

RECORD MIRROR

NUMAN LP AND TOUR

SEE PAGE 4



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PAULA

WILL NOTHING part these frightful storm clouds I ask myself, my jasmine tree crushed to a perfumed mash in the back garden. My suede shoes look like a pair of waders. Will it never end? Can't the Russians be spoken to? As every nice girl knows it's all their fault it's pouring down.

THE DELICIOUS Squeeze are currently making advertising history by being among the few people ever to have made a commercial that gets requested on the radio. The series of five ads for their triff album 'Argy Bary' (two words which needless to say many Americans have had grave difficulty pronouncing, it's so hard to get your tongue around Deptfordese when you're frying in LA).

■ **MANY** of you perhaps were puzzled by the fact that one of John Lennon's cows was sold for £125,000. Did it sing? Did it have five feet? Non! It produced 50,000 pounds (are you sure this is right? — Ed) of milk last year which is good enough for any upstate New York dairy farmer.

The commercial consists mainly of **Jools Holland**, known to many as the Richard Burton of rock for his dulcet tones. He spends the ad time exhorting the public to buy the album. The thrills that ensue are, of course, too numerous to mention and the advert fades into a few words on how to pronounce the title, so you don't make a total prat of yourself in your local record shop in downtown Tulsa etc etc.

The Natural Blonde.

FAR BE it for moi to gossip but the Parisians will no doubt be growing extra Golden Delicious and even bigger pork chops with which to irritate our farmers after listening to the sounds of song drifting around the campagne as **Chrissie Hynde** and **Ray Davies** make wonderful music together. Locals, feeling that perhaps they have in their midst the new Chopin and George Sand of the eighties, have taken to throwing garlands of flowers at Chrissie's leather jacket as she passes on the way to buy local wares at the corner magasin.

AC/DC HAVE bought themselves a two ton bell which has AC/DC Bells of Hell engraved on the side. I'd have much rather bought a solid gold hat, but to each his own. You never know what some bands secretly long for. They will be taking the bell on tour and no doubt one of them will have to do a weight lifting course in order to hit it right. The whole show should look like the beginning of a Rank Organisation film, as a well oiled **Angus** swings the stick to hit their new treasure.

I WAS speaking to one of the most famous makers of underwear in Britain the other day and he informed me that the reason that rock stars wore his brand of Y front was because they rose to the occasion. I bet you didn't know that knicker manufacturers were so witty.

ELTON John and lyricist **Gary Osborne** have been made "honourary citizens of the volunteer state of Tennessee" for their services to country music. The pair are now having to be physically restrained from shouting "Yee-ha!" at every opportunity.

RICHARD JOBSON showed up for the Berkeley Square Ball with his new army hairdo and was told he couldn't come in. He was attempting the "my tickets have been left on the door for me" technique and was shortly informed that even if they found his ticket he wasn't coming in looking like that and frightening the punters.

In the end **Ricardo** and **Steve Severin** got in by rather undignified methods — struggling commando style under the hedge and almost doing themselves rather unfortunate injuries at the same time. It's amazing what a sharp twig can do to a boy.

DEVO HAD great fun in Paris and could also be found behaving in a most un-Devo-ish fashion. Riding home from the gig, **Jerry Casale** and **Mark Mothersbaugh** could be found leering out of the back of the van like maniacs and making extremely explicit sexual signals at a lady they'd decided was following their mini bus. The poor boiler had to endure the American filth from the boys as they attempted to captivate her diapers the way she had captured theirs.

When they got back to the hotel they realised where they had seen her before — she was their driver's wife who was following behind in the family car.

■ **PROTEX WANT** to tell members of their fan club that they have now found their missing mailing list and you'll be hearing from them all very shortly you'll be relieved to know. By the way, they found it in someone's shoe.



IN CASE you hadn't recognised this blurred figure — it's **Debbie Harry**, wandering around in the vicinity of the **Mud Club** in New York. It's from the TV ad she starring in, and has a voice piping up: "How would you like to get into **Debbie Harry's jeans?**" in the background. The manufacturers of **Gloria Vanderbilt's** biliously coloured trousers will be relieved that **Debbie** looks better than **Gloria** did when she was trolling around warbling that they were the jeans with **Social Status**.



IT WAS girl's night out in New York's Ritz last week when **Cherry Vanilla** and her band played — so did **Shery Beachfront** and her **Get Wet Band**. **Cherry** wore a chorus girl rig out cut extremely low on the chest, endangering the first six rows of the theatre. According to my panting correspondent, she wiggled her backside at the audience and danced.

Shery wore polka dots and see thru blouse and sent many normally sane men into fits.

-C-30=C-60=C-90 GO!

Now I got a new way to move

It's shiny and black and don't need a groove

I don't need no album rack

I carry my collection over my back

Copying of this sound recording is UNLAWFUL

BOWWOWWOW

DAVID BOWIE is about to make his American stage debut in a touring performance of 'The Elephant Man' which won a zillion awards as best play. The play is about the life of a hopelessly deformed man called John Merrick.

THE MONOCHROME SET played recently at the YMCA. Unfortunately it has a capacity of only 600. About 800 people got in and the owners of the place refused to allow the lights to be switched off, or for the band to show their film. In the end they did show their film and they played a rousing gig despite all the lights being on throughout.

AN AUCTION in aid of the National Fire Service Benevolent fund will be taking place on Saturday July 19 at Parkside Fire Station in Cambridge. One of the lots to be auctioned will be one of **Rod Stewart's** jackets — something every boy longs for. There will be various other pieces of musical memorabilia that should be useful to someone.

THE ASTONISHINGLY handsome **John Cooper Clarke** has just been in Holland socking it to them so to speak. He went to somewhere called Appelbaal to record a TV show. For the rehearsal he did his epic 'Chicken Town.' Afterwards he was informed that they wouldn't be needing his services after all. He found out later that the town's mascot and symbol is — you guessed it — a little chicken.

THE ORIGINAL MIRRORS have taken up roller skating, and their sound man has already fallen over and broken his wrist, which is inconvenient. **The Photos** on the other hand have taken up riding in the Cotswolds and as some of their crew now have Mohican hairdos the locals have been a little surprised first thing in the morning.

A REPORT on how disco noise can damage your hearing is a classic case of baffling people with statistics. For instance, it says: "The conclusions of the Noise Advisory Council report — 'An Evaluation Of Hearing Damage To Attenders At Discoteques' — show 0.025 per cent out of six million attenders (that is about 1,500), can expect to have 'low fence' hearing impairment at the end of their attendance period. This amounts to around 90-120 people per year compared with the report's estimated annual 'turnover' of attenders of between 355,000 and 475,000." And it continues: "Comparing the yearly numbers at risk against the total number attending of six million gives a ratio of between one in 50,000 to one in 67,000." If you understand all that, you're better than I am. Pardon?



SENT IN by Martyn Lambert — your genius will be rewarded

ANOTHER AC/DC story: while they were making their new album if any tiffs arising from a song would be settled by **Angus** ringing his brother from the Bahamas to Australia and playing the offending song down the phone. That would be the least of their problems I would imagine. Look at their lyrics. I mean, how many words can you get to rhyme with "Hell", "booze" and "chick"?

The Sun won their battle to stop **The Lambrettas** calling their new single 'Page Three' since the intrepid paper of human decency and upright morals objected to the lyrical content of the song. The song will be released under the title of 'Another Day, Another Girl'. **Meanwhile Rocket** have £3,000 worth of sleeves to get rid of, suggestions should be written on a five pound note and sent to this typewriter.

JEFF Lynne of **ELO** is about to be father for the second time — the last arrived only seven months ago. In between gold albums and film soundtracks I'm surprised he's found the time.

PHIL LYNOTT and **Mark Knopfler** were in New York at the same time last week and are now talking about starting an American version of the infamous **Greedies**.

DOLL By Doll are playing a gig this Friday at the **Bridgehouse** in **Canning Town**. At one of their last gigs an 'Ultimate Spinach' album was given away, so who knows what you could end up with at this performance.

NOW it can be told... **The Sex Pistols** were really part of a Marxist plot to undermine Western democracy — according to the newly-elected chairman of the Greater London Council, **Bernard Brook-Partridge**. He said last week: "Marx predicted that capitalism would be destroyed from within by subversion. The Sex Pistols are a prime example of this. The poison they spread corrupts modern youth on behalf of our Communist enemies." But never fear, the gallant **Caped Crusader** of Local Government has the answer: young people should immediately turn to classical music or listen to singers "like **Des O'Connor** (wait for it!) **Max Bygraves**." Anyone for **Maxism**?

WHAT A disappointment it was to finally get my hands on one of **George Harrison's** incredibly-expensive-limited-edition-bound-leather-unbeatable-offer books. Titled 'I Me Mine' (and dedicated to plant lovers everywhere, it says) you'd think you'd get more than a few photographs, a few pages of squiggly handwriting and lots of expensive yellowy paper for £148.00 (including VAT, I hope), but it's not to be. 750 of the 2,000 copies have already been snapped up by eager American **Beatleophiles**, but honestly, you're not missing much. And just listen to the introduction: "I've suffered for this, now it's your turn, love George." With comments like that perhaps I'd better make an album to pay George back!

THE SPARKS Fan Club, an organisation that strikes fear into the hearts of many at the mere mention of its name has an interesting note in it this month. They have been getting a lot of queries as to who **Jackie Kennedy** is. In the old days there was a track called 'Wedding Of Russell Mael To Jackie Kennedy' — no doubt many young ladies have been threatening to shoot themselves with their big brother's air gun if they don't find out who this seductress is. According to the soothing fan clubette, she's as near as American's ever got to a queen...

Until next week au revoir **PAULA XXXX**.

BILL'S THRILL

To follow last week's valuable bit of information about how **Billy Joel** got a really nifty poo poos review from the **New York Times**, a rather petulant **Billy** ripped copy in half onstage a few days later. This is no mean feat if you bear in mind how thick that paper is. Perhaps he'll progress to the **Yellow Pages** and make it part of his act. Here he is describing his muscle man show to a disbelieving **Paul Simon**.



BILLY JOEL and **PAUL SIMON** (don't know who the penguin in the middle is)

Off the cuff Duff

TO PROMOTE the release of his latest album, 'The Disappearing Boy' and single, 'After The Subsequent Inquiry', **Duffo** has decided to offer the nation an extraordinary telephone service. He will open his "Duff Line" in London for the best part of two days, and will personally sing requested songs selected from his album for callers. Later, he will visit radio stations all over the country to bring the "Duff Line" to their phone-in programmes. If you thought **Buzby** was a pain in the back, you'd better ring **Dial A Prayer** now.



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ARTIST/SUB
Graham Stevens

REVIEWS EDITOR
Mike Nicholls

EDITORIAL
Ronnie Gurr
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Robin Smith
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SERVICES DEPT
EDITOR
Susanne Garrett

ASSISTANT
Phillipa Lang

CONTRIBUTORS
Barry Cain
Malcolm Dome
Mike Gardner
Philip Hall
James Hamilton
Alan Jones
Tim Lott
Gill Pringle
Paul Sexton
Billy Sloan
Paula Yates

PHOTOGRAPHERS
Paul Cox
Simon Fowler
Andy Phillips

IN AMERICA
NEW YORK
Ira Mayer

LOS ANGELES
Mark Cooper

JAPAN
Yuko Kano
Young Staff Co

MANAGING
DIRECTOR
Jack Hutton

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DIRECTOR
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ADVERTISEMENT
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ADVERTISEMENT
REPRESENTATIVE
Geoff Todd
Steve Nash

TELEPHONE
SALES MANAGER
Eddie Fitzgerald

PUBLICITY/
PROMOTIONS
DIRECTOR
Brian Batchelor

PROMOTIONS
EXECUTIVE
Angela Fieldhouse

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Music G

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NEWS

AC/DC TOUR

AC/DC WILL be playing a British tour with new vocalist Brian Johnson in October, following the completion of a major American tour.

The band's first album since the tragic death of Bon Scott in London several months ago was recently completed at Compass Point studios in the Bahamas, with Johnson providing all vocals and writing lyrics to some songs.

The album, entitled 'Back In Black', is scheduled for release on July 25, but no single is planned as yet.

For full tour dates, new album review and exclusive interview with AC/DC's Brian Johnson — see next week's RECORD MIRROR.

TED OFF

TED NUGENT'S third concert at the London Hammersmith Odeon on August 3 has been cancelled — due to "filming commitments" at the venue.

Promoters Straight Music emphasised that it was a problem with the Hammersmith Odeon and not Nugent, and there was "nothing we could do in the circumstances."

Immediate refunds are being offered at the point of purchase, and a new Ted Nugent concert has now been set for Southampton Gaumont on the same day. Tickets are available now.

SPARKS DATES

SPARKS HAVE decided to take a new band on a world tour, beginning with a series of British dates in the early autumn.

The news came as the Mael brothers flew into Germany to begin recording their second album with producer Giorgio Moroder in Germany. Sparks have not played here as a live band for nearly five years, but the tour will take in "at least six dates" at London and provincial venues, and will coincide with the release of the new album.

FEST FINAL

THE FINAL line-up for Reading Festival, along with a day-to-day running order, has now been widely circulated with a poster and advertisement campaign.

Late additions included Samson, G-Force, Budgie, Praying Mantis and Broken Home.

ALEX FUND

ALEX HARVEY surfaces for a rare concert appearance this weekend — in aid of the Greenpeace 'Save The Whale' fund.

He plays a benefit at the Brighton Top Rank on July 20.

The same day also sees the start of a 'Save The Whales Week' in London, with a concert at the London Venue featuring (among others) Mike McGear, Neil Innes, Anne Nightingale and Georgie Fame.

Tom Robinson's Sector 27 appear at the Nite Club in Edinburgh on July 30, as part of the Anti-Nuclear Benefit Fund — organised by No Nukes Music of Edinburgh.

STRANGLERS ADD

THE STRANGLERS have made two last minute additions to their British tour... and this time, they claim, they will be the last!

They now played Oxford New Theatre on July 25 and the London Lyceum on July 27. All tickets are available immediately, and the Lyceum tickets will be £3 in advance.

CLASH GET
THE BANK

CBS RECORDS have finally fixed a release date for the new Clash single 'Bank Robber'... originally scheduled for March 7.

With all the problems about the single's content now apparently sorted out 'Bank Robber', backed with 'Rockers Galore UK Tour' (with Mikey Dread on vocals), will be available from August 1.

The Clash have gone back into the studios to continue work on their new album, to add to several tracks laid down in New York in April and May. Release of the album isn't expected until late September or early October at the earliest.

POLICE RECORD

POLICE'S "SIX-pack" single has contributed to a record-breaking month of sales figures for their record company A&M.

All 58,000 copies of the limited edition sold out, with reported extra orders worth £150,000 turned down, and the continued success of the two Police albums, 'Regatta De Blanc' is approaching one million unit sales), Joan Armatrading and the Yellow Magic Orchestra also contributed to the highest June sales in the company's history.



GARY NUMAN: tour, album and single

GARY
GETS
GOING

GARY NUMAN begins a month-long British tour in September... and it could be the last chance British audiences will get to see him perform live for several years.

For Numan has already stated that he intends to spend most of next year "concentrating on film and video projects away from the conventional rock scene."

A new and elaborate stage set is currently being devised and constructed for the tour — which will in fact limit the number and type of British venues that can be used — and Numan follows it with an assault on the Far East and the United States, before reconsidering his future.

The full list of Britain dates is as follows: Birmingham Odeon September 4 and 5, Manchester Apollo 7 and 8, Southampton Gaumont 10 and 11, Bristol Hippodrome 12 and 13, London Hammersmith Odeon 15 and 16, Brighton Conference Centre 21, Coventry Theatre 22, Liverpool Deeside Leisure Centre 24, Preston Guildhall 25, Glasgow Apollo 26, Edinburgh Playhouse 27, Newcastle City Hall 29.

Ticket prices have been pegged "as low as possible" and will be £4.50, £4.00 and £3.50 in London, £4.00 in Brighton, £3.75 at Deeside and £3.75, £3.25 and £3.00 everywhere else. All tickets will go on sale at the box offices (and usual agents) on July 17.

Finally, Gary Numan's new album, 'Telekon', will be released to coincide with the tour on September 5. A single taken from it, entitled 'I Die, You Die', is out on August 15.

SAXON have now confirmed their appearance at the Castle Donnington heavy metal festival on August 16. T-SHIRTS bearing the name of Phil Lynott's new single 'King's Call' are currently available to the public, but you'll have to buy the single first! Clip off the catalogue number and send a £2 postal order to: Phil Lynott T-shirt 01, c/o Morrison O'Donnell, 9 Disraeli Road, London, SW15.

RELEASE OF the Skids new album, 'The Absolute Game', has been put back until September 5, and the band are now considering including a free "bonus" LP with the first 10,000 copies. A tour is still being finalised for later this summer, but no dates have yet been confirmed. THE SUN newspaper has succeeded in an injunction to prevent the Lambretas using the title 'Page Three' on their new single — but the title will stay on the album 'Beat Boys In The Jet Age'. The single, due out early next month, has been re-titled 'Another Day'. FAIRPORT CONVENTION are to re-form for just one gig — at Powel Farm, Cropedy Oxon on August 30. The all-day festival (also featuring Ralph McTell)

RUTS SINGER
FOUND DEAD

RUTS SINGER Malcolm Owen was found dead at his parents home in Hayes, Middlesex on Monday.

The cause of death is as yet unknown, but there will be an inquest later this week.

Owen, who was 24, had recently been fighting an addiction to heroin, and only a month ago he stated in an interview that his recovery was almost complete.

He dropped out of the Ruts tour earlier this year after becoming ill, later revealing that his problems were due to drug addiction. Yet he had been expected to rejoin the band to record a new album later this summer.

Owen had spoken to a friend on Monday and agreed to meet him for a drink. The friend called round for Malcolm, but got no answer. He broke down the door, and found Malcolm in the bath. He called the police and Malcolm was taken to Hillingdon hospital, where he was found to be dead on arrival. A post mortem was performed this morning (Tuesday) but failed to reveal the cause of death.

Police, speaking from Uxbridge Coroner's Office, said there was a possibility that death could have been caused by a heroin overdose. An inquest has been opened, and adjourned until drugs tests have been completed.

The tragedy occurred only weeks after Malcolm vowed never to touch drugs again. After collapsing during a Ruts' tour earlier this year, he began a cure for heroin addiction. At the time of his death, Owen had plans to record his first solo single and was intending to play a London concert.

MONEY BACK

CAPITAL RADIO is to refund money to ticket-holders for the second London Jazz Festival, cancelled because of the fire that gutted Alexandra Palace last week.

A spokesman for Capital said: "Although half the festival was due to take place outside, we still could not allow it to go ahead as the building was left in a dangerous condition."

Ticket-holders can either call into the Capital Radio foyer for their refunds, or write to Capital Radio at PO Box 194, London, NW1 3DR.

MOTOWN STOP
BOOTLEGGING

MOTOWN RECORDS in America this week claimed to be the first company to introduce an "effective and foolproof" process that will automatically reject any attempt at bootlegging or unauthorised duplication.

Using a formula devised at Massachusetts Institute of Technology each new Motown record and tape will contain "an unprecedented and super secret process which involves computers and electronic mechanisms in a system that cannot be broken," said Motown's vice president Michael Roshkind in Los Angeles.

The OPROC (Owner Protection Company) system will be applied immediately to all American releases, but there are no plans to introduce it to Britain in the near future.

BELFAST FEST

A SECOND Belfast punk festival is set for the city's major venue, the Ulster Hall in mid-August.

Terry Hooley, former head of the Belfast-based Good Vibrations label, decided to organise a major two-day event after the success of a smaller punk festival last month.

He told RECORD MIRROR: "I think people are beginning to see Belfast as the last stronghold of punk and new wave music, and there is a great potential audience."

Groups so far set for the festival, due to take place on August 15 and 16, include the Stimulators from New York (making their British debut), The Saints, the Starjets, the Outcasts, Rudi and Protex.

Other bands are likely to be added to the bill and tickets will cost £2.50 for each night, or £4.00 for both days.

IN BRIEF

is where the band made their farewell concert last year, and tickets will cost £4. THE POWERHOUSE Heavy Metal Roadshow are moving to South London... with a new regular gig at the Crystal Palace Hotel every Wednesday, starting on July 30. They're hoping for HM all-star guest appearances as often as possible.

A NATIONWIDE search to find a new pop act to record a charity single is being launched by the independent label Secret Records. The purpose of the project is to raise money for the Herefield

Hospital Heart Transplant Trust — a charity that has been set up to generate funds to help the Middlesex's hospital heart transplant programme.

The record will be released on the Secret label, and all profits from the project will go to the Trust.

Interested acts are being asked to send a demonstration tape of themselves to forming an original song to Martin Hocker, Secret Records, 1 Colne Mead, Uxbridge Road, Rickmansworth, Herts. Closing date for applications is Friday, August 15.



DAVID BOWIE: stage play

BOWIE DEBUT

DAVID BOWIE looks set to make his acting debut on the Broadway stage by the end of the summer... at the same time as his new album is released.

He's joined an American theatre company, and will open in 'The Elephant Man' in Denver on July 29. The play will then move to Chicago for a month's run in August, and could open in New York in September if it is a success.

Bowie plays the lead role in the play, based on the life of "eminent Victorian" John Merrick, who triumphed over a hideously deforming disease to become a London society figure.

The new David Bowie album will be released — in America and Britain — at the beginning of September. Entitled 'Scary Monsters... (And Super Creeps)', the 9-track album was recorded in New York in March and produced by Bowie and Tony Visconti.

Out of the eight new Bowie compositions (the other track was written by television's Tom Verriane) the new single will be 'Ashes To Ashes', released on August 1.

TOURS

BUDGIE

BUDGIE: who play a headlining gig at Reading Festival on August 24 play a series of concerts beforehand at London Marquee July 30, 31, Hitchin Festival August 2.

THE HITMEN

THE HITMEN: who recently released their single 'OK' play the following dates: Totnes Civic Hall July 24, Torquay Pelican 25, 26, Paignton Manhattan Nite Club 27, Plymouth Castaways 28.

DENNY LAINE

DENNY LAINE who releases two re-recorded versions of his classic songs 'Go Now' and 'Say You Don't Mind' as a double A-sided single shortly, plays the following dates, Nottingham Theatre Royal July 21, West Runton Pavilion August 8, Lewisham Concert Hall 16.

FLATBACKERS

FLATBACKERS: play the following mainly London dates promoting their debut single 'Pumping Iron': Two Brewers July 21, Ronnie Scott's 22, Acklam Hall 25, Two Brewers 28, 101 Club 29, Reading Target Club 31, Gravesend Red Lion August 1, Two Brewers 4, Reading Target 7, Two Brewers II, Duke Of Lancaster 15, Charteris Road, N4 Festival (afternoon) 16, Brecknock 16, Two Brewers 18, Gravesend Red Lion 22, Two Brewers 25, Dingwalls 29.

THE MECHANICS

THE MECHANICS: who release their second single 'Talking To The Wall' shortly, play the following dates, London Garden July 18, London Venue 19, London Marquee 21, St Austell New Cornish Riviera Lido 26, London 101 Club 31, London Dingwalls August 1.

SNAPSHOTS

SNAPSHOTS: play the following mainly London dates: Venue July 21, Cock Tavern 22, Bridgehouse 23, Kensington 24, Moonlight 25, Devonport Drum Beat 31, Newquay Atlantic Club August 1, Bude Headland Club August 2.

REAL TO REAL

REAL TO REAL: following London dates: Acklam Hall July 25, August 1, Ronnie Scott's July 28, August 6, 13 and 20.

DON EVERLY

DON EVERLY: makes two rare London appearances at: London Southgate Royalty July 31 and London Venue August 1.

CHELSEA

CHELSEA: who have just finished recording their new single 'No Escape' play the following dates: Grangemouth International July 24, Glenrothes Rothes Arms 25, Edinburgh Playhouse 26, Paisley Bungalow 27.

ON THE AIR

ON THE AIR: who have just released their new single 'Ready For Action' play the following London dates: Half Moon July 20, Swan 23.

THE PASSIONS

THE PASSIONS: London YMCA July 25, London ICA September 2.

THE ASSOCIATES

THE ASSOCIATES: who release their debut album 'The Affectionate Punch' on August 1 play the following dates: Paisley Bungalow July 19, Fyffe Rothers Arms 20, Edinburgh Harveys 27, Edinburgh Eric Browns August 10, Aberdeen D Motel 13.

STA-PREST

STA-PREST: who released their new single 'Schooldays' recently, play the following dates: Leatherhead Leisure Centre July 18, Harlow Square One 19, Letchworth Leys 24.

BESHARA

BESHARA: the Birmingham based ska and reggae band who release their new single 'When You're Wrong (Say You're Wrong)' at the end of July, play the following dates: Manchester Portland Bar August 2, London 100 Club 7, Coventry Matrix Hall 9, Shropshire Telford Club 16, Digbeth Civic Hall 23.

DANGEROUS GIRLS

DANGEROUS GIRLS: Nottingham Trent Bridge Inn July 18, Ashill Festival 19, Malvern Phoenix Club 22, London 101 Club 23, Reading Target 24, Minehead Regal Cinema 25, Exeter Rougemont Gardens 26.

SECTOR 27

SECTOR 27: have rescheduled their London YMCA date for August 15 and they'll also be playing the following dates: Birmingham Cedar Ballroom July 25, Inverness Caledonian 28, Aberdeen Ruffles 29, Edinburgh Nite Club 30, Herne Hill Hall Moon August 1, Sheffield Limit 14, Retford Porterhouse 16, Kirklevington Country Club 17.

MODERN JAZZ

MODERN JAZZ following London dates: Greyhound July 19, Music Machine 21, Greyhound 22, Thomas A Beckett 24, Crystal Palace Hotel 25, Canning Town Bridge House 26, Kingston Waves 28, Thomas A Beckett 29, Greyhound 30.

RADIO ONE ROADSHOW

RADIO ONE ROADSHOW: continues this week at: Great Yarmouth St Nicholas Recreation Ground July 21, Clacton Marine Parade 22, Margate Marine Sands 23, Eastbourne Wishtower Slope 24, Brighton Madeira Drive 25. The shows open at 11 am.

THE CIVILIANS

THE CIVILIANS: follow the release of their debut single 'In America' on Secret Records with dates in the London area as follows: Fulham Greyhound Friday July 18, YMCA-Y Club Tottenham Court Road 19, Covent Garden Rock Garden 27.

ANY TROUBLE

ANY TROUBLE: a new band from Manchester play the following London gigs: Rock Garden July 18, Moonlight Club 21, Golden Lion 22, Dingwalls 25.

PETER GABRIEL releases his new single 'Biko' on August 1. It's taken from his chart topping album 'Peter Gabriel' and features two tracks on the B side 'Shosholza' and 'Jetzt Kommit die Flut'. The single is produced by Gabriel himself and will be released in two different versions — a 7in single selling at £1.15 with the first 30,000 in a picture bag and a 12in single retailing at £1.99 with the first 15,000 in a picture bag.

THE KINKS release a live album 'One For The Road' this week. The album was recorded on their marathon American tour last year and contains 20 tracks including 'All Day And All Of The Night'. For a limited period the album will sell for £5.99.

SIRE RECORDS have signed Brighton based band the Piranhas, who release a three track single this week. The tracks are 'Tom Hark', 'Getting Beaten Up' and 'Boyfriend'.

THE RUMOUR release a new album 'Purity Of Essence' on August 8. The album features tracks by Graham Parker and Nick Lowe as well as original compositions by the Rumour.

DESMOND DEKKER releases his hilariously titled album 'Black And Dekker' on July 25. Desmond releases his new single 'Please Don't Bend' this week.

SCRATCH RECORDS release a 7in four-track '10th Anniversary' EP by Mungo Jerry, 'Mungo's Summertime Fun', this week. The EP sells at the bargain price of £1.15 and contains four all new Ray Dorset songs.

PAUL SIMON releases his first single for Warner Brothers 'Late In The Evening' on July 25.

PETER HAMMILL releases his new album 'A Black Box' on the newly formed S-Type record label shortly.

THE ANGELIC UPSTARTS release their new single 'Last Night Another Soldier' on July 18.

THE SCENE, a new Birmingham band, release their new single 'I've Had Enough' this week.

PAULINE MURRAY and THE INVISIBLE GIRLS



IVEX 1
10"



IVE 1
7"

"DREAM SEQUENCES"



Released through
RSO RECORDS LIMITED

IT MUST be some consolation to Mick Jagger, that when he's old and grey and his hips have seized up, he'll never be short of a bob or two. That's if there are always bands like the Mo-dettes to record his songs. Their version of 'Paint It Black' has made it into the middle of the charts, with every chance of going higher.

Their Marquee gig last week was some measure of their success — the house-full signs were out and the place was bulging with sweaty bodies. A couple of days later, I went along to talk to them at the Moonlight, and though it was only four in the afternoon, there were a couple of fans already taking up their position outside the locked doors. Mark and Jamie, from Kingston, have gone to all the gigs round London and were prepared to shiver for hours in our sub-Arctic July winds, to catch the band and get on the guest list. So far, so good, but then the manager of the club came out and told them that unless they could prove they were 18, they might as well give up and go home.

"I feel really responsible for them," said bass player Jane, her black eyebrows even more



MO-DETTES (L to R) JANE, JUNE, KATE and RAMONA

unified chorus of disapproval went up. Rat Scabies, who never goes out of his way to be endearing, is not popular in the Mo' camp.

"He's a Leo," said Jane, by way of explanation.

"You can take that remark and shove it," replied Kate, also a Leo. Kate, a colonial cousin, has lost almost all trace of her American accent; a deliberate policy. She's been in the UK for six years and has covered her tracks thoroughly.

"I used to be paranoid about my accent because I was here illegally," she explained. "Now if I hear a West Coast accent in England, it makes me cringe."

Kate's immigrant status is now legal — she married a UK citizen a couple of years ago. But his identity is a mystery.

"No one knows who he is, not even me," said Jane. "Well, no one except Ramona . . ."

MOONLIGHTING

French born Ramona smiled and asked Kate how much it was worth not to blow the gaff.

"His parents don't know we're married," continued Kate. "He'd be disinherited. They're quite rich and they don't like me much. They might think I was a fortune hunter . . ."

When Kate first came to Britain, she didn't like it much, but as she'd run out of money she didn't have a choice about staying. She took up various jobs, including waitressing.

"Topless waitress," laughed Jane.

"I was a topless waitress in the States for one day," Kate put the record straight. "I hated it, it was so seedy and my young virginal mentality couldn't take it. I didn't have a thick enough skin . . ."

Ramona has been here for two years, having left behind a career in ballet in Switzerland. She still walks like a dancer, small, slim and very upright. She looks like a young Audrey Hepburn and talks like a young man's dream of Brigitte Bardot — when she talks. Part of the

pronounced, after a heavily made up picture session for Cosmopolitan magazine. "I'd rather play in places with no drinks licence so that they could get in."

"There's another guy that's hitched down from Darlington," added Kate (the guitarist). "He told us that only two bands have ever influenced him — us and the Damned."

At the mention of the Damned, a



RAMONA MO-DETTE

Pics by PAUL COX

deal of being famous is spilling out your hopes and dreams to a total stranger and seeing it splashed across the papers the following week. And Ramona hasn't yet come to terms with this loss of privacy.

"It's a bit frustrating to have to learn the art of interviews," she told me. "It's private what I think, but you are expected to tell people your deepest thoughts. I never used to understand about interviews before, but now I'm in the business I understand it. I used to think how nice it would be, but now I feel like burying my head in the pillow, I feel the pressure."

If it were only the deepest thoughts that reporters were after, it might not be so bad. But a reporter from a national rag, who'd spoken to the band recently, was after something more basic.

"All he wanted to know was which contraceptives we used," said Kate. "The interview is going to come out all about sex . . ."

Not that they have anything against it, but they don't care to discuss it with a newspaper whose topics of stories rarely rises above the chin. Ramona's attention was caught by a man at the bar.

"He's so cute," she said. I asked if she'd like to leave the interview and talk to him.

"Oh no!"

"The fantasy is better than the reality," added Kate. "Sometimes we get a really ugly audience . . ."

"There are always a few nice ones out there," protested drummer June — at a guess I'd say she's the soft-hearted type.

No. 1 IN DAVE FARRING'S ROCK CHART

THE BLADES

HOT FOR YOU AND THE REUNION NRG 3

THEIR FIRST SINGLE

PRODUCED BY SEAN TIER AND MARK DOOSON FOR ZILCH

ENERGY

"I've never seen a guy I fancied since I met Woody," said Jane, who lives with the drummer from Madness, in happy unwedded bliss. "There was that one in Spain who looked like Woody."
 "But he was gay," interrupted Kate.
 "But I'd hate to be unfaithful," continued Jane. Despite her speedy personality and non-stop talk, Jane is a little less crazy since she met Woody. As she stretched out her hand to reach a cigarette, I noticed the scars on her arm, and being a tactless prat, asked her what had happened.
 "Just a part of growing up," she answered and spun away, leaving the reply hanging in the air.
 Of all the band, drummer June seems to be the least volatile, but then drummers are often like that. Just as well really... June was a passenger in the tube train that crashed at Holborn last week, but fortunately got out uninjured.

GLC fire regulations, holding the audience number down to 190, and was this likely to be made up entirely of guest list? But these and all other problems don't phase Black. When you've managed Wayne/Jayne County, you can manage anybody.
 As the Mo-dettes obligingly draped themselves over the bar to have their pictures taken, Bob reminded me of our trip to Berlin with Wayne/Jayne. Incensed at being disturbed at an early (for him/her) hour by photographers, Wayne came hurtling out of his bedroom in his nightie, clouting them around the head with a lavatory brush. The photographers that managed to get him in focus while dodging the blows came out with some good pix. No such tantrums from the Mo-dettes though.
 "I once sat in front of Hugh Cornwell on a plane for seven hours," said Kate. "I was listening to him chatting up this girl, giving her the whole bit. I'd have laughed."
 Was it interesting?
 "No, really boring," she said crushingly. So much for Cornwell as a Romeo. Kate's next trip to the States will be with the rest of the



JANE MO-DETTE

MO-DETTES

"I was with our drum roadie Chris, on our way to meet the rest of the band to go to a gig in Coventry. We were in the first carriage when we hit the train in front. There was smoke and glass everywhere and everything went black. Chris was a hero — he broke the glass and got people out. But he didn't get his pictures in the papers, because we had to rush off to get to Coventry. Instead two other guys were photographed — and they'd just been sitting there."
 But while we'd been sitting here, we'd collected a small group of interested bystanders. The Moonlight's manager had predicted there would be a queue stretching round the block, and was rather alarmed when the band's manager Bob Black suggested the gig might not take place if certain conditions about the PA didn't happen. There was also the small matter about the

band, when they go over their for some gigs in September.
 "I hope I get to see my family this time," said Kate. "The last time I was there was with the Sex Pistols (she worked on the 'Rock 'n' Roll Swindle' film) and I was in San Francisco for two weeks. My sister lives there and I wanted to see her, but it was when the Pistols were splitting up, and something always came up so I couldn't go."
 Taking on the States is an ambitious idea for the Mo-dettes, but they're surprising themselves how far they can go. And one day Mick Jagger might be quite pleased that the Mo-dettes decided to record a Stones' song. Though painting it red was more the idea they had in mind.

Interview by ROSALIND RUSSELL



KATE MO-DETTE

SKA'D FOR LIFE

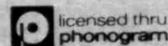


'The new double 'A' sided single'

SIMMER DOWN- MOBSTER SHUFFLE



Cat. No. ENY 41



SINGLES

NO CONTRIVED categories, no sectionalism, no free trips to America — What we got is a great big melting pot (we need it, maan).

THE SPECTRES: 'This Strange Effect' (Direkt Hit). Not what you'd expect from seeing them live but just because it's not rock out time shouldn't stop you clocking the progress of a potentially exciting new true Brit combo. A Ray Davies composition, methinks, backed by one of Matlock's own efforts that's marbled with some characteristic Kustow chord - crashing which veers on the right side of predictability and oozes restraint. Listen out for that sax about, too.

THE BLADES: 'Hot For You' (Energy). Sharp (sorry) singing from a label which should live up to its handle if it keeps unearthing mature teenage talent like these Dubliners. Snapping on the heels of the likes of U-2 for Eighties Emerald Isle credibility. The Blades are fronted by the Cleary brothers, the younger of which has a suitful of intelligent, contemporary pop tunes that skillfully bridge the gap between Costello and The Jam. Having seen them on home turf I would venture that this is their best, though metropolitans should investigate further when they hit town later this month.

STIFF LITTLE FINGERS: 'Back To Front' (Chrysalis). Meanwhile from the front line (cough) SLF adopt the Private Eye approach of intentional confusion by combining last Easter's stories of race riots and rods v mockers rucks as a means of finding something else to agitate about. Vocals and guitar up to scratch and though it's not the clearest of ditties, only the absence of TOTP will prevent it from acquiring a middling chart position.

BLUE OYSTER CULT: 'Fallen Angel' (CBS). More sheep in wolves' clothing, BOC slightly improve on last season's album with a medium-paced rocker still without sufficient high-end - the fretboard notes to justify all those dozens of guitarists within their ranks. Course, if it's real metal you want, why not try G-FORCE whose 'You' (Jet) is great and the best possible theft from the album with vocalist Newton sounding a lot better than he looks live. Thanks to Gary's delicate grasp of overkill, G-Force haven't been admitted into the elite echelon of the steel division occupied by yer Maidens and WHITESNAKE, talking of which the latter's 'Ready And Waiting' (UA) comprises one third of an EP, along with two tracks from previous albums, lest we forget that David's boys haven't jumped on any band-wagon, but rather have been peddling this crap for years.

PRAYING MANTIS: 'Praying Mantis' (Gem). Assured by deal-aid Dome as being the more melodic side of TNUOBHM, Mantis could easily be a bunch of coked up Americans, so effortlessly do they slide into the smug slipstream of easy beat blandola commonly confused for rock 'n' roll.

GIRLSCHOOL: 'Race With The Devil' (Bronze). This is more like it, I wanna be where the girls are if this is the way today's smart young ladies react to suggestions for becoming wives, secretaries, rock journalists etc. Yes, The Gun did it a decade ago, but the galls' spirited playing is their own and though the vocals are a bit Quatro / Runaways, riffs like this are few and far between.

You only have to give the most cursory of listens to **QUARTZ: 'Street Fighting Lady' (Jet)**, a hopelessly directionless chunk of slide guitar rescued rubbish to appreciate that **TRICKSTER** have toughened up with 'April in Paris' (Jet), not to mention nicked the riff from 'Since You've Been Gone', but their xenophobia leaves even more to be desired than the awful harmonies. Meanwhile **ATOMIC ROOSTER** herald their resuscitation with 'Do You Know Who's Looking For You' (EMI), a predictably fiesty slice of real dirty rock 'n' roll. PS John Du Cann was the most underrated guitarist of the first wave of HM.

Also 'On The Rebound' (Epic) is **RUSS BALLARD** who with his **BARNET DOGS** weighs in with an appropriately - titled, craftily constructed chunk of near - listenability, whereas ex-Procol Harum man **MATTHEW FISHER'S 'Why'd I Have To Fall In Love With You' (Mercury)** indicates he should never have come out of retirement.

ANY TROUBLE: '2nd Choice' (Stiff). Tipped to pop The Jags for Joe Jackson's 1980 RSPCECS (Royal Society for Prevention of Cruelty to Elvis Costello Soundalikes) Award, this is more mediocre than the hysteria spilled over a rival rag would have you believe. Their magnanimous Abba tribute ('The Name Of The Game') is not what you might call revolutionary, either. Not like **WILKO JOHNSON'S 'Oh Lonesome Me'**, debut release on the Blockhead label, a cover of the fifties' standard but which more recently has become more familiarly attached with the name of Neil Young. Taken at a jog-along, staccato pace, its choppy chordularity is neatly interspersed with some bright harp to make it one of the week's more auspicious releases.

THE RUMOUR: 'My Little Red Book' (Stiff). A definite grower, as we refrain from calling 'em in the trade, this cunningly builds from a central drum motif and shows there is life for this talented bunch beyond backing the diminutive white chief and not necessarily within the confines of pub rock.

THE SINCEROS: 'Are You Ready' (Epic). Is an improvement on earlier stuff, but still fundamentally disastrous.

MAGAZINE: 'Sweetheart Contract' (Virgin). Following the brisk succession of three stuffed singles by this consistently inventive outfit, Virgin continue to plunder 'The Correct Use Of Soap' (though this is the first track taken since the release of that album) and double it up into a twin single package with three songs recorded at the former Factory, none of which are done justice except perhaps 'Twenty Years Ago', initially the flip of 'A Song From Under The Floorboards', possibly the best thing they've ever done (phew).

EPs evidently are all the rage these days, as evinced by Virgin continuing to finance their bloated catalogue of brave new investments by plundering the old immediate catalogue. Thus in the wake of the Amen Corner regurgitation, comes an excerpt from the new **SMALL FACES'** compilation album, 'Tin Soldier' (Immediate) is not a fine choice of single since it's not generally as well - remembered as 'Itchycoo Park', 'Sha La La La Lee' etc though certainly in the same class, Marriott's voice exuding an enthusiasm whose passion few of the punk bands were able to match and the rest of the band joining in on a killer chorus.

This week's **KINKS' EP** is a recent live one, bashed out by Arista rather than Pye, but like the latter label's, includes a version of 'David Watts' which fails to improve on Weller's but is better than The Kinks own studio version from a decade - and - a - half earlier. Also here are cracking performances of 'Where Have All The Good Times Gone?', 'Victoria' and the niftily prophetic 'Attitude', all sufficiently punked and Hm-ed up to appeal to the American market where this was recorded and which is now koining the Kinks the considerable amount of akkers they always deserved.

PS one more re-release — **MUNGO JERRY'S** summer sensations 'In The Summertime' and 'Baby Jump' (Pye), yet another from their Double Hit Flash Back series.

JIMMY EDWARDS: 'Cabaret' (Polydor). A superbly produced pomp anthem that will probably be an enormous hit. Check it out yourself. As for **OTIS WATKINS' 'You Talk Too Much' (Stiff)**, it's pleasing in an old-fashioned sort of way but won't be a hit.

HEADLINE: 'Don't Knock The Baldhead' (Virgin). Just a kiss away from the conceptual eccentricity of Madness, Headline come up with the second half of the year's most danceable tune to date.

THE FALL: 'How I Wrote Elastic Man' (Rough Trade). No less self-obsessed and uncompromising as he was in the early days, Mark Smith marshals his troops through further forests of convoluted angst whilst **THE ROLLING STONES: 'Emotional Rescue' (EMI)** ain't doing too badly either, albeit with greater changes since more distant earlier days. Since this probably is on the wireless as you're reading this, I won't bother preaching what admiration I retain for the glimmering twins, but return to Rough Trade and explain that Kleenex's name - change to LILIPUT hasn't improved 'Split'.

THE SUSPICIONS: 'Laughing Policeman' (Arista) is a faintly ludicrous skit on the well - known classic, interpreted Penelope Keith - wise, the good lady actually having her own dreadful single, 'Dilys The Dachshund' (Polydor) out this week too.

THE BOOKS: 'Take Us To Your Leader' (Logo). Is a bright, snappy pop tune ill fitting their stodgy, academic name and still amidst the caps and gowns **THE PREFECTS' 'Going Through The Motions' (Rough Trade)** is a perversely comatose ambler complete with early Banshee / Levene guitar, downer vocals and cult appeal beyond reproach.

THE LIGHTS floored the office the other day by making out they'd come over from America just to deliver 'New York Girls' (Arista). 'Fraid I can't reveal whether it was worth it since it ain't got a middle and I can't get it bloody centre.

ART OBJECTS: 'Hard Objects' (Fried Egg). Hal This'll get the knockers out in force, though I suppose they could always claim its tongue-in-chic — a 'poetry dance band from Sheffield' (snigger). Pretentious vocals, droning psychedelic guitar and trendy tribal drums and the art work is very Barney Bubbles, very Chris Westwood. Still on the label that egg are **EXPLODING SEAGULLS** whose 'Jenny Runs For Pargic' (Pardon?) might have bent an ear in '78, but now? Really. **THE BLUE MEANIES: 'Pop Sensibility' (Mercury)** indicates a piss removal from one of our most cherished cliches but ain't got a whole lot more to recommend it while **ANDE LEEK'S 'Move On (In Your Maserati)'** baffles brilliantly.

THE CRYING SHAMES is another good name and 'That's Rock 'n Roll' (Logo) features one of the best riffs of the previous decade, it having been the highlight of The Runaways' set circa '76. Written by Eric Carmen and co-produced HM merchant Chris In-sangerides this could hit the Fun Factory market in a big way.

Meanwhile, on the old farts' front **THE BEACH BOYS' 'Santa Anna Winds' (CBS)** means well but isn't. **AVERAGE WHITE BAND'S 'For Your Love' (RCA)** is infinitely worse and **SHAKIN' STEVENS' 'Marie Marie' (Epic)** is blandly uptempo. **JENNIFER WARNES** was a real turn-on with Leonard Cohen but 'When The Feeling Comes' (Arista) doesn't.

AND FINALLY, 15 consecutive pats on the back for Old Gold Records for sending round a collectors' package of the same number of **EVERLY BROTHERS'** singles complete with box, booklet and piccy sleeves. It might cost almost as many quid but Warners paid slightly more for the boys' signature which sealed the first ever million buck record deal just 20 years ago.

Thrill to John D Loudermilk's 'Ebony Eyes', Don and Phil's own 'Price Of Love', 'All I Have To Do Is Dream', 'Let It Be Me', 'Cathy's Clown' and even Gene Vincent's 'Be-Bop-A-Lula', and those are just the ones I've heard of. Priceless, lad.



SONGWORDS

Wednesday Week

UNDERTONES

Here she comes to say goodnight
I'll get no sleep tonight
With a classroom vision she still can't see
She was the girl for me.

Chorus?
Wednesday week she loved me
Wednesday week never happened at all

There she goes I won't see her again
She's gone to school with her best friend
She only does the things she likes to do
Now she wants something new

Chorus:
Wednesday week she loved me
Wednesday week never happened at all

Here she comes to say goodnight
I'll get no sleep tonight

Chorus:
Wednesday week she loved me
Wednesday week never happened at all

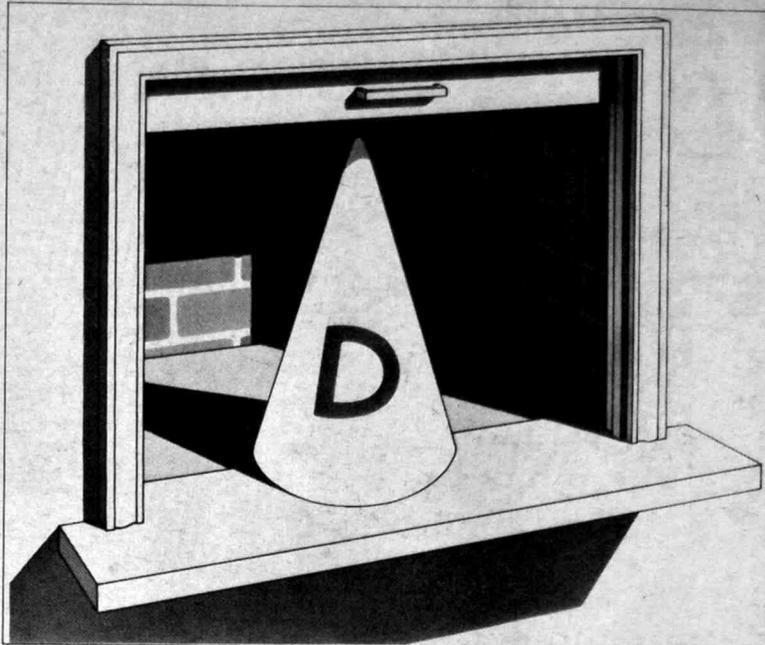


More Than I Can Say LEO SAYER

Oh! Oh! Yea! Yea!
Love you more than I can say,
I'll love you twice as much tomorrow.
Oh! Oh! Love you more than I can say
Oh! Oh! Yea! Yea!
Miss you every single day.
Why must my life be filled with sorrow?
Oh! Oh! Love you more than I can say.
Don't you know I love you so
Tell me, please, I want to know
Do you mean to make me cry?
Am I just another guy?
Oh! Oh! Yea! Yea!
Love you more than I can say
I'll love you twice as much tomorrow.
Oh! Oh! Love you more than I can say.
Oh! Oh! Yea! Yea.

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THE KORGIS



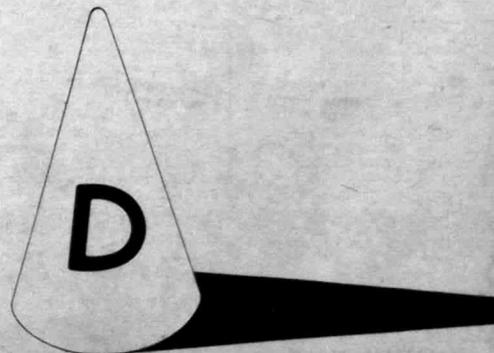
DUMB WAITERS

THE KORGIS 2ND ALBUM
INCLUDES THE HIT SINGLE
"EVERYBODY'S GOT TO
LEARN SOMETIME"



A RIALTO RECORD

ALBUM TENOR 104 CASSETTE ZCTEN 104
RIALTO RECORDS 4 YEOMANS ROW LONDON SW3



Literary genius:
DANIELA SOAVE
 (we're modest
 here at
 Record Mirror)



ULTRAVOX: Warren Cann, Midge Ure, Chris Cross, Billy Currie.

IS THIS THE VOX POP?

ULTRAVOX — the band who nearly weren't.

EARLY SEVENTIES — Scottish group Salvation, plays cover versions at youth club dances all over the country.

MID SEVENTIES — Chart topping group Slik sharing a place in the hearts of teenage Britain with the Bay City Rollers. Girls go ga ga.

LATE SEVENTIES — PVC2, one excellent single on Zoom Records, 'Put You In The Picture', really Slik in disguise.

Rich Kids, the shape of things to come (it said here), a prediction which bombed, likewise the group.

Visage, a group made up from musicians from three other bands. Only one single emerged.

Thin Lizzy, augmenting line-up or their Japanese tour.

Ultravox, new line-up, successful tour of America.

NOW — Ultravox album, 'Vienna', forthcoming British, American and possibly Japanese tours.

'Visage' album shortly to be released.

Midge Ure has good reason to be pleased. After such a chequered career, he is doing what he really wants, though if you'd told him five years ago he'd be a part of such a group he'd probably have told you to pull the other one.

We're sitting in his living room in West London; Midge, fellow Ultravox member Billy Currie and myself. An easy loquacious atmosphere exists — you get the feeling Midge and Billy are very close, that this version of Ultravox is going to stick together for years, and had other members Chris Cross and Warren Cane been present, the same atmosphere would prevail.

A new band therefore, new optimism, a new lease of life. Yet if they were starting afresh, why did they decide to stick with the name Ultravox instead of opting for something new?

Billy: "Because Ultravox means something, not in the sense you could look it up in the dictionary, but because we MADE it mean what it is."

Midge: "The guys had worked for it, building up a strong reputation so why shouldn't they retain the name? They did want to change it at first but to me it was like cutting off your own nose to spite your own face, so I pushed to keep it."

Billy interrupts "because things were so depressing for us at the time. We just didn't realise our desolation had filtered through to

that extent, but we just wanted to forget Ultravox. We'd been kicked off our record label, we were down to three members, we just didn't want to know."

BUT joining Ultravox was something Midge had been pushing for for a considerable time, and he wasn't going to let the opportunity slip through his fingers. The Rich Kids were on their last legs at the time, and Midge, along with fellow Rich Kid Rusty Egan, decided to form a band with musicians they really respected. So Dave, John and Barrie from Magazine were duly recruited as well as Billy Currie. Hence 'Visage'.

"All the time we were writing and planning for 'Visage' I kept asking Billy what was happening with Ultravox," Midge explains. "I was continually dropping really heavy hints, asking if they had found a new singer almost every day, but Billy, being thick, didn't pick up the hint."

"That's because I was still too depressed to think about it," the man interrupts.

Until then I hadn't realised that Billy was involved with Visage as well. So when did all this happen in relation to Midge's Lizzy tour and Billy's stint with Gary Numan?

"Just before," Billy explains. "Once we got into Visage Midge and I began to talk about Ultravox more and more."

"It just seemed so obvious that I should join," Midge adds.

Billy again: "We rehearsed for a week and knew it would work, so

once we'd both finished our respective tours the whole band got together, wrote some material and went off to America to break the new Ultravox in. We chose America because it was available. We had no financial backing behind us and you can actually tour America on a budget because all the clubs have their own PA systems so you don't have to lug that around."

"It was funny for me to be travelling about in a hire transit and help carry the equipment after Lizzy, because they flew from gig to gig and turned up in limos, but it was good for me to get back to roots," Midge says.

But how did Ultravox go down in America? I wouldn't have thought the Yanks were that keen on their brand of music.

"We actually made money!" Midge retorts. "America's had disco music rammed down its throat for so long that they're ready for modern style dance music, which is what we are. In Chicago for instance they have clubs which play music by Kraftwerk, Ultravox, Elvis Costello, rock discos, they're called."

"Up till two years ago there was nowhere for British groups to play unless you were Led Zeppelin and you could fill out the stadiums used by Fleetwood Mac and the like. But now they're clubs opening all the time, and the kids over there are really getting into dressing up, leaving the loon pants and T-shirts behind at last. Of course they're still behind us but at least they've been given a taste of something new and they're starving for more."

"We'd had quite a lot of press before hand," Billy tells me. "When

I was over there touring with Numan he always said his main influence was Ultravox —"

"— and Phil did the same in as much as he made sure I did a lot of interviews with him for US papers where I could mention what I was going to be doing next," Midge adds.

How did Billy become involved with Numan anyway?

"He simply got in touch and asked if I'd do the Old Grey Whistle Test with him," he replies. "I liked his stuff and it was good for me at the time to work with other people. And after that I went on to do the American tour, which helped pay for my instruments for the new Ultravox. I kind of see what John (Foxy) is doing now as the same thing that Gary's doing."

ONCE Ultravox returned from their tour of America they concentrated on getting a good record company and strong management behind them. Hence Chrysalis.

"Chrysalis is far more organised than Island ever was," Billy explains. "We disagreed with Island a lot. It's run by one guy — Chris Blackwell — who'd come in from his home in Nassau and change everything at the last minute. He left all these directors in charge in his absence, giving them the power to make decisions, yet when he came in to Britain he's say 'what have you done it like that for?' and change everything round at the last minute. So the directors were scared to do anything and with the result

Pic:
BRIAN ARIS

everything was half hearted."

Management came in the form of Morrison O'Donnell... did that come about because of the Lizzy connection?

"Well obviously it opened up the acquaintance once more," Midge states, "but they'd always been interested in Ultravox from when John was still a member."

And what about 'Visage'... is that a thing of the past or will it be resurrected?

"There's an album which has been finished for three months," I am told. "Politics have held it back more than anything else, but it's quite unique of what we want to do," Midge says. "We started it with Martin Rushent producing — we recorded it down at his place in Reading and it was really relaxed. It was great because Martin really liked it on a musical level as opposed to business and he helped with as much studio time as we needed. But halfway through Genetic Radar — his company — went into liquidation so Morrison O'Donnell helped carry the album through to its conclusion. It should be out quite soon now."

"We went across to America to do the deal which is quite unusual," Billy says, "and it's a worldwide one. We're going to do one studio album a year — it's a side line, a way of getting rid of excess energy, something which'll develop because of the musicians involved."

Next comes a British tour. "We're hoping to start on August 1, and we're trying to get in some Scottish dates as well," Midge tells me. "We want the tour to be as extensive as possible, dance halls, ballrooms, so that people get an idea what we're like. We want to get across to Ireland as well if we can. Then on to America in mid September to coincide with the release of 'Vienna' over there and maybe Japan in January."

"It takes about six months to build up a tour over there. They don't have any rock radio so everything is built up through the media — that's why they're so many music papers, as thick as bibles there. That's what sells the records, which is why Japan is so popular there. They were sold on their looks, not their music!"

Meanwhile Midge was filling in a couple of spare days by going across to Ireland to produce a band called the Attrix: "I get really bored and fidgety if I have spare time," he concluded. "I'm a workaholic!"

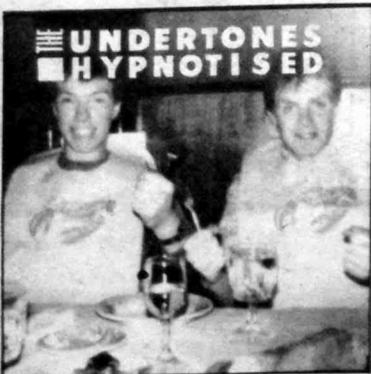
And a successful one at that. Here's to August when you can see for yourself.

THE UNDERTONES



HYPNOTISED

15 ROCKIN' HUMDINGERS



INCLUDING
MY PERFECT COUSIN

& THE NEW SINGLE
WEDNESDAY WEEK

SRK 6088 SIRE • WEA • PRODUCED BY ROGER BECHIRIAN

ALBUMS

SEARCHERS AND



DEXYS MIDNIGHT RUNNERS: rebels without a pause...

DEXY'S MIDNIGHT RUNNERS: 'Searching For The Young Soul Rebels' (EMI PCS 7213)

SOMETIMES IT'S difficult to separate a group from its music — they both mean the same thing. Not so with Dexy's Midnight Runners. Their songs are warm, rousing and emotional while they as people are cold and arrogant verging on the pretentious.

Which is why their first album 'Searching For The Young Soul Rebels' is a mite confusing. I'm not quite sure what they're trying to achieve, and I get the impression they don't know either. If you could just listen to their music, all well and good, but there are so many odd touches on the sleeve that they're not sure what they're up to. Still, they are to be commended for the effort, which has gone into the packaging, but I feel they should let the listeners make up their own minds instead of ramming the opinion that they are the new Messiahs down your throats.

Take side one. It begins like something from the Innes Book Of Records — someone twiddling on the radio, catching bits of 'Smoke On The Water', 'Holidays In The Sun' and 'Rat Race' as he changes stations, before he calls on two members of the band "for God's sake burn it down..." the new title to their first single 'Dance Stance', which opens the album. Whatever their

reasons for changing its name, I still think it's an excellent song, far superior to 'Geno' and worthier of the number one slot.

There's no doubt that Dexy's brass section has to be the finest around. They play hard and tough live, almost blasting you out to the hall, and on record it's no different, as is evident on the second track 'Tell Me When My Light Turns Green'. When you listen to their music you can almost forgive Kevin Rowland for his overblown self opinion. And then on to my favourite 'The Team That Meet In Cafes' — an emotive instrumental, bursting with atmosphere, brass section pumping to maximum effect.

I'm not so keen on the final two tracks of this side, though. 'I'm Just Looking' begins with some whispered lines, but you wouldn't be able to work out what Rowland is saying if you didn't have the benefit of the lyric sheet. And then 'Geno', which you all know anyway, a good song perhaps but still not as good as 'Dance Stance'.

Side two opens with what I think should have been the new single, 'Seven Days Too Long' which is rousing and melodic, with far more life to it than 'There, There, My Dear'. This and 'The Team...' will be the tracks that get worn out on my copy, for sure. I had to wince at 'I Couldn't Help It If I Tried', though. The old Van Morrison influence is showing through — not necessarily a bad thing but Rowland attempts to ape the way Morrison can snarl out phrases in short

repetitive bursts. He hasn't the voice for it.

'Thankfully Not Living In York' is another of my stage favourites, though I'm sure it wasn't called this last February! Whatever the title it's another example of how good this group can be, unlike the one which follows it, 'Keep It', which is a down tempo nothing special sort of song. At this point it occurs to me that I'm not very happy with the running order of the songs... it's all very up, down up, down, not allowing your mood to build as the album progresses.

The next track is an ambitious idea, and I quite admire Rowland for attempting it. It's a poem set over some quiet, seductive sax, an unusual thing to try, but again, it doesn't work. This is mainly because he doesn't speak at all clearly, nor does he read his poem properly, pausing at the end of each line whether there is a stop or not. Again I'm surprised that producer Pete Wingfield didn't haul him up on this, as with 'I'm Just Looking'.

And finally, the new single 'There, There, My Dear', I don't know what to make of this one; to me it's messy and all over the place, not an obvious single at all. And there you are, 11 tracks from the new soul rebels, as they'd have us believe. Despite their massive pretensions I still feel this is a worthy album which deserves your attention, if not for the brass section alone. My advice to Dexy's Midnight Runners is stop trying so hard and let your music speak for itself. +++ DANIELA SOAVE

THE BEACH BOYS: 'Girls On The Beach' (Capitol CAPS 1037)

CAPITOL HAVE never been slow to let the world know that they still own all the golden Beach Boys material. In 1976, the '20 Golden Greats' album caught a wave, re-established the endless summer and even took 'Good Vibrations' back into the singles chart. Now the 1980 British non-summer is here, it's time for this year's recycle, and a good one it is.

'Girls On The Beach' covers the band's sweltering hot years, 1963 to 1966, and includes 'California Girls', 'God Only Knows', 'Wouldn't It Be Nice' and 'Then I Kissed Her'.

There are several examples of Brian Wilson's wonderfully introspective yet universal lyrics, as on 'In My Room', 'You Still Believe In Me' and 'Don't Talk (Put Your Head On My Shoulder)'. Not a bum note amongst them, just wave after wave of beautiful harmonies and day after day of sunshine on vinyl. +++ + 1/2 PAUL SEXTON

PIERRE MOERLEN'S GONG: 'Live' (SPART 1130, Imported by Arista)

THIS IS one of those albums where we are presented with some beautiful music played by some excellent musicians, but which, alas, sounds incredibly samey throughout.

'Downwind' does differ from the rest of the album, at least as far as a different guitarist goes. It sounds like a more complicated, sophisticated version of 'Tubular Bells' — but then that could be because Mike Oldfield features on guitar.

Predominant through most of the album are xylophone and drums — this is what tends to give the tracks all the same sound.

The second side is suddenly interrupted by a throbbing drum solo by Pierre Moerlen — he displays some good fast wrist-action (I'm not a drum freak, but this sounds pretty good to me).

Bon Lozaga on guitar reminds me of the great Allman Brothers — his work contains the same plaintive, slightly detached quality — this is particularly apparent in 'Esnuria'.

I like this album — each track may not differ that much from another, but as long as the music's good, who cares? +++ PHANG

BLUE OYSTER CULT: 'Cultosaurus Erectus' (CBS 86120)

THE CULT are back to form and I, for one, am glad that the problems of surmounting the critical success of 'Agents Of Fortune', one of the best albums of the last decade, and the monster single 'Don't Fear The Reaper' have been solved.

Gone is the AOR orientated style of 'Spectres' and gone too is the misconceived tweezeness of 'Mirrors'.

In its place is a return to the tongue in cheek flirtations with sword-and-sorcery mythology and B-movie ham horror are now played with a subversive confidence that was missing from the previous three outings on record.

'Black Blade' sums up the new mood with the delicious jazz overtones of 'Monsters' supporting it.

The Cult touch on a range of musical vehicles for their low key exploration of evil on the first side with the stinky blues of 'Divine Wind' to the festering sense of danger on 'Deadline' which recalls 'Nosferatu' and 'The Last Days Of May' from their past.

The second side opens out with a cardboard guitar and mirror posers anthem 'The Marshall Plan' which comically animates the boy loses girl to rock band

and starts his own band and becomes a star story.

'Hungry Boys' 'Fallen Angel' and 'Lips In The Hills' continue in a full pelt manner until the beautiful 'Unknown Tongue' closes what is a return to their strong territory of absurdly, perverse morbidity. A powerful and welcome return it is too. +++ + 1/2 MIKE GARDNER

HAWKWIND: 'Hawkwind-Live 1979' (Bronze BRON 527)

THERE IS a certain magical element incorporated into the Hawkwind psyche that I don't believe even the band members themselves fully appreciate. However you attempt to define this ingredient, it has probably played an important role in ensuring 'Wind's place as the only graduate of the late sixties underground psychedelia academy to have retained 'legend of the people' status.

So, 'Hawkwind-Live 1979' should have been a total and utter success fit to rank among the best albums of the year. But instead it falls short of achieving this and ends up as no more than an appetising taster. The blame doesn't lie so much with what's on the platter as what's been omitted.

Explanations later, but first a look at the wares presented here. 'Live' opens up with a hard run-

ning rendition of 'Shot Down In The Night' (a shortened version of which is the new 'Wind single) and continues on in the same high-quality vein with the claustrophobic technocracy of 'Motorway City' and a turbulent reading of the oft-underrated 'Spirit Of The Age'.

After a brief respite for refreshments etc, side two leads off with a quick cerebral scramble on the cerebral 'Brainstorm', which segues into 'Lighthouse'. This track is Tim Blake's chance to immerse himself in a widescreen keyboards epic that owes debts to Stockhausen, Bowie, Rush and Verdi. On from this comes the album's highlight in a riff-saturated 'Master Of The Universe' that brought the band's set proper to a close on the tour. There then follows a strange finale as 'Wind' return for the encore and the crowd, inevitably, request a burst of the classic 'Silver Machine'; all we get on 'Live', though, is about a minute's worth of music, before the album suddenly closes in a hail of Saxon-style atomic explosions. A little unsatisfactory.

The success of the '79 tour lay in the cohesion and fluidity of the ENTIRE set from start to finish. To package here only an extract (albeit a 43 minute one) serves only to do the band a disservice. It would

have been far more reasonable to have made 'Live' a double album (as was 'Space Ritual' in the early seventies); then we'd have heard something really special! +++ + MALCOLM DOME

TEENAGE HEAD: 'Frantic City' (Attic LAT 1081)

IT'S ALWAYS puzzled me why a country the size and population of Canada should produce such a relatively sparse amount of top musicians. Rush, Mahogany Rush, and Bachman Turner Overdrive are the only groups

ATHLETICO SPIZZ: 'Do A Runner' (A&M AMLE 68514).

QUESTION: How many times should you listen to an album to give it a fair review?

ANSWER: Depends on the album (cop out) Sometimes you can tell straight off what it is about it that you love or hate. Sometimes they grow on you long after you've been a bit stingy with the old +++ +. And sometimes you find you hate it more than you did when you first set down your glowing prose. It helps if there are one or two redeeming qualities that you can get your teeth into. But this... I've listened to it four times all the way through, when I could have been thrilling to 'The New Adventures Of Batman' on BBC 1, and I can't say I'm any closer to discovering 'The Truth about the music. It has a dab of Skids here (on 'Airships' which has only seven, words, four of them being 'airships'), a splash of Bowie there ('Touched'), but nothing I could get hold of as a recognisable musical form.

The five squared jawed men pictured on the inner sleeve peer out stonily, as if they were sentencing

that spring instantly to mind, so it's nice to hear that a group with the promise of Teenage Head have come from the land of the maple leaf.

Visually the group resembles a bunch of old style rock 'n' roll artists and that's a style well represented here on such standards as 'Brand New Cadillac' and 'Wild One', but the Teenage Head display a depth and diversity that produced a pleasant surprise after the bad sleeve photograph. Only 'Something Else' is predictable, sticking very closely to the original. Both Slade and the Sex Pistols did it better.

'Total Love' combines a rock 'n' roll beat with a

heavy electric backing and produces a nice slice of metal pop that resembles Cheap Trick. 'Let's Shake' is reminiscent of the Banned's 'Little Girl', consisting of the same incessant repetitive riff and on 'Disgusteen' and 'Infected' the band play with all the vitality and excitement of the early Eddie and The Hot Rods.

There's a very thin line between similarity and rip-off and Teenage Head straddle that line perfectly, never slipping into blatant copying, to produce an album that augurs well for their future. They also sound like a band who'd be even better live. +++ + FRANK PLOWRIGHT

me to a part in 'Crossroads' because I can't grasp what they're aiming at. The music is obviously experimental, with its off beat timing and oddly structured vocals. I agree with some of their lyrics, at least on 'Energy Crisis', dealing as it does with the identifiable dangers of atomic reactors. But a song like 'Effortless'... I felt it was playing with the sound of words, rather than any sense they might make, processed in the normal channels of communication. It seems to me that they're not particularly concerned with easy communication and it's possible they'd be happier that we had to puzzle over possible meanings. That's why I find the exercise somewhat pretentious; there's not much point in failing to get your ideas across.

Applause for attempting the experiment. God knows music could do with a few more. But it was only the thought of Mike Nichols' complaints if I showed up on Monday without the review that made me listen to the album so many times. Hardly a suitable incentive. It doesn't entertain — and I had to play Roy Coad's 'Bop Till You Drop' for the rest of the afternoon to convince myself there wasn't something wrong with my ears. ++ ROSALIND RUSSELL

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EXENE CERVENKA of X: whining and irritating

X: 'Los Angeles' (Slash SR-104)

THE FIRST thing that struck me about this debut album was its price — only £3.99 — and that's about all it's worth. Although X seem to me a lot of people in their home city of Los Angeles (where this album sold 10,000 copies in the first month), they do not deserve a lot of attention over here and will not get it if they continue to churn out the kind of lightweight punk songs featured here.

All of the tracks are instantly forgettable, and the band itself seems dated — they should have been around at the time of the Sex Pistols, etc. circa '76. For a group which considers lyrics an essential part of a song, the words are remarkably trite and shallow and deal obsessively with drugs and sex, until the subjects become nothing less than boring.

ELO/OLIVIA NEWTON-JOHN: 'Xanadu' (Jet LX 526)

THIS WAS going to be my big chance. The chance to slag off two of my pet hates in one review.

'Xanadu' is a musical fantasy about one of Zeus's daughters, played by our Livvy, who's sent down to earth to perform some dream — come — true tricks. 'Xanadu' is a return to the lavish, old fashioned musical romances of the thirties, and though I hate to admit it, this album makes it sound like a pretty enjoyable prospect.

Though the film isn't out for another three months this soundtrack is a good indication of what to expect. Most of the songs are sophisticated efforts which are obviously going to sound even more convincing when they accompany the expensive visuals of the film.

ELO and Olivia Newton-John each have their own side on the album and Olivia's musical efforts come out well on top. Her five songs, all written by John Farrar, are unbelievably commercial.

First off there's the smooth mid tempo ballad 'Magic', and its atmospheric chorus makes it a perfect scene setter. Next up's 'Suddeniy', a loveably mushy smoocher of a tune on which Livvy sings a duet with Cliff Richard. The mood changes for 'Dancin' which is a song split into a rock section and a big band section. Olivia leads the big band while The Tubes take care of the rock rhythms.

Another well put together ballad, 'Suspended in Time' follows, and then the side closes with

an old-fashioned romantic swinger of a song, 'Whenever You're Away From Me', featuring a super cool Gene Kelly crooning with Olivia.

The ELO side will not disappoint any ELO fans. The hit singles, 'I'm Alive' and 'Xanadu' are included and both remain fairly forgettable. 'The Fall is a slow offbeat Beatles' soundalike while 'All Over The World' is an over the top disco singsong.

Every song here is a potential smash hit single. It's easy to slag this album off but if you like commercial, MOR pop music then 'Xanadu' will live up to all of your expectations. +++ PHILIP HALL

DALEK I: 'Kum 'Pas' (Back Door Open 1)

CHALLENGING, which makes a change. Are Dalek I — Alan Gill and Dave Hughes, though I gather one of them is about to replace himself with a more auspicious cult figure — on the point of breaking new ground or part of some loudly-whispered psychedelic revival?

First impressions are eminently art school-y. Quietly pretentious sleeve and bits of infuriatingly self-conscious giggling make it like something Eno forgot to put out. The comparison doesn't end there since these guys are also preoccupied with producing atmospheric sounds.

Recurring themes signalled by repetition of certain motifs conjure up an almost Floydian effect whilst the simple synthesiser melodies mark OMDIT as another point of reference. Elsewhere their dreamy, ethereal

evocations are reminiscent of what ELO were capable of before avicious senility set in, but to be fair to Dalek I, they seem to be doing their damndest to go it alone.

Despite a conventional track listing, most of the titles merge into a continuous musical entity, though the lyrics are largely indecipherable. Side two contains some more well-rounded, individual songs like a song-voiced version of 'You Really Got Me' before a wilderness punctuated only by significant-sounding drum beats.

Suddeniy all the diverse inputs start making sense as some full-blooded keyboards power through the surface gloss. Something is obviously about to happen and it does. The album spins to a close. There's some gibbering about 'still no news' which pretty much sums up the record as a whole: lots of ideas remaining largely unexplored and although at some points the ingredients make for quite a satisfactory recipe, the end result is inconsistent. Still, the potential is there, likewise the motivation to await its realisation. +++ MIKE NICHOLLS

RANDY VANWARMER: 'Ter-rarmor' (Bearsville ILPS 9618)

REMEMBER Randy Vanwarmer? Yes, the guy with the improbable name who looked all set to join the seemingly endless list of American singer songwriters.

If this album doesn't succeed it'll be because it's too good for you, not because it's inferior. The whimsical style of 'Just When I Needed You Most' is restricted to one track, 'Doesn't Matter Anymore', and the rest of the album will surprise anyone who doesn't know the man's music.

The title track is an ambitiously diverse four parter that begins with a cappella harmonies which flow into a subtle or-

chestrated piece which in turn blends into a ballad that switches into a Numanoid electronics and a pop pastiche before returning to the original tune with backing. It's the album's obvious highlight and the magnum opus isn't (as is so often the case) let down by the other tracks. 'I'm Gonna Prove It' is performed in punchy Billy Joel style and 'Down Like A Rock' is almost the perfect pop song.

Randy Vanwarmer is someone whom I've thoroughly underrated. Even looking for something to criticise the worst that I can come up with is the fact that the doom laden lyrics aren't totally compatible with the general optimism of the tunes.

This is an album that a lot of people who've been in the business a lot longer would be proud of, and it's really nice to be surprised occasionally. You'll have to excuse me now, I'm off to buy his last album. +++ FRANK PLOWRIGHT

999: 'The 999 Singles Album' (Liberty-United SOS 98)

999'S BONDAGE-BOY success always puzzled me. What did the punks find so appealing about 999? Here was a band who couldn't equal the sincerity of the Subs, the dumbness of the Lurkers or the aggression of the Upstarts.

Most of the tracks on this retrospective album are bloody hard to pop to. 999 play clumsy heavy metal music. All those old 999 singles are included here, and I can't really imagine any new punk being bothered enough to splash out on this album.

There are three halfway decent songs included here — 'Nasty Nasty', 'Emergency' and 'Homicide' — and the rest is a punk-rock mish-mash. The vocals always sound forced, the lyrics are painfully contrived, and the melodies are awkward. 999 sound as if they've been the inspiration for many an American punk band. +++ PHILIP HALL

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GIRLS TALK

ANY TROUBLE: 'Where Are All The Nice Girls' (Stiff SEEZ 25).

LET'S FACE it. Within the format of straight, unpretentious rock 'n' roll there are few stones left unturned. In other words, since it's virtually impossible for a band to sound totally original, if they're going to be influenced by anybody, it might as well be by the best.

Cue Springsteen, Parker, Costello and Jackson. Fortunately Any Trouble don't touch upon Bruce's territory since tales about crossing state lines and dying in the street would sound pretty silly coming from a bunch of fresh-faced northerners.

The others they absorb to the hilt. Not that singer and songwriter Clive Gregson is a total plagiarist. He just knows what he likes and it happens to be concerned with the same subject matter as P. C. & J, while both his pitching and phrasing even make him sound like them.

My favourite cut is 'Girls Are Always Right' where he comes across as an amalgam of all three. But because it's the best song about girls since 'It's Different For Girls', this can be overlooked. The track also boasts some calmly insidious guitar work from Chris Parks, the player also demonstrating his virtuosity on another fine song, 'Nice Girls'.

Here Gregson shows that he's also a dab hand at keyboards, his haunting intro setting the scene for a very high quality song indeed. Elsewhere he's unable to maintain this level of inspiration, but some wry and honest observations are made. Take, for example, lines like "She's so high class / you're gonna have to let her pass" and "Love's a promise I could never keep" from 'Foolish Pride' and 'Romance' respectively.

Clive's also got a peculiarly good sense of rhyme, less contrived than that of Squeeze, whose John Wood gives the band a similarly crystal clear production job that captures every drop of restraint.

While a confident debut, there's nothing brilliant here. But at the very least it's a good, contemporary rock 'n' roll album, something which can't be said for the majority of the stuff that's being shoved out these days. +++ 1/2 MIKE NICHOLLS

Edited by SUSANNE GARRETT

The Virgin/Record Mirror

Chart Watch

CHARTWATCHERS— HAVE A GO AT OUR COMPETITION £100 OF RECORD TOKENS TO BE WON EACH WEEK

If you think you know what's going to make it in the charts next week this competition is for you. But, be warned! This is no ordinary competition. We've got together with Virgin Records to produce this very special test for all you chartwatchers out there and we intend to reward your deductive powers by sending the first two correct entries a £50 Virgin record token (see the list below for your nearest Virgin Record store). If no-one gets it completely right we'll send a £25 record token, as a consolation prize, to the person who comes closest to it and on top of that you will have the added glory of having your name published in Record Mirror next week!

WHAT YOU HAVE TO DO is carefully study this week's TOP TEN as listed below and decide where they're going to feature in the charts NEXT WEEK. E.G. if you think that this week's No 1 is going to be next week's No 2, put a No 2 in the adjacent box, then fill in the simple tiebreaker and send it to us at: Record Mirror Chartwatch, PO Box 16, Harlow, Essex CM17 0HE.

N.B. Because the new charts are out each Tuesday, the deadline for your entry is NEXT MONDAY 21st July

COUPON

- 1 XANADU
Olivia Newton-John/ELO
- 2 USE IT UP AND WEAR IT OUT
Odyssey
- 3 JUMP TO THE BEAT
Stacey Lattisa
- 4 CUPID/I'VE LOVED YOU FOR A LONG TIME
Detroit Spinners
- 5 COULD YOU BE LOVED
Bob Marley and the Wailers
- 6 MY WAY OF THINKING/I THINK IT'S GOING TO RAIN
UB40
- 7 BABOOSHKA
Kate Bush
- 8 CRYING
Don McLean
- 9 WATERFALLS
Paul McCartney
- 10 MORE THAN I CAN SAY
Leo Sayer

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

NAME _____
ADDRESS _____



Cut out and send to
Record Mirror, Chartwatch No. 13
PO Box 16, Harlow, Essex CM17 0HE
All entries must reach us by
NEXT MONDAY 21st July

Chartwatch No. 12 Winner was:
Nick Roberts of
Moss Side, Manchester

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Derby 100 High Street Tel: 0332 344444	Brighton 23 Queens Road Tel: 0273 281677	Cardiff 6 T Dulas Street Tel: 0222 240418	Liverpool 169 Market Way Tel: 051 708 0366
Exeter 59 Sibbury Arcade Tel: 0392 57156	Edinburgh 182 Frederick Street Tel: 031 226 4042	Manchester Ardale Centre Market Street Tel: 061 934 7204	Newcastle 10-12 High Friars Victoria Square Tel: 0632 612795
Sheffield 137 The Moor Tel: 0242 700299	Nottingham 27 Clumber Street Tel: 0662 40096	Plymouth 109 Armoada Way Tel: 0752 69435	Southampton 16 Bursgate Street Tel: 0703 90661
Swansea 34 Lison Street Tel: 0792 51499			

HELP AN EXAM IN ROCK?

I'M WONDERING if there's any form of exam covering rock and pop music available. This is my best subject, and as I'm due to start C.S.E.'s next year I thought I'd do better if I could combine schoolwork with my personal interests.

Mick, Derby
• The structure of CSE courses tends to be pretty flexible, and if you're studying Music, English, Sociology or even a General course at this level, there's a good chance you'll be able to fit in a project on contemporary music, subject to discussion with your teacher. Decide which aspect of pop/rock really interests you, plan out a few ideas and you'll have plenty of ammunition on your side when it comes to checking - out possibilities with the school. If your class has an especially sympathetic teacher, you may be able to map out a specific course together for use in the future. Unfortunately, any ideas a school submits to the local Examining Board with a view to brightening - up the curriculum take a couple of years to infiltrate the bureaucratic network before a decision, (either way), is made. Even so, if enough people show an interest now, there is hope for the future.

LOST FAITH

I'VE LOST my faith in people altogether and I think it'll take a long time to get it back. After going out with my boyfriend Dave for just over a year now, I've discovered through a friend that he's been seeing my best friend behind my back for the last two months. When I asked him about this, he said it's true and doesn't seem to care. Neither does she. So I've finished with both of them. I'm heartbroken and just don't know what to do, as I still love him.

Jane, Suffolk
• Hard as it may be to accept now, you've just had a very lucky break. This girl doesn't seem to have been such a good friend after all - and Dave clearly wasn't ready for the kind of commitment you wanted from him either, as he's shown no conscience whatsoever about cheating on you. Neither of them seemed particularly bothered when you confronted them, but the friend who confided the news has certainly done you a favour.

You've made the right move by laying your feelings on the line. The air is cleared and you know exactly where you stand with both of them. 'Fraid your best bet is simply to target Dave, and, all things considered, he's not such a loss is he? You'll be wary about

placing absolute trust in others for awhile perhaps, but getting out and about with new friends will certainly help you through. Don't allow this selfish and thoughtless couple to destroy you any more.

ON MY OWN

AFTER WORKING in a record shop for several years I've decided to set up my own mail order business. Is there anything to stop me from taking away existing lists of customers for my own promotional mailing - shot? I know my boss wouldn't hand them over voluntarily; even though I've done most of the leg work for him. How do I register my business?

P. London
• Legally you're not allowed to photocopy or write out lists from the firms records while you're still employed. If you did, the boss could sue. But there's nothing to stop you from drawing on past experience and compiling lists from memory once you've left. Technically, you're not supposed to tout for business and hand out advertising literature while you're still there either. If you're planning to set - up in direct competition make double - sure there's no clause in your original contract of employment to stop you from doing so. If there is, you'll need legal advice before starting your enterprise.

If you're planning to trade under a name other than your own you'll need to register your business at the Register of Business Names, Companies House, 55 City Road, London EC1, (Tel: 01-253 9393). Registration costs £1. You can send for a form by post or visit the building personally. Your application will take several weeks to be approved.

SHY

I'M 14, very shy and have never been asked out by a boy. It's not because I'm bad looking either as people, not just my family, have often said I'm attractive. Most of my friends have boyfriends and I'm beginning to wonder why I don't. A girl at school says it's because I'm standoffish, but I'm not really.

Diana, Swansea
• Many people who're shy, and lack a degree of confidence underneath it all, often mask their true selves under a self - protective shell of what seems to be self - satisfied superiority. Perhaps your friend at school is right - she sees you from the standpoint

of an outside observer after all. Take note of her advice.

Overcoming your basic self - consciousness won't be the easiest task in the world, but you can take it by stages. Coming out of your shell slowly but surely, by smiling and saying 'hello' sometimes instead of just looking enigmatic will help to melt the ice. As you become more approachable, people will respond in the same way. Betcha someone's just dying to ask you out but hasn't been able to work out how. Give 'em a chance.

DON'T LAST

IT SEEMS I'm unable to keep a girlfriend for very long. I have no trouble in getting a girl but the trouble is I don't last very long with them. The longest has been four months and what I really want is a longer and more serious relationship.

My friend has been going out with his girlfriend for ten months and this is what I'd like. Is the problem with my personality, or what? Is there anything I can do?
Mark, Crawley
• Keep on going out with

girls and see what develops. So far you seem to have dated girls with whom you have very little in common, apart from a short - lived mutual attraction. Without a longer - lasting rapport, an essential foundation for development two distinct personalities are bound to drift apart.

Perhaps you did think you had something more going with one of your past girlfriends, but both blew it. Try to analyse why. Did she find you too intense? Too casual? Tight fisted? Smotheringly generous? Too eager to produce a neatly packaged relationship contract, signed, sealed and delivered?

RAS ADDRESS

I've been trying to contact Rock Against Sexism, with a view to contacting some of their bands to play a college gig, but with no luck. Where do I write? Or phone?
John, London
• Contact Rock Against Sexism, whose aims are just that, by dropping a line to RAS, Room 265, 27 Clerkenwell Close, London EC1.

FEEDBACK



QUEEN: with EMI for seven years.

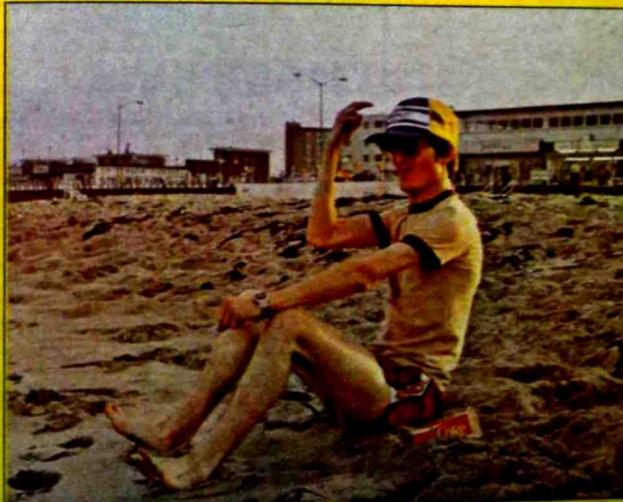
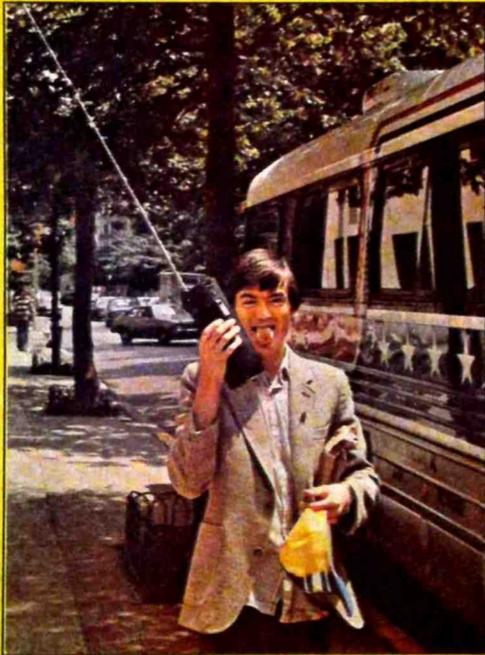
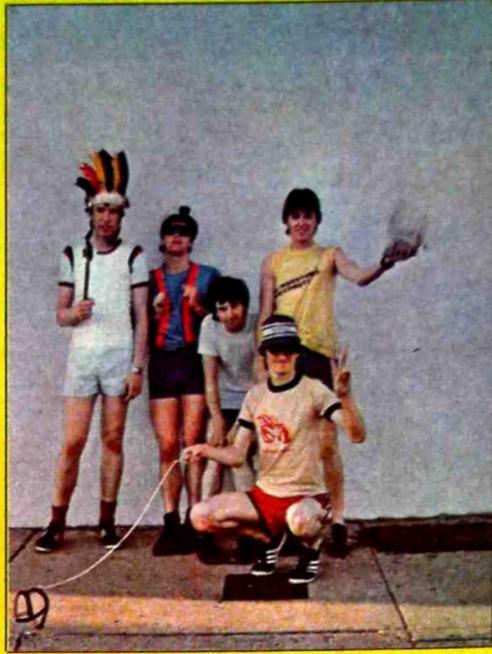
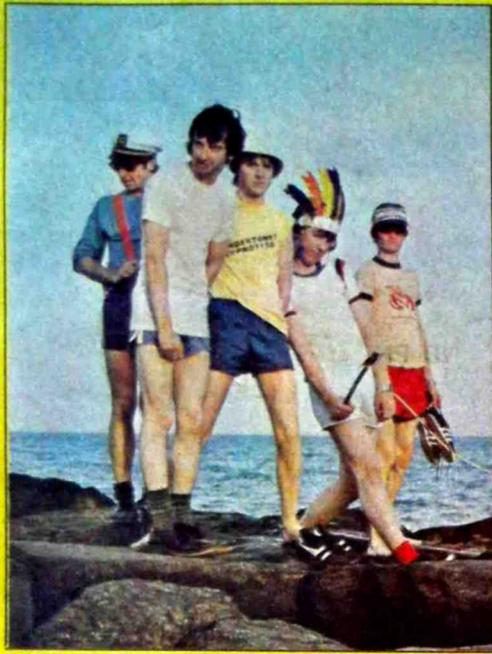
CHAMPIONS

WITH BOTH QUEEN'S album and single doing so well in the charts at the moment, this week's Feedback is focussed on the band: they've been signed to EMI for seven years, and their albums run as follows: 'Queen' (EMC 3006), July 1973; 'Queen II' (EMA 767), April 1974; 'Sheer Heart Attack' (EMC 3061), November 1974; 'A Night At The Opera' (EMTC 103), December 1975; 'A Day At The Races' (EMTC 104), December 1975; 'News Of The World' (EMA 784), October 1977; 'Jazz' (EMA 788), November 1978; 'Live Killers' (EMSP 330), June 1979; 'The Game' (EMA 795), released 30 June this year.

Singles: 'Keep Yourself Alive' (EMI 2036), July 1973, deleted December 1975; 'Seven Seas O' Rye' (EMI 2121), February 1974, deleted October 1974; 'Killer Queen' (EMI 2229), October 1974, deleted August 1975; 'Now I'm Here' (EMI 2256), January 1975, deleted September 1975; 'Bohemian Rhapsody' (EMI 2375), October 1975; 'You're My Best Friend' (EMI 2494), May 1976, deleted July 1977; 'Somebody To Love' (EMI 2565), November 1976, deleted August 1977; 'Tie Your Mother Down' (EMI 2593), March 1977; 'We Are The Champions' (EMI 2708), October 1977; 'Spread Your Wings' (EMI 2757), February 1978; 'Bicycle Race' / 'Fat Bottomed Girls' (EMI 2870), October 1978, deleted September 1979 (Double A-Side); 'Don't Stop Me Now' (EMI 2910), January 1978, deleted October 1979; 'Love Of My Life' (EMI 2959), June 1979, deleted March 1980; 'Crazy Little Thing Called Love' (EMI 5001), October 1979; 'Save Me' (EMI 5022), January 1980; 'Play The Game' (EMI 5076), released 30 May this year.

They've also recorded one EP, 'Queen's First EP' (EMI 2623), released May 1977.
Need to know more? Write to: Queen Fan Club, 13/14 Cornwell Terrace Mews, London NW1.

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



FOOD GOOD (APART FROM THE CHIPS)! WEATHER WONDERFUL! RECEPTION GREAT! HAVING A SMASHING TIME! WISH DERRY WAS NEARER!

THE UNDERTONES hit the rock 'n' rolling highspots of the USA for their first headlining tour, write home, and hope desperately that their Polaroids will be ready for the sleeve of their next album.

POSTMAN AND PHOTOGRAPHER
JOHN SHEARLAW

Dear All,

NEW YORK! Boston! Montreal! Chicago! San Francisco! Los Angeles! Allentown, New Jersey! Going down a lot better than we expected to, especially in New York, where the press and radio made a great meal of the Irish accents and the sweat (state?) of the audience at the Irving Plaza. As far as I can tell at the moment the decision to hire the tour bus was the right one; if it gets really tight on the first half we can always spend one night on the bus and save the money. Better another gig than wasting the opportunity. Discussed the possibility of doing another New York "showcase" on the way back — possibly the Palladium? — but in the event have opted for two good club nights rather than stretching it too far. New York seems to be where the possibilities lie, with the best night so far being on the live 'Radio Radio' show with Ronnie Spector and the Dead Boys at Trax on Sunday.

We're still a punk band, they think — which means there's a long way to go — but with everything going smoothly with Sire now I don't think we're wasting our time. The band are still going through bad nights, but who else would know? And when they're good it's unbelievable. Playing in Asbury Park on Saturday (the same night as the weekly Bruce Springsteen Convention, would you believe it!) it was the older crowd and we went on really late — like after midnight — and they loved it, even with Feargal taking the piss out of them, and John actually laughing on stage for the first time this tour.

And, before you ask, the plan to bring our own sound and our own lighting man was a great one. There's no way we can say we've been battling against the odds as much as we did the last time. Another late night; I'm enjoying it, but I never thought they'd have as much fun on the road. It's rock 'n' roll man! Now what are we going to do for the rest of 1980?

Cheers,
ANDY FERGUSON (manager)

PS Glad to hear that the single's moving well after a slow start!

Dear All,

Going well on 25 dollars a day (as well as the wages!) and people keep saying how much happier we are *this* time. I suppose we are. Hot enough to get a sun tan (or sunburn) with a bit of luck before the end of the tour, but I don't even think when that's going to be. With our own crew we're getting a good soundcheck and good lights all the time, so there's less to get depressed about. New York and New Jersey are fine as far as we're concerned, so roll on the West Coast. ROCK AND ROLL, man! Take it away! Americans are crazy sometimes.

Cheers,
BILLY DOHERTY

Dear All,

What can I tell you, apart from that we're having as good a time as you can expect, we've got fans (and good a time as you can expect, we've got fans (and girls!) following us around the place, and it's great! Got good and fu' on the bus coming back from the Safari Park (after we'd all been on the water chute and got soaked about five minutes before we went on) and that was me asleep! So, it was even better in New York, a great night out at Trax and all the rest of the fun in the hotel as well. You'll see me in the pictures with the shorts and the captain's hat ... if they ever come out that is.

John's not been able to do any writing but I've got a song I'm working on at the moment, and it looks good. You'd like the bus too, after rolling into New York in the middle of the night, singing and drinking and listening to the new (lousy) Rolling Stones single at full volume you'd even think we were in a rock 'n' roll band. Can't wait to get back to New York.

Cheers!
DEE O'NEILL

Dear All,

Surviving the course so far, and can just climb into a bunk and get some sleep if I want to, especially if we turn up and can't get some sleep if I want to, especially if we turn up and can't get to play until after midnight. I'm a lazy shite and I'll sleep anywhere ... just watch me.

We've got to do all this some time anyway, so why not now? You get the feeling that something's actually happening the second time around. The bus is rare and comfortable, so John and Dee and Mickey can sit in the back and play while we're driving, but why didn't we bring some more tapes? Nothing but AC/DC and "Rock Lobster" so far, and only one of our own "Greatest Hits" tapes. Got a radio to bring back for the Derry club (a secret!), and two invisible dog leads from the Safari Park in New Jersey.

But do I miss the spuds! You can't even call what they make here chips. Voice holding up well so far, despite all the smoking, and there's even a bottle of Old Bushmills on the "rider" for liggering journalists.

Not many arguments so far, but a long way to go still. Have a nice day!

Yours,
FEARGAL SHARKEY

Dear All,

WE'RE GOING TO MAKE IT! Two months, 65,000 dollars, a tour bus, 500 Holiday Inns, five band, a manager, a road manager (that's me!), a sound man, Ian for the guitars, a lights man, a journalist, 40 radio interviews, 3000 phone calls, no sleep, 35 gigs and 18,000 miles and the Undertones will have conquered America for the second time. Or at least that's what they told me when I got the job. Couldn't be with a better band, and the worse we can do is break even. Now if I can just work out a way to ...

love
MARTIN COLE (tour manager)

PS Having fun! Slaying them all! ROCK 'N' ROLL! How long before we get home?

Dear All,

Did you ever see a raw chip? All white and crinkled? That's what Feargal and John and Billy look like with their shorts on at the seaside, Asbury Park, New Jersey — home of Bruce Springsteen and rock 'n' roll man! We were a great "punk band" they said in the paper after we started off in Allentown, New Jersey (the place where we first started selling our singles in America, remember?), and the same people have been turning up for gigs in Cherry Hill (when we got more in than the Jam did at Emerald City!) and even at the gig with Joe Jackson at the Great Adventure Park ... in a place called Jackson! They didn't like us, all 15,000 of them, to begin with, but we battle on regardless. Didn't stay for his second set, but they lit matches for us the next night anyway.

Got into big trouble for changing 'The Undertones' to 'The Rolling Stones' on the big sign on the road outside Emerald City (that's one way to fill a car park!) and hit New York in our touring bus at 4am.

Talked to Phil Lynott after our show at the Irving Plaza (while everyone was taking photographs of Feargal, naturally), and then on Sunday did a live radio show with Ronnie Spector — got an autograph and a kiss, and my picture taken for a change. We all got fu', and even John danced!

Next stop Boston, Chicago, Canada and then the West Coast. They can understand me announcing better than Feargal.

All the best,
MICKEY BRADLEY

PS Someone blew up a Johnny and let it fly across the crowd in Jackson ... that's dirty isn't it?

Dear All,

HI, FANS! I've got to say I'm a lot happier being back in America than you'd expect. It's all work, and we've got to do it. After all the shite that's been talked about us, and where we've got to, I know we can be a lot better and I know we're going to get a lot better. This is just part of it, and the way we're organising it we're getting a good deal, a comfortable ride in the bus, and the chance to show what we can do in the small clubs. I think I'd always prefer to play that way, next to a front row where you can see what they're doing.

As for the rest, I'm missing home — obviously — having a good drink now and again, and phoning home to keep in touch. You could spend all your "day money" doing that so we're not superstars yet.

It's good to be able to talk to some of the fans here and find out who really is doing well and who isn't — you get so many false impressions from reading about it, and half the bands that come over are playing to empty halls — even the big bands — so I suppose that's disillusioning for me, really. It's never easy, even in England, and though we came away excited about "Hypnotised" doing so well it knocks the stuffing out a bit when you find out that the first album sold more. Everyone's sales are down, though, not just us, so the business must be in a bad way.

But there you go, we're in it as well, the year's mapped out and we'll see it through. See you in Derry (when they're rebuilt the disco!)

JOHN O'NEILL

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

MAILMAN

IT'S HIM AGAIN

THE BRITISH don't care for music much, but they like the noise it makes. The Irish like music but they don't like the sound it makes. John Connolly, New Barnet Massage parlour
• True, very true.

AND AGAIN

I BOUGHT my mother 'My Way Of Thinking' by UB40 for her birthday. I was in the kitchen when she opened it, she asked who the group was. I shouted out UB40, she then shouted back "no I won't, I'll be 36".
John Connolly, the New Barnet Antichrist.
• Send her round, I like older women.

AND AGAIN

I WAS thinking of writing you a letter Mailman, but then I thought why should I, you never write me one.
John Connolly, the Prat from New Barnet.
• I never write to idiots.

AND AGAIN

HAS HUGH Cornwell's favourite meal been a bowl of porridge lately...
tee hee.
John Connolly, New Barnet Penitentiary.
• And snails.

AND AGAIN

THE BEST thing about watching Wimbledon was when they showed a flash of Sue Barker's knickers. John Connolly, The New Barnet Brat.
• What about Chris Lloyd's boobs?

AND AGAIN

IF JETT Black of the Strangers and Snowy White from Thin Lizzy were to compete a programme about how to walk a mile in 60 seconds, would it be called 'The Black and White min stroll show'?
John Connolly, the Oscar Wilde of New Barnet.
• You're improving John.



THE HIPPIES ARE COMING

I'VE BEEN reading RECORD MIRROR for four years now — some day I really intend to buy another copy. However, my younger brother bought your July 5 issue and read out a letter from one Fiona Clark. I could hardly believe it! This girl has really got to grips with the whole cyclical nature of trends within rock culture, something I thought those younger than myself could never have; their minds being closed off by their pink or orange dyed spike-cuts. I know, it's very easy to be cynical about those days of '69 and your staff make no effort to resist the tidal wave of cynicism which engulfs the modern music press. The day is coming, and very soon when certain people will be forced to eat their words (literally), as we see the spirit of Woodstock descend like a dove upon the world. Anyway, the

thing is, I just want to say, Fiona, and all you other flower-children, our time is coming and when it does, no way will we get fooled again. Stick around, Pete Townshend, and RM staff, and get your eyes opened. Oh, I'm 19 by the way.

Joe Devlin, Portadown, N Ireland
• LP token winner.

IN REPLY to Fiona Clark, I'd like to back her up in saying that hippies are making a comeback. I myself am a hippy and I know lots of people who are hippies. Hippies don't have to make a comeback, there has always been hippies only perhaps now with a bit of luck there will be a few more.

A Bournemouth Hippy.

JOHN WHO?

WHO IS this John Connolly of New Barnet!! Obviously he has part-shares in your paper or, so few readers write to Mailman that his letters are published every other week?
Tell him I have already fallen deeply in love with his wit.
Sheena (not of New Barnet).
• You wouldn't if you'd met him.

DO JOHN

WILL SOMEONE please do the world a great big favour and go and annihilate John Connolly. We can't read a music paper without finding at least one letter written by him. Is this man made of money that he can afford so many music papers and so many stamps? Everyone has the right to an opinion but this man must be a walking encyclopedia. Why don't you either shut up mate or become a journalist and write something constructive instead?
Jan-Jan and S.J., Surrey.
• How can he become a journalist, he can write.

JOHN HELL

WHO THE hell is this John Connolly chappie? I have noticed his letters in your rag regularly since May and I think it's high time my name was put in his place.
Mike Richardson, wit of Rochester.
• Your time will come.

SEXIST JOHN

I ENJOY reading your letters page, it really opens your eyes to the

sort of saps that are on this planet.

Every week some div called John Connolly announces, that he is the wit of New Barnet. This week I read a disgusting letter from a real sexist pig, guess who? — John Connolly. Is it part of his wit to be sexist? If Mailperson is anti-sexist why give so much space to sexist?
Lin from New Barnet.
• Who said I was anti-sexist.

BYE JOHN

I WAS thinking of following in John Connolly's footsteps (the wit of New Barnet) and writing 15 letters to you, but two things hold me back, one thing is I can't afford the postage and it's not original any more so I thought I wouldn't write at all.
Shamus O'Reilly, Eire.
• No more John Connolly letters. We've sent the boys round to seal up all the letter boxes in his area.

METAL

FOR ALL you heavy metal band beginners who are stuck for a group name, here's a listful of names to go by:
Gash and Scar, Uranium Grif, Whiteheat, Havoc, Scab, Cyanide,

Brash, Rascal, Bulldog and the Slugs.
Quite gritty eh?
Heavy metalist.
• Keep watching and Malcolm Dome will review them.

MEMO

PRINT THIS letter or I will marry a rich old woman and buy the Wurzels into the charts.
Steven (I used to be a cretin but gave it up because I wasn't cretin enough) Nicholson, Manchester.
• Go ahead.

NO CRETINS TODAY

I KEEP reading about the unfortunate males who lack the necessary amount of testicles. I have the opposite problem. From birth I have had three. I therefore feel that I'm in a position to help someone.

If the person will send a stamped addressed envelope to me, plus a postal order for £3.75 (or rare Zeppelin, Purple, Floyd records), I will gladly forward the organ in question.
P.S.T. Calderwood.
• Er, would a Black Sabbath rarity do?

WIN AN LP

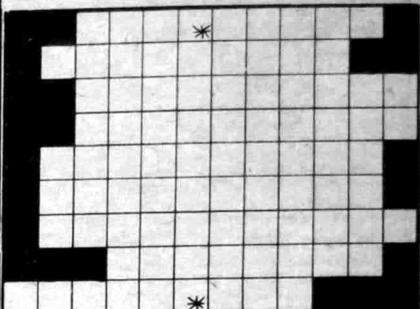
Remember, you have to complete both the Popagram and the Xword to be eligible for the prize of an LP token. First correct entry out of the hat wins.

NAME

ADDRESS

WE'LL get it right one week. Last week's X-word didn't have a clue for 5 down. It should have read: Where you can hear Donna? The answer: On The Radio. A lot of smart Alecs managed to fill it in anyway. Also on the Popagram the first and last answers could have been either Whitesnake or Sex Pistols but the compiler intended Whitesnake to be the first answer. So, after all that, this week's winner is: Jill O'Connor, Kensington Road, Ellesmere Port, South Wirral.

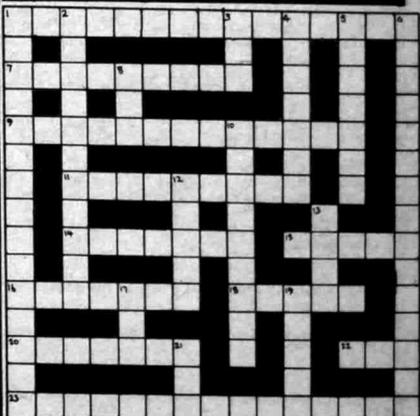
POPAGRAM



Summer's here ... at last. So this week's POPAGRAM's built around summer's favourite band — THE BEACH BOYS. The nine cryptic clues are all connected with that band, and when you've written the answers across the puzzle, the starred down column should spell out one of their very biggest hits. Remember, the clues aren't in the correct order. You have to decide what the right order is.

Watch a cave and change into an early Beach Boys hit (5,1,4)
A live Moke could become their featured vocalist (4,4)
A triple good time for all (3,3,3)
The riffer's rug might just become one of their beach ladies (8,4)
We only hid to change this sweet hit (4,5)
In low brains you could find their mentor (5,6)
Just visit an 'rob, then change about for some really "good" things (10)
Yes, it's true, a barn, a barn is really one of their classics (7,3)
In the rebuilt U.S. sun fair you'll find their favourite national pastime (6,1,1,1)

XWORD



ACROSS
1 What's happening to the Vapors (7,6)
2 Group that were Wishing On A Star (4,5)
3 Painful Sad Cafe hit (8,5)
4 He had a curious feeling (4,5)
5 Do you remember The Rollers? (3,4)
6 She was a listener of Radio Ethiopia (5)
7 Had hit with Honky Tonk Train Blues (7)
8 The Backstabbers (1,4)
9 Video show presenter (7)
10 Kate Bush hit (3)
11 Police debut (9,6)

DOWN
1 The Selector wanted to be (5,6,4)
2 Stones hit (11)
3 Group that had 1974 hit with How Long (3)
4 They were Looking Through Gary Gilmore's eyes (7)
5 Mike Oldfield revealed (7)
6 Clash single (7,5,3)
7 Mr Wood of The Stones (3)
8 Bowie LP (5,4)
9 Hyland or Poole (5)
10 The Sutherland Brothers were lying in her arms (4)
11 Strange name for a boy (3)
12 Ms. Ward of bell ringing fame (5)
13 Mr Nugent (3)

LAST WEEK'S SOLUTION TO XWORD:
ACROSS: 1 Just Can't Stop, 8 Flat Race, 9 Traah, 10 A Night On The Town, 12 Night Boat, 14 Hey, 15 Sexy Eyes, 18 So Lonely, 21 Call Me, 22 Wheels, 23 Girl.
DOWN: 1 Jermaine Jackson, 2 Setting Sons, 3 Clash, 4 Short Stories, 6 Bat Out Of Hell, 7 Thin Lizzy, 11 Tubes, 13 Roxanne, 16 Taxi, 17 Help, 19 Low, 20 Yes.

LAST WEEK'S SOLUTION TO POPAGRAM: (in order of the puzzle): Whitesnake, Judas Priest, Jona Lewis, Mystic Merlin, Liquid Gold, Breathing, Eric Clapton, Sex-Pistols.
DOWN COLUMN Specials.

ATHLETICO SPIZZ 80



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 JULY 17

BICESTER, Kings Head, Firebird
BIRMINGHAM, Grey Tower Ballroom, Daxy's Midnight Runners
BIRMINGHAM, Mercat Cross, Digbeth (021-522 3281), Beks
BIRMINGHAM, Top Rank (021-236 3226), The Damned
BLACKPOOL, Norbreck Castle (52341), Samson
BLETCHLEY (Millon Keynes), Compass Club (74279), Spud And The Fabs
BOURNEMOUTH, Stateside Centre (26636), Lambrettas
BRADFORD, Princeville (578845), Vardis
CLEETHORPES, Winter Gardens (62925), Elbet The Frog
COVENTRY, City Centre Club (51120), Delegation
COVENTRY, Dog And Trumpet (21678), Zorkie Twins
DARLINGTON, Speedwell (63426), Chinatown
EDINBURGH, Valentines (031-332 7489), Visitors / The Freeze / The Delmonts
GLASGOW, Doune Castle (041-649 2745), The Radio Ghosts
HIGH WYCOMBE, Nags Head (21758), The Beez
Huddersfield, Cleo's International (24510), Discharge
ILKLEY, Rose And Crown (607260), Agony Column
KINGS HEATH, Hare And Hounds, Vision
KINGSTON, Wives, Three Tuns (01-549 8601), Moonwalkers
LEICESTER, Fosseyway Hotel (61129), Strange Brood
LONDON, Albany Empire, Deptford (01-691 4562), The Realists / Support (New Cross And Brockley Telegraph Benefit)
LONDON, The Beckett, Old Kent Road (01-703 2644), Tennis Shoes / The Holidays
LONDON, Bridge House, Canning Town (01-476 2889), Ram Jam Band / The Forty-Five
LONDON, Cock Tavern, Fulham (01-385 6021), Soul Band / Special Guest Sammy Mitchell
LONDON, Dingwells, Camden Lock (01-267 4967), Whirlwind
LONDON, Duke Of Lancaster, New Barnet (01-449 0465), Hedgehog
LONDON, Goldsmiths College, Lewisham (01-892 1406), John Cage
LONDON, Greyhound, Fulham (01-385 0526), Tempole Tudor / Viva
LONDON, Half Moon, Herne Hill (01-274 2733), St-Prest
LONDON, Hope And Anchor, Islington (01-359 4510), The Lemons
LONDON, 100 Club, Oxford Street (01-693 0933), Eclipse / Sunshine Steel Band (101-2-1)
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Eric Blake / Reluctant Stereotypes
LONDON, John Bull, Chiswick High Road (01-994 0062), Telemacque (Free)
LONDON, Marquee, Wardour Street (01-437 6603), Nine Below Zero
LONDON, Maunkberrys, Jermyn Street (01-499 4623 / 221 3847), Hugh Burns

THE DAMNED are back for a short tour — their first dates of the Eighties — starting off at Birmingham Top Rank (Thursday), Derby Assembly Rooms (Friday), Huddersfield Cleopatras (Saturday), Dundee Caird Hall (Sunday), Glasgow Tiffany's (Monday), Wakefield Trotters (Tuesday) and Sheffield Top Rank (Wednesday).

Following the release of their new album, **ROXY MUSIC** have lined up a series of dates over here, the first being at Brighton Conference Centre (Wednesday). More dates to come.

STIFF LITTLE FINGERS' 'School Holiday Tour' follows their appearance at Loch Lomond. Dates are Malvern Winter Gardens (Friday), West Runton Pavilion (Saturday), London Rainbow (Sunday), Lanell Glen Ballroom (Monday), Torquay Town Hall (Tuesday) and Plymouth Top Rank (Wednesday).

The legendary seventies' heavy rock band **ATOMIC ROOSTER** have reformed for the new decade, and play London Music Machine on Friday. **JAYNE COUNTY'S** tour is definitely off.

JOHN OTWAY AND WILD WILLY BARRETT are still insisting on 'entrance with single only' at Skegate Barge Inn (Thursday), Scarborough Taboo Club (Friday), Durham Castle Inn (Saturday), Dumfries Oughtons (Monday), Paisley Bungalow (Tuesday), Edinburgh Eric Brown's (Wednesday). Others include **RAM JAM**, **DEXY'S MIDNIGHT RUNNERS** (still on the road), **STRANGLERS**, **GIRLSCHOOL**, **DANGEROUS GIRLS**, **SLEDGEHAMMER** and **SAMSON**, **THE PHOTOS**, **VARDIS**, etcetera.

LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), Vice Versa / Clock DVA
LONDON, Nashville, Kensington (01-603 6071), Any Trouble / The Adventures
LONDON, New Golden Lion, Fulham Road (01-892 3371), The Valentines
LONDON, Rock Garden, Covent Garden (01-240 3961), Delta 5 / Modern English
LONDON, Royalty, Southgate (01-886 4112), Flying Saucers
LONDON, Ruskin Arms, East Ham (01-472 0177), Pagan Altar
LONDON, Star And Garter, Deptford (01-858 5694), Von Trap Family
LONDON, Tramshed, Woolwich (01-855 3371), Hibiscus / Anerley Park
LONDON, Upstairs At Ronnie's (01-439 0747), Soul Discotheque
LONDON, Venue, Victoria (01-834 5500), JoJo Zep And The Falcons
LONDON, White Lion, Putney High Street (01-788 1540), Seven Year Itch
LONDON, White Swan, Greenwich (01-691 8311), Twice Shy
LYE, Bulls Head, Switch Seven
MANCHESTER, Band On The Wall, Swan Street (061-832 6625), Chris Williams' Quartet
MIDDLETON, Civic Hall (061-643 2470), The Photos
NORTHAMPTON, The Paddocks, Girlschool
NORWICH, Cromwells (612909), Capital Letters
OXFORD, Corn Dolly (44761), Dark Star
PAISLEY, Bungalow (041-889 6667), Thirty Bob Suits
SALFORD, Pinksy Place, Two-Tone Pinks
SHEFFIELD, Blitz, George IV (344922), City Limits
SKELGATE, Barge Inn, John Otway And Wild Willy Barrett (Entrance with single only) (SMALLBURGH, Wood Farm Inn, Percy And Sid
SOUTHEND, Scamps (40099), Skint
SUNDERLAND, Locarno, Stranglers / Headline
WESTBURY, Triad Arts Centre, A Sudden Sway
WEST RUNTON, Pavilion (203), Wayne Kennedy's Flash Cats
WYEMOUTH, Cellar Vinu (786868), Martian Schoolgirls WINSFORD, Youth Centre, Gods Gift

FRIDAY JULY 18

ASHTON, Spread Eagle (061 330 5732), Firecrow
BARNOLAN IN - FURNESS, Champs, Delegation
BATH, Moles Club, Metro Glider
BEDFORD, Horse And Groom (61059), Junction 13
BIRMINGHAM, Cedar Club (021 236 2454), Daxy's Midnight Runners (Under - 18's Gigs)
BIRMINGHAM, Sheldon, Big Foot
BLACKPOOL, Norbreck Castle (52341), Chinatown
BRAINTREE, Institute, VHF
BULLY, Youth Club, Two - Tone Pinks
CARDIFF, Top Rank (26538), Lambrettas
CLEVELAND, Kirklevington Country Club (Eaglescliffe 780093), Supercharge
COLCHESTER, University Of Essex (863211), Caroline Roadshow
COVENTRY, Red House (88363), Steel Locks
DERBY, Assembly Rooms (31111), The Damned
DUDLEY, JB's (53597), Dick Smith Band
BURHAM, Castle Inn (63877), Witchfynde
EAST RETFORD, Porterhouse (704981), Nine Below Zero
GLASGOW, Apollo (041 332 9221), Stranglers / Headline
GOOLE, Station Hotel (3981), Tarot
KIDDERMINSTER, Town Hall (Worcester 23471), Equators / Seventeen
KINGSTON, Waves, Three Tuns (01 549 8601), Vips
LANCASTER, Styx Club, Vardis
LEATHERHEAD, Leisure Centre, Sta - Prest
LINCOLN, Cornhill Vaults (35113), Ded Ringer
LONDON, Cock Tavern, Fulham (01 385 6021), Jazz Slut
LONDON, Crystal Palace, Hotel (01 778 5342), Idiot Dancers
LONDON, Dingwells, Camden Lock (01 267 4967), Terminal Snack Blues Band / Local Heroes
LONDON, Duke of Lancaster, New Barnet (01 449 0465), Feetures
LONDON, Electric Ballroom, Camden (01 485 9006), Girlschool

LONDON, Ewen Hall, High Barnet, Ewan MacColl (Tickets from 01-449 0048)
LONDON, Goldsmiths College, Lewisham, (01 892 1406), John Cage
LONDON, Greyhound, Fulham, Margo Random And The Space Virgins / The Civilians
LONDON, Half Moon, Herne Hill (01 274 2733), The Books
LONDON, Hambrough Tavern, Southall (01 574 6254), Spider
LONDON, Hope And Anchor, Islington (01 359 4510), Blast Furnace's Revenge
LONDON, 100 Club, Oxford Street (01 636 0933), George Melly / John Chilton's Feetwarmers
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Heroes / Fanatics
LONDON, John Bull, Chiswick High Road (01 994 0062), The Pulsaters
LONDON, Maunkberrys, Jermyn Street (01 499 4623/221 3847), The Special Branch
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Young Marble Giants / TV Personalities / Furious Pigs
LONDON, Music Machine, Camden (01 387 0428), Atomic Rooster / Warriors
LONDON, Nashville, Kensington (01 603 6071), Black Slate / Support
LONDON, New Golden Lion, Fulham Road (01 385 3942), On The Air
LONDON, Old Queens Head, Stockwell Road (01-274 3829), Brunel
LONDON, The Plough, Stockwell, (01-274 2537), Southside (free)
LONDON, Rock Garden, Covent Garden (01-240 3961), Any Trouble / The Mechanics
LONDON, Royalty, Southgate (01-886 4112), Chris Hill / Froggy / Sean French (DJ's)
LONDON, Scala Cinema (01-637 9309), In Camera / Mass (Ex-Rema Rema)
LONDON, Towers, Westminster Bridge Road (01-928 6618), Blue Cat Trio
LONDON, Tramshed, Woolwich, (01-855 3371), Tramshed Foundation With Joe Griffiths And Friends
LONDON, Upstairs At Ronnie's, (01-439 0747), Ram Jam Band
LONDON, White Lion, Putney, (01-788 1540), Johnny G Band
LONDON, White Swan, Greenwich, (01-691 8331), Evil Weasel
LONDON, Windmill, Acton, (01-992 0234), Rain
MALVERN, Winter Gardens, (2700), Stiff Little Fingers
MANCHESTER, Goyt Bank High School, (061-483 9336), The Cheaters
MANCHESTER, Portland Bars, (061-236 8414), Private Sector
MIDDLEBROUGH, Rock Garden, (241995), Samson
NEWCASTLE-UPON-TYNE, Mayfair, (23109), Trespass / Bastille
NOTTINGHAM, Trent Bridge Inn, (869831), Dangerous Girls
PAISLEY, Bungalow, (041-889 6607), Restricted Code
SCARBOROUGH, Penthouse, (63204), Boss
SCARBOROUGH, Taboo Club, John Otway And Wild Willy Barrett (Entrance with single only)
SHEFFIELD, University, (24076), The Photos
SLOUGH, Merry-makers, (44396), The Beez
SOUTHAMPTON, Griffin, (772198), Overkill
SUNDERLAND, Locarno, (57568), Taurus
LONDON, Three Rabbits, Upton Park (01-539 3549), Hedgehog
SHEFFIELD, Crucible Theatre, South Yorkshire Folk Festival, Roaring Jelly
SHIFNAL (Salop), Star Hotel, Azors

SATURDAY JULY 19

ASHILL, Festival, Dangerous Girls
ASHTON, Spread Eagle (061 330 5732), Shader
BARKING, Bessie, Maypole (01 500 2186), Flying Saucers
BATH, Pavilion (25628), The Lambrettas
BEDFORD, Bunyan Centre, Caroline Road-show
BLACKPOOL, Norbreck Castle (52341), Spud
BLACKPOOL, The Showboat, Clevellys (868539), Delegation
BRADFORD, College, Queens Hall (539272), Treatment
BRIDPORT, Greyhound Hotel (22944), Burn
BRISTOL, Granary (28272), Girlschool
CAMBRIDGE, Sea Cadets Headquarters, The Exhibition / Support
CHORLEY, Imperial Hotel (78511), Urban Renewal / X-Girls / Blank Students
DERBY, Ajanta Cinema (32906), The Photos
DURHAM, Castle Inn (63887), John Otway And Wild Willy Barrett (entrance with single only)
EAST RETFORD, Porterhouse (704981), Myhra / Support
GUILDFORD, Wooden Bridge (72708), Roy And The Rovers / The Twist
HARLOW, Square One Youth Club, St-Prest
HIGH WYCOMBE, Nags Head (21758), The Beez
HORNCHURCH, Bull Inn (42125), Spider
Huddersfield, Cleopatras, The Damned
KINGSTON, Waves, The Three Tuns (01 549 8601), Any Trouble
LEEDS, Beechwood (720205), Agony Column / Support
LEEDS, Haddon Hall (751115) City Limits
LEEDS, Staging Post (735544), Tarot
LEIGH-ON-SEA, Countdown Club, Split
LINCOLN, Cornhill Vaults (35113), Eyes At Risk
LONDON, Brecknock, Camden (01 485 3073), Flatbackers
LONDON, Bridge House, Canning Town (01 476 2889), Nine Below Zero / Fall Out
LONDON, Centro Iberico, Harrow Road, Vincent Units / Irene Mavis The Blam-mange / Ken Thomas
LONDON, Cock Tavern, Fulham (01 385 6021), Telemacque
LONDON, Dingwells, Camden Lock (01 267 4967), Sox / Embryo
LONDON, Goldsmith College, Lewisham (01 692 1406), John Cage
LONDON, Greyhound, Fulham (01 385 0526), The Members / Modern Jazz
LONDON, Half Moon, Herne Hill (01 274 2733), Willah Tin Trumpet / The Bitter Lemmings
LONDON, 100 Club, Oxford Street (01 636 0933), Keith Smith's Hefty Jazz With Johnny Parker and Phil Rhodes / Original Eastside Stompers (to 1 am)
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), DAF Band
LONDON, John Bull, Chiswick High Road (01 994 0062), Sad Armstrong Strangers
LONDON, Marquee, Wardour Street (01 437 6603), Live Wire / Zero Zero
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Certain Ratio / Blur
LONDON, Nashville, Kensington (01 603 6071), Wilko Johnson's Solid Senders / No Idea / Special Guests ("Nashville's Last Stand Night")
LONDON, Red Lion, Leytonstone (01 539 2407), Back To Zero / Support
LONDON, Rock Garden, Covent Garden (01 240 3961), Young Marble Giants
LONDON, Royal Oak, Ealing (01 567 5503), Space Invaders
LONDON, Royalty, Southgate (01 886 4112), Johnny And The Jailbirds
LONDON, Salisbury Pub, High Barnet, Broughtons (Tickets from 01 449 0048)
LONDON, Spurs, Tottenham (01 808 4773), Stone Lady
LONDON, Swan, Hammersmith (01 748 1043), Vips
LONDON, Town Hall, Acton (01 992 5566), Misty / Sir Coxon / Jah Shaka
LONDON, Tramshed, Woolwich (01 855 3371), Tramshed Foundation With Joe Griffiths And Friends
LONDON, Upstairs at Ronnie's (01 439 0747), Ram Jam Band
LONDON, Windsor Castle, Harrow Road (01 286 8403), Metro Glider
LONDON, Y Studios, YMCA, Great Russell Street (01 636 7289), Sector 27 With Tom Robinson
MANCHESTER, Commercial Hotel (061 624 7065), Chinatown
MANCHESTER, Denton Youth Centre, Witchfynde / JSRSRB / Tor Tor / Warlock
MIDDLEBROUGH, Rock Garden (241995), Q-Tips
NEWPORT PAGNELL, Youth Club (610671), UK Decay / Suicide's Victims
NORTHAMPTON, Lings Forum (32917), In-door Festival, Trance / Mystery Guests / Religious Overdose / Where's Lisse? / Support (2pm - 12pm)
NORTH WALSHAM, The Feathers, Percy And Sid
OXFORD, New Theatre (44544), Daxy's Midnight Runners
PAISLEY, Bungalow (041 889 6667), Urban Enemies (Lunchtime)
PAISLEY, Bungalow (041 889 6667), The Associates (Evening)
PERTH, Plough Inn (22251), Capital Models
PETERLEE, Festival, Sledgehammer / Samson
SALE, Embassy Rooms, Glass (Charity Gigs)

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STIFF LITTLE FINGERS: Malvern Winter Gardens, Friday.

ANY TROUBLE



ALBUM OUT NOW!

ANY TROUBLE GIGS
 JULY 16TH: THE 101 CLUB, CLAPHAM †
 17TH: NASHVILLE, WEST KENSINGTON †
 18TH: THE ROCK GARDEN, W.C.2 †
 19TH: THE THREE TUNS, KINGSTON †
 20TH: JENKINSON'S, BRIGHTON (WITH THE PHOTO'S)
 21ST: THE MOONLIGHT CLUB, N.W.6
 22ND: GOLDEN LION, FULHAM
 23RD: HALF MOON, HERNE HILL
 24TH: NELSON'S CLUB, WIMBLEDON †
 25th: DINGWALL'S DANCEHALL
 PEOPLE BEARING ANY TROUBLE LP's
 ADMITTED FREE AT THESE GIGS †



WHERE ARE ALL THE NICE GIRLS?

SEEZ 25



FROM PAGE 20

SHIFFAL (Salop), Star Hotel, Naked Housewives / Shades
 STROUD, Marshall Rooms (3074), Dark Star
 SOUTHAMPTON, The Saints, Skavengers
 SOUTHEND, Top Alex, Steve Hocker Band
 WALLSEND, Burn Closes Wallsend Festival, Orchist / Stormcaster / Overkill / Myrtha / Raven / Tygers of Pan Tang (Free Open - Air Gig)
 WARRINGTON, Lion Hotel (30047), Diamond Head
 WEST RUNTON, Pavilion (203), Stiff Little Fingers

SUNDAY

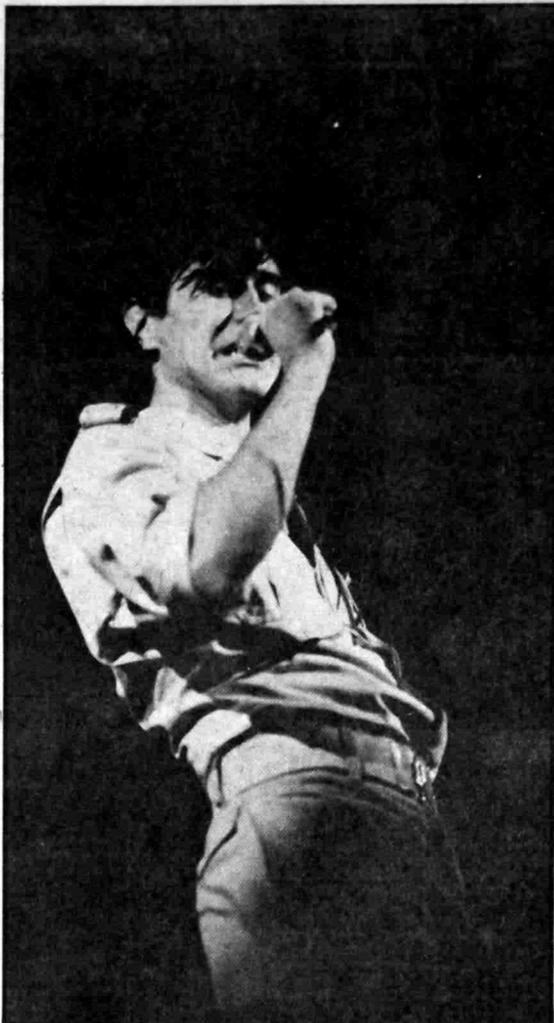
JULY 20
 ARBROATH, Concor Club, Samson
 ASHINGTON, Metro Marquee, Dexy's Mid-night Runners
 BRADFORD, College, Vaults Bar, (5392712), Gedral Bank
 BRADFORD, Princeville, (578845), Rhab Stallion
 LONDON, Bridge House, Canning Town, (01 476 2889), Special Branch / T-Boys
 LONDON, Cock Tavern, Fulham (01 385 0526), Bob Kerr's Jazz Friends
 BRIGHTON, Jenkinsons, (25897), The Photos
 CREWE, Brunswick Hotel, Roaring Jelly
 CROMER, Kings Head, Percy And Sid (Lunchtime)
 DUNDEE, Isle of Man, Palace Lido (4967), Delegates
 DUNDEE, Caird Hall (28121), The Dammed
 EDINBURGH, Playhouse, (031 665 2064), Strangers / Headline
 GUILDFORD, Youth Centre, (75349), Disruptive Patterns / Consenting Adults
 ILFORD, Cranbrook, (01 554 7326), First Aid
 LONDON, Dingwalls, Camden Lock (01 267 4967), Queen Ida
 LONDON, George Canning, Brixton, (01 274 6329), Southside (free)
 LONDON, Goldsmiths College, Lewisham (01 692 1406), John Cage
 LONDON, Greyhound, Fulham (01 385 0526), The Ram Jam Band / The Zoots
 LONDON, Hambrough Tavern, Southall (01 574 6254), Rain
 LONDON, Herne Hill, Half Moon, (01 274 273), Wasted Youth
 LONDON, Hope And Anchor, Islington, (01 359 4510), Metro Glider
 LONDON, 100 Club, Oxford Street (01 636 0933), London Vintage Orchestra (12 Noon - 2pm)
 LONDON, 100 Club, Oxford Street (01 636 0933), Little John's Jazzers (7.30pm)
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Young Marble Giants
 LONDON, John Bull, Chiswick High Road (01 994 0062), Mike West Roadshow
 LONDON, Lyceum, The Strand, (01 836 3715), Hawkwind / The Beatnix
 LONDON, Marquee, Wardour Street (01 437 6603), Angelwitch
 LONDON, Moonlight Club, Railway Hotel West Hampstead, (01 624 7611), Briar Brain (Ex - PIL) / Temporary Tite
 LONDON, Nashville, Kensington, (01 603 6071), Broken Home
 LONDON, Rainbow Theatre, Finsbury Park, (01 263 3140), Stiff Little Fingers
 LONDON, Rock Garden, Covent Garden (01-240 3961), The Wave Band / The Uglies
 LONDON, Tramshed Woolwich (01-855 3371), Bernard Weber And The Last Resort / Chris Hunt's Cablar
 LONDON, Walmer Castle, Peckham (01 703 4639), New Cross
 LONDON, White Swan, Greenwich, (01 691 8331), Electric Voyage
 MANCHESTER, Portland Bars, (061 236 8414), The Still
 MOLD, (Clwyd), Theatre, (Zorkie Twins)
 PAISLEY, Bungalow, (041 889 6667), Saigon
 PONTEFRAC, Blackmore Head, (702345), Tarot
 READING, Cherry's (585686), Identity Crisis
 REDHILL, Lakers Hotel, (61043), Skavengers
 SLOUGH, Alexandra's Flying Saucers
 SOUTHEAD, Shrimpers, (351403), Nine Below Zero
 STOKE - ON - TRENT, New Penny, Longton, (315522), Strange Brood
 WOLVERHAMPTON, Lafayette, (26285), Q-Tips

MONDAY
JULY 21
 ABERDEEN, Music Hall (27688), Samson
 BAMBERBRIDGE, Peartree (Preston 35183), Chinatown
 BIRMINGHAM, Romeo And Juliet's (021-643 6696), Force
 BLACKBURN, Regents Hotel (50839), Grace

BRADFORD, College, Vaults Bar (5392712), Gedral Bank
 BRENTWOOD, Hermit Club (218897), Park Avenue
 CAMBRIDGE, Raffles, Fifty Ear-Check
 CASTLEFORD, Roundhill (552450), Dred Ringers
 DUMFRIES, Dughtons, John Otway And Wild Willy Barrett (Entrance with single only)
 ETON, The Christopher (Windsor 65948), The Cavalry
 GLASGOW, Tiffanys (041-332 0992), The Dammed
 GRANGEMOUTH, International Hotel, Hibernating Bears
 GUILDFORD, Wooden Bridge (72708), Disruptive Patterns / Consenting Adults
 HULL, Wellington Club (23262), Vardis / Superstud
 KINGSTON, Waves, Three Tuns (01 549 8601), The Dave
 LLANELLI, Glen Ballroom (4494), Stiff Little Fingers
 LONDON, Apples And Pears, Rotherhithe (01-237 3063), New Cross
 LONDON, The Beckett, Old Kent Road (01-703 2644), Boogatti / Stigma
 LONDON, Crown, Aberdeen Place, Trimmer And Jenkins
 LONDON, Dingwalls, Camden Lock (01-267 4967), Out Of Darkness / Still Survivors / Six More Prophets (Audition Night)
 LONDON, Goldsmiths College, Lewisham (01-692 1406), John Cage
 LONDON, Greyhound, Fulham (01-385 0526), Jane Kennaway / 3 Minutes
 LONDON, Hope And Anchor, Islington
 The Thompson Twins
 LONDON, 100 Club, Oxford Street (01-636 0933), Talker
 LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), The Lines
 LONDON, Kensington, Russell Gardens (01-603 3245), The Citizens
 LONDON, Marquee, Wardour Street (01-437 6603), Voyager
 LONDON, Maunkberry's, Jermyn Stret (01-499 4623 / 221 3847), The Fans
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), Any Trouble / Viva
 LONDON, New Golden Lion, Fulham Road (01-385 3942), The Whoopie Band
 LONDON, Rock Garden, Covent Garden (01-240 3961), The Mighty Strypes / One On One
 LONDON, Tramshed, Woolwich (01-855 3371), Barrel Of Fun Night
 LONDON, Two Brewers, Clapham (01-622 3621), Flatbacks
 LONDON, Upstairs At Ronnie's (01-439 0747), The Colah Brothers Band
 NORWICH, Cromwells (612909), Lambrettas
 NOTTINGHAM, Hearty Goodfellow (42257), Bad Publicity
 NOTTINGHAM, Theatre Royal (42328), Denny Laine / The Sinceros
 PAISLEY, Bungalow (041-889 6667), Penetrations
 PLYMOUTH, Fiesta Suite (20077), Gitschool
 RAYLEIGH, Crocs (77003), Flying Saucers
 READING, Cherry's (585686), The Body
 RICHMOND, Snoopy's, The Castle (01-948 4244), Odd Hits
 SLOUGH, Alexandra's, Pagan Altar
 SOUTHEAD, Zero Six (546544), Q-Tips
 SWINTON, Duke Of Wellington, Salford Jets

TUESDAY

JULY 22
 BIRMINGHAM, Top Rank (021 236 3226), Lambrettas



ROXY MUSIC: Brighton Conference Centre, Wednesday.



THE DAMMED: Birmingham Top Rank on Thursday.

BISHOPS STORTFORD, Triad (56333), Hedgehog
 BOURNEMOUTH, The Woodman (761455), Skavengers
 BRADFORD, College, Vaults Bar (5392712), Corridors
 CAMBRIDGE, Raffles, Wind-Up
 CROYDON, Cartoon, London Road (01 888 4500), Trimmer And Jenkins / Funcky Growers
 DONCASTER, Yarborough Club (64198), Artery
 GLENROTHES, Rothes Arms (753701), Restricted Code
 HARROW WEALD, Jules Middlesex And Herts Country Club (01 954 3647), Joe Temporary
 LONDON, The Beckett, Old Kent Road (01 703 2644), Martian Dance / Idiot Dancers
 LONDON, Bridge House, Canning Town (01 476 2889), Upp / Living-in-Tents
 LONDON, Dingwalls, Camden (01 267 4967), The Mo-dettes
 LONDON, Goldsmiths College, Lewisham (01 692 1406), John Cage
 LONDON, Greyhound, Fulham (01 385 0526), The Books / Modern Jazz
 LONDON, Hope and Anchor, Islington (01 359 4510), Everest The Hard Way
 LONDON, 100 Club, Oxford Street (01 636 0933), Sonny Morris / Ray Smith Quintet
 LONDON, Kensington, Russell Gardens (01 603 3245), Reluctant Stereotypes
 LONDON, Marquee, Wardour Street (01 437 6603), The Step
 LONDON, Maunkberry's, Jermyn Street (01 499 4623 / 221 3847), The Ram Jam Band
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), The Room / Chinese Religion
 LONDON, Music Machine, Camden (01 387 0428), Piranhas / The Chefs
 LONDON, New Golden Lion, Fulham Road (01 385 3942), Any Trouble
 LONDON, Old Queen's Head, Stockwell (01 274 3629), The Leopards
 LONDON, Rock Garden, Covent Garden (01 240 3961), Whispy Lines / The Attendants
 LONDON, Two Brewers, Clapham (01 622 3621), Cavalry
 LONDON, Upstairs at Ronnie's (01 437 0747), Flatbackers
 LONDON, White Swan, Greenwich (01 691 8331), Von Trap Family
 LONDON, Windor Castle, Harrow Road (01 286 8403), Spider / Chevrons
 MALVERN, Phoenix Club, Dangerous Girls
 NORWICH, Cromwells (612909), Frequency Band
 NOTTINGHAM, Theatre Royal (42328), Sad Cafe
 PAISLEY, Bungalow (041 889 6667), John Otway And Barrett (Entrance with single only)
 PENZANCE, Demelzas (2475), Girlschool
 TORQUAY, Town Hall (26244), Stiff Little Fingers
 WAKEFIELD, Trotters, The Dammed

WEDNESDAY

JULY 23
 ASHTON - UNDER - LYME, Birch Hotel (061-330 1445), Zanathus
 BRADFORD, College, Vaults Bar (5392712), The Stax
 BRIGHTON, Conference Centre (203131), Roxy Music
 CAMBRIDGE, Raffles, Boris And The Spiders
 CARLISLE, Twisted Wheel (20335), Johnny G Band
 DORKING, Staff Social Club, Dorking Hospital, Roaring Jelly
 EDINBURGH, Eric Brown's, John Otway And Wild Willy Barrett (Entrance with Single Only)
 GLASGOW, Dial Inn (041-332 1842), Capital Models
 GUILDFORD, Wooden Bridge (72708), The Lins
 HARROW WEALD, Jules Middlesex And Herts Country Club (01-954 7577), Q-Tips
 LONDON, The Beckett, Old Kent Road (01-703 2644), Trimmer And Jenkins / Afghan Rebels
 LONDON, Bridge House, Canning Town (01-476 2889), Spectres / Snapshots
 LONDON, Cock Tavern, Fulham (01-385 6021), Darryl Way Band
 LONDON, Dingwalls, Camden Lock (01-267 4967), Ram Jam Band
 LONDON, Earl Of Aberdeen, Tommy White / Barbara Jay
 LONDON, Goldsmiths College, Lewisham (01-692 1406), John Cage
 LONDON, Greyhound, Fulham (01-385 0526), The Expressos / Tranzista
 LONDON, Hope And Anchor, Islington (01-359 4510), Seven Year Itch
 LONDON, 100 Club, Oxford Street (01-636 0933), Brian White's Magna Jazz Band
 LONDON, 101 Club, St. John's Hill, Clapham (01-223 8309), Dangerous Girls
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), Roy Sundholm Band / Suttel Approach
 LONDON, Music Machine, Camden (01-387 0428), Margo Random And The Space Virgins / The Name / Support
 LONDON, Nelsons, Wimbledon (01-946 8311 / 946 2592), Any Trouble
 LONDON, New Golden Lion, Fulham Road (01-385 3942), Broken Home
 LONDON, Old Queens Head, Stockwell (01-274 3829), Southside (free)
 LONDON, Rock Garden, Covent Garden (01-240 3961), Planets / The Phones
 LONDON, Swan, Hammersmith (01-748 1043), On The Air
 LONDON, Tree Rabbits, Manor Park (01-478 0660), Park Avenue
 LONDON, Upstairs At Ronnie's (01-439 0747), Mugshots
 NORWICH, Scamps (27263), The Running Dogs / Stranger Still / Screen 3
 NOTTINGHAM, Theatre (42328), Lambrettas / Billy Karioff And The Supremes
 OXFORD, Scamps (45136), The Beast
 PLYMOUTH, Top Rank (62479), Stiff Little Fingers
 SHEFFIELD, Top Rank (21927), The Dammed
 WEST RUNTON, Pavilion (203), Radio Luxembourg Roadshow

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ROADSHOWS

HYPNOTIC MARLEY

BOB MARLEY AND THE WAILERS
Apollo, Glasgow

ANCIENT RHYTHMIC tribal hypnotism... that's what it is. Bob Marley, the Caribbean guru sent to guarantee joy, love and personal fulfillment.

"It's like the coming of Jesus Christ," says someone nearby. A mile over zealous, but if He got a welcome like that when he staged the Big Comeback He'd be well chuffed.

See, it's like this. Marley, the Wailers and the Exquisite 1 Threes are throwing a party. All three and a half thousand of us are invited.

When that deep rooted bass, and cutting guitar step it up you start dancing — there's no other alternative.

Marley himself does some strange things onstage. His clipped pidgin English gets more difficult to grasp the further north he gets, but I manage to catch the words "Jah" and "Rastafarllllllllll". Sure beats swinging a watch.

Part of the process is 'Rastaman Vibration' which splutters into being courtesy of some distorted wah wah wails with a double dose of keyboards giving the desired brass effect.

Marley and the I Threes deliver the vocal together. Marley, eyes closed, head back, hands clasped around the mike, delivers his pleading, compelling message — beautifully flanked by the I Threes' captivating gospel refrains.

On 'Zimbabwe' Marley discards his guitar — more often than not a self-conscious, vacant prop — and builds on the mood created on disc. It shoulda been a monster but... And 'Zion Train', powered by a thick bass

line and tinny drum cracks soars to a stunning climax, a jagged, stilted guitar solo providing the extra surge.

The feeling at the party is of warmth, passion, pain, rhythm, heart and contact. Communication is the watchword.

'No Woman No Cry' stutters into gear through an opening bluesy lick and on to the familiar vocal. When Marley sings "Everything's gonna be alright" you almost believe him.

While 'Jammin' starts with a solid big band sound, like something from an old Hollywood musical — honest — Marley's double time vocal hook establishing itself as one of the highlights of the set. The snappy drum and percussion break being one of the others.

The seven song encore serves up the gem in Marley's crown. Like something from a Rasta Sunday School, outing 'Redemption Song' has him on acoustic, virtually unaccompanied.

The vocal is never more sincere, the hook irresistible, with The Wailers one by one slowly becoming involved, to gradually bathe it in a rich backing. It's gotta be the next single — Island, are you listening?

The dance beat is cranked up with 'Coming In From The Cold', and 'Could You Be Loved'; its disco feel whipped on by a bubbling bass run.

And they keep climbing skywards with the closers, 'Is This Love' — with the I Threes discarding their carefully routinized choreography for some spontaneous stepping — and the magnificent 'Get Up Stand Up' rounded off by Marley's anthemic 'woy yoh' scat. Sting, eat your heart out.

Three hours of peace, love and good, good music, and we didn't even have to chant to make the rain go away. Ancient rhythmic tribal hypnotism... it must be. **BILLY SLOAN**



BOB MARLEY: come join the party

Pic by Ian Graham



NEW SINGLE

BLACK NIGHT SPEED KING*

New previously unreleased live version taken from 'IN CONCERT' 1970

DEEP PURPLE

X Dingwalls, London

THE POSE is familiar — punk under heavy US manners and mannerisms, like a peep show to '77 — as familiar as any latterday Miles Copeland exploit / joke / misguided / under-taking. Like any "Dingwalls band" X play simple, monotone pub pop for the club, instead of at the club, smile cheerily, rely on their audience's alcoholic state of mind and body to work in their favour, slog heartily away at something that isn't really relevant or important any more.

Across America's cultural wasteland, this sort of rhythm and booze cabaret is — must be — gaining ground: Americans are quick to exchange creative fervour for economics, so this (X) Dead Kennedys / whatever / different fish in the same kettle) is sound business sound.

X are dull, unchanging, time-warped and inconsequential; they're operating from and in the wrong climate. They don't matter! They've got Ray Manzarek to tag on their list of hep commodities, but that's either a match born (way) out of heaven or a desperate business ploy, and neither here nor there.

The beat plods on (and on and on and...), vocalist Exene, looking like an ageing Siouxie,

wraps herself around a mike and rolls her face into a sneer, the guitarist licks his licks, we all get drunker. Their music drags out old riffs, phrases, twists and hooks, but neither re-makes nor re-models; shoves them into familiar closets.

X have prompted fussy, half-concerned press interest, but are actually just another American export, another sack of old wheat. They don't stand in the way of new blood, new schemes, new methods, new lines of attack, new waves of thought... but they don't achieve anything themselves, for that matter.

X are entertainers, but they didn't entertain me. They may have a way with words but their songs are weighed down by the constant barrage of rough and tumble droning. And in Dingwalls... no one can hear you preach.

God bless America. **CHRIS WESTWOOD**

THE TEARJERKERS

Rock Garden, London

FOLLOWING A successful debut appearance at the Venue for the "Sense of Ireland" festival, Belfast band, The Tearjerkers, return to England to find themselves in the Rock Garden.

What horror of horrors! Arriving in the 'exciting glamorous' capital, only to be dumped in that prover-

bial hole-in-the-ground — acting as it does, like a museum paying tribute to fashions gone by.

Unperturbed, The Tearjerkers presented an energetic, if rather long, repertoire of three-minute wonders, most of them on the intriguing subject of love... 'Heartbreak Heroes', 'Love Affair', 'Can't You See'. Mmm.

The Tearjerkers are a rocky pop band with a naivety not unlike that of the Undertones. It is this kind of cheerful image they project rather than the sombre street-wise style of Stiff Little Fingers.

The naive image goes one amusing step further, when their stage-positioning is studied closely. John Cleese couldn't have set it up better. On the left of diminutive vocalist, Paul McIlwaine, stands large left-handed bassist, Howard Ingram. If you think about that one carefully, you'll get a distinct picture of McIlwaine's chin being tickled by the top of a bass throughout the set.

When not irritated by the bass, McIlwaine's voice has just the right strains for these Belfast pop songs, and with new drummer, John Lee, keeping the beat together, The Tearjerkers' set is quite tight.

That's really all there is to be said. Whether the Tearjerkers will make or break it, I haven't a clue. They'll need a lot of luck. **GILL PRINGLE**

HAR 5210 HARVEST

RIGHT ON, MAN

HAWKWIND Lyceum, London

WHAT A stench. Your nostrils were tickled by several thousand hairy Hawkwind fans rubbing armpits with each other, producing an odour like migrating buffaloes.

Forget about Two Tone. Forget about Gary Numan or bleak industrial post modernism, this year's really big thing is going to be the great psychedelia revival - let them Loon pants roll.

The audience wasn't made up of old hippies and bikers. No, it was made up of young hippies and bikers who missed out on the cosmic vibes the first time around. The concert sold out within hours and there's another one on the way. I'm laying bets that Hawkwind can perform equal miracles at any venue around the country. The great unpublished hairy mass strikes yet again and like the great heavy metal monster it's beginning to rear its ugly head vengefully.

Re-shuffling the pack once again, Hawkwind look surprisingly healthy these days. Gone are the glazed eyeballs and the lids are even capable of facial expression. The music is still that lovable doleful dirge though. Squeaky bits from synth or wherever and drums that sounded like a pile of bricks being dumped out

of a lorry, while the guitar streaked its wicked way under your fingernails. Music like this is a delightful combination of Concorde taking off and a Motorhead bash.

Heads down no nonsense boogie and looking around at the mass of flaying hair it was like the wind tossing a sea of corn. Absolutely no quarter was given from the opening strains of 'Shot Down In The Night', setting the mighty scene for a blazing whirlwind of lights and action that continued for what seemed like half a decade. They wound 'em up and shot 'em down with 'Motorway City' and 'Spirit Of The Age' - but the real cosmic crunch and peace sign flashing a go go came with 'Urban Guerrilla'.

Let your kneecaps tremble children on these timeless good vibes. Right on **ROBIN SMITH**

JO JO ZEP AND THE FALCONS/ JOHNNY G Clarendon Hotel, Hammersmith

IT SEEMED that most of Australia had followed Jo Jo Zep to London for the summer and the most exciting item on their agenda wasn't the changing of the guards but Jo Jo's appearance at the Clarendon Hotel.

Billed as one of Australia's major attrac-

tions it was interesting to discover that ska, rhythm and blues (in that order) are being exported to us with speed making up for what was lacking in any genuine suggestion of feeling. It was frenetic enough with a pleasant switch from horns to rhythm every so often, but it seemed that when the music was good Jo Jo just couldn't imagine what he was singing about; very unlike the lead singer of the support band, Johnny G, who clearly understood that his musicians could accentuate the lyrical mood that was cleverly being contrived.

Jo Jo and his Falcons were plainly disorientated by the occasion and it was only in numbers like 'You Got Me In The Shape I'm In' where piano, horns and lead complemented each other and where the beat became less white reggae and more like rhythm and blues that Jo Jo's vocal energy did not disintegrate or seem redundant. On the other occasions Jo Jo's band blazed forth into competent Steely Dan or Costello licks which were really just mediocre. It was a pity that the band couldn't sustain the gutsy blues of 'Gotta Woman, Got A Child'.

In contrast the support band, Johnny G, headed by John Gotting were generous with their vocal and melodic images. Some numbers succeeded, especially 'Call Me Bwana' where lyrically Gotting excelled, to the kinky boredom of a song entitled 'I'm An Educated Monkey'.

It was a frustrating night at the Clarendon because all but the most partisan must have felt that Jo Jo Zep and the Falcons could have given more in depth

and not just in speed at which the concert was relayed.

LARRY MCGINITY

SAMSON Portsmouth, Local- no

EVER HAD a party and no one came? Samson had one of those tonight with a pitifully meagre attendance at the Mecca, luckily it wasn't their Delilah (first pun).

Fireworks open the set with a pea soup smoke screen drifting across the stage and up to the balconies, gimmicky rather than atmospheric stuff.

'Hard Times' and 'Vice Versa' follow and Paul Samson leads off with some Joe Walsh touches, delicate strokes offset by a gurgling, yoodling solo, complemented by the diversity of the rhythm section. The drummer (Thunderstick) wears a black kid glove and leopard skin suit which he doesn't remove despite sweating probably twice as much as the other members.

The poses are a little more conformist than I had expected, Bruce Bruce's commanding unhyssical vocals and stage exploits are very much that of the HM machine.

More gimmicks follow in the synthesiser sound effects, something they prove that they don't need in 'Walking Out On You', an outstanding number with Paul Samson using the guitar with power and mood without the facade of ugly exhibitionism. Being one of my admired guitarists, Dave Gilmore is a close reference to Samson here, reaching peaks, extending himself and making use of his seem-



Photo by Chucky Pullin

TOM ROBINSON and Peter Gabriel with new haircut

SECTOR 27 Bottom Line, New York

TOM ROBINSON set himself a difficult obstacle to overcome in trying to prove that Sector 27 was a complete departure from TRB. Instead of asking the audience to focus on what was being played, Robinson almost demanded that you compare the new band to the old.

Dressed in white smock, with a pair of airline headphones sticking out of the breast pocket, he introduced himself as Dr Robinson, "your therapist for the night."

"TRB," yelled the fans from a table at stage right. "You came to see the wrong band," replied the doctor.

The new group had its differences, alright, but the self-righteous attitude Robinson took, particularly given that even with a couple of TRB hits he'd hardly begun to develop an American following, seemed like career suicide.

The changes? Less overt politics in the lyrics, a harsher, cruder sound (or was it just that Sector 27 wasn't that well rehearsed?), greater reliance on guitar doodahs to create odd little

electronic punctuations.

The tunes were still power pop-cum-new wave, with an admirable simplicity in both structure (though too many ended with chanted refrains ala 'We Don't Need No Aggravation' - the lone holdover from TRB) and delivery.

'A Matter Of Time', 'Take Or Leave It', 'Total Recall' - they all worked more or less in the '2-4-5-8 Motorway vein which, while it might have been a cute little ditty, wasn't really what TRB fans found so appealing (I hope).

TRB was about a hip, intellectual crusader who could frame his crusades in neat pop confections. Sector 27 omits the intelligence - and Robinson's personality is lost in the process.

Is this a band to last? One wonders whether Robinson himself thinks so. With nothing more in their repertoire than their 50 minute set, Sector 27 merely repeated two numbers as an encore.

Robinson was joined during the second set by Peter Gabriel, head shaved again, who had performed in Central Park earlier that night.

IRA MAYER

ingly limitless capacities, in short, doing so much that standard heavy rock cries out for.

Unfortunately it's downhill from here with 'Take It Like A Man' and 'Too Close To Rock And Roll', nondescript, mainstream and bland.

More fireworks end the show, with 'Angel' and 'A

Machine Gun' as encores, showing distinctive Manfred Mann Earth Band traits. Considering the size of the audience it's all the more creditable to the calibre of Samson to achieve the two encores although only serving to expose their limitations.

Extravagant, textured lashings of heavy rock is

something I became bored with years ago but Samson at least attempt to break from the norm. They've no need to lose their hair (second pun) over audience sizes because they'll be rocking the pillars of establishment stalwarts long before it falls out (last pun).

DAVE JORDAN

Q.TIPS

TRACKS OF MY TEARS

CHS 2420

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- Top Rank
- Leixlip Castle

ALIGHT

- Leixlip Ballroom
- Country Club

- Middlesbrough
- Wolverhampton
- Southend
- Stonmore
- Derby
- Cardiff
- Dublin Festival

- Birmingham
- Kirk Levington



HOT SHOTS

U2
Moonlight, London

FOR THE 200 people turned away from the Moonlight Club on Saturday night, you have my sympathies — you missed a fine, fine night. It didn't matter that the lucky ones were crammed together tighter than a full packet of cigarettes. It didn't matter that we were too hot and sticky. U2 were here, and that more than compensated.

Their warmth and joy came bursting through, raising the temperature even further. Bono was in total control, larger than life, careering around what little stage there was, in fine voice and spirit. Not even the stupid git who succeeded in pinning me to the bar could rouse my temper, I was oblivious to all but U2.

'11 O'Clock' opened their set, even better live than on vinyl, save for the high pitched part, which Bono had trouble coping with. When I first heard this single I didn't think it was as good as 'Out Of Control', but after hearing it a lot I've come to the conclusion it's even better.

A pity I couldn't see more of the band, but being stuck near the bar (a bad move, leaving my post for a drink, I should have thiristed it out) all which was visible was Bono's bounce bouncing away. But from what I could hear the rest of the band worked hard, and apart from the bits when it cut out, the sound was crystal clear.

'Black Cat', longer than most of their repertoire, was one of a couple of new songs U2 featured, as well as a slowish number whose title escapes me. But most of the songs were recognisable — 'Boy Girl', the instrumental 'Things To Make And Do', 'Electrico', 'Stories For Boys'.

Would that it went on all night long! As it was U2 came back for three encores, playing '11 O'Clock', 'Electrico' (I think) and — this is what made my night — the splendid 'Out Of Control'. Bono was clearly highly delighted by the evening, and vowed to return to our shores soon.

Soon isn't soon enough. DANIELA SOAVE



pic by Paul Slattery

U2: vowed to return again

THE STRANGLERS
HEADLINE
Rainbow, London

THEY REALLY should know better, these boys. No, I'm not talking about silly T-shirts, incriminating chemicals or alleged in-

citement to riot. Just the length of the set.

Granted after so many non-Rainbow situations they were anxious to give value for money, but if The Stranglers are as experienced as they think they are, they should know about always leaving an audience wanting more. As it was, by the

end of their half hour of gratuitous encores, most of the kids couldn't get out quick enough.

Having said that, parts of the gig attained the sort of high I'd forgotten they were capable of and they've obviously put a lot of thought into getting the set together as new material filtered in with old seamless precision.

As always, the most distinguishing feature of both was Dave Greenfield's majestic keyboards. Like a good midfield player, if he's on form, so are his cohorts, and with Cornwell's guitar grossly out of tune at the start, the organist took control and the music flourished.

'Down In The Sewer' was the best I've heard for about three-and-a-half years, ditto a no-holds-barred stomping 'Hanging Around' whilst 'Death And Night And Blood' was delivered with sufficient drama to at last give Bernal's vocals some credibility.

Slower pieces from 'The Raven' and the unreleased 'Hall To Our Man' show the band trying to break out of their closely defined format but they'd do themselves a favour by writing more immediate tunes in the vein of 'Duchess'. It's no coincidence that it was their last hit single, something they desperately need to repeat regardless of the loyalty of their fans.

Support group Headline will not be the next big thing. Virgin are praying they will be if only because they've missed the boat. The bald-head gimmick and non-stop action makes them a sight to see, but only for 10 minutes. There's no tension, contrast, structure or anything that varies their

sound and after Madness, who's really gonna wanna know? One Step Behind is Headline's problem, something which The Stranglers should continue to be mindful of, too. MIKE NICHOLLS

ANGELIC
UPSTARTS
Electric Ballroom,
London

NOT THE most sought after gig as far as Record Mirror reviewers were concerned, in fact Mensi himself was touched by the presence of your intrepid fact-finder, though none of the several hundred skinheads assembled seemed too impressed by the intrusion of an alien.

I marvelled as the Upstarts gracefully appeared, romantically assisted by soft lights and a piece of classical music which none of the throng, strangely enough, were able to help me identify. A hearty 'Teenage Warning' opened the proceedings, and when it faded into the dulcet harmonies of 'Sieg Heil!' Mr. Mensforth heralded a big step in the development of sign language by wiping tons of imaginary crumbs off the front of his trousers.

A manic glaze then swept across those expressive eyes as the patriotic section of the evening's entertainment got under way. The dedication of our own boys in blue was acknowledged with 'Police Oppression', Mond's thick riffs and thundering chords only excelled by the sensitively titled 'F-Off And Leave Me Alone'. This was specially for the GLC in return for assuring the Upstarts of a holiday by not being over-

demanding on the number of local gigs they play. 'Lonely Man Of Spandau' was accompanied by a request not to misinterpret the lyrics. No problem there, Mensi — I don't imagine too many there could be persuaded from thinking that the only Rudolphs that matter come on sleighs.

The Mensforth hour of devotion to fair play continued with 'Last Night Another Soldier', the new single, which shows a genuine ability to see matters from both points of view and although it was surrounded by rather too much self-justifying prattle for my liking, there's no doubt his heart is in the right place. Why else bother writing in the same vein as 'Never 3rd Nothing', when far from being a commercial con-trick, that song's lack of success merely contributed to getting the band slung off WEA.

'Who Killed Liddle' still retains its potency and shows Mensi can do more than just pander to 'the kids' whilst his rousing version of Cliff's 'The Young Ones' is as rollicking a youth anthem as any that has come out these past few years.

Another feather in his cap is the solidarity, as opposed to jealousy, shown to contemporaries, regardless of them being better known than himself. Hence 'Pretty Vacant' as the encore complete with a Cockney Reject sharing 'vocals'. In fact, one of the highlights of the evening was young Stinky striding stage-wards like a head boy on speech day, whilst another was the total lack of trouble.

One is almost tempted to say that maybe the angelic part of their name isn't so ironic after all. MIKE NICHOLLS

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DISC JOCKEY FEDERATION (GB)

Advertisements have recently been appearing for a new national Disc Jockey Association, and whilst the DJF does not wish to enter into a 'Market Place' situation, we want to make it clear that we are the ONLY officially recognised body catering for the interest of Disc Jockeys nationwide.

The Disc Jockey Federation (GB) has been in existence for five years, and has already been instrumental in influencing decisions made by such bodies as the Performing Rights Society, and is currently in negotiations with other organisations like the PPL, and Musicians Union to ensure that the Disc Jockey is fully considered when any legislation is put into effect.

Also, every member of the DJF is automatically a member of Alliance, a national body that can represent the federation at Government level. All DJF members must be covered by Public Liability Insurance to protect not only the Disc Jockey but also the customers, and for this reason we have our own policy with Commercial Union, the second largest insurance group in the country, and this gives £250,000 worth of cover for just £11 premium.

We also have similar insurance schemes in operation for equipment, vehicles and personal accident, all at favourable rates.

The Federation is made up of regional Associations and members belong to their local Associations, gaining the benefit that can be negotiated in that area by way of discounts with shops and other services. This is in addition to the schemes that the Federation organises nationally with such people as Kenning Tyres, the RAC/AA and many of the major equipment manufacturers. If the DJ lives outside of an Association area, individual membership to the Federation is available for just £10 per year. The Federation is in attendance at every major Exhibition and Forum throughout the year and provides the stewards at the biggest Exhibition BADEM. Local Associations usually meet monthly, putting on local activities, shows and local educational meetings with guest speakers, whilst the Federation's governing council meet bi-monthly to discuss major policy making decisions and establish such important items as a legally ratified contract for use by members, a working code of practice, and a model constitution for newly affiliated Association to work to, to name just a few.

As a working DJ it is in your best interest to belong to an Association, so it is obvious that you should join the organisation with the proven record of benefits for its members and the one that commands the respect of the Discotheque industry.

This is the Disc Jockey Federation (GB). For further details phone or write to:

Frank Smith (press and pro), 2a Station Parade, Ashford, Middx.

Tel. Ashford 42587

or Bill Forester (Secretary), 196 Stapleton Hall Road, London, N4

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FREE 10in x 8in COLOUR ENLARGEMENTS FROM D I C K W A L L I S PHOTOGRAPHY! As a special SUMMER OFFER we are GIVING AWAY completely free of charge a 10in x 8in enlargement with every order of £4 and over. Bands available — BLONDIE, KATE BUSH, VAN HALEN, GARY NUMAN, JUDAS PRIEST, PRESLEY, POLICE, QUEEN, TOURISTS, SPECIALS, BOWIE, ZEPPELIN, CLIFF RICHARD, QUO, KISS, ABBA, WHO, JAM, GENESIS, PISTOLS, MOTORHEAD. Also in our range Iron Maiden, Gabriel, Saxon, New Rush, Riot, Foxx, Pretenders, Selector, Styx, Wings, Joe Jackson, UFO, Strangers, Hagar, Damned, Floyd, Sabbath, N u g e n t, L i z z y, Whitesnake, Siouxsie + Judy Tzuke. Set of 10 3 1/2in x 5ins costs £4.20 cost £7.50 all plus 20p p&p. Fully illustrated proof sheets of all above bands are available. Sample colour print 25p. Send order and/or SAE for lists + proofs stating your requirements for reply by return to — Dick Wallis Photography (RM14), 159 Hamilton Road, London SE27 9SW.

SPRINGSTEEN — BORN TO RUN OR HE'S THE ONE T-shirt, £3.50, S-shirts, £5.95, SML — TITS, 12 Blenheim St, Newcastle on Tyne.

THE JAM — TUBE STATION AT MIDNIGHT T-shirt, £3.50, S-shirt, £5.95, SML — TITS, 12 Blenheim St, Newcastle on Tyne.

CHEAP TRICK, T-shirts, £3.50, S-shirts, £5.95, SML — TITS, 12 Blenheim St, Newcastle on Tyne.

RUTS LOGO — triangle T-shirts, £3.50, S-shirts, £5.95, SML — TITS, 12 Blenheim St, Newcastle on Tyne.

DESTROY T-SHIRTS with cross and swastika as worn by J. Rotten esq. T-shirts £3.50, S-shirts, £5.95, SML — TITS, 12 Blenheim St, Newcastle on Tyne.

STRANGLERS — T-shirts, Raven or B/white, T-shirts, £3.50, S-shirts, £5.95, SML — TITS, 12 Blenheim St, Newcastle on Tyne.

TOYAH, LARGE pic & logo, T-shirts, £3.50, S-

shirts, £5.95, SML — TITS, 12 Blenheim St, Newcastle on Tyne.

STIFF LITTLE FINGERS. Inflammable material or two finger design, T-shirts, £3.50, S-shirt, £5.95, SML — TITS, 12 Blenheim St, Newcastle on Tyne.

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SIOUXSIE AND THE BAN- SHEES, multi-pic T-shirts, £3.50, S-shirts, £5.95 or large pics of Siouxsie, same prices — TITS, 12 Blenheim St, Newcastle on Tyne.

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PINK FLOYD — THE WALL, T-shirts, £3.50, S-shirts, £5.95 SML — TITS, 12 Blenheim St, Newcastle on Tyne.

DAMNED T-shirts, £3.50, S-shirts, £5.95, SML — TITS, 12 Blenheim St, Newcastle on Tyne.

PENETRATION UP air into the open T-shirts, £3.50, S-shirts, £5.95, SML — TITS, 12 Blenheim St, Newcastle on Tyne.

AC/DC GUITAR — Map T-shirts, £3.50, S-shirts, £5.95, SML — TITS, 12 Blenheim St, Newcastle on Tyne.

GOLDEN OLDIE SINGLES, our fantastic free mail order catalogue including many imports not available, send large SAE to Gramophones Dept Go, 31 High Street, Reigate Surrey.

HEAVY METAL, Punk, R&R, Fifties, Oldies singles specialists imports from USA, Europe, Japan, Australia. Send 27p stamps for our 24 page catalogue and rarities / bargain lists, or call Thursday / Friday afternoons, Rock Machine, 391c Mile End Road, London E3 4QS. Also every Saturday at Central Market, Horsham, W Sussex.

CARS, RED, £25, green £12. Pistols Swindle pic mint offers, above £20. Dollar picture disc, Moonlight, £12. Toto picture disc, £18. Hot Gossip picture disc, Casanova, £5.50 — (0246) 71682.

SQUEEZE COOL Pink £1.50. Nail care, £2.50. Pistols Swindle pic bag, £4. Buzzcocks LP, £2.50. Feelgood Hong Kong prog, £2.50. Motors 10in green £24. P/O's cheques, £1.40 401 High St, Stratford E15 — 011 519 0144 day, 0279 724694 night.

SQUIRES SINGLE Mind goes round in circles in all good record shops. Buy it. A U T O G R A P H E D PRETENDERS album for sale or swap for Kate Bush rarities. — Phone Mark Thanet 291704.

DRIVER NEW LP 'Plastic Money' out now, central

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RECORDS FOR SALE

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THE WHO. My Generation LP, Ready Steady Who EP, originals. Offers. — Phone 0742 882463.

PISTOLS SWINDLE. 7in Madness Cair, 45rpm, Dickies relet, offers. — Egremont 621207.

PISTOLS SWINDLE single, picture cover, mint, £20. — Telephone Dorking 730330.

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PISTOLS SWINDLE Card Pic, £5. Upstarts (green), £3. Strangers (pink) EP, £3. Members (clear), £4. Dickies satin demo, £4. Many more — R/B 27 Whalley Road, Whalley Range, Manchester 16.

STRANGERS RAVEN 3D. £12. Rush Radio 12in, £3. UK Subs Brand New Age, clear, £8. Police badge, £18. Send 40p for full lists. — S-D, 401 High St, E15. 01 519 0144, 0279 724694.

RECORD COLLECTION for sale, original Stiffs, coloured vinyls and other rarities, over 1000 singles in pic sleeves. Perfect condition. — Send SAE for lists to Graeme Clark, 2 Rack And Manager Cottages, Crawley, Winchester, Hants.

CLIFF RICHARD / Shadows singles, EPs, LPs, many rarities. — SAE Tony, 64 Maxwell Gardens, Orpington, Kent.

RARITIES GALORE. Set sale / auction. Buzzcocks, Vapors 10in, acetates, Joy Division Factory Sample, Skids blue vinyl album + Hendrix, Bowie, Zeppelin, Who, AC/DC, Queen, Clash, Blondie, Jam, Dylan, Hawkwind, Police, Stones, Yes, Genesis, Gabriel, Hamill, Floyd demos, promos white labels Danish, Spanish, German, French pic sleeves and that's just for starters! For complete list send sae to: 11 Johnstone Road, East Ham, London E6.

COLLECTORS AUCTIONS sales, singles, albums, soul, rock, pop, new list every month, sae. — 6 Wendover Drive, Frimley, Surrey.

ALBUM CLEARANCE 100's of titles 1970-9 at £2.50 each (some less), sae list, stating any wants. Also singles pistols, Clash, Jam, etc. 40p each. — 120 Auriel Avenue, Dagenham, Essex.

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

READING RECORD Fair, St Laurence's Abbey Sq, behind Jackson's corner, Sunday 20/7/80 12-5 pm.

CLEARANCE SALE free single. With list of album + single bargains. Send 18p p&p to Mission Records (RM), 120 Church Lane, Birmingham B20 2RL.

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JOE KING Carrasco's new single 'Party Weekend' b/w 'Houston El Mover' £1.50. Send IM to — Gee Bee Records, Box 12004, Austin, Texas, 78711 USA.

TOP TWENTY hits / collectors items. Send SAE for bargain lists — MAPP Records, 1 Station Road, Weybourne, Nr Hold, Norfolk.

AMERICAN IMPORTED LPS / SINGLES!! Special collector's material!! Limited offer includes Bowie, Police, Zappa, Genesis, Zeppelin, Ted Nugent, Elvis Costello, Deep Purple, ELO, Jealies, Elvis Presley, Pink Floyd, Eric Clapton, Alice Cooper, Jimi Hendrix, Faces, Jam, Santana, Who, Yes + + + + + hundreds more!! + + + plus + + + Massive Selection of rock star books, concert pics, giant colour posters!! Collectors, don't miss this! Send large SAE & 50p for illustrated catalogues. — Dept RM, RS Promotions, Ivy House, North St, Milverton, Somerset.

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

MOLDLESS OLDIES! 1000s available, 1955-79, imports, deletions, collector's originals, UK labels, singles, EPs, LPs — SAE Diskery, 80-87 Western Road, Hove, Sussex. Callers welcome.

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Wanted

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CUTTINGS ANY artist. — Details to: Valerie, 73 Watersplash Road, Shepperton, Middx.

SUZI QUATRO fans do you have any photographs of Lenny Dave and Jamie who would be willing to sell copies of? — Please write Maureen Worsley, 25 Walnut Tree Road, Pirton, Nr. Hitchin, Herts, SG5 3PX.

12-INCH, 7-INCH Disco records and any oldies Motown, state condition and price. — Write Trev Crauen, 331 West Lane, Keighley, Yorks.

LENA ZAVARONI scap books, posters, magazines, cuttings, LPs, singles (not Pickwick), cassettes, recordings of shows. State price. — Box 2518.

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PROFESSIONAL BROADCASTER will assist you in realising your full potential. Remember, radio opportunities, the best audition tapes come from — Med Air Broadcast Studios, Henley. Tel: 04912 6885.

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AA FOR Penfriends, personal friends, marriage partners. Efficient, reliable, inexpensive. One year's membership £7. Tel: C. Agency, 3 Beaconsfield Avenue, Colchester CO3 3DJ. Tel: 0206 44884.

Situations Wanted

TOYAH FAN CLUB sae to Intergalactic Ranch House, 42 Manchester St, London W1.

THE LEGION OF THE CRAMPED WANTS YOU! International official cramps fan club sae for details to Lindsay Hutton, 10 Doherty Path, Gungahmore, Stirlingshire, Scotland.

ROD STEWART Join the Rod Squad the only club for Rod Fans free send sae John, 57 Downside Road, Sutton, Surrey.

SAMSON FAN CLUB. SAE for details — PO Box 82, Guildford, Surrey, GU2 6PF.

THE WHO official club. Send SAE for details to — The Who Club, PO Box 107A, London N6 5RU.

SAXON MILITIA GUARD. SAE to 33 Osbert Drive, Thurcroft, S. Yorks. S66 9AF.

GENESIS OFFICIAL fan club. Send SAE for details to — Genesis Information, PO Box 107, London N6 9GU.

PUYS 'N DOLLS OFFICIAL WORLD WIDE FAN CLUB. Send an SAE for details to — 2 Carclaw Avenue, Newquay, Cornwall, TR7 1RH.

TRESPASS OFFICIAL Fan Club. SAE — 10 Browns Close, Acton, Suburb, Suffolk.

WITCHFYNDES COVN send SAE for details. — 45D Leeming Street, Mansfield, Nottinghamshire.

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DAVID ESSEX singles pre rock on state price and condition Karen Newman, 3 Elm Close, Ryde, IOW.

GRAHAM BONNEY 'Supergirl' Adriano Celentano, 'Language Of Love' (Priscello) Wanted. — Tel: 0253 865432.

OTWAY + BARRETS 'Louisa on a Horse' and 'Murder Man' singles your price. — Tim, 454 Newmarket Road, Norwich, Norfolk. Telephone 21933.

JON LORDS last of the Big Bands, 1p. — Telephone Wrexham 57789.

CASH FOR good condition albums, large quantities preferred, will collect. — Aylesbury 86267.

DISCO 12in pre 1978, end list. — Roman, 44 Lindley Avenue, Tipton, West Midlands.

ABSOLUTELY ALL your unwanted LPs, cassettes singles (especially RARITIES) exchanged for one's you do want. 1p - £2.70 each exchange value allowed. We guarantee NONE refused!! Bring ANY quantity in ANY condition to: Record & Tape Exchange, 38 Notting Hill Gate, London, W11 (01-727 3539) cassettes ONLY may be sent by post with SAE for cash (our price must be accepted — nothing returned once sent). Estimates on request.

Special Notice

SLADES NOD. Rock Garden gig woz superb good luck win night starvation keep it rollin. — Don Glasgow.

STEWART COPELAND happy birthday good luck at Milton Keynes. — Love Julie Carlisle.

RADIO CAROLINE. What does the future hold? Find out full story of sinking and future plans in Soundwaves Magazine issue 8 has full details plus ship photos. Issue 7 also still available both 35p from Soundwaves Box 110, Orpington, Kent, New issue 9 already sold out — don't order.

DAVID ESSEX Happy Birthday, 23rd July Thanks for a brilliant concert in Brighton. — Love June.

RADIO CAROLINE Exclusive interview with Stevie Gordon and Robb Eden in bulletin No 9 out now. For 50p (subscription £2.50) from Caroline Movement, BCM-BRFM, London, WC1.

MARC BOLAN IOW disco party August 9th special guests from T. Rex and Mick O'Halloran raffles, films and slides, refreshments available, licensed bar, tickets in advance, £2 p/orders only sae Sue Sweatman, 20 Forest Road, Winford, Isle of Wight.

SLADE ON stage Paris 1974, set of ten super 8 5x 3 1/2in photos, only £3.20. — S. Flinders, 5 Main St, Stanton by Dale, Ilkesh, Derby.

SEVEN DAYS at Isle of Man rock and roll festival including Ferry, admission tickets £26. — Details Rock and Roll office, 13 Victoria Street, Douglas, I.O.M. Tel: 0233 23058.

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PHASE 3 DISCO — 01-886 3604, 01-240 0973, 1-8pm.

TOP UNIT Disco — Leamington 24202.

CLOUD 9 — 368 7447.

DISCO REPLAY London, — 328 6424.

DAVE JANSEN — 690 4010.

ORANGEPEEL — 969 2651.

JOHNNY DEAN'S Disco with light, all occasions. — 803 0684, 801 8517.

anywhere. — Farnham 715068.

DISCOTHEQUES. — 965 2826 / 2991.

Musical Services

ABSOLUTELY FREE Twenty Songwriting Questions Answered Explains copyright, publishing, recording, contracts, royalties etc. Free from International Songwriters Association (IRMS), Limerick City, Ireland.

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

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STEREO DISCO UNIT CITRONIC Hawaii simms 450 watt amp project sae four chaser sound to light 2 dual concentric 350 watt speakers all leads £800 on o will split. — Telephone Paul 779983 / 779642 after 6 pm.

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STEREO DISCO unit 160 watt per channel, lights, projector, strobe, mic, plus stands, £700, no offers. Further details to 0272 842900.

HARLEQUIN FOR BOOKS 68 St. Petersburg Stockport (Postage in brackets)

EXCLUSIVE NEWS! The David Bowie Biography (by Paul Sinclair) £3.25 (20p) The Kate Bush Paperback 95p (20p) Also illustrated by B. Bangs £3.95 (65) The Police Released (100's of pics) £2.50 (60) Rush — The Words and Pictures £1.95 (60) Rush — Words and Pictures Vol II £2.50 (60) KISS — Grooves Special (inc Calendar) £1.95 (25) Patti Smith — High on Religion £1.95 (80) Genesis — I Know What I Like £7.95 (85) The Who in Their Own Words £2.95 (60) Pink Floyd — A Visual Documentary £3.95 (60) The Led Zeppelin Paperback 75p (20) Wings Over USA £3.25 (65) Stones On Tour £4.95 (95) The Concerts (100's of heavy metal pics) £5.50 (110) The Clash Song Book No.2 £3.95 (65) Pistols — Great Rock n Roll Swindle 75p (10) Pistols File £2.50 (65) Pistols Songbook (Never Mind...) £3.95 (65) David Bowie — Life and Times £1.25 (40) David Bowie — Photo File 95p (40) David Bowie — Picture Mag £1.25 (25) David Bowie — Japanese picture mag £2.95 (12) The Best Of Queen £3.95 (65) Kiss — Spooky Kites of Death £1.95 (40) Kiss — Paperback 95p (35) Johnny Tonkin £2.95 (40) Ian Gillan — My Universe £2.75 (80) Hot Chocolate 20 Hottest Hits £2.95 (65) Philp Lynott — A Collection of Works £1.50 (40) Horror Fans! 10 diff imported Conans, only £3.50 (post free) Horror Fans! 16 diff Vampirella, only £3.50 (post free) Horror Fans! 18 diff Heavy Metal, only £11.50 (post free)

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CHARTS

UK SINGLES

1	XANADU, Olivia Newton John, ELO	Jet
2	USE IT UP/WEAR IT OUT, Odyssey	RCA
3	JUMP TO THE BEAT, Stacy Lattisaw	Atlantic
4	CUPID/I'VE LOVED YOU FOR A LONG TIME, Spinners	Atlantic
5	COULD YOU BE LOVED, Bob Marley & The Wailers	Island
6	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN, UB40	Graduate
7	BABOOSHKA, Kate Bush	EMI
8	CRYING, John McLean	EMI
9	WATERFALLS, Paul McCartney	Parlophone
10	MORE THAN I CAN SAY, Leo Sayer	Chrysalis
11	TO BE OR NOT TO BE, B. A. Robertson	Carriere
12	FUNKY TOWN, Lipps Inc	Casablanca
13	747 (STRANGERS IN THE NIGHT), Saxon	Carriere
14	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis	Rialto
15	SIMON TEMPLAR/TWO PINTS OF LAGER, Splogdenessounds	Deram
16	LET'S HANG ON, Darts	Magnet
17	LOVE WILL TEAR US APART, Joy Division	Factory
18	BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway	Atlantic
19	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
20	THERE THERE MY DEAR, Devy's Midnight Runners	Parlophone
21	I'M NOT YOUR STEPPIN' STONE, Sex Pistols	Virgin
22	PLAY THE GAME, Queen	WEA
23	A LOVERS HOLIDAY, Change	EMI
24	CHRISTINE, Slouiss & The Banishes	Polydor
25	NEON KNIGHTS, Black Sabbath	Vertigo
26	THEME FROM THE INVADERS, Yellow Magic Orchestra	A&M
27	ME MYSELF I, Joan Armatrading	A&M
28	LIP UP FATTY, Bad Manners	Magnet
29	CHINATOWN, Thin Lizzy	Vertigo
30	BEHIND THE GROOVE, Teena Marie	Motown
31	UPSIDE DOWN, Diana Ross	Motown
32	WEDNESDAY WEEK, Undertones	Sire
33	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT, Rod Stewart	Riva
34	FANTASY, Gerard Kenny	RCA
35	MY GIRL, Whispers	Solar
36	WHOLE LOTTA ROSIE, AC/DC	Atlantic
37	SUBSTITUTE, Liquid Gold	Polo
38	OOPS UPSIDE YOUR HEAD, Gap Band	Mercury
39	DOES SHE HAVE A FRIEND, Gene Chandler	20th Century
40	MARIANA, Gibson Brothers	Island
41	MIDNITE DYNAMOS, Matchbox	Magnet
42	PAINT IT BLACK, Mo-dettes	Deram
43	KING'S CALL, Phil Lynott	Vertigo
44	BRAZILIAN LOVE AFFAIR, George Duke	Epic
45	J. D. K. 50-80, Olway/Barratt	Polydor
46	SANCTUARY, New Musik	GTO
47	ARE YOU GETTING ENOUGH, Hot Chocolate	RAK
48	READY AN' WILLING, Whitesnake	UA
49	SLEEP WALKING, Ultravox	Chrysalis
50	9 TO 5, Sheena Easton	EMI
51	MESSAGES, Orch. Manoeuvres in the Dark	Dindisc
52	HANGIN' OUT, Kool & The Gang	De-Lite
53	BRITISH WAY OF LIFE, Chords	Polydor
54	THEME FROM MASH, The Mash	CBS
55	RUNNING FROM PARADISE, Daryl Hall/John Oates	RCA
56	DO YOU DREAM IN COLOUR, Bill Nelson	Cocteau
57	TAKE YOUR TIME (DO IT RIGHT), SOS Band	Tabu
58	NEWS AT TEN, Vapors	United Artists
59	LET ME LOVE OPEN THE DOOR, Pete Townshend	Alco
60	MY GUY (MY GIRL), Amii Stewart/Johnny Bristol	Atlantic/Hansa
61	SHOT DOWN IN THE NIGHT, Hawkwind	Bronze
62	SUNSET PEOPLE, Donna Summer	Casablanca
63	BURNING CAR, John Fox	Metal Beat
64	LET'S GET SERIOUS, Jermaine Jackson	Motown
65	YOU GAVE ME LOVE, Green Heights Affair	Mercury
66	WE CAN DO ANYTHING, Cockney Rejects	Zonophone
67	BARMY LONDON ARMY, Charlie Harper	Jet
68	I'M ALIVE, Electric Light Orchestra	Gem
69	BLUES BAND EP, Blues Band	Arista
70	EASY LIFE, Bodysnatchers	2 Tone
71	GIGANTOR, Dickies	A&M
72	THE SCRATCH, Surface Noise	WEA
73	FUNKIN' FOR JAMAICA, Tom Browne	Arista
74	RAT RACE/RUDE BUOYS OUTA JAIL, Specials	Two-Tone

VIRGIN CHART

1	EMOTIONAL RESCUE	Rolling Stones
2	PETER GABRIEL	Peter Gabriel
3	ME MYSELF I	Joan Armatrading
4	FLESH & BLOOD	Roxy Music
5	HOLD OUT	Jackson Browne
6	UPRISING	Bob Marley & The Wailers
7	THE UP ESCALATOR	Graham Parker
8	THERE AND BACK	Jeff Beck
9	I JUST CAN'T STOP	The Beat
10	DEMOLITION	Girls School
11	MCCARTNEY II	Paul McCartney
12	SKY 2	Sky
13	BRAZILIAN LOVE AFFAIR	George Duke
14	BLACK SABBATH LIVE	Black Sabbath
15	OFF THE WALL	Michael Jackson
16	ORCHESTRAL MANOEUVRES IN THE DARK	Orchestral Manoeuvres In The Dark
17	THE WALL	Pink Floyd
18	DIANA	Diana Ross
19	THE BLUE MEANING	Toyah
20	SPLendid HOTEL	Al Demolia

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UK ALBUMS

1	2 THE GAME, Queen	EMI
2	1 EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
3	— DEEPEST PURPLE, Deep Purple	Harvest
4	3 FLESH AND BLOOD, Roxy Music	Polydor
5	18 KING OF THE ROAD, Boxcar Music	Warwick
6	6 UPRISING, Bob Marley	Island
7	— XANADU, OST	Jet
8	5 BLACK SABBATH LIVE AT LAST, Black Sabbath	Nems
9	7 ME MYSELF I, Joan Armatrading	A&M
10	9 MCCARTNEY II, Paul McCartney	Parlophone
11	14 OFF THE WALL, Michael Jackson	Epic
12	— CULTOSAURUS ERECTUS, Blue Oyster Cult	CBS
13	10 SKY 2, Sky	Ariola
14	— VIENNA, Ultravox	Chrysalis
15	12 HOT WAX, Various	K-Tel
16	4 PETER GABRIEL, Peter Gabriel	Charisma
17	15 READY AND WILLING, Whitesnake	United Artists
18	13 I JUST CAN'T STOP IT, The Beat	Go Feet
19	23 REGATTA DE BLANC, Police	A&M
20	8 SAVED, Bob Dylan	CBS
21	16 DUKE, Genesis	Charisma
22	11 THE PHOTOS, Photos	CBS
23	22 THE MAGIC OF BONEY M, Boney M	Atlantic
24	29 DIANA, Diana Ross	Motown
25	24 MAGIC REGGAE, Various	K-Tel
26	26 WHEELS OF STEEL, Saxon	Carriere
27	19 SHINE, Average White Band	RCA
28	34 DEMOLITION, Girlschool	Bronze
29	53 ALL FOR YOU, Johnny Mathis	CBS
30	20 CHAIN LIGHTNING, Don McLean	EMI
31	21 SOMETIMES WHEN WE TOUCH, Cleo Laine/James Galway	RCA
32	38 UNCLANDOS D'AMOUR, Police	A&M
33	27 GREATEST HITS, Rose Royce	Whitfield
34	41 BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
35	17 SOUNDS SENSATIONAL, Bert Kaempfert	Polydor
36	28 BEAT BOYS IN THE JET AGE, Lambretta	Rocket
37	33 CHAMPAGNE AND ROSES, Various	Polystar
38	36 ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres In The Dark	Dindisc
39	37 TWELVE GOLD BARS, Status Quo	Vertigo
40	64 MANILOV MAGIC, Barry Manilow	Arista
41	34 ONE STEP BEYOND, Madness	Stiff
42	85 ROCKS PEBBLES AND SAND, Stanley Clarke	Epic
43	30 PRETENDERS, Pretenders	Real
44	30 THEMES FOR DREAMS, Pierre Belmonde	K-Tel
45	— ROMANTIC GUITAR, Paul Brett	K-Tel
46	69 HOLD OUT, Jackson Browne	Asylum
47	— NIGHTFLIGHT, Justin Hayward	Decca
48	47 WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
49	25 DEFECTOR, Steve Hackett	Charisma
50	32 GREAT ROCK AND ROLL SWINDLE, OST	Virgin
51	48 EMPTY GLASS, Peter Townshend	Alco
52	40 INCOMPARABLE ELLA, Ella Fitzgerald	Polydor
53	54 SPECIALS, Specials	2-Tone
54	43 RUMOURS, Fleetwood Mac	Warner Bros.
55	57 BRITISH STEEL, Judas Priest	CBS
56	— THERE AND BACK, Jeff Beck	Epic
57	49 IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
58	70 TRAVELOGUE, Human League	Virgin
59	— HIGHWAY TO HELL, AC/DC	Atlantic
60	59 HEAVEN AND HELL, Black Sabbath	Vertigo
61	60 TELL ME ON A SUNDAY, Marti Webb	Polydor
62	46 SINGS LEIBER AND STOLLER, Elvis Presley	RCA
63	68 IRON MAIDEN, Iron Maiden	EMI
64	62 SPORTS CAR, Judie Tzuke	Rocket
65	44 KILLER WATTS, Various	CBS
66	— RHAPSODY AND BLUES, Crusaders	MCA
67	72 THE JAN AND DEAN STORY, Jan and Dean	K-Tel
68	45 NOW WE MAY BEGIN, Randy Crawford	Warner Bros.
69	42 SOMETIMES YOU WIN, Dr. Hook	Capitol
70	31 THE UP ESCALATOR, Graham Parker	Stiff
71	51 ROBERTA FLACK/DONNY HATHAWAY, Flack/Hathaway	Atlantic
72	56 JUST ONE NIGHT, Eric Clapton	RSO
73	50 HEROES, Commodores	Motown
74	— HEART TO HEART — 20 HOT HITS, Ray Charles	London
75	— GREATEST HITS, Rod Stewart	Riva

US SINGLES

1	2 IT'S STILL ROCK AND ROLL TO ME, Billy Joel	Columbia
2	1 COMING UP (Live At Glasgow), Paul McCartney & Wings	Columbia
3	4 LITTLE JEANIE, Elton John	MCA
4	4 CUPID/I'VE LOVED YOU FOR A LONG TIME, Spinners	Atlantic
5	11 SHINING STAR, Manhattan	Columbia
6	6 STEAL AWAY, Robbie Dupree	Elektra
7	8 MAGIC, Olivia Newton-John	MCA
8	3 THE ROSE, Bette Midler	Atlantic
9	9 LET'S GET SERIOUS, Jermaine Jackson	Motown
10	10 LET ME LOVE YOU TONIGHT, Pure Prairie League	Casablanca
11	19 TAKE YOUR TIME, SOS Band	Tabu
12	13 TIRED OF TOEIN' Rocky Burnette	EMI-America
13	14 ONE FINE DAY, Carole King	Capitol
14	15 IN AMERICA, The Charlie Daniels Band	Epic
15	17 MORE LOVE, Kim Carnes	EMI-America
16	16 I'M ALIVE, Electric Light Orchestra	MCA
17	22 EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
18	21 LOVE THE WORLD AWAY, Kenny Rogers	United Artists
19	20 GIMME SOME LOVIN', Blues Brothers	Atlantic
20	7 FUNKY TOWN, Lipps Inc	Casablanca
21	23 ALL NIGHT LONG, Joe Walsh	Asylum
22	25 EMPIRE STRIKES BACK, Meo	RSO
23	26 SAILING, Christopher Cross	Warner Bros
24	27 MISUNDERSTANDING, Genesis	Atlantic
25	31 LET MY LOVE OPEN THE DOOR, Pete Townshend	Asylum
26	28 STAND BY ME, Mickey Gilley	Capitol
27	12 AGAINST THE WIND, Bob Seger & The Silver Bullet Band	A&M
28	35 TAKE A LITTLE RHYTHM, All Thomson	A&M
29	37 OLD FASHION LOVE, Commodores	Motown
30	36 INTO THE NIGHT, Benny Mardones	Polydor
31	39 JO JO, Big Scappas	Columbia
32	34 WALKS LIKE A LADY, Journey	Columbia
33	40 MAKE A LITTLE MAGIC, The Dirt Band	United Artists
34	18 BIGGEST PART OF ME, Ambrosia	Warner Bros
35	24 SHE'S OUT OF MY LIFE, Michael Jackson	Epic
36	38 KING OF THE HILL, Rick Pinette And Oak	Mercury
37	29 CARS, Gary Numan	Atco
38	42 I CAN'T LET GO, Linda Ronstadt	Asylum
39	43 ALL OUT OF LOVE, Air Supply	Arista
40	41 A LOVER'S HOLIDAY, Change	Warner Bros
41	46 TULSA TIME/COCAINE, Eric Clapton	RSO
42	50 FAME, Irene Cara	RSO
43	58 WHY NOT ME, Fred Knobloch	Atlantic
44	51 PLAY THE GAME, Queen	Elektra
45	55 DRIVIN' MY LIFE AWAY, Eddie Rabbitt	Elektra
46	47 IT'S FOR YOU, Player	Casablanca
47	49 LANDLORD, Gladys Knight & The Pips	Columbia
48	53 BOULEVARD, Jackson Browne	Asylum
49	30 SHOULD'VE NEVER LET YOU GO, Neil Sedaka & Dara Sedaka	Elektra
50	56 SHANDI, Kiss	Casablanca
51	59 BEYOND, Herb Alpert	A&M
52	57 ONE MORE TIME FOR LOVE, Jeff Preston & Syreeta	Motown
53	54 LET'S GO ROUND AGAIN, Average White Band	Arista
54	33 CALL ME, Blondie	Chrysalis
55	62 SOMEONE THAT I USED TO LOVE, Natalie Cole	Capitol
56	70 GIVE ME THE NIGHT, George Benson	Warner Bros/West
57	32 DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers w/Kim Carnes	United Artists
58	66 ONE IN A MILLION YOU, Larry Graham	Warner Bros
59	67 LOOKIN' FOR LOVE, Johnny Lee	Asylum
60	60 ON THE REBOUND, Russ Ballard	Epic
61	71 LOVE THAT GOT AWAY, Firefall	Atlantic
62	69 THAT LOVIN' YOU FEELIN' AGAIN, Roy Orbison & Emmylou Harris	Warner Bros
63	44 EVERYTHING WORKS IF YOU LET IT, Cheap Trick	Epic
64	— YOU'RE THE ONLY WOMAN, Ambrosia	Warner Bros
65	74 YEARS FROM NOW, Dr Hook	Capitol
66	73 DANCIN' IN THE STREETS, Teri DeSario with KC	Casablanca
67	68 WHO SHOT JR, Gary Burbanck with Band McNally	Ovation
68	72 ALABAMA GET AWAY, Grateful Dead	Arista
69	— FREE ME, Roger Daltrey	Polydor
70	— IF I WERE YOU, Toby Beau	RCA
71	— UPSIDE DOWN, Diana Ross	Motown
72	— HONEY, HONEY, David Hudson	TK
73	75 SAVE ME, Dave Mason	Columbia
74	— HOT ROD HEARTS, Robbie Dupree	Elektra
75	— IT HURTS TOO MUCH, Eric Carmen	Arista

CHARTFILE

AMERICA WAS 204 years old a couple of weeks ago and Los Angeles radio syndicators Watermark celebrated the occasion with a four hour special surveying some of the more bizarre facts and figures in the history of the American Top 40.

Amongst the plethora of useless information to emerge was the fact that **Bill Withers**, version of 'Ain't No Sunshine' contains the phrase 'I know' 28 times in a row — not surprisingly an all-time entry into the Top 40 hits. And **Donna Summer** received an honourable mention for holding down a single note for 14 seconds on 'Dim All Lights' thus beating the long-standing record of 13 seconds achieved by **Ed Ames** on the 1967 hit 'My Cup Runneth Over'.

The Kinks saga continues: Both **Arista** and **Pye** have rushed out EPs by **Ray Davies & Co**: The **Arista** EP features live versions of 'Where Have All The Good Times Gone', 'Attitudes', 'Victoria' and 'David Watts' whilst the **Pye** effort includes the original studio versions of 'Well Respected Man', 'Stop Your Sobbing', 'Waterloo Sunset' and 'David Watts'.

The US disco charts have undergone a rather drastic transformation in recent weeks as everybody abandons the (supposedly) sinking ship. Straight disco records are finding life somewhat harder as several British rock acts invade the chart: **The Clash's** 'London Calling / Train In Vain' has bulletted to 40 from 85 on its second week, the **Pretenders** 'Brass In Pocket' moves up to 46, **Maccas's** 'Coming Up' enters at 84 while other new entries include **The Vapors** 'Turning Japanese' (68), **Boys Don't Cry** / **Jumping Someone Else's Train** — **The Cure** (70), **Careering / Memories** — **Public Image Limited** (77), **Da - a - a - ance** — **Lambert's** (85), **'Too Much Pressure'** — **The Selecter** (89), **'Flesh & Blood / Over You / 3 Miles High'** — **Roxy Music** (90), **'Rat Race'** — **Specials** (91) and **'Messages / Red Frame White Light'** — **Orchestral Manoeuvres In The Dark** (94). **Delegation, Average White Band** and **Gary Numan** bring the British contingent to a record breaking 14.

Reader **P Bradford** of Longhanborough has sent a most

impressive 20 page computer print-out which gives a complete statistical analysis of the **BMRB Top 40** for the period January 3 - June 24. Mr Bradford has used an inverse points system, (40pts for No 1, 39 pts for No 2 etc etc) to determine the most successful records during the period. Obviously such an inflexible points system presumes that a No 1 record sells 40 times as many copies as a No 40 record. In practice the ratio has varied between 6:1 and 12:1 this year. It also implies that a No 1 record in January sells the same number of copies a week as a No 1 in June. Nevertheless, it's great fun and does have a distinct relationship with chart consistency. No doubt the **BMRB** boffins would disagree but according to Mr Bradford these are the 20 best-selling records during the first half of the year: 1) Working My Way Back To You — **Battrol Spinners**, 2) Geno — **Dexy's Midnight Runners** 3) No Doubt About It — **Hot Chocolate** 4) Dance Yourself Dizzy — **Liquid Gold** 5) Together We Are Beautiful — **Fern Kinsey** and **Goward Of The County** — **Kenny Rogers** 7) I'm In The Mood For Dancing — **The Nolans** 8) Theme From **MASH** — **Mash** 9) Brass In Pocket — **Pretenders** 10) Take That Look Off Your Face — **Marti Webb** 11) Turning Japanese — **Vapors** and **And The Beat Goes On** — **Whispers** 13) Food For Thought — **UB40** 14) Too Much Too Young — **Specials** 15) Silver Dream Machine — **David Essex** 16) What's Another Year — **Johnny Logan** 17) Going Underground — **Jam** 18) All Night Long — **Rainbow** 19) Atomic — **Blondie** and **My Girl** — **Madness**.

The **Rolling Stones** astounding US chart debut at no. 33 a couple of weeks ago was the highest since the **Bees Gees'** 'Tired Of You' another year — **Johnny Logan** 17) Going Underground — **Jam** 18) All Night Long — **Rainbow** 19) Atomic — **Blondie** and **My Girl** — **Madness**.

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Despite being chart regulars since 1972 'Xanadu' is **ELO's** first No. 1. **ONJ** has topped the charts twice before, both times with a little assistance from **John Travolta**.

Finally, congratulations to **Genesis**. Their 'Duke' album is the first this year to be certified platinum (300,000 sales). **ALAN JONES**

US ALBUMS

- 1 GLASS HOUSES, Billy Joel Columbia
- 2 JUST ONE NIGHT, Eric Clapton RSO
- 3 MCCARTNEY II, Paul McCartney Columbia
- 4 THE EMPIRE STRIKES BACK, Soundtrack RSO
- 5 EMPTY GLASS, Pete Townshend Atco
- 6 LET'S GET SERIOUS, Jermaine Jackson Motown
- 7 HEROES, Commodores Motown
- 8 EMOTIONAL RESCUE, The Rolling Stones Rolling Stones
- 9 URBAN COWBOY, Soundtrack Asylum
- 10 HOLD OUT, Jackson Browne Asylum
- 11 DUKE, Genesis Atlantic
- 12 DIANA, Diana Ross Motown
- 13 21 AT 33, Elton John MCA
- 14 THE ROSE, Soundtrack Atlantic
- 15 BOB SEGER & THE SILVER BULLET BAND, Against The Wind Capitol
- 16 THE WALL, Pink Floyd Columbia
- 17 THE BLUES BROTHERS, Soundtrack Atlantic
- 18 OFF THE WALL, Michael Jackson Epic
- 19 ONE FOR THE ROAD, The Kinks Arista
- 20 THE GAME, Queen Elektra
- 21 MOUTH TO MOUTH, Lipps Inc Casablanca
- 22 SCREAM DREAM, Ted Nugent Epic
- 23 MIDDLE MAN, Boz Scaggs Columbia
- 24 AFTER MIDNIGHT, Manhattans Columbia
- 25 THE SOS BAND, SOS Tabu
- 26 ROSES IN THE SNOW, Emmylou Harris Warner Bros
- 27 SWEET SENSATION, Stephanie Mills 20th Century
- 28 HEAVEN AND HELL, Black Sabbath Warner Bros
- 29 THE GLOW OF LOVE, Change RFC
- 30 TRILogy, PAST, PRESENT AND FUTURE, Frank Sinatra Reprise
- 31 SAVED, Bob Dylan Columbia
- 32 ANYTIME ANYPLACE ANYWHERE, Rossington Collins Band MCA
- 33 PETER GABRIEL, Peter Gabriel Mercury
- 34 BRITISH STEEL, Judas Priest Columbia
- 35 CAMEOSIS, Cameo Casablanca
- 36 MUSIC MAN, Waylon Jennings RCA
- 37 FIRIN' UP, Pure Prairie League Casablanca
- 38 KISS UNMASKED, Kiss Casablanca
- 39 FOUND ALL THE PARTS, Cheap Trick Epic
- 40 THERE AND BACK, Jeff Beck Epic
- 41 CHRISTOPHER CROSS, Christopher Cross Warner Bros
- 42 ME, MYSELF, I, Joan Armatrading A&M
- 43 NAUGHTY, Chaka Kahn Warner Bros
- 44 FAME, Soundtrack RSO
- 45 PEARLS - SONGS OF GOFFIN & KING Carole King Capitol
- 46 MAD LOVE, Linda Ronstadt Asylum
- 47 PRETENDERS, Pretenders Sire
- 48 ABOUT LOVE, Gladys Knight & The Pips Columbia
- 49 WOMEN AND CHILDREN FIRST, Van Halen Warner Bros
- 50 THIS TIME, Al Jarreau Warner Bros
- 51 FREEDOM OF CHOICE, Devo Warner Bros
- 52 CAN'T STOP THE MUSIC, Soundtrack Casablanca
- 53 ONE EIGHTY, Ambrosia Warner Bros
- 54 GO TO HAVEN, Grateful Dead Arista
- 55 LOVE STINKS, J. Geils Band EMI-America
- 56 THE LONG RUN, Eagles Asylum
- 57 LOVE TRIPPIN', Spinners Atlantic
- 58 GO ALL THE WAY, Isley Brothers T-Neck
- 59 AND ONCE AGAIN, Isaac Hayes Polydor
- 60 FLESH AND BLOOD, Roxy Music Atco
- 61 CAREFUL, The Motels Capitol
- 62 DEPARTURE, Journey Columbia
- 63 IN THE HEAT OF THE NIGHT, Pat Benatar Chrysalis
- 64 DAMN THE TORPEDOES, Tom Petty & The Heartbreakers MCA
- 65 ONE IN A MILLION YOU, Larry Graham Warner Bros
- 66 RHAPSODY AND BLUES, The Crusaders MCA
- 67 LOVE IS A SACRIFICE, Southside Johnny & The Asbury Jukes Mercury
- 68 TOMCATTIN', Blackfoot Atco
- 69 IT'S HARD TO BE HUMBLE, Mac Davis Casablanca
- 70 SAN ANTONIO ROSE, Willie Nelson & Ray Price Columbia
- 71 XANADU, Soundtrack MCA
- 72 THE SON OF ROCK AND ROLL, Rocky Burnette EMI
- 73 GYREETA, Syyreeta United Artists
- 74 GIDEON, Kenny Rogers RCA
- 75 SKYWAY, Skyy RCA

HEAVY METAL

- 1 WAR PIGS, Black Sabbath (From 'Live at Last' LP EMI)
 - 2 NEON KNIGHTS, Black Sabbath (Vertigo) 45
 - 3 GRINDER, Judas Priest (From 'British Steel' LP CBS)
 - 4 AND THE CRADLE WILL ROCK, Van Halen (WB) 45
 - 5 SANCTUARY, Iron Maiden (EMI) 45
 - 6 NANTUCKET SLEIGHRIE, Quatz (RR Records) 45
 - 7 LIVEWIRE, AC/DC (Atlantic) 45
 - 8 BAD MOTOR SCOOTER, Montrose (WB) 45
 - 9 TRAMPLED UNDERFOOT, Led Zeppelin (Atlantic Import) 45
 - 10 BLOODY FOOL, Quatz (R.R. Records) 12in 45
- Compiled by Mick & Geoff - 'Stirling House Gateshead', 'Monday Rock Club'

US SOUL

- 1 TAKE YOUR TIME, S.O.S. Band Tabu
- 2 ONE IN A MILLION YOU, Larry Graham Warner Bros
- 3 LANDLORD, Gladys Knight & The Pips Columbia
- 4 LET'S GET SERIOUS, Jermaine Jackson Motown
- 5 CUPID, Spinners Atlantic
- 6 SWEET SENSATION, Stephanie Mills 20th Century
- 7 A LOVER'S HOLIDAY, Change RFC
- 8 FUNKY TOWN, Lipps Inc Casablanca
- 9 YOU AND ME, Rockie Robbins A&M
- 10 SITTING IN THE PARK, G.Q. Arista
- 11 GIVE ME THE NIGHT, George Benson Warner Bros
- 12 DYNAMITE, Stacy Lattisaw Cotillion
- 13 HERE WE GO AGAIN, Isley Brothers CBS
- 14 SHINING STAR, Manhattans Columbia
- 15 OLD-FASHION LOVE, Commodores Motown
- 16 WE'RE GOIN' OUT TONIGHT, Cameo Chocolate
- 17 ALL NIGHT THING, Invisible Man's Band Mango
- 18 BACK TOGETHER AGAIN, Roberta Flack with Donny Hathaway Atlantic
- 19 BACKSTROKIN', Fabback Spring
- 20 THE BREAKS, Kurtis Blow Mercury

US DISCO

- 1 DYNAMITE/JUMP TO THE BEAT, Stacy Lattisaw Atlantic
- 2 IN THE FOREST, Baby O' Baby O' Records
- 3 TAKE YOUR TIME (Do It Right), SOS Tabu
- 4 FEEL LIKE DANCING, France Joli Prelude
- 5 GLOW OF LOVE, Change Warner/RFC
- 6 CAN'T BE LOVE, Peter Brown Drive/TK
- 7 UPSIDE DOWN, Diana Ross Motown
- 8 I AIN'T NEVER, Isaac Hayes Polydor
- 9 I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD, Gino Soccio Warner/RFC
- 10 FAME/REDLIGHT, Various Artists RSO
- 11 WHAT'S ON YOUR MIND, Watson Beasley Warner
- 12 HANG TOGETHER, Odyssey RCA
- 13 I'M READY/HOLLY DOLLY, Kano Emergency
- 14 PARTY ON, Pure Energy Prism
- 15 I LIKE YOU'RE DOING TO ME, Young & Co Brunswick
- 16 STRETCH'N IN/OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER, Gayle Adams Prelude
- 17 KEEP SMILIN', Carrie Lucas Solar
- 18 I'M OK, YOU'RE OK, American Gypsy Importer
- 19 JUST HOW IS YOUR LOVE, Rhyze SAM
- 20 I LOVE YOU DANCER/DO IT AGAIN, Voyage Marlin

- 1 JUMP TO THE BEAT, Stacy Lattisaw Atlantic 12in
- 2 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED, Teena Marie Motown 12in
- 3 BACK TOGETHER AGAIN, Flack/Hathaway Atlantic 12in
- 4 USE IT UP AND WEAR IT OUT/DON'T TELL ME TELL HER, Odyssey Hi-Fi 12in
- 5 FUNKIN' FOR JAMAICA (NY), Tom Browne Arista 12in
- 6 LET'S GET SERIOUS, Jermaine Jackson Motown 12in
- 7 BRAZILIAN LOVE AFFAIR, George Duke Epic 12in
- 8 THE SCRATCH, Surface Noise WEA 12in
- 9 THIS FEELIN', Frank Hooker & Positive People DJM 12in
- 10 FUNKY TOWN/ALL NIGHT DANCING, Lipps Inc Casablanca 12in
- 11 YOU GAVE ME LOVE/USE YOUR BODY & SOUL, C.H.A. De-Lite 12in
- 12 A LOVER'S HOLIDAY/THE GLOW OF LOVE, Change WEA 12in
- 13 ON THE ONE/CAMEOSIS, Cameo Casablanca 12in/promo remix
- 14 IN THE FOREST, Baby O' Calibre 12in
- 15 GIVE ME THE NIGHT/DINORAH DINORAH, George Benson Warner Bros LP

- 16 KEEP IN TOUCH, Freeez Calibre 12in
- 17 TAKE YOUR TIME (DO IT RIGHT), The SOS Band Tabu 12in
- 18 REALLY REALLY LOVE YOU, Cecil Parker EMI 12in
- 19 GIVE UP THE FUNK/DOES IT FEEL GOOD/REMIXES, BT Express Calibre 12in
- 20 YOU GOT WHAT IT TAKES, Bobby Thurston Epic 12in
- 21 FIRECRACKER, Yellow Magic Orchestra Arista 12in
- 22 COULD YOU BE LOVED, Bob Marley & The Wailers Island 12in
- 23 BURNIN' HOT, Jermaine Jackson Motown 12in
- 24 OOPS UP SIDE YOUR HEAD, Gap Band Mercury 12in
- 25 LET'S GO ROUND AGAIN, Average White Band RCA 12in
- 26 LET'S GET IT OFF/MAGIC OF YOU/FUNK/DOWN, Cameron US Salsoul LP

- 27 FREE AND EASY, Rene & Angela Capitol 12in
- 28 HANGIN' OUT/OPEN SESAME, Kool & The Gang De-Lite 12in
- 29 DO YOU THINK/COPY THIS, One Way/Al Hudson MCA
- 30 CUIPID, Detroit Spinners Atlantic 12in
- 31 DYNAMITE/DON'T YOU WANT TO FEEL IT (FOR YOURSELF)/YOU KNOW I LIKE IT, Stacy Lattisaw Cotillion LP
- 32 LIGHT UP THE NIGHT, Brothers Johnson A&M 12in
- 33 TASTE OF BITTER LOVE, Gladys Knight & The Pips CBS LP
- 34 DOES SHE HAVE A FRIEND?, Gene Chandler 20th Century-Fox 12in
- 35 IN THE MOOD (TO GROOVE)/WHEN I COME HOME, Aurra Salsoul/US Dream 12in
- 36 YOU'RE A STAR/NEW YORK NEW YORK/ALL THOSE THINGS, Starship Orchestra US Columbia LP
- 37 UNLOCK THE FUNK/BLACKJACK/FAR BEYOND/TMI/GROOVE TOWN/DON'T HURT YOURSELF, Locksmith US Arista LP
- 38 I SHOULD A LOVED YA, Narada Michael Walden Atlantic 12in
- 39 UPSIDE DOWN, Diana Ross Motown 12in
- 40 JUST CAN'T GIVE YOU UP, Mystic Merlin Capitol 12in
- 41 BOOTY OOTY, Johnny Guitar Watson DJM 12in
- 42 IT'S ALRIGHT, Sho Nuff Ensign 12in
- 43 MUSIC, Gary Barz Arista 12in
- 44 RAG-BAG/FRIENDS AND STRANGERS/CITY NIGHTS, Dave Grusin Japanese JVC LP

- 45 SOUL SHADOWS/LAST CALL/HONKY TONK STRUTTIN', Crusaders US MCA LP
- 46 WALK TALL, Mark Soskin Prestige/12in
- 47 LAST NIGHT AT DANCELAND/TENDER FALLS THE RAIN, Randy Crawford Warner Bros 12in
- 48 FOR THOSE WHO LIKE TO GROOVE/TWO PLACES AT THE SAME TIME/UNTIL THE MORNING COMES, Raydio Arista 12in
- 49 GIVE PEACE A CHANCE/SPACE PRINCESS/A SONG FOR THE CHILDREN, Lonnie Liston Smith CBS 12in
- 50 HARD WORK, John Handy MCA 12in
- 51 SPACE RANGER/HOT SPOT/QUEST/FANCY FEET/YOU THREW MY LOVE AWAY, Sun US Capitol LP
- 52 ALL NIGHT THING, Invisible Man's Band Island 12in
- 53 DALLAS, The Mexicano Mercury 12in
- 54 SUGAR FROSTED LOVER, Flakes US Music Disc 12in
- 55 I LIKE (WHAT YOU'RE DOING TO ME), Young & Company US Brunswick 12in

- 56 ROLLER JUBILEE, Al Di Meola CBS LP
- 57 UNDER YOUR SPELL/KISS YOU ALL OVER, Phyllis Hyman Arista 12in
- 58 POP IT LET'S GO OUT TONITE/I WANNA BE WITH YOU, One Way/Al Hudson US MCA LP
- 59 SEARCHING/IT'S A GIRLS' AFFAIR, Change US RFC LP
- 60 (FALLIN' LIKE) DOMINOES, Donald Byrd ('Roxy') US Blue Note LP
- 61 WALK ON, Ozone Motown
- 62 I'VE JUST BEGUN TO LOVE YOU, Dynasty US Solar 12in
- 63 NO TIME LIKE NOW, Philly Cream Calibre 12in
- 64 FEELS LIKE I'M IN LOVE, Kelly Marie Calibre Plus 12in
- 65 SNOWBIRD FANTASY/THE WALKMAN/BRIGHTON BY THE SEA/THOROUGH/BRED UNITED, Bob James Tappan Zee LP
- 66 I'M COMING OUT/HAVE FUN (AGAIN)/MY OLD PIANO/NOW THAT YOU'RE GONE/GIVE UP, Diana Ross Motown LP
- 67 MY TURN TO LOVE YOU, Eddy Grant Ice 12in
- 68 STRETCHIN' OUT/PLAIN OUT OF LUCK, Gayle Adams Epic 12in
- 69 BIG TIME, Rick James US Gordy
- 70 NOW/WHAT A WOMAN REALLY MEANS/US, Richard Tee Tappan Zee LP

- 71 POLICE AND THIEVES, Junior Murvin Island 12in
- 72 SUNSET PEOPLE/OUR LOVE, Donna Summer Casablanca 12in
- 73 BE THANKFUL FOR WHAT YOU'VE GOT, William DeVaughn US TEC LP
- 74 GOT TO BE ENOUGH, ConFunkShun Mercury 12in
- 75 I AIN'T NEVER, Isaac Hayes Polydor 12in
- 76 DISTRACTED/LOVE IS REAL, Al Jarreau Warner Bros LP
- 77 STEPPIN', Shackatack White Label 12in
- 78 JUST US/GOT THE FEELING, Two Tons Of Fun Fantasy 12in
- 79 POWER, Temptations Motown 12in
- 80 MY GIRL, Whispers Solar 12in
- 81 WHISTLE BUMP, Deodato Warner Bros 12in
- 82 IF YOU'RE LOOKIN' FOR A NIGHT OF FUN, Leon Haywood 20th Century-Fox 12in
- 83 WE SUPPLY, Stanley Clarke Epic 12in
- 84 MUSIC TRANCE/YOU'VE ONLY GOT ONE CHANCE TO BE YOUNG, Ben E King Atlantic 12in
- 85 LANDLORD/BOURGIE BOURGIE, Gladys Knight & The Pips CBS 12in
- 86 I'M SO HOT/TRY MY LOVE, Denise LaSalle US MCA LP
- 87 I CAN'T STOP/BODY LANGUAGE/PEOPLE IN LOVE/OOH-WEE-HE'S KILLING ME, Patii Austin US CTI LP
- 88 TURN IT UP/DO YOU REALLY LOVE ME, Rene & Angela US Capitol LP
- 89 TAKE A CHANCE/NOW YOU CHOOSE ME/LAW OF THE RAW/YEARNIN' BURNIN', Pleasure US Fantasy LP
- 90 WINNERS/OPEN YOUR MIND, Kleiser Atlantic 12in

STAR CHOICE

- 1 I SAW HER STANDING THERE Pink Fairies
- 2 I JUST WANT TO HAVE SOMETHING TO DO Ramones
- 3 GROOVY Rex T Rex
- 4 YOU GOT MY NUMBER The Undertones
- 5 ALWAYS CRASHING IN THE SAME CAR David Bowie
- 6 I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dusty Springfield
- 7 SONG FOR THE LIFE Johny Cash
- 8 ALL THE YOUNG DUDES Mott The Hoople
- 9 NEW ROSE The Damned
- 10 D-YERMAKER Led Zeppelin



STEVE EAGLES OF THE PHOTOS

YESTERYEAR

- ONE YEAR AGO (JULY 14, 1979)
- 1 ARE FRIENDS ELECTRIC Tubeway Army
 - 2 SILLY GAMES Janet Kay
 - 3 C'MON EVERYBODY Sex Pistols
 - 4 UP THE JUNCTION Squeeze
 - 5 NIGHT MY FIRE/137 DISCO HEAVEN Ami Stewart
 - 6 NIGHT OWL Gerry Rafferty
 - 7 BABYLON'S BURNING Ruts
 - 8 LADY LYNDIA Beach Boys
 - 9 THE LONE RANGER Quantum Jump
 - 10 RING MY BELL Anita Ward
- FIVE YEARS AGO (JULY 19, 1975)
- 1 GIVE A LITTLE LOVE The Bay City Rollers
 - 2 TEARS ON MY PILLOW Johnny Nash
 - 3 MISTY Ray Stevens
 - 4 THE HUSTLE Van McCoy
 - 5 BARBADOS Typically Tropical
 - 6 HAVE YOU SEEN HER/OH GIRL The Chi-Lites
 - 7 EIGHTEEN WITH A BULLET Pete Wingfield
 - 8 I'M NOT IN LOVE 10cc
 - 9 DISCO STOMP Hamilton Bohannon
 - 10 JET-AIME Judge Dread

- TEN YEARS AGO (JULY, 1980)
- 1 IN THE SUMMERTIME Mungo Jerry
 - 2 ALL RIGHT NOW Free
 - 3 UP AROUND THE BEND Creedence Clearwater Revival
 - 4 LOLA The Kinks
 - 5 IT'S ALL IN THE GAME The Four Tops
 - 6 SALLY Gerry Monroe
 - 7 COTTONFIELDS The Beach Boys
 - 8 GROOVIN' WITH MR BLOE Mr. Bloe
 - 9 GOODBYE SAM, HELLO SAMANTHA Cliff Richard
 - 10 SOMETHING Shirley Bassey
- FIFTEEN YEARS AGO (JULY 17, 1965)
- 1 I'M ALIVE The Hollies
 - 2 HEART FULL OF SOUL The Yardbirds
 - 3 MR TAMBOURINE MAN The Byrds
 - 4 LOOKING THROUGH THE EYES OF LOVE Gene Pitney
 - 5 CRYING IN THE CHAPEL Elvis Presley
 - 6 TO KNOW YOU'S TO LOVE YOU Peter and Gordon
 - 7 TOSSING AND TURNING The Ivy League
 - 8 LEAVE A LITTLE LOVE Lulu
 - 9 THE PRICE OF LOVE The Everly Brothers
 - 10 IN THE MIDDLE OF NOWHERE Dusty Springfield