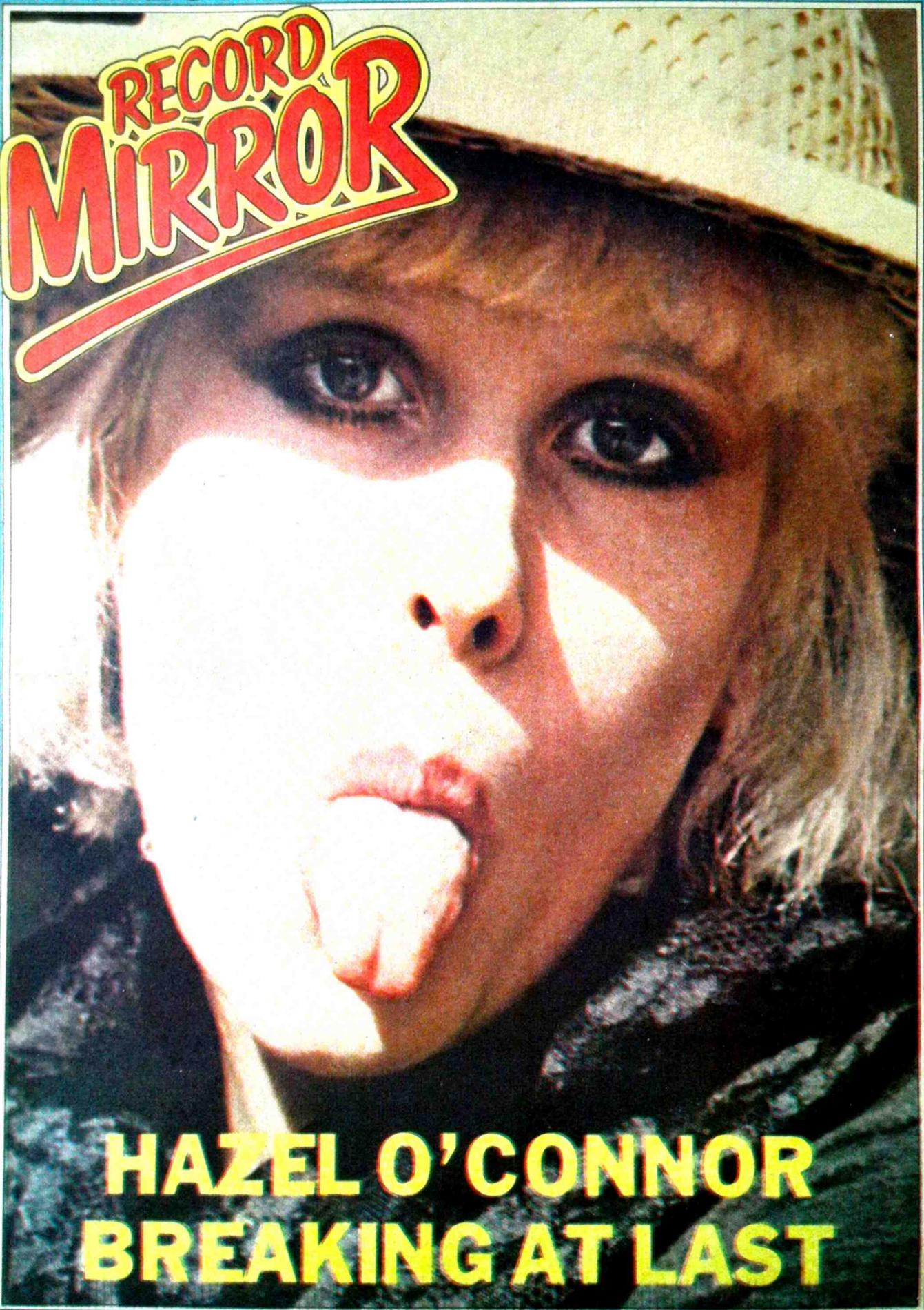


BOWIE STAGE REVIEW AND INTERVIEW

RECORD MIRROR

ODYSSEY • KISS • ROXY MUSIC

TED NUGENT • JERMAINE JACKSON



HAZEL O'CONNOR BREAKING AT LAST

BOW WOW WOW INTERVIEW



A VIRTUAL fanfare should have accompanied my post this morning which included a copy of my local newspaper with a fascinating story of how local police are investigating the theft of a bag of peanuts and 16p from the handbag of a woman police officer from inside the station.

This devilishly cunning crime has neighbourhood sleuths positively palpitating. I also received a free teabag from Tetleys, which left me a little baffled as well.

THE PARTY thrown by Norman St John Stevas at the House of Commons Dining Hall (which is so elegant, they have reproduction Bayeux Tapestries instead of hand towels in the ladies). I was naturally honoured to be walking in the hallowed footsteps of Maggie as I placed myself strategically next to two lobsters dressed as Guardsmen (they were obviously going to the opening of Stringfellow's disco afterwards), there was not only lobster on display but patriotically coloured caviar, raspberries and a million other delicacies. The party was to celebrate the publication of the book 'Hits Of The '70s'. All those there no doubt wanted a free copy of the Guinness Book photographed by DJ Paul Gambaccini, Tim Rice and the rest of the teamette.

Elton John, wearing £100,000 worth of diamonds that wriggled and flipped over and turned from earrings into clocks and then into sock suspenders and back again, was escorting Kiki Dee. He obviously wanted to make sure that he glittered in the group photo of all the stars... Kiki was definitely moved because she burst into tears half way through the festivities. Exuberant PR Jennie Halsall attempted to take one young man's temperature the French way — without a thermometer — and was sharply told to behave herself in a more seemly fashion.

Mud looked rather mournful despite an impromptu twist display by one of the parliamentary secretaries. Noddy Holder grappled with a waiter over a lobster shell he wanted to give to Dave Edmunds' little girl. Lol Creme and Kevin Godley were lectured on the problems of having a hernia by a rather anaemic looking man who'd just recovered from his. Eventually he moved on to Steve Harley, so everyone left with medical knowledge they hadn't arrived with.

TALKING medical knowledge, I went to see the fab, triff Roxy Music the other night. I thought the illness the lush Mr Ferry must have had was diarrhoea the way everyone was trying to keep so quiet about his ailment. I almost expected him to be led onstage surrounded by camellias with a lace hanky pressed nobly to his lips. For those of you fascinated by his every intimate secret Bryan had kidney stones. He seemed extremely fit and shimmied around violently.

I shook my shoulders about four times and cricked my neck. Exercise really doesn't agree with me. Backstage, the drummer from the Attractions, whose name I sadly missed due to the noise of swooning, was moaning that

manager, Jake Riviera never tells him anything and if he'd known he'd have gone with Dave Edmunds to the Houses of Parliament.

IT'S TAKEN Peter Stringfellow nearly three years, and about as many million pounds, to open the "club of my dreams" — modestly named after himself — in London. And after presiding over a £25,000 opening night party last week, he's got every reason to suppose it was all worth it — even though most of London's grumbling.

"sophisticated" glitter set left mumbling such things as: "Not bad, if you're into Butlins that is!"

But Stringfellow, 39, was unfaunted. He'd hauled in all of the Village Persons, and all of Hot Gossip, to inaugurate the superb black and silver dance floor, complete with lights above and below, and there were more than enough dedicated liggers lurking in the cavernous, mirrored recesses to ensure that the venue will be talked about for at least a week. And you can eat there as well!

The party lasted until 3 am, and after Village People had done their thing — they have to appear everywhere in public with their

■ **FLAGS WERE** raised throughout Surrey last week when Phil and Caroline Lynott had another baby girl. With Rod Stewart trying to get his footie team started the Lynotts are obviously doing well with their netball team.

"uniforms" on, they tell me — Stringfellow DJ'd himself into the record books with a marathon of striptease competitions (really), a conga session, giant singalongs and good-humoured abuse about his patrons' manhood. It's all part of the Northern ethic of having a "bloody good time." I'm assured, and I just hope London is ready for it.

Party footnote: The uninvited Virgin supremo Richard Branson was only able to gain entry by impersonating our own Ronnie "Nearly Married" Gurr, a fact which didn't escape Stringfellow's notice. "It's the first time I've heard of a millionaire sneaking into one of my clubs like that," he belittled to much applause.

ALAN CARR continues to spend vast sums of money promoting the much-trumpeted movie 'I Can't Stop The Music'. I'm glad to report. Further huge sums of cash went flying down the drain at an exclusive premiere party at the Royal College Of Art last week, with the poor Village Persons once again grunting and groaning through a seething mass of "privileged" guests — most of whom seemed to be worried EMI employees, somewhat concerned about the potential financial disaster that the film represents.

But what a pity it was that Village People weren't actually allowed to play here, instead of just appearing at a load of silly parties. Rumour has it that they offered to pay the wages of eight British musicians as long as their own band could back them: a request that was politely, and firmly, turned down by the Musicians Union.

PROFESSIONAL MONEY accumulator Richard Branson has made a late bid for the 'Good Guy Of The Year Award' by opening his doors at The Venue for three consecutive days (August 24-26) to help alleviate the desperate financial straits of Release, the organisation

The Natural Blonde.



WHILE I wondered what on earth this picture was all about, Ronnie Gurr, well known for his perceptiveness, remarked that it looked like The Police trying to get into some highly decorative toilets. Instead of graffiti he felt photos had been stuck on the doors. Somehow it doesn't really wash. PIC BY LYNN GOLDSMITH



A TENDER moment is captured as Village People Glenn Hughes gazes into the bloodshot peepers of intrepid Celtic newshound Ronnie Gurr. Ronnie, having previously asked the Indian how he could be in the band with the Cowboy after what they did to his people and then asked the Cowboy what's it like to have chaps between his legs? Ronnie Gurr claims to have actually seen his mouth but that's just a rumour. PIC BY ANDREW BEARD



WHAT ARE these men staring at? Has someone just fainted? Has a dog just died? Are they looking at one of the fabled six inch long New York cockroaches? Maybe someone just spilt something on Bryan's jacket. HORRORS... The picture was taken in New York a couple of weeks ago and they've all since recovered from the shock. PIC BY LYNN GOLDSMITH



WHITESNAKE GUITARIST Bernie Marsden tied the knot with childhood sweetheart Fran Plummer last week. Rainbow drum pounder Cozy Powell was the best man for the occasion and got Marsden to the church on time but didn't do so well with the plane for the couple's Spanish honeymoon. Telegrams received included such names as George Harrison, Eric Clapton and B.B. King.



IRELAND'S FINEST, U2 predictably annihilated the field in the Hot Press 'Kiss Me Quick' Awards by sweeping up the Best Irish Band, Best Irish Based Band, Best Irish Live Band, Most Promising Irish Act, and Single Of The Year awards. The last band to do so well was The Boomtown Rats. The band are shown with their manager, Paul McGuinness (left) standing next to Hot Press editor Niall Stokes.

which helps in all the problems encountered in the use of drugs. The organisation needs £1600 a month to stay afloat and continue their worthy work and bands willing to offer their services and other venues willing to offer their facilities will be more than welcome to phone Jane Goodsir on 01 289 1123. Donations, however small, will be gratefully received at 1 Elgin Avenue, London W9.

DEBBIE HARRY held court at her London hotel with Siouxsie Sioux, Pauline Black of The Selecter, Chrissie Hynde, Polystyrene and Viv of the Slits. Rumours that the illustrious ladies had formed a cartel to limit future womens involvement in rock 'n' roll have been denied. How can they compete with nudie shots of Hazel O'Connor? Silly question.

THE RELUCTANT STEREOTYPES had a wonderful series of disasters after playing the Kensington on Saturday and ended up with a lighting engineer in hospital with a foot that had turned blue after being sprained, their van broke down and they lost a wallet containing all their financial worldly goods. Things can only get better.

IN THE States there are now a whole selection of JR records. All with really dreadful titles like 'Hey Baybee Who Shot JR?' And 'Why Did You Shoot JR When The Ayatollah's Still Runnin' Around?'

■ **JIMMY DESTRI** of Blondie came down to the studios while Bowie was recording his album and informed Dave and his producer: "I'm really a songwriter, just give me a couple days and I'll give you a song."

AT MILTON Keynes after The Police gig Sting went off stage and changed out of his stage clothes. After he'd gone and got himself a drink they found that the caravan had been broken into and Sting's new stage outfit stolen. All the cameras and other expensive equipment was left and the robbery was obviously done by a stripey T-shirt sniffer. Anyway Sting wants the clothes back and is willing to swap the outfit for another of his if whoever it was will contact Keith Altham at 01 439 6325.

I was curious to hear what his new stage clothes were like as naturally I imagined they must be rather Liberace, or at least Elton Johnesque. Apparently it's only a pair of new white flares and a striped jumper, truly their publicist told moi.

TELEVISION VIEWERS will no doubt want to switch on their tellys on Thursday in the London area as there is going to be an interview with Tim Rice and Paul McCartney. He'll be talking about his new album, which is his fastest seller since 'Band On The Run'.

LAST WEEK there was a party for the Tea Set where they provided a charming backdrop for Hugh Cornwell's brother-in-law (John King's) sculpture / paintings. Ahhh, they're all so artistic up there.

DEBBIE HARRY is in London at the moment working like a little slavette on the Muppet show. She has to rehearse for the show five days from 9 until 6 in the evening and it's wearing her little feet out. She arrived by Concorde on Saturday and went for a quiet meal with her aides (and I always thought they

THE FACE ON A MILLION T-SHIRTS

A MONTH and a half ago Eric Carr was a drummer in a struggling New York City band, playing everything from funk to top 40. Last week he made his debut as the new Kiss drummer, high atop a floating platform on stage at the New York Palladium. Things have been moving at lightning speed for this 27-year-old Brooklyn resident, who, in true Kiss tradition, chooses to keep his base and past a matter of mystery. How did it happen?

First, former drummer and the ever adorable pussy cat Peter Criss split from the cartoon-masked foursome for a career of his own. Next, Carr's drumming happened to have the heavy metal flavour that resembles early Kiss work, a direction in which the band once again seem to be heading. The rest was just dumb luck.

Carr explains: "I was playing in my band and a friend told me I should get out of it and audition for Kiss. I thought he was kidding, but all the same I bought an album, got the name of Kiss management and found out my friend had been on the level. I sent in a picture and a tape to them and it happened from there. The tape arrived on the Tuesday and by Friday I was a member of the band."

It may sound like Carr was a last minute replacement, but that is anything but the case. Kiss had interviewed

and auditioned hundreds of drummers from all over the globe before deciding Carr was the man for the job.

"I wasn't too familiar with their music," Peter admits. "What I always admired was their mystic and their characters, how strong they all were. It was like the Beatles — they were all superstars in their own right, with distinct and recognisable personalities." Carr now has a personality of his own, designed with a swash of grease paint drawn in a wedge from his brow down to his nose — the Fox. As a result the overnight sensation will never experience the ego rush of being recognised on the street. He says of his anonymity: "It's all part of the job and it's for my own good too. I actually prefer it this way. I have always liked to offset the craziness with calm."

Though Carr's antics so far have been no more elaborate than a respectable solo behind an arsenal of tom-toms, he has plans for the future. "I have some ideas and every one is open to them. But right now I just want to play well and work as a member of the band."

Carr may be a fully fledged band member but he has not been offered a slice of the lucrative Kiss partnership. Yet that doesn't bother him a bit. For a young drummer from the outer boroughs of New York, this is the chance of a lifetime. He talks about his new position still somewhat surreal. "A couple of months back I was a nobody," he explains. "And soon I will be a face on a million T-shirts." **MARTIN PORTER**

were a slimming pill. (Groan). Blondie's new album which they sort of started a month ago with Mike Chapman stopped — and then had four days with Giorgio Moroder before returning to Mike. Apparently the whole album is going to be a major departure from anything they've done before and they've been listening to albums of Tibetan bell ringing recently.

Hazel O'Connor had a super time in the USA, she tells me. She went to both nights of Jonathan Richman at the Roxy Theatre in LA. Jonathan no longer has the Modern Lovers or anyone else and stands on stage singing and clapping his hands and banging his feet in accompaniment to the songs. When the charming Jerry Harrison of Talking Heads was with the Modern Lovers 90 years ago they used to bang rolled up magazines on their knees in time to the tunes... hmmm.

Hazel thought he was triff and he came to see her at the hotel the next day but she had only 15 minutes before she caught her plane so I doubt there was more than a hug passed between them.

Her spokesman agreed with me on this point and he was in the next room, so say no more.

HAZEL (GOD what an odyssey) also saw Iggy Pop in New York. He's apparently unable to afford a rehearsal studio and is doing it all in his hotel room. Which must be rather disconcerting for all the other guests. Last time I saw him he was flinging Coke cans at a light bulb

■ **STEVE HARLEY** is sailing with a four man team at Cowes this week. No doubt they felt it was a good idea with these choppy seas to have someone capable of walking on water if necessary.

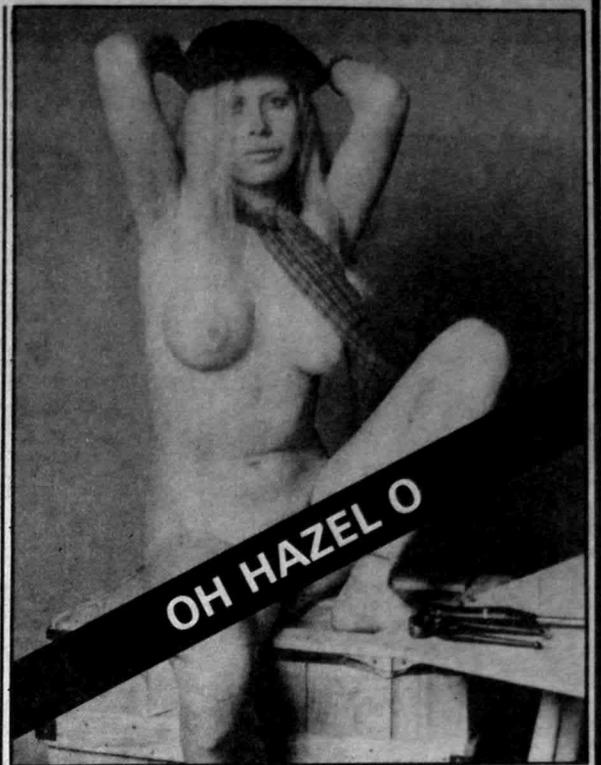
trying to get a certain sound. According to Iggy his record company had demanded a new album by the end of the week so he'd just been at a music shop when he bumped into Hazel. What had he been buying I hear you ask?

A pile of **George Gershwin** songs and he was planning to change the lyrics. No doubt Gershwin fans will be looking out for Ig's new album with bated breath.

ARE VIRGIN records kicking themselves for dumping the **Members** in the light of their phenomenal success touring the Americas. They are currently filling out 4,000 seater halls in Canada and have been the most requested band on certain Canadian radio stations for the past 18 months and that's without having a record released in the Dominions.

TED NUGENT, part-time caveman and full-time lead guitarist, played another hot set of gigs at the Hammersmith Odeon last week but managed to raise the temperature by setting the stage and the front few rows alight with some pyrotechnics, that's fireworks to you.

SO, UNTIL next week, same time same place, au revoir. **PAULA** XXXXXXXX



HERE'S HEART-stopping Hazel O'Connor as you'll probably never see her again... revealing her hidden assets for the camera.

For the star of 'Breaking Glass', now 25, bared all for a men's magazine three years ago. But the sensational full frontal shots were never published. Now, with Hazel poised for fame in the film which opens later this month, they can be seen in glorious colour in next month's edition of Club International.

Of course the long blonde hair has long gone, replaced by that arresting frizz. And Hazel's swapped her hammer and her packing case for a microphone and a £2,000 wardrobe. But, as you can see here, underneath it all it's the same Hazel... stripped for stardom!

Picture: Courtesy of Club International, Volume 9, Number 9.

JEFF BECK



New chart album and cassette includes the hit single 'The Final Peace'. EPC 83288

THE FINAL PEACE



NEWS

COZY QUILTS RAINBOW

COZY POWELL this week revealed a secret he's kept for a year — he'll be quitting Rainbow at the end of August!

Cozy told RECORD MIRROR: "I gave in my notice during the last American tour, so there's nothing sudden about it. I agreed to finish off the Japanese and European tours, and the gig at Castle Donington will be my last with Rainbow."

Powell was with Rainbow for five years, and is now expected to continue a solo recording and producing career, following the release of his own 'Over The Top' album earlier this year.

And despite the much-publicised disagreements and flare-ups in the Rainbow camp — Cozy has made no secret of the arguments he's had with Richie Blackmore in the past — there's no hint that the split was anything but amicable.

Said Blackmore: "We've been together a really good five years, and I wish Cozy nothing but success in future."



COZY POWELL

JACKSON DATES

DATES HAVE now been confirmed for Joe Jackson's autumn tour, first revealed in RECORD MIRROR a week ago.

Going under the banner of the 'Beat Crazy Tour' there will be 18 dates in all, with tickets at all venues pegged at £3.50 in advance and £3.75 on the door.

Kicking off at Cardiff Top Rank on October 5, the tour then continues at: Llanelli Glen Ballroom October 6, Bristol Colston Hall 7, Edinburgh Playhouse 10, Sheffield City Hall 11, Wolverhampton Civic Hall 12, Manchester Apollo 15, Glasgow Tiffanys 16, Carlisle Market Hall 17, Belfast Hall 20, Dublin Stadium 21, Galway Leisure Centre 23, Bournemouth Winter Gardens 26, London Hammersmith Palais 27 and 28, Bradford St Georges Hall November 2, Birmingham Odeon 3, Blackburn King Georges Hall 4.

The tour takes its title from the upcoming Joe Jackson Band album 'Beat Crazy', currently being recorded in London and scheduled for mid-September release.

DURY SINGLE

IAN DURY and the Blockheads release the first of two planned singles next week.

Entitled 'I Want To Be Straight' (backed with 'That's Not All'), it will be the first Blockheads single to feature Wilko Johnson on guitar, and said a spokesman this week: "It looks like he's here to stay."

Johnson will be working with Dury and the Blockheads on tracks for a new album, now scheduled for October release, and the earliest time likely for live dates will now be around the beginning of November.

WONDER PO'S

POSTAL ORDERS for tickets for any of Stevie Wonder's six concerts at Wembley Arena should now be made payable to: Marshall Arts (Stevie Wonder Box Office Account).

All postal orders already sent, made payable to Stevie Wonder Box Office, will be honoured, but only until this Friday.

DONINGTON INFO

A GENERAL Enquiries Office has been set up to deal with ALL enquiries about the Castle Donington 'Monsters Of Rock' festival on August 16.

All queries about ticket outlets, special travel arrangements (including the many coach and train excursions) and other attractions (!) will be answered at: Walsall (0922) 33510.

HALL/OATES TOUR

DARYL HALL and John Oates make a surprise return visit to the UK in September... this time for a full-scale tour.

Dates are: Bristol Hippodrome September 11, Southampton Gaumont 12, Coventry Theatre 14, Manchester Apollo 15, Southport Theatre 16, Oxford Fair Theatre 19, Brighton Dome 20, Croydon Fairfield Hall 21, London Hammersmith Odeon 22, Birmingham Odeon 24. All tickets are available immediately.

A new album, titled 'Voices', is nearing completion and should be released to coincide with the tour.

EASY 'SNATCH

THE BODYSNATCHERS, still in the charts with 'Easy Life', will be playing a series of dates throughout August.

And they'll be playing with a new drummer, Judy Parsons, who has replaced the recently departed Jane Summers.

You can catch them at: London Hornsey Floral Hall August 8, Aylesbury Friars 9, Scarborough Taboo 15, Mellon Mowbray Painted Lady 16, London Dingwalls 26, Leamington Spa Centre 28, Cardiff Top Rank 29, Folkestone Leas Cliff Hall 30.

THREE ALLMANS

THE ALLMAN Brothers will be back in Britain in September - with a new record label and a new album and their first concerts for over two years.

It was announced this week that they've signed to Arista, after a lengthy period of speculation, and a new album - 'Reach For The Sky' - will be released in mid-September.

But the tour will be confined to just three dates, opening at Manchester Apollo on September 9, and closing with two nights at the London Rainbow on September 10 and 11.

NO HUNTER

IAN HUNTER will NOT now be appearing at the Reading Festival.

Hunter, who is still working in America, claims that although negotiations did begin some months ago nothing was ever confirmed.

"Ian is very anxious to point out that he wasn't ever booked, and that he certainly didn't pull out," said a spokesman for his record company.

RE-RELEASES

THIS WEEK'S re-release schedule is headed by Black Sabbath's greatest hit, two vintage Judas Priest tracks from five years ago... and the first record ever made by Ultravox, under the name of Tiger Lily!

Black Sabbath's 'Paranoid' gets its umpteenth re-release on August 8, but this time with the bonus of 'Snowblind' as the B-side, a track never previously available as a single.

Judas Priest are remembered with two stage favourites from their days with Gull Records. 'The Ripper', 'Victim Of Changes' and 'Never Satisfied' are all on a limited edition 12" out on August 15.

And finally Ultravox, whose first ever single has been unearthed and is released by Edinburgh's Dead Good Records on August 15. Using the name Tiger Lily, the line-up is the same as on the first two Ultravox albums - Dennis Leigh (John Foxx), Stevie Shears, Billy Currie, Warren Cann, and Chris St John (Chris Cross).

The single contains the John Foxx original 'Monkey Jive', coupled with a cover of the old Fats Waller standard 'Ain't Misbehavin'.

BRAIN GIGS

BRIAN BRAIN, the name adopted by former PIL drummer Martin Atkinson, takes his new three-piece band around the clubs this month.

He plays gigs at: Nuneaton 77 Club August 12, Coventry General Wolfe 13, London Moonlight 25, Durham Coach And Eight September 9 and Newcastle Coopersage 10 to promote the single 'Another Million Miles'.

YES DATES IN NOVEMBER



YES: dates leaked

THE FIRST British dates by the new-look Yes — now with Buggles Trevor Horn and Geoff Downes — will definitely be in November, following their lengthy American tour.

Several dates, including two nights at the Glasgow Apollo on November 27 and 28, have already been leaked, but the Yes office have warned that, although the tour is ON, no confirmed venues, dates or ticket prices will be available for several months.

But Yes will be releasing a new studio album — their 12th — on August 22. Entitled 'Drama', the six-track album contains songs written by the former Buggles, as well as Steve Howe, Chris Squire and Alan White.

The full track listing for the first studio album since 'Tormato', two years ago, is: Side one: 'Machine Messiah' / 'White Car' / 'Does It Really Happen'. Side Two: 'Into The Lens' / 'Run Through The Light' / 'Tempus Fugit'.

RELEASES

APRIL WINE, the Canadian heavy metal band, will be appearing at the Monsters of Rock Festival in Donington Park on August 16, and to coincide with this Capitol Records are releasing a special 12 inch single on August 15. It has 'Ladies Man' on the A side and three live tracks on the flip. A seven inch version will only have one live track on the B side.

OLIVIA NEWTON-JOHN brings out a new single on August 8 entitled 'Magic' again taken from the film 'Anadu'. For all you film buffs the B side sports Olivia singing a duet with Gene Kelly. ELTON JOHN releases a special three track single this week. 'Sartorial Elegance' is lifted from his recently released album, but the two B sides 'White Man Danger' and 'Cartier' have never appeared on vinyl.

MANCURED NOISE'S new single 'Faith' is available now in a special picture sleeve.

DESMOND DEKKER'S new album and single are now in the shops. The album, 'Black And Decker' sports guest appearances from The Rumour, The Equators, a couple of Pioneers amongst others.

The single, 'Please Don't Bend' includes a 'Groove Version' of the song on the album.

THE IRESET release their first single for Modern Records on August 8. Produced by Hugh Cornwell it's called 'Keep On Running' — the old Spencer Davis song — and they will be playing two dates with the Strangers as well as some dates of their own.

TOAD THE WET SPROCKET release a single called 'Reaching For The Sky' on September 1 which is available for £1.10 from 78 Jardine Way, Dunstable, Beds.

DARTS follow up their chart success with a new single 'Peaches' on August 15. They are currently touring the States.

THE EYES, a five piece London band, release their debut single 'Right Direction' on August 15, produced by Roy Wood.

THE WALL have a new single out this week on Fresh Records. Produced by Jimmy Pursey and Pete Wilson, it's called 'Ghetto'. The band are recording their first album now but will be playing some August dates.

London islington Pied Bull 5, London Croydon Star 7 and 8, Oxford Oranges & Lemons 30.

POINTLESS EXERCISE, the Cardiff band, release a single entitled 'Orange' with 'Stephen' and '3 Speed Plan' as the other tracks. It can be obtained for £1.20 from Michael Morgan, 21 St Augustine's Road, Penarth, Cardiff.

SAMSON bring out a new single 'Hard Times' to coincide with their appearance at Reading Festival on August 23.

KROKUS do likewise and bring out a single 'Tokyo Nights' on August 15 to coincide with their Reading appearance on the 22nd.

ANDY BLADE'S single 'Break The News' is now available on SMS Records through Rough Trade and Pinnacle.

THE SATELLITE'S new 45 will be 'Urban Gorilla', produced by Rat Scabies.

LEVEL 42 have signed to Polydor and a single 'Love Meeting Love' will be released this week on both seven and 12 inch formats.

THE TREND from Manchester have a new single out this week titled 'This Dance Floor Must Have A Back Way Out'.

TOUCH, to coincide with their appearance on the Castle Donington Festival, release a single 'Don't You Know What Lovels'.

MIKEY DREAD'S new LP 'War Three' is to be released on August 25, distributed by Siff Records.

MODERN ENGLISH, THE LAST DANCE, CYO SPASMODIC CAPERS, THE PSYCHOTIK TANKS and RED ATKINS are all featured on a 12 inch single called 'Presages', released on August 5.

VT'S release their debut single on August 8, entitled 'Do The Bosanova'.

Distributed by Spotlight Magazine Distribution Ltd, 1 Benwell Road, London N7 7AZ - 01-807 8411 c.1988

Hayden Granston Ltd, Calderwood St, London SE11 8QH.

Registered as a newspaper at the Post Office. Published by Spotlight Publications Ltd, 49 Long Lane, London, EC1A 3LS and printed by South Eastern Newspapers Ltd, Luton, Bedfordshire, LU1 3JH.



BACK IN BLACK

XTC, WHOSE new album 'Black Sea' (pictured above) is released on September 12, have decided to turn their back on convention.

For, instead of touring to promote the album, they'll be visiting Australia for the second time! British fans will have to wait until December to see the group; by which time XTC will have toured Europe with Police, played dates in Australia and completed a six-week American tour.

But there will be a single out before they leave — 'Generals And Majors' taken from the album, released on August 28 as a 'doublepack' with three otherwise unavailable tracks.

PRESTON/SYREETA

BILLY PRESTON and Syreeta team up on stage — as well as on record — for two shows at the London Venue next week.

They'll be playing there on August 14, at 8.30 pm and 10.45 pm, and tickets for both shows are available now.

BPI COMPLAINS

THE BRITISH Phonographic Institute has lodged an official complaint with EMI Records over Bow Wow Wow's single 'C30 C60 C90 Go!'

The expected move by the BPI came about as a result of the lyrics — which are alleged to encourage home taping.

But EMI have lost no time in replying to the complaints. "If the record continues to rise up the charts it will focus attention on a problem that exists within the industry," they commented.

And, just to ensure that the point has been well and truly made, EMI are also to put out a C10 cassette version of the single, in a limited edition of 10,000. Naturally enough the cassette bears the warning: 'Copying of this sound recording is UNLAWFUL!'

TOTP'S CHANGES

'TOP OF THE Pops', alternatively the BBC's most loved or most hated show, will be back this week after a nine weeks absence.

And the show, off the air because of the Musicians Union dispute, will have a completely new look, with celebrities joining the DJ's to present the show each week, beginning with Elton John and Peter Powell.

OUT goes Robin Nash, producer for seven years, who will continue as Head Of Variety at the BBC.

OUT goes the famous "shifting" studio audience, who will now be able to sit down during the slow numbers, and dance during the others!

And OUT goes the chart run — down introduction, which will now be slotted into the middle of the programme, with a series of short clips showing the Top 10 at the end of the show.

Said new producer Michael Hurlil: "The contents will still be records from the charts, but you could describe it as old wine in new bottles."

NEW VENUES

TWO NEW London pub rock venues are making a bid to fill the gap left by the closure of the Nashville, in London's West Kensington recently.

Both are in West London, the first at the John Bull, in Chiswick High Road, W4 where there will be live rock on Thursdays, Fridays and Saturdays starting this week with Jackie Lynton on August 8.

And Brolleys at the Castle in Richmond — with a legal capacity of 700 — will now operate each Thursday, starting with the Piranhas on August 7.

TOURS

THE RAMONES

THE RAMONES: have added a date at Derby Assembly Rooms on August 18 to their forthcoming tour. Tickets are on sale now.

THE STRANGLERS

THE STRANGLERS: added dates; Guildford Civic Hall August 17, Bath Pavilion 18, Nottingham Theatre Royal 19. Their show at Liverpool Bradys on August 17 has been cancelled.

ODYSSEY

ODYSSEY: play their only London date at the Southgate Royalty on August 15.

BILL HALEY

BILL HALEY AND THE COMETS: make another comeback at the London Hammersmith Odeon November 20.

CHICKEN SHACK

CHICKEN SHACK: following London dates; Golden Lion August 10, Moonlight 13, Greyhound 15, Bridgehouse 16, Dingwalls 22, Putney Half Moon 24.

VIP'S

VIP'S: added London dates; Music Machine August 11, Golden Lion 18, Lyceum 21.

WHITE SPIRIT

WHITE SPIRIT: a new heavy metal band who release their debut album 'White Spirit' in September play the following dates; Sheffield Top Rank August 8, Nottingham Boat Club 9, Surrey Agincourt 11, Swindon Brunel Rooms 12, London Music Machine 13, Croydon Greyhound 15, Guildford Civic Hall 16, Burton On Trent 76 Club 22, Leed Florde Green 23, Barnsley Stain Cross Working Mens Club 24, Liverpool Gatsbys 27, Grimsby Community Hall September 4, Lowestoft Talk of the East 5, Hertford Corn Exchange 6, Bradford Princeville 11, Rayleigh Crocs 12, Cambridge St Ives Centre 13, Port Talbot Troubadour 18, Carmarthen Trinity College 19, Bristol Granary 20.

DANGEROUS GIRLS

DANGEROUS GIRLS: Birmingham Golden Eagle August 6, Leamington Crown Hotel 7, Bicester Nowhere Club 8, Blackpool Norbreck Castle 9.

EXCLUSIVE

EXCLUSIVE: following London dates; Music Machine August 18, Marquee 21.

CHEATERS

CHEATERS: Leeds Florde Green August 9, Stalybridge Commercial 15, Manchester Portland 16.

RELUCTANT STEREOTYPES

RELUCTANT STEREOTYPES: added London dates Half Moon August 7, Chigwell New Epping Forest Country Club 12.

ELKIE BROOKS

ELKIE BROOKS: Sunderland Empire October 28, Newcastle City Hall 29, Edinburgh Usher Hall 30, Glasgow Apollo 31, Coventry Theatre November 2, Sheffield City Hall 3, London Apollo 4, 5, 6, 7 and 8, Reading Hexagon 9, Birmingham Odeon 10, 11, Southampton Gaumont 12, Brighton Centre 13, Bournemouth Winter Gardens 15, Oxford New Theatre 16, Ipswich Gaumont 18, Derby Assembly Rooms 19, Liverpool Empire 21, Manchester Apollo 22, Leeds Grand Theatre 23, Hanley Victoria Hall 24, Bristol Colston Hall 25, Leicester De Montfort Hall 26, Portsmouth Guildhall 27.

SMALL PRINT

SMALL PRINT: a Nottingham based band play the following dates; Nottingham Trent Bridge Inn August 10, London 101 Club 12, London Greyhound 13, London Thomas A Beckett 14, London Bridge House 15, London Greyhound 16.

THE SCENE

THE SCENE: who recently released a five track 12 inch single, headline the London Venue August 22.

IN BRIEF

DENNY LAINE and his band will be playing two gigs at the London Marquee on August 18 and 19, and recording a live album in aid of the 'Toy For A Sick Child Fund'. The album will be released at the end of the year. Laine also plays a gig in aid of the Leukaemia Fund at Margate Winter Gardens on August 26. Roy Wood's Move will be reforming for one night to also play this date.

THE APOLLO Victoria Theatre (formerly the New Victoria) re-opens for business in September

after a £250,000 facelift. Following Cliff Richard's three week sell-out stint other acts booked include The Shadows, Gladys Knight, Elkie Brooks and the Crusaders.

MATRIX HALL, Coventry is the venue for a ska/rock steady/reggae festival this Saturday (August 9). The start of the series features Beshara and the Wild Boys among others, and admission is £1.

THE TUBES have now signed to Capitol Records world-wide, and are already recording an album for their new label.

Plans are well advanced for a major Tubes tour of the UK in January.

PINK MILITARY join the bill for the Skids concert at London Hammersmith Palais on August 26. Second support is Simple Minds.

ATHLETICO SPIZZ 80 have persuaded the London Marquee to relax their attitude to afternoon matinees, and they'll be playing there on Saturday August 9 at 12.30 pm. The concert will be "as far as possible" to under-18's and admission will be £1.50.

SKIDS

CIRCUS GAMES

NEW SINGLE VS 359

PRODUCED BY MICK GLOSSOP

IN SPECIAL SLEEVE
WITH FREE FOLD OUT
AUTOBIOGRAPHICAL POSTER

THE SKIDS RETURN AT HAMMERSMITH PALAIS

AUGUST 26



Taken from the forthcoming album
THE ABSOLUTE GAME
V2174
COMING SOON

Virgin

I love the sound of



schizophrenia (skidzO'reenia-a) n (psych) mental disorder with dissociation between intellectual and affective processes- PDP; (po) mental disorder characterised by alternation between violently contrasting behaviour patterns; multiple personality. (English Dictionary.)

HAZEL O'CONNOR is a phenomenon, one of a new breed of artists who are at their ease equally before the camera or a microphone. You can include Daltrey, Daniels, Willcox, Harry, Sting amongst them. Things have changed, if you hadn't noticed. In an environment of multi-media outlets, no self-respecting ego can resist the lures of having your mush plastered all over cinema fronts in addition to album sleeves.

Hazel O'Connor sets your synapses snapping with her schizophrenic train of thought that perceives an argument four different ways at once. Her opinions alter in mid-sentence as a new aspect occurs to her. Messages change between her brain and vocal chords. She answers my questions with the answer to another question not asked. She believes in Yin and Yan, in equal forces, in positive energy. She has deep, deep blue eyes. The eyes of a child. This is tempered with a strong jutting jaw. She wants to like and be liked. She hates the middle classes and their guilt and hypocrisy. She made me feel exposed, discovered. Guilty. And all in 47 minutes. I know, I timed it.

Which brings me on to the spanner in the works, the stigma that has clung to her throughout a brief career (a life-time by rockbiz standards).

I'm to meet Hazel for the first time, apart from two nights before at a screening of 'Broken Glass' at a tiny preview theatre in Wardour Street where I tried to watch her unnoticed to see what she was really like without the "bullshit the journalist" front but she caught me doing it, and I'm given one hour in which to try and understand her. I appreciate that she's a busy lady, but if things were better organised, this conveyor-belt approach to interviews wouldn't be necessary. This is how someone who is to have £300,000 spent on promoting her film and album is treated.

Hazel has only played 15 gigs this year and it was even worse with Albion, with whom she had an abortive relationship for two years before joining A & M. She played 10 gigs in two years.

She's been mistreated for long enough and A & M are doing the decent thing and giving Hazel the support she deserves and needs. Even if they have chosen the worst song from the soundtrack, 'Eighth Day', as the new single. Something to do with a strong visual appeal because of the accompanying film clip, which is true, but it's what is on the radio waves which really counts.

It turns out that Hazel doesn't have a great deal to say in the decision-making. She didn't like the choice of single, didn't have anything to do with the production of the soundtrack which was left to Tony Visconti and didn't know exactly how much A & M were spending on promotion.

It was 'Breaking Glass' that opened our schizoid ambience which

always had us leaving a topic by a different door to the one we arrived through.

"I had a week of acting lessons before we started filming, because Brian (Gibson, writer and producer of the film) was worried about how I would cope with the heavy dramatic bits in the film. I was coached by this lady from Hungary. She's about 40 and a real good actress herself. She's really thin and emaciated and gave humans up for a bad job years ago.

"She says the main thing about people when they crack up is they can either cry very easily or they totally cut off. It happened to me when I was about 13. If someone said, 'Hello, Hazel' I'd go 'Whoaahhh!' and collapse into floods of tears."

"I identified with Kate (the central character of the film) in the first part of the film. A lot of it had to do with actual past experiences but Kate and I started to part company round the time of the riot when the kid gets stabbed.

"We had to decide at the beginning where she and I differed. Kate gets really paranoid — like a lot of people in the music business. It can easily happen to anyone — I was getting more like her than was good for me earlier on this year. I was getting paranoid mainly about criticism in the papers, but I told myself that I could get control of it. If someone says something mean about me in a paper — well, it's

their problem isn't it?"

If you say so, Kate, I mean Hazel. "I think the most chilling thing about the film is that the violence you see is exactly how it is in real life by my experience — it really happens like that."

"Brian Gibson witnessed a stabbing like the one in the film. He said this guy ran around with blood streaming out of him and he was screaming like a chicken."

At this point lunch arrived. Fillet steak with a knife and fork with the price tag still attached: 40 pence, fact-finders. Steak, plate and part of my trouser leg are consumed with gusto.

"I hate violence, it makes me sick. I don't understand how people can cheapen life to that extent. Kate and I parted company where she starts to incite violence, starts to get a high off it. When I saw the rushes of that scene for the first time, it frightened me because I didn't recognise the person up there. But there's somebody inside me capable of behaving like that, because when you're doing the filming, it's for real."

"Kate becomes so involved in her details, she turns into a fascist. It's based on guilt. Like people who go around with this middle-class guilt — I've met some of them. They come to interview me and they categorically don't like the film because of their own guilt. They think that anything to do with the 'street' has got to be a boring old

plod and you shouldn't make it commercial. But I came from a working-class background where you grab what you can, when you can."

"Kate's reaction to the National Front marchers stems from her own guilt and prejudice. She's as bad as them and the two prejudices meet head on. They both recognise one another for what they are."

"A lot of people seem to take the film on a really intensely personal level. The A & M bosses from the States were really freaked out. They were imagining Alan Edwards (Hazel's manager) was Danny and I was Kate, but even for me that's not as crazy as it sounds. It's very hard to draw the line the whole time between the roles you play and your real selves. Phil Daniels and I got on really well at first but we were aware of how the film ends, and the struggle between the characters for top dog affected us badly. The point being that people are never what they seem and even people you love are out to use you, to get what they can."

"At the end of it we were all good friends again, but we were taking our roles home with us. I had to tell Mark, who plays the guitarist in the band and who I was sort of going out with, that I had to be on my own because it was getting on top of me — the part was following me around. Having Mark around at home made me feel that it was a continuation of the film."

"I am aware of the parallels between Kate's experiences and mine in real life but it happens to everyone on different levels. What happens to Kate is relevant to all of us."

A film with a moral, aren't you just dying to see it? You should be, it's important.

"We went to the Cannes Film Festival to see the film. The festival is a load of awful shit. When I got there I had a flat, not a hotel room. It was in a hotel, but it was huge. I couldn't handle it. There were flowers everywhere. I didn't know what it was, I couldn't understand it."

"Another weird thing about Cannes. I was strolling down the road when I saw a friend of mine, Richard Young, who's a photographer. I said 'hello' and being a friend and that he said, 'Gis a picture, Haze' and he started clicking away. Now that's a pretty normal thing for a photographer to do, but when you're in Cannes it doesn't end there. Before I knew it there were 50 or 60 photographers there, all snapping away like mad. And I felt like Kate when she's signing autographs in the record shop. All that smiling and posing made me feel like a robot, which is one of my favourite subjects. We're all turning into robots, that's the modern world."

Now you may be thinking that 'Breaking Glass' is just another stunning indictment of the evils of the rock world type re-hash. Well... it is. But it is an accurate one. It may groan slightly under the weight of too many rock clichés, but just remember that they are only clichés because it happens so much. Don't put your daughter on the stage, Mrs Worthington.

I find the business pretty hard work. In fact I used to break out in a nervous rash on my face, so I've started going to a hypnotist to learn how to overcome the problems. Interviews give me a rash. I like doing them, it gives me an opportunity to expand the web that you weave and I like to meet the people who do them."

If you're hoping to read in this feature how Hazel used to do go-go dancing in a Soho strip club, the soft-porn films, the nude poses, her abortive relationship with Hugh Cornwell of the Stranglers, you're going to be disappointed. It's just a distraction, best left in the oily hands of the dailies.

I asked Hazel why she was doing what she's doing. There was a very long pause... I dunno. There isn't much point when you think about it. It's a good exercise. I'm Hazel O'Connor and that's about all there is to it — maintaining your own identity. All this (makes expansive gesture in the direction of the record company's corporate bulk) is just the icing on the cake. I suppose I'm doing it to give my ego some outlet. I'm not in it for the success aspect, but I'm extremely insecure and it's a way of finding security. You see, I've never had a real father — my mum introduced me to a succession of 'uncles'."

"Singing is quite a sexual thing, and that offers a kind of security. It's a substitute, a good substitute sometimes. You could go off and screw after a gig, but it wouldn't make the loneliness you feel any better. Singing does make you feel better."

"About those films I did... they would embarrass me like mad if I saw them now, but everyone does don't they? What was particularly stupid about the whole thing was I had to have an Equity card before I was allowed to do them."

Click. My 47 minutes are up. That's a wrap. Lurch everyone.

WORDS: Simon Ludgate
SNAPS: Simon Fowler

AT LAST

SPLIT ENZ

SHOW THEIR TRUE COLOURS

“TRUE COLOURS”

THE NEW ALBUM

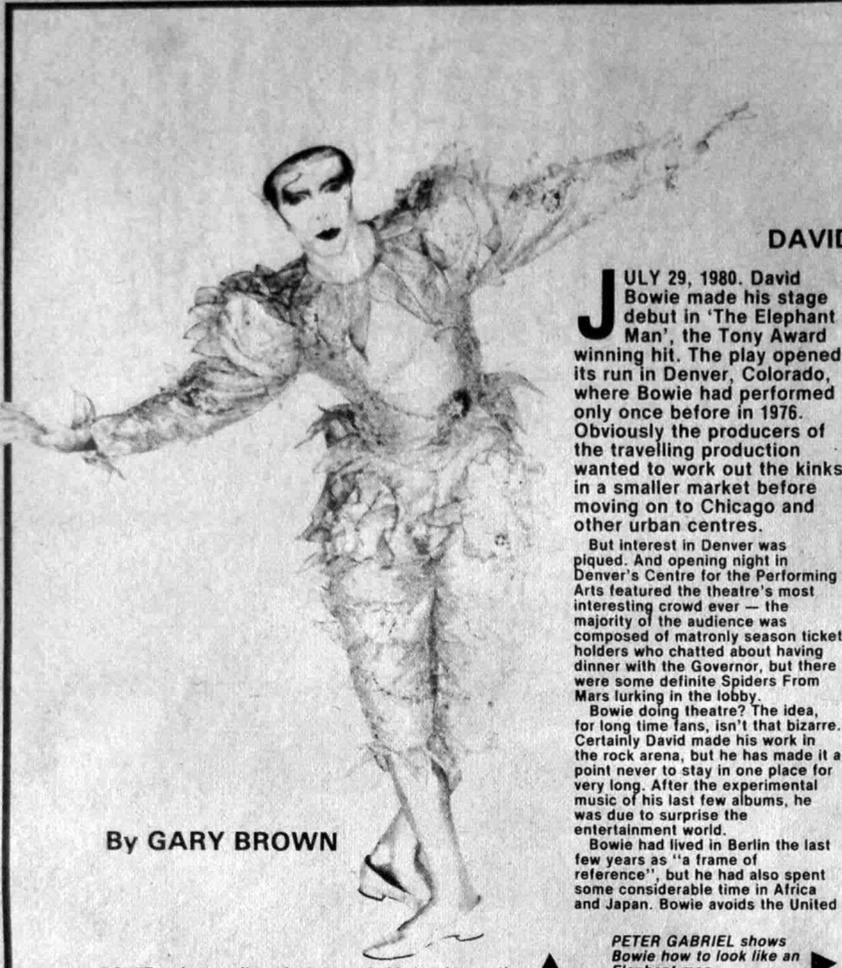
On A & M Records and Tapes

Album: AMLH 64822. Cassette: CAM 64822.



MONSTER MAESTRO

DAVID BOWIE opens in Denver as 'the Elephant Man'.



By GARY BROWN

BOWIE as he was five minutes ago in his last incarnation. ▲

JULY 29, 1980. David Bowie made his stage debut in 'The Elephant Man', the Tony Award winning hit. The play opened its run in Denver, Colorado, where Bowie had performed only once before in 1976. Obviously the producers of the travelling production wanted to work out the kinks in a smaller market before moving on to Chicago and other urban centres.

But interest in Denver was piqued. And opening night in Denver's Centre for the Performing Arts featured the theatre's most interesting crowd ever — the majority of the audience was composed of matronly season ticket holders who chatted about having dinner with the Governor, but there were some definite Spiders From Mars lurking in the lobby.

Bowie doing theatre? The idea, for long time fans, isn't that bizarre. Certainly David made his work in the rock arena, but he has made it a point never to stay in one place for very long. After the experimental music of his last few albums, he was due to surprise the entertainment world.

Bowie had lived in Berlin the last few years as "a frame of reference", but he had also spent some considerable time in Africa and Japan. Bowie avoids the United

PETER GABRIEL shows Bowie how to look like an Elephant man. ►

States unless he is working, and an appearance in the popular 'Saturday Night Live' television show brought him to New York City during Christmas of 1979.

There he saw 'The Elephant Man' and met its director, the voluble Jack Hoffiss.

"We met at a party through mutual friends," Hoffiss enthused during a break in rehearsals. "I had thought of David as someone interesting to work with. We chatted about the play — as with any actor, I was manipulative and asked about his perception of certain symbiotic scenes. He was dead right on. Then it was handed over to agents and producers... and we happily ended up with the deal."

Bowie has been protected by the play's entourage throughout the rehearsals, consenting to a single interview in Denver, accompanied by Hoffiss and his fellow lead actors. He was obviously directed by the play's producers to talk theatre and not music — but David has never been one to let on much in the first place.

"I'd run out of good books to read," he smiled when queried about his involvement in the play, "but really — I've wanted to direct since the word go. One of the many reasons I became involved in rock and roll was that it gave the opportunity to design shows, assemble them completely and direct them — give myself some free practise and get paid for it. It was a good way to make an enjoyable living. It's the idea of putting over various points of view which intrigues me — seeming illusions, creating environments that aren't really there."

On the theatre stage however, Bowie's role calls for understatement, contrasting to the sensory overload of his rock productions.

"They're both very similar," he insisted. "You have to employ the same methods of vision to create a microcosm or a macrocosm."

Then, to deflate his pretensions: "It's yer Yin and Yan, ain't it?"

In Bernard Pomerance's drama, set in 19th century England, Bowie plays John Merrick, a young man horribly deformed from birth. He performs sans make up or padding, letting his body illustrate the contortion — his twisted torso slumps to one side, his head arches at an uncomfortable angle, his right leg drags ("I get headaches — I take aspirin," he allowed).

YET when the bright white spotlight bathed him for the first time, showing him naked save for a diaper, it was all too easy to imagine

him grasping a microphone and intoning "In the year of the Diamond Dogs..."

Bowie's past experience in mime (14 years ago as David Jones) obviously helped him to prepare for the role. As Merrick, he is gradually transformed from a side show freak into a darling of aristocratic British society.

Bowie's performance was startling on opening night — his speech was halting and slurred, yet inquisitive, and his angular body defined Merrick's grotesque physical nature, especially when rising from a bathtub or a chair.

Bowie proved quite the actor, which surprised many who had judged him solely on his performance in Nicholas Roeg's 'The Man Who Fell To Earth'. In that uneven film, it was hard to ascertain how much of Bowie made the Newton character weird, and how much input was Roeg's. But on the theatre stage, there were no second chances for the camera — it detailed some very serious acting.

Every actor and actress surrounding Bowie had credentials coming out of their ears, but David held his own and won the respect of the critics and the audience — although just once, it would have been awesome to have seen Mick Ronson jump out of the shadows and let Bowie do a blow job on his guitar for old times' sake and really freak out the stuffed shirts in the orchestra seats.

Bowie admitted that music still holds a major attraction for him — a new album, ironically titled 'Scarey Monsters', is due in September.

"I worked a lot with Robert Fripp, who produced some quite spectacular playing, some of his best. It's fairly inventive, jolly good words and you can dance to some of it."

For the next several months, Bowie will revel in his new success.

"The chauvinism between various art forms — theatre and film, film and music — it's all so silly because the creative force is operative in all those things. I think it might be evident that I never completely leave one for the other — there's no barrier. I decided that when I was a painter and sculptor, before I started making music, that I would apply my painting to music. I still do. Having broken down that barrier, it seemed easy to apply it to everything. It does all start in the imagination."

And would the ex-Mr Ziggy admit to that philosophy keeping him one step ahead of his peers?

"Oh no — everyone else is one step behind."

MANICURED NOISE



FAITH c/w FREETIME

NEW SINGLE
PRE 006

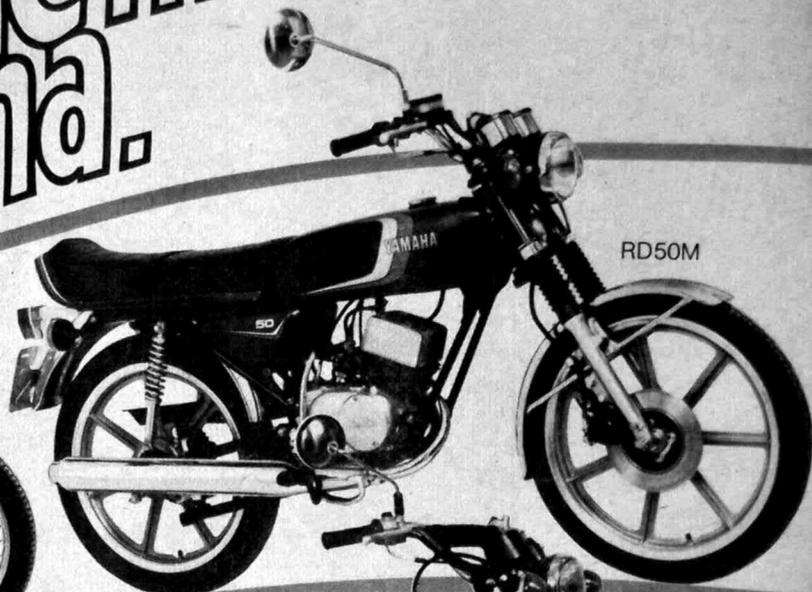
EXCERCISES prior to the work hours help to adapt the nervous, physiological processes and locomotor system to the regiment of work.



You're only sixteen once so make the most of it on a Yamaha.



FS1DX



RD50M



TY50M



DT50M

Your chance to start with the best—Yamaha. Race-bred technology built into your first moped which ensures that you have world beating Yamaha know-how at your feet and at your fingertips.

And now Yamaha offers you more safety and value-for-money than ever before. Apart from some of the most competitive prices in two stroke mopeds today, Yamaha, Pentax and Seiko also give you the opportunity to win fabulous prizes.

5—MV1 Pentax Cameras
100—Auto 110 Pentax Cameras
100—Seiko Digital Watches

Limited period only to 30th September 1980.
See your Yamaha dealer now for details.

FREE Barry Sheene Yamaha T-Shirt
when you buy one of these new sports mopeds.

R.R.P. inc. VAT, correct at time of going to press;
FS1DX £370; RD50M £405; TY50M £385; DT50M £390;
(does not include road tax, number plate, delivery, etc.)

Yamaha Motorcycles, Sole (UK) Concessionaires
Mitsui Machinery Sales (UK) Ltd.,
Oakcroft Road, Chessington, Surrey KT9 1SA.
Tel: 01-397 5111.



we pioneered sports mopeds

FREE
12 months
unlimited
mileage
warranty

SINGLES

ANGEL GABRIEL...

THIS IS the first time I've had the dubious task of reviewing the myriad of singles that find their way to Record Mirror every week. This is going to be difficult — still, I'll have lots of new records to bolster up the old collection, I thought, as I stumbled home with six carrier bags full of them.

Not to be so, this week's batch didn't quite make the grade. Very few had chance of snuggling down alongside the well-played favourites.

THIS WEEK'S TOP TWO

PETER GABRIEL: 'Biko' (Charisma). A Gabrieleesque comment on the death of black South African leader, Steve Biko. As powerful as it is mournful, with African chants bringing it to a final crescendo, this single is destined to stir emotions, just as Gabriel has no doubt predicted. He attempts to justify this, the third release from the album, with some cover blurb explaining his feelings about Biko. The force of the lyrics leaves no doubt in the listener's mind, that it is indeed a cause close to his heart. The proceeds from 'Biko' are to go to the Steve Biko Black Conscious Movement. Politics have always sold records. Or have records sold politics?

THE CLASH: 'Bankrobber' (CBS). Aaah, a breath of fresh air. Yet again, blasé supergroup. The Clash manage to keep everyone, except their original fans, happy. Infectious monk-like harmonies and lots of percussion provide the reggae backcloth to this somewhat blurred story of a bankrobber. Whether there's any truth in the myth, Mick Jones boasts his father was a bankrobber. The 'B' side features a dub version of the same music enlisting the vocals of Mikey Dread. CBS allege they've released 'Bankrobber' by public demand. In other words, to keep the British punters happy while The Clash go gadding around the States. Whatever the reason for release, I'm glad they did, even though some must inevitably be disappointed in The Clash's competent compromise. I suppose it's what's known as progress.



AND WHAT REMAINS...

EAT AT JOES: 'Watch Out Brother!' (Goldliner). Bet you thought Liverpool was the home of scouse innovation and extremism! Here to prove it's not all like that are, coffee table rockers, Eat at Joes, whose first release has lots of nice harmonies and even a hint of disco

beat. Strangely enough, it's not too bad. The lyrics are a little pretentious, but for a first attempt, very listenable. Wouldn't be surprised to hear it get some air play.

LAMBRETTAS: 'Another Day (Another Girl)' (Rocket). The Lambrettas are probably quite optimistic about this one, what with all the fuss and publicity engendered by the "controversial" Page Three title. Such tedium... someone ought to take the Lambrettas on an all-expenses-paid trip round Soho. Perhaps then, they may find Page Three a little trivial, and devote their recognised talents to a different cause. The record makes a pathetic attempt at a witty comment and instead falls flat on its face. On your bikes, lads.

HAZEL O'CONNOR: 'Eighth Day' (A&M). I'm impressed. Because I'm enjoying this record so much, I've suppressed the cringe that keeps welling up inside of me, everytime I think too hard about the modernistic touch of this record. The 'Breaking Glass' film producers have really gone to town to create the "latest thing" feel. They've even hired Tony Visconti... interesting lyrics, written by Hazel herself, with a racing orchestrated beat. Stop, stop! I can almost see the film rushing past me, and I haven't even seen it yet. Whether the single is a hit or not, I'm sure the movie moguls will still be able to hear the rustle of crisp bank notes.



BLACK SABBATH: 'Paranoid' (Essex Music). Ho ho. Whose idea of a bad joke was this?

TAJ MAHAL: 'Take A Giant Step' (Magnet). Taj Mahal never quite fits in, yet he's always there simmering in the background without achieving major success, although always receiving critical acclaim. This latest single is an effective mixture of traditional blues, country and calypso. If you're looking for a peaceful relaxing record, buy it from people like this, with obvious talent, rather than sponsoring the slush that blocks the air-waves.

OLIVIA NEWTON JOHN: 'Magic' (Jet). I've not seen the film, but I'm sure there must have been something a little better than this crap to release from it. Although not a fan of Newton John's I could at least realise the commerciality of something like 'Xanadu'. But this? It's suicide. The DJ's are bound to play it all the same — seeing only Olivia's smiling face, rather than the mediocre record it really is.



FRANCE JOLI: 'Tough Luck' (Ariola / Dreyfuss). So who's the clever one who said Canadian singer, France Joli, was the lady who was going to inject a little life into the flagging disco world? Her album, from which the single is taken, is going down very well in the States and Canada. But go on, admit it, yes, that's right, we're not Americans. As such, we should hold up some musical convictions. Pretty face and pretty voice she may have, but this record is shallow and meaningless. I'm surprised Ariola haven't considered using a picture bag.

ANGELIC UPSTARTS: 'Last Night Another Soldier' (EMI). Mensi casts his own unruly aspersions on the Belfast scene. This takes the usual Upstarts' chaotic form — if form is the right word — of wailing guitars and chanted chorus lines. A charmingly naive view of the situation. Undoubtedly a minor success among those who love to have their ears battered.

BRIAN BRAIN: 'Another Million Miles' (Secret). It's always a shame when visuals and wit don't show up on disc. Brian Brain, alias Martin Atkins ex of PIL, is entertaining and musically inventive on stage, along the same doomed lines as Supercharge. However, at this stage in their recording career, the finished vinyl article lacks the richness of their performance, falling over itself to be funny. A lesson in how music and wit don't mix.



BLACK UHURU: 'Sinsemilla' (Island). A bit reggae music for you. It's difficult to break any barriers with reggae, just sit back and get stoned. The introduction of piano towards the end is effective, and perhaps should be made more use of.

BARRACUDAS: 'Summer Fun' (EMI). Now for a lesson in how music and wit does occasionally get together. A boppy pop tune, full of catchy trivia which is bound to set feet tapping during the promised heatwave in August. I'm not crazy about it, but cashing in on a fumbling British Beach Boys comic image, it wouldn't be a surprise to see it surf into the Top Ten.

MAGIC MICHAEL: 'Millionaire' (Atomic). Well, a jolly good time was had by Michael and various Damned persons, but what about everyone else? Sounds like a rip-roaring encore number, but what about the rest of the set. Self-indulgence at its height.

CATS UK: 'Holiday Camp' (Magnet). The ever-repulsive Cats UK come up with another disgusting ditty which hardly needs pointing out — the delights of a holiday camp. It sounds exactly like 'Luton Airport' all over again. If it gets anywhere near the charts, we'll all be wishing that Top Of The Pops hadn't returned to our screens.

STA-PREST: 'School Days' (Avatar). The mod movement was original in its day, but the new generation all sound like watered-down Jam or Who clones. Nostalgia may be an identity to wear, but a bore to listen to.

SCREEN IDOLS: 'Routine' (Superstition). Routine — a widely dealt with subject during the punk era — takes on a different sound. The lyrics are pointless, but the gentle rocky sound holds a glint of potential.

MR BURNS: 'When I'm Asleep' (Korova). Novelty-value lyrics which repeats in a bland voice 'When I'm asleep... I dream of money, money, money', with Pythonesque whistling in the background. Could be a surprise.



THE PRATS: '1990's Pop EP' (Rough Trade). This second release from the Prats "captures the band at the end of a period of re-examination of the group's future," reads the press release. If you believe that about such a load of tuneless garbage, you'll believe anything. The only re-examination they should be making is one about splitting up and going back to school where they belong.

CRIMINAL CLASH

PLUS FREE ALBUM
FOR GILLAN FANS ONLY

GLORY ROAD



NEW

L.P.

OUT

NOW

" THE GLORY ROAD TOUR "

SEPTEMBER

- 25 GUILDFORD Civic Hall
- 26 OXFORD New Theatre
- 27 BRIGHTON Dome
- 28 LEICESTER De Montfort Hall
- 29 BRADFORD St George's Hall

OCTOBER

- 1 NEWCASTLE Mayfair
- NEWCASTLE Mayfair
- MIDDLESBROUGH Town Hall
- PRESTON Guild Hall
- LIVERPOOL Empire
- SHEFFIELD City Hall
- MANCHESTER Apollo
- HANLEY Victoria Hl.

- 10 BIRMINGHAM Odeon
- 11 DERBY Assembly Halls
- 12 COVENTRY Coventry Theatre
- 13 HEMEL HEMPSTEAD Pavilion
- 14 LONDON Hammersmith Odeon
- 16 BRISTOL Colston Hall
- 17 SOUTHAMPTON Gaumont
- 18 BRACKNELL Sports Centre
- 19 CARDIFF Top Rank
- 21 IPSWICH Gaumont

- 23 EDINBURGH Odeon
- 24 GLASGOW Apollo
- 25 DUNDEE Caird Hall
- 26 CARLISLE Market Hall
- 27 HULL City Hall



ALBUMS



SWEET: getting ready to walk on the water?

SWEET BUT NOT SICKLY

SWEET: 'Waters Edge' (Polydor Super Pols 1021)

IF, LIKE me, you've always thought Sweet were a much under-rated outfit and that Chinn-Chapman numbers like 'Hell Raiser' and 'Ballroom Blitz' were actually classics Edge' should add considerable grist to your mill. Simply, it's a stunner, proving that even without the tight-trousered charm of Brian Connolly, the band — Andy Scott (guitar / synth), Steve Priest (bass) and Mick Turner (drums) — are still masters of the bubblegum art. Only now there's no make up, no trace of the overt sexuality / vulgarity that had them banned by Mecca in the early seventies, just a concentration on the music and a balancing of their delightfully trashy commercialism with a sparkling synth-dominated approach that makes for a quite irresistible package.

ALBERTO Y LOS TRIOS PARANOIAS: 'The Worst Of The Berts' (Logo MOGO 4008)

THIS ALBUM never made me laugh. As it frondled its way through the 12 tracks I tidied up my bedroom, collected together my dirty socks and tried to think of a clever way to start this review. 'The Worst Of The Berts' is a rather erratic album which only occasionally held my attention. All the very worst Bert tracks included here are musically very competent and the more straightforward musical parodies almost made me smile. The ridiculous do woppy 'Teenage Paradise' and the sledgehammer subtlety of 'Heads Down No Nonsense Mindless Boogie' make them passably laughable tracks. The Berts' airy-fairy version of 'Anarchy In The UK' is an obvious, but still enjoyable highlight while the tracks from the band's Stiff EP make this album worthwhile. This retrospective Berts' album proves that it is almost impossible for a band to be consistently funny. Now and again the Albertos crew turn out an inspired three minutes. Unfortunately for the

listener these rare flashes of inspiration don't appear too often on this up and down album. +++ PHILIP HALL

AMBROSIA: 'One Eighty' (Warner Bros BSK 3368 Import)

THIS IS my very first taste of the US sextet, although people whose opinions I respect have long assured me that they tend to go for a high-quality, casually compelling pomp sound. Well, 'One Eighty' seems to herald a change in tack because it's most decidedly an upmarket MOR release in the Journey/Fleetwood Mac/flatter-day Slyx mould. But, don't worry, I'm not about to launch in to a slag-off tirade because to be fair Ambrosia do deliver a fairly impressive set in their semi-bland way. All nine tracks are enjoyable whilst under the stylus, even if their temporal impact is so minimal you won't actually remember any one of them once the next cut comes along. Each, too, is defined by some exquisitely sophisticated instrumentation, plastered throughout by convincing faissetto harmonies cemented with the occa-

The first three numbers, 'Sixties Man', 'Getting In The Mood For Love' and 'Tell The Truth', show this new style perfectly, with the Queenish harmonies and guitar/synth interplay of the latter quite outstanding and then it's back to more familiar territory for 'Own Up' and 'Too Much Talking' with Andy Scott's guitar growling and riffing like on those great HM b-sides of yore.

Flip it over and the real gems are waiting. 'Thank You For Loving Me', 'Waters Edge', 'At Midnight' and 'Give The Lady Some Respect', all a marvellous blend of crashing guitar, high-flying vocals and swirling, skittering synth, making the choice of a single very hard indeed.

In fact, the only below par number is 'Hot Shot Gambler', the lyrics and subject matter of which are a little too mindlessly 'Wig Wam Bam' like even for my taste. But overall, 'Waters Edge' is a fine return to form. It's beautifully produced, expertly played and instantly memorable. Sweet, but never sickly. +++++ DANTE BONOTTO

onal use of guest musicians to good effect, both on violin (provided by one Daniel Kobialka on 'Rock 'n' A Hard Place') and sax (from Ernie Watts during 'Biggest Part Of Me', the band's recent US singles hit).

Huge in America (more platinum than Jean Harlow) but not so over here, Ambrosia show on 'One Eighty' the reasons for both states of affair.

Ultimately, whilst appreciating the softer-than-thou aural techniques in progress here, I personally will pass on this band until they inject a little of the old 'Sweet Danger' / 'Demolition Boys' man-the-lifeboats-and-riff-like-the-wind hardness into their silver-lined bellies. +++ MALCOLM DOME

CROWN HEIGHTS AFFAIR: 'Sure Shot' (De-Lite 6372 767)

"HEIGHTS" IS the word here. Not only did Crown Heights Affair score their biggest ever British hit single with 'You Gave Me Love' — considerably outpacing 'Galaxy Of Love' from 1978 — but this must be their surest shot of an album. I speak from limited experience, but this LP is an immeasurable improvement

on their last effort, the totally uninspired 'Dance Lady Dance'.

For a start there's the single you know, incorporating one of the year's best vocal chants. It's being replaced, by the way, by Cameo's 'On The One', in similar "woah-oh" style. The other half of 'You Gave Me Love' is another strong use. 'Use Your Body And Soul', obviously recorded when rapping was at its height.

Elsewhere, it's disco most of the way, and good, urgent, vital disco it is. The new single 'You've Been Gone' has the guts to make it, with another strong lead vocal, and 'I Don't Want To Change You', 'I See The Light' and 'Sure Shot' itself have already been known to move a few feet. The one ballad, 'Tell Me You Love Me', is by no means a poor relation, although it's obvious that they excel at more dangerous rhythms. CHA: A Completely Hot Album. +++++ PAUL SEXTON

VARIOUS ARTISTS: 'The Motown 20th Anniversary Album' (Motown TMSP 6010)

IN WHICH Motown continues to lament its present and celebrate / milk

its past. But I'm too unkind. The label has sufficient new talent to look confidently at the future. And this time they really do have an excuse, although with music like this, who needs an excuse?

The truth of it is that you just can't plot 20 years of Tamla Motown on one double album. There were and are so many big records, and everyone has their own memories. If you asked 20 different people to compile their own Motown Top 40, chances are they'd all be different. Still, this is a valiant attempt, and there are some hits you just have to include.

Like the five US/UK chart-toppers, 'Baby Love', 'Reach Out I'll Be There', 'Grapevine' and 'Tears Of A Clown' and 'Three Times A Lady', there are plenty of others which went Top 10 both sides, too, like 'My Guy', 'Where Did Our Love Go', 'Dancing In The Street', 'What Becomes Of The Broken Hearted', 'For Once In My Life', 'War', 'Indiana Wants Me', and more recently 'Love Hangover' and 'With You I'm Born Again'.

There's no concealing the fact that the mid-sixties were Motown's golden years, but people like Stevie Wonder, who has six songs here, have helped them through the seventies and into the eighties. It does seem that the album acknowledges just about all of its major stars down the years — Diana Ross is on three songs with the Supremes and four on her own, then there's the Four Tops, Smokey Robinson, the Temptations, Marvin Gaye, the Jackson Five and Michael too. This review was always going to be just a list, because these songs are all old friends. With 20 years of hits to choose from, they couldn't have made a bad album out of it. +++++ PAUL SEXTON

GINA X PERFORMANCE: 'X-Traordinaire' (EMC 3336)

THESE KRAUTS have got no idea. They love to dabble in experimental electronic music and always come out sounding arty-farty and heartless.

Gina X Performance is one of yer typical intellectual German musicians. Before I even listened to her album I feared the worse. Her name is hopelessly over the top, the album cover is a tasteless cosmetic pose, while the contrived song titles speak for themselves — 'Opposite Numbers (Turnpiece Of Phantasy)' and 'Nowhere Wolf (I'm A Rare Bird)'.

Surprisingly enough the music is not really as dreadful as I'd expected it to be. The songs are all electronic ditties full of persistent disco rhythms. Gina's exaggerated English vocals sound so forced that they add a laughable charm to the songs.

A couple of the tunes, 'Weekend Twist' and 'Stripease', are trashy enough to become hit singles. But really this album will only be appreciated by modern disco fans with a strong sense of humour. + 1/2 PHILIP HALL

SOUND AND THE FURY

THE WHO FILMS PRESENTATION Starring ROGER DALTRY 'McVicar' (Polydor POLD 5034)

SUCKER FOR a soundtrack? Take your seats please.

The 'McVicar' film is the story of Public Enemy No One (Retired) John McVicar. Found the whole thing too toned down myself. For the story of a hard man the violence was remarkably understated.

The soundtrack album, if my haggard old memory serves me right, is quite a mixed up affair. In fact it's not a bona fide soundtrack album. I have a suspicion that some of the tracks here aren't even in the movie. Certainly the running order doesn't concur with the film's musical roll of honour.

Daltrey is never less than superb vocally and theatrically, the talent that can take material that is on the verge of mediocrity and make it more than it appears on first listening is typically his. The talent of a great.

Strangely, the album, despite the 'Orrible 'Oo's involvement, contains no Eel Pie compositions. Writing credits go to Russ Ballard (three songs), Billy Nicholls (four), Jeff Wayne (two instrumental) and Steve Swindells (one). The last tape loops and crunches along on the crest of syn-drum wave. Entitled 'Bitter And Twisted' it is so memorable I can't remember it from the film. 'Just A Dream Away' (Ballard) is the first of the lay it on the line poignancy bits. 'White City Lights' tinkles along on piano and comes second. 'Without Your Love' is ditto whilst 'Waiting For A Friend' could be the Shepherd's Bush Eagles. Real desperado fretboard limp writhing, replete with pedal steel cat strangling. Still Daltrey roars even when he hispers and asserts his muscle bound dominance all over the shop. Jeff Wayne, who is responsible for the cavernous movie score production, clocks in with 'Escape' (parts one and two). Strange how every current film sports the obligatory Moroder punchbag rhythms. Here the formula is shamelessly filched from 'Midnight Express' with a mere flute hiding Wayne's shame. 'Free Me' is the highlight, the voice, the enormous guitar swells and the blurring horns making it all worthwhile.

Not a great album, a good one perhaps and an aural testimony that should keep the wolves bayed for euthanasia, from the door. + + + 1/2 RONNIE GURR

HAZEL O'CONNOR: 'Breaking Glass' (A&MLH 64820)

SEE the film before you buy this soundtrack and it'll make far more sense. The thing is, see, that on its own this is larger than life. Melodramatic, even. But real life becomes super-real, surreal, when translated into celluloid. So when they start muttering about pretensions and credibility with reference to this album, you'll know where they are going wrong.

Brian Gibson, who was to write and direct the film, approached Hazel in April of last year and asked her if she wanted to get into films, as they say. Hazel wrote some more songs in addition to the bits and pieces she already had and sat in on re-writing some of the script.

I was expecting another cliched low-budget effort, cobbled together by the usual dull song and dance routines. What I actually got was a powerful portrayal of the people who produce, listen and interfere with music these days... and what is going wrong.

The tracks are not in the order they crop up in the film and some work on their own, without the added visual stimulus, and some don't. Hazel has a peculiar singing technique which involves gulping air in a lot and opening your mouth as wide as possible. At least it's original... I like it.

'Writing On The Wall' is the first track, and was her first single for A&M. It bombed, because a) she's hardly played any gigs and therefore few people have actually ever seen her and, b) there was hardly anything in the way of promotion. 'Monsters In Disguise' is up next and should have been the new single instead of 'Eighth Day', which sounds like a latter-day 'Messiah'. 'Big Brother' and the poignant 'Will You' are the best of the bunch for my clemora. Both feature one of producer Tony Visconti's trademarks: meaty saxophones. (Remember Bowie's 'Young Americans'?) It's the flowing sax of Wesley McGoogan, Hazel's idiosyncratic vocals and her funny little reed organ which lend the distinctive traits to the music.

'Eighth Day' is Hazel's version of the Creation. Side two's highlights are 'Blackman' and 'Calls The Tune', in that order. 'Blackman' particularly must be seen in context. It's used in the film to highlight the hypocritical fascist ideals of Kate, played by Hazel. Kate uses the song to incite a riot at a rally. The film has some scary overtones which are still here on this album and neither are recommended for the faint-hearted. + + + SIMON LUDGATE

RONNIE LANE: 'See Me' (Gem Gemp 107)

OKAY YOU lot. You probably won't believe me but to me Ronnie Lane is one of the best there is and his music goes straight to the heart. Maybe it isn't hip to like him, but that's your problem, not mine. He's not caught up in all this facile star trip business, he's himself, true to his heart.

'See Me' is another fine gem (no pun intended), a bit more varied than his last work of a few years back 'One For The Road'. 'One Step', the last single which incidentally bombed (a true pointer to the fact that Mr Lane should stick to albums not singles) opens side one, with an emotive refrain. 'Good Old Boys' follows, with a sassy yet tortured melody, then we're into one of my stage favourites. 'When Lads Has Got Money' with excellent backing vocals from the wonderful Carol Grimes. 'She's Leaving' is probably more in the genre of his earlier material.

'Barcelona' was written with Eric Clapton and is an emotive, touching song. I like this album especially because Ronnie has used musicians from associations spanning the past seven years. Everyone needs escape. When I listen to Ronnie Lane I remember days gone past of my spell living in the country, of blue skies and the sweet smell of the harvest. His music invokes this.

Side two opens with his first single of the eighties 'Kuschty Rye' also a massive flop. Really all I

can advise you to do is listen to this album. Ronnie Lane is not a singles man. I suppose he stands for mood music. But if only you'd have the courage to listen to him... you'd be so surprised. 'Don't Tell Me Now' is almost tropical, while my favourite of this album has to be 'Way Up Yonder', a traditional song over 200 years old.

I'd give Ronnie Lane five stars but I suppose for you lot I'd rate it +++
DANIELA SOAVE

VARIOUS ARTISTS: '415 Music' (415 A0001) SVT: 'Extended Player' (415)

"415 is the police code for disturbing the peace. Turn this record up and DO IT," advocates the cover of this American compilation album. And that is exactly what I did. After puzzling at the cover, which depicts a copy being attacked by a string of crochets and quavers, I spun this disc only to find that it does exactly what it sets out to do -- entertain with lightweight, summery tracks that do not require depth to make them work.

Considering most of the bands featured are fairly new, and not very well known on this side of the Atlantic with perhaps the exception of The VIPs, the quality of this compilation is very high. The small 415 label picked out 11 tracks to record in San Francisco, and all of them are goodies. None of them have made chart success over here, yet they are all catchy, foot-tapping sounds.

The album is a curious mixture of energetic punk and rock 'n' roll in-

fluences, with impressive sound quality, although at times the vocal is drowned out by over-enthusiastic guitar work. All the tracks are held together by strong hooks, and although in '415 Music' by The Readymades the sound is described as garage music, it combines good back-up vocals with superb guitar and organ touches, to produce definite reminiscences of the early '60s.

Tracks that stand out are 'Is Your Radio-Active' by Times 5, which is influenced strongly by Joe Jackson; 'Always Come Back For More' by SVT, which is lyrically the best; and 'She's A Put On' by the VIPs, about a female poseur.

Other bands featured are The Symptoms, The Mutants, 381, Sudden Fun, The Donuts, Jo Alien And The Shapes, and The Offs with 'I've Got The Handle', the only reggae track.

I was expecting a definite change of mood and more depth on the EP with titles like 'Price Of Sex' and 'I Can See', although it follows in the same vein as the album. All of the tracks here are good rockers and 'Modern Living' also combines a synthesised sound with excellent lyrics. 'I Walk The Line' is a little contrived and hard to get used to after Johnny Cash's version, but it's catchy enough.

'On The Beach' begins like a Stones' rocker, but you can soon tell the Elvis Costello influence in the vocal. The words "This is the summer world" adequately sum up the whole of 415 Music's happy-go-lucky attitude towards songs. +++
LINDA DIVER



SKAFISH: the man with no friends (aaah!)

SKAFISH: 'Skafish' (Illegal ILP 007)

EVERYONE should feel sorry for Jim Skafish. Not only has he no friends, no father figure, and an overbearing mother, but he also appears to be searching for psychic guidance. So he has come up with a debut album which is a real weirdo. But having said that, you might, like me, find that it grows on you with each play.

Skafish has a touch of the Frank Zappa's and the Alice Cooper's moulded together to produce a zany, yet commercial image. He seems to have somewhat of a cult following in his home town of East Chicago, Indiana,

where he recorded this album in his basement — and it sounds like it as well. He has the same manager as Squeeze and The Police — which also shows.

'Disgracing The Family Name' was released earlier in the year as a single. The production is very bad and the vocal is nearly completely drowned out by the tinny organ sound — although not enough to stop you hearing. 'When I was small they knew I was a pest / pesty little moron — now I am'.

The influence of new wave of Skafish becomes apparent on 'Take It Out On You', which shows the band's unabashed energy to advantage. You can hear Skafish's rather

sadistic tendencies (he scolds and punishes the band when they misbehave) in lines like: 'I'll jump onto your heart / trampoline on you / all your guts will fly out / I cease the life inside of you'.

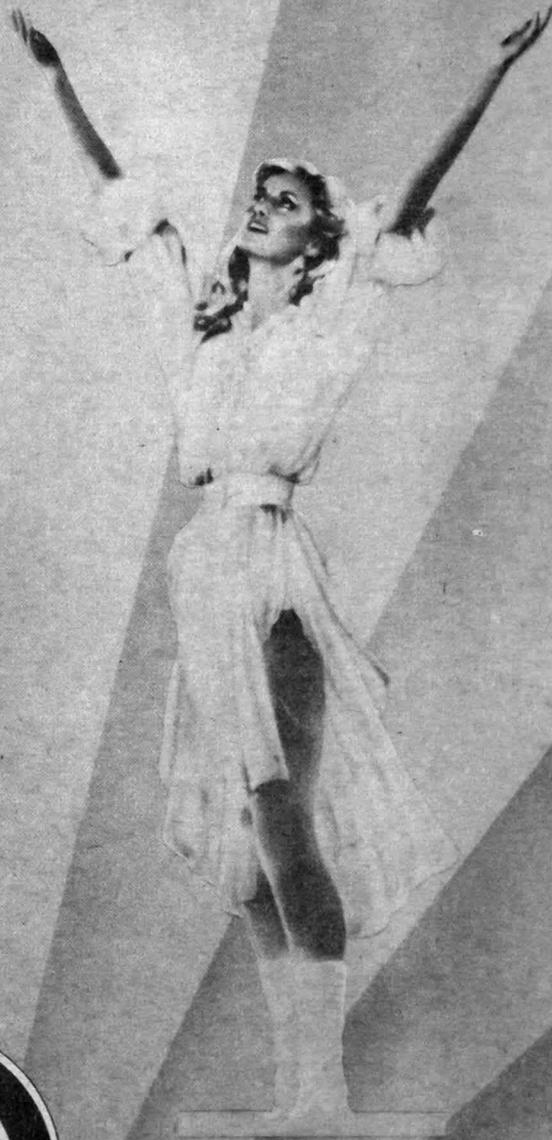
Other tracks that stand out are 'Guardian Angel' — which starts off like a hymn, but soon changes and 'Work Song' a comment on the monotony of working life.

And that psychic guidance business? Just look at the credits — astrological guidance and calculation — Cheryl Weiss; psychic assistance and predictions — Glinda Harrison; magical incantations and psychic assistance — Merlin. +++
LINDA DIVER

MAGIC

OLIVIA NEWTON-JOHN

AMERICA'S NO. 1 SINGLE



FROM XANADU THE BEST SELLING
SOUNDTRACK ALBUM OF 1980
AVAILABLE NOW!

Produced and written by John Farrar

XANADU

1980
1st
196

THE ORIGINAL MOTION PICTURE SOUNDTRACK

Xanadu is a trademark and trademarked by Universal City Studios Inc. (c) 1980 Universal City Studios Inc.

A RECORD MIRROR SURVEY

TAPE IT FROM HERE

DO YOU do home taping? Record Mirror is making a nationwide survey of readers to find out if the record companies' claims are true — that home taping is causing the slump in record sales to the tune of £228 million a year. Don't worry — we won't reveal your names and addresses, you don't have to give 'em. Just fill in the questionnaire below and send it back to us at: Record Mirror, 40 Long Acre, London WC2. Mark your envelope "Survey".

PART 1 (cross out as appropriate)

1 DO YOU DO HOME TAPING?	yes/no
2 DID YOU KNOW HOME TAPING IS ILLEGAL?	yes/no
3 DO YOU TAPE: (a) Singles (b) Albums (c) Live gigs (d) From the TV (e) From the radio	yes/no yes/no yes/no yes/no yes/no
4 HOW MANY RECORDS OR TAPES DO YOU BUY IN A MONTH? Singles Albums Pre-recorded tapes Blank tapes	
5 HOW MANY DID YOU BUY A YEAR AGO? Singles Albums Pre-recorded tapes Blank tapes TWO YEARS AGO? Singles Albums Pre-recorded tapes Blank tapes	
6 WHY DO YOU DO HOME TAPING? (a) To make compilations (b) To listen to in the car (c) Records are too expensive	yes/no yes/no yes/no
7 WOULD YOU HAVE BOUGHT THE RECORDS IF YOU HADN'T GOT TAPING FACILITIES AT HOME?	yes/no
8 DO YOU TAPE RECORDS BORROWED FROM FRIENDS OR A LIBRARY?	yes/no
9 DO YOU SPECIALLY LOOK OUT FOR ALBUMS THAT SELL AT A LOWER PRICE, EG £3.99?	yes/no
10 WOULD YOU PREFER RECORD COMPANIES TO DROP EXPENSIVE GIMMICKS AND PACKAGING IF IT WOULD BRING DOWN THE PRICE OF RECORDS?	yes/no

AND NOW, because we want to find out what you love or hate about Record Mirror (how could you hate anything?), we'd like you to fill in the questions below, by listing your favourites in order of preference. So if you think Mailman is the best thing about RM, put a number 1 in the box beside it, and so on:

PART 2

PAULA'S PAGES	<input type="checkbox"/>	ZERO COMIX	<input type="checkbox"/>
NEWS	<input type="checkbox"/>	ROADSHOWS	<input type="checkbox"/>
SINGLE REVIEWS	<input type="checkbox"/>	DISCOS	<input type="checkbox"/>
ALBUM REVIEWS	<input type="checkbox"/>	HELP	<input type="checkbox"/>
SONGWORDS	<input type="checkbox"/>	FEEDBACK	<input type="checkbox"/>
POSTER	<input type="checkbox"/>	CHARTS	<input type="checkbox"/>
MAILMAN	<input type="checkbox"/>	INTERVIEWS	<input type="checkbox"/>

ARE THERE ANY OTHER SECTIONS YOU'D LIKE TO SEE IN RM?
.....

WHAT WOULD YOU MOST LIKE TO WIN IN A COMPETITION?
.....

HOW OLD ARE YOU?

ARE YOU MALE / FEMALE (cross out as appropriate)



SHEENA EASTON sees no evil.

SHEENA IS A PUNK ROCKER (WELL ALMOST)

EMI. WHAT gods in human form have passed through those hallowed Manchester Square portals? The tall cuboid-like lump of concrete and glass sits benignly in the corner of a typical Georgian Square; the only blemish in sight. For the home of the hits the impending air of doom that lurks over the place is horrendously obvious. Perhaps it was my imagination but were only half the lights on, and was that really a top executive edging himself out onto the eighth floor window ledge?

Inside, one of the few people keeping wolves from EMI's door is Sheena Easton. One could be forgiven for thinking, what with her broad Scottish West coast accent, short hair and boiler suit, one had wandered into a time warp and was actually sitting opposite the formative Lulu. Born in Bellshill, Lanarkshire, the lass is the youngest of a family of six.

Sheena explains. "I was a drama student for three years in the Royal Scottish Academy of Music and Drama and at the same time I was singing semi-professionally in the clubs, intending to go pro as soon as I got my diploma. So I was singing in hotels and clubs just biding my time. That was an apprenticeship. You know people say it sounds like an overnight success and I'm not claiming that I've been working for 20 odd years but I did do three years singing 'The Way We Were'. 'A Nightingale Sang In Berkeley Square' as well as chart stuff. Then 'The Big Time' came along. (Authors Note: 'The Big Time' is a prime time BBC TV show which is a fawning look at one person and their "making it" presented by Esther Rantzen). They decided they were going to do a programme on a young female pop singer. So they thought let's go out and find one. So they sent their researchers out, looking for a school leaver of 16 or 17 who had a good voice. I was 19 I'd been singing for three years but I got it for some reason. So I went down to London and auditioned for Esther and was given the programme. The whole point of it being that they would follow the making of my first single providing I got a record deal."

A fairy tale come true, eh pop kids? EMI came along, gave the gal a five year deal and piles of moolah and drafted in pop producer Christopher Neil who found both 'Modern Girl' and the current chart biggie '9 To 5' through his publishing contacts, produced lavishly and sang backing vocals on the girl's work. Despite the

tinsel town like elevation, there were drawbacks. The Beeb, for example, due to their involvement, made sure their was no bias shown by giving the singles minimal play until they had been in the lap of the chart.

It's 14 months since 'The Big Time' began working on Sheena Easton. The prog to those in the know was damned funny, a Mickey Mouse guide to the star machine. Sheena, for example, had her hair revamped, was snapped by Lord Paddy Litchfield and was given advice by such vibrant new talents as Dorothy Squires, and Dusty Springfield (ask your mother. . .). Since making the prog Sheena has picked up, or been picked up by Gerrard Kenny's manager and has obviously been rehearsing some of the lines she's been fed. For example, I ask about the spivs, leeches, sharks call them what you will that infest the big bad world of showbiz. Sheena, clearing her throat brings her drama studies to bear. "I've learned," she asserts that things aren't as bad as the public think they are. The big manufacture, the star making machine is almost a legend that people want to believe in. I'm being promoted as myself. I'm just me. I've had people ask 'how do you feel about EMI changing your image?'. That's crazy, I changed my image. The only thing EMI did was give me the money to go to the top make-up artists instead of the second top, and the best hairdressers, photographers and dress designers. People here have been great. I think they all felt protective 'cos I was a wee lassie. Chris Neil has been great and my manager is also very good. So, all I can say (dramatic pause) is that if there are sharks out there I'm not swimming in the same pool as them."

Sheena is currently putting a band together and states that things won't get any more MOR/commercial than they are now — "I'm not about to become the next Nolan Sisters." The album is being worked on but is unlikely to be released until she scores another chart biggie or three. Her mother has been a source of inspiration, never telling her to settle down and get a real job etc. etc.

Finally I ask if any of the folks at EMI featured on 'The Big Time' have lost their jobs in the recent spate of redundancies that laid waste to the Manchester Square office. "What! It's like spot the EMI employee. Most of the people resigned before the big redundancies. It's terrible it's like I had a jinx on them."

I look out the window, see a blur of hurtling blue pin stripe, a whistle and a splat on the Manchester Square pavement. The window sill bargaining obviously failed. Back to the redoubtable modern Ms: "Things are really bad at the moment. This time next year this place could be a meat factory."

I'm saying nothing. **RONNIE GURR**



SIOUXSIE AND THE BANSHEES

THE NEW ALBUM
KALEIDOSCOPE

HAPPY HOUSE · TENANT · TROPHY · HYBRID · CLOCKFACE · LUNAR CAMEL · CHRISTINE · DESERT KISSES · RED LIGHT · PARADISE PLACE · SKIN



IF ONLY I'd have kept up to date with my subscriptions at the local paedophilia club.

If only I had a sweaty packet of old boiled sweets in my crusty, stained pocket.

If only I had brought along my soiled rubber suit and the nipple clamps.

If only they couldn't nick you for it, instead I'll just have to make do with a rabid puppy love and half a pound of lumpy, cold voyeurism.

Annabella, I think I'm in love. I don't care about Bow Wow Wow, home taping, piracy or those cosy, frightening 14 years under your buccaneer belt.

I don't care that you've allowed that malevolent eighties Fagin, Malcolm McLaren, who makes a living out of misanthropy, to invigilate his way into your life with his situationist poses and Hollywood producer tactics.

I don't care, do you hear me!

That's all behind us now. Before us? Sea and piracy. And sometimes, when we're in bed we'll get a hit twice as fast 'cos I'll press my playback to make it last.

She sits, this Captain Kid, in the Vivienne Westwood / McLaren designed pirate clothes for the Bow Wow Wow image - baggy orange shirt with blue polka dots and fluffy sleeves, sash, ribbon in the hair.

"I'm going to have ringlets in my hair like the pirate women had, and a Napolean hat. It's not punk. It's pirates."

And I'm all at sea. This little sunken treasure is half Burmese, half innocent meanwhile I'm half pissed and I ain't half horny. The girl that brought you 'C30 C60 C90 Go', the girl who follows in the coffin lined footsteps of Sid is CUTE with a capital K.

Her face is as dusky as a spread - on tan and there's a hint of roly poly voluptuousness in that nifty Burmese body.

But enough of this pubescent paean. Annabella I think you're attractive, they think you're attractive, but do you think you're attractive?

"Me?" Oh that tantalising gesture, the hands turned in towards the yest, breasts "Attractive? Nah. When I look in the mirror I think eeerrrrggghh!

You know, I always wanted to look like someone in 'Charlie's Angels'." What, Farrah Fawcett? "Ergh, nah. Not her. I dreamed of looking like Sabrina. She always looked so nice.

"When I was younger, my favourite pop star was Cliff Richard. I used to think the people on the television could also see you when they appeared on the screen so before Cliff came on I'd brush my hair and get all dressed up to prepare myself for him."

I tend to do that for Hilda Ogden, but the stupid bitch always ignores me.

"Now when I look in the mirror I just ask myself if I look decent enough to go out into the street. That's my gauge of attractiveness.

"I can't ever imagine somebody looking at me and thinking I'm sexy."

I used to think that about me too. But you soon realize how wrong you can be.

Annabella, Bess Mann or if your prefer Burmese Myant-Myante Aye is now well into her nonage, that no man's land of sex, no sex, hair, there/nowhere.

Menstruation / women too, elation / depression in between roughly the ages of 12 and 16. For me it was desperately trying to get my voice down a few octaves to sound like a reasonably mature human being amongst my fellow men.

But with Annabella it manifests itself in an intense desire to be alone, like a teeny Garbo from West Hampstead.

"At one time I was really very popular at school. I just don't know why but I found myself walking around all day saying 'Hi' to so many people. A friend of mine told me she heard people discussing me and saying I was like a craze, y'know.

"I didn't know what on earth she was talking about.

"Maybe it was to do with my haircut. Everytime I put it in place it stayed the same. I used to have really short haircuts. I'd get DA's done at Vidal Sassoon's modelling school and have it flicked a lot so everyone called me soul girl.

"Everyone said my hair was really lovely and all that stuff. But now it's a mess 'cos I had it permed.

"Anyway, I knew all these people, but then I started getting less popular, funny, it co-incided with the time I joined Bow Wow Wow. My teachers told me that withdrawing from my friends was just a sign that I was going through adolescence.

"Cos, y'know being a girl is so difficult. I really hate it sometimes. Girls are so bitchy y'know. They're always trying to compete with each other. If there's one popular girl they'll always try and bitch about her. But what I say is if a person's popular it's them, it's their personality. They can't make you be unpopular, not

CAPTAIN KID

unless they spread rumours or bully you which is really unfair."

Ever felt like a dirty old man? These trial and tribulation puppy-fat prose are in no way prevarications or deliberate digressions. They are uppermost in this Bow Wow Wow sweetheart's mind.

Without undermining our very own HELP page, listen to this tragic tale of unrequited love amongst the text books and ink stains.

"I've never had a boyfriend. I don't really know why, I guess I never really like anyone that much. Well, there is someone. He was two years older than me. His sister was at my school, she was the same age as me.

"He was the big heart throb of his year. Anyway my friend liked his friend and that's how I got to meet him. Everyone began to know about my friend and the other guy so it was kind of quiet about what was going on between me and him."

And what exactly was going on between you and him?

A bit of sun, sea and piracy with the Bow Wow Wow's. BARRY CAIN becomes a paedophile and talks to 14 year old Annabella, Malcolm McLaren's latest discovery, about her dreams of becoming a Charlie's Angel and her hero Cliff Richard.

"Nothing. Oh, well, one day I'd ignore him then the next day he'd ignore me and the day after that we'd both feel guilty and smile at each other.

"Like I said, he was this big heart-throb and everyone liked him. But it wasn't just 'cos he was good - looking that I like him. There was something about him. I had wanted to talk to him for ages but I'm old fashioned and think it's the boy who should make a move first. He was like John Travolta in 'Grease', very popular. He was cute, sweet, shy. He was the only boy I ever really liked.

"But he was just as nervous as me. We'd just talk a little bit and say 'hi' to each other. Our relationship went on like this for two years."

Then what happened?

"He left school and became an apprentice professional with Tottenham Hotspur."

I wonder if, when he's cleaning Glen Hoddie's boots, he'll remember this exotic beauty from West Hampstead and weep?

When he went out of her life Annabella took a good look at herself and decided she was BORING. "The highlight of my social life outside school was going shopping.

"I just used to walk to all the shops in the West End and Swiss Cottage. I didn't even have the money to buy anything. I had a friend who used to get £50 every month from her dad and it got so depressing watching her buy so many new clothes.

"So I decided to get a job. My mum heard about one going down at the local dry cleaners on Saturdays. At first I couldn't do it - although it was very simple to do.

"I got really nervous in case they would decide to sack me and I'd lose out on the £8 I got a week for it. But I eventually got the hang of it and stayed there for seven months. I spent all my money on shoes, shirts, jewellery especially earrings."

And then it happened. One day into the shop walked this strange man with a shock of red hair and a Mephistophelean look in his eye.

"Hello little girl, what's that you're singing?"

"Oh, I'm must singing along with the radio. It's nothing special."

"Do you sing a lot?"

"Well, yes, I suppose I do."

"Would you like to audition for me?"

"And that was how it happened really. I thought the guy was some nutter to be honest. He said he needed to hear me sing before I did the audition and that he'd send somebody round to pick me up and take me to the place where the band were rehearsing.

"When he left, one of the guys who worked in the shop turned and said it to me 'Christ, what a weird bloke.'

Annabella's hobby is singing - "I've been singing for as long as I can remember. Me and a friend used to sing Abba songs in her bedroom with the

windows open. The neighbours used to hear us and come out into their gardens and clap at the end of the song.

"It was great. We had this tremendous feeling of being able to sing although we couldn't really. It was like letting the music flow into our souls."

She had decided not to take up Malcolm's offer of an audition because she thought he was a "bit of a weirdo."

"But it was the holidays and I was really bored. So I took a friend along with me to the rehearsal room for a giggle.

"I had a really bad cold and kept telling them that but they insisted on going through with it. Also I heard they were auditioning other girls at the time and that they already had another singer, and she was aged 15. I felt really bad about doing this behind her back.

"Anyway, I sang 'YMCA', a song called 'Cast Iron Arm' and 'Wedding Day'. When I left they said they'd get in touch with me. And they did."

The innocent abroad was concerned - not about her role in the band but whether or not they were punks.

"I sat in the car on my way to the audition while a friend of Malcolm's drove. That was when I first found out exactly who Malcolm was. When I realised I screamed 'What, punk rock? No way'."

"See, I never liked punk and I hated the Sex Pistols. I could never understand what they were singing about. Their music was too rough. My friends didn't like them either."

"I much preferred Abba. But my real favourite is Stevie Wonder. I think the only punk rock group I didn't mind was The Stranglers - but only their first album. I used to like Blondie too, till somebody told me they were punk."

"I just kept hoping Malcolm wasn't trying to get me into a punk group."

Malcolm, fresh in from France and feeling particularly shiny and black, had other ideas. Adam And The Ants were

behind him. He still had Matthew Ashman on lead guitar, Dave Barbarossa drums and bassist Leigh Gorman in his knapsack. And in Annabella he got the affirmative.

Fourteen, Burmese. A girl who had never seen a band live in her life. A girl whose only previous experience was singing to Stevie Wonder on the radio in her bedroom with its Abba and John Travolta posters on the pink walls to hide the stains and a friendly rag doll on the bed.

A girl who desperately wanted to be an air hostess until she found out you needed too many GCE 'O' levels.

"It was the only way I knew to travel round the world. But you need 'O' level maths and I'm hopeless at that. In fact, I'm hopeless at most subjects really. And do I hate homework."

A girl so ordinary she makes Mavis in Coronation Street look like Catherine Deneuve.

And the most obvious girl in the world to have in your band.

Only McLaren, the Red Rob of roccoco rock, the man who sold an Eiffel Tower to an entire record industry, only he could come up with a song about the most controversial issue in the flagging music business today and get them to release it.

A song about home taping - sung by a home taper, a 14-year-old home taper who actually taught herself how to sing while she was home taping.

In 500 years' time there seems little doubt that Malcolm McLaren will be regarded as the Leonardo da Vinci of the 20th century.

But what does this ordinary girl think of her mentor?

"What do I think of Malcolm? He's nuts. I don't know how I got mixed up with this," a fragile, mind-your-head laugh.

"Really, he's an okay person. But weird. He has the strangest ideas. Like I did a video for the record yesterday, in a bedroom dressed in a nightie and he wanted to surround me with 40 poodles.

"Can you imagine having all those dogs tramping all over you when you're trying to sing?"

"And the other day he got us all dressed up in these pirate clothes and took us out into the street but refused to walk with us 'cos he was too embarrassed."

But Annabella, say he asked you to appear in a porno movie? "I wouldn't do it. I think he knows that too. I have my limits and that's one. I'm sure he does to."

"I don't care what's gone down about him in the past, I'm not going to hold that against him. As long as he's okay with me that's fine. It's his life, nobody can hold that against him."

Wasn't your mum a teensy weensy bit worried when she discovered you were about to involve yourself with the man who founded punk?

"You know what mums are like - and mine's really old fashioned. Her main worry was that I'd be dressed up in leather. That was the first thing she asked Malcolm - would I be wearing leather."

Annabella has been sacked from the band twice, both times because Malcolm thought she wasn't injecting enough personality into 'C30'.

"I never thought I'd be able to sing it initially, what with all those numbers and things. Malcolm said I was singing it like it wasn't me, y'know. I thought it sounded okay so they sacked me."

"I wasn't too concerned the first time but they re-instated me anyway. But when it happened again I was really upset. By then my life had changed and nothing seemed important but the group."

"After that sacking I went home, burst into tears and started singing 'I Will Survive'. My mum asked me what was wrong I told her and she said 'Right, I'm going to see that McLaren and have a go at him for upsetting my daughter.'"

Annabella remains pessimistic about the future. "I don't think I'm going to be a success 'cos there are too many things against me. Like a lot of girls my age would see me and get a bit jealous."

"I think everyone's going to hate me. But I'm not going to be a Debbie Harry or Wendy Wu clone. I don't know if I can cope. God, I don't know."

Annabella doesn't take drugs, shuns alcohol, thinks smoking is silly, eats calorie counter foods like cod in butter sauce and chilli ("I burnt the pan today, mum she's a nurse, will kill me when she gets home") and likes 'Dallas' and 'Soap'.

She never goes to discos ("Went once with my older brother but I got bored") and turns down offers to dates because it brings memories flooding back of the Spurs apprentice.

She still wouldn't mind being an air hostess - but at the same time she desperately wants to be successful as a singer.

"See, I'm really just ordinary. In fact, I'm the most ordinary 14-year-old girl you'll ever meet. God, what a weird place to start - a dry cleaner's in Kilburn."



ODYSSEY GET EVEN

PAUL SEXTON gets worn out by ODYSSEY.

“WITH THE second album, we heard the death rattle. We thought we could be washed up. Now we want to strike while the iron's hot, or the record company might feel there's one too many acts on the label.”

The words of Louise Lopez, one third of Odyssey, who, two years late, have shaken off that one-hit-wonder shadow. The iron's never been hotter for Odyssey than it is now. At the beginning of 1978, they chanced upon a global goodie (I think he means it was a hit all over the world, mother) you'll remember called 'Native New Yorker'. Top Five in Britain, just outside Top 20 in the States, big in Japan, the works. But harshness aside, they looked the sort of studio incarnation that might drown as quickly as it has surfaced. For two years that was the story, and more of it in a moment; but in the meantime all the more credit to them for re-emerging, bigger than before, with 'Use It Up And Wear It Out' and a warmer - than - warm LP, 'Hang Together', whence also came the title track and 'Don't Tell Me, Tell Her', all examples of the lightweight pop - soul favoured by the band.

The Lopez sisters, Louise and Lillian, form the basis of the hit's vocal sound, a sound

they've been working at, Louise says nebulously, for "ooh, 15, 20 years, I guess." Their biog reckons on a starting age of eight or nine, and there's two years between them, so add the number you first thought of, and there's a bit of experience between them. Louise had voice training, Lillian piano, they both began writing in their early teens, and went on to that show with Sir Duke.

At this point in the narration, Odyssey's other bit, Bill McEachen (wait your turn Bill, I haven't finished with the girls yet) broke in: "Have you told him about the Grammy yet?" Next thing you knew, Louise was telling me about the Grammy. "Oh yeah, Lillian won a Grammy for writing the opening number for 'Bubblegum Brown Sugar'." There you are, short, sweet but quite impressive.

Odyssey was formed by the girls five years ago (more cloudy answers) and Bill McEachen joined some months after the success of their first single and its parent album 'Odyssey'. Bill was born in Fayetteville, North Carolina. Okay Bill, your turn: "I was in a band called We The People for seven years (he sang tenor), and we had some regional hits in the States. But the manager had no clout, and I decided it would be better for me to leave. I joined Odyssey about

two years and four months ago." In between times, McEachen worked as a session singer in New York, polishing that tenor which Odyssey now use as one of six different pitches in their stage show. A show you'll be able to sample soon, as the band return shortly for a 22-date UK tour.

"This will be the first time we've played in Britain as Odyssey," says Louise, "but Lillian and I toured as the Lopez Sisters. Now we do Broadway tunes, pop, r'n'b, even a country flavoured song from the second album called 'Lucky Star'."

That song, as I recall, was the closest the band came to following up 'Native New Yorker'. What went wrong? Louise again: "We had problems with Champion Entertainment, our management company. And the second album, 'Hollywood Party Tonight', wasn't danceable and didn't really do anything. It's dodgy to do slow songs when you're just breaking through."

"'Native New Yorker' came out at a time when New York was looking for something to build up its morale, and the record just had so many things going for it. We had hoped to carry on that success, but we'd been in the business long enough to know that it doesn't always happen." Which led to her comment about the band's possible extinction, and a tricky question from me: if a commercial song came along which you didn't like, at a time when you needed a hit, would you do it? "When we do cover tunes, we all have to like them, otherwise we don't do them. But with new songs, if they're saleable, well, business is business." In other words, yes, we probably would trade our integrity for a dollar.

But don't begrudge Odyssey their Number One, all the same. They're clearly excited about it, and the rest of their work. "We want longevity, we will go on as long as they'll have us," says Louise Lopez. Until it's all used up and worn out, in fact.

SONGWORDS



ROXY MUSIC OH YEAH!

Some expression in your eyes
Overtook me by surprise
Where was I, how was I to know?
How can we drive to a movie show
When the music is here in my car?
There's a band playing on the radio
With a rhythm of rhyming guitars
They're playing "Oh Yeah" on the radio.

And so it came to be our song
And so on through all summer long
Day and night drifting into love
Driving you home from a movie show
So in tune to the sounds in my car
There's a band playing on the radio
With a rhythm of rhyming guitars
They're playing "Oh Yeah" on the radio.

It's some time since we said goodbye
And now we lead our separate lives
But where am I where can I go?
Driving alone to a movie show
So I turn to the sounds in my car
There's a band playing on the radio
With a rhythm of rhyming guitars
There's a band playing on the radio
And it's drowning the sound of my tears
They're playing "Oh Yeah" on the radio.

c E.G. MUSIC LTD. 1980
Roxy Music Fan Club,
c/o Peter Leay,
51A Poulton Road,
Walsley,
Merseyside.

JERMAINE JACKSON BURNIN' HOT

Words & Music By: Jermaine Jackson,
Phyllis Molinary, Jim Foelber.

When I think how hot what you have,
It drives me wild it drives me mad
Hey hey hey hot (Burnin' fever)
(You give me fever) Burnin' hot - burnin' fever
Hey hey hey hot (Burnin' fever) you give me fever
Burnin' fever

Light my flame with your desire
And make me burn with a raging fire
Hey hey hey hot burnin' fever
You give me burnin' fever
Hey hey hey hot burnin' fever
I got a burnin' fever burnin' hot burnin' fever
Hey hey hey ooh.....

You know how much I want you pretty baby,
You got the kind of that drives me crazy
Burnin' fever burnin' fever I got a burnin' fever
Burnin' fever you give me fever burnin' fever,

Turn me on - Turn me around,
Turn me loose - but don't turn me down
Hey hey hey burnin' fever you give me fever burnin' fever
Hey hey hey burnin' fever I got a burnin' fever burnin' fever
Hey hey hey you know how much I want you pretty baby,
You got the kind of love that drives me crazy,
A burnin' fever burnin' fever I got a burnin' fever
Burnin' fever A burnin' fever burnin' fever
Hey hey hey I'm burnin' hot hot hot hot I'm burnin' hot hot hot,
Gotta have your love hot
Hey hey hey burnin' hot,
I got burnin' fever from the yearnin'
fever hey hey hey

Copyright: 1980 Jobete Music Co. Inc. (ASCAP) Famous Music Corp (ASCAP)
Jermaine Jackson Information;
c/o Motown Records Ltd.
25 Manchester Square,
London W 1.



THE B-52'S... STROBE LIGHT

Edited by SUSANNE GARRETT

HELP

I'M TRAPPED

LATELY I'VE felt trapped and depressed, largely because I've found it difficult to make new friends recently. When I get home from work I just stay in and either watch TV or play records. At school I did have a large number of mates but they've either moved away or we've lost touch, and while I need to be with people I'm basically a very shy person and find it difficult to mix easily. Once past that stage I'm very friendly. My mates at work are great, and maybe once a month we'll all get together and go to a disco, but if I ask at any other time, most of them are too tied-up.

I'm asking anyone aged between 16 and 20, male, female, black, white who're shy like me, but need friends, to contact me through the paper. I like Two-Tone, mod, reggae, ska, Motown and soul. Travelling is no problem. I'm 18 by the way.

Dave, Manor Park, London. Although the people who're ultra-outgoing and seem to be bursting with self-confidence may not have that problem, it can often be difficult to make new mates and meet new people after the easy everyday friendships of school are past and gone.

How do you break the ice? You've started by going out with the people from work once in a while. Now check-out anything that interests you locally and go along. Evening classes, clubs (music, sport, cars), joining a political party could be a start, and some gigs can be pretty friendly too once you've shown your face at a club more than once. Your nearest library will keep a list of societies and evening classes. Decide what really interests you and you're bound to find other people with a lot in common. Once you have something to talk about, you'll forget your shyness. Or why not look-up a couple of the people from schooldays? One or two might be feeling equally isolated, and might welcome the chance of a night out.

Anyone want to contact Dave? Write to him at 'Help', Record Mirror, 40 Long Acre, London, WC2. All replies will be forwarded. And Dave, please send us your address!

Anyone aged 18 and over and looking for new social contacts, parties, discos, gigs, theatre and holiday trips can join the National Federation Of 18 Plus Groups, Nicholson House, Old Court Road, Newent, Gloucestershire. (Tel: Newent 821210). Membership for a year costs £4.60 and there are over 250 branches throughout the UK.

GAY GIRL

I'M 15, female and gay and living at home. Myself and my best friend are attracted to each other and have been to bed three times in the last month. I'm also attracted to another friend, but she doesn't want to know as she isn't gay.

Please could you advise me on how I can tell my parents about myself. They'll be very shocked and upset if they happen

to find out before I can tell them.
Gail, Stoke-on-Trent

• Many girls form very close attachments to friends of the same sex in their early teens, often on a strictly emotional level, sometimes not, and later find themselves more attracted to boys. Others realise that they're gay, emotionally and chemically attracted to the same sex, from a very early age. Ultimately you're the only person who can know where you stand on the spectrum of sexuality: heterosexual, bisexual or homosexual, but there seems no point in opting for an easy label until you've lived a little more. One relationship doesn't label you forever. You're still exploring and growing.

Should you confide details of this friendship and your current feelings to your parents? You know them best, and have your own reasons for wanting them to know but would be advised to tread carefully, for your own survival. You've come to terms with where you are right now, but could they? How would your friends' parents react? Until you reach 18, the age of majority, they're legally responsible for you.

Would either set of parents go over the top and contact the bureaucratic powers that be? The doctor? The vicar? The Social Services? While lesbianism is not seen as illegal in our society, the age of female consent is 16, and the law does tend to see young gay people as "socially maladjusted". Technically, if your friend is also under 16, and the worst happened, you could both be charged with "indecent assault". More likely, if one set of parents over-reacted, one or both of you could be subject to a court supervision order, entailing regular visits to a probation officer, or could, at worst, be taken into the care of the local authority.

Those are the cold facts. In practice, if you do want to be honest with your parents, there are plenty of people around who will be helpful and supportive. As a start, contact Parents Enquiry, 16 Honley Road, Catford, London SE6, (Tel: 01 698 1815). They'll discuss the possibilities with you, and will put you in touch with someone who'll help you talk to your parents eventually, if this is what you want.

Other sources of help an information? There are few groups for gay teenagers in the UK, but counsellors at Lesbian Line, BM Box 1514, London WC1, (Tel: 01 637 8602, Monday to Friday, 2.00-10.00pm/Tuesday, Wednesday, Thursday, 7.00pm-10.00pm), will offer positive advice to young gay women anywhere in Britain.

Young gays in London are welcome to contact the Gay Teenagers Group on 01 263 5832. They meet at the Lecture Theatre, 6/9 Manor Gardens, Holloway Road, London N7, Monday and Wednesday, 7.00pm-10.00pm and Sunday 7.00pm-10.00pm.

SPECIAL DIET

WHERE CAN I write for advice or information about vegetarianism? I'm not sure how to start balancing a diet without meat.

Pete, Romford
• As you've been a carnivore for most of your life, it's important to wean yourself away from meat slowly, replacing it with the essential protein found in eggs, nuts, cheese and other high-nutrient foods. For

details on how to start, write to The Vegetarian Society Of The United Kingdom, 53, Marlows Road, London W8. They'll send you lots of leaflets, and a useful booklet covering all the dietary, moral and philosophical issues involved, as long as you enclose two second class stamps. Joining the veg mob costs only £4.00 a year if you're a school or college student, and can face the prospect of nut cutlets by the ton.

RECORD INSURANCE (CONT.)

TIM OF Gloucester tells us that rates of record insurance offered by Abbey Associates of Maidstone may be slightly more competitive, depending on the value of your collection, than the ones available from Entertainment And Leisure Service of York (RM - August 2). Abbey charge £12.50 a year to insure a collection worth £500 and £22.50 to cover £1,000 worth of albums, singles and rarities. On a standard collection each 7 inch single is valued at 90p; each 12 inch at £2.00

and each album at £4.50 (doubles £9.50), and provision is made for especially valuable rarities too. For details write to Abbey Associates, 25 Week Street, Maidstone, Kent. (Tel: Maidstone 678611).

• Problems? Write to Susanne Garrett, Help, Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply as only a small number of the letters which arrive each week can be published, space-wise.

FEEDBACK



KATE BUSH fan club.

THIS WEEK'S Feedback has been turned into a Fan Club Corner, because there must be loads of you who want to contact your favourite artists. Here are a few who're in the charts at the moment:

Kate Bush, P/O Box 38, Brighton BN1. UB40, c/o Simon Woods, (Manager), Big Records, 2nd Floor, 1 Albert Street, Birmingham.

Roxy Music, 51A Poulton Road, Wallasey, Cheshire. Dexy's Midnight Runners, Midnight Music, Temple House, 43/48 New Street, Birmingham B4 4LH.

Olivia Newton-John, P/O Box 730, Medina, Ohio, 44256, USA.

If you need any more fan club addresses, don't forget to write.

THE BEAT



STAND DOWN
MARGARET
(New Version) (DUB)



New double A side single



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

MAILMAN

RECORD LENDER

WITH REGARD to Bow Wow Wow's 'C.30, C.60, C.90, Go!', it is hardly surprising that there is so much unlawful taping from albums. Only a few days ago I lent two AC/DC albums to a friend so that he could copy them. I did not ask for a fee and I bought both albums for the reduced price of £3.99. So is it any wonder people record unlawfully when it's so much cheaper than buying the record?

Albums have come down in price a lot only because demand dropped considerably. Presumably the record companies would have continued to price albums out of the market at the seven or eight pound mark if this had not happened?

After all, if you could get tapes of a concert for the door price (anywhere from £2-4 usually) you could probably get a better result and atmosphere than a good lot of the albums these days.

H. Bressler.
 • Ha, ha, I've just sent your name off to the police.

HARRY THE CREEP

DEAR MAILMAN, I write to you in desperate hope to put a point over to an ex-girlfriend of mine who is now working in Callander, Scotland. You see she left me for a guy (creep) called Harry. So will you do me a favour and print a poem called Anne Marie?

Loving someone hurts a lot, you give what you take
 But don't like what you've got.
 Cos hurting me means, it's just one of your trends

So don't know about you girl, for this time it ends, I remember the day when we first met

I took what I got, but what did I get?
 Four months of feeling and bliss?

No — not you dear not even a kiss
 I hope you and Harry — marry one day

Cos, I'll be there and I'll walk up and say,
 Yes Harry, (she's my two time girl)

Your No 1 fan — John Neilson.
 • Gets you right there, doesn't it.

PAINT IT BLACK

MY GOD, what's happening to the charts? Can't people write new songs any more? 'Cupid', 'Working My Way Back', 'Let's Hang On', 'Paint It Black', 'My Girl', 'My Guy/My Girl', 'Crying' and several others.

Apart from 'Paint It Black' by the Mo-dettes, the rest seem to be people who've lost their chart topping success with their own music and need to fall back on old classics.
 Mind you, at the

moment the charts have become stagnant and methinks this is the beginning of the end for Two-Tone et al.
 Paul Humphreys.

• Gloomy little bleeder aren't you.



MO-DETTES: one of the old ones.

HEAD CASE

I THINK Brian Johnson of AC/DC fame looks like Andy Capp.
 From a headbangerette.
 • True.

MUG

I BOUGHT a copy of Queen's 'The Game' album, for £5.00, yes five bloody quid. I emphasise the five quid because I'm tight lipped and I don't like to spend too much money.

I went in the shop, gave the bloke a tiver and I expected at least 50p change, but he said 'that's all right', then I walked out of the shop, disgusted at having to pay £5.00 for a single album. The thing that

really made me mad was, a couple of hours after I'd bought the album, Record Mirror came and I saw the advertisement, Queen 'The Game' Boots album of the month, £1.60 off, now only £3.80 and to think I paid five piggin' quid for it.

Michael (the graveyard prowler from Cardiff) Read.
 • Mug. Fancy buying Queen anyway.

TOILET

I'D LIKE to say that Malcolm Dome is a highly sensitive, perceptive and incisively objective journalist. But I can't. However, I would instead say that after puberty, Malc should try his hand at something his dear little self is more suited to — like public toilets?

Best wishes, A literate RM reader.
 • But that's where he writes his stuff at the moment.

PRAT

WOULD YOU please let Malcolm Dome know how sorry we (Queen fans) feel for him. After all his efforts what happens. 'The Game' comes in at No 2 and tops the chart after two weeks.

That just goes to show how much people care for what you say Mr Prat! David Banner, Manchester.
 • That's torn it. Poor old Malc has just run out of the office crying.

BIRDS

I'VE BOUGHT Record Mirror every week for a

whole year and still do even through this (my) financial depression.

I do it only for the occasional piece of Queen info and the Mailman page. I think it is time my name was printed so I can carry a clipping with me to impress the birds I meet.

Please find enclosed an IOU for £5.00 (a bribe).
 I. Higginbotham, The Englishman in Bradford.
 • Well, you've got nothing else to impress them with.

CRUMMY

EVERY WEEK, regardless of weather conditions, I journey to my local newsagents to buy a copy of your crummy rag. With eager anticipation I return to my cell and scan its pages for an article about Blondie.

After an hour's fruitless search I begin to foam at the mouth and tear my hair out, this escalates into an epileptic fit and I smash everything in sight. Having calmed down I sit in the corn for a week waiting for your next issue. This ritual has been continuing repeatedly for months now, and is slowly driving me mad.

If you can't manage to print anything remotely captivating, why not invest your money wisely in a gas chamber and do the honourable thing.
 A Blondie fan. SE Hants Asylum.
 • The men in white coats are on their way round to you.

LITTLE

DID YOU know that for some strange psychological reason, if I send my letters in little envelopes they have a greater chance of getting chucked in the bin.

Mike Upton.
 PS. Even if I don't deserve an LP token, I still want one.

• If you put £5 notes inside the envelopes they won't get chucked away.

BOAT BOY

DO I get a record token for being the sole distributor of Record Mirror here in HMS Rooke?

Yours creepingly, Buster RN.

PS. Please give smudge, Eddie, Bob, Geoff and Animal a mention. After doing 12 months here it's amazing this letter isn't written in pure alcohol not ink!

PPS. Regards to J. Connolly.

• Have an LP token and a drink on me.

FAITHFUL

WHAT DO you mean by telling all the faithful John Connolly devotes that you're not printing any more of his letters?

We will revolt — we have a right to read his inspired scrawlings. You cannot deprive this nation of its heritage, you rotten spoilsport! The fact that he is a chauvanistic nutter is irrelevant, we have become accustomed to his style of illiteracy.

All else considered, he will no doubt continue to ply you with his manuscripts, so it would be an act of sheer heartlessness to render them rubbish and chuck them in the bin.

Morgan the only genuine working-class hero.

PS. I do not fall under the category of nutter, pervert, psycho, illiterate or any other non-complimentary heading.
 PPS PRINT THIS OR DIE YOUNG!

• Too late, I'm not that young any more.

ODDS ON

I'VE WORKED it out. If I were to send a letter, overtrimming with wit, humour, intrigue and controversy, it would have a 47,500-1 chance of being printed. If, however, I were to send you a meagre little quip scribbled on the back of a beer mat and sign it 'John Connolly, the wit of New Barnet', it would have a 13-8 on chance of being printed.

Yours statistically, Curri Bun.

• Now send another 47,499.

DISEASE

MY PROBATION officer says I'm a social disease can you get something for this on the National Health?

John Connolly, the New Barnet Anarchist.
 • It'll cost you 70p though.

JOHN'S MUM

I THINK it was very mean of you not to have any of my son's witty letters in last week's Record Mirror, he was deeply upset.

Margaret Connolly, the Mother of the Wit of New Barnet.
 • Serves him right.

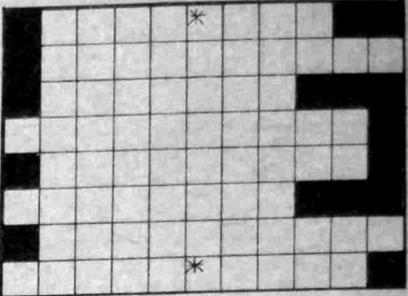
WIN AN LP

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

NAME

ADDRESS

POPAGRAM

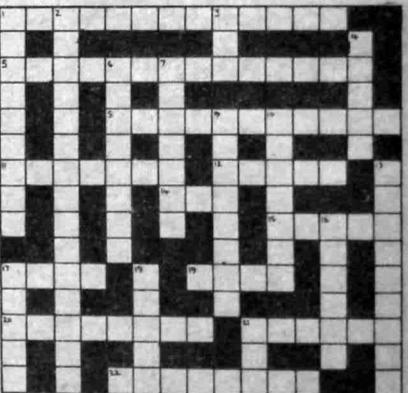


Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of someone who's just been saved. Remember the clues aren't in the correct order. You have to decide what the right order is.

They had a triple lady easy (10)
 Go down to earth in a brow (7)
 When Ray gave Min his mixture it produced a Motown star (6,4)

The cod said he could become a place for PIL to dance in (5,5) but Lipps Inc prefer to dance here (5,4)
 They're runnin' with the devil at Moscow? (3,5)
 The sign says 'Use By Rod', but it confuses spacial people (4,4)
 Bann dreams to mix into a fatty (3,7)

XWORD



CLUES

ACROSS

- 1 Roxy's family (5,3,5)
- 5 It was supposedly written about the sighting of a UFO (2,5,5,2)
- 8 What happens to everything that ELO touch (4,2,5)
- 11 Faces LP inspired by the French (3,2,2)
- 12 Flying Lizard's hit (5)
- 14 Petty singer (3)
- 15 Stones hit (5)
- 17 Dexy's tribute (4)
- 19 Gibson Brothers' favourite country (4)
- 20 Group on a holiday (8)
- 21 Alessi Brothers' hit (2,4)
- 22 1974, Sweet hit (3,5)

DOWN

- 1 Where Lipps Inc live (5,4)
- 2 Ramones LP (3,2,3,7)
- 3 Former Whistle Test presenter (3)
- 4 Is your bed too big without him? (5)
- 6 Group you may find Sleepwalking (8)
- 7 Fruity Yes LP (7)
- 9 Clash hit (5,3)
- 10 Had 1977 hit with She's Not There (7)
- 13 Recent Kats Bush hit (9)
- 16 Gloria will survive (6)
- 17 Darts hit (3,2)
- 18 Status Quo front man (5)
- 21 What was sent to Billy Joe (3)

LAST WEEK'S SOLUTION TO XWORD: ACROSS: 1 Talk Of The Town, 6 Ranking Full Stop, 8 Iron Maiden, 10 Daniel, 11 Cure, 13 Logical Song, 16 Anita, 17 Four, 19 Generation X, 20 Complex, 21 Save Me
 DOWN: 1 Turn It On Again, 2 London Calling, 3 Funkadelic, 4 Wishing, 5 Lodger, 7 Linda, 9 Dan Hartman, 12 Bear Cage, 14 Spirits, 15 No Fun, 18 Lene.

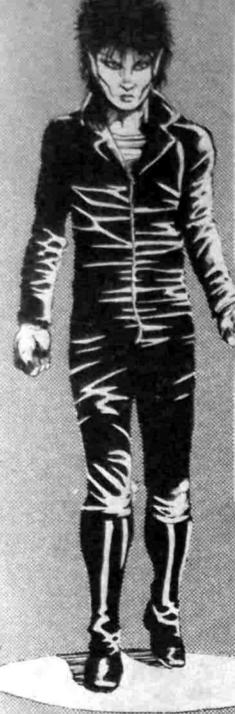
LAST WEEK'S SOLUTION TO POPAGRAM (in order of puzzle): Madness, Sex Pistols, Herb Alpert, Bryan Ferry, Unmasked, Underones, Ringo Starr, Bob Scaggs, Javis Ian.
 DOWN: Diana Ross.

LAST WEEK'S WINNER: Simon Finch, 16 Onslow Gardens, Wallington, Surrey SN6 9QN.



THE B-52'S... PARTY OUT OF BOUNDS

ZERO COMIX



THE PLACE IS ZENITH CITY. THE TIME IS YOUR FUTURE. MY NAME IS ZERO. I'VE BEEN CONVICTED OF MURDER. I WAS INNOCENT - BUT THAT'S IRRELEVANT. MY PUNISHMENT WAS TO HAVE "CORRECTIVE SURGERY" ON MY BRAIN TO MAKE ME A "DECENT CITIZEN".

THE IDEA DIDN'T APPEAL TO ME - WHICH WAS WHY I WAS ON THE RUN.

I HAD "PERSUADED" OUR GUARD TO HAND OVER THE KEYS TO OUR CELL. NOW ME AND MY FELLOW PRISONERS WERE TRYING TO FIND OUR WAY BACK HOME TO LEVEL ZERO....



THIS IS BROTHER GRIMM - THE NAME SAYS IT ALL -

ROXXY - HIS GIRL - SHE PROMISED TO KILL HIM RATHER THAN LET HIM LIVE. AS YET, SHE HADN'T KEPT HER PROMISE.

...WHAT WE DIDN'T KNOW WAS THAT WE WERE BEING WATCHED!



OH DEARY ME! NOW WHY ARE THEY RUNNING OUT ON US? OH WELL - THE POLICE WILL JUST HAVE TO BRING THEM BACK....

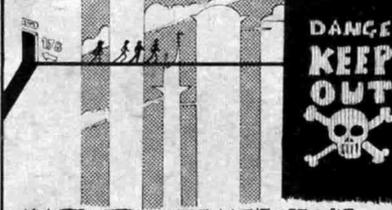


...AND JUST TO MAKE SURE THEY DON'T RUN OFF AGAIN - AFTER I'VE OPERATED ON THEIR BRAINS - I'LL PERFORM A LITTLE AMPUTATION ON THEIR LEGS!



STOP RIGHT THERE LAW-BREAKERS!

IT'S THE LAW! LET'S GET OUT OF HERE!



ANGER! KEEP OUT!

MINUTES LATER WE WERE IN THE OPEN AIR RACING ACROSS THE WALKWAY TO THE NEXT BUILDING!



HOLD IT - NO NEED TO FOLLOW THEM THERE - THEY'VE GONE INTO "FREAK CITY"!

POOR KIDS. GUESS WE WON'T BE SEEING THEM AGAIN.

CONTINUED NEXT WEEK.

RECORD & TAPE MART

WEST 4 RECORD COVERS

LP Polythene (200g) 25 61.00, 50 122.00
 100 23 95, 250 118.75, 500 118.00, 1,000 127.40
 LP Polythene (400g) 25 62.50, 50 125.00, 100 149.50
 LP Paper Polythene (inner) 30 63.65
 100 110.25, 250 124.50, 500 63.65, 1,000 110.25
 LP White Paper (inner) 30 64.20, 100 149.50
 P.V.C. Double 7" 41.49p, 10 64.99
 P.V.C. (heavy duty) 25 64.95, 50 129.95, 100 174.99
 Singles Card 20 65.50, 100 110.50, 250 121.25

WEST 4 TAPES & RECORDS
 109 Church High Road
 London W4 2DR (Dept. RM)

HIRE CASSETTES

★ JOIN Our fast-growing library - life membership is now available for only £2.
★ CHOOSE From our superb catalogue - including most top 75 chart entries plus 1000's of others
★ LISTEN To your choice of tapes from just 25p per day

Free brochure from
THE MUSICCASSETTE LIBRARY (Dept. RM)
 PO Box 147, Welford WD2 4FE, Notts

MISSING THAT HIT SOUND WHILE IT WAS AROUND, GET IT FROM THE DEALER WITH ALL THE CLASSICS. All the singles listed below are but a small selection from over 2,000 singles and 1,000 LP's listed at incredible prices.

SEND S.A.E. FOR LIST
 ALL THE RECORDS LISTED BELOW ARE 40p EACH, 4 FOR £1.50, 10 FOR £3.50, 20 FOR £6 (+ 35p P&P) MANY OTHERS ON LIST

74	J.J. BARRIE	No charge
144	WILLIAM BELL & JUDY CLAY	Private number
325	CHIC	Everybody dance/dance/dance
2639	CHIL-LITES	It's time for love
2906	DARTS	Get it
321	BOB DYLAN	Baby stop crying
570	ELECTRIC LIGHT ORCHESTRA	Telephone line
754	GOLDIE	Making up again
859	IMPERIALS	Who's gonna love me
851	KC & SUNSHINE BAND	Get down tonight
2280	NICK LOWE	Cruel to be kind (hit version)
1075	MANHATTANS	Hurt
1078	BARRY MANLOW	Can't smile without you
1103	JOHNNY MATHIS	Too much to little too late
1286	MIKE OLDFIELD	Portsmouth
1304	PEOPLE'S CHOICE	Jam Jam Jam
1480	RENOISSANCE	Northern lights
2501	SECRET AFFAIR	Let your heart dance
2505	SHOWADDY WADDY	I can help
1658	SLIK	Forever and ever
1694	SPINNERS	Ghetto child
3180	ROD STEWART	Blondes have more fun
1818	BILLY SWAN	I can help
1882	TIMMY THOMAS	Why can't we live together
1981	WHO	Won't get fooled again
2088	YELLOW DOG	Just one more night

ALSO A GREAT BARGAIN
 100 HIT SINGLES £18 (+ £4 if overseas)
 100 SOUL SINGLES £19 (+ £4 if overseas)
 100 REGGAE SINGLES £19 (+ £4 if overseas)

OLDIES UNLIMITED
 DEPARTMENT (R)
 TELFORD, SHROPSHIRE TF2 9NQ

WICKFORD'S ★ BIG TOURIST ATTRACTION

Some of last year's customers came from NORTH CAROLINA, ARIZONA, OREGON AND CALIFORNIA.

WANT YOU VISITED AGAIN? RECORDS 9177

7. J. J. BARRIE (200g) 25 61.00, 50 122.00
 100 23 95, 250 118.75, 500 118.00, 1,000 127.40
 LP Polythene (400g) 25 62.50, 50 125.00, 100 149.50
 LP Paper Polythene (inner) 30 63.65
 100 110.25, 250 124.50, 500 63.65, 1,000 110.25
 LP White Paper (inner) 30 64.20, 100 149.50
 P.V.C. Double 7" 41.49p, 10 64.99
 P.V.C. (heavy duty) 25 64.95, 50 129.95, 100 174.99
 Singles Card 20 65.50, 100 110.50, 250 121.25

WEST 4 TAPES & RECORDS
 109 Church High Road
 London W4 2DR (Dept. RM)

PFD LTD

76a High Street, Rochester, Kent
 Chart Mail Order Service
 All Prices quoted include p&p

Alvin Stardust (200g)	25 61.00
Alvin Stardust (400g)	25 62.50
Alvin Stardust (Paper)	30 63.65
Alvin Stardust (White Paper)	30 64.20
Alvin Stardust (P.V.C. Double 7")	41.49p
Alvin Stardust (P.V.C. Heavy Duty)	64.95
Alvin Stardust (Singles Card)	65.50
Alvin Stardust (100)	110.50
Alvin Stardust (250)	121.25
Alvin Stardust (500)	118.00
Alvin Stardust (1000)	127.40

MUSIC MARKET'S SHADY DEALS

20 HIGH STREET, PUTNEY, SW15 1SL
 (By the Bridge) Tel. 01-789 0518
 Open Mon-Sat + Mail Order
 130 ST. MARY STREET, SOUTHAMPTON
 (Opp Kingsland Mkt) Tel. 29121

All Prices Quoted Here Include Post & Packing
 Cheques and Postal Orders made payable to
 "Music Market" (London)
 SAE if more comprehensive list required
SELECTION FROM SPECIAL OFFER ALBUMS

1. P.I.L. (newspaper sleeve) 7"	£3.75
2. Doors, Double Single	£2.50
3. Blondie, Little GTO	£4.00
4. Iggy & The Stooges, I'm Sick Of You (pic sleeve)	£1.20
5. Clash, City Ruckers (pic sleeve) (import) 7"	£1.35
6. Blondie, Atomic 12" (pic sleeve)	£1.20
7. Nick Lowe, Bow! (pic sleeve) 7" EP	£1.20
8. Elvis Presley, Jailhouse Rock	£1.15
9. Elvis Presley, Blue Suede Shoes/Tooty Fruity	£1.15
10. Neil Sedaka, Happy Birthday Sweet 16	£1.15
11. Stealers Wheel, Stuck In The Middle/Star	£1.15
12. Tornadoes, Telstar	£1.15
13. Three Dog Night, Mama Told Me Not To Come	£1.15
14. Gene Vincent, Be Bop A Lula	£1.15
15. Hamilton Bohannon, Disco Stop	£1.15
16. Michael Eager, Let's All Chant	£1.15
17. George McGraw, It's Been So Long	£1.15

CHART SINGLES AND NEW RELEASES
 £1.15 INCLUDING POST & PACKING
 RECORDS BOUGHT FOR CASH OR PART EXCHANGE

RECORD & TAPE EXCHANGE

LPs, Tapes, Singles, Rarities Wanted

We will pay you 1p - £2.70 each CASH or EXCHANGE VALUE for your unwanted LPs, cassettes, singles (especially RARITIES). All accepted in ANY condition - absolutely NONE refused!

Bring ANY quantity to one of our shops at
 38 NOTTING HILL GATE, LONDON W.11
 28 PEMBERG ROAD, NOTTING HILL GATE, W.11
 90 GOLDHAWK ROAD, SHEPHERDS BUSH, W.12

CASSETTES ONLY may be sent with SAE for cash to Record & Tape Exchange, 38 Notting Hill Gate, London W11. (Our price must be accepted - nothing returned once sent, estimates on request).

RARITIES are bought, sold and exchanged in our deluge bins open UPSTAIRS at 38 Notting Hill Gate, W11. All shops are open daily 10 am-9 pm. There are 1,000's of used records & tapes, many below £1.10, singles from 10p.

DEALERS! - Cheap second hand LPs are available at wholesale prices at 38 Notting Hill Gate, W.11.

All enquiries: 01-727 3539

Adrians

THE RECORD SPECIALIST
 24 HIGH STREET, WICKFORD, SUSSEX
 See Monday to Saturday 10am to 5pm

ROADSHOWS

WANGER TANGO

TED NUGENT
Hammersmith Odeon, London

A COUPLE of years back the Nug released a double live album that should have been an absolute killer. It contained gross-out versions of his best known numbers and a couple of new songs as well but, unfortunately, it was spoiled by the mix, Ted's voice and guitar pushed way upfront and the rest of the band left to thrash away in the background.

And that just about describes tonight's show. Loincloth clad Nugent grabbing all the limelight and Charlie Huhn (guitar), Dave Kiswiney (bass) and Cliff Davies (drums) little more than props for his not inconsiderable ego.

Now I'm a big, big fan of the Nug. I like his onstage dementia, his larger-than-life personality and his love/hate relationship with that infamous Gibson Byrdland, but that ego has now inflated to a point where the music is beginning to suffer.

At present, he almost totally dominates the 90 minutes set, taking most of the vocals and solos, with the result that it's all a bit one-dimensional and lacking

the extra power and intensity that only comes from a band working as a unit.

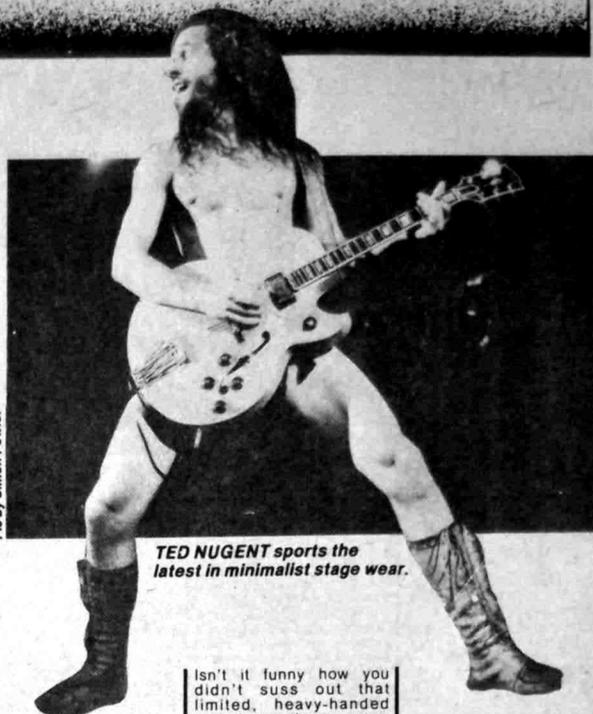
Despite this, it's still a pretty good show and the capacity crowd, on their feet from the off, were kept thoroughly agog.

First away was 'Motor City Madhouse', with Nugent perched on the drum riser eyeing those before him with lecherous glee, then 'Just What the Doctor Ordered', 'Wango Tango', 'Hard As Nails', 'Great White Buffalo' and the whole gamut of tooth fang and claw classics.

But it was the more tightly structured songs like 'Cat Scratch Fever' and 'I Gotta Move' that had most impact, for, whilst Nugent is a superb guitarist his constant need to prove the point does eventually start to pall. Particularly over the top was 'Wang Dang Sweet Poontang', a glorious number spoiled by an over-indulgent solo that even took in snatches of 'Hibernation'.

And when the wildman returns to these shores you can look for me again in row A because, for all his faults, he's still a real must to see. "Ya can't keep a good dog off yer leg," is a favourite Nugent boast but this time I've got the toothmarks to prove it. DANTE BONUTTO

Pic by Simon Fowler



TED NUGENT sports the latest in minimalist stage wear.

KISS
Palladium, New York

WHAT WOULD you expect to happen when the world premier theatrical band plays a one night stand in the world's most theatrical town? When you talk about Kiss playing their home town of New York you expect fireworks, flame throwing, and all the glitter and passaz in a rock band has ever stock-piled to take on the road.

That was what the audience of 3,300 got at the Palladium. The group of cartoon-crazed and Kabuki-inspired showmen turned in nearly two hours of their visual assault as well as strong medley as straight ahead rock 'n' roll.

Possibly the size of the venue was what inspired them; previous performances in the sports palaces have featured more visual than musical displays. This concert served as the debut of drummer Eric Carr, disguised as 'The Fox', who made nobody miss the departed Peter Criss. The band took the opportunity of their only 1980 USA appearance to thank a rhythm guitarist Paul Stanley called them — "Our number one fans" for sticking by them despite endless critical blasts.

Of particular note were performances of earlier

songs including the comical 'Dr Love'. Forgettable numbers from the groups' recent release 'Unmasked' were all overshadowed by an impressive rendition of the Rolling Stones' '2,000 Man' featuring Ace Frehly on lead guitar.

By the end of the night after an encore 'The Requisite', 'Home Town Saloon' and 'Back In The New York Groove', it became clear that Kiss, who will soon be striding across Europe, can finally take off their masks. They write enjoyable original songs, and they play them well enough. There is no longer any reason to hide. MARTIN PORTER

DOLL BY DOLL
Torrington, London

WHEN A band possessing the emotive abilities of Doll by Doll appears on the night of a full moon, one can be assured of an at-

mospherically loaded event.

Such was the case tonight. Doll by Doll opened their set with 'Hey Sweetheart'. It's a soulful giant of a song, building wave upon wave of emotion until the pressure is almost intolerable, before calming down to leave you drained, moved. Musically this band succeed in the honesty, the sheer feeling, they put into their playing. They blunder onward, flashes of brilliance interspersed by broken strings or suspect timing, but always they will come out ahead of the plastic song and precision technique of musical robotics.

This set however rarely faltered. The new material showed all the power and commitment of the first two albums 'Remember' and 'Gypsy Blood' represented on this occasion by 'Binary Fiction', 'Lose Myself and Strip-show'. These songs are powerful, menacing passages complementing Jackie Leven's almost manic style of guitar playing from which he produces almost frantic runs of deft notes.

Doll by Doll are essentially listening, are emotions essential? GRAHAM STEVENS

THE DAMNED
Tiffany's, Glasgow

THE DAMNED depress me. That year's model... and the song remains the same. It's nearly 1981 and they confront with the same hackneyed, static outlook that was less than appealing in 1977.

Don't be fooled. Being first gives you a head start. 'Neat, Neat, Neat' and 'New Rose' weren't classics. They were the first, the loudest, the fastest and most non-conformative noises at the time. And that's all. Will YOU still play them five years on?

The Damned, 1980, look foolish. No joke. And nobody's laughing. Captain Sensible, the archetypal yob is his usual predictable self. He goes in for lots of audience abuse — it always enhances the credibility count... they love it. And there's Rat Scabies. Doesn't he look a prat?

Isn't it funny how you didn't suss out that limited, heavy-handed technique three years ago? Dave Vanian's Transylvanian guise now looks like someone going to a fancy dress gig as Grandpa Munster.

Oh, and there's the music. The songs. Let's not forget that.

'Love Song' was first on the menu — an excruciating wall of noise; Sensible's splintered guitar screeching on a collision course with Scabies' lead weight beat. 'Second Time Around' was next, like its predecessor only with the phrase 'second time around' substituted for 'Love Song'.

The third number — sorry to be so vague — featured Sensible on inaudible keyboards, resulting in the song being dominated by a clumsy bass line. Indeed, the bass player — whoever he was — could have been playing in a studio booth, such was his disinterest.

For a band who're said to be splitting after these dates, premiering new material seemed futile. But we got 'Drinking About My Baby', regardless. Not a million miles removed from 'Belsen Was A Gas' in

structure, it was three minutes of tired, well worn re-arranged Damned riffs. Not different enough to make it interesting, though.

'Looking At You' had Vanian — who did admittedly strive to put on some kind of show — thumping out the beat on his chest with the mike and 'Looking For A Kiss' was taken at 100 mph, fuelled by the same relentless Scabies drumming, in evidence since the first number — and a Vanian vocal which sounded like Popeye on speed. 'Smash It Up' typified the mistaken Damned approach they've been getting away for too long — if it's loud, flash, brash, wild, untogther, crazed and menacing enough, the masses will swallow it. They still do.

They closed with the aforementioned "classics" which sound remarkably tame these days, and get messier by the minute. The Damned bash in and I leave for the bus. Treating water is something I can live without. Don't let's do the time warp again. BILLY SLOAN



BRYAN FERRY dances as only he can.

I'M OVER YOU

ROXY MUSIC
Apollo, Glasgow

VOYEUR ROCK. A distant non-descript sound oozes out into the air. Suddenly a jarring pointed guitar chord is unleashed and a laden drum beat stirs the music to life. The curtain parts to reveal giant venetian blinds behind which seven characters are silhouetted against the neon. On every besidst a heartache. I feel less participant and more an observer. Ultimately incompatible. The noise falls into position around the vocal and 'The Bogus Man' is born, less perplexing than its original incarnation it grathers momentum subtly but for cibly a joy.

And a testament to the adventure — Roxy Music possessed circa '72. The Roxy Music that pose that at much duplicated back shot at Lincoln.

Through 'Trash' they're careful, although 'Sophisto Rock' is markedly absent. A trace of what's needed to make Roxy more appealing. A toughening up process — something less safe and predictable. You find yourself almost praying the blinds will jam down, just to see how they'd cope with a real on-stage dilemma.

A point to note on the closer, 'Editions Of You', the thrill of the opening stabbing keyboards is missing, replaced by a messy cluttered piano and an over-dominant guitar.

The state of play these days.

It's never fluent struggling in pace and comes complete with each band member showcasing their particular skills. Mackay's sax break is the only thing to be relied on.

The set's real highlight is Manzanera's fine guitar work during 'The Thrill Of It All', coupled with a magnificent 'Song For Europe', the perfect Roxy scenario.

Gary Tibbs' bass work is tidy and Neil Hubbard's guitar always, sadly, secondary to Manzanera's. Paul Carrack's keyboards thrills are forgotten halfway through and Mackay's loose sax rasps don't come really often enough.

Throughout, Andy Newmark on drums seems

at odds with what's happening around him. Never more so than on 'Dance Away' where his crude soul ruins any mood achieved.

Of the new, there's not one song that stands out. 'My Only Love' sounds like all the out-takes from the past two albums spliced together. 'Over You' is, in essence, identical to 'Dance Away' — a slushy pop record.

Roxy Music on stage in 1980 were good. Perhaps even very good. But they no longer point the way. They make polished pop while lounging uncaring on a creative plateau.

I remember all those moments lost in wonder that we'll never find again. Or will we? At home later I put the Magazine album on. BILLY SLOAN



JOAN ARMATRADING: who said she didn't have a sense of humour?

Joan drops the armour plating

JOAN ARMATRADING
Club Malibu, New York

HAVING witnessed Joan Armatrading on a transcendent night a year ago at the Beacon Theatre, anything less is a disappointment.

Which is to say she wasn't transcendent on this night — but by any other standards than those she herself has set it was a superior night of rock.

Low-key yet assertive, she took command of the stage and her band with ease, the band moving in as aggressively as she — without overpowering her.

All appropriately so, for Joan Armatrading's songs are aggressive without being overpowering, low-key yet most certainly assertive. 'Me Myself I' — it sums it all up.

Particularly striking on this night was her humour. She seemed downright bubbly,

joking with the crowd, playfully eyeing the band members as they took their solos.

What was lacking overall, was a sense of pacing, of momentum. Individual highpoints came in spurts but never achieved momentum.

There was the sad desecration of 'Simon', the fiery passion of 'When You Kiss Me', a light (almost sing along) version of 'Rosy'. Each worked as an entity unto itself. None connected with each other.

In some cases, as on 'Turn Out The Light', the band's weak support vocals could be blamed for destroying the aural impact.

Then, too, here she was playing a dance club, the crowd on its feet before (with nowhere to sit had they wanted to) when Armatrading is a performer to be listened to.

Still, one is grateful to hear someone of her talents at all. And perhaps its even a mite unfair to expect transcendence every time. Even in love. IRA MAYER

THE RAM JAM BAND
New Golden Lion, Fulham

I GUESS that you're expecting to see the word "bandwagon" occurring in this review. Right again, Holmes, and here it comes: the Ram Jam Band probably are jumping on a mouthful that, can you think of anything better?). The message is that they probably built the damn bandwagon in the first place, and as long as the renaissance continues, they won't be short of a gig.

Pete Gage is hardly getting any younger, but in

this pub setting, he's clearly still got the feeling for the R&B music he used to play. And he's got together a good - fun band of seven other members: a three - piece horn section, including a young lady called Annie White, horn being the operative word; some guitars, keyboards and vocals and a good drum backbone. And that's what's so annoying: like the Step, who I saw the other week, this band has the capability to write eighties R&B, and carry it off, but instead of that we get just a handful of new songs, buried under an avalanche of the old sixties classics. Fine as far as it goes, good party stuff even, but sooner or later this has to end.

There is only a limited

number of soul classics, after all, and sooner or later, you're going to get duplication. The Step did 'Dance To The Music', so did the Ram Jam Band; the Step did 'Land Of A Thousand Dances', so did the Ram Jam Band. As long as they do them well, I suppose there's no problem in the short term, but I really can't see it lasting. And I wasn't always convinced by vocalist Steve Haynes, who tried hard to be soulful and very American, and that certainly wasn't worth the trouble.

Gage and the gang were pretty good, and you'd probably like them right now; but come back in six months and you might have to think again. PAUL SEXTON

STRAY CATS
Dingwalls, London

THREE TEENAGE rock'n'rollers from New York City. Brian Setzer on flashy guitar and vocals, Lee Rocker on mobile double bass, and Siip Jim standing up - on snare drum, bass drum and cymbal. These are the Stray Cats, without doubt the most inspired band, by far, I've seen all year.

Their gig at Dingwalls, only the band's second gig in this country, convinced me that the Stray Cats are destined to be one of those bands everyone will want to go and see in the coming months.

As soon as these fresh-faced yobbos amble on

stage you know they're going to entertain. With their greased quiffs, tattoos, bowling shirts, pointed shoes, and baggy trousers they look as though they've come straight from playing in a modern day Arnold's.

Though their music is bubbling over the Fifties influences, the Cats manage to turn out a sound which is refreshingly original.

Brian is the pretty pretty blond frontman. He runs through all the classic rock'n'roll poses in a manner that's never contrived. He pours out strained adolescent vocals with his guitar slung over his back, and then he plays it as though it's on fire. He swings his hips, goes weak at the knees, and bops round the stage.

Lee contributes deep harmonies, swings his bass round and round, and sometimes balances halfway up. Slim Jim is also a bit of an acrobat and he frequently jumps up on his bass drum, though he's usually content to thump out the heavy beat while bopping on the spot.

Seeing the Stray Cats is like going to a rock con-

cert for the first time. Even though the Cats are corny they have such style, innocence and energy that they almost made me forget about the 25 years of rock'n'roll that's preceded them.

The Cat's songs are electric slabs of punked up rockability. The Clash meet Buddy Holly meet The Cramps would be a comparison. Already the band have a few minor classics of their own. 'Storm The Iranian Embassy' is a heavily emotional white riot of a song. 'Bang! Stomp' a pounding rock'n'roll dance chant, and 'Rumble In Brighton' a hot headed wallop of a tune.

The Stray Cats set not only convinced me that here is a band who are destined to become the centre of enormous attention, it also turned me into a number one Stray Cats fan. See you at their next gig. PHILIP HALL.

THE PRODUCERS
Acklam Hall, London

TUCKED UNDER the Westway in the darkest depths of Notting Hill,

Acklam Hall can hardly be called 'The rock'n'roll capital of the world' and, thankfully, local four-piece The Producers made no such spurious claim. What they did do, however, was entertain the assembled minority with a largely self-penned set of lively, formative pop / rock belying the fact that this was only the second time they'd hit those much-smitten boards.

Due simply to the notable lack of bodies the sound was a touch boomy but The Prods, sporting a nifty line in boiler suits and DM's, made all the right noises with apparent ease.

Really, I'd like to catch this bunch again in a few months time when they're confident enough to project their personalities, look the audience straight in the eye and give the songs the sort of positive treatment they deserve but even at this early stage 'Computer Living', 'Apocalypse Hotel' (the soon come single) and 'We Are Waiting' show that The Producers are very much an ongoing situation. DANTE BONUTTO

NOW AVAILABLE

Locksmith

No. 1
IMPORT ALBUM
'UNLOCK THE FUNK'

New 3 Track 12" Single
Unlock The Funk
Chinese Funk Song
(Far Beyond)
Blackjack



CHEVY: worth chasing

CHEVY
The General Woolfe Hotel,
Coventry

AND THE heat was on. Outside, the evening was warm and pleasant but inside it was hot, hot, hotter than hell. The sort of Turkish bath conditions that melt your shirt, lubricate your trouser legs and make catching a band more a case of survival than anything else.

But Chevy, blending inspiration and perspiration to a fine degree were worth dropping the odd pound for. Simply, they were a revelation. The stage was cramped, the PA small and the crowd similar but the band rattled through an all too short set of harmony tinged US-style rock - a boogie with the sort of confidence that only comes from knowing you're good. And, of course, they are.

Guitarists Steve Walwyn and Paul Shanahan play with a power and finesse reminiscent of Boston at their knee - trembling best, drummer Chas Chapin and bassist Bob Poole provide an unflinching backbeat and singer / sometime guitarist Martin Cure proves the possessor of a very

healthy pair of lungs indeed. But then coming from the Spa town of Leamington (as do they all) that's just what you'd expect.

But what convinces me that the name Chevy won't provoke cries of 'who?' for very much longer is the quality of their songs. To combine raw, gutsy power with instant memorability is no easy task but this band do just that, ensuring that their John Stronach produced debut album will be worth saving the shekels for. Particularly ear - catching are 'Chevy' (their contribution to the patchy 'Metal For Muthas Vol 2'), 'The Taker', 'Rock On' and the magnificent 'Rock City' which sounds like prime singles material even to these battered ears.

In September, the band will be leaving for America where, being as their music is more in synch with Zep and Bad Co than Saxon and Maiden, their management feel they'll be most rapturously received, but hopefully a few British dates will precede their departure. So if you get a chance to check them out then do, I guarantee you'll be impressed. And if not, well, you can always send me back to Coventry - as long as Chevy are playing there that is. DANTE BONUTTO.

By James Hamilton

DISCO

NY DISCO '80

NEW YORK'S disco/soul/WBLS radio may still be winning the ratings battle but out in the clubs the energy has definitely dropped, with once exclusive names now practically toting for business at any time other than the busy weekends. Where disco was once a lifestyle this comes as a depressing fact of the Studio 54, until recently closed, now opens just on Fridays and seems to be attracting a largely black crowd, possibly due to its new black owner, the svelte pyjama suit and sombrero-wearing Michael Stone. Lacking a liquor licence (but then New York's best, Paradise Garage never had one), the club now has a more enjoyable atmosphere than in the era of posers even if the music on offer remains much unchanged. The converted theatre setting has been slightly revamped although the same variety of backdrops and flashing light columns drop down from the high ceiling amongst the dancers, new additions being extra articulated neon panels overhead and a huge rather than mechanised walkway-topped gantry that slides forward through the old proscenium area to form a stage. Also in an old theatre with similar backdrops, Xenon makes much play of its spectacular laser effects. This club last year was adamant in its refusal to grant admission to a group of British disco personalities, but was only too keen to grab 12 dollars a head while it still could in 1980. The only feature of slight interest was Rick James getting DJ John 'Jellybean' Benitez to play his new album and clearing the dangerously empty floor of his Walkys in the process. Still, it was a Monday, Jellybean actually seemed to be locking all over the place, and was at the Electric Circus for much of the week too. The disco floor here is naturally divided with lights into a three ring area and the DJ booth is housed inside hall a merryground. Interestingly, despite much talk of rock's impact into US discos, a live band playing on another floor at the Circus had zero audience while the disco was comfortably populated (new wave, rock and Merseybeat oldies are big in LA though, but then I mean, LA). Froggy and his friend Owen Jailler, when they weren't looking at smutty books, spent much of their nights chasing after New York's best mixing DJ, Larry Levan, who was not due to his regular Paradise Garage gig until the Friday set aside for Studio 54. Consequently Froggy and Owen experienced the heavy black drugs-orientated scenes at Manhattan's Melons and New Jersey's Zanzibar, at both of which Larry was making celebratory appearances on winning Billboard's disco disc award again. My own observations then on this trip are based mainly on Jellybean's style, which naturally involved no taking at all. His big tricks seemed to be chopping very loudly into the long tension-building intros of Kano 'I'm Ready' and Diana Ross 'I'm Coming Out', possibly mixing two copies of each to prolong the excitement which typically got all the ecstatic young men throwing their arms in the air and going 'oooh'. His running mixes were consistently faultless, but the constant excitement without any respite from the brighter end of the disco music spectrum got to be a bit wearying. It was the sound rather than tempo that stayed bright and zingy, it being noticeable how he was having to use oldies due to the lack of suitable newer ones when taking the tempo very fast. Of the current material used not only by Jellybean but by other jocks I heard, and in addition to records mentioned in passing on this page over the last two weeks, the much repeated material included obviously Stacy Latissaw, SOS Band, Change 'Searching', less obviously George Benson, Raydio 'For Those Who Like To Groove', Gap Band 'I Wanna Take You Home', Funkadelic 'Plus Voyage 'Love You Dancer', Chaka Khan 'Clouds', Two Tons O' Fun 'Got The Feeling', Flakes, Everlife 'Superhero's Theme' and — mixing really effectively wherever I went — Rod 'Shake It Up (Do The Boogaloo)'. Temporarily fired with enthusiasm on my return to London, I loaded up my disco boxes with some of the best new material, but I must admit I haven't yet to use any of the zingy ones here, because, let's face it, London is London... thank god!

KEEP IT FUNKY

SOME JOCKS seem to have been getting the wrong end of the stick about my little slogan, taking it to mean that variety in the music they play is bad and monotonous is the ideal to aim for. Far from it. 'Keep it funky' followed on from my double-edged 'Disco is dead' — which (a) pointed up the stupidity of that remark from uneducated media when clearly disco as a concept was not dead, and (b) sarcastically expressed the hope that crud 'disco' disco music was indeed 'dead'. 'Keep it funky' slogan therefore referred to the music that for the most part has been the dominant disco sound AND NOT to the fun for DJs only to play that sound. Pure zingy 'disco' was never for a while, but the surfeit of 'disco' trips that then flooded the market is what gave the word a bad name. If there's going to be a main type of music identified as 'disco' it's for goodness sake... KEEP IT FUNKY! Funk, soul and jazz have roots, and 'disco' had none and largely suffered the consequence. Now this is not to say that I only want to hear from specialist funky jocks, or about the specialist funky records that ordinary DJs are using in amongst their regular programme of sounds. I personally play a huge range of funk, on mobile private party gigs (if you're 'tag is true), but I think it is important to reflect — without necessarily going into too much detail — what records are being danced to in addition to the current funky stuff, otherwise a generation of DJs will grow up totally unequipped for the real world should they ever get a general gig. Hence, the DORC — but not enough DJs are listing general non-specialist hits in their chart returns. I'm sure a lot of you are playing 'em so let's hear about 'em too! And if you're one of the lucky minority who does play at specialist funk-jazz gigs, keep your charts coming as well. Let's face it, there's room for them all. Send your charts (at least a Top 20 or more if possible), written on your own paper (there are no printed forms), so that my mid-week 'To Prove My Love' (Japanese CBS Sony LP), Long Acre, London WC2E 8JT — and remember that any dates or info enclosed will not be published until the week after the one you've aimed for.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 31) with increased interest are Rose Royce 'Pop Your Fingers' (US Whiffle!), Manfred Mann 'Jungle Kittens' (Koko And Leeroe) (US Tabu LP), Ned Doherty 'To Prove My Love' (Japanese CBS Sony LP), Kurtis Blow 'The Breaks' (US Mercury 12in), Crown Heights All Stars 'You've Been Gone'/'Far Out' (De-Lite 12in), Jimmy Senyah 'Weakness For Your Sweetness' (Rokel 12in), Black State Amigo (TCD LP), Michael Henderson 'Wide Receiver' (US Buddha 12in promo), Captain Sky 'Sir Jam A Lot'/'Bubble Gum (I Chew You)' (US TEC LP), Ritz 'I Wanna Get With You' (US Posse 12in), Fred Wesley 'House Party' (US RSO), Surface Noise 'Love Groove'/'Dancin' On A Wire' (Groova Production 12in), Miume 'Give It On Up' (US Epic 12in), Viola Wills 'Up On The Roof' (A&M LP), Quaver 'I Wanna Get With You'/'Your Embrace' (US Chiaroam LP), Quaver 'Dennis Power O' Bites The Dust' (EMI LP/US Elektra 12in promo), Sweet Brown 'Sitting And Watching' (Jamaican Taxi 12in), Village People 'Can't Stop The Music' (Mercury LP/12in promo).

IMPORTS

MUMME: 'Give It On Up (If You Want To)' (US Epic 48-50918). Unusual smoothly bounding slick 117bpm 12in lurcher with shrill chix squeaking through the mellow men but the whole effect pinned to an unremitting delayed backbeat-thudding forward chugging drive that's full of life. Pronounced Em-loo-ay (it's James Mumme & Reggie Lucas of course).

RHYZE: 'Do Your Dance' (LP Just How Sweet Is Your Love' US Sam 703). Unexpectedly dead slow bluesy brass intro becomes a creamily clopping restrained 120-124bpm chanter with braying brass between vocals and a more percussive finish. 'Free' being a gaily galloping 128-127-128bpm tuneful blurb romper and 'Singing And Dancing' an attack and rhythm-switching falsetto/bass 126(intro)-127-126 (break)-127bpm soul smacker.

MANTUS: 'Slidin' To The Music' (US SMI 12-405). Considering their past fast flashy syndrome numbers, this extremely heavy funk thudding slow 105(intro)-103-102(harp on)101bpm 12in chanter with harmonic break is a surprise, as is the pleasant smoochy 69bpm 'Can't You Feel It' flip.

LEON HUFF: 'Tight Money'/'The Money's Tight' (US Phil Int 259 3109). Strange resonant rolling 101-102-103bpm 7in tripper with cooling chix is by no means slow but hard to categorise, the purely instrumental flip being heavier and chunkier with jazzy atmosphere.

MIXERS: two more 'Special Disco Mixers' that I picked up in New York are 'Medley Of The Hits Of 1979' (US JGL-3714) and 'Disco Decade — The Greatest Mixers' (US Factory Hill Records). The latter is distinctly scrappy using instrumental snippets starting with Man Tran 'Twilight Zone' and progressing over 12.00 through 128-123-122bpm, but the 79 melody is a beautifully mixed spot-on selection that may be sadly a little too

ODDS 'N' BODS

'disco' now for some tastes here. Lasting 15.02 and building from 112-132bpm, it brilliantly blends quite long vocal segments starting with Instant Funk 'Got My Mind Made Up', Love De-Luxe 'Here Comes That Sound', Jackie Moore 'This Time', Suzi Lane 'Harmony', Michael Jackson 'Don't Stop 'Til You Get Enough', Gino Soccio 'Dancer', Poussez 'Come On And Do!' and so on right up to Donna & Barbra 'No More Tears' Costing 5 dollars 50 cents each, this type of mixer can be obtained from New York's equivalent of Groove — although it also carries 100,000 oldies from 1929-1980 (catalogue 1 dollar 25) — Downstairs Records, actually underground in the subway arcade at 55 West 42nd St, NYC, NY 10036 (on the corner of Avenue Of The Americas), phone from Britain (0101-212) 354 4584. If interested, you'll have to check on postage rates charged in addition.

MORGAN KHAN, with big money behind him, his own offices and three brand new companies (including a label whose still secret name you'll love), is off to the States to tie up product and generally spread the news about his promotion services which looks likely to monopolise R&B releases even from many major UK companies (and that's not the half of it) — hrm, I wonder, will PRAT regret losing this 'brat'? Tony Jenkins of Mayfair Playboy Club funk fame and Peter Byfield have formed 'Funktion' — a club with a difference for up-market jazz-funk fans — starting next week (12), members (\$3 charter, \$10 once 500 have joined) get the discounted use of Batterssea's Bennett every Tuesday with Tony & Alex Anders spinning jazz just for them, nobody else admitted, plus regular funk parties every six weeks at other exclusive London discos simultaneously taken over specifically for the night — details from Funktion, 3 Gate Street, London SW3 (01-352 7349).

BBC-TV filmed at John's Groove record shop last week as evidently they think of Sean here (neither little or old) as the little old lady from Greek Street — who knows all about funky music, this plus stuff about Jean's little boy and his hit records for showing on 'Nationwide' within the next month. Details from Funktion, 3 Gate Street, London SW3 (01-352 7349).

BBC-TV filmed at John's Groove record shop last week as evidently they think of Sean here (neither little or old) as the little old lady from Greek Street — who knows all about funky music, this plus stuff about Jean's little boy and his hit records for showing on 'Nationwide' within the next month. Details from Funktion, 3 Gate Street, London SW3 (01-352 7349).

WEA for the entire run, pressed and packaged by WEA who believe in the smaller label's street vice, man... Cameron 'Let's Get It Off'/'Magic Of You' is on US 12in now. 'Chris Hill and the Mafia currently love' — To Prove My Love imported by the Earth Wind & Fire's upcoming new double LP called 'Faces' presently at Edgtopians's Faces with DJ Steve Dennis in October... Greg Edwards' photo last week didn't get printed quite as full length as the original, which got pretty near the knuckle — or something!... Peter Young now starts his 9am Saturday morning London Terry's Hooper oves (5) will be taken over over to hot newbies but with strong soul slant, adding even more to the station's disco orientation at weekends.

London is noticeably ahead of and funkier than the rest of the country to judge between local and national sales charts, incidentally (so what else is new?). Rob Harnett (Harlow) says it's getting so difficult to buy records outside the Top 75 in his area that he couldn't even get Diana Ross — but someone's been stocking it since though, surely! — Andy Greg, playing good disco and some jazz-funk (despite earlier saying his crowd shun it) around Loughton, into the local Discothopy shop at 27 The Broadway stocks current imports. Neil Davison (Sawton Black Bull on Funk Fri/Sundays), excited by a recent trip to the North-Eastern US, reports that out-of-the-way Johnson City's Power & Light disco there has a carpet-covered DJ booth full of luxuries like TV games, GB units, beer freezer and other home comforts — but makes no mention of decks or records (who needs 'em) — DJ doyen of London's swinging sixties (he taught Lou how to dance when jocking at the Bag O'Nails for instance), Al 'Needles' is now very welcome as floor manager at Mayfair Gullivers, where the doors were actually closed last Friday it got so full... Steve Lockwood (Huddersfield) seems proud that the West Yorkshire Area of DJ charts has long been headed by the appalling Kelly Marie, while Glenn Ross (South Norhampton Storthfield Country Club) says he's often asked for it as 'My Heart Beats Like A Drum', and Russell 'Arbie' Burtonshaw (Refton MAYC) says let's hope it sinks without trace — no such luck I fear... Larry Foster (Ilford Room At The Top) has been giving the Wally's some fun with Tom Jones 'It's Not Unusual' and Bud Flanagan 'Who Do You Think You're Kidding Mr Hitler' — goodies both, I agree. Chic 'Le Freak' must be a contender for the modern equivalent of 'Simon Says' or 'Sugar Sugar' surely, to judge from recent gigs where upper class sprigs do as impressively like real 'disco' disco still... Rolling Stones would have been at 50 and only the next three DORC hits in the Disco 90 had they been included... Alan Jewell (Finchley Road Les Elites) slavishly copies all this page's BPMs (plus he does his own) into a cross-indexed notebook so that he's ever ready for gigs when not using his own recognitions... I just memorized 'em... Anthony Nutting (Stalford), not a DJ, thinks it's a pity I stopped listing record timings as well — frankly everything else takes too long to do, and timings only cluttered the reviews even what you'd want... Hiroshi Fukumura needs careful enunciation — you WHAT your mother... MU strike being over and TOTP due back, doubtless consistently selling soul music will get swamped again by TV-generated higher pop stuff, ending much of our recent mini disco boom... KEEP THE FAITH, right on now!

UK NEWIES

LEVEL 42: 'Love Meeting Love' (Polydor POSPX 170). Throbbing synth undertow and jazzy piano with derivative languid vocal on lovely UK-recorded flowing 100-99-101-102bpm 12in jigger, originally on Elite, mixes well with Ramsey Lewis 'Hell On Wheels', the longer 101-100-101-102-103-102bpm 'Instrumental Love' B-side version being led by Gato Barbieri-style sax.

SUN: 'Space Ranger (Majic in The Air)' (Capitol 12CL 16157). Jauntily bubbling smoothly harmonised 125bpm soul chanter with splurging synth effects and classically constrained instrumentation reminiscent of a less raucous GO, on extremely pleasant 3-track 12in with the gently jittery 113bpm 'Hot Spot' jigger and more angular steadily jolting 113bpm 'Quest' instrumental, none of which really raise a sweat.

DENNIS BROWN, SLY & ROBBIE: 'Sitting And Watching' (Taxi TAXI 100). Jamaica-pressed amazingly effective dead simple 81bpm 12in reggae roller with great walling harmonised humming and a beat that's somehow just right for getting lost in — hard to explain, but it's a grabber! Tom Holland's been turning everyone on to it, so see if you can find one too.

ROBERTA FLACK: 'Don't Make Me Wait Too Long' (Atlantic K 11555). Attractive bass-bummed but rhythmically murky 117-118bpm 7in Stevie Wonder-penned hi-hat huster with muttering break and evident appeal (this week's winner on Capital's People's Choice), though the gospel-infused freaky synth spiked solidly smacking 109bpm 'God Don't Like Ugly' B-side thuder could be better for us.

A TASTE OF HONEY: 'Rescue Me' (Capitol 12CL 16156). Drawn-out slow intro to a George Duke-produced jolting catchily squeaked Emotions-type 108-108bpm smacking reggae on 3-track 12in with the girl crawling, then briefly sprinting 71-148bpm 'Say That You'll Stay' and classic 120(intro)-125bpm 'Boogie Oogie Oogie'.

STEPHANIE MILLS: 'D-a-n-c-e' (20th Century-Fox TCD 2464). Catchily spelling beetle 113-114-115-114-116bpm 12in chugger was good in its day but seems kinda late on single.

RANDY CRAWFORD: 'One Day I'll Fly Away' (Warner Bros K 17680). Delicately untiring gentle quavery 99/70bpm 7in slowie.

MERRY CLAYTON: 'Emotion' (MCA MCAT 622). Brassily starting good steady 91bpm Webster Lewis jigger, on so-called 'Import Action' 4-track 12in with the similarly far too late old DRAMATICS 'Music Is The Peoples Choice' 0-102-107-109bpm plodder, good cheerful LOVE COMMITTEE 'Boogie Papers' 123(intro)-125-127bpm romper and Emotions-like jolting 0-118bpm HEAT 'Just Like You'. Incidentally the other recent MCA 12in

BPMs need adjusting, John Handy 'Hard Work' to 132-134-133-134bpm. One Way/Al Hudson on 1bpm on all tracks. Crusaders 'Put It Where You Want It' up 3bpm to 128-130bpm and 'Sweet N' Sour' up 2bpm.

INVISIBLE MAN'S BAND: 'Love Can't Come/Love Has Come' (LP 'The Invisible Man's Band' Island ILPS 9537). Ethereally starting and then over-changing lushly rolling jazz disco chanter with Latin percussion emerging out of smooth scatting harmonies and tooling sax accelerates through 117-118-119(break) — 121-122-123-124-125bpm.

TOM BROWNE: 'Forever More' (LP 'Love Approach' Arista GRP 5008). With his jazz trumpet to the fore on all but the 'Jamaica' hit, this is an almost self-consciously 'Rise'-like 104/52-106bpm jolting instrumental smacker, 'Mariha' a breezy 121-124bpm loper and 'Dreams Of Lovin' You' a brassy 93-94-95bpm swayer, everything (hit included) making for a nice album.

SISTER SLEDGE: 'Let's Go On Vacation' (Atlantic K 11548). Dr Buzzard-ish slinky 93bpm 7in lurching swayer.

DISCO DATES

FRIDAY (8) Chris Hill with Froggy & Sean French funk a pre-requested oldies night at Southgate Royalty, Robbie Vincent & Jeff Young overseas the Canvey Goldmine local EMI Disco Danon' final. **SATURDAY (9)** Terry Lennane returns to Cuddies & Slim Jim at Mayfair Gullivers with more Merseysiders in tow, Sean French & Jeff Young funk Southgate Royalty, The Mexican looks in on Kelly at Brighton Sherrys, Stuart Robinson funks Leeds Castle Grove. **SUNDAY (10)** Steve Allen plays his Discoasis shop at Peterborough Cresset Slickers. **MONDAY (11)** Steve Dennis plays nothing but funk weekly on Mondays now at Edgtopians's Profile Suite, **WEDNESDAY (13)** From chics' new up-market Jackson's opens in Staines with an evening dress party (membership details on Bagshot 72157). Presumably people are on their hols this week, as there's not much to report.

THE RECORD SHACK OF LONDON TOWN
12, BERWICK ST., LONDON W.1.
TEL 01-437 3655

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

MAIL ORDER SERVICE
We offer the latest and funkiest mail order service possible (return 3% post). Orders can be accepted over the phone by Access or Barclaycard.

RING THE FUNKLINE NOW
SHACK RAP
Forgot to mention Andy Rogers last week... **\$ORRY!**
A big live type congratulations to Steve Dee for his new position. Galactic Funk is now upon the world. It's 11 AM so... No. 1. off to the next time.

GALACTIC FUNK WHITE LABEL
PROMO COPIES AVAILABLE NOW

They're open and rainin' to go. Last week Roger Squire's opened his new shop (pictured above) at 415 Ilford Lane, Ilford, Essex with a burst of champagne corks. The shop is packed with all the disco equipment you're ever gonna need. If you live in the area, check it out, 'cos, as Roger Squire's says: "We try harder."

1 MacLadden + Whitehead 7in
2 Shackatoc 12in
3 Coffee LP
4 Jimmy Senyah 12in
5 Ritz 12in
6 The Devils 12in
7 Starpoints LP
8 Soulshack 12in Promo
9 Protion 12in
10 Blacksmith 7in + LP
11 Hiroshi Fukumura LP
12 Main Ingression 12in
13 Dave Grudson LP (dip)
14 Fatback Band 12in
15 Larsson Fraton Band LP
16 Surface Noise 12in (new)
17 John Handy 12in
18 Love 12in Reissue
19 Mexicano 12in
20 Jean Carr 12in

DISCO SCENE

DISCOLAND

877 LEWISHAM HIGH ST, LONDON SE13
(Catford End, opp. Lewisham Hospital)

DISCO
HOTLINE

01-690 2205

MAIL ORDER INSTANT CREDIT FACILITIES DELIVER TO YOUR DOOR PART EXCHANGE WELCOME SHOWROOMS OPEN MON-SAT 10am-6pm CONTINUOUS DEMOS

FAL DECORATION TIME

Dancing Ladies £155 each (from stock)
Decor Boxes (large) £75 pair
Decor Boxes (small) £57 pair
Rainbow Boxes £49.50 each
Star Columns (small) £45 pair
Star Columns (large) £59 pair
Infinity Mirrors £99 each
Star Wheels £95 each
S.T.L. £39
Auto Sequence £69

SECONDHAND BARGAINS

M/N Pro 200 Speakers - (mint condition) £390
T.K. Magister Deck + S.T.L. - as new £370
T.K. Magnum Deck £350
Soundout Series III £225
Fal Non-Powered Super £115
Saxon 100W Deck £175
Fal Disco 50 (mono) £119

AMPS

Citronic
P/100/100 £159
FAL PA 100 £60W
Cloud 300W £179 - FAL 500W £209
Maine 200W Slave Amp £125 - D. J. Mixer £99
FAL PA 150, mono £99 - Selmer 100W, Mono £49
Ice Stereo 170x170 £165 - Ice Mono 170W £99

LYON

FORGE DECKS
CALL IN AND TRY 'EM!

"THE LYON FORGE COMPACT"
Includes Shure Cartridges, 2x150W Amp
Digital Clock, 8-Track Single Machine
3 Channel S.T.L. Sequencer
ONLY £649 (or £65 Deposit!)

THE LYON FORGE CUB

100W Mono Deck
£280 or £28 Deposit
Made for Beginner Disc Jockey!

RED PROFESSIONAL

THE SELF-POWERED SPEAKER SYSTEM
WITH A FUTURE IN THE FUTURE!

- If the price seems expensive wait till you hear the sound!
- 250 watts in a cab the size of a portable TV -
- The quality of a grade one Hi-Fi System -
- Almost acoustically indestructible -
- For free brochure ring, or write to us NOW!

MIXERS

DJ Stereo 12 £99 - Ice Stereo £151
Citronic SM506 - 2 £210
Citronic SM330 £135 - Citronic SM 440 £185

LOW PRICES?



WE BREAK RECORDS!

8 COLOUR ROPELIGHTS

Ropes £47.50 + P&P
4 Channel S.T.L. Controller, Normally £79
ONLY £69 while offer lasts!

Runs off your existing 4 channel sequencer, S.T.L., or Rope-Lite Controller

ONLY £4.95



New Delivery Just In!

BID FAREWELL TO YOUR ORANGE CRATES

RECORD CARRYING CASES
New Stock Just In!

LP/12" To Hold 50 x 12" £14.95
To Hold 100 x 12" £18.50
SINGLES/7" To Hold 100 x 7" £14.50
To Hold 500 x 7" £24.50

Detachable Lids, Locks, Handles, Feet & Corners

HARROW DISCO CENTRE (THE DISCOUNT PEOPLE)

OUR NEW CATALOGUE AVAILABLE NOW!!
Please Send Large S.A.E.

350 RAYNERS LANE, PINNER, MIDDX
01-868 8637/6454
SHOWROOM OPEN 6 DAYS 9-7 pm
Mailorder, HP, Access, Barclaycard

ADAM HALL (RM) SUPPLIES

Mail order service for flightcase and cabinet fittings including freecloth and coverings, handles, castors and specialised hardware, speaker fitting kits, jacks and sockets, Cannons and Bulgins, also Emilar compression drivers, AKG mics, Celestion speakers and ASS horns. Send 30p Postal Order for illustrated catalogues to:

ADAM HALL R.M. SUPPLIES
Unit H, Carlton Court, Grainger Road
Southend-on-Sea, Essex SS2 5B7

HEAVY DUTY LP RECORD CASES

Ideal for Deejay use. Made from top quality marine ply, glued and tacked. Holding 36 12-inch or LP records and finished in serviceable matt black lockable lift-off lid.
ONLY £14.99 INCLUDING P&P (UK)



Discoasis
Cross Street, Peterborough. Tel: 41305

DISCO HIRE FROM THE HARROW DISCO CENTRE

FULL RANGE OF SOUND & LIGHTING EQUIPMENT AVAILABLE FOR PROFESSIONAL OR HOME USE
COMPLETE DISCO WITH LIGHTS FROM £13
DECK UNITS, AMPS, SPEAKERS, PROJECTORS, SOUND TO LIGHT, STROBES, DRY ICE AND BUBBLE MACHINES, SNAKE LIGHTS, LASERS, ETC. ETC.
ALL PRICES EXCLUSIVE OF VAT

Send s.a.e. for full hire list to **RECORD & DISCO CENTRE**
350 RAYNERS LANE, PINNER, MIDDX 01-868 8637



NO VAT

WE'LL PAY THE VAT FOR YOU ON PRODUCTION OF THIS ADVERT BEFORE THE END OF AUGUST

- Does not apply to Special Offers
 - * Large Stocks * Mail Order
 - * On-Premises Servicing * Finance
 - * Complete Systems to Spares and Accessories * Part Exchange
 - * Secondhand Equipment
 - * Special Offers and Discounts * DIY
- Write or phone now for FREE ILLUSTRATED CATALOGUE
LUTON DISCO & LIGHTING CENTRE
75 Wellington Street, Luton LU1 5AA
Telephone 0582 39021/411733
Open Mon-Fri 10 am-6 pm, Sat 10-4.30

Dear frustrated D.J. of Ilford,

We can understand your despair at not having a Roger Squire's Discount Stores in your area but take heart, relief is at hand. Roger Squire's have opened their first BRAND NEW Discoshop of the eighties in Ilford.

Deejays and Disco people living in East London and Essex can now take advantage of the hundreds of FANTASTIC BARGAINS — many at HALF the usual prices — that Roger Squire's have on offer. So the more you spend — the more you save. Our Manager there is Trevor and he will be pleased to meet you.

ROGER SQUIRE'S LIGHT AND SOUND

415 Ilford Lane, Ilford, Essex
Tel: 01-478 1153.

DISC JOCKEYS WANTED

with an ear for good sound and an eye for a bargain.
Possibly the largest range of lighting and sound equipment in the country.

MIDLAND DISCO CENTRE
158-166 WELLINGBOROUGH ROAD, NORTHAMPTON
Telephone 34100

WANT A CAREER IN BROADCASTING?

We Can Help
Give Us A Call On
01-485 8887
MSP Cherub

DISCO BARN

20 THORNEY LANE SOUTH
IVER, BUCKS. Tel: (0753) 653171

Full range of Disco & Lighting Equipment
Stockists of Citronic, TK Discosound, ICE, FAL, Haze, Optikinetics, Cloud, SW, Audiotech, Simms, Pulsar, Soundout, Satyrus, Meteor, Rank Strand, Orange, Electro-Voice.

SPECIAL OF THE MONTH - SIMMS JUPITER CONSOLES
NON-POWERED £289
WITH AMP £369

HP - Mail Order, Access, Hire, Repair
Open Mon-Sat 10 am-6 pm

HIRE FROM HELP

COMPLETE DISCO FOR HIRE
FROM £12.52 VAT Extra
WE ALSO HIRE AMPS, STROBES DRY ICE, BUBBLE MACHINES, PROJECTORS, ROPELIGHTS
HELP DISCO CENTRE
197 Watford Road (A412), Croxley Green, Rickmansworth, Herts
Tel: Watford 44822 Send for price list
BUY FROM HELP
Open Mon/Sat 10 am-6 pm Wed till 8 pm

DJs REQUIRED For Work Abroad in Warm Countries

Also Radio Work Included
Contact
Reading (0734) 589453
during office hours

CASSETTE HIRE

Why pay around £5 for new cassettes when you can hire any of our 4,500 library cassettes for just 36p.
For full details of membership ask for our free brochure.
STEREO CASSETTE LENDING LIBRARY
Room 6, Sherwood House
Cenrbury CT1 3RL

RECORDS WANTED

Collection of recent DJ Disco Records wanted.
45's + 12". Up to 3,000 records accepted.
Good condition only.

RING JEFF ROSENBLATT on
01-370 6746
After 6 pm

TO ADVERTISE IN THIS SECTION

PHONE
01-836
1522

LIGHTING

The Disco's

OPTIKINETICS OPTIKINETICS

British Manufactured Disco Lighting Effects
No stamp required for free brochure. 'Light Entertainment'.
Freepost (R). Optikinetics Limited, Luton LU3 1BA. Tel: (0582) 411413.

Roger Squire's Summer SALE

FINAL DRASTIC REDUCTIONS

Hurry While Stocks Last
Sale ends 6.00pm August 30th 1980

1980 MODEL FROM OPTI'S

SPECIAL PURCHASE FOR OUR SUMMER SALE

TRIPLE SOCKET

OPTIKINE Lamp

LOWEST EVER SALE PRICE £79.99 (excluding attachments)

SOUNDOUT 5 CHANNEL MONO/STEREO DISCO MIXER

Professional Disco mixer with many facilities inc. twin V.U. meters, Bass & Treble controls, cueing select and full monitoring. Part control inputs for 2 decks, mic, aux and tape. Switch for mag. carts or ceramic. FANTASTIC VALUE FOR MONEY

List Price £95.00
SALE PRICE £75

SAVE £20

PARABEAM 300 The BIG one

SAVE £15

Professional Spot lighting for your Disco
List Price £44.70
SALE PRICE £29.70

Includes lantern, 300W narrow beam spot, 5 colour filters, and adjustable swivel bracket.

SOUNDOUT PANTHER

Based on the award winning Soundout Soundcentre - this tabuloin deck features 6 channel stereo mixer, auto fade, LED displays, Garrard belt drive decks. It comes complete with track ends, carrying handles, and a tough light case. Console only

List Price £484.00
SALE PRICE £384

Built in 130W + 130W Amp Model
List Price £645.00
SALE PRICE £545

SAVE £100

World Exclusive to Roger Squire's Customers only

THE INCREDIBLE COLOUR-GLO BUBBLE OUTFIT

Bubbles that light up in the dark

OUTFIT INCLUDES:
1 x Ice Bubblegun
List Price £49.50
SALE PRICE £39.50
2 x Gamma Beam U.V.'s
List Price £54.00
SALE PRICE £27.00
1 x Colour-Glo Bubble Liquid
List Price £5.99
SALE PRICE £4.99

COMPLETE OUTFIT Special Sale Price £69.99

HALF PRICE OFFER SILLY STRING

Makes over 200 ft of coloured streamers

Available in red, yellow, orange and green U.V. active

The craze of the 80's - simply press the button and a seemingly endless streamer shoots across the room!

List Price £2.00 per can
SALE PRICE ONLY 99p

WHITE LIGHT INTO RAINBOWS

With 9" x 9" Holographic Gratings - Use them like an ordinary filter over Pinspots and other White light sources.

Rainbow created colours are more vivid and give endless possibilities of colour mix.

SALE PRICE £6.90 per filter

ROGER SQUIRE'S LIGHT & SOUND DISCOUNT STORES

NEW BRANCH OPENS AUGUST 27th

LONDON (East)
415 Ilford Lane, Ilford, Essex.
Tel: 01-478 1153

LONDON (North)
176 Junction Road, N19 50Q
Margaret Dr. Tel: 01-272 7474

BRISTOL 125 Church Road, St. George BS5 9JR.
Tel: 0272 550560/550701

MANCHESTER
251 Deansgate, M3 4EN
Tel: 061-931 7676

GLASGOW 1 Queen Margaret Road (Off Queen Margaret Drive), Kelvinside G20 6DP. Tel: 041-946 3303

LATE SHOPPING EVERY WEEK NIGHT

All shops open 10am-7pm Mon-Fri. 10am-6pm Saturdays.

MAIL ORDER SERVICE

Add P&P as follows:
Goods up to £25..... P&P £1.00
£25-£50..... P&P £2.00
£50-£100..... P&P £3.00
Over £100..... P&P £5.00

Send to: Roger Squire's Mail Order, FREEPOST, Barnet, Herts EN5 5YB. Mail Order Hot Line 01-441 5656

World Exclusive to Roger Squire's Customers only

COLOUR-GLO Bubble Liquid is U.V. Active - available in yellow and red

CRAZY PRICES ON SPOTLIGHTS

PAR 38's
List Price £3.80
SALE PRICE £1.90

STANDARD SPOTS
Available in 60, 75, 90, 105, 120, 135, 150, 165, 180, 200, 225, 240, 255, 270, 285, 300, 315, 330, 345, 360, 375, 390, 405, 420, 435, 450, 465, 480, 495, 510, 525, 540, 555, 570, 585, 600, 615, 630, 645, 660, 675, 690, 705, 720, 735, 750, 765, 780, 795, 810, 825, 840, 855, 870, 885, 900, 915, 930, 945, 960, 975, 990, 1005, 1020, 1035, 1050, 1065, 1080, 1095, 1110, 1125, 1140, 1155, 1170, 1185, 1200, 1215, 1230, 1245, 1260, 1275, 1290, 1305, 1320, 1335, 1350, 1365, 1380, 1395, 1410, 1425, 1440, 1455, 1470, 1485, 1500, 1515, 1530, 1545, 1560, 1575, 1590, 1605, 1620, 1635, 1650, 1665, 1680, 1695, 1710, 1725, 1740, 1755, 1770, 1785, 1800, 1815, 1830, 1845, 1860, 1875, 1890, 1905, 1920, 1935, 1950, 1965, 1980, 1995, 2010, 2025, 2040, 2055, 2070, 2085, 2100, 2115, 2130, 2145, 2160, 2175, 2190, 2205, 2220, 2235, 2250, 2265, 2280, 2295, 2310, 2325, 2340, 2355, 2370, 2385, 2400, 2415, 2430, 2445, 2460, 2475, 2490, 2505, 2520, 2535, 2550, 2565, 2580, 2595, 2610, 2625, 2640, 2655, 2670, 2685, 2700, 2715, 2730, 2745, 2760, 2775, 2790, 2805, 2820, 2835, 2850, 2865, 2880, 2895, 2910, 2925, 2940, 2955, 2970, 2985, 3000, 3015, 3030, 3045, 3060, 3075, 3090, 3105, 3120, 3135, 3150, 3165, 3180, 3195, 3210, 3225, 3240, 3255, 3270, 3285, 3300, 3315, 3330, 3345, 3360, 3375, 3390, 3405, 3420, 3435, 3450, 3465, 3480, 3495, 3510, 3525, 3540, 3555, 3570, 3585, 3600, 3615, 3630, 3645, 3660, 3675, 3690, 3705, 3720, 3735, 3750, 3765, 3780, 3795, 3810, 3825, 3840, 3855, 3870, 3885, 3900, 3915, 3930, 3945, 3960, 3975, 3990, 4005, 4020, 4035, 4050, 4065, 4080, 4095, 4110, 4125, 4140, 4155, 4170, 4185, 4200, 4215, 4230, 4245, 4260, 4275, 4290, 4305, 4320, 4335, 4350, 4365, 4380, 4395, 4410, 4425, 4440, 4455, 4470, 4485, 4500, 4515, 4530, 4545, 4560, 4575, 4590, 4605, 4620, 4635, 4650, 4665, 4680, 4695, 4710, 4725, 4740, 4755, 4770, 4785, 4800, 4815, 4830, 4845, 4860, 4875, 4890, 4905, 4920, 4935, 4950, 4965, 4980, 4995, 5010, 5025, 5040, 5055, 5070, 5085, 5100, 5115, 5130, 5145, 5160, 5175, 5190, 5205, 5220, 5235, 5250, 5265, 5280, 5295, 5310, 5325, 5340, 5355, 5370, 5385, 5400, 5415, 5430, 5445, 5460, 5475, 5490, 5505, 5520, 5535, 5550, 5565, 5580, 5595, 5610, 5625, 5640, 5655, 5670, 5685, 5700, 5715, 5730, 5745, 5760, 5775, 5790, 5805, 5820, 5835, 5850, 5865, 5880, 5895, 5910, 5925, 5940, 5955, 5970, 5985, 6000, 6015, 6030, 6045, 6060, 6075, 6090, 6105, 6120, 6135, 6150, 6165, 6180, 6195, 6210, 6225, 6240, 6255, 6270, 6285, 6300, 6315, 6330, 6345, 6360, 6375, 6390, 6405, 6420, 6435, 6450, 6465, 6480, 6495, 6510, 6525, 6540, 6555, 6570, 6585, 6600, 6615, 6630, 6645, 6660, 6675, 6690, 6705, 6720, 6735, 6750, 6765, 6780, 6795, 6810, 6825, 6840, 6855, 6870, 6885, 6900, 6915, 6930, 6945, 6960, 6975, 6990, 7005, 7020, 7035, 7050, 7065, 7080, 7095, 7110, 7125, 7140, 7155, 7170, 7185, 7200, 7215, 7230, 7245, 7260, 7275, 7290, 7305, 7320, 7335, 7350, 7365, 7380, 7395, 7410, 7425, 7440, 7455, 7470, 7485, 7500, 7515, 7530, 7545, 7560, 7575, 7590, 7605, 7620, 7635, 7650, 7665, 7680, 7695, 7710, 7725, 7740, 7755, 7770, 7785, 7800, 7815, 7830, 7845, 7860, 7875, 7890, 7905, 7920, 7935, 7950, 7965, 7980, 7995, 8010, 8025, 8040, 8055, 8070, 8085, 8100, 8115, 8130, 8145, 8160, 8175, 8190, 8205, 8220, 8235, 8250, 8265, 8280, 8295, 8310, 8325, 8340, 8355, 8370, 8385, 8400, 8415, 8430, 8445, 8460, 8475, 8490, 8505, 8520, 8535, 8550, 8565, 8580, 8595, 8610, 8625, 8640, 8655, 8670, 8685, 8700, 8715, 8730, 8745, 8760, 8775, 8790, 8805, 8820, 8835, 8850, 8865, 8880, 8895, 8910, 8925, 8940, 8955, 8970, 8985, 9000, 9015, 9030, 9045, 9060, 9075, 9090, 9105, 9120, 9135, 9150, 9165, 9180, 9195, 9210, 9225, 9240, 9255, 9270, 9285, 9300, 9315, 9330, 9345, 9360, 9375, 9390, 9405, 9420, 9435, 9450, 9465, 9480, 9495, 9510, 9525, 9540, 9555, 9570, 9585, 9600, 9615, 9630, 9645, 9660, 9675, 9690, 9705, 9720, 9735, 9750, 9765, 9780, 9795, 9810, 9825, 9840, 9855, 9870, 9885, 9900, 9915, 9930, 9945, 9960, 9975, 9990, 10005, 10020, 10035, 10050, 10065, 10080, 10095, 10110, 10125, 10140, 10155, 10170, 10185, 10200, 10215, 10230, 10245, 10260, 10275, 10290, 10305, 10320, 10335, 10350, 10365, 10380, 10395, 10410, 10425, 10440, 10455, 10470, 10485, 10500, 10515, 10530, 10545, 10560, 10575, 10590, 10605, 10620, 10635, 10650, 10665, 10680, 10695, 10710, 10725, 10740, 10755, 10770, 10785, 10800, 10815, 10830, 10845, 10860, 10875, 10890, 10905, 10920, 10935, 10950, 10965, 10980, 10995, 11010, 11025, 11040, 11055, 11070, 11085, 11100, 11115, 11130, 11145, 11160, 11175, 11190, 11205, 11220, 11235, 11250, 11265, 11280, 11295, 11310, 11325, 11340, 11355, 11370, 11385, 11400, 11415, 11430, 11445, 11460, 11475, 11490, 11505, 11520, 11535, 11550, 11565, 11580, 11595, 11610, 11625, 11640, 11655, 11670, 11685, 11700, 11715, 11730, 11745, 11760, 11775, 11790, 11805, 11820, 11835, 11850, 11865, 11880, 11895, 11910, 11925, 11940, 11955, 11970, 11985, 12000, 12015, 12030, 12045, 12060, 12075, 12090, 12105, 12120, 12135, 12150, 12165, 12180, 12195, 12210, 12225, 12240, 12255, 12270, 12285, 12300, 12315, 12330, 12345, 12360, 12375, 12390, 12405, 12420, 12435, 12450, 12465, 12480, 12495, 12510, 12525, 12540, 12555, 12570, 12585, 12600, 12615, 12630, 12645, 12660, 12675, 12690, 12705, 12720, 12735, 12750, 12765, 12780, 12795, 12810, 12825, 12840, 12855, 12870, 12885, 12900, 12915, 12930, 12945, 12960, 12975, 12990, 13005, 13020, 13035, 13050, 13065, 13080, 13095, 13110, 13125, 13140, 13155, 13170, 13185, 13200, 13215, 13230, 13245, 13260, 13275, 13290, 13305, 13320, 13335, 13350, 13365, 13380, 13395, 13410, 13425, 13440, 13455, 13470, 13485, 13500, 13515, 13530, 13545, 13560, 13575, 13590, 13605, 13620, 13635, 13650, 13665, 13680, 13695, 13710, 13725, 13740, 13755, 13770, 13785, 13800, 13815, 13830, 13845, 13860, 13875, 13890, 13905, 13920, 13935, 13950, 13965, 13980, 13995, 14010, 14025, 14040, 14055, 14070, 14085, 14100, 14115, 14130, 14145, 14160, 14175, 14190, 14205, 14220, 14235, 14250, 14265, 14280, 14295, 14310, 14325, 14340, 14355, 14370, 14385, 14400, 14415, 14430, 14445, 14460, 14475, 14490, 14505, 14520, 14535, 14550, 14565, 14580, 14595, 14610, 14625, 14640, 14655, 14670, 14685, 14700, 14715, 14730, 14745, 14760, 14775, 14790, 14805, 14820, 14835, 14850, 14865, 14880, 14895, 14910, 14925, 14940, 14955, 14970, 14985, 15000, 15015, 15030, 15045, 15060, 15075, 15090, 15105, 15120, 15135, 15150, 15165, 15180, 15195, 15210, 15225, 15240, 15255, 15270, 15285, 15300, 15315, 15330, 15345, 15360, 15375, 15390, 15405, 15420, 15435, 15450, 15465, 15480, 15495, 15510, 15525, 15540, 15555, 15570, 15585, 15600, 15615, 15630, 15645, 15660, 15675, 15690, 15705, 15720, 15735, 15750, 15765, 15780, 15795, 15810, 15825, 15840, 15855, 15870, 15885, 15900, 15915, 15930, 15945, 15960, 15975, 15990, 16005, 16020, 16035, 16050, 16065, 16080, 16095, 16110, 16125, 16140, 16155, 16170, 16185, 16200, 16215, 16230, 16245, 16260, 16275, 16290, 16305, 16320, 16335, 16350, 16365, 16380, 16395, 16410, 16425, 16440, 16455, 16470, 16485, 16500, 16515, 16530, 16545, 16560, 16575, 16590, 16605, 16620, 16635, 16650, 16665, 16680, 16695, 16710, 16725, 16740, 16755, 16770, 16785, 16800, 16815, 16830, 16845, 16860, 16875, 16890, 16905, 16920, 16935, 16950, 16965, 16980, 16995, 17010, 17025, 17040, 17055, 17070, 17085, 17100, 17115, 17130, 17145, 17160, 17175, 17190, 17205, 17220, 17235, 17250, 17265, 17280, 17295, 17310, 17325, 17340, 17355, 17370, 17385, 17400, 17415, 17430, 17445, 17460, 17475, 17490, 17505, 17520, 17535, 17550, 17565, 17580, 17595, 17610, 17625, 17640, 17655, 17670, 17685, 17700, 17715, 17730, 17745, 17760, 17775, 17790, 17805, 17820, 17835, 17850, 17865, 17880, 17895, 17910, 17925, 17940, 17955, 17970, 17985, 18000, 18015, 18030, 18045, 18060, 18075, 18090, 18105, 18120, 18135, 18150, 18165, 18180, 18195, 18210, 18225, 18240, 18255, 18270, 18285, 18300, 18315, 18330, 18345, 18360, 18375, 18390, 18405, 18420, 18435, 18450, 18465, 18480, 18495, 18510, 18525, 18540, 18555, 18570, 18585, 18600, 18615, 18630, 18645, 18660, 18675, 18690, 18705, 18720, 18735, 18750, 18765, 18780, 18795, 18810, 18825, 18840, 18855, 18870, 18885, 18900, 18915, 18930, 18945, 18960, 18975, 18990, 19005, 19020, 19035, 19050, 19065, 19080, 19095, 19110, 19125, 19140, 19155, 19170, 19185, 19200, 19215, 19230, 19245, 19260, 19275, 19290, 19305, 19320, 19335, 19350, 19365, 19380, 19395, 19410, 19425, 19440, 19455, 19470, 19485, 19500, 19515, 19530, 19545, 19560, 19575, 19590, 19605, 19620, 19635, 19650, 19665, 19680, 19695, 19710, 19725, 19740, 19755, 19770, 19785, 19800, 19815, 19830, 19845, 19860, 19875, 19890, 19905, 19920, 19935, 19950, 19965, 19980, 19995, 20010, 20025, 20040, 20055, 20070, 20085, 20100, 20115, 20130, 20145, 20160, 20175, 20190, 20205, 20220, 20235, 20250, 20265, 20280, 20295, 20310, 20325, 20340, 20355, 20370, 20385, 20400, 20415, 20430, 20445, 20460, 20475, 20490, 20505, 20520, 20535, 20550, 20565, 20580, 20595, 20610, 20625, 20640, 20655, 20670, 20685, 20700, 20715, 20730, 20745, 20760, 20775, 20790, 20805, 20820, 20835, 20850, 20865, 20880, 20895, 20910, 20925, 20940, 20955, 20970, 20985, 21000, 21015, 21030, 21045, 21060, 21075, 21090, 21105, 21120, 21135, 21150, 21165, 21180, 21195, 21210, 21225, 21240, 21255, 21270, 21285, 21300, 21315, 21330, 21345, 21360, 21375, 21390, 21405, 21420, 21435, 21450, 21465, 21480, 21495, 21510, 21525, 21540, 21555, 21570, 21585, 21600, 21615, 21630, 21645, 21660, 21675, 21690, 21705, 21720, 21735, 21750, 21765, 21780, 21795, 21810, 21825, 21840, 21855, 21870, 21885, 21900, 21915, 21930, 21945, 21960, 21975, 21990, 22005, 22020, 22035, 22050, 22065, 22080, 22095, 22110, 22125, 22140, 22155, 22170, 22185, 22200, 22215, 22230, 22245, 22260, 22275, 22290, 22305, 22320, 22335, 22350, 22365, 22380, 22395, 22410, 22425, 22440, 22455, 22470, 22485, 22500, 22515, 22530, 22545, 22560, 22575, 22590, 22605, 22620, 22635, 22650, 22665, 22680, 22695, 22710, 22725, 22740, 22755, 22770, 22785, 22800, 22815, 22830, 22845, 22860, 22875, 22890, 22905, 22920, 22935, 22950, 22965, 22980, 22995, 23010, 23025, 23040, 23055, 23070, 23085, 23100, 23115, 23130, 23145, 23160, 23175, 23190, 23205, 23220, 23235, 23250, 23265, 23280, 23295, 23310, 23325, 23340, 23355, 23370, 23385, 23400, 23415, 23430, 23445, 23460, 23475, 23490, 23505, 23520, 23535, 23550, 23565, 23580, 23595, 23610, 23625, 23640, 23655, 23670, 23685, 23700, 23715, 23730, 23745, 23760, 23775, 23790, 23805, 23820, 23835, 23850, 23865, 23880, 23895, 23910, 23925, 23940, 23955, 23970,

SMALL ADS

STIFF LITTLE FINGERS - (2) Inflammable Material or Two Fingers - T-shirts £3.50. S-shirts £6.95. SML - T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

TALKING HEADS - Fear of Music - T-shirts £3.50. S-shirts £6.95. SML - T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

THE JAM - Tube Station - T-shirts £3.50. S-shirts £6.95. SML - T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

1980 CATALOGUE now available free! Thousands of books, badges, patches, photos, posters; Heavy Metal, Punk, Mods, Bowie, Blondie, Sci-Fi, Nostalgia. Please send large SAE for overseas send 4 IRC coupons to Harlequin, 68 St Petergate, Stockport.

PRE-RECORDED VIDEO - "Rock Concerts" - Fantastic new offer! Black Sabbath + Thin Lizzy +

Boyz n the Daze + Average White Band + Amanda Lear + Beatles + Elvis Presley + Santana + Grateful Dead + Gary Numan + David Bowie +++ Lots more!! Send large SAE and 25p for full illustrated catalogue. (Dept VRM), RS Promotions, Ivy House, North Street, Milverton, Somerset.

LEVI, WRANGLER, Lee, Britannia, Easy, Brutus, Lee Cooper, Falmer, Smak, straight leg jeans, £12.50 + £1 p&p. State waist size and minimum leg length. - K. A. Mills, 7 Bawdsey Close, Stevenage, Herts.

FREE LISTS of hundreds of badges, patches, scarves, lowest prices. Fantastic range incredible value, speedy service send SAE now to: Photosouvenir (RM), 23 Leicester Road, Faiswiler, Manchester.

BLACK SABBATH teeshirts £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

SAXON TEESHIRTS £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

LED ZEPPELIN teeshirts £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

THE DAMNED teeshirts £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

THE RAMONES teeshirts £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

BACK ISSUES Record Mirror and Sounds from 1976. Free - Wakefield 76890.

FASHION BELTS DIRECT FROM DESIGNERS AT FACTORY PRICES

1in width. Leather Belts are available in black, black, brown, burgundy, tan, pink, yellow, blue. Choice of buckles, smooth clasp chrome or gilt. Boys scout buckle in Chrome. £1.39 including postage. **ALBERT AND OWEN**, 67 Bass Street, Derby. Phone 381186

WHITESNAKE teeshirts £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

JUDAS PRIEST teeshirts, £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

MOTORHEAD 'OVERKILL' teeshirts £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

RUSH TEESHIRTS, £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

AC/DC TEESHIRTS, £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

BON SCOTT Teeshirts, £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

NEARLY NEW David Cahill almost peak condition will give to any music, will sell on hire purchase or swap for Lena Zavaroni - Norman 0253 27074.

JOKES, MAGIC, etc. SAE T.P. Smith - 2 The Hornbeams, Stevenage, Herts. **GENESIS GOLD** albums (real gold, framed replicas), four jackets, send SAE for details to Genesis Information, PO Box 107, London N6 5RU.

COLOUR PHOTOGRAPHS AT UNBEATABLE PRICES

5"x7" photos 35p each or 3 for £2.50. Police, Numan, Bowie, Blondie, Jam, Clash, Sham, Ferry, Olivia, Zeppelin, Priest & hundreds more. Monochrome also available £4.50 set of 5 10"x8" p&p 15p singles, 20p sets. Hundreds of badges, patches, etc. SAE for lists. Cheques/PO's to: Photocall, Unit 9, Oasis, Brown Street, Manchester. Callers and trade enquiries welcome. 8426

ABBA!! - SUPERB IMPORTED PHOTOBOOK + FREE POSTER (£4) + + + SUPERSTAR BOOKS!! - MOTORHEAD STORY (£2.50) + KISS DYNASTY (£5.50) + POLICE - STING (£3.25) + PISTOLS LIFE (£3.25) + BLONDIE - STORY (£4.50) + BLONDIE - PICTURE THIS (£4.50) + BLONDIE - LIFE & TIMES (£1.75) + BOWIE - OWN WORDS (£3.50) + BOWIE - PRIVATE LIFE (£3.25) + BOWIE PHOTOBOOK (£2.99) + BOWIE - STATION TO STATION (£5.50) + BOWIE + B O O T L E G S I L U S T R A T E D - (£1.75) + ZAPATA - STORY (£2.50) + PINK FLOYD - STORY (£6.75) + BOOMTOWN RATS MUSIC (£4.50) + N E W E L V I S D I S C O G R A P H Y (£2.75) + N E W S T O N E S D I S C O G R A P H Y (£2.75) + GENESIS + EVOLUTION (£6.95) + DYLAN D I S C O G R A P H Y (£2.75): LIMITED OFFER!!! - DEPT B - R.S. PROMOTIONS, IVY HOUSE, NORTH STREET, MILVERTON, SOMERSET.

GENESIS, POLICE (at Milton Keynes), Kiss, Fleetwood Mac. Superb new colour photographs. Also available: Rush, Rainbow, Whitesnake, Purple, Gillan, Skynrd, Sabbath, Scorpions, Quo, Lizzy, AC/DC, Zeppelin, UFO, Wang, Gabriel, Hackett, Blondie, Numan, Olivia, Bowie, Clash, Jam, Stranglers, Cars, Specials, Queen, Roxy, Slade, etc. 45p each, £4 for 10 Special August offer! To appreciate the quality of the photographs send stamped SAE for catalogue and FREE sample to - Alan Perry PO Box 4, Upton, Wirral, Merseyside L49 6LE.

DAVID ESSEX set of 10 superb colour Sins x 3 1/2ins photos UK tour 1980, only £3.20 from - S. Flinders, 5 Main Street, Stanton by Dale, Ilkerton, Derbyshire.

ATHLETIC SPIZZ '80 t/shirts, SML, £3.50 - Promotaprint, 53 Howard Street, Sheffield.

SHAM '69 logo and Her-sham Boys t/shirts, SML, £3.50 - Promotaprint, 53 Howard Street, Sheffield.

FREE PATCHES with all t-shirt order from - Promotaprint adverts, £5 PUNK sew-on patches, £1.50 plus SAE - Promotaprint, 53 Howard Street, Sheffield.

SCORPIONS T/SHIRTS logo and group design, SML, £3.50 - Promotaprint, 53 Howard Street, Sheffield.

WHITESNAKE T/SHIRTS, SML, £3.50. Lovehunter or group design - Promotaprint, 53 Howards Street, Sheffield.

5 ROCK sew-on patches, £1.50 + SAE - Promotaprint, 53 Howard Street, Sheffield.

DEEP PURPLE in Rock t/shirts SML, £3.50 - Promotaprint, 53 Howard Street, Sheffield.

BLACK SABBATH Heaven and Hell t/shirts SML, £3.50 - Promotaprint, 53 Howard Street, Sheffield.

ARMBANDS - P.I.L., Swastika, Siouxsie, UK Subs, Crass, Upstarts, Rejects, Anarchy, £1 each + SAE - Promotaprint, 53 Howard Street, Sheffield.

LARGE ROCK patches, Motorhead, Saxon, Iron Maiden, AC/DC, Rainbow, Def Leppard, Sabbath, Deep Purple, Whitesnake, Scorpions, 75p each + large SAE - Promotaprint, 53 Howard Street, Sheffield.

LARGE PUNK patches, Crass, Clash, Damned, Swastika, Subs, Toyah, Upstarts, Rejects, Stiff Little Fingers, Destroy, P.I.L., 75p each + SAE - Promotaprint, 53 Howard Street, Sheffield.

P.I.L. TEESHIRTS, £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

THE POLICE teeshirts, £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

THE JAM teeshirts, £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

RAINBOW TEESHIRTS, £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

SEX PISTOLS teeshirts, £3.50 sweatshirts £5 (S.M.L.Exl) - Sprintprint, 33 Fleet Street, Swindon, Wiltshire.

FREE 10in x 8in COLOUR ENLARGEMENTS FROM DICK WALLIS PHOTOGRAPHY! As a special SUMMER OFFER we are GIVING AWAY completely free of charge a 10in x 8in enlargement with every order of £4 and over. Bands available - BLONDIE, KATE BUSH, VAN HALEN, GARY NUMAN, JUDAS PRIEST, PRESLEY POLICE, QUEEN, TOURISTS, SPECIALS, BOWIE, ZEPPELIN, CLIFF RICHARD, QUO, KISS, ABBA, WHO, JAM, GENESIS, PISTOLS, MOTORHEAD. Also in our range, Iron Maiden, Gabriel, Saxon, New Rush, Riot, Foxx, Pretenders, Selector, Styx, Wings, Joe Jackson, UFO, Stranglers, Haggar, Damned, Floyd, Sabbath, Nugent, Lizzy, Whitesnake, Siouxsie + Judy Tuzke. Set of ten 3 1/2in x 5in cost £7.50 all plus 20p p&p fully illustrated proof sheets of all above bands are available. Sample colour

print 25p. Send order and / or SAE for lists + proofs stating your requirements for reply by return to - Dick Wallis Photography (RM18), 159 Hamilton Road London SE27 9SW.

UK SUBS OFFICIAL MERCHANDISING, Warhead badges, T-shirts, stickers, colour posters (Inc Sindy) sets of b/w photos, bumflaps. Also still in stock ANOTHER KIND OF BLUES + TOMORROW GIRLS. For free listing of up to date available merchandise and prices to - UK SUBS PRODUCTS, PO BOX 12, GUILDFORD, SURREY.

ROCK TIES, Rainbow, Scorpions, Quo, Rush, Sabbath, Zeppelin, Lizzy, Kiss, Motorhead, Whitesnake, Priest, UFO, AC/DC, Iron Maiden, Van Halen, Floyd, Skynrd, Sammy Hagar, £1 each. Any group or slogan printed for just £1 - One-up Trading, 45 Church Lane, Whitwick, Coalville, Leics.

ROCK GEAR, pointed studded belts in black, £2.50. Matching wrist bands, £1. Quality black hide studded chokers, £2.50 - One-up Trading, 45 Church Lane, Whitwick, Coalville, Leics.

GOZILLA TEESHIRTS are here. New Metaline process, top award winner in USA. Actual shining metal logos and words on black shirts. Will not rust or wash off. Silver, gold, red, blue, etc. All HM and other bands - Send SAE now for free catalogue: Godzilla Teeshirts, 35 Upper Accommodation Road, Leeds 9, Yorkshire.

YOU TELL IT - We print it. Your slogan on a T-shirt or sweat shirt, £3.50 Tees, £6.95 sweat shirt. - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

TOYAH, Large pic and logo T-shirts £3.50, sweat shirts £6.95. SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

THE SPECTRES FIRST SINGLE THIS STRANGE EFFECT Available Now Send 99p + 20p p&p to: **DIRECT HIT RECORDS** 60 BERWICK STREET LONDON W1

DAMNED T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

P.I.L. Huge logo in black on white, T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

PINK FLOYD, The Wall, T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

ULTRAVOX T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

JOY DIVISION, Unknown Pleasures, T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

F-K T-shirts and sweat shirts as in Ford design and worn by H Cornwall esq. £3.50 and £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

ANGELIC UPSTARTS - Who Killed Liddle. T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

CHEAP TRICK, T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

COCKNEY REJECTS. We can do anything T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

CRASS (2 different). T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

AC/DC Highway to Hell. T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

CHE GUEVARA, Large screenprint. T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

999, T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

ATHLETIC SPIZZ '80. Do A Runner T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

RUTS - (2) Triangle and logo and lines on black T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

ARMBANDS, £1.25. P.I.L., S.F., Sex Pistols, Clash, Crass, Siouxsie, etc. Send large SAE. Give three alternatives - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

THE FALL, T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

DESTROY, T-shirts with cross and swastika, as worn by J. Rotten esq. £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

SWASTIKA, Black in red circle T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

COLOUR CONCERT photos, the best in quality and service, sets of ten 5in x 3 1/2in only £3.20. A set of Genesis 1980, Thin Lizzy 1980, Queen 1979, Blondie 1980, Van Halen 1980, Clash 1980, Lovich 1980, Tourists 1980, Stranglers 1979, Priest 1979, Essex 1980, Osmonds 1980, T Rex 1977 - From S Flinders, 5 Main St, Stanton By Dale, Ilkerton, Derbyshire. The best remember.

WHO T-SHIRTS, Badges, stickers - Send SAE to The Who Club, PO Box 107A, London, N6 5RU.

C O N C E R T P H O T O G R A P H S, 10in x 8in, b/w close-ups, Fleetwood Mac, Police, Abba, Blondie, Bush, Osmonds, Moodies, 10cc, Essex, Wings, Stewart, Queen, Roxy Quo, Joel, Stones, Genesis, Dylan, Denver, many others - SAE for details G Smith, 21 Mannington Green, Wimbeldon, SW19 6ST.

THIN LIZZY on stage, UK tour 80, set of ten 5in x 3 1/2in colour photos only £3.20. Superb quality - From S Flinders, 5 Main St, Stanton by Dale, Ilkerton, Derby.

ANTI GLARE mirror sunglasses, £3 p&p paid - M Samuel, Dept RM2, Beeston Orchard, Vines Cross Heathfield, Sussex, TN21 9HB.

BUZZCOCKS - TENSION. T-shirts £3.50, sweat shirts £6.95 SML - T.I.T.S., 12 Blenheim Street, Newcastle - on - Tyne.

SEND YOUR favourite photo, snapshot, picture, newsclipping (any size), we will blow it up to a giant 14in x 18in photo / poster for just £4, original returned undamaged, no negative needed, 26 General Publishing, 26 Brown Street, Manchester, M2 1DN.

METAL FLICK comb, press switch, out shoots comb, only £1 post free, from - Matchrite, 167 Winchester Road, Bristol, BS4 3NL.

GENESIS T-SHIRTS, books, badges, etc. Send SAE to - Genesis information, PO Box 107, London, N6 5RU.

S/PRESS TROUSERS, £7.99 + 50p p&p. Sky blue, black, tan, white, state waist - Cheque / PO to J Gosgrove, 10 Gurton Road, Coggeshall, Essex.

Wanted

ANYTHING NADIA Comaneci - scrapbooks etc. Apply: Bob, 14, Craigmore Avenue, Blechley, Milton Keynes.

TOUR PROGRAMMES - BJH, Floyd, Supertramp, 10CC, P Harum, Fischer-Z and cuttings, badges, pic's! best prices! - Box No 2563.

THIN LIZZY, The Greedies, G-Force, live tapes wanted - To EM, 13 Kirton Walk, Edgware, Middlesex.

FEMALE SINGER aged 17-19 with good, strong, clear voice, to join Twenties style pop group. Write own material, Glasgow area - David Carter, Riverside, Church Avenue, Cardross, Dunbartonshire.

LENA ZAVARONI, scrapbooks, posters, magazines, cuttings, LPs, singles (not Pickwick), cassettes, recordings of shows. State price - Box No 2518.

Special Notice

MARC BOLAN fans, look! If you don't bother to read the rest of this advertisement, count yourself as a complete idiot! It arrived, the sparkling new Slider Newsletter. It's full of fantastic information. It's full of exciting offers. It's full of interesting features and competitions! It's different! Issue number one of this fantastic newsletter contains: Part one of the OFFICIAL Gloria Jones biography. The great chance to win a complete set of T. Rex imports. A message from Anne Nightingale. And lots more! Your really can't afford to miss it! It costs only 50p and a large SAE to be made payable to P.L. Beresford, 23, Richardson Concord, Washington, Tyne and Wear! Also, the first 50 copies are sent with a free Crimson Moon poster! get it now!

OFFICIAL CAROLINE cassettes and photographs from - P.O. Box One, Brandon, Suffolk. SAE required. Caroline's spirit is alive. Thanks to you and me. Together we will return her voice - Sooner than you expect.

RADIO BRIEF magazine, number 18 out now! the most reliable Caroline news plus Maudit, Atlantis Europa, Deirdre and more! 50p - 8 Skardu Road, London NW2.

CAROLINE BROPHY would like to contact IAN (SNODDY) from EAST KILBRIDE whom she met at Rudies disco, Scan Elizabeth Dr, Bathgate.

BOLAN, BOWIE disco Sat 13th September, tickets £1.25 SAE R. Neil, 15, Ardmalesh Rd., Castlewick, Glasgow, Latabar, Raffles, 180,000 BABY seals and thousands of dolphins brutally slaughtered each year. You can help stop this! Flesh and Blood magazine - Issue one out now, 60p + 10p postage to: Caroline Publications (R.M.), P.O. Box 32, Stevenage, Herts.

KATE BUSH happy 22nd birthday 30th July, Sorry it's late, hope you like it, Love K1619.

NO MARC in August Record Collector due to complaints by Bolan haters. SAE for details and FREE newsletter, Bob, 104 Chester Road, Poynton, Cheshire, Trade S.G.E.A. NOW.

LARGE LIST of oldies, punk, reggae, soul singles. Also up-to-date list of 12 inches. Big reduction on blank tapes, cartridges, styli and accessories. Sent 50p and large SAE to: S.M. Promotions, 30 Mackintosh Road, Inverness, IV2 3UA. 50p credit on first order.

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

Records For Sale

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

LP'S From 30p, 45's from 10p s.a.e. - Pat, 24 Beauport Avenue, Blackpool.

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

DRIVER NEW LP 'Plastic Money' out now, central Birmingham. Get this album at Virgin, HMV, The Duvery etc, Birmingham only. Quality counts.

PAST BASTERS! GOLDEN Oldies available, '56-'78, a must for collectors, a Godsend for DJs - SAE, Valco, 24 Southwalk, Middleton, Sussex.

ALBUMS and Cassettes wanted in good condition. Top prices paid. Send list for quote. COLLECTIONS COLLECTED from South, S. East and West.

Catipilla Records, North Street, Exeter, Devon.

ALL OLDIES 1955-1980. You want it? We have it! Send want lists SAE to - Collectables, Box 64, Brynmawr, Penna 19010, USA.

OUR LATEST list contains over 2000 different unplayed Golden Oldies plus hundreds of LPs and recent ex-juke box hits at bargain prices. Send 15p stamp - Gemini Records, 123 George Street, Mablethorpe, Lincs.

CHARTS

UK SINGLES

1	9	WINNER TAKES IT ALL, Abba	Epic
2	3	UPSIDE DOWN, Diana Ross	Motown
3	1	USE IT UP WEAR IT OUT, Odyssey	RCA
4	2	MORE THAN I CAN SAY, Leo Sayer	Chrysalis
5	20	9 TO 5, Sheena Easton	EMI
6	5	BABOOSHKA, Kate Bush	EMI
7	18	OPPS UPSIDE YOUR HEAD, Gap Band	Mercury
8	6	COULD YOU BE LOVED, Bob Marley & The Wailers	Island
9	30	OH YEAH, Roxy Music	Polydor
10	22	GIVE ME THE NIGHT, George Benson	Warner Brothers
11	7	THERE THERE MY DEAR, Dexy's Midnight Runner	Parlophone
12	11	WEDNESDAY WEEK, Undertones	Sire
13	4	XANADU, Olivia Newton-John/ELO	Jet
14	23	MARIANA, Gibson Brothers	Island
15	15	LIP UP FATTY, Bad Manners	Magnet
16	24	FUNKIN' FOR JAMAICA, Tom Browne	Arista
17	8	JUMP TO THE BEAT, Stacy Lattisa	Atlantic
18	13	LET'S HANG ON, Darts	Magnet
19	12	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
20	10	CUPID/I'VE LOVED YOU FOR A LONG TIME, Detroit Spinners	Atlantic
21	27	ARE YOU GETTING ENOUGH, Hot Chocolate	Rak
22	16	LOVE WILL TEAR US APART, Joy Division	Factory
23	17	A LOVERS HOLIDAY/GLOW OF LOVE, Change	WEA
24	57	ALL OVER THE WORLD, Electric Light Orchestra	Jet
25	31	PRIVATE LIFE, Grace Jones	Island
26	56	TOM HARK, Piranhas	Sire/Hansa
27	19	THEME FROM THE INVADERS, Yellow Magic Orchestra	A&M
28	21	ME MYSELF, I, Joan Armatrading	A&M
29	61	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre
30	28	DOES SHE HAVE A FRIEND, Gene Chandler	20th Century
31	33	SANCTUARY, New Musik	GTO
32	32	BURNIN' HOT, Jermaine Jackson	Motown
33	34	SLEEP WALK, Ultravox	Chrysalis
34	14	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN, UB40	Graduate
35	36	BURNING CAR, John Fox	Metal Beat
36	26	NEON KNIGHTS, Black Sabbath	Vertigo
37	48	SUNSHINE OF YOUR SMILE, Mike Berry	Solar
38	29	MY GIRL, Whispers	Polydor
39	68	FREE ME, Roger Daltrey	Chrysalis
40	70	YOU GOTTA BE A HUSTLER, Sue Wilkinson	Cheapskate
41	39	MY GUY/MY GIRL, Amii Stewart/Johnny Bristol	Atlantic/Hansa
42	41	GIRL FRIEND, Michael Jackson	Epic
43	50	BLACK NIGHT, Deep Purple	Harvest
44	65	A WALK IN THE PARK, Nick Straker Band	CBS
45	25	WATERFALLS, Paul McCartney	Parlophone
46	49	IN THE FOREST, Baby O	Calibre
47	47	C30 C60 C90, Bow Wow Wow	EMI
48	53	KINGS OF THE WILD FRONTIER, Adam & The Ants	CBS
49	64	BACK TO FRONT, Stiff Little Fingers	Chrysalis
50	45	SHINING STAR, Manhattan	CBS
51	38	BRAZILIAN LOVE AFFAIR, George Duke	Epic
52	46	FOR YOU FOR LOVE, Average White Band	RCA
53	43	PAINT IT BLACK, Modettes	Deram
54	66	RACE WITH THE DEVIL, Girlschool	Bronze
55	35	747 (STRANGERS IN THE NIGHT), Saxon	Carrere
56	75	LAST NIGHT ANOTHER SOLDIER, Angelic Upstarts	Zonophone
57	37	TO BE OR NOT TO BE, B.A. Robertson	Asylum
58	46	FUNKY TOWN, Lipps Inc	Casablanca
59	52	DOES IT FEEL GOOD/GIVE UP THE FUNK, B. T. Express	Calibre
60	58	BANK ROBBER, Clash	CBS
61	—	YOU'VE BEEN GONE, Crown Heights Affair	Mercury
62	80	SWEET HEART CONTRACT, Magazine	Virgin
63	44	CRYING, Don McLean	EMI
64	—	CAN'T STOP THE MUSIC, Village People	Mercury
65	—	BACKSTROKIN', Fatback	Spring
66	55	BUTCHER BABY, Plasmatics	Stiff
67	51	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis	Rialto
68	—	IT'S STILL ROCK & ROLL TO ME, Billy Joel	CBS
69	67	DREAM SEQUENCE, Pauline Murray & The Invisibl Girls	RSO
70	—	GIVE ME BACK MY MAN, B52's	Island
71	62	TAKE YOUR TIME (DO IT RIGHT), SOS Band	Tabu
72	—	THEME FROM NEW YORK NEW YORK, Frank Sinatra	Reprise
73	54	WHOLE LOTTA ROSIE, AC/DC	Atlantic
74	—	MORDERN GIRL, Sheena Easton	EMI
75	—	I'VE JUST BEGUN TO LOVE YOU, Dynasty	Solar

VIRGIN CHART

1	THE GAME	Queen
2	DEEPEST PURPLE	Deep Purple
3	CLOSER	Joy Division
4	BACK IN BLACK	AC/DC
5	EMOTIONAL RESCUE	Rolling Stones
6	FLESH & BLOOD	Roxy Music
7	UPRISING	Bob Marley
8	SEARCHING FOR THE YOUNG SOUL REBELS	Dexy's Midnight Runners
9	VIENNA	Ultravox
10	XANADU SOUNDTRACK	Soundtrack
11	CROCODILES	Echo & The Bunnymen
12	GIVE ME THE NIGHT	George Benson
13	HOLD OUT	Jackson Browne
14	RHAPSODY AND BLUES	Crusaders
15	BREAKING GLASS SOUNDTRACK	Soundtrack
16	CULTOSAURUS ERECTUS	Blue Oyster Cult
17	BLACK SABBATH LIVE	Black Sabbath
18	PETER GABRIEL	Peter Gabriel
19	DO A RUNNER	Athletico Spizz 80
20	DEFECTOR	Steve Hackett

CUT PRICE OFFERS AT VIRGIN THIS WEEK

UK ALBUMS

1	—	BACK IN BLACK, AC/DC	Atlantic
2	1	DEEPEST PURPLE, Deep Purple	Harvest
3	2	XANADU, Ost	Jet
4	4	FLESH AND BLOOD, Roxy Music	Polydor
5	3	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
6	8	SEARCHING FOR THE YOUNG SOUL REBELS, Dexy's Midnight Runners	Parlophone
7	7	GIVE ME THE NIGHT, George Benson	Warner Brothers
8	6	CLOSER, Joy Division	Factory
9	9	OFF THE WALL, Michael Jackson	Epic
10	11	SKY 2, Sky	Ariola
11	5	THE GAME, Queen	EMI
12	10	UPRISING, Bob Marley	Island
13	13	MCCARTNEY II, Paul McCartney	Parlophone
14	26	DIANA, Diana Ross	Motown
15	—	LIVE 1979, Hawkwind	Bronze
16	30	REGATTA DE BLANC, Police	A&M
17	16	ANOTHER STRIKING OF HOT HITS, Shadows	EMI
18	19	MAGIC REGGAE, Various	K-Tel
19	18	MANLOW MAGIC, Barry Manilow	Arista
20	14	VIENNA, Ultravox	Chrysalis
21	12	ME MYSELF I, Joan Armatrading	A&M
22	15	PETER GABRIEL, Peter Gabriel	Charisma
23	24	KING OF THE ROAD, Boxcar Willie	Warwick
24	27	DUKE, Genesis	Charisma
25	32	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
26	25	WHEELS OF STEEL, Saxon	Carrere
27	29	DO A RUNNER, Athletico Spizz 80	A&M
28	21	I JUST CAN'T STOP IT, The Beat	Go Feet
29	48	ONE STEP BEYOND, Madness	Stiff
30	61	PARALLEL LINES, Blondie	Chrysalis
31	35	ROMANTIC GUITAR, Paul Brett	K-Tel
32	17	CROCODILES, Echo and the Bunnymen	Rova
33	39	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
34	53	TWELVE GOLD BARS, Status Quo	Vertigo
35	23	CULTOSAURUS ERECTUS, Blue Oyster Cult	CBS
36	65	THE WALL, Pink Floyd	Harvest
37	47	ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres In The Dark	Dindisc
38	22	BLACK SABBATH LIVE AT LAST, Black Sabbath	NBS
39	55	WAR OF THE WORLDS, Jell Wayne	CBS
40	40	RHAPSODY AND BLUES, Crusaders	MCA
41	36	THE MAGIC OF BONEY M, Boney M	Atlantic
42	—	NIGHTFLIGHT, Justin Hayward	Decca
43	46	SAVED, Bob Dylan	Rocket
44	51	BEAT BOYS IN THE JET AGE, Lambrettas	Epic
45	38	THERE AND BACK, Jeff Beck	A&M
46	37	OUTLANDOS D'AMOUR, Police	CBS
47	20	ALL FOR YOU, Johnny Mathis	Stiff
48	41	HOT WAX, Various	K-Tel
49	31	HEAVEN AND HELL, Black Sabbath	Vertigo
50	—	SKY, Sky	Ariola
51	60	SHINE, Average White Band	RCA
52	42	GREATEST HITS, Rose Royce	Whitfield
53	66	THE 20th ANNIVERSARY ALBUM, Various	Head On
54	34	MEAT ON, Samson	Gem
55	52	THE PHOTOS, Photos	CBS
56	54	DEMOLITION, Girlschool	Bronze
57	28	READY AND WILLING, Whitesnake	United Artists
58	33	BRAZILIAN LOVE AFFAIR, George Duke	Epic
59	63	FROM A TO B, New Musik	GTO
60	58	ROUNDERS, Fleetwood Mac	Warner Brothers
61	43	HIGHWAY TO HELL, AC/DC	Atlantic
62	62	CHAIN LIGHTNING, Don McLean	EMI
63	45	HEART TO HEART, Ray Charles	London
64	84	THEMES FOR DREAMS, Pierre Belmonde	K-Tel
65	70	GLASS HOUSES, Billy Joel	CBS
66	57	GREAT ROCK 'N' ROLL SWINDLE, Ost	Virgin
67	50	SOMETIMES WHEN WE TOUCH, Laine/Galway	RCA
68	49	PRETENDERS, Pretenders	Real
69	67	SPECIALS, Specials	2-Tone
70	—	BREAKING GLASS, Hazel O'Conner	A&M
71	—	COMPASS KUMPASS, Dalek I	Back Door
72	56	THE UP ESCALATOR, Graham Parker	Stiff
73	—	SOMETIMES YOU WIN, Dr. Hook	Capitol
74	44	HOLD OUT, Jackson Browne	Asylum
75	—	DUMB WAITERS, Korgis	Rialto

US SINGLES

1	1	MAGIC, Olivia Newton-John	MCA
2	2	IT'S STILL ROCK & ROLL TO ME, Billy Joel	Columbia
3	3	LITTLE JEANNIE, Elton John	MCA
4	6	TAKE YOUR TIME, S.O.S. Band	Tabu
5	10	SAILING, Christopher Cross	Warner Bros
6	5	SHINING STAR, Manhattan	Columbia
7	9	EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
8	4	CUPID, Spinners	Atlantic
9	7	COMING UP (Live At Glasgow), Paul McCartney and Wings	Columbia
10	49	UPSIDE DOWN, Diana Ross	Motown
11	11	IN AMERICA, The Charlie Daniels Band	Epic
12	13	MORE LOVE, Kim Carnes	EMI-America
13	8	TIRED OF TOEIN' THE LINE, Rocky Burnette	EMI-America
14	14	LOVE THE WORLD AWAY, Kenny Rogers	United Artists
15	17	MISUNDERSTANDING, Genesis	Atlantic
16	12	ONE FINE DAY, Carole King	Capitol
17	27	FAME, Irene Cara	RSO
18	20	THE EMPIRE STRIKES BACK, Meco	RSO
19	21	LET MY LOVE OPEN THE DOOR, Pete Townshend	Atco
20	26	INTO THE NIGHT, Benny Mardones	Polydor
21	24	JO JO, Boz Scaggs	Columbia
22	22	STAND BY ME, Mickey Gilley	Asylum
23	23	TAKE A LITTLE RHYTHM, Al Thompson	Motown
24	25	OLD FASHION LOVE, Commodores	Scotti Bros
25	30	WHY NOT ME, Fred Knoblack	United Artists
26	28	MAKE A LITTLE MAGIC, The Dirt Band	Asylum
27	29	BOLLEVARDE, Jackson Browne	Arista
28	31	ALL OVER LOVE, Air Supply	Warner Bros
29	36	YOU'RE THE ONLY WOMAN, Ambrosia	A&M
30	35	DRIVING MY LIFE AWAY, Eddie Rabbit	Elektra
31	32	I CAN'T LET GO, Linda Ronstadt	Asylum
32	34	TULSA TIME, Eric Clapton	RSO
33	39	GIVE ME THE NIGHT, George Benson	Warner Bros/Q-West
34	40	LOOKIN' FOR LOVE, Johnny Lee	Asylum
35	16	THE ROSE, Bertie Midler	Atlantic
36	15	STEAL AWAY, Robbie Dupree	Elektra
37	41	ONE IN A MILLION YOU, Larry Graham	Warner Bros
38	18	GIMME SOME LOVIN', The Blues Brothers	Atlantic
39	46	HOT ROD HEARTS, Robbie Dupree	Elektra
40	44	SOMEONE THAT I USED TO LOVE, Natalie Cole	Capitol
41	19	ALL NIGHT LONG, Joe Walsh	Asylum
42	33	LET ME LOVE YOU TONIGHT, Pure Prairie League	Casablanca
43	61	ALL OVER THE WORLD, Electric Light Orchestra	MCA
44	37	I'M ALIVE, Electric Light Orchestra	MCA
45	42	PLAY THE GAME, Queen	Elektra
46	—	LATE IN THE EVENING, Paul Simon	Warner Bros
47	38	LET'S GET SERIOUS, Jermaine Jackson	Motown
48	57	I'M ALRIGHT, Kenny Loggins	Columbia
49	65	YOU'LL ACCOMPANY ME, Bob Seger & The Silver Bullet Band	Capitol
50	50	LOVE THAT GOT AWAY, Firefall	Atlantic
51	51	YEARS FROM NOW, Dr. Hook	Capitol
52	60	HEY THERE LONELY GIRL, Robert John	EMI-America
53	62	YOU BETTER RUN, Pat Benatar	Chrysalis
54	54	FREE ME, Roger Daltrey	Polydor
55	59	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME, Jermaine Jackson	Motown
56	64	HOW DOES IT FEEL TO BE BACK, Daryl Hall & John Oates	RCA
57	71	DON'T ASK ME WHY, Billy Joel	Columbia
58	66	POCO, Under The Gun	MCA
59	45	FUNKY TOWN, Lipps Inc	Casablanca
60	68	THE ROYAL MILITARY, Gerry Rafferty	United Artists
61	70	JESSE, Carly Simon	Warner Bros
62	47	SHANDI, Kiss	Casablanca
63	73	HE'S SO SHY, Pointer Sisters	Planet
64	48	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
65	67	HONEY, HONEY, David Hudson	Alston
66	75	FIRST TIME LOVE, Livingston Taylor	Epic
67	—	DON'T MISUNDERSTAND ME, Rossington Collins Band	MCA
68	—	NO NIGHT SO LONG, Dionne Warwick	Arista
69	—	WHEN THE SPIRIT MOVES YOU, Touch	Atco
70	43	WALKS LIKE A LADY, Jonory O'Malley	Columbia
71	82	FIRST BE A WOMAN, Lenore O'Malley	Polydor
72	74	HALF MOON SILVER, Hotel	MCA/Scotti Bros
73	—	ROCK IT, Lipps Inc	Casablanca
74	—	FOOL FOR YOUR LOVING, Whitesnake	Mirage
75	55	THAT LOVIN' YOU FEELIN' AGAIN, Roy Orbison & Emmylou Harris	Warner Bros

CHARTFILE

SENSATIONAL chart action in the states this week as 'Upside Down' by Chic featuring Diana Ross bullets all the way from No 49 to No 10 making it the hottest new entry to the top ten since Isaac Hayes' 'Shaft' rocketed from 50 to 8 on October 23, 1971.

Already this year four albums have made their chart debuts at No 1: 'The Pretenders' (Jan 19), 'Duke' - Genesis (April 5), 'McCartney II' - Paul McCartney (May 31), and 'Emotional Rescue' - Rolling Stones (July 5). At the time of writing AC/DC's powerful new collection 'Back In Black' looks a good bet to join them. The album features erstwhile Georgia vocalist Brian Johnson whose only previous appearance on a No 1 album was in 1973 when EMI's 'Pure Gold' compilation topped the chart. Other artists on the album included Cilla Black, T Rex and Hurricane Smith.

Change a new single will be 'Searchin'' while The Searchers latest platter is 'Changin''. What's more Cliff Richard's latest single pairs 'Dynamite' and 'Dreaming' which happen to be the titles of two of the tracks on the new Stacy Lattisa LP album.

Universally panned by the music press (and rightly so) Kelly Marie's discipable 'Feels Like I'm In Love' finally bounded into the chart last week. The disc was first released last October on Pye and attracted little interest. By April the record was beginning to pick up appreciable disco play in Yorkshire and started to sell in considerable quantities throughout the region on May 23. Pye re-issued the disc in an extended 12-inch version on its Calibre Plus label. For the next few weeks 'Feels Like I'm In Love' wandered aimlessly around between No 102 and No 150 on BMR's chart. Two weeks ago it finally made the Top 100, entering at No 97 and last week it leapt to No 61. Even now the record is selling only in minimal quantities in the south but continues to grow in Yorkshire and Scotland. The latest local sales charts compiled by **Radios Hallam, Pennine and Clyde** show the record at No 37, No 1, and

No 14 respectively. The song was written by Mungo Jerry's Ray Dorset.

Birmingham-based headbangers Quartz continue their desperate attempt to appear on more labels in one year than any other band. After previous releases on Reddington's, Jet, EMI and Logo they now move to MCA with a single, 'Stand Up And Fight' due for release on September 17. Not many bands get to sign a recording contract before they have a lead singer but that's what happened to Lipps Inc Group leader Steven Greenberg had already formed the basis of his band and recorded a demo of 'Rock It' when Casablanca Records offered him a contract. On the rough take of 'Rock It' Greenberg himself took the lead but badly wanted a girl singer who could handle the song. For the next two weeks Greenberg frantically auditioned but couldn't find anyone who could interpret the song the way he heard it in his head. Just as he was beginning to despair a friend told him about a singer called Cynthia Johnson. Cynthia lived in St Paul, only a short drive from Greenberg's Minneapolis home and was only too pleased to accept Greenberg's invitation to audition. When she arrived Greenberg guided her through the song a few times. Eventually Cynthia recovered from her nerves and sang it by herself - and did so well that Greenberg signed her up there and then.

Canadian chart (Courtesy CRIA): (1) Funkytown - Lipps Inc (2) The Rose - Bertie Midler (3) It's Still Rock And Roll To Me - Billy Joel (4) Cars - Gary Numan (5) It's Hard To Be Humble - Mac Davis (6) Magic - Olivia Newton-John (7) Little Joanne - Elton John (8) Coming Up - Paul McCartney (9) Echo Beach - Martha & The Muffins (10) She's Out Of My Life - Michael Jackson. Other British records in the top 50: (10) Misunderstandings - Genesis (17) Another Brick In The Wall - Pink Floyd (18) Cocaine - Eric Clapton (19) I'm Alive - Electric Light Orchestra (24) Let My Love Open The Door - Pete Townshend (27) Pilot Of The Airwaves - Charlie Dore (30) Brass In Pocket - Pretenders (30) Emotional Rescue - Rolling Stones. . . . ALAN JONES

US ALBUMS

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

1	READY & WILLING, White Snake	UA
2	URBAN GORILLA, Hawkwind	Bronze
3	747 STRAGGLERS IN THE NIGHT, Saxon	Carrere
4	I'M A REBEL, Accept	Logo
5	NEON KNIGHTS, Black Sabbath	Vertigo
6	HIGHWAY STAR, Deep Purple	Purple Records LP
7	PURPLE HAZE, Frank Marino	CBS
8	STEELER, Judas Priest	CBS
9	WHEELS OF STEEL, Saxon	Carrere
10	MUTHAS PRIDE EP, Various Artists	EMI
11	STORMTROOPIN, Ted Nugent	Epic
12	WOODSTOCK, Matthews' Southern Comfort	UA
13	PURPLE HAZE, Jimi Hendrix	(Track)
14	MORE THAN A FEELING, Boston	Epic
15	DON'T FEAR THE REAPER, Blue Oyster Cult	CBS
16	SABRE DANCE, Love Sculpture	Parlophone
17	THE CRADLE WILL ROCK, Van Halen	WB
18	BOMBER, Motorhead	Bronze
19	SPIRIT IN THE SKY, Norman Greenbaum	UA
20	KINGS OF SPEED, Hawkwind	UA

Compiled by Mick & Geoff, Strirling House, Gateshead, Tyne & Wear. Tel 781199
*Monday Rock Club.

US SOUL

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

US DISCO

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

1	JUMP TO THE BEAT, Stacy Lattisaw	Atlantic 12in
2	USE IT UP AND WEAR IT OUT, Odyssey	RCA 12in
3	FUNKIN' FOR JAMAICA (NY), Tom Browne	Arista 12in
4	GIVE ME THE NIGHT, George Benson	Warner Bros 12in
5	BRAZILIAN LOVE AFFAIR, George Duke	Epic 12in
6	UPSIDE DOWN, Diana Ross	Motown 12in
7	A LOVER'S HOLIDAY (THE GLOW OF LOVE), Change	WEA 12in
8	TAKE YOUR TIME (DO IT RIGHT), The SOS Band	Tabu 12in
9	LOVE YOU BE LOVED, Bob Marley	Island 12in
10	BEHIND THE GROOVE, Teena Marie	Motown 12in
11	THIS FEELIN' I WANNA KNOW YOUR NAME, Frank Hooker	DJM 12in
12	OOPS UP SIDE YOUR HEAD, Gap Band	Mercury 12in
13	BURNIN' HOT, Jermaine Jackson	Motown 12in
14	IN THE FOREST, Baby O	Calibre 12in
15	BACK TOGETHER AGAIN, Flack/Hathaway	Atlantic 12in
16	GIVE UP THE FUNK/DOES IT FEEL GOOD, BT Express	Calibre 12in
17	ON THE ONE/CAMEOSIS, Cameo	Casablanca 12in/promo remix
18	FUNKYTOWN, Lipps Inc	Casablanca 12in
19	CUPID, Detroit Spinners	Atlantic 12in
20	OFF BROADWAY (LOVE X LOVE/MOODY'S MOOD/DINORAH DINORAH/STAR OF A STORY (X)TURN OUT THE LAMPLIGHT/MIDNIGHT LOVE AFFAIR, George Benson	Warner Bros LP
21	REALLY REALLY LOVE YOU, Cecil Parker	EMI 12in
22	YOU GAVE ME LOVE/USE YOUR BODY & SOUL, C.H.A.	De-Lite 12in
23	UNLOCK THE FUNK/BLACK JACK/FAR BEYOND, Locksmith	Arista 12in
24	LET'S GET SERIOUS, Jermaine Jackson	Motown 12in
25	DYNAMITE/DON'T WANT TO FEEL IT (FOR YOURSELF)/YOU KNOW I LIKE IT/LET ME BE YOUR ANGEL, Stacy Lattisaw	Atlantic LP
26	FREE AND EASY, Rene & Angela	Capitol 12in
27	THE SCRATCH, Surface Noise	WEA 12in
28	STEPPIN' /KILLING TIME, Shakata	Polydor 12in
29	HANGIN' OUT/OPEN SESAME, Kool & The Gang	De-Lite 12in
30	LET'S GET IT OFF/MAGIC OF YOU/FUNKDOWN, Cameron	US Salsoul LP 12in
31	POP IT/DO YOUR THANG/COPY THIS, One Way/AI Hudson	MCA 12in
32	YOU GOT WHAT IT TAKES, Bobby Thurston	Epic 12in
33	DOES SHE HAVE A FRIEND?, Gene Chandler	20th Century-Fox 12in
34	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre Plus 12in
35	FIRECRACKER, Yellow Magic Orchestra	A&M 12in
36	I'VE JUST BEGUN TO LOVE YOU, Dynasty	Solar 12in
37	LOVE MEETING LOVE/INSTRUMENTAL LOVE, Level 42	Polydor 12in
38	SEARCHING, Change	US RFC/LP
39	HARD WORK, John Handy	MCA 12in
40	BE THANKFUL FOR WHAT YOU'VE GOT, William DeV Vaughn	US TEC LP
41	MY GIRL, Whispers	Solar 12in
42	TASTE OF BITTER LOVE, Gladys Knight & The Pips	CBS 12in
43	STRETCH 'IN OUT/PLAIN OUT OF LUCK, Gayle Adams	Epic 12in
44	I LIKE (WHAT YOU'RE DOING TO ME), Young & Company	US Brunswick 12in
45	DALLAS, The Mexicanos	Mercury 12in
46	HUNT UP WIND, Hiroshi Fukumura	US Inner City LP
47	BIG TIME/MARY-GO-ROUND, Rick James	US Gordy LP
48	SUGAR FROSTED LOVER, Flakes	US Magic Disc 12in
49	MARIANA, Gibson Brothers	Island
50	JUST HOW SWEET IS YOUR LOVE/I FOUND LOVE IN YOU, Rhyze	Epic 12in
51	ROLLER JUBILEE, ALDI Meola	CBS 12in
52	YOU'RE A STAR/NEW YORK NEW YORK, Starship Orchestra	US Columbia LP
53	BACKSTROKIN', Fatback	Spring 12in
54	WE SUPPLY, Stanley Clarke	Epic 12in
55	I DON'T WANT NOBODY ELSE/YOU'RE SOO GOOD, Narada Michael Walden	Atlantic 12in
56	RAG-BAG/FRIENDS AND STRANGERS/CITY NIGHTS, Dave Grusin	Japanese JVC LP
57	I'M COMING OUT/HAVE FUN (AGAIN)/MY PIANO/TENDERNESS, Diana Ross	Motown LP
58	LET'S GO ROUND AGAIN, Average White Band	RCA 12in
59	DO ME RIGHT/DAY AND NIGHT/GROOVE CONTROL, Dynasty	US Solar LP
60	SPACE RANGER/HOT SPOT/FANCY FEET/QUEST, Sun	US Capitol LP
61	IN THE MOOD (TO GROOVE), Aura	Salsoul 12in
62	DISTRACTED/NEVER GIVIN' UP, Al Jarreau	Warner Bros 12in
63	I JUST WANNA DANCE WITH YOU/GET READY GET DOWN, Starpoint	US Chocolate City LP 12in promo
64	BOOTYQOOTY, Johnny Guitar Watson	DJM 12in
65	SOUL SHADOWS/PUT IT WHERE YOU WANT IT, Crusaders	MCA 12in
66	GIVE PEACE A CHANCE/SPACE PRINCESS, Lomie Liston Smith	CBS 12in
67	WALK ON, Ozono	Motown
68	ALL NIGHT THING, Invisible Man's Band	Island 12in
69	LOWE YOU ONE, Shatamar	US Solar 12in
70	ALL ABOUT THE PAPER/I TOUCHED A DREAM, Dells	US 20th Century-Fox 12in
71	WAS THAT ALL IT WAS, Jean Carn	Phi Int 12in
72	GIRLFRIEND, Michael Jackson	Epic
73	WHEN I COME HOME, Aura	US Dream 12in/remix
74	HELL ON WHEELS/COLOURS IN SPACE/WHISPER ZONE/COME BACK JACK/HIGH POINT/TONDELAYO, Ramsey Lewis	US Columbia LP
75	SAMBA DO MARCOS/DOWN EAST, Sadao Watanabe	Japanese Flying Disk LP
76	DO YOU DANCE/FREE, Rhyze	US Sam LP
77	FEELIN' FREE/YOU GOT TO HURRY GIRL, Jermaine Jackson	Motown LP
78	SHINING STAR, Manhattans	CBS
79	NO TIME LIKE NOW, Philly Cream	Calibre 12in
80	UNDER YOUR SPELL/KISS YOU ALL OVER, Phyllis Hyman	Arista 12in
81	PRIVATE LIFE, Grace Jones	Island 12in
82	SUNSET PEOPLE/OUR LOVE, Donna Summer	Casablanca 12in
83	LOVE DON'T MAKE IT RIGHT, Ashford & Simpson	US Warner Bros 12in promo
84	CHANGING TIMES/JOY AND PAIN/THE LOOK IN YOUR EYES, SOUTHERN GIRL, Maze	US Capitol LP
85	SNOWBIRD FANTASY/BRIGHTON BY THE SEA/THE WALKMAN, Bob James	Tappan Zee LP
86	STRUT/MAGIC FINGERS/MYSTERIOUS MAIDEN, Chico Hamilton	Elektra 12in
87	HONKY TONK STRUTTIN' /LAST CALL, Crusaders	MCA LP
88	WALK TALL, Mark Soskin	Prestige 12in/7in remix promo
89	IF YOU'RE LOOKIN' FOR A NIGHT OF FUN, Leon Haywood	20th Century-Fox 12in
90	PARTY ON, Pure Energy	US Primus 12in

STAR CHOICE

1	MOONAGE DAYDREAM	David Bowie
2	COMPLETE CONTROL	The Clash
3	HOLOCAUST	Crisis
4	DIAMOND DOGS	David Bowie
5	THE FAT LADY OF LINBOURG	Eno
6	SHADOW PLAY	Joy Division
7	STREETLIFE	Roxy Music
8	ROBOT	Kraftwerk
9	MESSAGES	Orchestral Maneuvres in The Dark
10	CALIFORNIA UBER ALLES	Dead Kennedys



Spizz of Athletic Spizz 80

YESTERYEAR

ONE YEAR AGO (AUGUST 4, 1980)		
1	IDON'T LIKE MONDAYS	Boombtown Rats
2	CAN'T STAND LOSING YOU	Police
3	WANTED	Dooleys
4	GIRLS TALK	Dave Edmunds
5	ANGEL EYES/VOULEZ VOUS	Abba
6	SILLY GAMES	Janet Kay
7	ARE FRIENDS ELECTRIC	Tubeway Army
8	MY SHARONA	The Knack
9	BREAKFAST IN AMERICA	Supertramp
10	BEAT THE CLOCK	Sparks
FIVE YEARS AGO (AUGUST 9, 1975)		
1	BARBADOS	Typically Tropical
2	GIVE A LITTLE LOVE	The Bay City Rollers
3	I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)	The Stylistics
4	IF YOU THINK YOU KNOW HOW TO LOVE ME	Smokely
5	JIVE TALKIN'	The Bee Gees
6	IT'S IN HIS KISS	Linda Lewis
7	SEALED WITH A KISS	Brian Hyland
8	DELIHAW	The Sensational Alex Harvey Band
9	JET AMIE	Judge Dread
10	TEARS ON MY PILLOW	Johnny Nash

TEN YEARS AGO (AUGUST 8, 1970)		
1	THE WONDER OF YOU	Elvis Presley
2	LOLA	The Kinks
3	NEANDERTHAL MAN	Hollies
4	ALL RIGHT NOW	Free
5	SOMETHING	Shirley Bassey
6	IN THE SUMMERTIME	Mungo Jerry
7	I'LL SAY FOREVER MY LOVE	Jimmy Ruffin
8	LADY D'ARBANVILLE	Cat Stevens
9	IT'S ALL IN THE GAME	The Four Tops
10	LOVE LIKE A MAN	Ten Years After
FIFTEEN YEARS AGO (AUGUST 7, 1965)		
1	HELP	The Beatles
2	MR TAMBOURINE MAN	The Byrds
3	YOU'VE GOT YOUR TROUBLES	The Fortunes
4	WE'VE GOT TO GET OUT OF THIS PLACE	The Animals
5	TOSSING AND TURNING	The Ivy League
6	HEART FULL OF SOUL	The Yardbirds
7	CATCH US IF YOU CAN	The Dave Clark Five
8	THERE BUT FOR FORTUNE	Joan Baez
9	IN THE MIDDLE OF NOWHERE	Dusty Springfield
10	I'M ALIVE	The Hollies