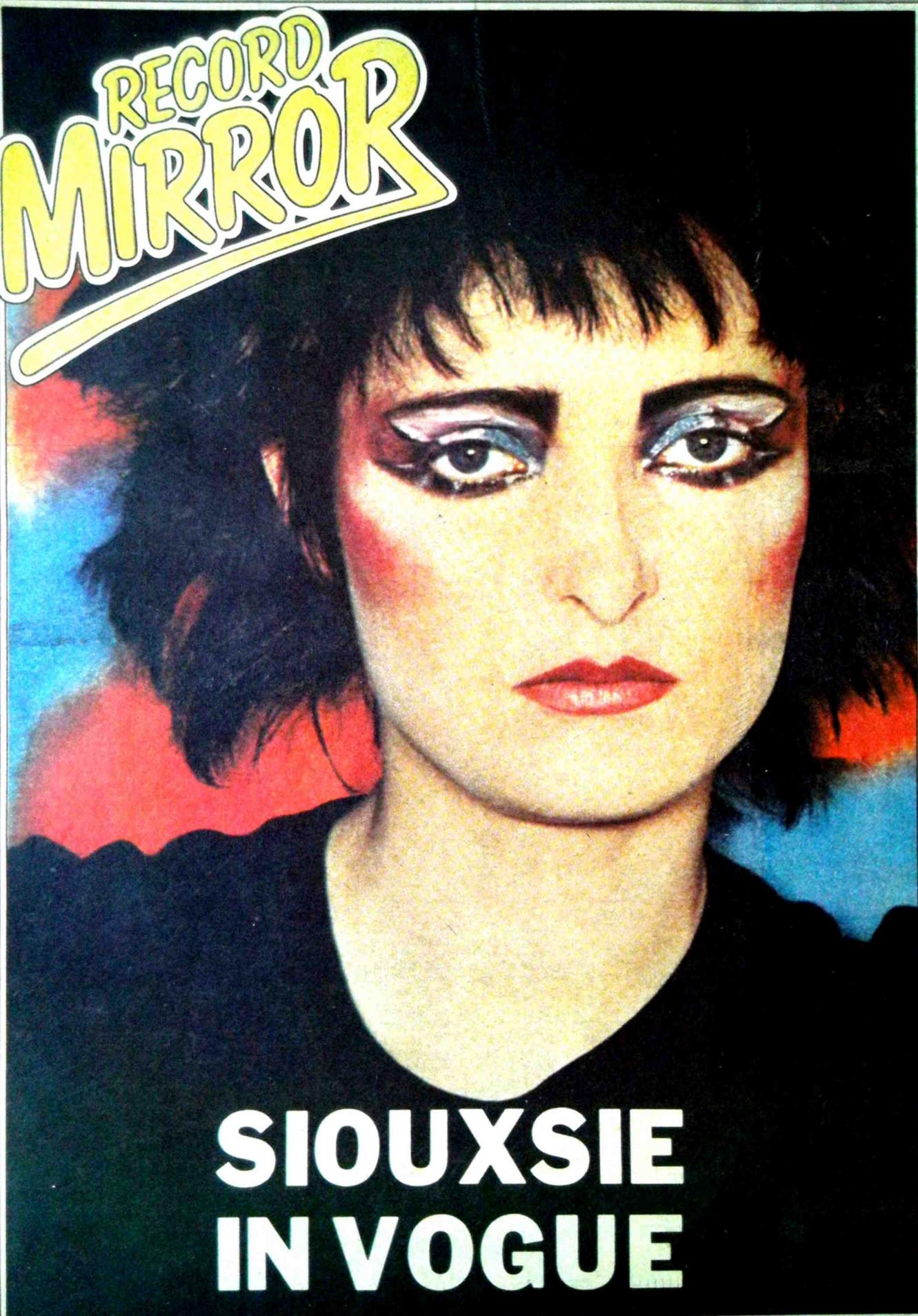


STRANGLERS • POLICE • MOTORHEAD

RECORD MIRROR



SIOUXSIE IN VOGUE

NEW MUSIK • JOHN FOXX • VIP's



The Natural Blonde.

SHED a few tears when Mariana finally married Bjorn last week, the romance of it all was almost as much as Porky and I could bear as we both checked out the 90 million pearls sewn on her frock, which according to a positively slavering national newspaper, cost £3,500. And worth every penny the way it was holding her in.

ON WEDNESDAY there was the premier of the film 'Fame', the new Alan Parker movie (he also made 'Midnight Express'). It's a film about the New York school of Performing Arts which meant that at regular intervals all the pupils kept flinging themselves around enthusiastically, making me feel like my bottom had been glued to the seat even more than it usually does whenever I see people vigorously exercising and smiling at the same time. Sitting next to moi was Mel Brooks who was telling me that at the end of his new film which is called something like 'A Complete

■ **AFTER** a nearly fatal accident two months ago when his helicopter's engine conked out when he was still about 300 feet in the air, Adam Faith has now got his £5,000 pilot's licence and bought himself a sweet helicopter for £35,000. It's amazing how often money seems to be cropping up this week, of course I find it frightfully upsetting as I'm just sooo unmaterialistic daarlings.

History Of The World' someone will come on and announce the next film, 'Hitler On Ice'. I sang him a few choruses of 'High Anxiety' and he looked relieved when the lights went out.

The party was at the venue and the whole gaff had been covered in that do-it-yourself brick patterned wall paper with slogans like, "come over here cupcake" written all over them. According to my sources, the decorations costs £8,000 and the day after the party wily business man Richard Branson bought the whole lot for £200 — a typical Virgin transaction. Also there was the ravishing Diana Dors, Tim Rice, Robert Powell, Eric Idle and Pete Townshend who looked 22.

All round the walls there were pizza, hamburger and icecream stands which is always my favourite bit of any party — a place to recover from putting my

make up on for a few moments, preferably with my mouth full. Also with his mouth full was sun bronzed PR Chris Poole who was escorting the villainess from 'Star Wars' who is also the young lady who had the little Arab in tow in the St Bruno adverts last year (don't you love these little extras, TV buffs?).

DUE to the high temperatures last week, many workers found themselves with fevered brows and trembling hands unable to cope with the high degree of intricacy in their work at the RCA pressing plant. Many Praying Mantis fans are going to be waiting and gnashing their teeth when they get their single home, as the free iron-on was inserted into the sleeve with the sticky side next to the A side of the memorable single. Faulty records can be exchanged at the place of purchase but I felt perhaps that little extra texture might add something.

Those iron ons are usually nothing but trouble and confusion. My Farrah Fawcett Majors iron on closely resembled a Spanish omelette on my front even after I'd followed every instruction to a T.

PETER ASHER (who you may remember from Peter and Gordon some years ago warbling 'A World Without Love' on Top Of The Pops) has pissed off on holidays to Greece to escape the miseries currently besetting the American record industry. Peter a producer with 12 gold records and 10 platinum (10 million sales) to his credit (Linda Ronstadt and James Taylor etc etc) is jolly fed up. "Album sales have sunk so low that this year I have made only one million dollars. By this time last year I'd made 10 million." Yet again money rears its ugly head at my artistically written column, ruining its whole cosmic flavour.

REEL TO REEL and the all girl trio the Flatbackers had a fairly disastrous night last week when the two bands played together. First a rather drunken punter leapt up onstage to bite singer Lucy's backside, slipped on a banana skin and fell polaxed onto a nearby monitor, cutting his head open and having to be carried off. Then after the gig, the bass player of Reel To Reel found his tyres had been slashed and to add insult to injury or rather vice versa, band member Paul then sat on publicist Jan Moir's thumb in the car and broke it. I'm surprised it wasn't his bum punters were aching to bite if that's the kind of weight it has on it.

■ **THE absolutely charming Chris O'Donnell, manager of Thin Lizzy, had his 30th birthday the other day and was given a pile of shares in his favourite team, Queen Park Rangers. Unfortunately as the gift was from the whole of the Lizzies, he had to sign the cheque paying for his own present, which isn't really done but still.**

MOBSTER'S saxophone player wants a Wally Of The Year award. He says he's just turned down the chance to play with Diana Ross's band on her world tour. Sadly Bob is terrified of flying and won't even look up in the sky in case he sees a plane which immediately sends him into virtual convulsions. So any world tours are out unless they're on pack donkeys.

CAZ, the lead singer with a band called Cheap Thrills, was cautioned by police officers for roller skating up a one way street backwards (she's obviously not been at it long and got disorientated).

Talking of strange rules and laws dating back from the dark ages, in Scotland it's illegal to carry a sheep over your shoulder through town — and in Bognor Regis there's a lot of places where it's illegal to wash in the street and that includes your car.

THE Virgin Prunes will make their very first Irish 1980 public appearance on Friday 1st and Saturday the 2nd of August in the Project Arts Centre at 9 o'clock. They also have the most pretentious Press release ever written in the history of Press releases and I've just read about 15. Apparently, the Virgin Prunes have been spending their time investigating theatre mime, behaviouralism and (of course) noise and sound (and from what I hear from my Irish correspondents plenty of that). So if you long to be

"transported out of the cozy predictable environment of the Irish rock world" this is the gig for you. Or the gigs, as apparently both the concerts will be totally different.

NO LONGER can Milton Keynes be thought of as a dot on the map — a huge space surrounded by arterial roads with numbers instead of names and offices instead of houses. Instead, thanks to the Milton Keynes Refuse Reclamation Squad (and Wimpey and John Laing) this new town now has one of the best concert arenas in Britain. I thought I'd get that bit in before the stories about the "mud" — which came free with the tickets — became legends in themselves. Just think, next time it'll rain during the concert instead of before it and we'll really suffer!

That said, the fun'n'rollics behind the stage on Saturday did seem a trifle obsessed with the quagmire. Why, some poor Police lackey had to be dispatched to find Wellingtons for the boys, and at one stage the entrants to the A&M tent looked more like a bedraggled SAS hit squad just back from manoeuvres. Still Sting coped very well, despite being avalanched with attention. He signed a Barclaycard statement, declined to write out cheques, turned his head every time a snapper shouted "Sting!" and watched Miles Copeland collecting the royalties every time a shutter was pressed.

Elsewhere Andy Summers played the family man, an enormous amount of Copeland relatives drifted about, Squeeze — with Jools Holland defiantly alone reading the 'Times' — looked miserable, and UB40, with an army of skinhead "friends" kept themselves to themselves. But the standard of liggering was extremely low, one got the feeling that everybody else who was anybody had gone to Peter Sellers' funeral instead.

■ **THE Mo-dettes' gig at Dingwalls last week was absolutely packed with important people, and lots of very unimportant people too. Among the VIPS were a dour Joe Jackson with his attractive girlfriend Ruth, who's a model, and the very intense looking Miles Copeland, who, as you probably know, manages the Police.**

HOW FITTING that Genesis (well three of them at least) should celebrate their 10th anniversary with a truly excellent garden party at the Oxfordshire country estate of Tony Stratton-Smith — a man now as well known for owning racehorses as for owning the label which makes Genesis their millions. Champagne and Pimms flowed



DOLLAR were presented with some glittery discs by the somewhat spectacular Mrs Gertrude Shilling, who has the good fortune to be hat designer David Shilling's mama. Mrs Shilling also presented the petite pair with one of her hats which they'll probably be able to sleep in if nothing else. Thereze remarked she'd never have the nerve to wear it. In that case she can send it to moi at RM.



THOUGH it looks like a scene from 'Apocalypse Now' (and probably felt like it) it's actually a couple of music fans at the Police gig at Milton Keynes at the weekend (see review on page 22).

continuously for a staggering eight hours, whole oxes (well, hamburgers actually) were devoured and steel bands, fireworks and genteel excess seemed to indicate that the good old days of the record business are not yet over.

The party cost ran well into five figures, Genesis left showered with precious metal and good wishes, and more than several prominent music business figures were seen sloping off to the woods to enjoy some nefarious pleasure or other. What a pity it was a full moon and we could see everything they were doing!

PETER WALMSLEY is organising the Friday night gigs at the Crystal Palace Hotel. Any band can turn up at any time after 7.30 with a tape or a record of themselves and give it to Pete. If he thinks they are any good, he'll give them a gig there. Admission is £1.

FOR the business-minded, Virgin's Oxford Street Megastore report losses of some £8,000 over the weekend alone. . . due mainly to the gunman who arrived on Saturday afternoon in search of free albums and petty cash and all kindsa stuff.

Despite the gallant efforts of Megastore manager **John Bower** - who attempted to disarm the invader, believing him to be part of a Virgin Embassy siege (he got KO'd with the pistol) - the beastly tax loss escaped with £8,000 from the "safe".

There is no truth in the rumour that Virgin are "intending to expand this kind of activity to all other stores, a bit like Space Invaders in pubs.."

■ I heard that the amiable (but very large) **Judge Dread** actually turned down a gig at the Electric Ballroom in Camden Town. The Judge, who used to be a night club bouncer, felt that even he couldn't cope with the sort of punter that goes there. This was after he went to a **Bad Manners'** gig there and saw a bouncer hurtle past at great speed, pursued by a flock of very aggressive skinheads.

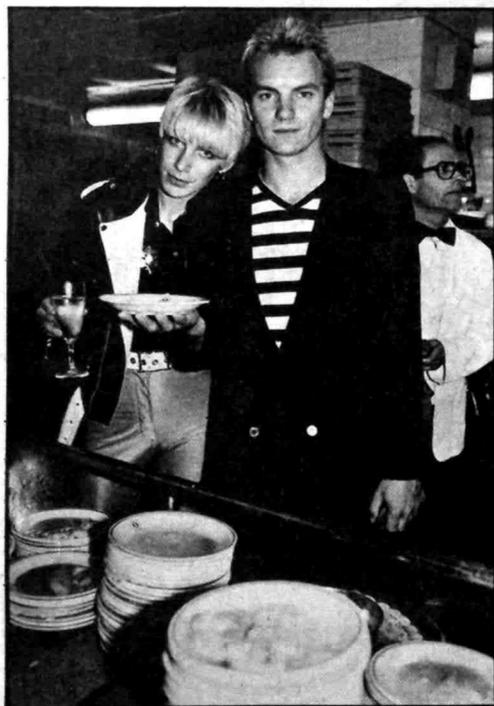
MARVIN GAYE, the man who "snubbed" Princess Margaret (HM - no, not heavy metal), must really like it here. He hasn't yet gone home, and my sources tell me he and his entourage are all living in a safe house in north London. His promoter has a number of those sae houses, to protect his artists from (a) you and (b) ridiculous hotel bills. It's difficult to run up a bill for room



I ALWAYS thought that girls in bands had to watch their weight, but it obviously doesn't worry Wendy Wu. Here she is tucking into a banana split, which has a billion calories. Radio One's Mike Reid was on hand to assist with stomach pumps.

service when you've got to make the tea yourself. However, this hasn't stopped them entirely from running up bills. I hear they managed to block the plumbing system in the house and every pipe in the place was bunged up. God knows what with. I'm not going to even make

a guess, not after a certain reporter from the London Evening News was warned off writing anything bad about Marv. A couple of heavies approached the hapless writer and made their point by jabbing him so firmly in the chest, it took some time for the dent to disappear.



ROCK STARS on hard times? The Tourists' Annie Lennox may look as though she's helping Sting With The Washing Up, but they'd just been enjoying the Music Therapy Charity lunch.

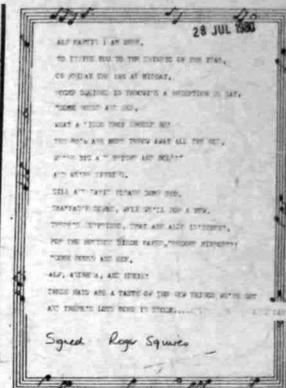


If you've ever hankered after a life of excitement and glamour, I have just the suggestion for you. Start a new career as a singing telegram person. This wonderful idea came to me as I sat in the RM office this morning, typing this inspiring prose for you, when a terribly brave woman arrived, dressed as Buttons in Cinderella. She proceeded to sing a very long telegram to our suave, debonair Editor **Alfredo Martin**. The telegram was from **Roger Squire** who is opening a new shop to sell equipment to DJs. He must be terribly wealthy to afford such a long telegram. The singing telegram was accompanied by a tap dancing gorilla, who even brought his own board to tap on. He must have been awfully hot under all that nylon hair.

The Buttons lady must be in demand - she was also hired to plug a record at the BBC, that time accompanied by a giant bunny. That telegram was to publicise **Frank Hooker's** single 'This Feelin'. Though who knows what it feels like to be a six foot bunny?

SUPERCHARGE are, once again, to step into the breach. They'll be playing at Dingwalls on August 4 - a date you may or may not know is the Queen Mother's official birthday. "Anyone bearing a resemblance to Mark Phillips, or even Princess Anne come to that, will be admitted free," they assure us.

IT must be the heat, but . . . **David Steele** of The Beat spent a moment of his life trying to separate two alsatian dogs who were fighting each other, only to be bitten horribly and viciously on the hand. **Doll By Doll's Jackie Leven**, meanwhile, separated two dogs from fighting and *didn't* get bitten . . . all without a safety net. This all proves conclusively that some



people get bitten and others don't.

As the heat ran riot on Long Acre, the gossip pages bulged with all kinds of nonsense, people jumped from third storey windows and others . . . didn't. Over towards Piccadilly, two members of **Doll By Doll** were picked up by the fuzz (*Ouch - Ed*) and spent the night in nick. Drum basher **Dave McIntosh** was allegedly the main culprit, being drunk and disorderly. He was also charged with "throwing chips at cars", and is believed these cold, greasy things (normally consumed with fish) were responsible for the death of eight thousand people in the vicinity. Guitarist **Jo Shaw** was charged with being an accomplice (sic).

"It's this kind of behaviour, throwing fish and chips at cars and stuff," said a spokesman for the authorities, "that's brought the world to the brink of total disaster."

A spokesman for the fish 'n' chip shop told Record Mirror: "Don't listen to the spokesman for the authorities. He's silly."

So until next week, au revoir mon amies **PAULA**.

"HOW COME YOU'RE SO DUMB"

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Distributed by Spotlight

Magazine Distribution Ltd,
Berwell Road, London N7 7AX
— 01-607 8411
c.1980

Registered as a newspaper at the Post Office. Published by

Spotlight Publications Ltd, 40
Long Acres, London, WC2E 9LT
Printed by South Eastern
Newspapers Ltd, Lambeth,
London, S.E.11 2JG

SPLIT IN SQUEEZE?

JOOLS HOLLAND, keyboardist with Squeeze, could be ready to quit the band.

A founder member of Squeeze, Holland has seen them rise from obscurity to the heights of both British and American chart success. But rumours began to build up in the week before Squeeze's appearance at Milton Keynes on Saturday that he was unhappy and although they were all strenuously denied Holland sat alone before and after the gig and refused to talk to the press.

Holland flew to Dublin with the rest of the band on Sunday, and as we went to press was still unavailable for comment.

When RECORD MIRROR contacted Squeeze manager Miles Copeland he said: "Jools is going into the studio to record a solo record next week. But he's definitely not quitting the group. It's just a vicious rumour."

BEAT SINGLE

THE BEAT, having just completed a UK and European tour, release a new single on August 8 on their own Go Feet label — with all proceeds going to the British Anti-Nuclear Campaign.

The single — a double A-side — will be sold in a four-colour bag and tracks are 'Best Friend' and a remixed dub version of 'Stand Down Margaret'.

RORY ALBUM

RORY GALLAGHER releases a new live album to coincide with a lengthy tour of the UK in early autumn.

The album, entitled 'Stage Struck', was recorded during Rory's world tour and contains tracks recorded in America, Australia and New Zealand, and is out on September 12.

The tour begins at Malvern Winter Gardens on September 5 and then at Taunton Odeon 6, Cardiff Top Rank 7, Poole Arts Centre 8, Birmingham Odeon 9, Derby Assembly Rooms 12, Newcastle City Hall 13, Middlesbrough Town Hall 14, Preston Guild Hall 15, Guildford Civic Hall 18, Brighton Dome 19, Canterbury Odeon 20, Aylesbury Friars 24, Sheffield Top Rank 25, Edinburgh Odeon 26, Aberdeen Capitol Theatre 27, Glasgow Apollo 28, Manchester Apollo October 3, Leeds University 4, Oxford New Theatre 5, Leicester De Montfort Hall 6, Stoke Hanley Victoria Hall 7, Bristol Colston Hall 10, St Alban's City Hall 11, Southampton Gaumont 12, Ipswich Gaumont 13, Coventry Theatre 14.

All tickets will be on sale by August 8, and prices will range from £4 to £2.50.

KISS BUS

KISS FANS will be able to take advantage of special travel arrangements for concerts at Stafford Bingley Hall and the Deeside Leisure Centre.

For Bingley Hall on September 5, return coaches will leave Nottingham Victoria Coach Station, Derby Coach Station and Birmingham Bullring Bus Station at 5.00 pm, coming back after the show. Tickets must be booked two days in advance and will cost £2.00 from Nottingham, £1.70 from Derby and £1.25 from Birmingham.

For Deeside Leisure Centre on September 6, excursion coaches costing £1.70 return will leave Crosby Bus Station at 4.50 pm, Walton Bus Station at 5.05 pm and Skelbourne Street Coach Station at 5.30 pm. Again tickets must be booked two days in advance.

MINDS TOUR

GLASGOW-BASED band Simple Minds will be following their support slot with the Skids at the Hammersmith Palais with a major headlining British tour in October.

Their new completed their new album, 'Empires And Dance', and it's set for release on September 19.

KEEPING 2-TONE

2-TONE WILL definitely continue as a record label — with the main objective still being to help new bands.

That's the defiant message from the Specials, who this week expressed their regret at Selector leaving 2-Tone, but also announced their latest signing — The Swinging Cats.

The new group will be releasing their first single, 'Mantovani', an instrumental on August 8, backed with their own song 'Away'. And they've wasted no time in setting up a tour with dates at London 1, 2, 3, 5, 6 and 7 — postal applications will be accepted immediately at The Ticket Unit, 8, Poland Street, London, W1.

Prices for all shows will be £9.00, £7.50, £6.50, £5.50 and payment will be accepted by postal order ONLY, payable to 'Stevie Wonder Box Office' and enclosing an s.a.e. and 30p booking fee per ticket. The date for the night preferred should also be marked clearly on the back of the envelope.

Tickets will go on sale for personal applicants from August 9, at the box office and at the usual agents both in and outside London. Further details will be available from the Wembley Box Office on 01-902 1234.

JAM START

THE JAM are approaching a completion date for their new album — now scheduled for October release.

But there's no hope of any British gigs in the near future, instead the only news is the release of the new Jam single 'Start' / 'Liza Radley' on August 15.

JOE FINISHES

JOE JACKSON, currently putting the finishing touches to his new album in London, is lining up a month-long tour for September.

RECORD MIRROR understands that Jackson, who has confined himself to selected dates recently, will be playing a 20-date tour running from mid-September through until mid-October, coinciding with the album's release.

KICK OFF TOUR BONANZA



CHEAP TRICK: dates in October

CHEAP TRICK

CHEAP TRICK play their first British tour for 18 months in October.

The band recently completed their new album — produced by George Martin — in America earlier this year, and they'll be returning to the UK to play seven concerts, kicking off with two nights at Newcastle Mayfair on October 16 and 17.

They follow with gigs at: Glasgow Apollo October 18, Manchester Apollo 20, Birmingham Odeon 21, Sheffield City Hall 23, London Hammersmith Odeon 24. Tickets for all gigs are available immediately.

The new album won't be released until September, entitled 'All Shook Up'. But Cheap Trick's new single will be 'Everything Works If You Let It' — the 'little' track from the movie 'Roadie' and already a huge hit in America — which is out this week.

MOTORHEAD

MOTORHEAD HAVE finally made it over the top!

The band play their largest, longest — and, they promise, their loudest — UK tour starting in October. And they'll be taking in 33 concerts in 39 days!

They're currently recording a new album, set for release in October, and a single will be taken from the album for September release.

Full dates are as follows: Ipswich Gaumont October 22, Aylesbury Friars 23, Hanley Victoria Hall 24, Bradford St George's Hall 26, Manchester Apollo 27 and 28, Newcastle Mayfair 29 and 30, Aberdeen Capitol November 1, Dundee Caird Hall 2, Edinburgh Odeon 3, Glasgow Apollo 4, Carlisle Market Hall 9, 10, Cardiff Sophia Gardens 11, Poole Wessex Hall 12, Portsmouth Guildhall 13, Southampton Gaumont 14, St Austell New Cornish Riviera 16, Leicester De Montfort Hall 17 and 18, Coventry Theatre 20, Birmingham Odeon 22 and 23, Crawley Leisure Centre 25, London Hammersmith Odeon 26, 27, 28 and 29.

Tickets for most venues will be available from August 2, except for Bradford and Bristol where postal applications only will be accepted at present (prices are £3.50, £3.00 and £2.50), and Aylesbury where tickets will be available by personal application from August 23.

Any remaining tickets at Bradford will go on sale on September 13, and at Bristol on August 14.

TOURISTS

THE TOURISTS, who sensationally "quit" Britain several months ago following an argument with their record company, are back in the UK and have announced a major tour starting in September.

Entitled the 'Luminous Tour', the special stage set will include slides and films. Dates confirmed so far are: Sunderland Locarno September 18, Newcastle City Hall 19, Glasgow Apollo 20, Aberdeen Capitol 21, Edinburgh Odeon 22, Sheffield City Hall 23, Derby Assembly Rooms 24, Portsmouth Guild Hall 25, London Rainbow 27, London Hammersmith Odeon 28, Southampton Gaumont 30, Bristol Colston Hall October 1, Bradford St George's Hall 5, Manchester Apollo 6, Leicester De Montfort Hall 7, Stoke Victoria Hall 9, Liverpool Empire 10, Reading Hexagon 11, Poole Arts Centre 12, Cardiff University 13, Exeter University 14, Norwich East Anglia University 16, Loughborough University 18, Dublin Stadium 20, Belfast Ulster Hall 21.

Ticket prices will be kept to a maximum of £3.50 for all venues, and they will be available immediately.

GILLAN

GILLAN HAVE announced a huge British concert tour for the autumn — to coincide with the release of their debut album for Virgin Records.

Prior to their British tour the group will be playing the Reading Festival on August 22 followed by dates in Germany, Greece, Spain and Portugal.

The British dates begin at the Guildford Civic Hall on September 25 and continue at: Oxford New Theatre 26, Brighton Dome 27, Leicester De Montfort Hall 28, Bradford St George's Hall 29, Newcastle Mayfair October 1, Middlesbrough Town Hall 3, Preston Guild Hall 4, Liverpool Empire 5, Sheffield City Hall 6, Manchester Apollo 7, Hanley Victoria Hall 8, Birmingham Odeon 10, Derby Assembly Hall 11, Coventry Theatre 12, Hemel Hempstead Pavilion 13, Southampton Gaumont 17, Bracknell Sports Centre 18, Cardiff Top Rank 19, Ipswich Gaumont 21, Edinburgh Odeon 23, Glasgow Apollo 24, Dundee Caird Hall 25, Carlisle Market Hall 26, Hull City Hall 27.

The first 15,000 copies of Gillan's new LP, 'Glory Road' out on September 5, will contain a bonus in the shape of a free album title 'For Gillan Fans Only', containing material previously unavailable in this country. A new single, 'No Easy Way' has just been released.

HAWKWIND

HAWKWIND HAVE finalised dates for their annual UK autumn tour. They'll be playing 22 concerts throughout October and November.

Full dates are as follows: Manchester Apollo October 10, Liverpool Empire 11, Derby Assembly Rooms 12, Sheffield City Hall 13, Birmingham Odeon 14, Ipswich Gaumont 15, Gloucester Leisure Centre 16, Hanley Victoria Hall 17, Oxford New Theatre 19, Preston Guild Hall 20, Glasgow Apollo 21, Newcastle City Hall 22, Leicester De Montfort Hall 24, St Austell New Cornish Riviera 25, Poole Arts Centre 26, Portsmouth Guildhall 28, Bristol Colston Hall 30, Guildford Surrey University 31, Norwich University of East Anglia November 1, London Hammersmith Odeon 2 and 3, St Alban's City Hall. All tickets available immediately.

Hawkwind are currently digitally recording a new studio album, currently set for October release.

RELEASES

ROBERTA FLACK'S new single 'Don't Make Me Wait Too Long' will be released on August 8. The single is taken from her recently released album 'Roberta Flack featuring Donny Hathaway'.

KISS PATROL release a new version of the traditional Russian folk song 'Midnight in Moscow' next week. Produced by Gus Dudgeon, this version was created with the intention of raising money for the British athletes at the Olympic Games, but the idea failed, hence its release on Titanic Records!

RANDY CRAWFORD, who scored a top five hit with the Crusaders on 'Street Life' last year, brings out a new single on August 8 entitled 'One Day I'll Fly Away', taken from her recently released album 'Now May We Begin'.

I J A X O U B ' by the Transmitters and 'Absurd Cartunes' by No Odd Mass are two cassette tapes released this week through Better Badges. Both tapes are available through Rough Trade.

TYGERS OF PAN TANG's debut album 'Wild Cat' is released on August 22, to coincide with their appearance at Reading Festival. They have added a new member, John Sykes, the ex-Streetfighter guitarist from Blackpool, to the line-up. A new single 'Suzy Smiled' is released on August 8.

MISTY IN ROOTS release their debut album 'Misty In Roots Live At The Counter Eurovision 79' (whew!) in August, on the People Unite Label. They play a one-off gig at London Southall Community Centre on August 1.

THE HIT MACHINE, a new record label from Liverpool release their first product at the end of July. A double A-side in a picture sleeve by it's 'Immortal', the tracks are 'Young Man' and 'Doosha'.

BRIAN BRAIN alias Martin Atkins of Public Image, has his second single released at the end of July 'Another Million Miles'. His first record since he left PIL last month, Brian has formed a new band with Bobby Surgeneon on guitar and bassist Pete Jones ex-Cowboys International. The new set up play their first batch of gigs in London at the Rock Garden on August 4 and the 101 Club 7.

MATAYA CLIFFORD releases 'It's Getting Hot' on Bateau Record on August 15.

ELECTRIC ENSEMBLE have a single 'It Happened There' released at the end of July by Superstition Records.

ADAM AND THE ANTS in their new format have just signed to CBS and release their first single for the label 'Kings Of The Wild Frontier' on July 25.

They are recording an album at present and a tour is being planned for the autumn.

CAPTAIN BEEFHEART's fourth album for Virgin Records will be released on August 22. 'Doc At The Radar Station' represents the first new format album since the delayed release of 'Shiny Beast (Bat Chain Puller)', and as well as the 12 new tracks the album features two of the Captain's paintings on the front and back cover. Plans are currently afoot to compile a book of the best of the Captain's paintings, drawings and poetry.

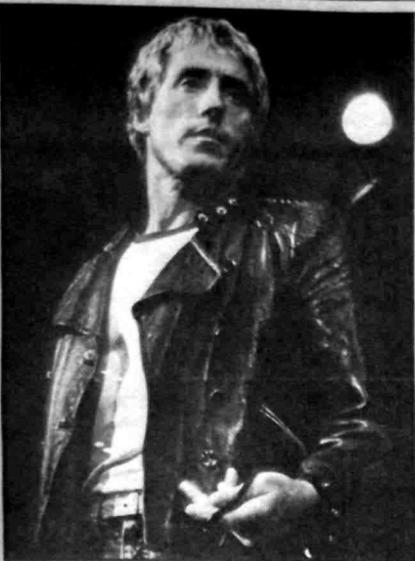
THE MERTON PARKAS are releasing a new single to coincide with their forthcoming tour, called 'Put Me In The Picture'.

JOHNNY G has brought out a double A-sided single, 'Highway Shoes' and a new recording of 'Blue Suede Shoes'.

GREG BRIGHT's single 'I'm A Believer' is available now on Rat Race Records.

THE NICE MEN's debut single 'Nuptials in Summer' is released on July 31.

INERTIA, a one man electronic outfit releases 'The Screen' as a disco 45 this week. Copies are available from independent outlets or from D Benford, Inertial Records, 2 Hillingdon Road, Uxbridge, Middlesex for £1.30.



ROGER DALTREY

FREE DALTREY

ROGER DALTREY releases a new single and album — both taken from the film 'McVicar' — this week. Daltrey has the starring role in the film, which has a London premiere at the end of August. The single is 'Free Me', and the album, produced by Jeff Wayne, is simply entitled 'McVicar', with Daltrey on vocals backed by members of the Who and others.

• There is still no end to the speculation that the Who will be playing more live British dates this year. All rumours have been strenuously denied, including one concerning the projected appearance at the London Covent Garden Royal Opera House in September which is now OFF. Pete Townsend had originally said they would do the gig for the Opera House restoration fund.

SKIDS PUT BACK

THE SKIDS' concert at the London Hammersmith Palais has now been put back until August 25. But details of the full British tour, which is likely to follow only a fortnight afterwards, are still being finalised. Again, full details should be available next week.

DON McLEAN

McLEAN, who headlines the Cambridge Folk Festival on August 2 and 3, plays a major tour in September. Dates are: Ipswich Gaumont 7, Oxford New Theatre 9, Bristol Colston Hall 10, St Austell New Cornish Riviera 11, Derby Assembly Rooms 14, Manchester Free Trade Hall 15, Southampton Gaumont 17, Brighton Dome 18, Chatham Central Hall 19, Wembley Conference Hall 20, Newcastle City Hall 22, Edinburgh Usher Hall 23, Aberdeen Capitol 24, Glasgow Apollo 25, Blackburn King Georges Hall 26, Southport Theatre 27, Harrogate Royal Hall 28, Hull New Theatre 29, Birmingham Odeon 30, London Royal Festival Hall October 1. Tickets will be on sale from this week at all box offices.

ATOMIC ROOSTER

ATOMIC ROOSTER, who recently re-formed with original members Vincent Crane and John DuCann play their first major tour since the early seventies, in September. Dates are: Liverpool Brady's September 16, Woolaton Nags Head 19, West Runton Village Inn 20, Scarborough Penitence 26, Nottingham Boat Club 27, Exeter University October 3, Bournemouth Winter Gardens 8, Bristol Granary 9, Aberlilly Metropole 10, Manchester UMIST 18. Further university dates will be added later and Rooster's new album 'Atomic Rooster' will be released in early September.

MOBSTER

MOBSTER, who release their double A sided single 'Summer Down / Mobster Shuffle' this week play the following London dates: Moonlight Club August 1, Thomas A Beckett 5, Old Queens Head 7.

MARTHA & THE MUFFINS

MARTHA AND THE MUFFINS, who release their new album 'Trance And Dance' in September, play London Dingwalls August 5.

TOURS

ERIC BLAKE

ERIC BLAKE, fronted by 17-year-old nymphet Julie Harding play the following London dates: Bridgehouse August 2, Thomas A Beckett 4, Greyhound 6, Rock Garden 8, Golden Lion 12, Kensington 22, Southend Shrimpers 31.

RAM JAM BAND

RAM JAM BAND, who recently reformed with founder member Pete Gage play the following London dates: Marquee August 10, Golden Lion 15, Crystal Palace Hotel 16, Fulham Golden Lion 29.

TONY TUFF

TONY TUFF, Derby Havanna August 1, Wolverhampton Studio 54 2, London Dingwalls 6, Birmingham Digbeth Civic Hall 8, Manchester Mayflower 9, London 100 Club 14, London Bouncing Ball 15, 16, Cardiff Casablanca 21, Bradford Palm Cove 23, Bristol Granary 25, London Cubes 30, Northampton MFM Club September 6, Bilston Rising Star 27.

ON THE AIR

ON THE AIR added date: London Music Machine August 4.

H2O

H2O: Glasgow Doune Castle August 7, Balloch Ben Lomond Hotel 8, Edinburgh Eric Browns 9, Edinburgh Harvies 10, Grangemouth International Hotel 11, Glasgow Burns Howf 16, Wishaw Cambushen Priory 17, Glasgow Burns Howf 22, Cumbernauld Theatre 25, Glasgow Doune Castle 31.

SAMSON

SAMSON added dates: Sheffield Top Rank August 8, Dunstable Queensway-Hall 10, London Marquee 26.

THE MOLES

THE MOLES, fronted by ex-Camel keyboardist Peter Bardens play the following London dates: Hope And Anchor August 1, Moonlight Club 3, Greyhound 5, Canning Town Bridgehouse 6, Dingwalls 7.

THE VIP'S

THE VIP'S, who release their new single 'The Quarter Moon' on Gem Records this week play the following dates: London Hope And Anchor August 4, Kingston Three Tuns 15, London Greyhound 20, Coventry General Wolfe 23.

BARRACUDAS

THE BARRACUDAS, who are due to release a new single shortly play London Hope And Anchor August 7.

DOLL BY DOLL

DOLL BY DOLL following London dates: Dingwalls August 8, Half Moon 10, Hope And Anchor 16.

THE CHEATERS

THE CHEATERS, Kirkbride White Heather August 7, Blackpool Northwick Castle 2, Glenrothes Rothes Arms 3, Edinburgh Tiffanys 4.

THE EXPRESSOS

THE EXPRESSOS Edinburgh Nite Club August 1, Glasgow Bungalow Bar 2, Fulham Greyhound 6, Sheffield Limit 7, Scarborough Penthouse 8, West Runton Pavilion 9, Fulham Greyhound 13, Herne Hill Half Moon 15, Coventry General Wolf 16, Birmingham Golden Eagle 20, Dudley JB's 22, Birmingham Golden Eagle 27, Coventry Golden Eagle 30.

ON THE AIR

ON THE AIR added date, London Music Machine August 4.

ASSOCIATES

THE ASSOCIATES: Edinburgh Harveys August 3, Inverness Muirtown Hotel 8, Edinburgh Eric Browns 10, Aberdeen Dee Motel 13, Paisley Bungalow 19, Greenock Victorian Carriage 20, Edinburgh Valentines 21, Edinburgh Eric Browns 29.

DIRECTIONS

THE DIRECTIONS: following London dates, Richmond Castle August 7, Greyhound 17, 101 Club 29.

STA-PREST

STA-PREST: Winchester King Alfreds Boys Club August 2, London Muswell Hill Centre 9, Leatherhead Leisure Centre 16.

AWB DATES

AVERAGE WHITE Band, back in the UK for a home appearance at the Edinburgh Playhouse on August 7, will also be playing several other British dates. They're at: Doncaster Leisure Centre August 5, Slough Forum Centre 9, London Lyceum 10.

101 RECORDS

THE 101 club in Clapham, London — opened for just over a year — has started its own record label.

And 101 Records will be launched with a compilation album featuring tracks from 12 new bands who have all recently appeared at the 101 Club. Holly and the Italians, the Piranhas, the Hitmen, the VIP's and Real to Real are among those included on 'Band It's At 10 O'Clock' out on September 5.

The label's plans then revolve around a series of 10 albums, all recorded live at the 101 Club. They hope to be able to cut down the time between recording and releasing to "around six weeks" and the albums will be pegged at maximum price of £3.75.

The first album — and the live series — will be launched with a "rock week" at the club in September with the following bands appearing: The Scene 5, Comsat Angels 6, Thomson Twins 7, Jane Kenway's Strange Behaviour 8, Real To Real 9, Huang Chung 10, The VIP's 11 and Electric Eels 12.

PLAYLIST GOES

RADIO ONE is to scrap the infamous 'playlist' in the autumn.

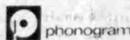
And, according to Controller Derek Chinnery, DJs and producers will now be encouraged to be "even more creative and adventurous in their choice of material."

The decision to drop the playlist — always a target for Radio One critics — is part of a general autumn shake-up, and said Chinnery: "The playlist has been much misunderstood and has quite incorrectly given rise to criticisms of limiting output."

Other changes promised are a general 'hardening up' of afternoon and evening programmes, with Peter Powell taking over the evening slot vacated by Kid Jensen. And the 'Newsbeat' coverage will be expanded, with the team becoming involved in all weekday news bulletins as well as their twice daily programme.

SUMMER SOUNDS

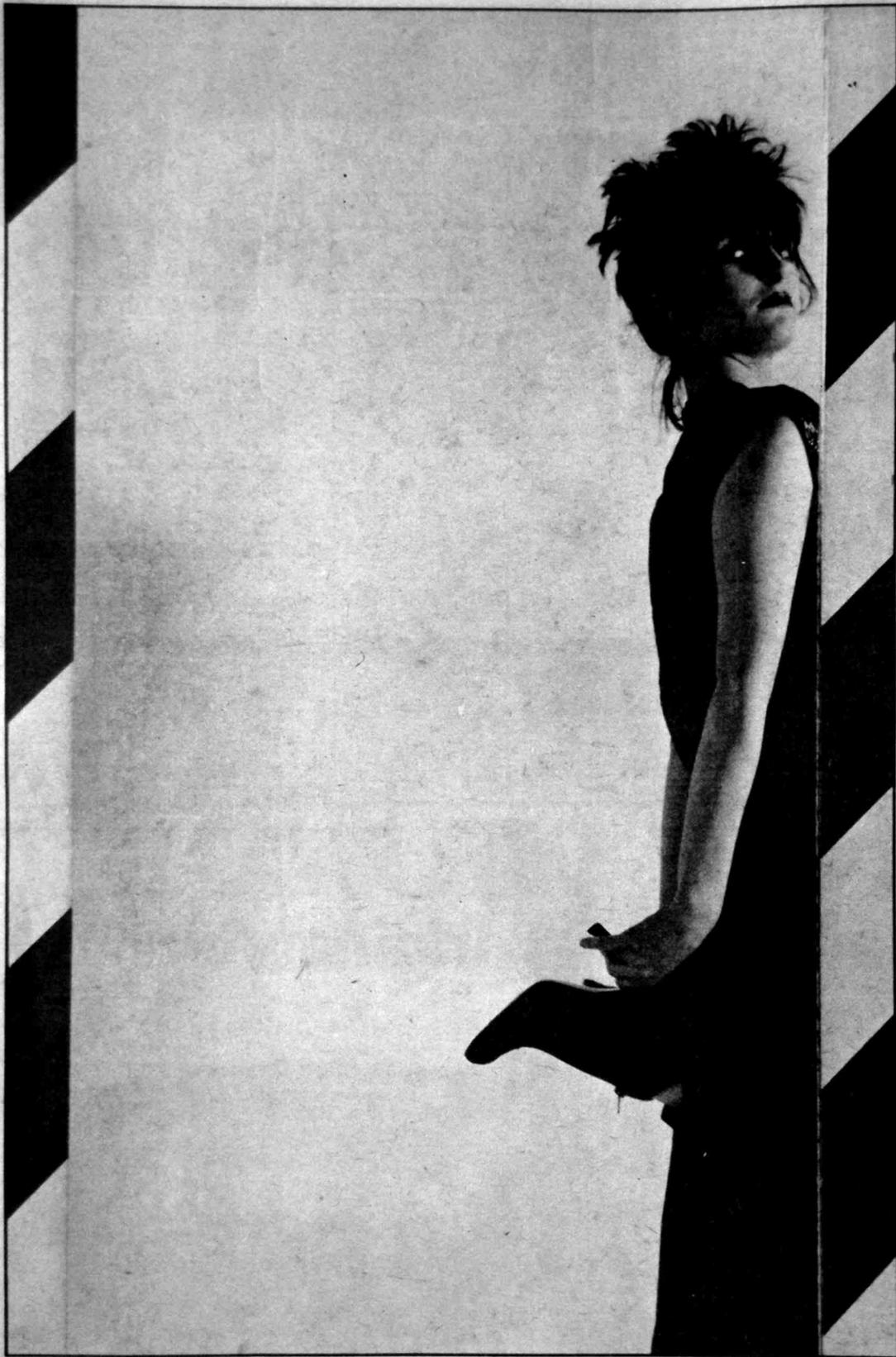
For night and day. 60's originals by
The Small Faces, Shangri-Las, Chiffons,
High Numbers, Flamingos, Hondells,
Spanky and our Gang, Dobie Gray,
Angels, on Allnighters and
Sweet Sounds of Summer.



Allnighters
EP 6 P8 023
SR 741023

Sweet Sounds of Summer
EP 6 46 1073
SR 741073





IN FROM THE COLD

BLOODY GREAT. There are few things more embarrassing — outside of throwing up in front of the object of your desires — than running into a band whose album you've just shredded in print a couple of days previously.

Turning up at an office in the Barbican to interview Siouxsie and Steve Severin, I didn't expect to be met at the door by the manager and two of the members of Athletico Spizz. Er, hi lads. Well, they could have taken advantage of my weakened condition (impending 'flu) to batter the daylights out of me, but they didn't. Instead they took pity on my obviously feeble mind and bought me a drink and got stuck into a put down of Sounds' Dave McCullough. As he's bigger than me, he can defend himself, but I was relieved when Siouxsie and Severin showed up.

When Siouxsie and the Banshees used to insist on the whole band being present for interviews, reporters found them an intimidating handful. The idea was that Siouxsie shouldn't be presented as the front woman and spokesperson, thereby leaving everyone else out in the cold. So they brought in the cold and froze all the interviewers instead. Now that there are only two fully paid up members (with drummer Budgie just coming in on the act, and the possibility of ex-Magazine John McGeoch following) the interview isn't such a nerve wracking proposition. Well, not quite.

Siouxsie's initial reserve breaks down a little after a few questions that obviously aren't going along the lines of who do you live with and what colour are your knickers. But it takes longer for Severin to thaw out, for a while I thought he never would. It's the way he looks at you from under those heavy lidded eyes, watching and occasionally smiling at something that you didn't think was funny. I felt he was being a bit patronising, but that could have been my paranoia and his shyness. While Siouxsie is starkly striking to look at (jet black hair, black and white clothes and scarlet lips), Severin is pale, much less ebullient.

ROSALIND RUSSELL INTERVIEWS

SHOXSIE AND STEVE SEVERIN WARM UP

FIN COSTELLO TAKES PICS

For much of the interview, he shivered like a greyhound: I asked him if he was all right and was answered by blankness and silence. But enough of this deep Freud analysis and on with the chips . . .

Since two Banshees departed and Siouxsie became ill, there hasn't been a lot of poetry in motion from them. For a start they've been holed up recording their new album 'Kaleidoscope', reviewed in RM last week. Working with them, they've had Budgie, McGeoch, and that flying picket of the rock world, Steve Jones. Budgie, whose visage appears on the album sleeve, looks like being a permanent fixture well, as permanent as these things ever are. So now that they have a stable line up, what about live gigs?

"We've been wanting to tour for a long time," said Siouxsie. "We've tentatively arranged a few things."

"The only way we'll tour England is to do six or seven dates with a whole show worked out," said Severin. "We want the gigs to be events, not just one of these weekend's gigs."

"It's only four months since we last played," added Siouxsie. "That was when Robert (from the Cure) played with us."

And what of the Flying Thicket? How did he get in on the act?

"Steve was keen to help on the album," said Siouxsie. "He rehearsed with us once for a laugh at Christmas and it worked out really well, it was great what he did."

A case of have guitar will travel, the Fly an' Picket seems to be turning up everywhere.

I mentioned that the words on the album sleeve were difficult to read, as they're written in a circle, spiralling into the centre.

"We did that on purpose," smiled Severin, no doubt at the thought of us all twisting our necks round in agony, thereby being unable to sing along to the words because of the uncomfortable position of our oesophagi.

But you can untangle your windpipe during 'Christine', if you've heard it already on the radio, although it doesn't seem to have had that much airplay for a chart single. Maybe the great playlist committee in the sky didn't like the content. It's about an American woman who developed split personalities. A film was made about her, called 'The Three Faces Of Eve', but in fact she had many more personalities.

"That song was started about three years ago, after we saw an article in a Sunday supplement," said Severin. "And then she wrote a book. It was really well written, one of the most engrossing books I've ever read."

"They didn't play 'Christine' on the radio — they're fuddy duddies. Once they find out it's not a fantasy song, they don't bother. Depends on what's in vogue," said Siouxsie. "I'm surprised it's still in the chart, there's so much hype going on. It's significant we've sold as many records this time as we normally do."

As Siouxsie and Severin write their songs together, they must have closely linked ideas. "Skin", for instance, they must both feel strongly about the culling of seals . . .

"We're against their pathetic arguments about the culls, saying there are too many animals. The one thing there is too much of is people," said Siouxsie. "It's people that are the species that's eating too much and depriving other species of their food. Killing is the ultimate high for people. This isn't political, it's personal, sometimes just subjective. We'd be bigger if we were purely personal."

Siouxsie and Severin come up with their own ideas for songs then work them out together: "nicking things from each other's

notebooks," said Severin. It seemed to me that a lot of the music had a dream quality, the kind of dreams you have when you're flying with no visible means of support (not the kind you have about sitting on the bus to work with no clothes on). So it's no great surprise to find that a lot of ideas come to Siouxsie when she's half asleep. Unlike most other people however, she has paper and pen ready (and tape recorder) all by the bed so she can get the tune/words down right away, instead of waiting until morning, when the idea has floated off into darkness.

"Some are like that and some . . . well 'Red Light' and 'Lunar Camel' weren't written until we got into the studio," said Siouxsie.

Didn't they feel under pressure from the record company to have all the songs ready before they got that far?

"No, we're not under pressure. We never take any notice of the record company anyway. We're in a healthy position with them. I think we won a lot of respect from Polydor during the split. We even banned them from coming backstage when we did Hammersmith. Some bands let themselves be guided by record companies, but no matter who you are, you have to be two steps ahead of them."

The split has had more effect on them than just gaining respect from Polydor. They've also become less insular, had a lot more contact with other musicians. The last time I saw Siouxsie, she told me she rarely went out socially, but since they discovered the Skids' Richard Jobson (well, they said anything could happen) they've been getting round a good deal more. It's impossible to stay shy and aloof round Jobson, even if they can't understand a word he's saying.

Having dealt with the record company, the radio stations, what about the reviewers? With Athletic sitting six feet away from me, this was a pertinent question, but with relations being what they are between writers and musicians, the answer is predictable.

"The reviews don't bother us, it only matters personally when you've put a lot of work into a record," said Siouxsie. "The reviews of 'Join Hands' were totally wrong. They were treating us like superstars that needed their come uppance. Journalists shouldn't be influenced by what Radio One brainwashes us with. Comparing the papers with the radio . . . the radio is the only thing that concerns us."

'Join Hands' was also turned down by the record company in the States — they said it was too heavy for the US market. That's why the band is looking for a new American deal.

"I'd like to go to America for a holiday," said Siouxsie. "England is so Victorian. And there's interesting music over there. I like Suicide, they are the best thing that's happened in the past 18 months. Everybody here is digging round for the Next Big Thing. We went to see U-2 last week and they were just . . . nothing. Yet everybody's been raving about them so much."

Will America rave about Siouxsie and the Banshees? Difficult to say — though The Clash did well against most people's expectations, and they too had an album turned down by their American record company. Bands like them don't go in for the trappings of rock 'n' roll wealth. "No mansions in Surrey for us," said Siouxsie, refusing to identify the band she was talking about, and being cut short by the barmaid who was trying to get us out of the pub.

Victorian England? Too true. Only three o'clock, chucked out in the rain . . . and just when I thought I was getting through to Severin. Maybe next time.



'LOVE IS A GAME'



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'Love Is A Game' by Siouxsie and the Banshees on JET RECORDS

JET RECORDS

7 JET 191
10 JET 10-191

SONGWORDS

JOHN FOXX BURNING CAR

She was dressed in a white suit
She looked like a bride, too
It's a Burning Car
A Burning Car

It's a Burning Car
A Burning Car

Then I looked at my watch-face
I remember the time and place

It's a Burning Car
A Burning Car

Then I looked at the sun-set
And it felt like a stage-set

Then I breathed in

the night - perfume
As we met in the dark - room
It's a Burning Car
A Burning Car

Loving you . . .
Loving you . . .
Loving you . . .

Words and music by

John Foxx
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John Foxx Information,
c/o Metal Beat,
Virgin Records Ltd,
2-4 Vernon Yard,
Portobello Road,
London W11.



JOHN FOXX

SECRET AFFAIR

SOUND OF CONFUSION



A NEW SINGLE

I-SPY RECORDS

NEW MUSIK SANCTUARY

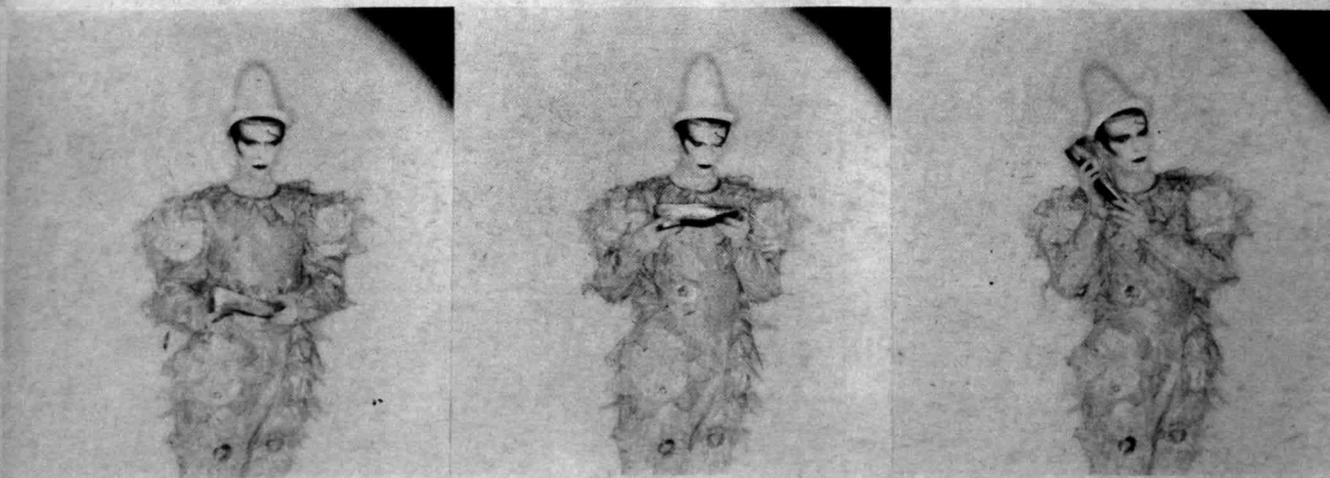
Turning forever
I never could tell
If this was a heaven
Or this was a hell
I reach out and take
My piece of the cake
Sanctuary
Hiding comes easy
We hide everyday
In this world far apart
From a world far away
I've still yet to find
That place in my mind
Sanctuary
Nothing can change it now
Nothing can change it now
But I'm still looking
I'm still looking
I'm still looking, looking sanc-
tuary
So follow the rivers
And follow your dreams
It's all in your mind
It's just what it seems
Whatever they care
Is it all in the air
Sanctuary
Nothing can change it now

Nothing can change it now
But I'm still looking
I'm still looking
I'm still looking looking sanc-
tuary
I'm looking at you
You look at me
We look for another Sanc-
tuary
But everyday
We look away
We think this is really Sanc-
tuary
We think this is really
Believing is seeing
And doubting is blind
Whatever it is
Whatever you find
Just reach out and take
Your piece of the cake
Sanctuary
Nothing can change it now
Nothing can change it now
But I'm still looking.

Words and music by Tony Mansfield.
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Ashes to ashes.



3 INDIVIDUAL PICTURE SLEEVES. FIRST 100,000 CONTAIN A SHEET OF 9 STAMPS (THERE ARE 4 DIFFERENT SHEETS TO COLLECT). ALL ORIGINAL ARTWORK BY DAVID BOWIE.

SINGLES

I THINK it was what we in the trade call a poignant human interest story. Wonder boy of the American record industry, Peter Asher, a man with 12 gold albums (one million sales) and 10 platinum albums (two million sales), the dailies reported, is to flee his LA base for an indefinite stay in Greece. According to Asher, 35, "sales have sunk so low this year I have made only one million dollars. By this time last year I'd made 10 million."

Our hearts all bled the proverbial pinpricks. Still, Asher in his time has produced inordinate numbers of silver, gold and platinum singles and this page is respectfully dedicated to the worthies below who will never have to flee to the Aegean because people like . . . gulp . . . **JOHNNY RODRIGUEZ, ZIGGY BYFIELD AND THE BLACKHEART BAND, PAPA MICHIGAN AND GENERAL SMILEY, ATHLETICO SPIZZ 80, ERIC CARMEN, THE CATCH, DAVEY JOHNSTONE, ROSANNE CASH, CHEAP THRILLS, COMATEENS, ALIBI, THE HOUGHTON WEAVERS, JOHN WETTON, SANDY BEACH AND THE DECK CHAIRS, SQUIRE, STORMTROOPER, KISS PATROL, BENGAL FLATS, SWEET LIGHT, OVERLOAD, SHANDO, SALFORD JETS, ANDREW HAYWARD AND THE PANIC BUTTONS, CHRIS DE BURGH, CHEVY, JAMES LAST BAND, FIREFALL, CANIS MAJOR, GREG BRIGHT, HILARY HILARY, THE MOLES, ROBBIE DUPREE, MIKE BERRY, SLAKS, ZEN FEATURING TIMMY THOMAS, X-EFFECTS, (METRO) PAK, THE ONE TAKES, THE CHEVRONS, TIN PAN VALLEY, JO JO LAINE AND THE FIRM, POSITIVE SIGNALS, LICKS, THE CIVILIANS, RHYTHM HAWKS, DISCHARGE, THE RED CRAYOLA, ROBB SHENTON, THE RELATIONS, INERTIA, JO LEMAIRE AND FLOUZE, DANNY OWEN, SMALL CHANGE, B-MOVIE, PLASTIC IDOLS, BLURT, MICHAEL MARRA, NIKKI RICHARDS, LALELA, B-FILM, EXIT and GLASS** have all in their own little way helped to take another bite out of the business' leg.

Not any rebellious blows agin the empire way y' understand; it's just that by being there they are strangling themselves. Unfortunately, none of the above can afford to join Ash the Cash until the slump unslumps.

Here's the scam. Each of the above worthies have released a single this week and if any of them achieve any success with their pointless releases then I'll be glad to present them with their first silver single. Not all of the above are particularly awful, just pointless. So, dear reader, if any of you want the new single by, smirk, Tin Pan Alley, it is available now. For any further info and your own personalised review of any of the above, write to me here at the home of the hits.

But . . . And it's a but as big as the perennial pyramid, the basic (and it's as basic as the back end of a baboon) fact is that the wingeing record companies, by pumping out the crap, are creating the flagging markets. Please wise up pop pickers. Oh, this is boring.

SOMEWHAT CLOSER TO GREECE THAN THE LAST BATCH

DERRINGER: 'Sunday Drivers' (Dindisc). Typical mortar attack decimation trots into a loping Marmalade — 'Cousin Norman' — hook that may well push *Orchestral Wosname's* label chums into the nether regions of the charts. Plenty of geographical lyrics, so there's education too. Such good value. "Take the train, hop on a plane, set sail for the Mediterranean," croon these lads and rather importantly I think.

MANICURED NOISE: 'Faith' (Pre). Nice Radio Times Library sleeve, draped around a single that dates back to September '79 and features now defunct line-up. Sizzling hi-hat jangling insistence on what sounds like a semi-acoustic bolstered by bass and sax. In the same week that Bowie marks his 30th birthday (see below) these Manicured people from the past come up with a fine tape loop of rhythm that knocks the pierrot into a cocked hat.



MEDICINE HEAD: 'Can't Get Over You' (Harvest). Fleetwood Mac guitar. Warm sickly, insincere, echoing, masquerading vocal. Key word understatement. That's one up and along from boredom.

PRELUDE: 'Trick Of The Light' (EMI). Fleetwood Mac. All over the bleeding place. A hit. You will hum this one. Frequently. Probably.

THE JOE PERRY PROJECT: 'Let The Music Do The Talking' (CBS). If JP didn't have such a commonly dumb American name his 'Project', one imagines, could successfully con promoters into getting gongs playing backing at Belgian poetry reading and other such esoteric stuff. Unfortunately, Joe's project seems to have something to do with eardrums and destruction of same through playing excessively gurr-owuss paaarreee(!) music. A singles mistake, kinda dumb but lovable, like catching clap.

ANGEL CITY: 'Am I Ever Gonna See Your Face Again?' (Epic). 12 bar Australian folk song.

THE CIGARETTES: 'Can't Sleep At Night' (Dead Good). The perfect middle ground between Devoto's Buzzcocks and Magazine, though the donger tends to hang more from the former. CND song. For more info write to The Campaign For Nuclear Disarmament, 29 Great James Street, London WC1N 3EY and think

PETER ASHER THIS IS YOUR LIFE



about the final scene from Nevil Shute's 'On The Beach'. Sadly, the song looks like having an exceedingly short half-life.

THE FLATBACKERS: 'Pumping Iron' (Red Shadow). Repetitive, how you say, average. Seem to remember a better track on one of their demos, he writes rather superiorly.

NAMES WE HAVE KNOWN, PAST PRESENT AND THE OTHER ONE

DAVID BOWIE: 'Ashes To Ashes' (RCA). Time to call a halt one cringes. Inside a Warholian pierrot's border is Bowie the interested, our Dave is doing slightly different things with a silver slipper on three slightly different sleeves. Inside you get four sheets of stamps with textured Bowie art work splattered all over their pointless fronts. All very dull really. Stifle your sniggers and console yourself with the knowledge that Leo Sayer was here years ago. That fine voice is still laying waste to the hinted high, low and medium tonal hooks. Thunking bass and, at first, ponderous stuff. Apparently a memoir or a sequel to 'Space Oddity'. Bowie harps on about rumours from ground control before offering "Ashes to ashes, funk to funky, we know Major Tom's a junkie," and "My mom said to get things done you better not mess with Major Tom." Tosh. One for Bowiephiles should the creatures



still exist after 'The Lodger' and the futile 'Alabama Song' single effort. One could safely play the former at your parents without reproach while the latter pointed to an impending low. Probably a hideously insidious grower with plays. Not in truth a great effort.

SKIDS: 'Circus Games' (Virgin). Strange how Scotland's finest viz The Skids and Simple Minds have, with their third albums, reached crucial points in their careers. From the forthcoming third album this resorts to the grandiose reliance of slab guitar work that was strongly felt to be wrong on the first David Batchelor produced album. Enigmatic huh? The hook, and this will be the winner here, is sung by children with false teeth or perhaps they are merely playing castanets. Good solid single though. On one brief listen I feel certain the album has stronger stuff on it. Hopefully we'll see the band live and quick. Great sleeve (Manray ballet dancer cum trapeze artist and shadows that fans will lap up). Classy and no surprise. And wait till you hear the Simple Minds third. Now that is a stunningly pleasing surprise.

THE PHOTOS: 'Now You Tell Me That We're Through' (Epic). I'm saying nothing squire. Not even a home cine set up could open my sealed . . . shit! Poor Photos. Up against a wall, all dressed up and no place to go, with the exception of up

the album charts. Nice swells, built ups and all and a damn near epic production by Roger Bechiran. Good but not brilliant. Like most mortals and things on this page really.

SECRET AFFAIR: 'The Sound Of Confusion' (I-Spy). No doubt about it, young Page is a tone perfect lovely voice to listen to. Production here, also by Page, is similarly solid. Song is reminiscent of the material struggling sixties beat poets were forced into writing when the boredom and the manure hit the fan in the early seventies. The phased sequences are very Small Face, very overdone. Like The Tourists I suspect Ian Page lounges in comfort at home with Jefferson Airplane albums. A chart biggie.

MIKE RUTHERFORD: 'Time And Time Again' (Charisma). Sumptuous, intelligent and all the other things that make Genesis the thinking man's Angelic Upstarts. English, romantic and surprisingly enjoyable in a 3am ongoing stoned boy meets girl good karma situation . . . man.

TOOTS AND THE MAYTALS: 'EP' (Island). Recorded inside a Trenchtown downtown bucket. Toots and his Maytals is apparently a near God-like institution for our aspiring ska scam schemers. The two-tone equivalent of The NY Dolls in antecedence terms performs for your delectation 'Stick It Up Mister', which is current, 'Time Tough' from '74 and 'Pressure Drop' and 'Monkey Man' from '69 on the flip. A pretty vital buy in certain quarters.

B-52's: 'Give Me My Man Back' (Island). Modern rhythm and not so blues that never really grabs the attention until a spitting xylophone tiptoes into the scene. All that restless insistence should see Allanta's finest doing well with this.

ELECTRIC LIGHT ORCHESTRA: 'All Over The World' (Jet). Once more from the top. Again from 'Xanadu'. Sounds like The Four Tops ripping off Elton and Kiki's 'Don't Go Breaking My Heart'. Will they sue? Jeff Lynne plays the DA who wins the case, steals the song and makes a fortune. Shameless. Marvellous. A hit. A travesty. Even as we speak this record is marching into the Sudentenland.

PAUL SIMON: 'Late In The Evening' (Warners). First single in four years from the only living boy in New York. Latin American percussion and whistles abound while blasting horns dump their skitters all over this look back at his life. Not bad for only four years work.

JAN AND DEAN: 'Surf City' (Creole). A classic untouchable.

LEMON PIPERS, DONOVAN, SANDIE SHAW, TOMMY JAMES AND THE HONDELLS, THE LOVIN' SPOONFUL, GLADYS KNIGHT AND THE PIPS: EP's (Pye). Again Pye pile their hideously abused back catalogue.

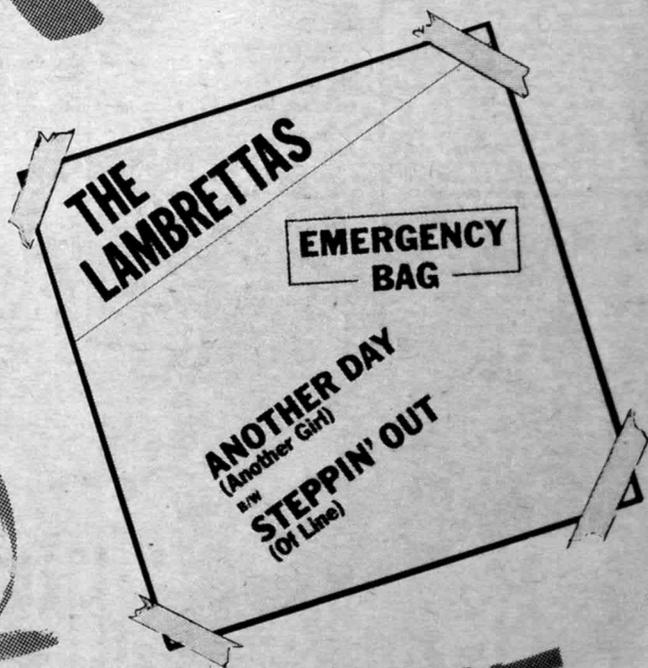
THE PRETTY THINGS: 'I'm Calling' (Warners). Well, well. Coming up for the third time, a tight R&B droning Purdy Things. Skids guitar, Phil May's universally fine vocals, and some spot on harmonies. Good single. Will go far.

FINALLY . . . FINGERPRINTZ: 'Bulletproof Heart' (Virgin). Pitifully reviewed last week this should be brought to your attention again. For the first time afforded more than an eight track servicing by Virgin. Fingerprintz and producer Nick Garvey go to town. Belfast by the sound of the lyrical content. Together they create a great record . . . irresistible keyboard lines dominate penny whistle style, though the strident Orange march drumming, Scottish vocal and guitar irritations can't be neglected. Final delivery of the goods that were always hinted at throughout their support slots on the last Skids tour. The only reason this isn't a single tour. The only reason the fact that no one knows if the record biz will be around for another whole week. Peter Asher, you thought this was a singles column but in fact this is your life.

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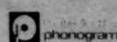
THE LAMBRETTAS

NEW SINGLE IS NOW CALLED
**Another Day
(Another Girl)**



Taken from their new album -
**BEAT BOYS IN THE
JET AGE**

**OUT
NOW!**



RUINED IN ROUEN

RONNIE GURR hits the bottle with THE BOYS. The bottle fights back with PHILIP HALL and the VIPs

IN VINO veritas. That is; the truth through drink, and the truth is The Boys like the odd tippie. Odd, as in two shots of every schnapps in the German hostelry washed down by a swift Lowenbrau, then onto the bourbons, the whiskies and finally, amnesia on the Drambuie.

Outside, the slaving lump of leather that lies comatose in the gutter is sometime guitarist Honest John Plain and boy is he ever out to the world. It becomes clear that the band's first single and the sentiments expressed therein still apply. The Boys don't care about that thing called rock 'n' roll. If this is Tuesday it must be Rouen. The Boys begin their French tour with a drink on the wing and a prayer at Luton airport. Two hours later our Lysander spy plane touches down in a field outside the ancient Norman citadel. In the bar the bands' roadies wait by a line of freshly poured lagers, a brewed testament to the spirit that the empire was built on.

As the cumulative effects of our biplane's bar means having to urinate in a vacuum cleaner type tube I am touched at this field that, for a few special moments, is forever England. Choking back the tears, we drive into town stopping en route (dig the bilinguality, eh kids?) at Le Safeways where Honest JP shoots in for the purpose of buying two bottles of cheap wine. Returning with bottles held aloft, his face slashed by a broad grin, he announces like a triumphant hunter that he secured the pair for under a pound. It would be a long night.

Deep in the heart of the Gallic hinterlands lies the gig. A classy country club with a chi-chi restaurant, a piano bar and a false beach. Reflecting the expensive decor are the prices of entry and drink; seven quid to get in and three for a half pint bottle of beer. It was going to be an expensive night. The promoter makes his first mistake by buying all and sundry a drink after a raucous soundcheck. His second comes with the apparently endless supply of wine served with the complimentary meal. The band hardly surprisingly



THE BOYS doing what they're best at — lying in the gutters

return to their dressing room in an attempt to sleep off some of the surfelt.

The Boys take the stage to much back projection of Jacques Brel and laser dynamics. They strike into 'First Time' the classic non-hit and, with guitars wailing out of tune and sound as drunk as I feel. 'Rue Morgue' is a Boy gem, the story of a French boy walking his French dog, Andre. 'TCP' follows on with the wit, its cutting comedy lines totally lost on the Frog gits. 'You Better Move On' the last nose diver is sung by Matt Dangerfield the man in the double breasted black shirt and is a fine reading, fine single. 'Independent Girl' slows thangs down then explodes with the three front men Fatty Reid, Dangerfield and HJP really driving. Rudie a sax player of some renown I believe, comes on for a blast and as Matt falls on his arse and the sound gets louder the club manager pulls the plugs. The enduring face of punk knocks it on the head for the night and the four perpetrators piss off for a drink.

IF THIS is Wednesday it must be Bremen. The French invasion takes a back seat as we jet off into the wild blue yonder over Germany. Our mission: to appear on some TV show alongside The Captain & Tenille. The Vapors, Garland Jeffreys, Barbara Dickson and The Swinging Blue Jeans. Best, though, were Dalida — two German girls who sing a Strauss tune with their own immortal hooklines over the classic. The tune was called something like 'Mother How Are You Today?' Terril they was. Day the first, sees a run through with much ribbing of Duncan Reid. The Vapors' Dave Fenton, it transpires, is even smaller than Reid. While drummer Matt Black croons "Turning five foot three, I think I'm turning five foot three I really think so," to the tune of the Vapes last chart bizz, HJP congratulates the Kid on the fact that he has at last found someone smaller that he can beat up. More steaks and beers follow, signed away to that great tax loss in the sky then it's off to have fun in the clubs

paid for by the paternal parent company.

What can I tell you? Next morning I'm greeted by Jack Black in the hotel corridor. He is wearing shades, underpants and the ever present bandana. I would've laughed if my head could have stood it. He drags me to the room we'd put the collapsed HJP in the night previous. The sheets are piled out the window and the mattress is up against a wall. "Now," states the chirpy Polack, "you are wondering why the mattress is turned over aren't you?" Er yeah. At which he turns over the mattress to reveal an Honest John Plain shaped urine stain. "Pissed the bed didn't I," sniggers the guitar playing mess as he descends to the dining room for the obligatory steak and beer.

A representative of the band's record company surveys the band and states that The Boys couldn't really have been anything but a punk band. "I dunno," argues HJP, "we were a really good beat band. We used to play stuff like 'Love Potion Number Nine'. 'You're My

World' and 'Can't Get Used To Losing You.' You could almost hear Cilla, Andy and Leiber and Stoller turning.

I wonder why, of all the new circa '76 bands, the Boys and perhaps Generation X are still the ones out in the cold? The last single 'You Better Move On' was the band's first cover single 'Desperation'.

"It's something we think about all the time. Doing a cover was a deliberate effort to get airplay but it's done nothing or at least hardly anything. Most singles we release sell between 20 and 30 thousand, that's people that automatically go out and buy the new Boy's record. But our normal fans didn't like 'Better Move On' which got more plays but didn't sell as well as 'Terminal Love', the last single. The reason we didn't break through two, three years ago, well you know about the first two years and I'm fed up talking about it." Reid reveals that matters got so bad after their two fine NEMS pop albums that the band deliberately decided to split until the contract expired. For 18 months Reid cooked hamburgers, the sampling of his work making him the chubby individual that he is today. Matt Dangerfield, the dead man of rock rather mysteriously did "odds and ends" then went to Norway with Casino Steel. John joined the Lurkers for a spell and recorded the recently released collaboration with Pete Stride entitled 'New Guitars In Town'. Jack painted Walls.

With the signs looking good, the reunion took place in Norway and work began on 'To Hell With The Boys' the album that surfaced its pert little head on Safari (So Good!) records and tapes. Explains Reid: "Most bands hawk rough demos around 'cos they can't afford studio time. In Norway we had all the time we wanted because we found this bloke who owned a studio and recorded sort of Top Of The Pops albums in Norwegian and he leapt at the chance of being able to have something to do with something else."

What else can I tell you? The Boys proudly display 'Save The Frog' T-shirts throughout the French tour? Both Matt and Jack display black eyes after tangling with French biking types? They seem to support Arsenal?

In vino veritas. I came. I saw. I chundered.



THE VIPs trying to prove they're good time clean living boys (only we know better)

...and plastered in Paris

THE JOURNALIST and the VIP's, sped along the deadly dull motorway which links Calais to Paris.

This had been the first musical working holiday for the VIP's. "Quatre bieres", were the only words we spoke as we later trundled through the doors of countless seedy Parisian drinking haunts. As Sunday evening wore on and Monday morning drew nearer everything started to go blank.

We found ourselves inside The Palace, one of Paris's trendy nightspots, the club the VIP's and Chords were due to play at in 15 hours time. The last thing I remember is dancing to Madness' 'One Step Beyond' and bumping into the cool French disco-goers on the crowded dance floor. When I woke up at the

hotel with a head which felt as though it weighed more than the rest of my body I was greeted in the hotel's reception by VIP mainman Jed Dmochowski (guitarist). Jed had just been to do a French radio interview and was still getting over the fact that he'd met Plastic Bertrand there. "Meeting Plastic was one of my highlights of the trip," Jed later confided to me.

On stage at The Palace that evening the band turned in a warm set. Unfortunately technical problems meant that the set never took off in the way it should do. The melodic quality of the songs and the band's wacky personalities do help to win over some of the crowd, and the lads were called back for an encore.

After the disappointing gig both the VIP's and The Chords were taken out for expensive meals by

their respective record companies. Once these formalities are over with it was down your sorrows time.

By three o'clock in the morning there was one bar left open near the hotel and its sole occupants are inebriated young Englishmen.

The next morning everyone walks round in a trance uttering "Ooh my head". Even though there is a hungover air in the British camp, someone still finds the energy to throw a toilet roll out of a hotel window into the street. Final score — VIP's 4, Chords 3 (after extra time).

"I liked the bars being open all night," remarked Paul. "By the way our manager wants us to promote our clean living image so we can't mention the prostitutes, fights, and excessive drinking."

Well, it makes a change from the accusations of

being a disposable, lightweight band.

"We're certainly not fashionable but we've had people that have stuck with us for 18 months, so how can we be called disposable?" said Andy. "We often have nightmares that just as we get a hit single someone will press a wrong button in the Pentagon and no one will be left to appreciate us." "I think if we ever get on TV that'll break us because we will use it to its fullest advantage to put over our personalities," commented the ever hopeful Paul.

"Let me just add, that The VIP's will always have the last laugh," Jed added. Unfortunately, it was The Chords who had the last laugh — they sailed through customs without a hitch while we were stopped and searched for an hour and a half.

SILICON TEENS: 'Music For Parties' (Mute STUMM 2).

QUESTION: does the gent responsible for visionary ditties 'TVOD' and 'Warm Leatherette' really need to put out records by a bunch of modern day Music For Pleasure hackers?

Answer: If it sells, dahling, why ever not? Of the 14 tunes here, the majority follow the pattern of Silicon Teen single covers like 'Memphis, Tennessee'.

Apart from obvious selections like 'Let's Dance' and 'Sweet Little Sixteen' (with a wry word change to 'fake autographs') and I trust Chuck will declare the royalties this time) there are unusual choices like 'Judy In Disguise' and Chris Andrews' 'Yesterday Man'.

Since the Teens reproduce all the original melodies, this principle tends to follow throughout. 'Red River Rock' is particularly fun.

Eighties bubblegum is most decidedly the name of the game on 'Just Like Eddie' while the cunningly-named 'Chip 'n' Roll' ushers in pure party time fun. Yup, that's what it's all about — an alternative to K-Tel compilations for parlying down to.

The proof of the pudding is in the title, the year's most perfect excuse. + + + MIKE NICHOLLS

THE WHISPERS: 'The Whispers' (Solar 1)

SWEET RAPTURES! That's how I felt after firstly dismissing this LA combo as just another bunch of infiltrators jumping on the Spinners / Commodores - type American soul bandwagon, and secondly realising my error after listening to this one time — enough to convince me this album's as close to summer as we're going to get this year.

'And The Beat Goes On', their recent biggie, seeped subtly into the consciousness (how many music features adopted it title — more than one...) with its clap-happy beat and aphrodisiac urgency (note

34 MINUTES — 14 TOO LONG

JAH WOBBLE: 'Jah Wobble' (Virgin VS 361-12)

THIS IS the second album in just over two months from Jah Wobble, Public Image Limited bass guitarist for nearly two years now, following hard on the heels of the vinyl excess of his debut solo 'The Legend Lives On... Jah Wobble In Betrayal'.

I don't believe for one minute that Virgin, who are not exactly noted for being sympathetic to the more guillible members of the public, would have even considered releasing this particular album if Wobble hadn't been one third of the PIL musical unit that occasionally records, very occasionally tours and yet still manages to draw either a reaction of fawning adulation or abusive venom from both the music press and the general public.

Controversy, sweet controversy. Even up till a year ago I might have been interested in the great PIL debate, but in 1980 I find a discussion on the merits of a rock band like Public Image all too absurd. Public Image don't bother me, so why should I bother with them?

Clocking in at just 34 minutes and retailing for only £2.25 'Jah Wobble' is still 14 minutes too long. You've got it — a rip off. The "modern" mutilation of Fats Domino's immortal 'Blueberry Hill' (complete with 'chopsticks' style piano, lots of bubbly synthesiser noises, a disordered funky bass line, drums that go BANG! and Wobble's Ray Davies through a megaphone vocals) is immediately followed by an instrumental of the same, titled 'Computer Version', presumably in case the listener failed to receive the humorous message first time around. 'I Need You By My Side' and its alternate version 'Message From Pluto' are just plain daft and as such don't really warrant either critical analysis or a cynical put down — and that's side one.

Track one, side two and in the disco instrumental 'Sea-Side Special' we find the best cut on 'Jah Wobble', prominently featuring a tricky Wobble bass and a superbly elastic brass section that is on the attack from start to finish. It's a bit like a theme tune to a film that will never be made, sort of 'Shaft In Islington'.

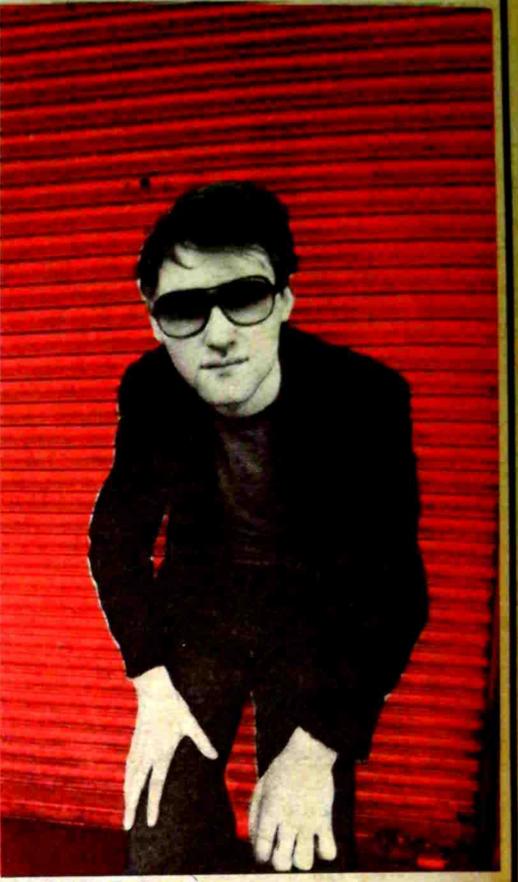
'Something Profound' cruelly exposes Wobble's lack of lyrical insight ('Weeks, Months, Years / Happiness and Tears / Can't Run and Hide / From These Feelings Inside' etc, etc) and 'Blood Repression', a lame rock-reggae track with Wobble chanting "Is this what he calls an album?" over an unbelievably duff backing track, finishes. Is this what he calls an album? + + + 1/2 PETER COYNE

(forthcoming baby boom!) and should have been a bigger hit. 'Out The Box' is just as clever but more crisp and dry. Climbing the US soul charts is 'Lady' which exudes sizzle and summertime, the cotton is high, laziness. This one's written by Nicholas Caldwell, the Whispers' own Desperate Dan in negative — what a charmer he looks, too.

'A Song For Donny' (Hathaway) the late, great soul singer (whose Roberta Flack duet is ironically at Number Four is a happy song — and all the

more sincere for it. Their inclusion of Smokey's 'My Girl' could have caused indignation with its lavish retreatment disturbing golden memories, but the tenuous crooning easily compensates.

All in all, out of eight songs, seven of them are about love. Can these men really be this cheerful? No meaningful diatribes or political implications comme 'Jeux Sans?' No — this is meant to be like a lungful of fresh air after being struck in a stuffy ozone layer. + + + BEV PERRY



Picture by Adrian Boot

JAH WOBBLE: Chopsticks piano

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BLACK SABBATH: 'Live At Last' (NEMS BS 001)

TO MY mind and, I suspect, thousands of other survivors of those maelstromic storms of prehistoric metal in the early seventies, Black Sabbath were THE archetypal HM band. Deep Purple may have had a fuller textbook of classic riffs and Led Zeppelin a great grasp of controlled technique but no one engendered as much live excitement as prime-time, malevolent Sabs. Indeed it was they who first sculpted out the violent, evil and maniacal deity that has become an all-important pillar of modern UK hard rock (where would Pagan Altar, More and others be without 'em?)

But part of the unrequited passion that engulfed a Sabbath gig, breezed through because of their unrehearsed unpotholpness. Bill Ward's interminably unwieldy drum solos (more club-footed than George III), Tony Iommi dropping more notes than the English slip fiddlers, not to mention Geezer Butler's ponderous bass and Ozzy's bonanza of yelps, squeals and groans all merged, somehow, on stage into an unforgettable experience. Yet, what this approach meant was that no recording of the Sabs during those formative years could be anything else but a disaster. Simply because such an album would inevitably highlight the band's deceptive "weaknesses" and could never hope to capture their true spartan spirit.

And 'Live At Last', from '72, does just that. Released to cash in on the sudden resurgence of interest in the Blackened Ones, it boasts a sound quality about as thick-skinned as congealed custard and punches out of any stereo system with all the power of pensionable old-age skinheads on a nostalgia trip to Sarfend. In short it distorts the truth and is a real nightmare in wax.

Let the 'War Pigs' of yore rest in peace. This is the modern world and we have a new streamlined incarnation of BS upon which to pour forth our adulation, God blasphemous 'em. + + MALCOLM DOME

CAROLE KING: 'Pearls - Songs Of Goffin And King' (Capitol EA-ST 12073)

IF CAROLE KING were a politician, this might be described as electioneering. She's a musician, and

some people are going to call it plain desperation. She must have realised when she decided to record an album of some of the great songs she and husband Gerry Goffin wrote for other people way back when, that people would think she'd run out of new ideas (some people thought that anyway). It may or may not be true, but in the circumstances, the album's turned out quite well.

It's hard to overstate the influence that Goffin and King had on pop music in the early sixties; they wrote simply dozens of hits for a vast assortment of people, and plenty of them stand up well today. Presumably these are Carole's 11 favourites, otherwise the selections aren't always easy to explain. She's in the US Top 20 right now with the remake of 'One Fine Day', which like 'Locomotion' and 'Chains' on the album, is a little pedestrian and unadventurous. But 'Oh No Not My Baby' works well, as does the acoustic-flavoured 'Goin' Back', once a hit for Dusty Springfield.

Of the lesser-known tunes, 'Dancin' With Tears In My Eyes' and 'Snow Queen' come over well, as does 'Hey Girl', although it's a strange song for a woman to sing. Still, if Wendy Wu can sing 'I Saw Her Standing There', why not?

The inner sleeve, interestingly, lists all the cover versions of these songs, 'Locomotion' being the most-covered, with attempts by Little Eva, Grand Funk Railroad, The Chiffons, Dee Dee Sharp and the Ventures (and probably more - answers on a postcard.)

She's probably been dying to make this album for years, and she's on safe ground; but it's an excusable indulgence. + + + 1/2 PAUL SEXTON

BILLY SQUIER: 'The Tale Of The Tape' (Capitol ST-12062 Import)

'THE TALE OF THE TAPE' certainly has quite a hefty pedigree back-up. Not only was it co-produced by Yes/ELP collaborator Eddy Offord, but it also boasts such musicians as Black Jack guitarist Bruce Kulick, Werewolves' bass snarler Bucky Ballard, ex-Robert Gordon/Caroline Maas drummer Bobby Chouinard and David Sancious, once keyboardman with Bruce Springsteen.

The man responsible for this gathering is singer/guitarist Billy Squier, who to date hasn't really found a satisfying rockin' niche for

his undoubted talents. Spells with cult bands such as Magic Terry And The Universe, The Sidewinders and, more latterly, Piper have all served more to frustrate than mould it seems. Capitol, at least on the surface, look to be taking a risk, risk chance in backing Squier as a solo performer. However, this is one record company that doesn't put down many catches in the hard rock slips and I don't believe Mr Squier is going to be an exception either.

If categorisation be the food of success then this album is best described as falling somewhere between Fleetwood Mac and Sammy Hagar, having the sophisticated airbrush view of the former, but with the uncomplicated drive of the latter. When the combination works (as it usually does here), then 'TOTT' is more effervescent than a fish tank full of health salts.

'Calley Oh', for instance, has considerable radio potential while 'Rich Kids' rolls into action with a guitar intro rather influenced by Boston's 'More Than A Feeling' before Squier's biting vocals shoot out lines like 'Rich get the jewelry, rich boys get the girls / Playing Mr Romeo, they think they own the world,' all set against a flick-knife sharp melodic background. Further on up the groove trail comes 'You Should Be High Love', co-written by Desmond Child (the inspiration behind one of America's most underrated multi-million outfits, Desmond Child & Rouge), this rides the funk/hard rock couplet rather well, bringing to mind the rest of Couchois' 'Nasty Hardware' album from earlier in the year and 'Young Girls' rings down the curtain with a powerful tale of sexual disenchantment. 'Young girls, you talk so bold / You won't find much love when you get old,' taunts Squier.

Inevitably, I suppose, there is also a gathering of clumpy carthorses. 'Like I'm Loving You' is a syrupy ballad that will leave you bent double over a slop-bucket in anguish, while 'Who's Your Boyfriend' is an AOR nonentity that's more pedestrian than Leicester Square. Finally to the album's longest track, 'The Music's All Right'. At just under six minutes in length.

Still, don't let this triple turkey collection put you off 'cos 'TOTT' is overall decidedly good stuff. As Squier says on 'The Big Beat', 'I've got the big beat / You've got it now'; quite true, sir, quite true. + + + MALCOLM DOME



DESMOND DEKKER: fast speed.

DESMOND GETS A DRILLING

DESMOND DEKKER: 'Black And Dekker' (Stiff SEEZ 26)

Most of the fascination with Desmond Dekker lies not with the fact that he was one of the first Jamaican artists to have an "authentic", as opposed to novelty, hit with '007 (Shanty Town)'. Neither does it lie in the fact that 'Israelites' was one of the records that helped establish reggae to a wider audience than the black community and those shaven-headed, boot and brace lads.

Most of his appeal lay in the facial gymnastics that distorted his vowels and consonants into a unique sound and also provided some more than interesting visuals.

However, his days of creeping in and out of the lower reaches of the charts are long gone. But the current resurgence of interest in Jamaican music and the re-growth of the skinhead movement via 2-Tone has obviously led to a lot of net casting to catch the pennies spare from dote cheques.

Even more obviously a lot of trash has been exhumed from the treasure troves so easily ignored in the first two booms in West Indian music. But it takes Stiff to resuscitate Mr Dekker and up-date and, ultimately, lacerate his original recordings.

The first track is 'Israelites' taken at a frantic 2-Tone ska pace that completely eradicates the gentle charm that made its original treatment so endearing. The new version sets the tone for the album with his hits '007 (Shanty Town)', 'I Mek' and minor successes 'Lickin' Stick' and 'Pickney Gal' suitably destroyed.

The main problem stems from the spirited but antiseptic backing, using the usual Stiff rent-a-group crowd featuring The Rumour, The Equators, The Pioneers and Blockhead Dave Payne make other guest appearances but the colourful atmosphere intrinsic in the original performances had dissipated leaving an album that sounds like it was fun to make and leaves its potential audience outside looking in at a glorified Woolworth's 'Top of the Pops' album. + + + MIKE GARDNER

CHIC: 'Real People' (Atlantic K50711)

SHELIA AND B DEVOTION: 'Shelia And B Devotion' (Carere CAL 112)

CHIC ARE still the ultimate refinement of the disco idiom.

Chic have commitment to style and sophistication that embodies the aspirations of the new successful black middle classes in America, clean, immaculate, highly materialistic, affluence.

But 'Real People' shows the Chic Organisation either coasting along with no real need to stretch themselves for new explorations of the formula or having to spread their patent too thin with their work with Shelia And B Devotion, Diana Ross, Sister Sledge and Norma Jean.

Tony Thompson still slaps the beat irresistibly, Bernard Edwards still plays with a suppleness and an deftness most bassists would give their arms for. The sumptuous strings still cling stubbornly to the root chords.

However, the choppy rhythm clips of Nile Rogers haven't the addictive inspiration of 'Spacer' being content to solo without the focus of his rhythm work.

The chorus's, the hinge of the formula, on both albums, seems laboured on the filler material and merely up to par on the better material.

Shelia and B Devotion seem to do well with the aggression of the new metal 'Charge Plates And Credit Cards', 'Mayday', 'King Of The World' and the truly inspired 'Spacer', probably the best Chic song to date.

The Chic album is more concerned with the Vogue stance of their

materialistic preoccupations and style appears to be consuming the content despite wonderful moments like 'Rebels Are We', '26' and the little track.

If what appears to be a downhill slide is to be abated a holiday is the answer and a good rest for the formula which is still sturdy enough for a + + + for both albums. MIKE GARDNER

KLAATU (Capitol E-ST 12080)

THIS WAS a strange album to listen to — had it been released at the time the Beatles were gaining interest, Klaatu would've been on to a winner. But in this decade, the album can only be compared to the music of bands familiar in the sixties and seventies. And what a shame, because I like this album with its perfect harmonies and memorable tunes.

The opening track 'I Can't Help It' has one of those easy-to-remember riffs that nags at the brain for weeks but not today's chart material.

The styles of each track are pretty varied — I can't help comparing the vocals in 'Knee Deep In Love' to those of Paul McCartney, but only as far as the vocals go, because the style is distinctly American sixties rock-pop. And talking of comparisons, there's even a bit of Steely Dan thrown in at the beginning of 'Paranoia'.

Side two is not as striking as side one — in fact, it's distinctly wishy-washy in places. Here we have a mixture of the Steve Millers, a bit of funk ('Sell Out, Sell Out') and, alas, back to the Beatles in a short outro 'All Good Things'.

A good album, nice music, but why oh why release it now, when it should have been released about 15 years ago? + + PHANG



CRUSADERS: a lot to choose from.

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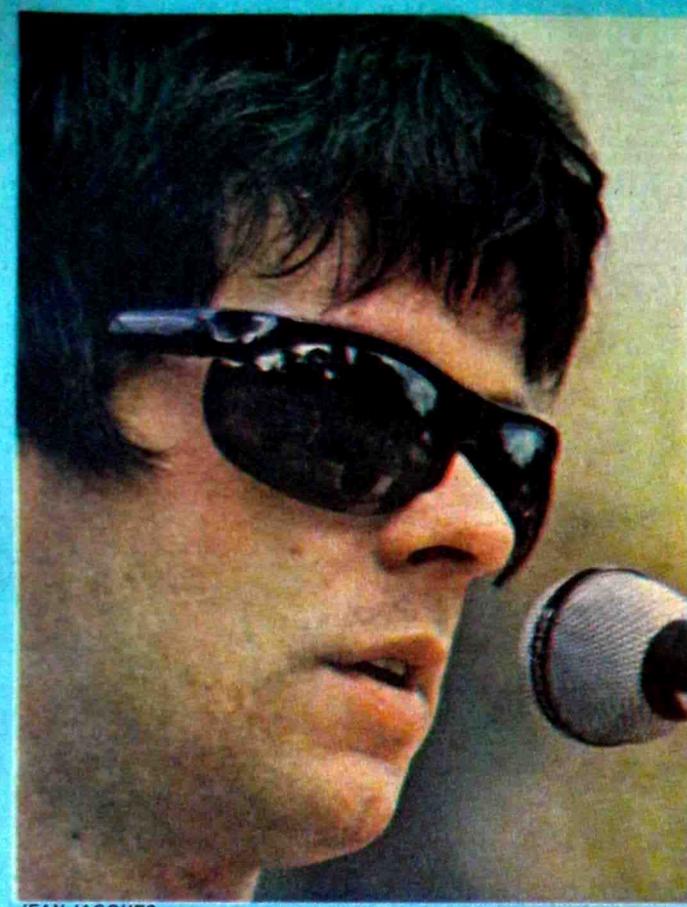
THE CRUSADERS: 'Rhapsody And Blues' (MCA MCG 4010)

HERE'S A case of coming up with the goods when the pressure was on. Last year the Crusaders finally broke through to a big market the only way they were ever going to — by finding a commercial number and getting a voice as striking as Randy Crawford's to illustrate it. 'Street Life' the single went Top Five, 'Street Life' the album — the rest of which was in more familiar Crusaders style, but with more disco and jazz-funk possibilities than before — went Top 10.

All that was a year ago, since then there've been no follow-up hits, only a solo venture from drummer Stix Hooper which produced the near-hit 'Cordon Bleu'. So they needed to come up with a good 'un, and while this August isn't going to see them raising hell in the singles chart, this deserves to put them back in the LP list.

The single, this time as last, employs a guest vocalist, once again a distinctive voice although the song is a slow, elegant one, never attempting to equal the smack-in-the-teeth 'Street Life'. It's Bill Withers who melts gently into 'Soul Shadows', as seductive a piece of soul as you'll hear. Despite the title, it's a celebration of some of the jazz greats, like Fats Domino, Jelly Roll Morton and Louis Armstrong, and it just takes you away to some romantic riverboat cruise, listening to all those legends.

As last time, the rest of the album is all instrumental, and shares the spotlight between Hooper, saxist Wilton Felder and Joe Sample on keyboards. Felder sounds like Grover Washington Jr on 'Honky Tonk Struttin'', which he wrote himself, and like Spyro Gyra's Jay Beckenstein on the well-titled 'Elegant Evening'. But 'Rhapsody And Blues' itself is true blue Cru, starting indeed in rhapsodic mood and exploring other avenues in a slightly long eight minutes. Like before, there's lots to choose from here: rhapsody, blues, and plenty of other things. + + + PAUL SEXTON



JEAN JACQUES

A DANGER lurks beneath the wall to wall shag pile of rock journalism. It grows in silence, inordinately, in between every mouthful of free prawn vol-au-vents, in between every free album in between every free plane ride, in the unbearable heat of record company generosity. It's called friendship.

Not the podgy kind plundered from the veils of voracity — a ravenous desire to be liked by the right people — but a genuine, true blue nexus that grows stronger with each meeting. Every rock writer has been guilty — if that's the right word — of cultivating such a relationship with particular artists. Immediately that happens the writer has compromised his position. Critical faculties are dulled as personality clashes with product presented. The pen is blunted. It maybe mightier than the sword but it's a veritable pin prick in the shadow of friendship.

No crime, merely a natural misdemeanor. You can't don a habit, shave half your barnet off and find some suitably bleak cell to write your reviews on illuminated manuscripts. Like, hey, you gotta have suss, you gotta wash your hair in Supersoft and breeze with the sleaze and be seen.

Now, I could say I hate The Stranglers' guts, that their pose offends me, that I find it unbearable to be in their company but I adore their music. Then I would demonstrate my great ability of not allowing personal prejudices to interfere with my aural awareness.

On the other hand I could say I love The Stranglers to death, that I admire their intransigence, that I find their company both stimulating and rewarding but I think their music stinks. Again an admirable statement, professionally speaking.

Unfortunately neither would be correct — and I'm compromised. No, I don't hate them and their music. The opposite.

Pause for gasps all round from music journalists everywhere. Gasp, gasp, gasp, gulp, gasp.

How could you possibly like the pugnacious Burnel, the chair throwing Black, the infamously rude Cornwell, the tacit Greenfield? And all ex-cons too.

There is an inveterate fear within the media and the business of The Stranglers. "People are frightened of all sorts of things — the dark, crossing the road, spiders." Jet Black, his customary drawl drill spiel slowly filling the room like an inflatable dingy, sits on the edge of a Roman bed. Hugh Cornwell lounges on a pillow at the other end.

"Our black clothes are not meant to evoke fear. Have you ever been frightened by a priest walking down the street?" Says Hugh No, but Joyce and Jung were — but that's another story.

The band have just finished their first show since the Nice incarceration. An untypical alfresco gig in a Roman park attended by 8000 lusty, slick spicks who didn't understand one word but loved them all the same.

Only the ignorant love The Stranglers. That's those who can't read English and those that can but who possess suss sieves and refuse to accept the hallowed printed word.

It's Jam. Dave Greenfield sits cross legged on the floor with his back against the bed. The Mephistophelean motor madmen of the Mediterranean are all asleep in the ancient city dreaming of hooters and scooters.

Next door Jean-Jacques Burnel sleeps. Earlier in the day the following 'interview' took place. He recumbent in his bedroom. Me, sitting on the edge of the bed. A tape machine whirring conspicuously preventing him from a pre-gig snooze which he so obviously wanted.

Why are The Stranglers always finding themselves in trouble?
"I don't think about it. Past caring why we go in nick all the time, why we have so much bother."

Do you go looking for it as a lot of people assume?
"That's their problem." Laughs.

I can see this one's gonna be a good 'un. I'm only gonna keep you for half an hour. Er, aren't the band after the maximum amount of publicity.
"It really doesn't bother me if people think that or not." Pause

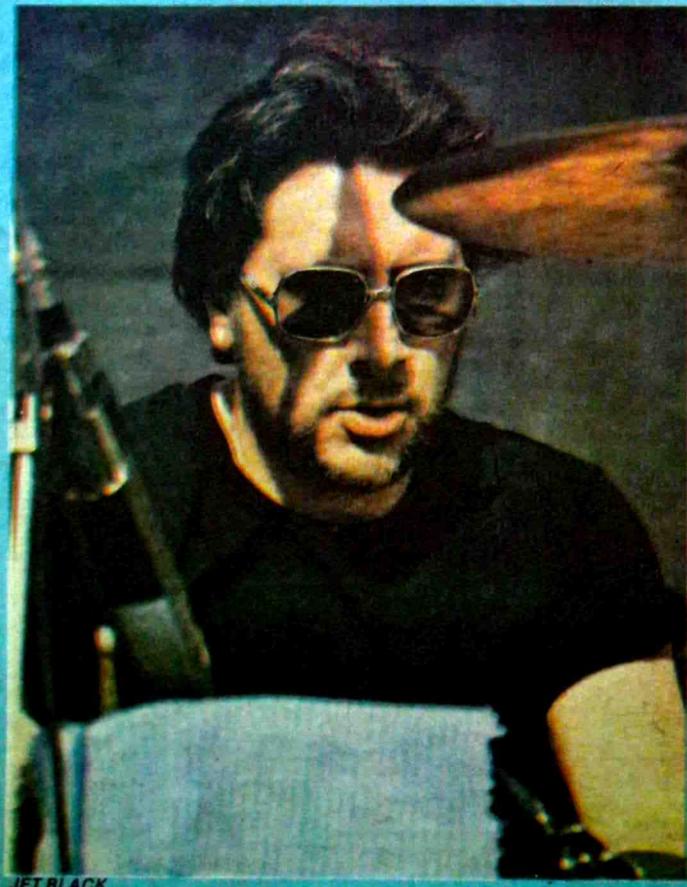
So come on Jean, have you changed in any way over the last year, I haven't seen you for so long.
"No, I only see you when you want to get an interview done." Laughs.

That's crap.
"We've provided you with some good f—king gigs in the last few years."

True. I hate The Stranglers really. I only made out I liked you so you'd take me to Japan, Iceland, France and now Italy. But em . . . shit it's hard asking questions when I've asked so many in the past.

"So why are you bothering?" Laughs.
Look, what about this Record Mirror policy of not mentioning your name. Has it annoyed you?

"Not at all. I thought about it when I



JET BLACK

LASAGNE AND QUIPS

BARRY CAIN (smy toad) actually admits to liking THE STRANGLERS as people. Mind you, he did get a free trip to Italy to see them.

realised they weren't printing my name or photograph. But I forgot about it pretty soon afterwards. It's very flattering to think that people can hold something against you for so long. I'm very flattered."

Recently the music press has avoided you. "Great. Maybe we're the plague. Maybe they're shit scared of us. I really don't know and I really don't care to tell you the truth." Laughs.

I bet you do really (in primary school tones).
"No, I don't."

I just don't believe that. You still must be concerned about 'an image'.
"No, not at all. How can we be concerned about an image when everyone knows about us anyway?"

Do you think you're as popular as you were?
"Course not."

Why?
"Every band has fluctuations. We haven't had big hit singles but we still do well with albums. We don't get played on radio — mind you we never did get played on radio did we."

It seems like you're not really concerned with the singles market. You're just putting them out for the sake of it. Not really serious.
"Well what else do you do with singles but put them out? That's your opinion anyway. I certainly wouldn't release something if I didn't take it seriously, being serious young men that we are. Or rather serious old men that we are."

Do you worry about getting old?
"Getting old?" Pause. "I worry about my faculties diminishing. I think everyone does. How would you like to be senile?"

I'm not talking about that old. Just a few years passing in this game. Reports in the paper say you're 38. Things like that.
"Yeah, that was a good one."

You look 38, that's why she said it.
"Well yeah. It's rock 'n' roll that does it. There's not much you can do about getting old is there?"

Getting back to my original question. Are you a different person than you were say a year ago?
"Yeah."

Why?
"I'm a year older."

Come on, that's no answer.
"It is. It'll do for now. Look, The Stranglers' music has mellowed out and The Stranglers' have gone the opposite way. Opposite way of what?"

"Mellow. What's the opposite way to mellow . . . ? Rougher. Yeah."

And you?
"I'm not really important." Laughs.

I feel as though I'm disturbing you. I tell you what, if there's anything to talk about after the gig, er, you have a kip and if there is anything — I don't know what.

"You've got nothing to talk to me about." It's true.

And it is true. Imagine interviewing someone you've known for four years, someone you like, someone you enjoy talking to (when you get the chance to see them which ain't too often). Impossible.

And the lasagne was great.
Back in that bare, boiling bedroom I ask Hugh how he felt about his rapid rise to the position of prison veteran. What was it like when the door slammed behind you for the second time in a matter of months?

"I thought it was ironic. You appreciate everything that happens to you when you come out of nick simply because you were denied so much. I was just getting back into enjoying freedom and a really good work ethic when suddenly it all happens again."

"See, at first, when you're inside you have to adjust. It's hard but when you've got over that you're okay. But in that situation where you have to keep adjusting that would tend to long term mental damage. I derived many benefits from that first spell inside. I got nothing out of it in Nice."

"People simply over-react to us because they expect us to continually do what we get charged with. We think we have a right to state our point of view and maybe to some people we overstep the mark. But either you're free to say something or you're not."

Hugh raises his head from the pillow — "A lot of people get to the point where they think 'Oh God, I know what I felt but if I stick to my guns now something's really gonna happen'. The differences is, when we reach that point we still stick to ours. All those people end up compromising themselves just to save the situation."

So will you keep your fingers off the trigger in future?
"No," maintains Jet. "The only thing that will change now is we'll make sure we have a lawyer waiting for us in every city we visit from now on."

But you have perpetrated some pretty notorious deeds — dirty ones done dirt cheap in fact — in the past.
"Such as?"

Intimidation, violence, kidnapping, and then there are the really naughty things . . .
"Who can honestly stand up and say that at one point in their life they haven't intimidated someone," says Hugh, his film star face blurred through the heat and cigarette smoke.

"Sure," interrupts Jet, "we've got a reputation for violence and aggression. People are wary of us because of this nasty image. But anybody who takes the trouble to get to know us will find out the truth for themselves."

What is misunderstood is the fact that we do possess a sense of humour. For us there is a lot of humour in the way we express our ideas behind a song for example. But very few people see the humour — and unfortunately the wrong conclusions are drawn. But that's just an occupational hazard."

It couldn't be construed as humorous beat journalism up.
"By the same token it wasn't very

humorous to have a journalist writing a pack of lies about us. We're only human beings y'know. If somebody writes a load of lies about us then, from time to time, we act like human beings. We get angry — and we've paid a heavy price for it."

APART FROM the semi abortive tour the band were in Rome mixing their new album 'Meninblack'. "One of its themes," says Jet, "Disney starlight piercing the window and mingling with the smoke in a midnight cocktail. 'is the Men In Black', mysterious people connected with interstellar travel."

"There have been in the past well documented reports from UFO witnesses who, a while after filing a sighting, have been visited by strange men dressed in black who issue very strong warnings and discuss what they've seen. Nobody knows if these Mibs are from outer space or the government."

"We've been planning this album for a long time. Look at the window on the cover of the Rattus album . . ."

"The unknown," says Hugh, "is one of the fundamental points of interest of the band. We haven't revealed the Mib thing before simply because it wasn't the right time."

It may be the right time for a Mib but it's a crucial time for a Strangler. Little airplay, singles that don't make the Top 20, a concerted antipathy within rock circles. No friends, no fun.

Yet despite the watershed the band are at the apex of their musical ability. The Rainbow concert on their return from the continent was a provocative display of indifference to their current situation. They played better than I have ever seen before, their innate talent for concise but complex construction being fully displayed especially on the new songs from 'Meninblack'.

"Of course my writing has matured," says Hugh, his head heavier on the pillow. "It's dependent on the cells that become the thoughts that write down the words and those cells have matured. Logical connections. In the same way our playing has matured. The hands that play the instruments are older."

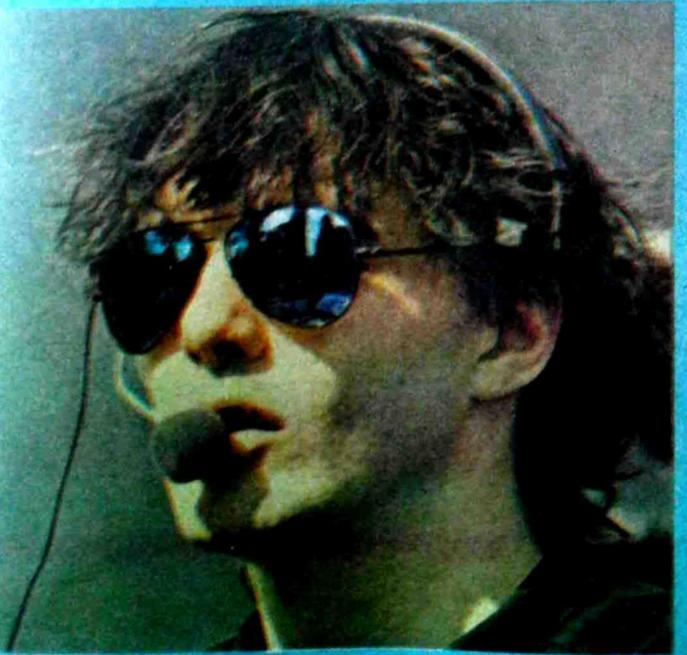
Jet begs for an audience. The bed vibrates.

"In our conceit we consider ourselves to be artists and when we do something we do it for a reason that we understand. That really is all we want to do — explore our art form as we see it and it's great going round putting ideas in front of people and watching them get off on it."

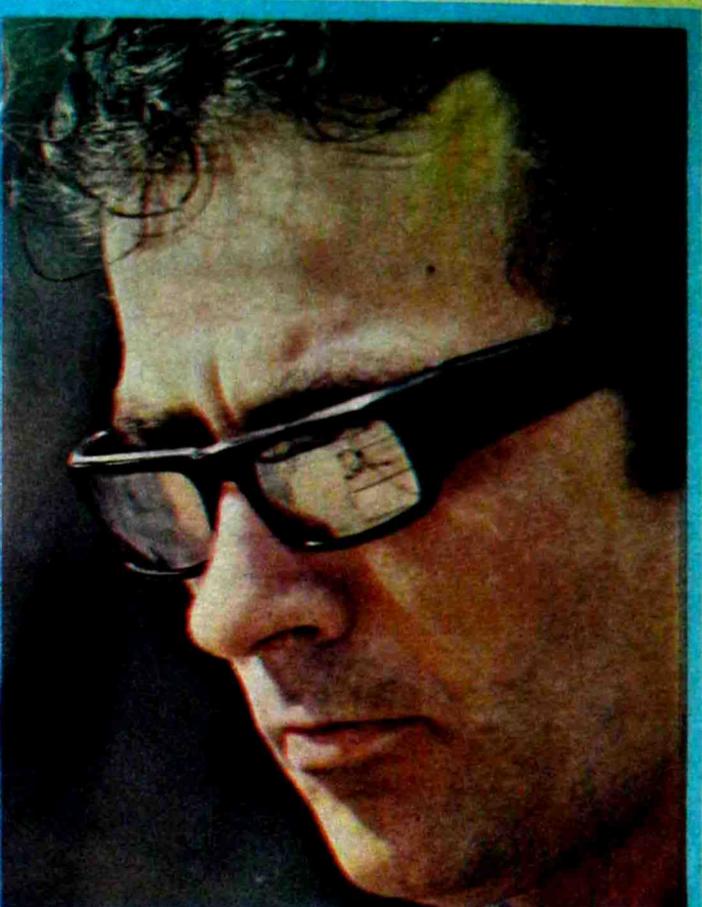
"On the way we get the hazard of people either not understanding or misinterpreting what we are doing and we make no excuses for that."

"I hope we're not an average band, if we are then we're not artists. We are probably the most different band there is. Most groups are of a similar age group, are brought up together and have the same musical and lyrical ideas."

"We're just so different it's ridiculous — Hugh and Jean are academics, Dave is a statistical whizzkid, I'm just thick."



DAVE GREENFIELD



HUGH CORNWELL

no, I think I'm great. It simply shouldn't work, but luckily we happen to be four people who understand each other."

"We came," says Hugh, "from four different directions but we ended up in the same state of mind."

Jet continues — "At the beginning it was very confusing for us. We didn't understand each other's personality. But gradually we've grown up together and got into what we're all actually into in the first place but which was difficult to express so that the others understood it. Now we all express ideas in confidence. I think the only common denominator about The Stranglers is we were all brought up in England."

Do you expect to find yourselves in trouble again?
"We've been in so much trouble in the past I guess the odds are stacked against us. It's like with Hugh. If you look as the record books you have to draw the conclusion that they were trying to make an example of him when he was sent down on the drugs charge because he was a Strangler. Much worse things have been done and lighter sentences given. It's character assassination."

Dave responds — "You're changed, you're a Strangler, you're guilty — automatically."

"And," says Hugh, "it made it all the more despicable, in their eyes, the fact that I was intelligent. But if I'd have been one of the Kings Singers it wouldn't have happened."

Jet makes a large sweep with one arm then crosses his arms. "Your average Mr Bloggs never does anything more serious than getting a bit drunk, parking in the wrong place and occasionally try and rip something off. But they get away with it. A lot of people inside have done exactly the same things — but they got caught. Of course there are the obvious exceptions . . ."

Hugh — "But even the murderers are only the murderers that got caught."

Jet — "Most people don't experience prison — so whenever the subject of capital punishment comes up they say 'Yeah, hang the bastards' without any consideration. Always there's the assumption that somebody who is charged with murder is guilty."

"A brief glance at the legal history in Britain alone shows that hasn't always been the case, despite the fact that the truth only came to light years after execution. I would argue that it's better a number of guilty people get off than one innocent person get executed."

"And it's like that in prison. Everyone should be treated as human beings inside because one or two of them may be innocent. The fact that those innocent are confined should be sufficient."

"It would be great if everyone could experience prison for a week. When people like us come out and talk about it it gets written in the papers but people still don't really understand it. How strange it is to be put in a room and the door locked behind you. It's a real worthwhile experience."

"I felt comparatively easy there. It's funny, you expect to find all these tearaways and you discover they are just like everybody else. I was in a cell with two blokes, one had been in a year."

It seems The Stranglers too are guilty until proved innocent in the eyes of many. But they don't really give a damn about other people's opinions, a fact that should make them all the more attractive.

Jet again — "All the 'punk' bands have now been exposed for not being into what they said they were into. In our case we never said we were into anything. We have nothing to answer to."

"We've seen very little in the press that's accurate — but they are simply in the business of selling papers. We play music, we're not in the business of putting newspapers out of business. If they want to behave like a load of assholes let them get on with it."

"Only one of our songs has ever been playlisted on Radio One. Everybody liked 'Who Wants The World' on the playlist panel apart from one or two who refused to play it because, I think, Jean-Jacques supposedly kicked down a door at the Top Of The Pops studio a few years back."

"Our career is following similar lines to Elton John's. He never got airplay either, until he made it big in the States. Maybe somebody didn't like his glasses or gold lame piano."

"In fact, we know quite a few singles which have sold less than ours during the course of a week but still reached the top five while ours only scraped into the Top 30. There's something very strange going on."

"There's definitely something very strange going on . . ."

And that from a man in black. It must be very odd indeed.

Excuse me while I go sharpen my pen . . .

DESMOND DEKKER IS BACK!



His first album for Stiff

BLACK AND DEKKER

A newly recorded LP including some oldies and some of his best new songs
Features musicians from The Equators, The Rumour plus George Dekker
and Jackie Robinson of The Pioneers

Released July 25th
Limited edition £3.99 RRP
SEEX 26



UPFRONT

THURSDAY JULY 31

BELFAST, Ulster Hall (21341), Dexy's Midnight Runners
BISHOPS STORTFORD, Triad (56333), Denizens
BOLTON, Dog And Partridge (386596), Rivington Spkye
BRADFORD, College, Queens Hall (529 712), City Limits
BRADFORD, Princeville (578845), White Spirit
BRIGHTON, Alhambra (27874), Mets
CLEETHROPES, Peppers Club (57128), Odyssey
CROYDON, Cartoon (01 688 4500), Des And The Doorman
DEVONPORT, Drum Beat, Snapshots
EDINBURGH, Eric Brown's (031 226 4224), The Marks
EDINBURGH, Playhouse Night Club (031 665 2064), Witchfynde
ELLESMERE PORT, Bulls Head (051 226 5130), Dick Smith Band
FELTHAM, The Airman (01 890 2112), Black Market
GLENROTHES, Rothas Arms (753701), Fast Breeder
GRANGEMOUTH, International Hotel, The Breeze
HIGH WYCOMBE, Nags Head (21758), Idiot Dancers
HUCKNALL, Miners Welfare (830313), Paralex / Sovereign
INVERNESS, Caledonian Hotel (05181), Mafia
KINGSTON, Waves, Three Tuns (01 549 8601), Munchies
LEEDS, Royal Park Hotel (785978), Agony Column
LONDON, The Beckett, Old Kent Road (01 793 2644), The Talk / Motion Pictures
LONDON, Bridge House, Canning Town (01 476 2889), Special Branch / The Strand
LONDON, Cock Tavern, Fulham (01 385 6021), Trimmer And Jenkins
LONDON, Crystal Palace Hotel, Crystal Palace (01 778 8342), Q-Tips
LONDON, Dingwalls, Camden Lock (01 267 4967), Junior Walker And The All Stars

LONDON, Anvil Rooms, Electric Ballroom, Camden (01 485 9006), Heavy Metal Disco
LONDON, Greyhound, Fulham (01 385 0526), The Invaders / Fruit Eating Bears
LONDON, Half Moon, Herne Hill (01 274 2733), VIPs
LONDON, Hope And Anchor, Islington (01 359 4510), The Lemons
LONDON, 100 Club, Oxford Street (01 636 0933), Night Doctor / Vin Gordon / Chalce
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Name / Margo Random And The Space Virgins
LONDON, John Bull, Chiswick High Road (01 994 0082), Telemacque
LONDON, Kennedy's Restaurant, Kings Road (01 352 0025), A.D. Liquid
LONDON, Kensington, Russell Gardens (01 603 3245), The Shapiros
LONDON, Marquee, Wardour Street (01 437 6603), Budge
LONDON, Maunkberry's, Jermyn Street (01 499 4623), Paul Goodman / The Moving Picture Band
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Release / Outsiders
LONDON, Music Machine, Camden (01 387 0428), Splodgenessabounds / The Jump / Whizz Kids
LONDON, New Golden Lion, Fulham Road (01 385 3942), The Books
LONDON, New Merlins Cave, Kings Cross (01 837 2097), The Cannibals
LONDON, Old Queen's Head, Stockwell Road (01 274 3829), Jane Kennaway And Strange Behaviour
LONDON, Rock Garden, Covent Garden (01 240 3961), Wasted Youth / The Dave
LONDON, Royalty, Southgate (01 886 4112), Don Everly

THOSE MUSICAL veterans PINK FLOYD take to the road this week by playing Earls Court on Monday, Tuesday and Wednesday — so if you're an apprentice brickie, it might be a good idea to go along and watch the construction of The Wall on stage

TED 'Gonzo' NUGENT is starting his tour at Hammersmith Odeon (Friday and Saturday), Southampton Gaumont (Sunday), Manchester Apollo (Tuesday) and Edinburgh Odeon (Wednesday). He'll be supported by MYTHRA.

BARBARA DICKSON, in the charts again with 'In the Night', has lined up a string of dates beginning at Kenworth Showground (Friday), Sheffield Crucible (Saturday), Southport Floral Hall (Sunday), Irvine Magnum Centre (Monday), Edinburgh Playhouse (Tuesday) and Motherwell Civic Centre (Wednesday).

ULTRAVOX'S tour opens at Lincoln Drill (Saturday), Blackburn King Georges Hall (Sunday), Doncaster Rotters (Monday), Liverpool Rotters (Tuesday) and Torquay Town Hall (Wednesday).

BUDGIE are still on the road, and they play two dates this week at London Marquee (Sunday) and Hitchin Festival (Saturday). At the end of a month-long French tour, DON EVERLY takes in two dates over here, at London Southgate Royalty (Thursday) and London Venue (Friday).

CAMBRIDGE FOLK FESTIVAL takes place from Friday to Sunday. Acts include DON McLEAN, SONNY TERRY and BROWNIE McGHEE, DAVE SWARBRICK, RICHARD and LINDA THOMPSON, LONNIE DONEGAN, LEON REDBONE and RAMBLIN JACK ELLIOTT.

Also on this week — THE NAME, SPINOES, ERIC BLAKE, DEXY'S MIDNIGHT RUNNERS (do they ever stop?), WHITE SPIRIT, ODYSSEY, Q-TIPS, VIPs, SPODGENESSABOUNDS, WASTED YOUTH, GIRLSCHOOL, THE FALL, JUDGE DREAD (I) SAMSON, VARDIS, ATHLETICO SPIZZ '80, BASTILLE, SKAFISH, SAXON

Governors / Idiot Dancers
LONDON, Two Brewers, Clapham (01 622 3621), Sad Among Strangers
LONDON, The Venue, Victoria (01 834 5500), Rockin Dopsis And His Cajun Twisters
LONDON, Wembley Arena (01 902 1234), Roxy Music
LONDON, White Lion, Putney (01 788 1540), Seven Year Itch
LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), Living Intentions
MANCHESTER, Band On The Wall (061 832 6625), Victor Brox / No Change
MANCHESTER, Mayflower Club (061 223 1013), Girlschool
MANCHESTER, Portland Bars (061 236 8414), Seventeen
MANCHESTER, The Fall (730940), Athletic Spizz '80
MANCHESTER, St Georges Community Centre, Miles Platting, Freudian Slips
MILBORNE PORT, Tapps Club

(250229), Chinatown
MILTON KEYNES, Compass Club (700003), The Accelerators / Spring Offensive
NORWICH, Cromwells (612909), Judge Dread (28477), Samson
NORWICH, St Andrews Hall (28477), Samson
PAISLEY, Bungalow (041 889 6667), Positive Noise
PENZANCE, Demelza's (2475), Gonzalez
PETERBOROUGH, Bull And Dolphin (53763), Steve Gough Band
PORT TALBOT, Troubador (77968), Merton Parkas
PRESTON, Warehouse (53216), Salford Jets
READING, Target Club (585887), Flatbackers
RICHMOND, Snoopy's, M15
ST HELENS, Last Bridge Club, Vardis
SHEFFIELD, Limit Club (730940), Athletic Spizz '80
SOUTHAMPTON, Joiners Arms (25612), Fury
TRURO, The Swan (3473), Hot

Voltures
SOUTH KIRKBY, Mill Lane Club, Tarot
FRIDAY
AUGUST 1
AYLESBURY, Friars (88948), Girlschool/Angelwitch
AYR, Sands Hotel (64384), The Boffs
BICESTER, Nowhere Club (3641), Junction 13
BIRKENHEAD, Gallery, Dick Smith Band
BIRMINGHAM, Cedar Ballroom (021 236 2454), Q-Tips
BISHOPS STORTFORD, Triad (56333), Bastille
BLACKPOOL, Norbreck (52341), The Mixtures
BRIGHTON, Alhambra (27874), The Ammonites
BRISTOL, Trinity Hall (551544), The Review / Vice Squad / Volatile Romance
CAMBRIDGE, Folk Festival, Cherry Hinton Hall Grounds (357851), Bert Jansch Conundrum / Richard And Linda

Thompson / Richard Digance / Rolling Jack Elliott / Juggernaut String Band / And Friends
CARDIFF, Top Rank (26538), Ultravox
COLCHESTER, Guisnes Court, Final Demand / Shanghai
DERBY, Havannah Club, Tony Tuti
DERBY, Sinlin Moor Club (762255), Strange Days
DUDLEY, JB's (53597), Margo Random And The Space Virgins
GLENROTHES, Rothas Arms (753701), Pallas
GOSPORT, John Peel (281993), Chinatown
GRAVESEND, Red Lion (66127), Flatbackers
HARROGATE, Mitre Hotel (863589), Spinoes
HUDDERSFIELD, Cleopatra's (24510), Athletic Spizz '80
IPSWICH, Manor Ballroom, Discharge/Retarded
IPSWICH, Royal William, (53385), Mod Cons
KENILWORTH, Kenilworth Showground, Barbara Dickson
KNIGHTON, (Powys), Norton Arms (321), The Exhumed
LAUNCESTON, White Horse Inn (2084), Total Outlay
LEICESTER, Fosseyway Hotel, (61129), Manitou
LINCOLN, Cornhill Vaults, (35113), Superstud
LLANDILOES (Wales), Community Centre, Slender Thread/Katz
LONDON, Acklam Hall, Portobello Road, (01-960 4590), Real To Real
LONDON, Albany Empire, Deptford (01-691 4562), Rubber Johnny
LONDON, Clarendon Hotel, Hammersmith, (01-748 1454), Young Marble Giants / This Heat / Furious Pigs
LONDON, Conway Hall, Red Lion Square, (01-242 8032), Au Pairs / Thompson Twins / Oxy And The Morons
LONDON, Dingwalls, Camden Lock, (01-267 4967), Cadillac's / The Mechanics
LONDON, Duke Of Lancaster,

New Barnet, (01-449 0485), Citizens
LONDON, Greyhound, Fulham, (01-385 0526), The Purple Hearts / Fruit Eating Bears
LONDON, Half Moon, Herne Hill, (01-274 2733), Tom Robinson's Sector 27
LONDON, Hambrugh Tavern, Southall, L.A. Hooker
LONDON, Hammersmith Odeon, (01-748 4081), Ted Nugent / Mythra
LONDON, Hope And Anchor, Islington, (01-259 4510), Peter Barden's Moles
LONDON, 100 Club, Oxford Street, (01-636 0933), Night Doctor / Vin Gordon / Chalce
LONDON, 101 Club, St John's Hill, Clapham, (01-223 8309), Jane Kennaway And Strange Behaviour
LONDON, John Bull, Chiswick High Road, (01-994 0062), Spencer's Alternative
LONDON, Kensington, Russell Gardens, (01-603 3245), Plain Sailing
LONDON, Marquee, Wardour Street, (01-437 6603), Budgie
LONDON, Maunkberry's, Jermyn Street, (01-499 4623), Sad Among Strangers
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), Mobster / Talkover
LONDON, Music Machine, Camden, (01-387 0428), Judge Dread / The Heroes
LONDON, New Golden Lion, Fulham Road, (01-385 3942), Grand Prix
LONDON, Rock Garden, Covent Garden, (01-240 3961), The Spectres / Critics
LONDON, Royalty, Southgate, (01-886 4112), Eddy Grant And The Frontline Orchestra
LONDON, Ruskin Arms, East Ham, (01-472 0377), Ophidian
LONDON, Star And Garter, Putney Pier, (01-788 0345), New Quartet
LONDON, The Venue, Victoria, (01-834 5500), Don Everly
LONDON, Walmer Castle,

THE PHOTOS



new single · Now You Tell Me That We're Through

c/w Je Taime EPC 8872



Peckham, (01-703 4639), Shadowfax
LONDON, Wembley Arena, (01-902 1234), Roxy Music
LONDON, White Swan, Deptford, Boyce Band
LONDON, White Swan, Blackheath Road, Greenwich, (01-691 8331), Evil Wessel
LONDON, Windmill, Acton, (01-962 0234), Chevrons
LOWESTOFT, South Pier Pavilion, (4793), Vardis
MANCHESTER, Lamplight Club, Chorlton, (061-861 3656), Night Visitors
MIDDLESBROUGH, Rock Garden, (211995), Taurus
NEWCASTLE-UPON-TYNE, Mayfair (23108), Stormchild
NORWICH, The Crown, (21596), J.G. Spoils
NORWICH, Flinton, Rooms, (21541), Dark Star
ORPINGTON, Civic Hall, (3397), The EF Band
POOLE, Poole Arts Centre, Seadown Studios, (70521), Darts / Contacts
REGLIGH, Cross, (77003), Witness
READING, Cherry's Wine Bar, (52586), The Citizens
READING, Target Club, (52587), Rhythm Squad
RETFORD, Porterhouse, (21481), Skafish
RETFORD, Port Regent Leisure Centre (0534 73000), Saxon
SCARBOROUGH, Penthouse, (21541), Wilchinde
SCARBOROUGH, Taboo Club, Johnny G
SATURDAY
AUGUST 2
ASHFORD, Stour Centre (2177), Caroline Roadshow White Spirit
BALDOCK, The Victoria, (21553), Scarecrows
BASILDON, Double Six (20140), Chris Hunt's Cable Car
BLACKPOOL, Norbeck (22341), Q-Tips / The Cheaters
BRIGHTON, Alhambra (27874), Marge, Random And The Space Virgins
BUDE, Headland Club (2555), Snapshots
CAMBRIDGE, Folk Festival, Cherry Hinton Hall Grounds (21751), Don McLean / Leo Kottke / Dave Swarbrick And Friends / Sonny Terry And Brownie McGhee / Richard And Linda Thompson / Leon Redbone / Rolling Jack Elliot / Bert Jansch Conundrum / Silly Wizard / Vin Garbutt / Juggernaut String Band / And Friends
CHESTER, Rock Society, Chinatown
COSFORD, RAF Club, Kicks - Country, Dog And Trumpet (21678), Amazing Ark Band
DURRINGTON, The Plough, The Switch
EDINBURGH, Playhouse Night Club (031 665 2064), The Visitors
ELLESMERE PORT, Bulls Head (051 226 5130), The Shattered Dolls
FOLKESTONE, Leas Cliffe Hall (51319), Girlschool
GRAVESEND, Red Lion (86127), Vardis (Open-Air Gig)
HASTINGS, Faisale Hall, White Rock Gardens (042 492 437), The Apocalypse / Rockwork Criminals
HIGH WYCOMBE, Nags Head, London Road (21758), The Insiders / Roy Dorset
HITCHIN, Festival Site, Budgie
HORNCHURCH, The Bull (42125), Spider

Huddersfield, Cloapatra's (24510), Venn Street, Merton Parks
ILCHESTER, Barons Club, Hi-Tension
IPSWICH, Royal William (53385), Acid Kwean
KETTERING, Nags Head, Wellington 664204, Red Hot In Alex
KINGSHORN, Cunzie Kuit (830247), Hibernating Bears
KIRKLEVINGTON, Country Club (Eaglescliffe 780093), Q-Tips
LANGHOLM, Bucculough Hall, Raw Deal / Xtension / Wayward Skyblabs
LEDS, Royal Park Hotel (785078), Knife Edge
LEDS, Seacroft Hotel (645984), Spinoes
LINCOLN, Cornhill Vaults (35113), The Room
LINCOLN, Drill Hall (24393), Ultravox
LONDON, Bridge House, Canning Town (01 476 2889), No Dice / Eric Blake
LONDON, Clarendon Hotel, Hammersmith (01 748 1454), Young Marble Giants / This Heat / Furious Pigs
LONDON, Crystal Palace Hotel, Crystal Palace (01 788 6342), Wasted Youth
LONDON, Dingwells, Camden Lock (01 267 4967), The Step / Convoys
LONDON, Duke Of Lancaster, New Barnet (01 449 0465), Ophidian
LONDON, Finsbury Town Hall (01 226 1234), Warriors / Way Of The West
LONDON, Greyhound, Fulham (01 385 0526), Upp / Viva
LONDON, Half Moon, Herne Hill (01 274 2733), Rent Boys
LONDON, Hammersmith, Catterline (748 4081), Ted Nugent / Mytha
LONDON, Hope And Anchor, Islington (01 359 4510), Ram Jam Band
LONDON, 100 Club, Oxford Street (01 636 0933), Lord Stryker
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Moderates
LONDON, John Bull, Chiswick High Road (01 994 0062), The Moderates
LONDON, Kensington, Russell Gardens (01 603 3245), Reluctant Stereotypes
LONDON, Marquee, Wardour Street (01 437 6603), Roy Sundholm
LONDON, Maunberry's, Jermyn Street (01 499 4623), Sad Among Strangers
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Tempole Tudor / Leopards
LONDON, Music Machine, Camden (01 387 0428), Skafish / The Katchies
LONDON, New Golden Lion, Fulham Road (01 385 3942), Dance Band
LONDON, Railways Hall, Paddington, The Loved One
LONDON, Rock Garden, Covent Garden (01 240 3961), Sox / Trax
LONDON, Star And Garter, Putney (01 788 0345), Trim / And Jenkins
LONDON, Trafalgar, Shepherds Bush (01 749 5005), Suttel Approach
LONDON, Wembley Arena (01 902 1234), Roxy Music
MANCHESTER, Mayflower (061 223 213), Odyssey
MANCHESTER, Miles Platting Rock Festival, Freudian Slips
MANCHESTER, Portland Bars (061 236 8414), Beshara
NEWCASTLE-UPON-TYNE, Balmray's Music Hall



TED NUGENT: Hammersmith (Friday and Saturday). Wango Tango

(20015), Fan Heater
NORTH WALSHAM, The Feathers, Percy And Sid
PAISLEY, Bungalow Bar (041 PETERLEE), Seventeen
PETERLEE, Norseman Hotel (862161), Monocomics
RETFORD, Porterhouse (704981), Angelwhip / Dark Star
ST AUGUSTINE, New Cornish Riviera Lido (4261), The Dooleys
ST HELIER, (Jersey), Fort Regent Leisure Centre (73000), Saxon
SHAFESBURY, Town Hall, Program / Animals And Men
SHEFFIELD, Crucible (799223), Barbara Dickson
STOCKPORT, Ups And Downs, Night Visitors
STOKE-ON-TRENT, Rose And Crown (503893), The Pits / T.V. Eye
THIRSK, Thirk and Sowerby Institute, Rockabilly Rebels
TUNBRIDGE WELLS, Frant Hall, The Ayatollahs / The Screens
WEST RUNTON, Pavilion (203), Squeeze
WOLVERHAMPTON, Studio 54 (28149), Tony Tuff
WORKSOP, Whitwell, Middle Club, Strange Days

SUNDAY
AUGUST 3
AYR, Pavilion (65489), EF Band / Cadiz
BISHOPS STORTFORD, Triad (56333), Vardis
BLACKBURN, King Georges Hall (58424), Ultravox
BRADFORD, Bradford College, Vauls Bar (392712), Swakara
BRADFORD, Princeville (57845), Confessor
CAMBRIDGE, Folk Festival, Cherry Hinton Hall Grounds (357851), Don McLean / Leo Kottke / Dave Swarbrick And Friends / Sonny Terry And Brownie McGhee / Richard And Linda Thompson / Silly Wizard / Leon Redbone / Lonnie Donegan / Richard Dignance / And Friends
EDINBURGH, Border Terrier (22725), Seventeen
COVENTRY, General Wolfe (8402), Dirty Wolfe
DOUGLAS (Isle of Man), Palace Lido (4967), The Lambretas
EDINBURGH, Harvey's (031-229 1925), The Associates
IPSWICH, Royal William (53385), Frequency
GILLINGHAM, Old Ash Tree, Screens (Lunchtime)
GLASGOW, Burns Howff (041-322 1813), Hibernating Bears
GLASGOW, Doune Castle (041-649 2745), Liberty Bodice
GLENROTHES, Rothes Arms (753701), The Cheaters
HATFIELD, Stonehose Hotel

(62112), Powerhouse Heavy Metal Roadshow / Dark Star / Girlschool (Personal Appearance)
KETTERING, Nags Head (Wellingborough 664204), Liquid Stone
KIRKLEVINGTON, Country Club (Eaglescliffe 780093), Q-Tips
LIVERPOOL, Masonic, Dick Smith Band
LIVERPOOL, Selson Park, The Moderates (Open - Air Free Gig)
LONDON, Bridge House, Canning Town (01 476 2889), The Step
LONDON, Dingwells, Camden Lock (01 267 4967), Chuck Farley / Other Assorted Meal Tickets
LONDON, Duke Of Lancaster, New Barnet, (01 449 0465), Spider
LONDON, Greyhound, (01 385 0526), Witchynde / Karon The HM Queen
LONDON, Half Moon, Herne Hill, (01 274 2733), Scene
LONDON, Hope And Anchor, Islington, (01 359 4510), The Spectres
LONDON, 100 Club, Oxford Street, (01 636 0933), Little John's Jazzers (7.30)
LONDON, John Bull, Chiswick High Road, (01 994 0062), John Shepherd's Golden Oldies Show
LONDON, Kensington, Russell Gardens (01 603 3245), Seven Year Itch
LONDON, Marquee, Wardour Street, (01 437 6603), Nine Below Zero
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Peter Barden's Mole's (ex - Camel), Screen Gem
LONDON, New Golden Lion, Fulham Road, (01 385 3942), Sammy Mitchell
LONDON, Old Queen's Head, Stockwell Road, (01 274 3829), Kicks
LONDON, Rock Garden, Covent Garden, (01 240 3961), Talkover / Von Trapp Family
LONDON, Trams Head, Woolwich, (01 855 3371), Max Collie's Rhythm Aces
LONDON, Wembley Arena, (01 902 1234), Roxy Music
LONDON, White Lion, Putney Bridge, (01 788 1540), Junco Partners
LONDON, White Swan, Blackheath Road, Greenwich, (01 691 8331), Suttel Approach
MANCHESTER, Cyprus Tavern, (061 236 3786), The Hoax / TV Scream / Random Gender
MIDDLESBROUGH, Empire Hotel, (242589), Carl Green And The Scene
NOTTINGHAM, Boat Club, (869032), Taurus
RICHMOND, Brolly's, Whit-

lacker Avenue, (01 948 4244), Angelwhip
SOUTHAMPTON, Gaumont, (28772), Ted Nugent / Mytha
SOUTHAMPTON, Joiners Arms, (25612), Blues Jam
SOUTHEND, Shrimpers (351403), Bastille
SOUTHPORT, Floral Hall, (40404), Barbara Dickson
SWADLINCOTE, Belmont, Strange Days
TUNBRIDGE WELLS, Hermitage Screens
WOLVERHAMPTON, Parlayette, (26285), Merton Parks
MONDAY
BIRKENHEAD, Gallery Club, The Greenhouse Of Terror
BIRMINGHAM, Romeo And Juliet's (021 643 6696), Savage
CAMBRIDGE, Raffles (69933), Dave Halloran Band
DONCASTER, Rotters (27448), Ultravox / Illustration
EDINBURGH, Charlton Studios, Freddie King Band
EDINBURGH, Tiffany's (031-556 6292), Q-Tips / The Cheaters
GOOLE, Station Hotel (3981), Lies All Lies
GREENOCK, Victorian Carriage (25456), EF Band
HULL, Wellington Street, Wellington (23262), Girlschool / Spinoes
IRVINE, Magnum Centre, Barbara Dickson
LEDS, Marquis Of Granby (51480), Twisted Nerve
LEDS, Royal Park (785076), Chinatown
LEICESTER, Fosseyway Road (61129), Amber Squad
LIVERPOOL, Rotters (051-709 0771), Ultravox / Illustration
LONDON, The Beckett, Old Kent Road (01-703 2644), The Spectres / Eric Blake
LONDON, Bridge House, Canning Town (01-476 2889), The Step / The Mechanics
LONDON, Dingwells, Camden Lock (01-267 4967), Paul Garlick And Friends (Queen Mother's 80th Birthday Party)
LONDON, Earls Court Stadium (01-385 1200), Pink Floyd
LONDON, Greyhound, Fulham (01-385 0526), Ricky Coe / And The Rialtos / The Squibs
LONDON, Hope And Anchor, Islington (01-359 4510), The Vip's
LONDON, 100 Club, Oxford Street (01-636 0933), Holdsworth & Co / Paz
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Talk / The Batteries
LONDON, Kensington, Russell Gardens (01-603 3245), Back Hander
LONDON, Marquee, Wardour

Street (01-437 6603), Athletic Spitz '80
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Elgin Marbles / Pin-Ups
LONDON, Two Brewers, Clapham (01-622 3621), The Flatbackers
MANCHESTER, Lamplight, Chorlton (061-861 3656), The Freshies
MANCHESTER, Zodiacs, Junior Walker And The All Stars
NEWCASTLE UPON TYNE, Madisons (24910), Odyssey
NEWCASTLE, UNDER LYME, El Syd's, The Heaters
NORWICH, Cromwells (612909), Merton Parks
NOTTINGHAM, Theatre Royal (23228), Phillip Goodhand
PORTSMOUTH, Locarno, Bali Hai (25491), Spit Like Paint / Dodgy Geezers
READING, Cherry's Wine Bar (652568), The Citizens
SOUTHEND, Zero Six (546344), Sinceros

TUESDAY
AUGUST 5
BIRKENHEAD, Gallery, Drills, BISHOPS STORTFORD, Triad, (56333), Pagan Altar
EDINBURGH, Playhouse, (031 665 2064), Barbara Dickson
GLENROTHES, Rothes Arms, (753701), Photographic Memories
KINGSTON, Waves, Three Tuns, (01 549 8601), Spider
LONDON, Warehouse, Q-Tips
LIVERPOOL, Rotters (051 709 0771), Ultravox / Modern Man
LONDON, Albany Empire, Deptford, (01 691 4562), Peter Barden's Mole's / Screen Strangers / The Fuse
LONDON, Bridge House, Canning Town, (01 476 2889), Peter Barden's Mole's / Screen Strangers / The Fuse
LONDON, Crystal Palace Hotel, Crystal Palace, (01 778 8342), Powerhouse Heavy Metal Roadshow / Samson (Personal Appearance)
LONDON, Eric Blake, Camden Lock (01 267 4967), Tony Tuff
LONDON, Earls Court, (01 385 1200), Pink Floyd
LONDON, Greyhound, Fulham, (01 385 0526), The Expensive Newt
LONDON, Hope And Anchor, Islington, (01 359 4510), Disco Zombies / Norml Hawaiians
LONDON, Islington Town Hall, (01 226 1234), Here And Now / Inner City / Androids
LONDON, Kensington, Russell Gardens, (01 603 3245), The Cobras
LONDON, Marquee, Wardour Street, (01 437 6603), Athletic Spitz '80
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Marlian Dance / Newt / Neurotics
LONDON, Music Machine, Camden, (01 387 0428), Spider / T.34 / Stormtrooper
LONDON, Neilsons Club, Wimbledon, (01 946 5811), West Jude
LONDON, Old Queens Head, Stockwell, (01 274 3829), The Flatbackers
LONDON, Rock Garden, Covent Garden, (01 240 3961), The Smart
LONDON, Trams Head, Woolwich, (01 855 3371), Dagarti
LONDON, White Swan, Blackheath Road, Greenwich, (01 691 8331), Real To Real
MANCHESTER, Ozotts, Beach Club, Shudehill, Mini Pops
MOTHERWELL, Civic Centre, (86166), Barbara Dickson
NOTTINGHAM, Theatre Royal, (864803), Any Trouble / Martha And The Muffins / The Bodysnatchers
RICHMOND, Snoopy's (01 397 2365), Cardiac Arrest
REYD, The Palace, V-Disk
TORQUAY, Town Hall, (26244), Ultravox
WARRINGTON, Lion Hotel, (30047), The Greenhouse Of Terror
WHITCHING, Balmoral, (36232), The Push

SHEFFIELD, Saddle Inn, (20568), 2nd Site
SOUTHAMPTON, Joiners Arms, (25612), Symptatics
WEDNESDAY
AUGUST 6
ABERDEEN, Dee Motel, (321474), EF Band
GLASGOW, Friars, Vale Hall, (88948), The Kinks
CHESTERFIELD, Dee Club, Adam And Eve, (78334), Toward Oblivion / Mrs. Beach / Delinquent Teens / The Cause
CLEETHROPES, Peppers, Colwyn Bay, Pier Pavilion, (2594), Girlschool
DERBY, Romeo And Juliet's, (363151), Odyssey
EDINBURGH, Osdon, (03 667 9205), Ted Nugent / Mytha
GREENOCK, Victorian Carriage, (25456), Liberty Bodice
HARROW WEALD, Jules, Middlesex And Herts Country Club, (01 954 3647), Split Rivit
HUNTINGDON, USA Citizensbury, Kicks
KINGSTON, Waves, Three Tuns, (01 549 8601), Chris Hunt's Cable Car
LONDON, The Beckett, Old Kent Road, Sad Among Strangers / The Fuse
LONDON, Bridge House, Canning Town, (01 476 2889), Peter Barden's Mole's / Screen Strangers / The Fuse
LONDON, Crystal Palace Hotel, Crystal Palace, (01 778 8342), Powerhouse Heavy Metal Roadshow / Samson (Personal Appearance)
LONDON, Eric Blake, Camden Lock (01 267 4967), Tony Tuff
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 AUG 5 **LEDS**, Warehouse.
 AUG 7 **SHEFFIELD**, Limit.
 AUG 8 **SCARBOROUGH**, Penthouse.
 AUG 9 **WEST RUNTON**, Pavilion.
 AUG 11/12/13 **LONDON**, Marquee.
 AUG 14 **NEWPORT GWENT**, Bailyes.
 AUG 15 **CARDIFF**, Casablanca.
 AUG 17 **BRIGHTON**, Jenkinsons.
 AUG 19 **PLYMOUTH**, Fiesta.
 AUG 20 **TORQUAY**, 400 Club.
 AUG 21 **PENANCE**, Demelzas.
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ROADSHOWS



STING: "Hello, England. It's really nice to be back."



UB40: Still finding their way.

Pics by Paul Cox

REGATTA DE BOWL



SKAFISH: Canned laughter.

MILTON KEYNES ROCK FESTIVAL REGATTA DE BOWL

THE POLICE these days aren't too dissimilar to the real item. You see them everywhere, most of the time you accept them, most of the time you don't annoy them, sometimes you're glad they're there... and every so often somebody tells the newspapers just how wonderful they are.

All of which, naturally, isn't intended to knock the success of the first rock concert at the new Milton Keynes Bowl. Despite the first flood of summer — which reduced most of the reclaimed rubbish tip into a quagmire — Police hauled in over 20,000 fans, the bill was well balanced and a fair proportion of hard-earned pocket money given up.

But Police aren't yet able to match the acclaim their two albums have brought them. Being there seemed to be enough; not quite delivering an exciting rock show seemingly a matter of no concern.

Regatta De Bowl, this year's Knebworth for the young generation, opened with Tom Robinson's Sector 27 sounding as muddy as the arena itself.

They were followed by the unfortunate Ska-fish, who, by standing firm against a hail of (mostly full) beer cans were injured, a doubly inauspicious start.

But with Ska-fish the token belly-flop over the path was clear for Squeeze who did their best to maintain their reputation as perky and intelligent pop craftsmen. Their image to me is one of always attempting to conceal more than they deliver — a packed set of 'thoughtful' candy floss and tight hooks. Their applause was nonetheless earned and appreciated.

UB40, still learning their way, were well worth their position.

Commercially fortunate, and thus identifiable, their ambitions are rapidly expanding. With long and languorous jazz and dub passages fleshing out their sax-led reggae UB40 are easy to like and easy to be lulled too. Nor will they ever lose a threatening edge — a long improvisation of 'Summer Time' for instance, or the growing power of 'King' (better on stage than on record) left them with warm, deserved applause.

The yawning hour-long wait for Police would have been perfect had it only started to rain heavily. Instead the gap frayed tempers and caused outbreaks of slow handclapping. All Police needed to

do was wave and they would have been cheered for ten minutes.

Yet Police, for all their fame and fortune, can't really be expected to know that of course.

Sting stands stage left, clutching an upright bass ('It's my new toy, it's called Brian or something' we're later to find out), occasionally remembering to make stage announcements in the same strained manner that he sings. "Dat's right!" he screeches to impossible acclaim.

Stewart Copeland is a very fine drummer, perhaps more than a third of the Police sound as we know and love it. He looks ready for plenty more than the present stage dynamics are giving him, and I hope he gets it.

Andy Summers, another excellent musician, allowing himself only the smallest amount of theatrics (one scissor jump, two duck walks and three nervous glances into the crowd) makes up the trio.

It takes Police a while to find themselves; and even longer to find the audience that obviously love them.

'Don't Stand So Close To Me' allows Sting enough time to begin to find his pitch. The ambition is finally realised on a nervously rushed and unexciting rendition of 'Fall Out'. But not before wavering examples of 'Walking On The Moon' and 'It's Alright For You' things were obviously going to be alright.

With Andy Summers delivering a series of effects, and perhaps just a hint of additional synthesisation fleshing out the sound (was there?) Police began to take a grip, expanding songs and filling up the minutes.

The introduction of new songs like 'Da Doo Doo Doo Da Daa Daa Daa' and 'When The World Is Running Down You Make The Best Of What's Around' were the brown paper wrapping for the real presents of 'Message In A Bottle', 'Roxanne', 'The Bed's Too Big Without You' and 'I Can't Stand Losing You'.

With these anthems Police played with the adulation at arm's length. The learned-by-heart verses delivered with more gusto through the night air and the mud than through the speakers.

The encore was obvious and quick as 'So Lonely' put the seal on a pleasant show who's strength was entirely outweighed by its saleability.

Give them another year and just maybe they'll be playing live as well as their records lead you to believe they can.

This time for the Police, as much as for the Milton Keynes Bowl, this was merely a baptism without fire. JOHN SHEARLAW

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MOTORHEAD, SAXON, GIRLSCHOOL, ANGEL WITCH, MYTHRA, VARDIS, WHITE SPIRIT
Bingley Hall, Stafford

THE "HEAVY Metal Barn Dance" eh? Whoever dreamed up that one knew what they were on about. Normally, y'see, Bingley Hall is just a glorified cattle - shed but on this auspicious occasion the livestock was hastily removed and 14,000 denim decked di-hardy admitted in their stead.

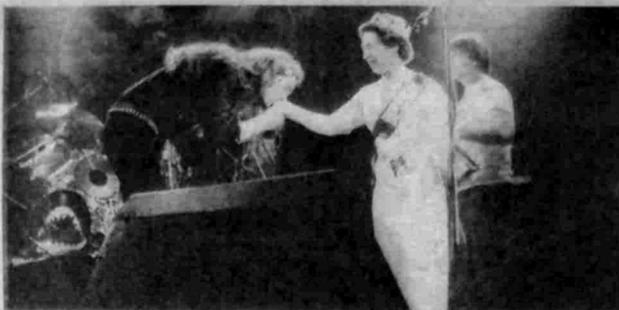
But what of the music, I heard you ask. After all it isn't every day that British steel gets such an extensive airing.

Well, due to the tardy departure of the Bronze records -supplied coach I missed both White Spirit and Vardis, two bands I'd especially wanted to see. Still, I have it on good authority that each gave an up to scratch performance with Vardis, fronted by Johnny Winter lookalike Steve Zodiac, particularly impressive.

The same, however, cannot be said for Mythra whose reliance on bluster rather than substance earned them the immediate wrath of the audience. In fairness, though, they were never

as bad as their reception implied but derisive howls and well aimed missiles saw them off in under half an hour giving me some idea who their charmingly titled 'Viscious Bastard' might be about.

But things were starting to warm up. Hot air, as I'm sure you know, has a nasty habit of rising and standing on the balcony peering through the heat haze from several thousand bodies I seriously considered calling it a day and taking refuge in the bar. But then I hadn't reckoned on Angel Witch, whose wonderfully mindless display of wall to wall raffia left me openmouthed and clamouring for more. With songs like 'Angel of Hell' and 'The Sorceress' their mystical bias is plain to see but mere Sabbat plagiarists they're most definitely not. Rather, their wild guitar gymnastics and thunderous bass lines formed a sledgehammer sound all of their own and provoked some frenzied head banging from certain par-



Pic by Paul Cox

MOTORHEAD: Eddie kisses the hand that feeds him.

Metal mothers meeting

tisan pockets of the audience.

By this time, however, the mercury was really rising and those down the front, devoid of food, drink and oxygen, were beginning to wilt. Girlschool did their best to raise sagging spirits by playing as well as I've

ever seen them.

Really, the band have improved by leaps and bounds of late and this plus their confident delivery makes numbers like 'Breakdown', 'Midnight Ride' and 'Baby Doll' just that little bit special. Even better tonight, though, were ZZ

Top's 'Tush', a great song given the full riotous treatment, and the set-closer 'Emergency', a catchy metal / pop pearl with the added stimulus of several well-timed flashbombs. And, what's more, the reaction of the crowd certainly warranted an encore but time

was a-movin' and the decks had to be cleared for Saxon.

To many, the famous five's current popularity would seem to stem solely from the 'Wheels of Steel' single / album but, in fact, the band have been gigging solidly for many years, slowly building a following a la AC/DC or Quo and like those bands they're at their best in front of an audience.

As usual, the sound of a thousand Nortons heralded Saxon's arrival, leading then into a ferocious rendition of 'Motorcycle Man' and proving unquestionably that they're still fit to boogie, still fit to rock 'n' roll.

And, of course, it was loud, loud, loud, with guitarists Graham Oliver and Paul Quinn riffing and weaving alternately.

There was really nothing for it but to grab my Gibson flying V (imaginary model), throw back my head and enjoy the invigorating headlong rush of 'Freeway Mad' and the very classy, very heavy '747'. One better, though, were 'WOS', with 14,000 arms and held aloft for the chorus. 'Frozen Rainbow', less lurid than on vinyl and

boasting some superb guitar work, and, of course, the definitive encore 'Machine Gun' which has just about everything - exploding flashbombs, fireworks shooting from the PA and Graham destroying his axe with considerable gusto.

A tough finale to follow you'd think. Well, not if your name's Motorhead, chum. Adopting an 'anything you can do, I can do louder' approach they kicked off appropriately with 'Overkill', and Phlitty Animal's jackhammer drums bolstered first by Lemmy's stuttering bass and then Fast Eddie's blistering guitar, and quite simply they never let up.

'Leavin' Here', 'White Line Fever' and 'All The Aces' came and went, destroying your resistance, numbing you into blissful submission and making it quite clear that in all things gross and excessive Motorhead are the guv'nors.

But there was more to come. First an encore of (what else) 'Motorhead' with Lemmy rising up from the stage in a giant aeroplane / lighting rig, the spots on the wings revolving like propellers, and then whilst the crowd were still baying for more who should glide onto the stage but our own treasured monarch (or a close approximation, anyway). There she stood milking the applause and waving serenely before finally presenting our lovable heroes with silver discs for the sales of the 'Bomber' album. The sight of Lemmy pressing his lips against her glove is a memory I will cherish for a long, long time.

MARK COOPER

DANTE BONUTTO

QUEEN
Oakland Auditorium, Oakland

HALF WAY through this show, Freddie Mercury finds a pack of disposable razors that someone has lobbed on stage, a fairly unsubtle hint as to what he should do with his new moustache. Naturally he ignores the advice and swears by his whiskers and at the press who just have been less than kind to his new style. Personally I think that Freddie's current look, a cross between Oliver Reed playing a Hollywood villain and one of the Village People, suits his music and his style to a T.

Queen are on the crest of a wave right now in the States, album and single selling like your proverbial hotcakes and a sold-out tour of huge auditoriums like this one in Oakland that houses 15,000. They've managed to retain their appeal by writing some solidly commercial singles, 'Crazy Little Thing Called Love', that are as catchy as they're bland, that succeed because they lack character. Popular music of the worst kind pitched about as low as necessary to sell.

Queen's live show is of a similar nature but it is also a tour de force as far as shows go, the spectacle to end spectacles. There is a vast teenage audience in America that loves a show, that loves to be entertained and manipulated and equates rock and roll with Disneyland or Star Wars. They like rock concerts that are more like rituals in which they will be called on to respond in predictable but spectacular ways. Queen write their shows for this audience and they deserve each other.

Queen's show is the rock concert to end rock concerts precisely because it is so typical, they take the typical to its faceless extreme. So Mercury is your typical rock star, all bare chested and tight red trousers, making the macho gestures and singing about 'Get Down, Make Love' in suitably 'sexy' style. He'll also play piano on the operatic melodramas that used to be Queen's trademark, play the part of Macphor, moustache and all, and prove he can handle a MOR ballad with the rest of them on 'Love Of My Life'. All of which might add up to variety if it didn't end up in a lack of identity let alone integrity.

The show's dynamics are superbly calculated. Another dazzling surprise whenever tedium threatens and Brian May doing his cliched guitar hero bit just as Mercury is beginning to suffer from overexposure. May retains his bell-bottomed look and continues to represent the more "genteel" and romantic side of Queen, keeping their feet in both camps. His guitar solo is all style and tricks, saying nothing and absolutely nothing to do with the tune it interrupts.

The lights of course dominate the show, bringing the crowd to its feet with regularity as they dip and sway above the band's head not saying anything but drawing attention to their technology and their brilliance. Smoke of various colours appears when it's time to rouse the crowd again. Mercury sings the crowd not the songs and the band seem nothing but the excuse for the lights.

The spectacle is a pre-ordained ritual in which the crowd's parts have been prepared for them by the entertainers. They do as they're told responding to every gimmick and every gesture of the band. The every gimmick and every gesture of the band. The every gimmick and every gesture of the band. The every gimmick and every gesture of the band.

Whether it's Mercury in leather shorts piggy back on a large Darth Vader or the flash that ends the taped operatic section of 'Bohemian Rhapsody' played on an empty stage, this is the show to end all shows. A spectacle is all style and no content. Queen's music and their show suit each other, they impress without connecting, substituting dynamics and technology for any emotion other than the arrogance of those who manipulate others to make them rich and watch behind their lights while the manipulated enjoy themselves and play the game. That empty stage with

the smoke billowing and the lights flashing and the tape blasting out perfect sound seemed to sum it all up. Perfect but empty. I was terrified. This heaven gives me migraine.

MARK COOPER

THE ONLY ONES
Old Waldorf, San Francisco

THE ONLY Ones are in grave danger of remaining a cult in England and obscure in America. This is their second appearance at the Waldorf in nine months and on both occasions their audience has been disappointingly small. Peter Perrett's failure to find an audience must help in convincing him that he lives in a private world. A conviction that obviously inspires his music and sense of personal drama but fails to draw large numbers into the whirlpool of his particular obsessions. Only the lonely are a self-penetrating crew.

Mind you, the band had done alright the week before as opening act for the Who in their Los Angeles shows. And at least this time the Waldorf had removed the chairs so you weren't threatened by a heavy overtime you escaped your chair. Part of the trouble in the Only Ones' world is that they keep arriving here before their albums have had time to gather the airplay that gathers the crowds. 'Baby's Got A Gun' is a week old in America.

The Only Ones continue to look as if they're addicted to deadly nightshade, a poison which in small doses produces lassitude and large pupils and, in heavy ones, death. Women used to wear it to give themselves a seductive look. All of which is dead centre for a band whose main themes are addiction and seduction of one kind or another. On the new album, Perrett's flashed out his concerns by giving them a movie source, film noir. Film noir being all those American efforts in the litanies that dealt in darkness, crime and death and men who were the victims of blonde temptresses with guns. Bogart and Welles. Perrett's fleshed out his concerns by giving them a classic, 'The Big Sleep', for one of his new songs. His voice is full of a drugged sleep waking from a dark well as he intones, "I don't have the strength to break an empty shell," you can hear him meaning it. It's a delicious weakness, both scary and seductive, and the major attraction of the Only Ones - they'll suck you in if they can.

But tonight it seems they can't, despite the fevered energy of Perrett's performance as he thrashes his guitar heroically and staggers round stage looking romantically wasted in his rock star leathers. Perhaps it's because the rest of the band are so static. Alan Mair stares into space, lost in his private world, while John Perry fails to play up to the guitar dazzle he gives out. He just wanders about a bit, eyes half-closed, lost in a deadly nightshade, so cool he's almost bored.

As a result it's left to Perrett to take care of the action which he does by looking alternately frenzied and lost, flicking the hair from his eyes and sunk deep in Keith Richard's mirror.

Perhaps another aspect of the problem is that Perrett has staked out his territory so clearly, that of the burned or the tragic who end up obsessed or dependent, that he's getting repetitious fast. The difficulty with the mythic world that Perrett inhabits is that it lacks a sense of humour.

Yet the Only Ones are not defeatists and they should have enough strength to overcome a temporary state of standing still.

MARK COOPER

AUGUST ISSUE OF HIFI FOR PLEASURE

REVIEWS GALORE

SIX CARTRIDGES - AUDIO TECHNICA, GRADO, PICKERING, SHURE, SIGNET AND TECHNICS

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ON SALE NOW



THE B-52'S ... STROBE LIGHT

ZERO COMIX

by D.H.I.N.E.

AFTER BEING SENTENCED TO LOBOTOMY FOR A MURDER I DIDN'T DO, I THOUGHT THINGS COULDN'T POSSIBLY GET ANY WORSE—UNTIL I SAW OUR GUARD'S "PLAYROOM".....

CAN YOU SENSE IT ZERO? THE STRENGTH IN THIS ROOM! THIS IS WHERE WE PUNISH THOSE WHO BREAK THE LAW. THERE'S NO ROOM FOR BLEEDING-HEART SOCIAL REFORMERS IN OUR WORLD. WE MUST HAVE THE GUTS TO ELIMINATE OUR ENEMIES—

— WITHOUT MERCY! CONSCIENCE MAKES COWARDS OF MEN. WE ARE WITHOUT CONSCIENCE—WITHOUT FEAR! WE WILL BUILD A NEW WORLD AND CRUSH THE WEAK BENEATH OUR HEELS! TOMORROW BELONGS TO ME!!



HEAVY WARNERS

WHAT A NUTTER!



ONLY A HALF-DOZEN MEN IN HISTORY HAVE HAD THE COURAGE TO TAKE CONTROL. THE COURAGE TO LEAD. TO DOMINATE TO KILL, MAIM SPILL BLOOD IN THE NAME—

I HATE TO STOP YOU IN MID-RANT BUT UNLESS YOU START DOING WHAT I SAY YOU'RE GOING TO SEE SOME OF YOUR OWN BLOOD SPILT.

NO! PLEASE DON'T HURT ME—DON'T CUT MY FACE— I'LL DO ANYTHING YOU SAY— WHIMPER

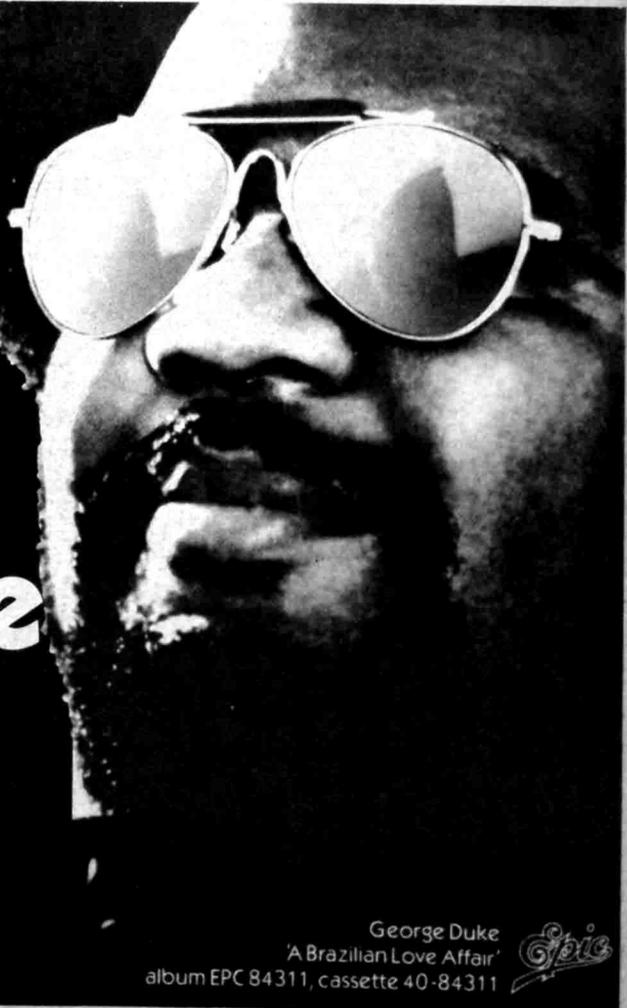
AH SHADDUP

YOU WANNA STICK TO GUARDING PRISONS MATE. ALL THAT "COURAGE TO RULE" STUFF'LL NEVER CATCH ON. I MEAN WHO'D EVER LISTEN TO A LOONEY LIKE YOU?

NEXT WEEK—BREAKOUT!

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By JAMES HAMILTON

DISCO

ODDS 'N' BODS

POLYDOR PICKED up Shakatak (evidently the correct spelling) and Level 42 for imminent release. Surface Noise acetates reached an influential few last weekend, the surprise Tom Browne-starring slow 'Love Groove' flip generating most interest. Queen 'Another One Bites The Dust' (possibly the next single now) astounded everyone at Gullivers, mixing powerfully between Raydio and Gary Numan, and 'Bounce Rock Skate Role' - it's really that funky! 'Rise' by Crawford's next will be 'One Day I'll Fly Away' / 'Blue Flame'.

Erskine T wants to assemble a strong rock-orientated DJ mailing list, so well-established rock jocks send your full details to Erskine Thompson, Arista/Ariola, 49 Upper Brook Street, London W1Y 2BT. Denis McCarty of Southall won Nikki Peck guests on David Brown's BBC Radio Medway disco show this Friday (1) at 7pm. Loz Beckett (Swinton) of Radio Barnsley says it's Britain's longest running hospital broadcast service (over 22 years), while Jamie Crampton (Bushes) of Watford Hospital's Broadcasting Service wants to play the patients our Disco Top 20 and wonder if we let on company mailing lists if he does - highly unlikely, I should think! Gary Allan reports lots of visitors at Liverpool McMillians just to see the gnome. Steve Dee writes from Gran Canaria (somewhere in the Atlantic) to say, "So far so good, nothing that ought to be taken seriously, isn't it volcanic? Kelly jazz-funks Brighton, Steve, isn't it Wednesday, other nights he's more generally disco-orientated with oldies Thursdays, pop chart-toppers Fridays and midnite Motown medley Saturdays, weekends being "party" time. Dennis Lilley's Jupiter disco spins mainly RM disco chart material at Kilmacross's Garrick Court-Hotel Thurs-Sundays. Paul and Anne, who approve highly of my 'Hit Numbers' feature, jocks Thurs/Saturdays. Bob's my 'Hit Numbers' with picture window views of Lake Windermere and invites all visitors to come up and say "hi!" - so it's a pity he won't be there this Monday as, after the big Whitehaven Whitehouse all-day (see Sunday details in Disco Dates), 'JR' Priestman is giving the Hill-Arnie-Dan party a picnic on his Windermere yacht! Alan Hughes (Worcester) reckons that, after EMI's Mystic Merlin hit, the redundant Gf Abbey must be feeling pretty bitter - more likely he's been hitting the butter (or something), to judge from his performance outside Gullivers following an EMI ex-staffers' party last week!

St Hill recommends Brentwood's Bulls Wine Bar in Kings Road as yet another of that growing breed who play good jazz tapes. New York notes now 'The Blues Brothers' movie should wow new mods and old soul fans here, its amazingly lavish comedy-cum-chase plot paying affectionate tribute to mainly '60s soul music with James Brown as a holy-rolling preacher in front of the chaka Khan-led James Cleveland choir. Archie Frankos singing 'Rise Up' at the Gulliver's party while John Lee Hooker and other Chicago blues greets play outside in the street. Ray Charles backing a display of '60s dance crazes, Cab Calloway reprising his '30s "hi-de-ho" heyday, MGs Steve Cropper and Duck Dunn as band members (the band even dress like Dexy's w/Madness), while Twiggy and even Glastonbury singer Steven Seiler get small roles in this 'Animal House' follow-up. Chris Hill joins me in raving about the hilarious 'Airplane' which sends up all those 'Airport' films, plus I saw Stanley Kubrick's horrific 'The Shining', while Broadway shows I caught were Mickey Rooney & Ann Miller in 'Sugar Babies', 'A Day In Hollywood/A Night In The Ukraine', and a spectacularly staged 'The Music Man' at the Radio City Music Hall. Brass Construction's Mickey Grudge & Joe Wong bought me a late-night pizza, Randy Muller threatened to name a forthcoming tune after me, and Cameron seemed like a nice kid. Channel J on New York's cable TV at 11.30pm every Tues/Wed/Thursday is taken over by Ugly George who videos big breasts ladies after the first accosting them in the street and returning them to the strip, after which Robyn Bird's 'Hot Legs' features porno movies and a live sex phone-in! Grace Jones seemed to be everywhere, all the time, but then New York DJs love her. Brooklyn's Ozone Layer disco runs a bus trip out to a country club this Sunday for sports, silly games and dancing in the US equivalent of an all-day or weekender? - Martin Platts (Blackburn) should note it was not a (jolly spiffing) hole and didn't attend the actual disco forum at all (from all accounts it was even worse than usual), although as ever the lobby and Roseland entertainment were ideal meeting places and the event a useful reason for everyone being there. Billboard's next disco forum is on 11th year from now on, in sat. 11th Nov. 'The Groove' and I'll probably be there. US DJs are clamouring for the UK 12in remix of Prince 'Sexy Dancer'. King Pleasure 'Moody's Mood For Love' (now done by George Benson) remains one of New York's perennial anthems on hipper radio stations. WBLS Radio's Saturday night uninterrupted mixing session was a bit zingy but for a superb synch between Dennis LaSalle (Tr My Love) and Teena Marie 'Behind The Groove'.

SURFACE NOISE: 'Dancin' On A Wire' (Groove Production) GP 1027, via WEA. Officially due in 117 bpm. Soho's Groove will have copies on Friday (01-438 8231), this frantically flying 129bpm 12in leaper with wheezing synth, Hi-Tension-ish chanting, beefy sax and rattling percussion break seems far too fast until you realise it's the a l l - h a p p e n i n g polyrhythmic excitement giving this effect and in fact it's on a par with George Duke in 46/92-94 bpm wayer with atmospheric 5/2's / 105 bpm swayer with synthetic bubbling background and swelling 10cc-like harmonics. The latter 119-115-117 bpm in 46/92-94 bpm wayer with bumping 'Rise'-like beat at the

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 31) with increased support are Rene & Angela 'Turn On Out On Do You Really Love' (Capitol LP), 'Izzy' 'Don't Say Goodnight' (Epic), Grace Jones 'Private Life' (Island 12in), Michael Jackson 'Girlfriend' (Epic), Rick Clarke 'Polin (Instr.)' (white label 12in), Starpoint 'I Just Wanna Dance With You' / 'Get Ready Get Down' (US Chocolate City LP) 12in promo, Ashford & Simpson 'Love Don't Make It Right' (US Warner Bros 12in promo), Jimi 'Night Out' (US Capitol LP), 'Black Slave Amigo' (TCD My Ruffin 'Night Out' Love) 'Rescue Me' (US Capitol LP), Delegation 'Put A Little Love On Me' (Ariola 12in), Jimmy Senyah 'Weakness For Your Sweetness' (Rokel 12in), Johnny Hammond 'Los Conquistadores Chocolates' / 'Shifting Gears' (US Milestone LP), Gf Scott-Heron/Brian Jackson 'The Bottom Line' (12in promo), Maze 'Changing Times' / 'Joy And Pain' (US Capitol LP), Sheila & Devotion 'King Of The World' (Carrere 12in), Michael Henderson 'Weld Receiver' (US Buddha 12in promo), Ramsey Lewis 'Hell On Wheels' (US Columbia LP), Dells 'All About The Paper' (US 20th Century-Fox 12in), Dells 'I Touched A Dream' (US 20th Century-Fox LP), '7th Wonder' 'The Hit' (US Chocolate City LP), Queen 'Another One Bites The Dust' (EMI LP/US Elektra 12in promo), Ned Doherty 'To Prove My Love' (Japanese CBS Sony LP), Fred Wesley 'House Party' (US RSO), Gene Chandler 'Rainbow 80' (20th Century-Fox LP), Captain Sky 'Bubble Gum' (I Chew You) (US TEC LP), James Mason 'Sweet Power Of Your Embrace' (US Chiaroscuro LP), Don Covay 'Baby Love' (Newman 12in), Sadao Watanabe 'Orange Bypass' (Japanese Flying Disc LP), DORC (Dance Orchestra Record Chart) 1(1) Liquid Milk, 2(3) Rolling Stones, 3(4) Newton-John/Elo, 4(2) Roxly Music, 5(5) UB40, 6(7) Hot Chocolate 'Happy', 7(1) Sheena Easton, 8(6) Don McLean, 9(8) Kangis, 10(12) B.A. Robertson, 11(8) Hot Choc 'Doubt', 12(13) Spice Sensations, 13(1) M-5H, 14(10) Police 'Bed', 15(18) Leo Sayer, 16(11) ELO 'Alive', 17(16) Baren Knights 'We Know Who Done It', 18(1) Darts, 19(14) Dexy's, 20(1) Kate Bush.

RAMSEY LEWIS: 'Hell On Wheels' (LP 'Routes' US Columbia JC 36423). Dynamite set (due here in a fortnight) distinguished on the Alien Toussaint - produced tracks by precise piano playing meshing into the beat, this being a tension building 103-105 bpm backbeat clopper like a fletcher 'Rise' (a lot of things sound like 'Rise' this week!), 'Come Back Jack' a similarly percussive nagging 100-103 bpm hail - stepper and 'You Are The Reason' a purposeful 41/83-84 bpm swayer, while the EWF - orientated Larry Dunn - produced 'Colors In Space' is a good jazzy 116 bpm lushly scalling 105-108 bpm jogger, 'High Point' a chunkily backed 114-115 bpm tinkler, 'Caribbean Blue' a thrusting jazzy 116-117 bpm mood changer and 'Tondelayo' a deliberate powerful 38/76-74 bpm plodder.

RICK JAMES: 'Big Time' (LP 'Garden Of Love' US Gordy G8-995M). Terrific happily jitters backbeat kicker in its full 119-115-117 bpm in 120 - 118 bpm version with great "I was born to funk" catchphrase and bags of bounce, the repetitively chanted rhythm driven 114 - 115-116 - 117 - 115 - 117 bpm in Go - Round' having good solos especially on piano.

MAZE: 'Changing Times' (LP 'Joy And Pain' US Capitol ST 10287). Long dead slow watery guitar intro suddenly becomes an attractive gently loping 113-114 bpm jogger with soulful vocals and strange synth break (both typical of this pleasant set, the title track being a gradually building atmospheric 5/2's / 105 bpm swayer with synthetic bubbling background and swelling 10cc-like harmonics. The latter 119-115-117 bpm in 46/92-94 bpm wayer with bumping 'Rise'-like beat at the

IMPORTS

and, 'Southern Girl' a purposeful jitter' (0004 bpm jogger with yet another strange synth tone, guitar crescendo and gritty vocals, and 'Family' a 32 bpm smoocher.

RICHIE ROME: 'Busy Body' (LP 'Deep' US Elektra EE-256). Unusual but effective chopping and changing rhythm track keeps vacillating between 128-132 bpm with lush orchestration and vocoder scatting lending more of a jazzy feel than the beat on its own merit might. The rest of the interesting set being slow like the 'Rise' - clapping vocoder - featuring jazzy atmospheric 98-102-104 bpm title track and Albert-Iah trumpeted 80-78-79 bpm 'Claire De Lune'. I like it a lot.

JAMES MASON: 'Sweet Power Of Your Embrace' (LP 'Rhythm Of Life' US Chiaroscuro CR 189). Excellent steady pumping electronically burbling 0-11 bpm jazz roller with Lonnie Liston Smith flavour reaches a quavering chick and intensifies further to stereo guitar edge, the intro dating from 1977 and, recently discovered by mafiosi.

AURRA: 'When I Come Home' (US Dream DG 705). Jiggy jaunty 118 - 119 - 118 bpm 12in snapper (a male biggie back in the Spring) with beelief up burbling bass undertow and effects in a remix by Larry Levan of New York's Paradise Garage, the anticipation of which being behind RCA's decision not to couple the original version with 'In The Mood (To Groove)' here.

CAPTAIN SKY: 'Bubble Gum' (LP 'Concerned' US Epic 10287). Smacking heavy beat with synchs and brass builds bassily into a repetitive 115 - 118 bpm junk bumper, the number 119 (intro) 120 bpm Sir Jam A Lot' having more bouncy punch, while 'Elementary

JIMMY SENYAH: 'Weakness For Your Sweetness' (Rebel ROK 12-13, via RCA). Great snappy 114bpm 12in clopper with George Bensonish scatting, Edwin Starr-arranged brass and sparse rhythm-riding attack, already well proven on white label promo.

DYNASTY: 'I've Just Begun To Love You' (Solar SOJ2-10). Craftily catchy bubbly little 116-117bpm 12in smacker with piercing strange synth sound and sleazy 5-type intro, a huge in New York and growing here.

CROWN HEIGHTS AFFAIR: 'You've Been Gone' (De-Lite MEXR 28). Up-front brightly driving drums and lead vocalist with interesting rhythm accents and rattling breaks drive this buoyant 122-123-124(123)piano) 124bpm 12in smacker, the 'Far Out' alternative A-side from 1977 being a gradually evolving bassily galloping exciting 123-126bpm builder not so surprisingly in their old style.

School Of Funk' is a busy 118 bpm P-funk churning brought alive RSO bass synth break.

STARPOINT: 'Get Ready, Get Down' (LP 'Starpoint' US Chocolate City CCLP 2013). Fast flying 126 bpm galloper with gruff instant Funk-type chanting to counterpoint the chick and effete chaps hits some grittier bass breaks and increases in interest, the previously 7in issued 'I Just Wanna Dance With You' being a purposefully pushing bubbly but stolid 115-114 bpm derivative chanting funk thuder that's getting plays.

DELLS: 'All About The Paper' (US 20th Century Fox TCD 112). Mellow accapella intro to a cantering 119 - 121 - 120 bpm hustler with their typical wailing intricate vocal interplay, on 12in I now find with their LP's superb deep soul slow 36/72 bpm 'I Touched A Dream' title track as flip, this latter having the hit content.

ROSE ROYCE: 'Pop Your Fingers' (US Whitfield WHI 49274). Freaky intro explodes with shrill spiky brass into a sparse solidly smacking 120-121 bpm 7in staccato halsetto jitterer with unexpected braying bits and clapping 'Car Wash' feel.

FRED WESLEY: 'House Party' (US Epic 10287). Smacking heavy beat with 101 bpm 7in funk chanter with the ex-James Brown session's trombone filling in.

MCADDEN & WHITEHEAD: 'I Touched A Dream' (US T S O P Z S 9 4 7 8 8). Enthusiastically hollered easily swinging 119 - 121 bpm 7in backbeat kicker in the 'Ain't No Stoppin' US Now' style, soloer having of course.

O'JAYS: 'You're The Girl Of My Dreams' (US TSP 259 4790). Noisy gruff bumpily jolting 107 - 108 - 109 - 110 bpm 7in funk chanter with the 'shabadooowah' pauses and wailing intensity.

Something Different Tonight' flip turning back the hands of the clock to the '70s.

FRANCE JOLI: 'Feel Like Dancing' (Ariola AROD 240). Gayle Adams / Phyllis Hyman-ly solidly clomping 116bpm 12in chugging disco smacker with a corry brief rap hallway has in fact nagging potential Liquid Gold Appeal and is enormous in New York.



GREG EDWARDS: Catchy.

WARM LEATHERETTE - Capitol Radio's 'Soul Spectrum' DJ Greg Edwards adopts one of his 'Reader's Wives' poses for a snap taken by John Thoday back at the Knebworth Soul Day. As well as on his Saturday 5 - to - 8 pm radio show, you can catch Greg tonight (Thursday 31) at Tunbridge Wells Carriages - if he doesn't catch something else in his zip first, that is!

DISCO DATES

THURSDAY (31) Franche, Pete Haigh, Pete Paige & 'Captain Fingers' (who probably goes out with someone's sister) jazz-funk My Raven leaving Grenidding at 8 pm on Ullswater (details Blackpool 694871). Terry Hooper & Larry Foster host a Cockney / East End lancydness party at Ilford Road At The Top. Jason West wife's Ilford Palais, FRIDAY (1) Eddy Grant plays Southgate Royalty, Chris Hill funks Basingstoke Sintras, Richard Searling with Pete Haigh & Franche revives 'rare soul & Mecca oldies' at Coton Scarthwaite Hall near Lancaster, Andy 'Paul' Davison & 'Kev' Funk Sawston Black Bull's American night with baseball 'n' burgers, Mick Clark & Bob Jones jazz-funk Candy Goldmine, Kenny Baxter 'Live' & Gary Soul jazz-funk Chelmsford Saracens, Friday (1) Jason West strikes USAF Bentwaters, Stuart Robinson funks Leeds Castle Grove, SUNDAY (3) Chris Hill, Jeff Young, Pete Haigh, Franche, James Hamilton, Wayne Nicholls, Phil Haslehurst & Ernie 'JR' Priestman jazz-funk Whitehaven Whitehouse's mammoth lancydness toga all-day, Steve Allen & Mike Barrie revive classic female disco hits at Peterborough Cresset Slickers 'ladies night', TUESDAY (5) Steve Dee does High Wycombe Town Hall (if it doesn't burn down).

HIT NUMBERS

POP TOP 75 additions over the last two weeks (7in version) with their Beats Per Minute and '11', '10' or 'res' to denote fade, cold or resonant endings: Diana Ross 1101, Hot Chocolate 116-117, Sheena Easton 122f, SOS Band 119f, Stewart / Bristol 0-50/100-104, John Fox 135/166 res, Charlie Harper 154f, Bodysnatchers 132/66 res, Dickies 0-218-Ores, Tom Browne 112f, George Benson 111f, Jermaine Jackson 119f, Michael Jackson 103f, Gayle Adams 112-113f, BT Express 'Fast Baby' 0-126f, M-5H 'Rescue Me' (US Capitol LP), Delegation 111f/Good '118f, Hawk 0-35-36/72f, Bow Wow Wow 230/115c (wow!), I couldn't find AWK ordo or Plasmatics, sorry.

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6. On 12"
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8. Starpoint LP
9. John Handy 12"
10. Prince LP
11. Locksmith LP 12"
12. Rick James LP 12"
13. George Benson LP 12"
14. Ricki Layman LP
15. Ramsey Lewis LP
16. Main LP
17. Leanne LP 12"
18. William De Vaughn LP
19. Deanna LP 12"
20. Roy Clarke 12" Promo

DJ'S NOTE

At the moment we're in the middle of putting together our best of a mailing list. If you would like to go on it, give me a ring (Tony Hodges).

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CHARTS

SINGLES

1	USE IT UP, AND WEAR IT OUT, Odyssey	RCA
2	MORE THAN I CAN SAY, Leo Sayer	Chrysalis
3	UPSIDE DOWN, Diana Ross	Motown
4	XANADU, Olivia Newton-John/ELO	Jet
5	BABOOSHKA, Kate Bush	EMI
6	COULD YOU BE LOVED, Bob Marley & The Wailers	Island
7	THERE THERE MY DEAR, Dexy's Midnight Runners	Parlophone
8	JUMP TO THE BEAT, Stacy Lattisaw	Atlantic
9	WINNER TAKES IT ALL, Abba	Epic
10	CUPID/I'VE LOVED YOU FOR A LONG TIME, Detroit Spinners	Atlantic
11	WEDNESDAY WEEK, Undertones	Sire
12	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
13	LET'S HANG ON, Darts	Magnet
14	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN, UB40	Graduate
15	LIP UP FATTY, Bad Manners	Magnet
16	LOVE WILL TEAR US APART, Joy Division	Factory
17	A LOVERS HOLIDAY/GLOW OF LOVE, Change	WEA
18	OOPS SLEPT YOUR HEAD, Gap Band	Mercury
19	THEME FROM THE INVADERS, Yellow Magic Orchestra	A&M
20	9 TO 5, Sheena Easton	EMI
21	ME MYSELF I, Joan Armatrading	A&M
22	GIVE ME THE NIGHT, George Benson	Warner Bros.
23	MARIANA, Gibson Brothers	Island
24	FUNKIN' FOR JAMAICA, Tom Browne	Arista
25	WATERFALLS, Paul McCartney	Parlophone
26	NEON KNIGHTS, Black Sabbath	Vertigo
27	ARE YOU GETTING ENOUGH, hot Chocolate	Rak
28	DOES SHE HAVE A FRIEND, Gene Chandler	20th Century
29	MY GIRL, Whispers	Solar
30	OH YEAH, Roxy Music	Polydor
31	PRIVATE LIFE, Grace Jones	Island
32	BURNIN' HOT, Jermaine Jackson	Motown
33	SANCTUARY, New Musik	GTO
34	SLEEP WALK, Ultravox	Chrysalis
35	747 (STRANGERS IN THE NIGHT), Saxon	Carrere
36	BURNING CAR, John Foxx	Metal Beat
37	TO BE OR NOT TO BE, B. A. Robertson	Asylum
38	BRAZILIAN LOVE AFFAIR, George Duke	Epic
39	MY GUY/MY GIRL, Amii Stewart/Johnny Bristol	Atlantic/Hansa
40	FUNKY TOWN, Lipps Inc.	Casablanca
41	GIRL FRIEND, Michael Jackson	Epic
42	I'M NOT YOUR) STEPPIN' STONE, Sex Pistols	Virgin
43	PAINT IT BLACK, Modettes	Deram
44	CRYING, Don McLean	EMI
45	SHINING STAR, Manhattans	CBS
46	FOR YOU FOR LOVE, Average White Band	RCA
47	C30 C60 C90, Bow Wow Wow	EMI
48	SUNSHINE OF YOUR SMILE, Mike Berry	Polydor
49	IN THE FOREST, Baby D	Calibre
50	BLACK NIGHT, Deep Purple	Harvest
51	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis	Rialto
52	DOES IT FEEL GOOD/GIVE UP THE FUNK, B.T. Express	Calibre
53	KINGS OF THE WILD FRONTIER, Adam & The Ants	CBS
54	WHOLE LOTTA ROSIE, AC/DC	Atlantic
55	BUTCHER BABY, Plasmatics	Stiff
56	TOM HARK, Pirhanas	Sire/Hansa
57	ALL OVER THE WORLD, Electric Light Orchestra	Jet
58	READY AN' WILLING, Whitesnake	UA
59	EASY LIFE, Bodysnatchers	2-Tone
60	SWEET HEART CONTRACT, Magazine	Virgin
61	FEELS I'M IN LOVE, Kelly Marie	Calibre
62	TAKE YOUR TIME (DO IT RIGHT), SOS Band	Tabu
63	FANTASY, Gerard Kenny	RCA
64	BACK TO FRONT, Stiff Little Fingers	Chrysalis
65	A WALK IN THE PARK, Nick Straker Band	CBS
66	RACE WITH THE DEVIL, Girlschool	Bronze
67	DREAM SEQUENCE, Pauline Murray & The Invisible Girls	RSO
68	FREE ME, Roger Daltrey	Polydor
69	BEHIND THE GROOVE, Teena Marie	Motown
70	YOU GOTTA BE A HUSTLER, Sex Wilkinsons	Cheapskate
71	SIMON TEMPLER/TWO PINTS OF LAGER, Spidgenessabounds	Deram
72	PLAY THE GAME, Queen	EMI
73	HANGIN' OUT, Kool & The Gang	De-Lite
74	SHOT DOWN IN THE NIGHT, Hawkwind	Bronze
75	LAST NIGHT ANOTHER SOLDIER, Angelic Upstarts	Zonophone

NEW CHART

1	EMOTIONAL RESCUE	Rolling Stones
2	CLOSER	Joy Division
3	THE GAME	Queen
4	XANADU SOUNDTRACK	
5	SEARCHING FOR THE YOUNG SOUL REBELS	Dexy's Midnight Runners
6	DEEPEST PURPLE	Deep Purple
7	FLESH & BLOOD	Roxy Music
8	BLACK SABBATH LIVE	Black Sabbath
9	UPRISING	Bob Marley
10	HOLD OUT	Jackson Browne
11	ME MYSELF I	Joan Armatrading
12	VIENNA	Ultravox
13	READY AN WILLING	Whitesnake
14	RHAPSODY AND BLUES	Crusaders
15	I JUST CAN'T STOP	The Beat
16	GIVE ME THE NIGHT	George Benson
17	CROCODILES	Echo & The Bunnymen
18	THE UP ESCALATOR	Graham Parker
19	DIANA	Diana Ross
20	DO A RUNNER	Athletico Spizz 80

CUT PRICE OFFERS AT VIRGIN THIS WEEK

NEW BUMS

1	DEEPEST PURPLE, Deep Purple	Harvest
2	XANADU, Ost	Jet
3	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
4	FLESH AND BLOOD, Roxy Music	Polydor
5	THE GAME, Queen	EMI
6	CLOSER, Joy Division	Factory
7	GIVE ME THE NIGHT, George Benson	Warner Brothers
8	SEARCHING FOR THE YOUNG REBELS, Dexy's Midnight Runners	Runners
9	OFF THE WALL, Michael Jackson	Parlophone
10	UPRISING, Bob Marley	Epic
11	SKY, Sky	Ariola
12	ME MYSELF I, Joan Armatrading	A&M
13	MCGARTNEY II, Paul McCartney	Parlophone
14	VIENNA, Ultravox	Chrysalis
15	PETER GABRIEL, Peter Gabriel	Charisma
16	ANOTHER STRING OF HITS, Shadows	EMI
17	CROCODILES, Echo and the Bunnymen	Korova
18	MANILOW MAGIC, Barry Manilow	Arista
19	MAGIC REGGAE, Various	K-Tel
20	ALL FOR YOU, Johnny Malthis	CBS
21	I JUST CAN'T STOP IT, The Beat	Go Feet
22	BLACK SABBATH LIVE AT LAST, Black Sabbath	News
23	CULTOSAURUS ERECTUS, Blue Oyster Cult	CBS
24	KING OF THE ROAD, Boxcar Willie	Warwick
25	WHEELS OF STEEL, Saxon	Carrere
26	DIANA, Diana Ross	Motown
27	DUKE, Genesis	Charisma
28	READY AND WILLING, Whitesnake	United Artists
29	DO A RUNNER, Athletico Spizz 80	A&M
30	REGATTA DE BLANC, Police	A&M
31	HEAVEN AND HELL, Black Sabbath	Vertigo
32	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
33	BRAZILIAN LOVE AFFAIR, George Duke	Epic
34	HEAD ON, Samson	Geff
35	ROMANTIC GUITAR, Paul Piret	K-Tel
36	THE MAGIC OF BONEY M, Boney M	Atlantic
37	OUTLANDOS D'AMOUR, Police	A&M
38	THERE AND BACK, Jeff Beck	Epic
39	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
40	RHAPSODY AND BLUES, Crusaders	MCA
41	HOT WAX, Various	K-Tel
42	GREATEST HITS, Rose Royce	Whitfield
43	HIGHWAY TO HELL, AC/DC	Atlantic
44	HOLD OUT, Jackson Browne	Asylum
45	HEART TO HEART, Ray Charles	London
46	SAVED, Bob Dylan	CBS
47	ORCH MAN IN THE DARK, Orchestral Manoeuvres In The Dark	Dindisc
48	ONE STEP BEYOND, Madness	Stiff
49	PRETENDERS, Pretenders	Real
50	SOMETIMES WHEN WE TOUCH, Laine/Galway	RCA
51	BEAT BOYS IN THE JET AGE, Lambretta	Rocket
52	THE PHOTOS, Photos	CBS
53	TWELVE GOLD BARS, Status Quo	Vertigo
54	DEMOLITION, Girlschool	Bronze
55	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
56	THE UP ESCALATOR, Graham Parker	Stiff
57	GREAT ROCK 'N' ROLL SWINDLE, Ost	Virgin
58	RMOURDS, Fleetwood Mac	Warner Brothers
59	EMPTY GLASS, Pete Townshend	Atco
60	SHINE, Average White Band	RCA
61	PARALLEL LINES, Blondie	Chrysalis
62	CHAIN LIGHTNING, Don McLean	EMI
63	FROM A TO B, New Musik	GTO
64	THEMES FOR DREAMS, Pierre Belmonde	K-Tel
65	THE WALL, Pink Floyd	Harvest
66	THE 20TH ANNIVERSARY ALBUM, Various	Motown
67	SPECIALS, Specials	2-Tone
68	DEFECTOR, Steve Hackett	Charisma
69	CHAMPAGNE AND ROSES, Various	Polystar
70	GLASS HOUSES, Billy Joel	CBS
71	SOUNDS SENSATIONAL, Bert Kaempfert	Polydor
72	IRON MAIDEN, Iron Maiden	EMI
73	HIS GREATEST LOVE SONGS, Charles Aznavour	K-Tel
74	20 AT 31, Elton John	Rocket
75	FOUR SYMBOLS, Led Zeppelin	Atlantic

1	MAGIC, Olivia Newton-John	MCA
2	IT'S STILL ROCK AND ROLL TO ME, Billy Joel	Columbia
3	LITTLE JEANIE, Elton John	MCA
4	CUPID/I'VE LOVED YOU FOR A LONG TIME, Spinners	Atlantic
5	SHINING STAR, Manhattan	Columbia
6	TAKE YOUR TIME, SOS Band	Tabu
7	COMING UP (Live at Glasgow), Paul McCartney & Wings	Columbia
8	TIRED OF TOEIN' THE LINE, Rocky Burnette	EMI-America
9	EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
10	SAILING, Christopher Cross	Warner Bros.
11	IN AMERICA, The Charlie Daniels Band	Epic
12	ONE FINE DAY, Carole King	Capitol
13	MORE LOVE, Kim Carnes	EMI-America
14	LOVE THE WORLD AWAY, Kenny Rogers	United Artists
15	STEAL AWAY, Robbie Dupres	Elektra
16	THE ROSE, Bette Midler	Atlantic
17	MISUNDERSTANDING, Genesis	Atlantic
18	GIMME SOME LOVIN', Blues Brothers	Atlantic
19	ALL NIGHT LONG, Joe Walsh	Asylum
20	EMPIRE STRIKES BACK, Meco	RSO
21	LET MY LOVE OPEN THE DOOR, Pete Townshend	Atco
22	STAND BY ME, Mickey Gilley	Asylum
23	TAKE A LITTLE RHYTHM, Al Thomson	A&M
24	JO JO, Boz Scaggs	Columbia
25	OLD FASHION LOVE, Commodores	Motown
26	INTO THE NIGHT, Benny Mardones	Polydor
27	FAME, Irene Cara	RSO
28	MAKE A LITTLE MAGIC, The Dirt Band	United Artists
29	BOULEVARD, Jackson Browne	Asylum
30	WHY NOT ME, Fred Knobloch	Scotti Bros
31	ALL OUT OF LOVE, Air Supply	Arista
32	CAN'T LET GO, Linda Ronstadt	Asylum
33	LET ME LOVE YOU TONIGHT, Pure Prairie League	Casablanca
34	TULSA TIME/COCAINE, Eric Clapton	RSO
35	DRIVIN' MY LIFE AWAY, Eddie Rabbit	Elektra
36	YOU'VE GOT THE ONLY WOMAN, Ambrosia	Warner Bros.
37	I'M ALIVE, Electric Light Orchestra	MCA
38	LET'S GET SERIOUS, Jermaine Jackson	Motown
39	GIVE ME THE NIGHT, George Benson	Warner Bros./O-West
40	LOOKIN' FOR LOVE, Johnny Lee	Asylum
41	ONE IN A MILLION YOU, Larry Graham	Warner Bros.
42	PLAY THE GAME, Queen	Elektra
43	WALKS LIKE A LADY, Journey	Columbia
44	SOMEONE THAT I USED TO LOVE, Natalie Cole	Capitol
45	FUNKY TOWN, Lipps Inc.	Casablanca
46	HOT ROD HEARTS, Robbie Dupres	Elektra
47	SHANDI, Kiss	Casablanca
48	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
49	UPSIDE DOWN, Diana Ross	Motown
50	LOVE THAT GOT AWAY, Firefall	Atlantic
51	YEARS FROM NOW, Dr. Hook	Capitol
52	A LOVER'S HOLIDAY, Change	RFC
53	BIGGEST PART OF ME, Ambrosia	Warner Bros.
54	FREE ME, Roger Daltrey	Polydor
55	THAT LOVIN' YOU FEELIN' AGAIN, Roy Orbison & Emmylou Harris	Warner Bros.
56	BEYOND, Herb Alpert	A&M
57	IF I'VE ALRIGHT, Kenny Loggins	Columbia
58	ONE MORE TIME FOR LOVE, Billy Preston & Syreeta	Tamla
59	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME, Jermaine Jackson	Motown
60	HEY THERE LONELY GIRL, Robert John	EMI-America
61	ALL OVER THE WORLD, Electric Light Orchestra	MCA
62	YOU BETTER RUN, Pat Benatar	Chrysalis
63	LANDLORD, Feels Knight & The Pips	Columbia
64	HOW DOES IT GLAD TO BE BACK, Daryl Hall & John Oates	RCA
65	YOU'LL ACCOMPANY ME, Bob Seger & The Silver Bullet Band	Capitol
66	UNDER THE SUN, Poco	MCA
67	HONEY, Honey, David Hudson	Alston
68	THE ROYAL MILE, Gerry Rafferty	United Artists
69	KING OF THE HILL, Rick Pinette And Oak	Mercury
70	JESSE, Carly Simon	Warner Bros.
71	DON'T ASK ME WHY, Billy Joel	Columbia
72	LET'S GO 'ROUND AGAIN, Average White Band	Arista
73	HE'S SO SHY, Pointer Sisters	Planet
74	HALF MOON SILVER, Hotel	MCA/Scotti Bros
75	FIRST TIME LOVE, Livingston Taylor	Epic

CHARTFILE

MENTION OF The Clash's 'Bankrobber' import in previous Chartfiles has led to a steady stream of correspondence from vinyl junkies requesting further details of the record's availability and demanding to know why it hasn't charted. To take the latter point first, it hasn't charted simply because it is an import and imports are NOT eligible for the BMRB chart. As to where the record can be obtained, in London at least it is widely available particularly through specialist rock outlets at prices ranging from £1.49 to £1.75 and from my occasional forays into the provinces it seems quite easy to come by even in the wilds.

Most of the copies finding their way into Britain are on Dutch CBS (CBS 8370) and feature 'Train In Vain' (3m 12s) on one side, and 'Bankrobber' (4m 33s) and 'Rocker's Galore' (4m 39s) on the other, the final track being a dub version of 'Bankrobber' by Mikeey Dread. The whole caboodle is rounded off by a picture sleeve featuring Joe Strummer. More recently a German pressing has been finding its way into the country in increasing numbers. On this edition the previously unreleased 'Rudr Can't Fall' replaces 'Train In Vain'. The German pressing can easily be distinguished by its picture sleeve featuring an action shot of Paul Simon.

As demand for Clash begins to slacken a little The Damned find themselves in a peculiarly similar situation. Their particular hot bicuit is a remake of the Jefferson Starship classic 'White Rabbit' coupled with 'Rapid (Over You)' and 'Seagulls'. In this case the disc is available only on a German pressing and carries the catalogue number Melanone 003-074. The 5cm this time is that the single was due for UK release but has been replaced by a new single coupling 'The History Of The World Part One' (a modest aim in three minutes I'm sure you'll agree) and 'I Believe In The Impossible' plus a bonus track, 'Sugar and Spice'. This will be followed by a new album entitled simply 'The Damned' but which will become known as 'The Black Album' for reasons which will become obvious as time goes by. The single is scheduled for release in late August and the album in early October. The set will not include any of the tracks from either the UK or import singles.

Nothing could be further from The Clash and The Damned than the casual country style of the late Jim Reeves. Jim died 16 years

ago this Thursday (31st) but continues to score US country hits through his posthumous duets with Deborah Allen — Debbie's voice being dubbed onto masters recorded some 20 years ago. To date these duets that never were have yielded three Top 20 hits on Billboard's country chart: 'Don't Let Me Cross Over', 'Oh How I Miss You Tonight' and 'Take Me In Your Arms And Hold Me'. Reader Philip Cale from Kidderminster has been a Reeves fan since 1963 and asks whether Jim ever made the Billboard pop charts. In fact Jim scored 22 hits between 1957 and 1965. And as you might have guessed this spire is leading into a list of them, so here goes: 'Four Walls' (No 22, 1957), 'Anna Marie' (No 93, 1958), 'Blue Boy' (No 45), 'Billy Bayou' (No 95), 'He'll Have To Go' (No 2, 1960), 'I'm Gonna Be Like A Superstar' (No 37, 1960), 'I Know Qm' (No 82, 1960), 'Am I Losing You' (No 31, 1960), 'The Blizzard' (No 62, 1961), 'What Would You Do?' (No 73, 1961), 'Losing Your Love' (No 89, 1961), 'How Can I Write On Paper' and 'I Feel In My Heart' (No 92, 1961), 'Adios America' (No 90, 1962), 'I'm Gonna Change Everything' (No 95, 1962), 'Gully' (No 91, 1963), 'I Guess I'm Crazy' (No 82, 1964), 'I Won't Forget You' (No 93, 1964), 'This Is It' (No 88, 1965), 'Is It Really You' (No 79, 1965), 'Snow Flake' (No 66, 1966), 'Distant Drums' (No 45), 'Blue Side of Lonesome' (No 59, 1966). As Reeves aficionados are no doubt aware three of the above were double-sided hits which, owing to the peculiarities of the American chart system at the time, were charted separately.

Great to see Athletico Spizz 80's 'Do A Runner' set (A&M AMLE 86514) making such a conspicuous debut last week. As Spizz 80, the band made its recording debut in 1978, its first two platters — '6,000 Girls' (RTSO 1) and 'Cold City' (RTSO 2) have each sold steadily since release and have now topped the 15,000 mark. Coincidental with the band being renamed Spizz 80 in 1979 came 'Soldier Soldier' (RTSO 3) which sold some 55,000 copies to be followed earlier this year by 'Where's Captain Kidd?' (RTSO 4) (60,000 and still selling). Spizz's Rough Trade Swansong was 'No Room' (RTSO 5), a badly blown par effort which has so far amassed 17,000 sales.

In total then Spizz's Rough Trade singles have notched total sales of over 152,000. Although these things are impossible to check it seems unlikely that any group has sold so many records without charting.

'Police's 'Regatta De Blanc' is nearing one million sales in the UK and will be followed by Jeff Wayne's 'The War Of The Worlds' which continues to tick over nicely more than two years after release. . . . ALAN JONES

ALBUMS

HEAVY METAL

1	EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
2	GLASS HOUSES, Billy Joel	Columbia
3	HOLD OUT, Jackson Browne	Asylum
4	THE EMPIRE STRIKES BACK, Soundtrack	RSO
5	URBAN COWBOY, Soundtrack	Elektra
6	THE GAME, Queen	A&M
7	EMPTY GLASS, Pale Townshend	Motown
8	HEROES, Commodores	Motown
9	DIANA, Diana Ross	Columbia
10	MCCARTNEY II, Paul McCartney	Capitol
11	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	RSO
12	JUST ONE NIGHT, Eric Clapton	Tabu
13	THE SOS BAND, SOS	Atlantic
14	THE BLUES BROTHERS, Soundtrack	RSO
15	FAME, Soundtrack	Atlantic
16	DUKE, Genesis	Arista
17	ONE FOR THE ROAD, The Kinks	Motown
18	LET'S GET SERIOUS, Jermaine Jackson	Warner Bros.
19	CHRISTOPHER CROSS, Christopher Cross	Warner Bros.
20	OFF THE WALL, Michael Jackson	Epic
21	ANYTIME ANYPLACE ANYWHERE, Rossgrove Collins Band	MCA
22	THE ROSE, Soundtrack	Atlantic
23	THERE AND BACK, Jeff Beck	Epic
24	SAVED, Bob Dylan	Columbia
25	17 AT 33, Elton John	MCA
26	MIDDLE MAN, Boz Scaggs	Columbia
27	PETER GABRIEL, Peter Gabriel	Mercury
28	HEAVEN AND HELL, Black Sabbath	Warner Bros.
29	CAMEOSIS, Cameo	Chocolate City
30	THE WALL, Pink Floyd	Columbia
31	SCREAM DREAM, Ted Nugent	Epic
32	JOAN ARMATRADE, Me, Myself, I	A&M
33	SWEET SENSATION, Stephanie Mills	20th Century
34	RHAPSODY AND BLUES, The Crusaders	MCA
35	KISS UNMASKED, Kiss	Casablanca
36	ONE IN A MILLION YOU, Larry Graham	Warner Bros.
37	AFTER MIDNIGHT, Manhattans	Columbia
38	THE GLOW OF LOVE, Change	RFC
39	ROSES IN THE SNOW, Emmylou Harris	Warner Bros.
40	THIS TIME, Al Jarreau	Warner Bros.
41	FRIN' UP, Pure Prairie League	Casablanca
42	MOUTH TO MOUTH, Lipps Inc.	Casablanca
43	NAUGHTY, Chaka Kahn	Warner Bros.
44	XANADU, Soundtrack	MCA
45	FLESH AND BLOOD, Roxy Music	Atco
46	MUSIC MAN, Wajlon Jennings	RCA
47	CAN'T STOP THE MUSIC, Soundtrack	Casablanca
48	CULTOSAURUS ERECTUS, Blue Oyster Cult	Columbia
49	BEYOND, Herb Alpert	A&M
50	PRETENDERS, Pretenders	Sire
51	PEARLS — SONGS OF GOFFIN & KING, Carole King	Capitol
52	TOMCATTIN', Blackfoot	Atco
53	LOVE TRIPPIN' Spinners	Atlantic
54	CAREFUL, The Motels	Capitol
55	H. Bob James	Tappan Zee/Columbia
56	WOMEN AND CHILDREN FIRST, Van Halen	Warner Bros.
57	MAD LOVE, Linda Ronstadt	Asylum
58	ONE EIGHTY, Ambrosia	Warner Bros.
59	ROBBIE DUPREE, Robbie Dupree	Elektra
60	THE SON OF ROCK AND ROLL, Rocky Burnette	EMI-America
61	BRITISH STEEL, Judas Priest	Columbia
62	REAL PEOPLE, Chic	Atlantic
63	ABOUT LOVE, Gladys Knight & The Pips	Columbia
64	ROMANCE DANCE, Kim Carnes	EMI-America
65	FOUND ALL THE PARTS, Cheap Trick	Epic
66	THE LONG RUN, Eagles	Asylum
67	IN THE HEAT OF THE NIGHT, Pat Benatar	Chrysalis
68	LOVE STINKS, J. Geils Band	EMI-America
69	GO TO HEAVEN, Grateful Dead	Arista
70	DAMN THE TORPEDOES, Tom Petty & The Heartbreakers	Backstreet
71	YOU AND ME, Rockie Robbins	A&M
72	COME UPSTAIRS, Carly Simon	Warner Bros.
73	TRIOLOGY: PAST, PRESENT AND FUTURE, Frank Sinatra	Reprise
74	GO ALL THE WAY, Isley Brothers	T-Neck
75	GIDEON, Kenny Rogers	United Artists

1	NEON KNIGHTS, Black Sabbath from Heaven and Hell	Vertigo
2	DON'T MAKE NO PROMISES, Scorpions from Animal Magnetism	Mercury
3	747 (STRANGERS IN THE NIGHT), Saxon from Wheels of Steel	Harvest
4	WHOLE LOTTA ROSIE, AC/DC from 45 A-Side	Carrere
5	NOTHING TO LOSE, Gitschool from Demolition	Atlantic
6	TOO CLOSE TO ROCK, Samson from Head On	Bronze
7	WHEELS OF STEEL, Saxon from Wheels of Steel	Gem
8	READY AN' WILLING, Whitesnake from Ready An' Willing	UA
9	SHUT DOWN IN THE NIGHT, Hawkwind from 45 A-Side	Bronze
10	HIGH VOLTAGE, AC/DC from 45 A-Side	Atlantic
11	SANCTUARY, Iron Maiden from 45 A-Side	EMI
12	SLEEPIN' ON THE JOB, Gillan from 45 A-Side	Virgin
13	FLESH AND BLOOD, Ted Nugent from Screem Dream	Epic
14	SCREAM DREAM, Ted Nugent from Screem Dream	Epic
15	PRAYING MANTIS, Praying Mantis from 45 A-Side	Gem

Compiled by The Powerhouse Heavy Metal Roadshow, Tel. 01-368 8852

US SOUL

1	ONE IN A MILLION YOU, Larry Graham	Warner Bros
2	TAKE YOUR TIME, S.O.S. Band	Tabu
3	UPSIDE DOWN, Diana Ross	Motown
4	BACKSTROKIN', Fatback	Spring
5	CUPID, Spinners	Atlantic
6	LANDLORD, Gladys Knight & The Pips	Columbia
7	GIVE ME THE NIGHT, George Benson	Warner Bros/Q West
8	DYNAMITE, Stacy Lattisaw	Cotillion
9	OLD-FASHION LOVE, Commodores	Motown
10	THE BREAKS, Kurtis Blow	Mercury
11	HERE WE GO AGAIN, Isley Brothers	CBS
12	YOU AND ME, Rockie Robbins	A&M
13	LET'S GET SERIOUS, Jermaine Jackson	Motown
14	A LOVER'S HOLIDAY, Change	RFC
15	CAN'T WE TRY, Teddy Pendergrass	P.F.R.
16	FOR THOSE WHO LIKE TO GROOVE, Ray Parker Jr & Raydio	Arista
17	SHINING STAR, Manhattans	Columbia
18	REBELS ARE WE, Chic	Atlantic
19	LOVE DON'T MAKE IT RIGHT, Ashford & Simpson	Warner Bros
20	JO JO, Boz Scaggs	Columbia

US DISCO

1	TAKE YOUR TIME, SOS Band	Tabu
2	DYNAMITE, Stacy Lattisaw	Atlantic
3	UPSIDE DOWN, Diana Ross	Motown
4	FEEL LIKE DANCING, France Joli	Prelude
5	FAME/PRELUDE (Fame, Soundtrack), Various Artists	RSO
6	IN THE FOREST, Baby O'	Baby O' Records
7	GLOW OF LOVE, Change	Warner/RFC
8	I WANNA TAKE YOU THERE, Gino Soccio	Warner/RFC
9	PARTY ON, Pure Energy	Prism
10	I'M READY, Kano	Emergency
11	I AIN'T NEVER, Isaac Hayes	Polydor
12	WHAT'S ON YOUR MIND, Watson Boatley	Warner
13	CAN'T BE LOVE, Peter Brown	Drive/TK
14	STRETCH'N OUT, Gayle Adams	Prelude
15	I'VE JUST BEGUN TO LOVE YOU, Dynasty	Solar
16	EARTH CAN BE JUST LIKE HEAVEN, Two Tons O' Fun	Fantasy
17	THE BREAKS, Kurtis Blow	Mercury
18	HANG TOGETHER, Odyssey	RCA
19	GIVE ME THE NIGHT, George Benson	Warner
20	WHIP IT/GATES OF STEEL, Devo	Warner

1	JUMP TO THE BEAT, Stacy Lattisaw	Atlantic 12in
2	USE IT UP AND WEAR IT OUT, Odyssey	RCA 12in
3	BRAZILIAN LOVE AFFAIR, George Duke	Epic 12in
4	FUNKIN' FOR JAMAICA (NY), Tom Browne	Arista 12in
5	A LOVER'S HOLIDAY, Change	Motown 12in
6	LET'S GET SERIOUS, Jermaine Jackson	WEA 12in
7	GIVE ME THE NIGHT/BREEZIN' THE WORLD IS A GHETTO	Warner Bros 12in
8	THIS FEELIN' I WANNA KNOW YOUR NAME, Frank Hooker	DJM 12in
9	BACK TOGETHER AGAIN, Placa Highway	Atlantic 12in
10	TAKE YOUR TIME (DO IT RIGHT), The SOS Band	Tabu 12in

11	UPSIDE DOWN, Diana Ross	Motown 12in
12	IN THE FOREST, Baby O	Calibre 12in
13	FUNKYTOWN, Lipps Inc	Casablanca 12in
14	BURNIN' HOT, Jermaine Jackson	Motown 12in
15	LET'S GET SERIOUS, Jermaine Jackson	Motown 12in
16	COULD YOU BE LOVED, Bob Marley	Island 12in
17	ON THE ONE/CAMEOSIS, Cameo	Casablanca 12in/promo/remix
18	REALLY REALLY LOVE YOU, Cecil Parker	EMI 12in
19	YOU GAVE ME LOVE/USE YOUR BODY & SOUL C.H.A.	De-Lite 12in
20	OOPS UP SIDE YOUR HEAD, Gap Band	Mercury 12in

21	CUPID, Detroit Spinners	Atlantic 12in
22	GIVE UP THE FUNK/DOES IT FEEL GOOD, BT Express	Calibre 12in
23	THE SCRATCH, Surface Noise	WEA 12in
24	FREE AND EASY, Rene & Angela	Capitol 12in
25	FIRECRACKER, Yellow Magic Orchestra	A&M 12in
26	UNLOCK THE FUNK/BLACK JACK/FAR BEYOND, Locksmith	Arista
27	LET'S GET IT OFF/MAGIC OF JAY/FUNKDOWN	US Salsoul LP
28	DYNAMITE/DON'T YOU WANT TO FEEL IT (FOR YOURSELF)/YOU KNOW I LIKE IT/LET ME BE YOUR ANGEL	Atlantic LP
29	YOU GOT WHAT IT TAKES, Bobby Thurston	Epic 12in
30	DOES SHE HAVE A FRIEND?, Gene Chandler	20th Century-Fox 12in

31	HANGIN' OUT/OPEN SESAME, Kool & The Gang	De-Lite 12in
32	OFF BROADWAY/LOVE X LOVE/DINORAH DINORAH/STAR OF A STORY (X)TURN OUT THE LAMP LIGHT, George Benson	Warner Bros LP
33	YOU'RE A STAR/NEW YORK NEW YORK, Starship Orchestra	US Columbia LP
34	DO YOUR THANG/POP IT/COPY THIS, One Way/Al Hudson	MCA 12in
35	TASTE OF BITTER LOVE, Gladys Knight & The Pips	CBS 12in
36	BE THANKFUL FOR WHAT YOU'VE GOT, William De Vaughn	US TECLP
37	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre Plus 12in
38	HARD WORK, John Handy	MCA 12in
39	SUGAR FROSTED LOVER, Flakes	US Magic Disc 12in
40	ISHOULD'VE LOVED YA, Narada Michael Walden	Atlantic 12in

STAR CHOICE

(Favourite albums... doesn't have favourite tracks!)

1	HORSES	Pauli Smith Group
2	RUST NEVER SLEEPS	Neil Young
3	MARQUEE MOON	Television
4	MODERN DANCE	Pere Ubu
5	UNKNOWN PLEASURE	Joy Division
6	METAL BOX	Public Image
7	CATZEN MUSIK	Michael Rother
8	FUN HOUSE	Iggy and the Stooges
9	ONLY SERPENTS BITE	Only Ones
10	BLANK GENERATION	Richard Hell



YESTERYEAR

ONE YEAR AGO (JULY 28, 1979)		
1	GIVE A LITTLE LOVE	Boombtown Raft
2	BARBADS	Tubeway Army
3	TEARS ON MY PILLOW	Janet Kay
4	MISTY	Dave Edmunds
5	JIVE TALKIN'	Dookeys
6	IF YOU THINK YOU KNOW HOW TO LOVE ME	The Knack
7	SEALED WITH A KISS	Chic
8	IT'S IN HIS KISS	Sax Pistols
FIVE YEARS AGO (AUGUST 2, 1975)		
1	GIVE A LITTLE LOVE	The Bay City Rollers
2	BARBADS	Typically Tropical
3	TEARS ON MY PILLOW	Johnny Nash
4	MISTY	Ray Stevens
5	JIVE TALKIN'	The Sea Gypsies
6	IF YOU THINK YOU KNOW HOW TO LOVE ME	Smokay
7	SEALED WITH A KISS	Brian Hyland
8	IT'S IN HIS KISS	Linda Lewis

TEN YEARS AGO (AUGUST 1, 1970)		
1	THE WONDER OF YOU	Elvis Presley
2	ALL RIGHT NOW	Free
3	LOLA	The Kinks
4	IN THE SUMMERTIME	Mungo Jerry
5	SOMETHING	Shirley Bassey
6	NEANDERTHAL MAN	Hottles
7	IT'S ALL IN THE GAME	The Four Tops
8	UP AROUND THE BEND	Creedence Clearwater Revival
9	I'LL SAY FOREVER MY LOVE	Jimmy Ruffin
10	LADY D'ARBANVILLE	Cat Stevens
FIFTEEN YEARS AGO (JULY 31, 1965)		
1	MR TAMBOURINE MAN	The Byrds
2	HEART FULL OF SOUL	The Yardbirds
3	YOU'VE GOT YOUR TROUBLES	The Fortunes
4	TOSSING AND TURNING	The Ivy League
5	HELP	The Beatles
6	WE'VE GOT TO GET OUT OF THIS PLACE	The Animals
7	I'M ALIVE	The Hollies
8	IN THE MIDDLE OF NOWHERE	Dusty Springfield
9	TO KNOW YOU IS TO LOVE YOU	Peter and Gordon
10	THERE BUT FOR TORTUNE	Joan Baez