

TUITION

PROFESSIONAL RADIO presenter will advise and assist you to realise your full potential. The best audition tapes come from Mediair Broadcast Studios - Henley (04912) 6885.

Special Notice

UNIVERSAL ROK-KBADGE £1 from Rok-kbadge c/o AG West Unit 3, Sloane House, Sloane Street, Hockley, Birmingham 1 (money back guarantee).

MARC BOLAN some day we'll ride the night sky eagle Missing you still, Love Paul.

ROZYKINS, LOVE you always - Bertie.

LENE, HAPPY birthday - Andy, Chris, Jonathan.

STAY WITH me at the next Faces disco / party coming soon.

PIRATE RADIO, do you listen? Join pirate radio listeners' club 10p coin and large SAE for sample printed newsletter with photographs, articles on Radio Caroline, MW, VHF, SW stations - PRLC 147 Mackie Avenue, Brighton.

T REX disco party, Norwich Disco, plus Marc's film - Hurry, contact Pete, 107A Ness Road, Burwell, Cambs.

DJs FREE singles! Your direct link to the right person in each record company. List available, £1.20 inc p&p - Box No 2330.

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 BOOGIE disco,

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

CAROLINE SOUVENIRS, Stickers, badges, postcards, etc. For FREE sticker and list send SAE (9in x 6in) to SRC, 11 Teify Terrace, Newcastle Emlyn, Dyfed, SA38 9EA.

BIG REDUCTIONS

in blank cassettes, c60 70p, c90 £1, c120 £1.40 - 50p p&p, each cassette is guaranteed for 5 years. - Available from Tape Offers, 30 MacKintosh Road, Inverness.

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 AG West, Unit 3, Sloane House, Sloane Street, Birmingham 1 (refund if unsatisfied).

MARC BOLAN UK Tour 1977 set of 10 superb colour in-concert photos, 5in x 3 1/2in, only £3 per set from S Flinders, 5 Main Street, Stanton by Dale, Ilkeston, Derbyshire.

Situations Wanted

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

Wanted

IN V.G.C. 'Hit And Miss' - John Barry Seven 'Baby I Love You' - The Ronnettes - Contact Hall, 041 423 1001 after 17.30.

GENESIS TICKETS anywhere - Phone Emswash 3033 (Miriam) 01-993 2938 (Elaine).

SLADE LONDON concert photos 1980 music machine and Marquee, good prints only, state price - Contact K Newing, 69 Kingston Avenue, Margate, Kent CT9 5NJ.

ONE POLICE ticket Newcastle, April 28th - Ring Durham 730800 YPP.

SWEDISH, DUTCH or German girl wanted as concert companion for Showaddywaddy concert at the Dominion Theatre, London on April 20th. Write to Kevin, 49 Stour Way, Upminster, Essex RM14 1QQ.

GENESIS TICKETS preferably two either Great Yarmouth or Ipswich will pay good price. - Phone North Walsham, Norfolk 2533.

GENESIS TICKET, Leicester or Derby, your price paid - Phone Nottingham 231307.

For Hire

DISCO EQUIPMENT, PA systems, sound to light units, reasonable rates - Newham Audio Services, 01-534 4064.

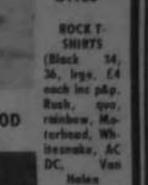
MAXIMUM AXIS supply discs of any size with lights - for self operation. We deliver, set-up and collect. No deposit. - 207 0179.

Fan Clubs

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

QUEEN FANS, Have you joined us yet? Don't miss out. - SAE 11 Southon Close, Mile Oak, Portslade, Sussex BN2 2BX.

NEW POSTER GUIDE

'CARDS & POSTERS'
22 MOOR STREET
BIRMINGHAM
ADD 45p post/packing for 1/2 Posters, 5p each extra one

SMALLS - order form

Notes & Conditions Effective from October 1979

Under the Headings: **FAN CLUBS, PEN FRIENDS, SITUATIONS VACANT, RECORDS FOR SALE, FOR SALE, RECORDS WANTED, INSTRUMENTS FOR SALE, TUITION, SPECIAL NOTICE, RECORDS WANTED, SITUATIONS WANTED,** and any other private/trade announcements 10p per word. After first two, all words in BOLD type 5p per word extra.

BOX NUMBERS Allow two words plus 50p service fee.

SEMI DISPLAY advertising £8.12 per single column inch £3.25 per single column centimetre.

SERIES DISCOUNTS 5% for 6 insertions, 7% for 13 insertions, 10% for 25 insertions, 12% for 52 insertions.

Send completed form with Cheque/Postal Order to: Small Ads Dept, Record Mirror, 40 Long Acre, London WC2E 9JT.

PLEASE PUBLISH my advertisement under the heading for..... insertion(s) commencing issue dated

I enclose a cheque/postal order for to cover the cost made payable to RECORD MIRROR.

ALL SMALL ADS MUST BE STRICTLY PRE-PAID BY CHEQUE OR POSTAL ORDER. CASH WILL NOT BE ACCEPTED

Name

Address

Name and address when included in advert must be paid for

CHARTS

UK SINGLES

1	1	GOING UNDERGROUND/DREAMS OF CHILDREN, Jam	Polydor
2	2	TOGETHER WE ARE BEAUTIFUL, Fern Kinney	WEA
3	4	TURNING JAPANESE, Vapors	UA
4	5	DANCE YOURSELF DIZZY, Liquid Gold	Polo
5	8	WORKING MY WAY BACK TO YOU /FORGIVE ME GIRL, Detroit Spinners	Atlantic
6	3	TAKE THAT LOOK OFF YOUR FACE, Marti Webb	Polydor
7	9	ALL NIGHT LONG, Rainbow	Polydor
8	10	DO THAT TO ME ONE MORE TIME, Captain & Tennille	Casablanca
9	6	GAMES WITHOUT FRONTIERS, Peter Gabriel	Charisma
10	15	ECHO BEACH, Martha & The Muffins	Dindisc
11	14	STOMP, Brothers Johnson	A&M
12	27	POISON IVY, Lambrettas	Rocket
13	16	SPIRIT OF RADIO, Rush	Mercury
14	12	CUBA /BETTER DO IT SALSA, Gibson Brothers	Island
15	13	HANDS OFF-SHE'S MINE, The Beat	Go Feet
16	11	SO LONELY, Police	A&M
17	26	ANOTHER NAIL IN THE HEART, Squeeze	A&M
18	7	ATOMIC, Blondie	Chrysalis
19	29	JANUARY FEBRUARY, Barbara Dickson	Epic
20	40	KING-FOOD FOR THOUGHT, UB 40	Graduate
21	23	HAPPY HOUSE, Siouxsie & The Banshees	Polydor
22	29	AT THE EDGE, Stiff Little Fingers	Chrysalis
23	25	TURN IT ON AGAIN, Genesis	Charisma
24	31	LET'S DO ROCK STEADY, Bodysnatchers	2-Tone
25	—	LIVING AFTER MIDNIGHT, Judas Priest	CBS
26	24	HOT DOG, Shakin' Stevens	Epic
27	28	MY WORLD, Secret Affair	ISpy
28	45	KOOL IN THE KAFTAN, B.A. Robertson	Asylum
29	30	LOVE PATROL, Dooleys	GTO
30	35	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood	20th Century
31	43	MY OH MY, Sad Cafe	RCA
32	—	NO-ONE DRIVING, John Foxx	Virgin/Metal Beat
33	17	AND THE BEAT GOES ON, Whispers	Solar
34	49	NE-NE-NA-NU-NU, Bad Manners	Magnet
35	46	THE MONKEES EP, Monkees	Arista
36	55	BEAR CAGE, Strangers	UA
37	34	TONIGHT I'M ALRIGHT, Narada Michael Walden	Atlantic
38	—	SEXY EYES, Dr Hook	Capitol
39	18	COWARD OF THE COUNTY, Kenny Rogers	United Artists
40	61	GENO, Dexy's Midnight Runners	Parlophone
41	66	WHEELS OF STEEL, Saxon	Carrere
42	41	I LIKE TO ROCK, April Wine	Capitol
43	65	HIM, Rupert Holmes	MCA
44	33	ALABAMA SONG, David Bowie	RCA
45	57	THAT'S THE WAY THE MONEY GOES, M	MCA
46	19	CARRIE, Cliff Richard	EMI
47	39	WORZEL SONG, Jon Pertwee	Decca
48	21	ROCK WITH YOU, Michael Jackson	Epic
49	52	OOH BOY, Rose Royce	Whitfield
50	42	HOLDIN' ON, Tony Rallo	Callibre
51	—	MISSING WORDS, Selector	2-Tone
52	50	HELLO, I AM YOUR HEART, Bette Bright	Korova
53	32	RIDERS IN THE SKY, Shadows	EMI
54	38	WARHEAD, UK Subs	Gem
55	22	I CAN'T STAND UP FOR FALLING DOWN, Elvis Costello	F-Beat
56	58	MAGNUM LIVE EP, Magnum	Jet
57	72	ALL I EVER WANTED, Santana	CBS
58	74	LET ME ROCK YOU, Kandidate	RAK
59	48	LOVE INJECTION, Trussel	Asylum
60	59	LONGER, Dan Fogelberg	Epic
61	69	BRING IT ALL HOME, Gerry Rafferty	UA
62	37	SO GOOD TO BE BACK HOME AGAIN, Tourists	Logo
63	—	WHAT WILL I DO WITHOUT YOU, Lene Lovich	Stiff
64	44	CAPTAIN BEAKY, Keith Michell	Polydor
65	67	WE GOTTA GET OUT OF THIS PLACE, Angelic Upstarts	WB
66	54	IT WILL COME IN TIME, Billy Preston/Syreeta	Motown
67	—	LIQUIDATOR/LONG SHOT KICK DE BUCKET, Harry J. All Stars/Pioneers	Trojan
68	—	CHECK OUT THE GROOVE, Bobby Thurston	Epic
69	51	TOUCH TOO MUCH, AC/DC	Atlantic
70	56	GANDHARA (THEME FROM MONKEY), Godiego	BBC Records
71	64	TOO MUCH TOO YOUNG/GUNS OF NAVARONE, Specials	2-Tone
72	70	I'M IN THE MOOD FOR DANCING, Nolans	Epic
73	53	SINGING THE BLUES, Dave Edmunds	Swan Song
74	—	THE TRIAL OF HISSING SID, Keith Michell/Captain Beaky & His Band	Polydor
75	—	OUTSIDE MY WINDOW, Stevie Wonder	Motown

OTHER CHART

1	KING AND FOOD FOR THOUGHT	UB40
2	WHERE'S CAPTAIN KIRK	Spizz Energy
3	FALLING AND LAUGHING	Orange Juice
4	IN THE BEGINNING/WHERE THERE'S A WILL	Slits & The Pop Group
5	CAR TROUBLE	Adam & The Ants
6	SLEDGEHAMMER	Sledgehammer
7	THANK YOU (FALETT INNE BE MICE ELF AGIN)	Magazine
8	GIVE 'EM HELL	Witchfynd
9	TREASON	Teardrop Explodes
10	FIERY JACK	The Fall
11	HA HA FUNNY POLIS	Various Bands
12	GRAVEST HITS	The Cramps
13	CONFESSIONS	Flowers
14	ELECTRICITY	Orchestral Manoeuvres
15	ROMANCE	The Members

Compiled By: BRUCE S, 37 Union Street, Glasgow, Tel 041 221 2973

UK ALBUMS

1	1	TEARS & LAUGHTER, Johnny Mathis	CBS
2	4	GREATEST HITS, Rose Royce	Whitfield
3	2	TELL ME ON A SUNDAY, Marti Webb	Polydor
4	14	TWELVE GOLD BARS, Status Quo	Vertigo
5	3	STRING OF HITS, Shadows	EMI
6	5	HEARTBREAKERS, Matt Monro	EMI
7	12	THE CRYSTAL GAYLE SINGLES ALBUM, Crystal Gayle	United Artists
8	7	REGGATTA DE BLANC, Police	A&M
9	11	GLASS HOUSES, Billy Joel	CBS
10	8	NOBODY'S HERO, Stiff Little Fingers	Chrysalis
11	6	GET HAPPY, Elvis Costello	F-Beat
12	25	LOUD AND CLEAR, Sammy Hagar	Capitol
13	9	OUTLANDOS D AMOUR, Police	A&M
14	10	THE LAST DANCE, Various	Motown
15	64	ON THROUGH THE NIGHT, Def Leppard	Vertigo
16	13	OFF THE WALL, Michael Jackson	Epic
17	15	DOWN TO EARTH, Rainbow	Polydor
18	21	SPECIALS, Specials	2-Tone
19	16	EAT TO THE BEAT, Blondie	Chrysalis
20	—	STAR TR-KS, Various	K-Tel
21	19	PSYCHEDELIC FURS, Psychedelic Furs	CBS
22	17	PRETENDERS, Pretenders	Real
23	27	LIGHT UP THE NIGHT, Brothers Johnson	A&M
24	26	TOO MUCH PRESSURE, Selector	2-Tone
25	22	GREATEST HITS VOL 1, Cockney Rejects	EMI
26	29	AGAINST THE WIND, Bob Seger/Silver Bullet Band	Capitol
27	44	THE WALL, Pink Floyd	Harvest
28	28	PERMANENT WAVES, Rush	Mercury
29	23	FREEDOM AT POINT ZERO, Jefferson Starship	GrunT
30	24	ONE STEP BEYOND, Madness	Stiff
31	38	ASTAIRE, Peter Skellern	Mercury
32	—	FACADES, Sad Cafe	RCA
33	47	MAKE YOUR MOVE, Captain & Tennille	Casablanca
34	61	METRO MUSIC, Martha & The Muffins	Dindix
35	18	GOLDEN COLLECTION, Charlie Pride	K-Tel
36	42	SMALLCREEP S DAY, Mike Rutherford	Charisma
37	20	KENNY, Kenny Rogers	United Artists
38	30	SHORT STORIES, Jon & Vangelis	Polydor
39	37	CONQUEST, Uriah Heep	Bronze
40	34	HARDER FASTER, April Wine	Capitol
41	33	GREATEST HITS VOL 2, Abba	Epic
42	40	LONDON CALLING, Clash	CBS
43	31	PARALLEL LINES, Blondie	Chrysalis
44	—	HER BEST SONGS, Emmylou Harris	K-Tel
45	46	REALITY EFFECT, Tourists	Logo
46	69	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
47	54	SOMETIMES YOU WIN, Dr Hook	Capitol
48	32	ROCK AND ROLL JUVENILE, Cliff Richard	EMI
49	36	ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres in the Dark	Dindix
50	41	GREATEST HITS, Rod Stewart	Riva
51	63	COUNTRY NUMBER ONE, Don Gibson	Warwick
52	58	THE NOLAN SISTERS, Nolans	Epic
53	35	GREATEST HITS, KC & the Sunshine Band	TK
54	68	CAPTAIN BEAKY & HIS BAND, Keith Michell/Twigg/Sellers/Secombe	Island
55	74	ON THE RADIO GREATEST HITS VOLS 1 & 2, Donna Summer	Casablanca
56	45	ARGY BARGY, Squeeze	A&M
57	59	GOING STEADY, Ost	Warwick
58	73	OFFICIAL BOOTLEG ALBUM, Blues Band	Arista
59	—	PHOENIX, Don Fogelberg	Epic
60	—	SETTING SONS, Jam	Polydor
61	—	THE VERY BEST OF LEO SAYER, Leo Sayer	Chrysalis
62	39	SEPTEMBER MORN, Neil Diamond	CBS
63	67	SUNBURN, Ost	Ronco
64	53	RAINBOW RISING, Ritchie Blackmore's Rainbow	Polydor
65	49	BEE GEES GREATEST HITS, Bee Gees	RSO
66	56	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
67	65	DISCOVERY, Electric Light Orchestra	Jet
68	51	BIG SMASH, Wreckless Eric	Stiff
69	—	INITIAL SUCCESS, B.A. Robertson	Asylum
70	50	THE FINE ART OF SURFACING, Boomtown Rats	Ensign
71	48	KENNY ROGERS SINGLES ALBUM, Kenny Rogers	United Artists
72	52	METAL FOR MUTHAS, Various	EMI
73	—	CLUB SKA '67, Various	Island
74	60	I AM, Earth Wind & Fire	CBS
75	72	I'M THE MAN, Joe Jackson	A&M

US SINGLES

1	1	ANOTHER BRICK IN THE WALL, Pink Floyd	Columbia
2	5	WORKING MY WAY BACK TO YOU /FORGIVE ME GIRL, Spinners	Atlantic
3	3	CRAZY LITTLE THING CALLED LOVE, Queen	Elektra
4	4	DESIRE, Andy Gibb	RSO
5	11	CALL ME, Blondie	Chrysalis
6	7	HIM, Rupert Holmes	MCA
7	9	TOO HOT, Kool & The Gang	De-Lite
8	8	THE SECOND TIME AROUND, Shatamar	Solar
9	14	RIDE LIKE THE WIND, Christopher Cross	Warner Bros
10	10	HOW DO I MAKE YOU, Linda Ronstadt	Asylum
11	13	SPECIAL LADY, Ray, Goodman & Brown	Polydor
12	2	LONGER, Dan Fogelberg	Full Moon/Epic
13	16	I CAN'T TELL YOU WHY, Eagles	Asylum
14	17	OFF THE WALL, Michael Jackson	Epic
15	19	FIRE LAKE, Bob Seger	Capitol
16	6	ON THE RADIO, Donna Summer	Casablanca
17	22	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta	Motown
18	18	GIVE IT ALL YOU GOT, Chuck Mangione	A&M
19	20	THREE TIMES IN LOVE, Tommy James	Millennium
20	25	LOST IN LOVE, Air Supply	Arista
21	15	REFUGEE, Tom Petty & The Heartbreakers	Backstreet
22	26	SEXY EYES, Dr Hook	Capitol
23	27	YOU MAY BE RIGHT, Billy Joel	Columbia
24	12	YES, I'M READY, Teri De Sario with K.C.	Casablanca
25	31	HOLD ON TO MY LOVE, Jimmy Ruffin	RSO
26	24	HEARTBREAKER, Pat Benatar	Chrysalis
27	21	DO THAT TO ME ONE MORE TIME, The Captain & Tennille	Casablanca
28	35	AND THE BEAT GOES ON, The Whispers	Solar
29	33	I PLEDGE MY LOVE, Peaches & Herb	Polydor/MVP
30	23	DAYDREAM BELIEVER, Anne Murray	Capitol
31	39	PILOT OF THE AIRWAVES, Charlie Dore	Island
32	32	COME BACK, The J. Geils Band	EMI-America
33	36	EVEN IT UP, Heart	Epic
34	43	THINK ABOUT ME, Fleetwood Mac	Warner Bros
35	29	99, Toto	Columbia
36	40	YEARS, Wayne Newton	Arista
37	42	SET ME FREE, Utopia	Bearsville
38	30	ROCK WITH YOU, Michael Jackson	Epic
39	47	ANY WAY YOU WANT IT, Journey	Columbia
40	45	CARS, Gary Numan	Atco
41	41	WOMAN, Foreigner	Atlantic
42	48	KEEP THE FIRE, Kenny Loggins	Columbia
43	50	FIRE IN THE MORNING, Melissa Manchester	Arista
44	44	MY HEROES HAVE ALWAYS BEEN COWBOYS, Willie Nelson	Columbia
45	51	CARRIE, Cliff Richard	EMI-America
46	53	BRASS IN POCKET, Pretenders	Sire
47	57	ONLY A LONELY HEART SEES, Felix Cavaliere	Epic
48	58	DO RIGHT, Paul Davis	Bang
49	28	AN AMERICAN DREAM, The Dirt Band	United Artists
50	70	STOMP, The Brothers Johnson	A&M
51	54	THE SPIRIT OF RADIO, Rush	Mercury
52	52	OUTSIDE MY WINDOW, Stevie Wonder	Tamla
53	56	AUTOGRAPH, John Denver	RCA
54	59	YOU ARE MY HEAVEN, Roberta Flack & Donny Hathaway	Atlantic
55	61	LOVE ON A SHOESTRING, The Captain & Tennille	Casablanca
56	—	DON'T FALL IN LOVE WITH A DREAMER	United Artists
57	34	SEPTEMBER MORN, Neil Diamond	Columbia
58	37	BACK ON MY FEET AGAIN, The Babys	Chrysalis
59	38	ROMEO'S TUNE, Steve Forbert	Nemperor
60	49	WHAT I LIKE ABOUT YOU, The Romanics	Nemperor
61	69	A CERTAIN GIRL, Warren Zevon	Asylum
62	72	LET ME BE, Korona	United Artists
63	—	I CAN'T HELP IT, Andy Gibb & Olivia Newton-John	RSO
64	60	COMPUTER GAME, Yellow Magic Orchestra	Horizon
65	—	BREAKDOWN DEAD AHEAD, Boz Scaggs	Columbia
66	—	HEART HOTELS, Dan Fogelberg	Full Moon/Epic
67	46	WHERE DOES THE LOVIN' GO, David Gates	Elektra
68	—	LET ME BE THE CLOCK, Smokey Robinson	Tamla
69	79	TODAY IS THE DAY, Bar-Kays	Mercury
70	—	HIGH ON YOUR LOVE, Debbie Jacobs	MCA
71	74	BABY DON'T GO, Karla Bonoff	Columbia
72	73	DON'T CRY FOR ME ARGENTINA, Festival	RSO
73	—	A LESSON IN LEAVIN', Dottie West	United Artists
74	—	TRAIN IN VAIN, The Clash	Epic
75	—	WONDERING WHERE THE LIONS ARE, Bruce Cockburn	Millennium

CHARTFILE

ONE OF the more heartening sights of recent months has been the re-emergence of Isaac Hayes. The 41-year-old from Tennessee started his recording career some years ago, releasing singles of several small, local labels. After a while, he formed a songwriting/producing partnership with David Porter. The pair was soon snapped up by Stax and proved to be a prolific combination, writing and producing several classic r & b hits including Sam & Dave's 'Soul Man' and Carla Thomas' 'B-A-B-Y' (A US Top 20 hit in the sixties, and more recently a hit for Rachel Sweet).

Hayes was also an accomplished pianist and saxophonist and cut his own debut album, 'Presenting Isaac Hayes' in 1967, the album leaned heavily towards jazz, and was not a success. Hayes' next album, released in 1969, was recorded almost out of necessity. In 1968, the giant Gulf & Western corporation bought Stax, and the terms of their takeover specified an unrealistically large number of albums from Stax's small roster of acts over a very short period of time. Hayes reacted with 'Hot Buttered Soul', a highly acclaimed album which spent 81 weeks on the Billboard album chart and spawned Isaac's first Top 30 single 'Walk On By'. The success of 'Hot Buttered Soul' and its successors 'The Isaac Hayes Movement' and 'To Be Continued' resulted in Hayes being contracted to score the movie 'Shaft'.

The film was a huge box office success and carried Hayes' excellent double soundtrack set to the top of the US album chart and to number 12 in the British album chart. The title track was extracted as a single and rapidly emulated the feat of the album, reaching Number One in the States and Number four in Britain. Despite a frenzied release schedule which produced six albums in a mere 32 months, Hayes never came near recapturing the form which made 'Shaft' such a hit. Indeed, Hayes' next soundtrack album 'Truck Turner' performed miserably, peaking at number 156 in the US album chart. In 1975, Hayes moved to ABC. Despite a surprise British hit with 'Disco Connection', he was by now heavily in debt, the final humiliation came in 1976 when he filed for bankruptcy with debts exceeding \$6,000,000; and had his assets auctioned at Memphis Courthouse.

Hayes pledged himself to a chart comeback but ABC bit the dust shortly afterwards. After signing for Polydor, Isaac was virtually ignored, but his second, 'Don't Let Go', released last year met with acclaim he must have feared he would never receive again, the title track originally a hit for Roy Hamilton in 1958, was released as a single and eventually sold over a million copies. At the same time,

another faded star, Dionne Warwick approached Isaac and expressed interest in recording 'Deja Vu', a two year old Hayes composition which he had performed when touring with Dionne a couple of years earlier.

The song was an instrumental, and Isaac had no time to write any lyrics. However, Dionne's new producer, Barry Manilow, recommended his long-time lyricist Adrienne Anderson for the job. Adrienne soon came up with the goods and the first ever Hayes/Anderson composition was a big hit which brought Dionne back into the limelight, and, only a couple of weeks ago won a Grammy. Isaac Hayes was back from the wilderness with simultaneous success as a composer and performer. Oddly, Isaac still hasn't met Adrienne Anderson, the pair preferring to conduct their business by phone. However, they are currently collaborating on material for Dionne's forthcoming album and Isaac's 'Once Again' set, tentatively scheduled for May release.

Heavy metallurgists Quartz are delighted by the success of their live album 'Count Dracula And Other Love Songs' and their single 'Nantucket Sleighride'. Already the single has sold over 10,000 copies, whilst the album has notched over 4,500 sales in just two weeks. It's ironic that the current album was recorded live at Digbeth Town Hall in a single evening while the band's only previous album, released on Jeta a couple of years ago took eight months to complete and only sold a couple of thousand copies.

Quartz's lead singer, Taffy reports that the band's next single will be a 15 minute live version of 'Roll Over Beethoven' which will be available on 12-inch with two studio tracks on the flipside. The current crop of HM discs are proving very successful chartwise, and with a deal with Logo in the offing, it seems only a matter of time before Quartz join the fray.

Leif Garrett's 'I Was Made For Dancing' was the most successful foreign disc in Japan last year selling over 500,000 copies.

The most tasteless record for quite some time is on the verge of charting in the States. The record is 'This Is My Country, Thank You Canada' by the aptly named Shelley Looney. Shelley is an eight-year-old American girl whose monologue (rap?) concerns the six American hostages in Iran who were freed by a group of Canadians. The whole record reeks of false sentimentality and runs in at just 1 minute 28 seconds — appalling value for money at all levels. Shelley gushes that she hears that Canada is a beautiful country, and in an effort to endear herself to the Canucks says she "really loves Hockey" (the ice variety enjoys tremendous popularity in Canada), Londoners can hear the record in all its horrific glory this Saturday on the Kenny Everett show on Capital. ALAN JONES

US ALBUMS

1	THE WALL	Pink Floyd	Columbia
2	AGAINST THE WIND	Bob Seger & The Silver Bullet Band	Capitol
3	MAD LOVE	Linda Ronstadt	Asylum
4	DAMN THE TORPEDOES	Tom Petty & The Heartbreakers	Backstreet
5	BEBE LE STRANGE	Heart	Epic
11	GLASS HOUSES	Billy Joel	Columbia
7	THE WHISPERS	The Whispers	Solar
8	FUN AND GAMES	Chuck Mangione	A&M
9	PHOENIX	Dan Fogelberg	Full Moon/Epic
10	OFF THE WALL	Michael Jackson	Epic
11	PERMANENT WAVES	Rush	Mercury
12	LIGHT UP THE NIGHT	The Brothers Johnson	A&M
13	THE LONG RUN	Eagles	Asylum
14	GET HAPPY	Elvis Costello	Columbia
15	BUT THE LITTLE GIRLS UNDERSTAND	The Knack	Capitol
16	AMERICAN GIGOLO	Soundtrack	Polydor
17	DEPARTURE	Journey	Columbia
18	IN THE HEAT OF THE NIGHT	Pat Benatar	Chrysalis
19	RAY GOODMAN & BROWN	Ray Goodman & Brown	Polydor
20	ON THE RADIO - GREATEST HITS VOLUMES ONE & TWO	Donna Summer	Casablanca
21	BAD LUCK STREAK IN DANCING SCHOOL	Warren Zevon	Asylum
22	LOVE STINKS	J. Geils Band	EMI-America
23	BIG FUN	Shalamar	Solar
24	EVERY GENERATION	Ronnie Laws	United Artists
25	AFTER DARK	Andy Gibb	RSO
26	PRETENDERS	Pretenders	Sire
27	LONDON CALLING	The Clash	Epic
28	CORNERSTONE	Styx	A&M
29	LADIES NIGHT	Kool & The Gang	De-Lite
30	KENNY	Kenny Rogers	United Artists
31	KEEP THE FIRE	Kenny Loggins	Columbia
32	EAT TO THE BEAT	Blondie	Chrysalis
33	DANCIN' AND LOVIN'	Spinners	Atlantic
34	CHRISTOPHER CROSS	Christopher Cross	Warner Bros
35	THE ROSE	Soundtrack	Atlantic
36	TUSK	Fleetwood Mac	Warner Bros
37	FREEDOM AT POINT ZERO	Jefferson Starship	Grynet
38	THE PLEASURE PRINCIPLE	Gary Numan	Alco
39	LOVE SOMEBODY TODAY	Sister Sledge	Cotillion
40	SKYLARKIN	Grover Washington Jr	Motown
41	MALICE IN WONDERLAND	Nazareth	A&M
42	THE GAP BAND II	The Gap Band	Mercury
43	VICTIMS OF THE FURY	Robin Trower	Chrysalis
44	END OF THE CENTURY	The Ramones	Sire
45	WARM THOUGHTS	Smokey Robinson	Tamla
46	DEQUELLO	ZZ Top	Warner Bros
47	AUTOGRAPH	John Denver	RCA
48	ANGEL OF THE NIGHT	Angela Bofill	Arista/GRP
49	SEPTEMBER MORN	Neil Diamond	Columbia
50	EVITA	Festival	RSO
51	PARTNERS IN CRIME	Rupert Holmes	Infinity
52	IN THROUGH THE OUT DOOR	Led Zeppelin	Swan Song
53	GOLD & PLATINUM	Lynyrd Skynyrd Band	MCA
54	PRINCE	Prince	Warner Bros
55	CATCHING THE SUN	Spyro Gyra	MCA
56	GREATEST	Bee Gees	RSO
57	ROCKIN' INTO THE NIGHT	38 Special	A&M
58	THE BEST SIDE OF GOODBYE	Jane Oliver	Columbia
59	HYDRA	Toto	Columbia
60	ADVENTURES IN UTOPIA	Utopia	Bearsville
61	THE ROMANTICS	The Romantics	Nemperor
62	THE GAMBLER	Kenny Rogers	United Artists
63	BREAKFAST IN AMERICA	Supertramp	A&M
64	ONE ON ONE	Bob James & Earl Klugh	Tappan Zee/Columbia
65	UNION JACKS	The Babys	Chrysalis
66	WHERE THERE'S SMOKE	Smokey Robinson	Tamla
67	MASTERJAM	Rufus & Chaka	MCA
68	MAKE YOUR MOVE	Captain & Tennille	Casablanca
69	HIROSHIMA	Hiroshima	Arista
70	LIVE RUST	Neil Young With Crazy Horse	Warner Bros
71	TENTH	The Marshall Tucker Band	Warner Bros
72	MIDNIGHT MAGIC	Commodores	Motown
73	DIONNE	Dionne Warwick	Arista
74	PIZZAZZ	Patrice Rushen	Elektra
75	SUPERCHARGED	Tavares	Capitol

UK SOUL

1	STOMP	Brothers Johnson	A&M
2	LOVE INJECTION	Trussel	Elektra
3	DON'T PUSH IT, DON'T FORCE IT	Leon Haywood	RCA
4	HOLDING ON	Tony Rallo	Calibre
5	THE BOYS IN BLUE	Light of the World	Ensign
6	CHECK OUT THE GROOVE	Bobby Thurston	Epic
7	JUST A TOUCH OF LOVE	Slave	Atlantic
8	YOU KNOW HOW TO LOVE ME	Phyllis Hyman	Arista
9	MOTIVATION	Atmosfear	Elite
10	IN THE THICK OF IT	Brenda Russell	A&M
11	TOGETHER WE ARE BEAUTIFUL	Fern Kinney	WEA
12	YOUNG CHILD	Ronnie Laws	UA
13	AND THE BEAT GOES ON	Whispers	Solar
14	TONIGHT I'M ALL RIGHT	Narada Michael Walden	Atlantic
15	STANDING OVATION	GO Band	Arista
16	OOH BOY	Rose Royce	Whitfield
17	HAVEN'T YOU HEARD	Patrice Rushen	Elektra
18	THE WORLD IS A GHETTO	War	MCA
19	OUTSIDE MY WINDOW	Stevie Wonder	Motown
20	ANY LOVE	Rufus	MCA

Compiled by Blues & Soul, 153 Praed Street, London W1. Tel 01-402 6897

US SOUL

1	AND THE BEAT GOES ON	Whispers	Solar
2	STOMP	Brothers Johnson	A&M
3	SPECIAL LADY	Ray Goodman & Brown	Polydor
4	TOO HOT	Kool & The Gang	De-Lite
5	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE	Gap Band	Mercury
6	WORKING MY WAY BACK TO YOU / ME GIRL	Spinners	Atlantic
7	OFF THE WALL	Michael Jackson	Epic
8	BOUNCE ROCK SKATE ROLL	Vaughn Mason & Crew	Brunswick
9	YOU ARE MY HEAVEN	Roberta Flack With Donny Hathaway	Atlantic
10	WELCOME BACK HOME	Dramatics	MCA
11	DON'T PUSH IT, DON'T FORCE IT	Leon Haywood	20th Century
12	DON'T SAY GOODNIGHT	Isley Brothers	T-Neck
13	WHY YOU WANNA TREAT ME SO BAD	Prince	Warner Bros
14	THEME FROM THE BLACK HOLE	Parliament	Casablanca
15	EVERY GENERATION	Ronnie Laws	United Artists
16	WHAT YOU WON'T DO FOR LOVE	Natalie Cole & Peabo Bryson	Capitol
17	STANDING OVATION	GO	Arista
18	COMPUTER GAME	Yellow Magic Orchestra	Horizon
19	THE SECOND TIME AROUND	Shalamar	Solar
20	YES I'M READY	Teri De Sario	Casablanca

US DISCO

1	FUNKYTOWN	Lipps Inc	Casablanca
2	HIGH ON YOUR LOVE	Debbie Jacobs	MCA
3	STOMP	Brothers Johnson	A&M
4	AND THE BEAT GOES ON	The Whispers	Solar
5	AMERICAN GIGOLO (Soundtrack)	Giorgio & Blondie	Polydor
6	EVITA	Festival	RSO
7	RIPE	Ava Cherry	RSO/Curtom
8	WORKING MY WAY BACK TO YOU	Spinners	Atlantic
9	TWILIGHT ZONE	Manhattan Transfer	Atlantic
10	DON'T PUSH IT, DON'T FORCE IT	Leon Haywood	20th Century
11	I CAN'T HELP MYSELF (Sugar Pie Honey)	Bonnie Pointer	Motown
12	KEEP IT HOT	Cheryl Lynn	Columbia
13	YOU GOT WHAT IT TAKES	Bobby Thurston	Prelude
14	I CAN'T DANCE WITHOUT YOU	Theo Vaness	Prelude
15	ALL NIGHT THING	The Invisible Man Band	Mango
16	TWO TONS O' FUN	Two Tons O' Fun	Fantasy
17	VERTIGO	Dan Hartman	Blue Sky
18	TONIGHT I'M ALL RIGHT	Narada Michael Walden	Atlantic
19	QUEEN OF FOOLS	Jessica Williams	Polydor
20	MANDOLAY	La Flavour	Sweet City

UK DISCO

1	AND THE BEAT GOES ON	Whispers	Solar 12in	
2	STOMP	Brothers Johnson	A&M 12in	
3	HOLDING ON / BURNIN' ALIVE	Tony Rallo	Calibre 12in	
4	TONIGHT I'M ALL RIGHT	Narada Michael Walden	Atlantic 12in	
5	ROCK WITH YOU	Michael Jackson	Epic 12in	
6	YOU KNOW HOW TO LOVE ME	Phyllis Hyman	Arista 12in	
7	DON'T PUSH IT, DON'T FORCE IT	Leon Haywood	20th Cent-Fox 12in	
8	CUBA / BETTER DO IT SALSA	Gibson Brothers	Island 12in	
9	TOGETHER WE ARE BEAUTIFUL	Fern Kinney	WEA 12in	
10	LOVE INJECTION	Trussel	Elektra 12in	
11	SHAKIT / MUSIC MAKES YOU FEEL LIKE DANCING	Brass Construction	UA 12in	
12	RHYTHM TALK	Jocko	Phil Int 12in	
13	RIGHT IN THE SOCKET / THE RIGHT TIME FOR US	Shalamar	Solar 12in	
14	JUST A TOUCH OF LOVE	Slave	Atlantic 12in	
15	HAVEN'T YOU HEARD	Patrice Rushen	Elektra 12in	
16	STANDING OVATION	GO	Arista 12in	
17	DANCE YOURSELF DIZZY	Liquid Gold	Polo 12in	
18	CHECK OUT THE GROOVE	Bobby Thurston	Epic 12in	
19	WORKING MY WAY BACK TO YOU	(Detroit) Spinners	Atlantic 12in	
20	WE GOT THE FUNK	Positive Force	Sugarhill 12in	
21	I SHOULD'VE LOVED YA / YOU'RE SO GOOD	Narada Michael Walden	Atlantic LP	
22	WE GOT THE GROOVE	Players Association	Vanguard 12in	
23	IN THE STONE / BIYO	Earth Wind & Fire	CBS 12in	
24	YOUNG CHILD / TOMORROW	Ronnie Laws	UA 12in	
25	CISSELIN	HOT / Chuck Crissel	Arista 12in	
26	THE WORLD IS A GHETTO	War	MCA LP 12in	
27	THE BOYS IN BLUE / THIS IS THIS	Light Of The World	Ensign 12in	
28	THE GROOVE	Rodney Franklin	US Columbia LP	
29	ATOMIC	Blondie	Chrysalis 12in	
30	DON'T STOP THE FEELING	Roy Ayers	Polydor 12in	
31	O T B A LAW / EVERY GENERATION / AS ONE / NEVER GET BACK TO HOUSTON	Ronnie Laws	UA LP	
32	JUST CAN'T GIVE YOU UP	Mystic Merlin	US Capitol LP	
33	TOO HOT / TONIGHT'S THE NIGHT	Kool & The Gang	Mercury 12in	
34	MOTIVATION / EXTRACT	Atmosfear	MCA 12in	
35	USE YOUR BODY & SOUL / YOU GAVE ME LOVE / I DON'T WANT TO CHANGE YOU / I SEE THE LIGHT	Crown Heights Affair	US De-Lite LP / 12in promo	
36	HAWKEYE / STRAWBERRY SUNSET	Wilbert Longmire	US Tappan Zee LP	
37	THIS HAD TO BE / LIGHT UP THE NIGHT / CELEBRATIONS / SMILIN' ON YA / TREASURE	Brothers Johnson	A&M LP	
38	ON THE RADIO	Donna Summer	Casablanca 12in	
39	WINNERS / CLOSE TO YOU / OPEN YOUR MIND / NOTHIN' SAID / ROLLIN' ON	Kleer	US Atlantic LP / 12in promo	
40	JAZZ CARNIVAL	Azymuth	Milestone 12in	
41	THE GET DOWN MELLOW SOUND	Players Association	Vanguard 12in	
42	ARE YOU READY	Billy Ocean	GTO 12in	
43	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPS!!) STEPPIN' (OUT) / THE BOYS ARE BACK IN TOWN	Gap Band	Mercury 12in	
44	I WANNA BE YOUR LOVER	Prince	Warner Bros 12in	
45	CHAMELEON	La Pregunta	US GNP Crescendo 12in	
46	YOU GOT WHAT IT TAKES	Bobby Thurston	US Prelude LP	
47	PRAYIN'	Harold Melvin & The Blue Notes	Source 12in	
48	TONIGHT'S THE NIGHT	Sharon Paige	Source 12in	
49	PATA PATA	Osibisa	Pye 12in	
50	I'M IN THE MOOD FOR DANCING	Notans	Epic	
51	EYES ON YOU / LIVIN' FOR TODAY / DANK	Dayton	US UA LP	
52	I CAN FEEL IT	Stop	Calibre 12in	
53	THE SECOND TIME AROUND	Shalamar	Solar 12in	
54	RAP O'CLAP O	Joe Bataan	RCA 12in	
55	MUSIC TRANCE	Ben E King	Atlantic / US 12in promo	
56	SHANTE	Mass Production	US Cotillion LP	
57	I CAN'T HELP IT / OPEN UP YOUR MIND (WIDE) / EASY LOVING	YOU / SNAKE EYES / LOVE	Grover Washington Jr	Motown LP
58	CATCHING THE SUN / PERCOLATOR	Spyro Gyra	MCA 12in	
59	MOVE ON UP UP UP UP	Destination	Butterfly 12in	
60	RAPPER'S DELIGHT	Sugarhill Gang	Sugarhill 12in	
61	SELF SERVICE LOVE / JIM SCREECHIE	Guardian Angel	MR 12in	
62	DEPUTY OF LOVE / I'M AN INDIAN TOO	Don Armando	Ze 12in	
63	GOT TO FAN THE FLAME / THE ROCK IS GONNA GET YOU	Gordon's War	US Stan-Jay 12in	
64	I CAN'T HELP MYSELF	Bonnie Pointer	Motown / LP	
65	LOVE YOU FOREVER	Bunny Mack	Roket 12in	
66	OFF THE WALL / WORKING DAY AND NIGHT	Michael Jackson	Epic	
67	DANCE OF LOVE / FEELING GOOD / GETTING IN THE MOOD / WHEN YOU SHAKE / LOVE MADE ME OVER / MY KIND OF GIRL	Mandrill	US Arista LP	
68	FAN THE FIRE / YOUR LOVE / WHERE ARE YOU	Eugene Record	Warner Bros LP	
69	SAFARI	Modern Sound Corporation	Epic 12in	
70	THE YEAR OF THE CHILD	Givens Family	US Venture 12in	
71	HANG ON IN THERE BABY	Alton & Johnny	Polydor	
72	GIVE UP THE FUNK	B T Express	US Columbia	
73	HERE COMES THE SUN	Fat Larry's Band	Fantasy 12in	
74	DANCE FREAK	Chain Reaction	US Sound Of New York USA 12in	
75	I'M BACK FOR MORE	Al Johnson / Jean Carr	US Columbia LP	
76	STRUT / MAGIC FINGERS / ALEKASAM	Chico Hamilton	US Elektra LP	
77	WATCHING LIFE / IS THIS THE BEST (BOP-DOO WAH) / FUNK IT OUT	L.A. Boppers	US Mercury LP	
78	MOVIN' / CHANGIN'	Brass Construction	UA 12in	
79	SHE'S SO DIVINE / STINGRAY	Jan Akkerman	Atlantic LP	
80	THE NEXT BEST THING TO BEING THERE / WE OUGHT TO BE DOIN' IT	Randy Brown	Casablanca 12in	
81	RELIGHT MY FIRE / VERTIGO	Dan Hartman	Blue Sky 12in	
82	BEHIND THE GROOVE	Teena Marie	Motown LP	
83	LOVE GUN	Rick James	Motown	
84	GIVE ME THE SUNSHINE / I'M BACK FOR MORE	Leo's Sunshipp	US Lyon's LP	
85	STREET PLAYER	Chicago	US Columbia 12in	
86	NOW I'M FINE / SINGLE GIRLS	Grey & Hanks	US RCA 12in LP	
87	IF YOU WANT IT	Niteflyte	Anola 12in	
88	IN THE THICK OF IT	Brenda Russell	A&M LP	
89	ALL NIGHT THING	Invisible Man's Band	US Mango 12in	
90	CALL ME	Blondie	Polydor LP	

STAR CHOICE

1	MOTHER	Siouxsie and the Banshees
2	BOYS DON'T CRY	The Cure
3	PREMONITION	Simple Minds
4	OVERGROUND	Siouxsie and the Banshees
5	RITZ	Cockney Rebel
6	THIN AIR	Magazine
7	NEW PRECISION	Be Bop Deluxe
8	FURMATIVE MUSIC	Bill Nelson
9	DREAMS	Television
10	YOU'VE LOST THAT LOVING FEELING	Human League



RICHARD JOBSON OF THE SKIDS

YESTERYEAR

ONE YEAR AGO (MARCH 24, 1979)		TEN YEARS AGO (MARCH 28, 1970)		FIFTEEN YEARS AGO (MARCH 27, 1965)	
1	I WILL SURVIVE	1	BRIDGE OVER TROUBLED WATER	1	THE LAST TIME
2	DELIVER'S ARMY	2	WANDERIN' STAR	2	IT'S NOT UNUSUAL
3	LUCKY NUMBER	3	CAN'T HELP FALLING IN LOVE	3	SILHOUETTES
4	SOMETHING ELSE / FRIGGIN' IN THE RIGGIN'	4	LET IT BE	4	COME AND STAY WITH ME
5	CAN YOU FEEL THE FORCE	5	THAT SAME OLD FEELING	5	GOODBYE MY LOVE
6	TRAGEDY	6	YOUNG, GIFTED AND BLACK	6	I'LL NEVER FIND ANOTHER YOU
7	I WANT YOUR LOVE	7	KNOCK KNOCK WHO'S THERE	7	I'LL STOP AT NOTHING
8	KEEP ON DANCING	8	EVERYBODY GET TOGETHER	8	CONCRETE AND CLAY
9	WAITING FOR AN ALIBI	9	DON'T CRY EDDY	9	I MUST BE SEEING THINGS
10	INTO THE VALLEY	10	NA NA HEY HEY KISS HIM GOODBYE	10	THE MINUTE YOU'RE GONE
FIVE YEARS AGO (March 29, 1975)					
1	BYE BYE BABY			1	The Rolling Stones
2	THERE'S A WHOLE LOT OF LOVING			2	Tom Jones
3	IF			3	Herman's Hermits
4	WHAT AM I GONNA DO WITH YOU			4	Marianne Faithfull
5	FANCY PANTS			5	The Searchers
6	ONLY YOU CAN			6	The Seekers
7	THE FUNKY GIBBON / SICK MAN BLUES			7	Sandie Shaw
8	I CAN DO IT			8	Unit 4 Plus 2
9	FOX ON THE RUN			9	Gene Pitney
				10	Cliff Richard

DUKE

...IT WAS WELL WORTH THE WAIT



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