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BILLY HASSETT, guitarist with **The Chords**, was married to **Joan Smith** at Lewisham Registry office after suffering the shame of arriving by bus after his car broke down. The same evening the band were celebrating drummer **Brett Ascott's** 21st birthday with a cruise down the River Thames and a fancy dress party.

Somehow our Donald Duck suited birthday boy managed to cut his foot on some glass and ended up in hospital. But the chirpy sticksman was later seen at **The Jam's** Rainbow gig flashing his underpants with 'So Far Away' written on them, the new album. This raised more than a few eyebrows but most people were saying they couldn't see the point but they would have complained if they had.

YET ANOTHER instalment in the long running soap opera of police busts of bands. The victims this week were **Chelsea** who were raided at a Leeds hotel by 10 detectives at six in the morning. All they found were four roaches and some amphetamines among the roadcrew who were handcuffed and carted off. They have been given bail to appear at Leeds in June on charges of possession. The Yorkshire police still haven't captured the Yorkshire Ripper.

CHARLIE HARPER of the **UK Subs** has started playing guitar on some of their numbers. Having recently sold his hair - dressing business, he decided to busk in Leicester Square. It doesn't bode well for the Subs as he didn't earn a penny!

SOURCES INDICATE that **Bruce Springsteen** will appear on **Graham Parker's** album currently being recorded in America. We here over by the steaming typewriter want to know when he's going to get on with his own album.

MEATLOAF WAS espied doing overdubs to his latest album in the company of **Mick Ronson** and **Nicky Hopkins**. The whole entourage was

Gossip

cleared out for **Ray Davies** who's working on the final mixes for **The Kinks** new album. Davies apparently hires the whole studio complex (two floors) to ensure his privacy. Davies is now in the running for this year's **Howard Hughes Paranoia Award**.

THE JAM have a new **Setting Sun** in the form of **Merton Parka Mick Talbot** who added his keyboards to eight songs at their recent Rainbow sets.

BILLY KARLOFF and the **Supremes** have agreed terms with the **Brothers Warner** but the company have asked them to change their name or post a billion dollar bond indentifying their prospective owners against any liability that may occur over the title 'Supremes'. The band found themselves a little short on the cash and so a name change is in order. The sender of the best suggestion to Billy Karloff and the ? 69 New Bond Street, London W1Y 9DE, will be handsomely rewarded to the tune of £100.

'**MR WONDERFUL**' **Jimmy Hibbert** apparently cooks lunch for the staff of the **Blackhill**, the managers of **Ian Dury** and **The Clash**. His speciality is crispy duck and stuffed aubergines. The whole salivating staff of **Record Mirror** extends the grubby paw of greed in the direction of the ex-Alberto and our request to

sample these culinary delights are only slightly drowned by the rumbling of empty tummies.

PAUL COLLINS of **America's Beat** was so homesick that he phoned up his girlfriend from the **CBS** press office and asked her over the transatlantic lines to marry him. It seems the lady missed him too and accepted. Apparently both **Beat's** are getting on fine to the extent that the Americans went to see the British record their new single 'Can't Get Used To Losing You', the **Andy Williams** oldie.

THE SUN offered an educative series of males last week which spent part of its time giving tips for impressing young ladies. The soreaway (sic) Sun claims, "Impress her with your knowledge of the current music scene by dropping top pop names like **Martha** and the **Muffins**, **Police** and **The Fabulous Poodles**," are you impressed ladies?

PUNISHMENT OF Luxury have had the punishment meted out of them when thieves broke into **Nevluxury's** home and stole a synthesiser guitar, an Ibanez guitar, a **Hohner Very Thin** guitar and a **Roland synthesiser**, all of which totals about 2½ grand and has 'Punilux' stamped on it. Eagle eyed people can contact **UA Records** press office, 01-580 4455 or **Shaw Taylor**. The band also had the misfortune to misconstrue an **Autobahn** sign in Berlin and ended up at **Potsdam, Russia** main headquarters in East Germany. Their progress was halted by armoured cars and great coated officers of the **Soviet Union**. But they were escorted back to the right road by a friendly soldier complete with a doughnut to play a storming set at the **Kant Kino** (it says here).

MILES COPELAND, who manages **The Police**, has asked us to point out that his boys were most definitely *not* deported from **New Zealand** or anywhere else. Furthermore, said the irate MC, **Andy Summers** was *not* busted, though it was true the band had to re-schedule some dates because **Sting** had a bad throat. Re-scheduling the gigs meant they had to pull out of the **Bangkok** date, but



THE STIFF acts all queuing up to have a shower with **Lene Lovich**? No, actually. They were all relieved to have finished recording a show in Paris — who wouldn't be? Spot in the crowd: **Wreckless Eric**, **Low Lewis**, **Madness** and a selection of **Selecters**. No prizes for spotting here — and no, she's not the bald one.

they did play **Cairo**. Terribly sorry chaps, but always happy to oblige **The Police** by putting your record straight. That's what we get for believing these Aussie papers must be all that blood rushing to their heads as they write upside down.

We're not the only ones to make mistakes. Apparently the **Daily Express** reported that **Rolling Stones** drummer, **Charlie Watts** was in **Peking**, at the time he was sitting at home in **Sussex**.

KATE BUSH apparently asked **Stranglers** manager **Ian Grant** for **Hugh Cornwell's** phone number in **Pentonville**. Somebody had to explain that between the jacuzzi treatment, the massage sessions, the **Cordon Bleu** cooking, the manicuring of toenails and sunlamp treatment **Pentonville** doesn't give its customers time to talk all day on the phone. The wonderful people of **HM prison** have also decided to stop giving **Hugh Cornwell** letters since they claim it's got out of hand. So save your stamps.

BILLY IDOL apparently made himself super popular by blagging

backstage passes for the **Stranglers** **Rainbow** jamboree and managed to get his self on stage where the bass player knocked him over and held him down with two fingers. Later it was claimed that at an after gig party he was held at gunpoint by both the same bass player and **Jet Black**, the guns were apparently filled with water but the egotistical one dramatised it for the papers. He obviously made a lot of friends.

The final verdict on that evening's performances places **Steel Pulse's David Hinds** at number 1 for his 'Nice 'n' Sleazy', **Hazel O'Connor** for consistency at number 2 and **Steve Hillage** for adding a touch of class on guitar in the number 3 slot.

APPARENTLY ALAN Edwards, publicist to **Blondie**, **Stranglers** and **Hazel O'Connor**, was travelling to the **Derby vs Brighton** game with a director of **United Artists** when a track from the new **Steel Pulse** album 'Drug Squad', which opens with the sound of police sirens, came on the tape machine. The nervous director slammed on the brakes and skidded across the road and probably lost a few years off his life into the bargain.



YES, BUT would they be smiling if they knew they had **UFOs** glowing out of their heads? **Tubesman Fee** **Waybill** lines up at the ivories with **Olivia Newton John** and choreographer **Kenny Ortega** in a publicity shot for their upcoming film 'Xanadu'. Standing in for **Dave Dee** who hung up his whip years ago, will be **Gene Kelly** — he got tired of doing all his singing in the rain.

'Only In America', Roundhouse Theatre.

APART FROM the fact that they're all dead, what have **Elvis Presley**, **Procol Harum** and **Stealer's Wheel** got in common? Give up? Well, they've all performed songs by **Jerry Leiber** and **Mike Stoller**, the only song-writing duo in the history of popular music who've come anywhere near to coining a comparable amount of aekers to **Lennon & McCartney**.

As a tribute to their significance, a musical has been made that interprets 58 of their songs in the setting which inspired them — the street-credible **New York** of the late fifties, where else?

This task has been performed by the multi-talented **Ned Sherrin** whose other successes have included launching 'That Was The Week That Was', which I'm sure your parents will be glad to tell you all about.

'Only In America' alternates between the hum - drum and the excellent, the latter parts generally coinciding with the presence of **Broadway** veteran **Bertice Reading**, who devostates with a combination of quality acting, infectious humour and excellent singing — her rendition of 'Stand By Me' is on a par with **John Lennon's** and **Ben E. King's**.

Other major parts are shared by three lads who comprise the teen gang and whose erratic acting is reflected in the way they are sometimes obliged to mime, and **Val Pringle** (male) who carries off several parts, including being the subject of a hysterical performance of 'Hound Dog'.

The interpretation of some of the other songs is equally imaginative: 'Jailhouse Rock' features four silver - suited convicts in a chain gang, one of whom bears an uncanny resemblance to **Chuck Berry**, whilst 'Don't / I Can't Say No' is based round a session of advanced hanky - panky in the rear stalls.

With such superb set-pieces, it's inevitable that other parts of the show suffer from anti - climax, but overall this is both a delightful and original production which is well recommended. **MIKE NICHOLLS**

WHO'S A LUCKY

Birthday Boy

OTWAY AND BARRETT'S NEW SINGLE

LIVE: 15 APRIL Y.M.C.A., LONDON WC1 23 APRIL MARQUEE, LONDON W1



SEEN CRUISING round Madison's up-market burger joint in last decade's place Camden Town the other night were several characters not usually renowned for lending their presence at local ligs.

The excuse was the opening night of 'Only In America' (see review) which attracted such luminaries as age-ing though not inelegant dance master **Lionel Blair**, a slightly worse - for - wear **Blaise De Paul** and the ever radiant **Elaine 'Evita' Page**. Pity all of them arrived too late to get a table.

IT WAS only to be expected really but at **Elvis Costello's** Canvey Island gig the full compliment of **Feelgoods** and **Dave Edmunds** were to be found jamming.

YET ANOTHER in our series of sporting skeletons in the cupboard concern **Doll By Doll's Jackie Leven** who was once Scotland's junior cross-country champion. Also **The Beat's Dave Wakelind** was once in the UK reserves for swimming. He claims he wants to get back into the water this summer. We agree that it's about time he had a bath and hasn't he left it a bit late to get into the Olympic squad. The same Beat person also foolishly left his passport at home but Dutch authorities allowed him to get in after seeing a picture of him in action with the band.

THE PHOTOS apparently were to be seen at Clapham Common fair where diminutive **Ollie** was nearly crushed to death by **Wendy Wu** and a roadie fainted on the Umbrella.

TOYAH WILCOX is apparently using Helium on her next album to make her voice higher. Asked her opinion of this method she replied, "It's a gas!" Those with no brains should not need telling that it could be dangerous and should be used with care.

COZY POWELL has suffered the pain and pleasure of reciting the following rhyme on Tiswas's 'Compost Corner' in beige tights. "I'm a little flower and in a pot I grow. They give me lots of fertiliser to stop me growing shorter. But the

thing I like most of all is lots and lots of water." Artificial respiration wasn't required but his squelching boots could be heard in London.

Apparently the cage filled with the luminaries mentioned last week were drinking lots of liquid of a specific gravity a lot heavier than water and some nearly staggered into the World Of Sport studio. Yes I know Tiswas is done in Birmingham and World Of Sport in London.

NASTY PEOPLE of the week award goes to the idiots who tried to gatecrash **John McGeogh** of **Magazine** and part-time **Banshee** party. Among the revellers included **Siouxsie, Budgie** of the **Banshees**, **Nicky Tesco** of **The Members**, **Richard Jobson** of **The Skids** and **Barry Adamson** of **Magazine**. The gatecrashers were told to leave which they did only to cause bother down the road. When some of the party decided to stop them aggravating the Notting Hill area the gatecrashers ambushed the party goers with pieces of scaffolding. One piece of the metallic instruments found its way across **John McGeogh's** jaw and knocked him unconscious. Another piece was hurled towards the front window



MAKING AN orchestral manoeuvre in broad daylight is **Psychedelic Fur Vince Ely** who was astonished to see a picture of his predecessor instead of himself in last week's feature on the band. So by way of compensation, **Vince Ely** this is your 15 minutes' worth!

and luckily nobody was on the end of it or they'd have been pushing up the daisies.

ORIGINAL MIRRORS' manager had the misfortune to travel to France to see his band and had to bribe the French authorities to allow him to take promotional T-shirts into the country. The poor man then had a car crash and had to pay a spot fine for speeding. May we suggest you let the train or the plane take the strain.

The **Rolling Stones** yet to be released album will carry a secret marking on its cover to make it easier to detect counterfeiters. The markings will be invisible to the naked eye.

Fischer Z had the serious problem of having their equipment impounded at the Portuguese customs and had to pay more than over the odds to hire gear.

JOHN FOX is apparently looking for a house / studio complex in Liverpool. We cynics have suggested the **IBM** factory or the **Metal Box** offices.

THE SKID'S **Stuart Adamson**, the usually shy and retiring member (mind you compared to **Richard Jobson**, **Attila The Hun** was shy and retiring) spent his birthday in police custody after he spent the evening celebrating the day of his birth. The police charged him with drunk and disorderly. The Skids are currently rehearsing for their next album which will be produced by **Mick Glossop**. Little dickie birds are also whispering about a secret London gig in the next couple of weeks.

THE STATES are apparently buzzing loudly about **Virgin Records** first American signing **Shooting Star** who are apparently upstaging **Robin Trower**, who's headlining a tour out there.

WHISPERS that burn ears indicate that **The Dead Sea Scouts** at the **Hope and Anchor** on Tuesday will be more than interesting. Be there.

YOUR TITTLE-TATTLING correspondent awaits an invite for food with **Jimmy Hibbert** and liquid on **Tiswas** and here rests the case, his typewriter, his Biro and the pub's just opened.



Townshend with Anne Nightingale

NEARLY TWO years after the death of **Keith Moon**, **Pete Townshend** has admitted his relief about coming to terms with the tragedy. . . and the group's position in the rock establishment.

"A hell of a lot has changed," he says. "Slowly but surely we're developing a new identity. A whole new explosion has happened in the last few years and it's allowed us to be ourselves a lot more."

"We don't have to carry banners to multifarious people any more. We're the 'Oo—you can take it or leave it, we're just another band.'"

And when asked about **Moon's** death now he says: "I value what I feel of his presence, a 'spectre' that's there. Otherwise it's not that much to talk about, I'm sorry."

"He's dead and it doesn't make that much odds. And in a way **Keith's** death took everybody's mind off their own problems in the band. I had my own petty problems at the time, hearing problems, normal family life and they were consuming me."

"When **Keith** died they all just blew away. It just seemed that touring of the scale that the **Who** did only leads to one thing . . . ie death. For 10 years we were waiting for the plane crash, the drug overdose, for someone to blow your head off."

Townshend says he has never felt more enthusiastic about rock 'n' roll, a fact testified by the release of his new solo album 'Empty Glass' this week as well as the **Who's** plans to continue touring.

"I've always used double bluff tactics," **Townshend** admits. "Make a forceful stance, and having to jump up and down to make anyone take any notice. Saying things like 'I'm not going to tour again', and knowing that I wouldn't do it."

The album and touring won't be getting in the way of his other, ambitious, plans to extend the **Who's** activities into the cinema. Nobody, he believes, has yet made the "rock film that would reach the rock audience."

But for the moment **Townshend** is back at what he does best, holding court at his own reception (just the start of a major push for the album) and more than justifying his position after more than 15 years in rock.

"The only regret I have is that I can't pass on experience. That's what 'Rough Boys' is about — being 34, passing through a gang of kids and not being able to pass on a thing."

"I can sense a terrible, fascist violent element today, despite some of the fantastic music it's producing. It's a separatist cowboys and indians situation that needs to be looked at very carefully."

"People do seem to want uniforms . . . and a licence to kick one another's heads in. Almost to the stage that all the business of the Army is a reflection of what they want. Frustration has reached such a high point that militarism is the only thing that'll make them happy."

Yet he adds: "I see a much more real picture of what's happening on the streets now. I'm less mesmerised. I can go anywhere I soddin' well want, and be OK. Like the **Selector** wouldn't last five minutes at the **Soundhouse** with all the **HM** kids."

"I feel sorry for someone like **Paul Weller**, like I was for myself a long time ago and couldn't see it. You get so knotted up with the one clique you don't know what's happening."

"I'm trying to make records now about my way, with no regrets at all." **JOHN SHEARLAW**

New Releases This Month

THE COLUMN TO WATCH FOR TOP SELLING NEW RELEASES

Artist	Title	Company	Cat. No.	BEGGARS PRICE
WEEK ENDING APRIL 10TH				
Angelic Upstarts	We Gotta Get Out Of This Place	Warner Brothers	W56806	£3.65
Genesis	Duke	Charisma	CBR101	£3.60
Motors	Tenement Steps	Virgin	V2151	£3.80
Carl Palmer (ELP)	1PM	Ariola	ARL5048	£3.45
Chris Rea	Tennis	Magnet	MAGL5032	£3.60
Saxon	Wheels Of Steel	Carrere	CAL115	£3.65
Chrome	Red Exposure	Beggars Banquet	BEGA15	£3.65
Berry Raftery	Snakes & Ladders	United Artists	UAKS0298	£3.95
Fabulous Thunderbirds	What's The Word	Chrysalis	CHR1287	£2.80
Humble Pie	On In Victory	Jet	JETLP231	£3.64
Ian Hunter	Welcome To The Club (Double)	Chrysalis	CJT6	£4.15
UK Subs	Brand New Age	Gen	GENLP106	£3.20
Magazine	The Correct Use Of Soap	Virgin	V2156	£3.80
Members	1980 The Choice Is Yours	Virgin	V2153	£3.80
Sky	Sky 2 (Double)	Ariola	SKY2	£4.49
Rolling Stones	Emotional Rescue	Rolling Stones	CUN 30111	£4.40
Undertones	Hypnotised	Sire	SRK 6088	£3.74
WEEK ENDING APRIL 25th				
Monochrome Set	Strange Boutique	Dindisc	DD4	£2.99

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KISS KONCERTS

KISS - PLUS a huge touring entourage that will need four trailer trucks and two buses to transport — have at last made up their minds about playing concerts in Europe this summer.

The group will be embarking on a full overseas tour in May, taking in 29 concerts in 27 cities. And they'll be playing four confirmed dates in Britain at the end of the tour in June.

The tour begins immediately after the completion of the new Kiss album — 'Kiss Unmasked' — which will be out to coincide with the band's second visit to the UK.

Your chance to sample the 300,000 watts of lighting, plus the full American stage show (not forgetting Kiss themselves) comes at: Brighton Centre, June 26, London Wembley Arena, June 28, Stafford Bingley Hall, June 30, and Royal Highland Show Hall, Ingleston on July 2.

Ticket arrangements are as follows: BRIGHTON; tickets at £5 and £4, available by post immediately (enclose postal orders and SAEs). On sale by personal application from April 26. WEMBLEY; tickets at £4.25 and £4.50, available by post and personal application from April 18. STAFFORD; Available by post from: Kiss Box Office, 2 Swinbourne Grove, Manchester, M20 9PP, priced at £4.75 only. Cheques and postal orders made payable to Kennedy Street Enterprises. Tickets also available by personal application at usual Midlands Bingley Hall agents INGLISTON; Also available by post from the Kiss Box Office (see address above), also priced at £4.75 with cheques made payable to Kennedy Street Enterprises. Please enclose SAEs, and state venue you require.

Tickets will also be on sale for personal applications at Scottish venues, including Edinburgh Odeon, Edinburgh Usher Hall, Glasgow Apollo, Newcastle City Hall and Carlisle Pink Panther.

JOE'S SHORTY

JOE JACKSON will begin a short British tour in May . . . despite previous reports that there would be no more dates until next winter at the earliest.

Jackson himself revealed in a recent radio interview that he was anxious to get back on the road; but not for a full tour. Instead there will be seven dates, as follows: Sunderland Mecca May 20, Liverpool University 21, Leicester De Montfort Hall 23, Norwich University Of East Anglia 24, Brighton Top Rank 28, Stoke Victoria Hall 30 and Leeds University 31.

All tickets are available now. Jackson and his band will be back in the studio in the summer, recording a new album which is expected to be released in September.



GARY NUMAN

NUMAN'S FIRST

GARY NUMAN has pipped Blondie to the post . . . by becoming the first Top Rank act to have a video cassette on general sale to the public.

The video contains 11 tracks filmed at Hammersmith Odeon last September, plus a 'bonus' track of the 'Cars' promotional video.

And, unlike Blondie's 'Eat To The Beat' video — expected in May — the Numan film will be available in all video formats; VHS, Philips and both the Sony systems.

It will be available by mail order only at present, although there are plans for shop distribution at a later date, from Beggar's Banquet, 8 Hogarth Road, London, SW5.

The video is priced at £19.99 for VHS and Betamax formats, and £29.99 for U-matic and Philips tapes.

BEAT SINGLE

THE BEAT are currently lining up an extensive British tour, set to begin on May 24.

The tour, dates should be announced in the next few weeks, follows a debut concert tour of Europe.

The band's new single, a follow-up to the Top 20 hit 'Hands Off She's Mine', will be 'Mirror In The Bathroom', released on April 25. The song is a Beat original, but it's backed by 'Jackpot', a cover of an old Pioneers song originally released on Trojan in the late sixties.

GO FOR GAYE

MOTOWN SUPERSTAR Marvin Gaye has rearranged all dates for his British tour . . . cancelled in February due to ill-health.

Gaye was advised by doctors to postpone the original tour, due to problems arising from the breakdown of his second marriage. But the singer has now pronounced himself fit and well, and the new tour will now start at Manchester Apollo on June 6.

Other dates are: Liverpool Philharmonic Hall June 8, London Royal Albert Hall 13, Birmingham Odeon 14, London Rainbow 15, Slough Fulcrum Centre 18, Brighton Centre 19, Edinburgh Usher Hall 21.

All tickets previously purchased will be valid for the new dates, but dates for the London concerts are still available by post from PO Box 460, Brighton, Sussex, BN1 5BQ (Albert Hall: £8.50, £6.50, £5.50, £3.50, £2.25 and £1) (Rainbow: £8.50, £7.50, £6.00, £5.00 and £4.00).

Tickets are also still available for the other concerts — by personal application at the relevant box office.

A new album and single from Gaye, currently being recorded and as yet untitled, will be out to coincide with the tour.

UPSTARTS START

THE ANGELIC Upstarts were out on tour last week . . . before the dates had even been announced!

The group, who recently released an album and single entitled 'We Gotta Get Out Of This Place', kicked off with gigs in Manchester and Bath but have now confirmed dates at: Bradford St Georges Hall April 20, Dumfries Stagecoach 21, Dundee Maryatt Hall 22, Aberdeen Music Hall 23, Edinburgh Clouds 24, Grangemouth Clouds 25, Nuneaton 77 Club 28, Exeter Routes 30.

Several extra dates are still to be announced, including a series of London dates, hopefully to be printed before they happen!

UB40 TOUR

UB40, CURRENTLY Birmingham's hottest new export, have wasted no time in setting up a major headlining tour . . . straight after the success of their Top 10 single 'Food For Thought'.

But there's no follow-up single yet been decided. UB40 launch into a 29-date tour in May with the following dates: Nottingham Trent Polytechnic May 1, Newport The Village 2, Dudley J-B's 3, Brighton Jenkinsons 4, London Brixton Little Bit Ritzy 6, Bradford University 7, Sheffield Limited Club 8, Scarborough Penthouse 9, Retford Porterhouse 10, Bristol Polytechnic 13, Penzance Demezall 15, Newton Abbot Phil Hain College 16, Torquay 400 Club 17, Cardiff Top Rank 20, Loughborough University 21, Shrewsbury Music Hall 22, Walsall Town Hall 23, Coventry Lanchester University 24, Wakefield Unity Hall 25, Middleton Civic Hall 27, Keele University 28, Aberdeen University 30, Dundee 31, Ayr Pavilion June 1, Edinburgh Tiffans 2, Hemel Hempstead Pavilion 5, London Electric Ballroom 6, West Runtin Pavilion 7, Birmingham Top Rank 8.

SUBS' NEW AGE

UK SUBS begin a 'Brand New Age' tour next month — coinciding with the release of their new album of the same name on May 9.

Dates are: Birmingham Top Rank May 2, Bath Pavilion 3, Plymouth Fiesta 5, Cardiff Top Rank 6, Cleethorpes Winter Gardens 8, Retford Porterhouse 9, Manchester Osborne Club 10, Nuneaton The 77 Club 12, Sheffield Limit 13, Hull Wellington Club 15, Cambridge Corn Exchange 16, Hitchin Herts College 17, Brighton Top Rank 18, St Austell Carlan Bay 19, Exeter Routes 21, Barnstable Chequers 22, Northampton Padock 23, Derby Ajanta 24, Wakefield Unity Hall 28, Coventry Tiffans 29, London Electric Ballroom 30.

NEW NEWIE

NEW MUZIK, whose follow-up to 'Living By Numbers' — another original entitled 'This World Of Water' — is out this week, are slotting in a short headlining tour this month; before appearing as support to After The Fire in May.

The tour begins this week, coinciding with the release of the group's debut album 'From A To B'.

Full dates are: Port Talbot Troubador April 17, Exeter Routes 18, Penzance Demezall 19, Bath Pavilion 20, Leicester University 22, Saltburn Philmore 24, Newcastle University 25, Glasgow Strathclyde University 26, St Andrews University 27, Leeds Polytechnic 28, Nottingham Trent Polytechnic 29, Norwich Cromwells May 1, Retford Porterhouse 2, Slough College 3.

ZAP/IG DOUBLE

BOTH FRANK Zappa and Iggy Pop — along with their new touring bands — will be playing 'two-off' concerts in London during the next two months.

ZAPPA will be playing his first London concerts since February last year at the Wembley Arena on June 17 and 18. Tickets, priced at £5 and £6, are available by post immediately from the Ticket Machine, 14, Oxford Street, London, W1. The box office opens for personal applications on April 28.

IGGY POP has confirmed two London concerts at the end of a lengthy European tour . . . at the Music Machine on May 30 and 31. They are likely to be his last British dates this year. The backing band features several new members, special guest will be Hazel O'Connor and tickets, priced at £3.00, are available from April 21.

HELPLESS/ BLOWIN' FREE

THE NEW SINGLE FROM

WISHBONE ASH

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The 18th of January 1980 marked the start of another world tour for Wishbone Ash in their 11th year on the road.

These tracks were recorded live at the City Hall, Newcastle and the Colston Hall, Bristol & through them you can re-live the excitement of the tour.

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TOURS

WHITESNAKE

WHITESNAKE: have added a date to their forthcoming tour, Preston Guildhall, June 15.

THE PHOTOS

THE PHOTOS: who release a four track EP later this month play the following dates in May. Glasgow Technical College May 7, Aberdeen University 8, Dundee University 9, Edinburgh Nite Club 10, Ayr Pavilion 11, London Marquee 14, Loughborough University 15, Kidderminster Town Hall 16, Bangor University 17.

JANIS IAN

JANIS IAN: plays her first British concerts for four years next month and she'll also be releasing her new single 'Other Side Of The Sun' on May 9. Tour dates are, Dublin Stadium May 13, Belfast Grosvenor Hall 14, London Theatre Royal 16.

HOLLY AND THE ITALIANS

HOLLY AND THE ITALIANS: High Wycombe Nags Head April 16, London Marquee 17, Stroud Marshall Rooms 18, Totnes Civic Hall 19, High Wycombe Nags Head 23, London Marquee 24, Harne Hill Half Moon 24, Reading Bulmershe College 26, Manchester Polytechnic 27, Paisley Bungalow Bar 28, Sheffield Limit 29, Wakefield Dolly Grays 30, Leeds Fan Club May 1, York University 2, Keele University 3, Nottingham Boat Club 5, Grimsby Community Hall 5.

THE VIP'S

THE VIP'S: Croydon Star April 23, Clapham 101 Club 26, Camden Music Machine 29.

FRANKIE VALLI

FRANKIE VALLI AND THE FOUR SEASONS: Brighton Centre May 11, London Royal Albert Hall 13, Stafford Bingley Hall 15, Manchester Apollo 16, Birmingham Odeon 17, Bristol Hippodrome 18, Leicester De Montford Hall 20, Hull City Hall 21, Glasgow Apollo 23, Edinburgh Usher Hall 24, Aberdeen Capitol 25, Southport Theatre 26, Sheffield Fiesta 27, Portsmouth Guildhall 29, Oxford New Theatre June 1.

MAGAZINE

MAGAZINE: Added dates; Liverpool Mountford Hall April 26, Edinburgh Astoria 28.

PATRIK FITZGERALD GROUP

PATRIK FITZGERALD GROUP: High Wycombe Nags Head April 19, Manchester De Villes Club 24, Holloway Community Centre 26, Edinburgh Astoria 13. Several more dates will be added later.

LIGHTNING RAIDERS

LIGHTNING RAIDERS: who release their debut single 'Psychedelic Musik' this week play the following London dates: Herne Hill Half Moon April 18, Clapham 101 Club 23, Camden Dingwalls 29, Hammersmith Clarendon May 1.

BASTILLE

BASTILLE: Southend Top Alex April 25, Manor Park Three Rabbits 26, Basildon Double Six May 2, Hornchurch Bull 3, Chelmsford Chelmer Institute Of Higher Education 9, Hornchurch Bull 19, Southend Shrimpers 11, Southend Scamps 15, Brentwood Hermit 16, Hornchurch Bull 23, Brentwood Hermit 24, Manor Park Three Rabbits 31, Ipswich Royal William June 8, Cranbrook Ilford 21, Bishops Stortford Triad 24, Gravesend Red Lion July 6.

THE AGENTS

THE AGENTS: Guildford Wooden Bridge April 19, Chichester New Park Road Centre 20, London Camden Music Machine 21, Gravesend Red Lion 22, Hurstpierpoint Cinderellas 23, Reading Cap and Gown 25, Bognor College 26, Arundel New England 27.

DANGEROUS GIRLS

DANGEROUS GIRLS: Birmingham Digbeth Hall April 18, Stevenage Bowes Lyon House 24, Norwich White's 26, Hereford Rotters Club 30.

RELUCTANT STEREOTYPES

RELUCTANT STEREOTYPES: who release their debut single 'She Has Changed (Not You)' this week play the following dates: London Billy's April 17, Henley Stateley Home 18, London Fulham Greyhound 19, Coventry Dog and Trumpet 24, Crystal Palace Hotel 25, London Covent Garden Rock Garden 26.

VARDIS

VARDIS: Goole Station Hotel April 19, Gravesend Red Lion 20, Bishops Stortford Triad 23. The band are currently negotiating a support deal for a tour with a major band.

SALFORD JETS

SALFORD JETS: who release their new single 'Who You Looking At' on April 18, play the following dates, Wigan St Mary's April 19, Salford Duke Of Wellington 21, Worsley Pembroke Civic Hall 22, Prestwich Civic Hall Longfield Suite 24.

THE PIRANHAS

THE PIRANHAS: London West Kensington Nashville April 25, University of London Union 26, North Staffs Polytechnic May 2.

THE HITMEN

THE HITMEN: added date; London School Of Economics April 25.

RELEASES

MOTORHEAD RELEASE their first live EP 'The Golden Years' this week. It was produced by Motorhead and contains four tracks recorded on the band's last UK tour, 'Dead Men Tell No Tales', 'Stone Dead Forever', 'Too Late Too Late' and 'Leaving Here'. The last track was previously only available on the 'Bunch Of Stiffs' album. The EP comes in a full colour bag and is available in both 7" and 12". IN THE wake of yet another sell out British tour, Wishbone Ash will be releasing a double A sided live single next week. The single features 'Helpless' and 'Blowin' Free' recorded at Newcastle City Hall and

Bristol Colston Hall. A limited number of singles will be available in 12" with 15,000 being produced in picture sleeves. COMMANDER COBY'S 'Two Triple Cheese' single is now available through MCA Records. The band recently appeared at the International Festival of Country Music. JOHN COOPER CLARKE releases his new album 'Snap Crackle And Pop' this week. With every copy the lucky purchaser gets a 'John Cooper Clarke Directory' absolutely free. The book is John's only published work. BADFORD BASED combo Radio 3 release their new single 'True Colours' this

KNEBWORTH

Beach Boys, Santana, 10cc
Elkie Brooks on the bill

ALTHOUGH THE line-up has still to be finally confirmed by the organisers the bill for this year's Knebworth Festival is near to completion.

And RECORD MIRROR understands that it will be the Beach Boys and Santana — both over for London concerts in June — who will be topping the bill in the grounds of the Hertfordshire stately home.

The Festival, organised for the first time by Capital Radio, in conjunction with Allied Breweries and promoter Andy Hudson, is set for June 21.

In addition to the Beach Boys and Santana it now also looks likely that other acts appearing will be 10cc, Elkie Brooks, the Blues Band and Lindisfarne.

Speculation that Mike Oldfield would also be playing has been firmly dismissed by his record company. "He won't be at Knebworth, it was just a rumour," said a Virgin spokesman.

But there still could be another surprise in store. Capital Radio have already admitted that they're prepared to make a loss on the festival, in order to ensure success for following years. And this could mean a major "surprise guest" to fill out the bill.

SABS ADD

THE NEW look Black Sabbath have added two extra dates to their tour... and they'll now be playing four consecutive nights at the London Hammersmith Odeon.

The new dates are May 9 and 10 at the Odeon, and tickets are available now from the box office.

But there's bad news for Sabbath fans. Their new album — the first with new lead singer Ronnie Dio — has been delayed. 'Heaven And Hell' won't now be in the shops until April 25 at the earliest.



LINDISFARNE

IN BRIEF

LINDISFARNE are currently lining up two tours this year — one at colleges and universities in June, and another at major venues later in the year. "The group want to reach their student following first," said their manager. "We'll do the other venues afterwards." Dates for the tour should be announced shortly, but the group appear at an open-air festival at Himley Hall, Dudley on June 1, the first to be held at the stately home.

KEVIN COYNE appears in a one off gig at Covent Garden's Rock Garden on April 18. The gig will be Coyne's first UK appearance for over a year. A NEW club opens in Manchester on April 16. Situated at Oozits in Newhall Street, Shudehill, Manchester and will run weekly. Opening night features Chris Stevey's Freshies and further attractions on April 23 will include Certain Random Cabaret.

THE STIFF All Stars, a band formed from leading Stiff acts and management personnel, will be making their debut at the London West Kensington Nashville on April 22.

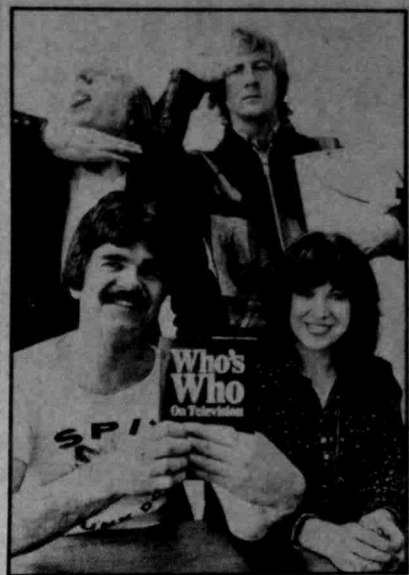
CHICK COREA, who releases his new album 'Tap Step' on May 9, plays the Royal Festival Hall on May 17. Tickets priced £7, £6, £5, £4, £3 and £2 are available from the Festival Hall Box office now.

The track is also featured on Rockburgh Records 'Hicks From The Sticks' album.

THE NEWS release their debut single '50% Reduction' this week. The single is available at the bargain price of 57p.

MENTAL AS ANYTHING release their second single 'Egypt' on May 2. In Australia the band have just been voted the country's brightest hope by a television station.

SPARKS release their new single 'Young Girls' this week. It's taken from their 'Terminal Jive' album and will be available in both 7" and 12" forms.



THIS IS what they want! This is what they get their pocket money for!

For over four years now the team at the Birmingham-based 'Tiswas' studio have relentlessly soaked themselves with buckets of water and smeared themselves with custard pies in front of a live audience of children and masochistic adults — firmly believing that this is the only reason that most of their viewers ever bother to get up on Saturday mornings.

Along the way they've also managed to drench a staggering number of normally reticent pop stars, among them Robert Plant, Mike Oldfield, Rick Parfitt, Chrissie Hynde, Annie Lennox, Paul Weller, Dr Hook and many, many more.

Now, at last, by the miracle of the record pressing process, the song that has made such antics "near legendary" has been captured on special "wet-look" vinyl and will be unleashed on an unsuspecting public this Friday.

'The Bucket Of Water Song', not quite a masterpiece in its own lifetime which features the talents of Sally James, John Gorman, Chris Tarrant and Bob Carolgees — not forgetting the legendary Spit the punk dog — is available on CBS Records.

THE REVIEWS

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GERRY RAFFERTY
NEW ALBUM
'SNAKES AND LADDERS'

INCLUDES THE SINGLE
'BRING IT ALL HOME'
EP 340



ALBUM UAK 3028
CASSETTE TCK 3028



IMPERFECTION GUARANTEED

TIM LOTT REVIEWS THE DERRY SPRING

COLLECTIONS



THE UNDERTONES are a pack of talentless bog bunnies. A load of pansy mummy's boys with all the sophistication of a truss. Every man jack of them is conceited, ignorant, ugly and have tangible body odour.

Nobody ever says things like that about the Undertones. Of course it's all completely untrue, but respect for truth never stopped backbiting before.

The world beams upon the Undertones and their Irish eyes smile back, cocking a snook at all those silly dilettantes that comprise the rest of rock'n'roll.

They are golden boys by dint of them being (a) talented (b) honest (c) plain and (d) micks.

It would be very sweet to slide the knife in the ribs of emperors of the Emerald Isle because everybody's bored, even the band, with hearing how ace they all are.

Yes, it would be sweet. But then I can't find anything wrong with them either. It's all there. One could toy with a few token stabs at their conservatism, but that would be facile.

No, the 'Tones really are a wonderful sound. 'My Cousin Kevin' floors me. Really it does. 'He's got a furlined sheepskin CHACKHE!' My ma says it costs a PAHCKHE!' Magic, begob.

It would be a start if Feargal Sharkey was the prat that he probably looks to your average trendy boutique bug. But he's not, really.

Feargal onstage at Top Of The Pops. A thick patterned woolly that

comes practically down to his knees. Trousers, real Oxlam jobs, hitched half way up his legs.

"People just laugh at us in London," says Feargal who quite rightly couldn't give a toss.

I followed Feargal to his dressing room, where he sat smoking cigarettes and arranging the stubs in a perfect circle.

He's 21, and he wants the world to know that his testicles have dropped. Or, to put it less poetically, that The Undertones are not as others would like to see them.

"We resent the idea of being thought of as ignorant naive micks," says Feargal, his Irish eyes not smiling at all. "That's the way most people think of us. Apart from the fact that most English are prejudiced against the Irish anyway.

"Alright, at first we were naive, just through being from Derry. But that's long past and gone.

"This schoolboy image, I really want to annihilate. I hate all this stuff about home loving, girlfriend loving kids, nice wee boys and all that crap, blah blah blah."

For the Undertones, those days of ignorant bliss are over. As Feargal can now reflect, they were lucky. In their raw state they were a perfect bullseye for any roaming shark, but they ended up without getting badly burnt.

Nowadays the shabby exterior is still static, but inside things are changing. The Undertones were formed five years ago, the world's ultimate — according to many — teenage band.

Now, this is a celumny. Feargal and friends are past 20 now. Two of

them are getting married this year — Feargal and John.

"We hated being teenagers anyway," says Sharkey. "We'd read all this sweet 16 stuff, watched 'Happy Days'. Teenagers enjoyed themselves and we weren't doing it. It was just something we were led along to believe.

"It's like the whole thing with all those stupid likkin' girls' magazines, like 'Jackie' and 'Oh Boy!' It's all just sweet romance, blah blah blah. And they're all just conned into believing that drive!

"You take a look at the girls on 'Top Of The Pops' tonight. They all sit plucking their eyebrows the same way and all wear the same printed dresses."

For all their ultimate teenagers tag, the 'Tones have done anything but glorify adolescence. In their way, they're as much about angst, as, say Leonard Cohen, except that the angst is invariably sexual.

But this romantic fixation is gradually fading from the view, the perspective of the band simply because for them, pubescence-wise, the game is up, much to their relief.

Not so long ago, there were few things on the mind of the Undertones outside sexual proclivity, and rejection. But with success comes confidence, and with confidence, much of early Undertones approach becomes outdated.

"We're gettin' away from writing about girls now. When the first album and half of this LP

* Continued on Page 8

GERRY RAFFERTY
NEW ALBUM
'SNAKES AND LADDERS'
INCLUDES THE SINGLE
'BRING IT ALL HOME'
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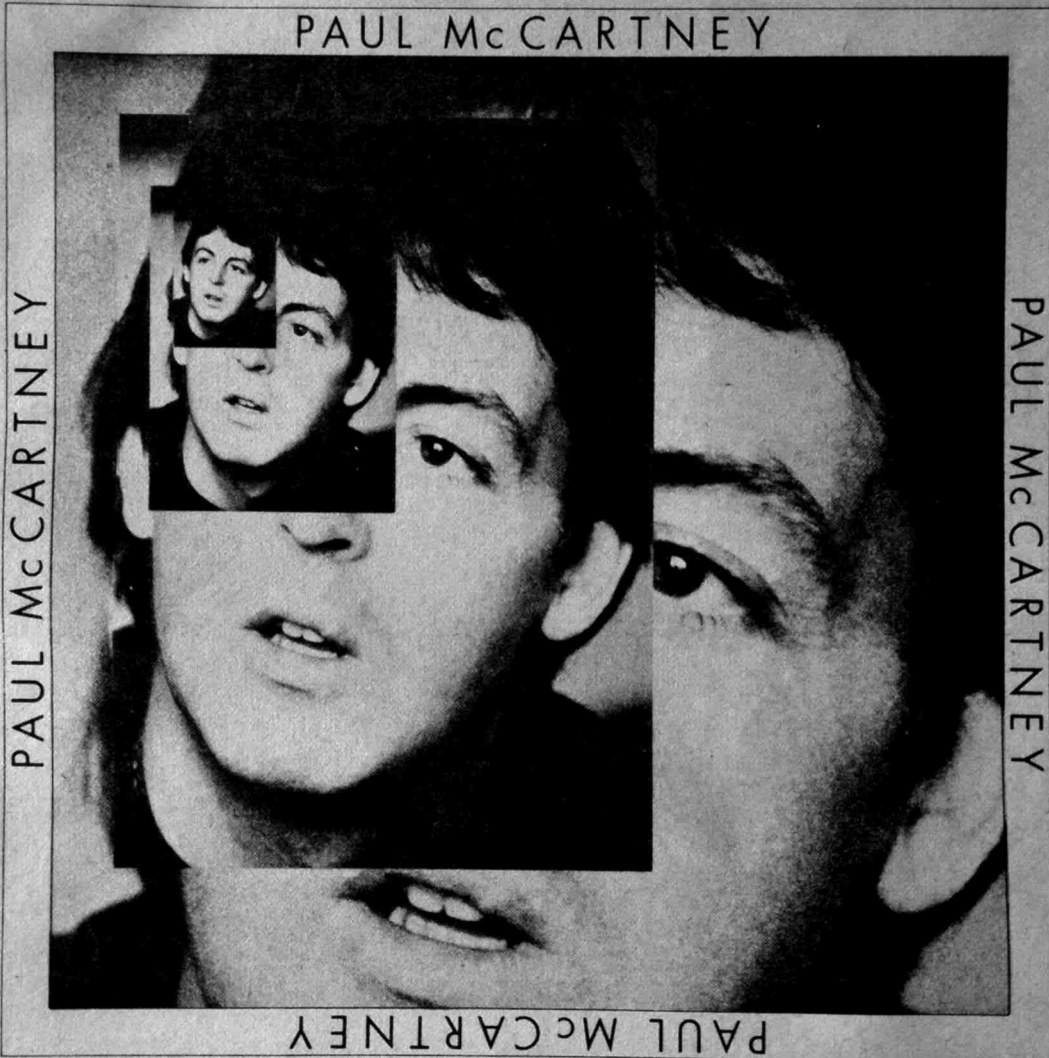
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COMING UP

THE NEW 3 TRACK SINGLE FROM PAUL McCARTNEY

PAUL McCARTNEY



TRACK 1
COMING UP

TRACK 2
COMING UP/LIVE VERSION

TRACK 3
LUNCHBOX/ODDSOX



R 6035

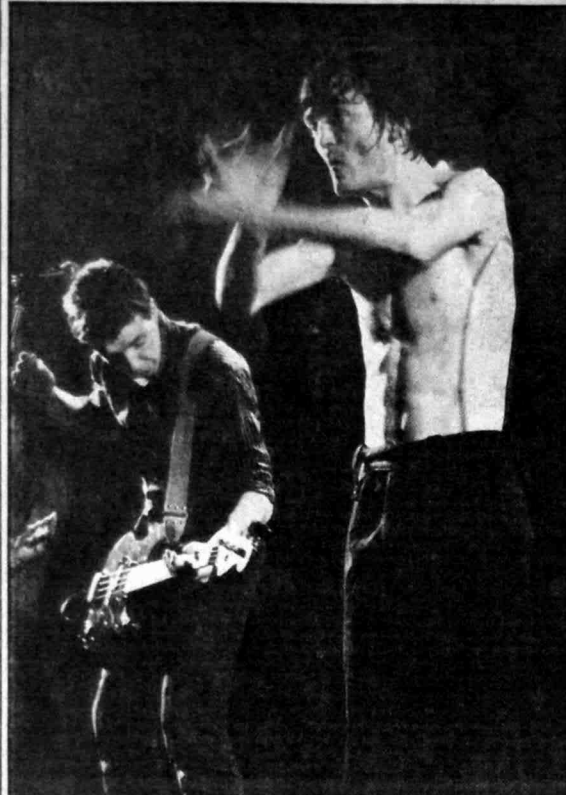
UNDERTONES

UNDERTONES

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UNDERTONES



FEARGAL SHARKEY

pic by PAUL SLATTERY

myself, fuck it, that's it, we've had it, bye bye, good night lights out. You know it really irritates me that we haven't had a big hit single."

There was a time when Feargal and the Undertones couldn't have cared less about such things as long as they had a good time. All bands say that anyway, but everyone believed the Undertones. But again, change is an inexorable thing.

"I care very much if people buy our records. Originally we wanted a giggle and couldn't care about anything else but I've changed my mind. Definitely, I'm a year and a half older. I find myself wanting things that I didn't want then."

"We'll be gone in two, three years at the most anyway, I couldn't sing 'Teenage Kicks' with me house and two kids and wife and me dog and me cat. It may sound stupid, but I want to get enough cash to buy myself a pub."

"It's been my ambition all my life. I'd be happy to live with a family."

One of the few things the Undertonee have been picked at for is not conforming to the free-er than thou thic of rock 'n' roll, the blithe spirit principle. There's nothing too charismatic about living with mum and dad, and this has upset some commentators, which is odd since the Undertones went out of their way to eschew charisma.

It comes under the heading of conservatism with a small 'c' and it implies that the Undertones are domesticated and apolitical.

"The English just don't understand. Socially the two countries are so far apart. In England when someone gets to 16 they're flickin' rarin' to get away from home. In Ireland no - one gives a toss. They just move out when they get married. I'm quite happy to live that way."

Another of the myths Feargal feels driven to debunk is that he thinks Derry is some sort of paradise on earth just because he and the rest of the band choose to stay there rather than move somewhere more glamorous.

In fact Feargal, although not going so far as to suggest that the Emerald Isle is a hole, says that Derry leaves a great deal to be desired.

"London's just as bad, but bigger. People can sit in London and say 'what are we going to do tonight' just as easily. We might as well be miserable among our friends."

Strangely, back home an ambivalent attitude to the Undertones exists, divided sharply into two camps, one of which regards the band with loathing, and another that treat them like gods.

"Most of the young people over 16 despise us. No two ways about it. I haven't got a flikin' clue why. But there's an awful lot of verbal abuse. I don't worry about it. If someone's mouthing off behind your back it's no flikin' problem. And no - one will ever confront you with it face to face."

"Funny enough, the under 16s worship us. One group of lads in Derry even did a thesis on the band."

Their determination to remain provincial has meant that they still stick out glaringly against the snazzy London pop brigade, replete as they still are in parkas and other classics of gaucherie.

The beauty of it is that although the band first arrived in London dressed ostensibly in strict wally style, their very lack of regard for anything even remotely trendy has become fashionable in its own way.

Like Feargal says, it's Catch 22. You come to London determined not to kowtow to TOTP type trappings by dressing in the



BILLY DOHERTY

pic by FIN COSTELLO

pinnacle of straight normalcy, and get treated as gimmicky for not dressing up in Johnson and Johnson threads. The Undertones are the ultimate in wally chic.

"We just wanted to be five normal teenagers. But it's surprisingly hard."

"People spend all this money, fifteen quid on a shirt to run about onstage in. That I can't fathom at all. London bands seem to think it's expected of them."

"The odd thing is that although the Undertones were a real shabby band they built a stronger image than a lot of other bands."

"And the funny thing is in our own way we are fashion conscious. Like wearing our trousers is fashionable to us. This is high chic in Derry. But as far as 20th Century London goes we're a complete shambles."

It's a little known fact that the

Undertones actually own five identical suits, and it's one of my ambitions to see them dressed up in them.

Such a sight would make perfect cousin Kevin proud. And he does exist, mind you. And his name really is Kevin.

Kevin will probably snigger when the Undertones call it a day. He'll be one up once again.

But for the next couple of years - please God - The Undertones will hang together. And when they disintegrate and Feargal is pulling the pints in his pub in Derry, the Undertones will remain in amber, in my mind, as something sublime, and never to be forgotten.

To quote the opening cut of 'Hypnotised', 'More Songs About Chocolate And Girls' - "Sit down, relax and cancel all other engagements, it's never too late to enjoy dumb entertainment."

* Continued from Page 6

('Hypnotised' was written . . . well, when we tried to get off with girls they just told us to fuck off. It affected us all.

"I used to go around thinking, 'what the fuck is wrong with me?' We became paranoid about the whole thing. I think everybody does at this age. Everyone else seemed so confident."

"We were in a panic about it. Yer mates were always pissing off round the back for a quick grope. And you're just stood there thinking 'what did I do wrong?'"

"The fact that we write less about girls, I suppose, represents growing confidence in our pulling power. Now the band's a success it's no flikin' problem."

The resilience of their libidos are not the only things that have been changing for the Undertones. Attitudes to their profession have changed. Feargal has become more materialistic, more practical than he once was.

Most of the band will

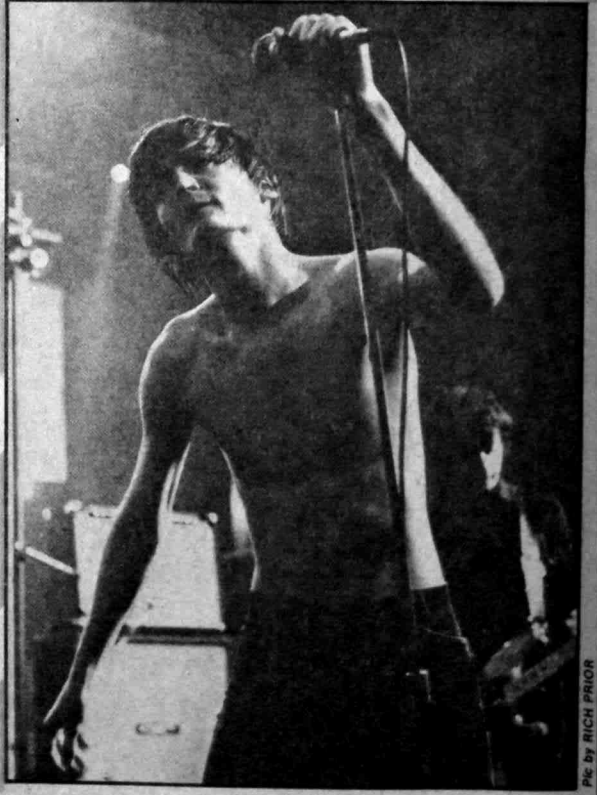
acknowledge that they've lost something in terms of personal satisfaction as the 'Tones muster even moderate success.

They almost fell apart this year, cowed by the prospect of years of travelling in the back of a transit and seven in one hotel room. Tempers ran high, and The Undertones came very close to shattering, under the unenviable duress of being utterly pissed off with everything.

But pragmatism is a firm master. According to Feargal they knew all that waited for them in Derry was the dole queue. And giving up gets more difficult every day. Already the band would be too old to get apprenticeships for anything, so it would be the jolly life of a machine operator 50 hours a week more likely than not.

"The last thing I want is to go on the dole again. I had six months of that and I never want to go through it again."

"I can get very pissed off though. Like the single hasn't gone as high yet as we'd hoped. I thought to



JOHN O'NEIL AND FEARGAL

pic by RICH PRIOR

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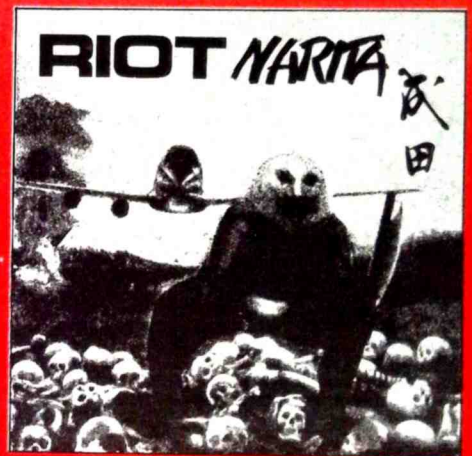
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POOL THE OTHER ONE

A public baths in Paris may not cross your eyes in excitement with its musical possibilities, but ORIGINAL MIRRORS were undeterred as MIKE NICHOLLS discovered. Besides, they could always play Handel's Water Music or Tchaikovsky's Swan Lake . . .



From a swimming pool in Paris: The Original Mirrors.

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WHITESNAKE UK TOUR 1980

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MON. 2ND JUNE	LEICESTER, DE MONTFORT HALL	FRI. 12TH JUNE	MANCHESTER, APOLLO
TUE. 3RD JUNE	SOUTHAMPTON, GALAHAD	WED. 18TH JUNE	NEWCASTLE, CITY HALL
WED. 4TH JUNE	BRISTOL, COLSTON HALL	FRI. 20TH JUNE	BRADFORD, ST. GEORGE'S
FRI. 6TH JUNE	TEMPLETON, ODEON THEATRE	SAT. 21ST JUNE	SHEFFIELD, CITY HALL
SAT. 7TH JUNE	GLASGOW, APOLLO THEATRE	MON. 23RD JUNE	LONDON, HAMMERSMITH ODEON
SUN. 9TH JUNE	HANLEY, VICTORIA HALL		

PARIS AIN'T the easiest place to track down a rock 'n' roll band. For a start the traffic there is as crazy as in Central Soho during the Chinese New Year, whilst the natives have turned ignorance into an artform.

Then there's the group itself. The Original Mirrors stealthily checked out of their hotel on noting their rooms afforded about as much space as an old shoe-box. This meant the dame in charge wasn't exactly pleased to encounter Phonogram PR whizz Lon Goddard et moi-meme questioning their whereabouts.

"Ils sont parti. Partii!" she bellowed before slamming an abundance of doors on us and returning to an ironing boardful of threadbare bedclothes.

We didn't do a bundle on the cabbies, either. One indicated how she would like to machine gun a passing troupe of harmless Hare Krishna folk and another, quite precipitously, dumped us off at the end of a suspect looking street without so much as a cursory "Voilà!"

Life became more tolerable on viewing the words Edwin Shirley Trucking beaming from the side of a sizeable truck, idling around which were none other than three of the Mirrors themselves. Drummer Pete Kircher, who on a good day could pass for Bruce Foxton's older brother, looked downcast.

"There're no lights

on," explained guitarist Ian Broudie, whose favourite films are 'Scum' and 'Rebel Without A Cause'.

Still, we had found the club where the band were to play their first ever gig outside the UK. It would be callous to deny that Broudie looked nothing less than absurd. Standing some five-and-a-half feet off the ground, he was a dead ringer for an inmate from a boys' open prison who had just made good his escape via a visit to the neighbourhood War On Want emporium.

Complementing his closely-cropped barnet were a pair of National Health spectacles which topped off a brash velvet-collared teddy boy suit and a pair of gleaming Doc Martens.

Squatting behind a set of iron railings but managing to look less like a convict was singer Steve Allen. On first seeing the band last autumn I'd reckoned on him being an ideal front man for French audiences. Pale and pock-marked with hair greased back in a faint quiff, he could be a down-market edition of the Gitanes model, the effect enhanced by the fact that there's never a cigarette far from his lips.

He too was looking forward to their first date abroad, but first there was the more pressing problem of a sound-check, not to mention a photo-session.

EVENTUAL entry into the establishment was via a dingy doorway and down into a "room" about the size of the

cellar at the Hope & Anchor. One of many interesting features of the venue was its name—"Bains-Douches".

Now you don't need a doctorate in French to translate this as "Baths and Showers", which is exactly what the place was—a public baths. In one corner a bath, or rather a tank, since its height exceeded its length, was slowly filling up with water, much to the distress of a soundman who confused the gushing noise with a defect in Jonathan Perkins' synthesiser.

Not surprisingly for this sort of joint, the walls, floor and ceiling were all heavily tiled, and if you can't envisage the kind of echo effect such conditions cause, imagine gargling through a faulty PA in your own bathroom.

One of the roadies declared the whole affair a waste of time, and superficially he had a point. Few bands with an LP out on a major label play a place this size, particularly when they aren't going to make any money out of the gig.

On the other hand, Simple Minds had been on the night before and they've released two albums. More significantly, the Mirrors' debut is selling well in France so the date was a good opportunity for further promotion. This was confirmed by the fact that a couple of hours before the set began there was a fair sprinkling of fans queueing up outside, regardless of the fact that tickets were a steep liver piece.

As the sound-check assumed some semblance of sanity, we decided to investigate further aspects of the

Parisian rock culture by repairing to the bar upstairs. This proved no less a revelation than the oddity below.

Unusually fitted with ornate Oriental lamps and contrasting functional bench seats, I guess someone with a greater capacity for overstatement than myself would describe it as looking like a cross between a British Rail waiting room and the headquarters of a Chinese slave trading company.

Decorating the walls were sticks attached to a variety of French magazines, most of which had pictures of The Police peering from their covers. I won't complain about the price of the drinks, but let's just say enquiries were made about the location of a late-night pawnbroker.

Finally, there were the women. Whatever anyone says, French girls can be beautiful without having to resort to acres of make up and all yer haute couture. Numerous owners of carefully dishevelled tresses spilling over baggy sweat-shirts and footless tights added up to a situation whereby The Mirrors were going to have to be pretty good if the main reason for the trip wasn't going to fall apart altogether.

FORTUNATELY, they were. Famous, they may not yet be, but their invaluable combination of experience, imagination and hard graft will ensure that they are bound for glory. Whilst the majority of their material is

self-penned, they also played some covers, with devastating effect. These included The Supremes' 'Reflections' and everybody's all-time favourite, 'When A Man Loves A Woman' by Percy Sledge.

Much later, in Steve and Ian's (second) hotel room, I asked them whether they weren't leaving themselves open to charges of bandwagoning, particularly since the Motown revival was moving at full tilt.

"Well that may be the case, but it can't be helped," Steve replied. "I grew up with that sound and would be singing it anyway, regardless of fashion. You could say that although what we play is very much rock music, soul has had a great influence. That's what makes our music danceable."

"If you strip any of the songs down to their bare bones," remarked Ian, continuing the dialogue, "you'll find soul influences. And though this might sound arrogant," he went on, "I think our covers are a lot more honest than some of the others going round. Instead of changing them and trying to be clever, we play them the way they were meant to sound—that way it comes straight from the heart."

If this sounds a little dramatic, it is no more so than Steve's stunning delivery of 'Heartbreak Hotel'. This got the Froggies well excited, especially since it was sandwiched between two of their own best numbers, 'Night Of The Angels' and the last single, 'Boys Cry'.

Not even the noise of that infernal tank filling up during the quiet parts could impair the intensity of the song, and I wondered whether Steve had upped the emotional element to compensate for the language barrier reducing the effect of most of the words.

"Yeah, I was more theatrical than usual tonight. I felt I needed more expression rather than rely on a lyrical or narrative thing."

Theatrics are part 'n' parcel of the Original Mirrors' act, as others in the band are willing to point out. Ian considers Iggy and Bowie further influences, whilst bassist Phil Spalding holds strongly stylised stuff like Ultravox in high esteem.

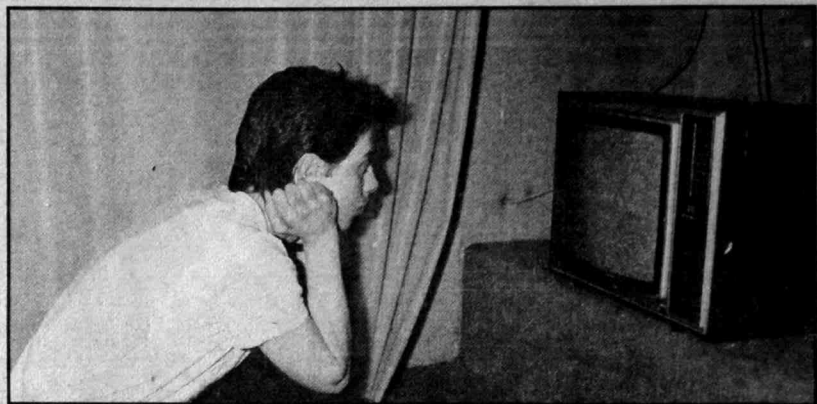
Another Mirror with a powerful stage presence, Phil joined the band after being auditioned by Allen and Broudie when completing the line-up last summer. Whereas the other two came from the Liverpoolian "arty/comic" bands Deaf School and Big In Japan, Spalding is from an HM background, having played with the likes of Bernie Torme. He recalls his first meeting the others with no little amusement.

"I walked into the audition and almost came straight out again. They'd been rehearsing people for days and looked all unshaven and ready to collapse. I thought 'what am I doing here?' and if it hadn't been for the fact that I'd left my guitar there earlier, I'd have disappeared."

Rude foreigners and miniscule hotel rooms aside, it's more than likely he won't live to regret it.

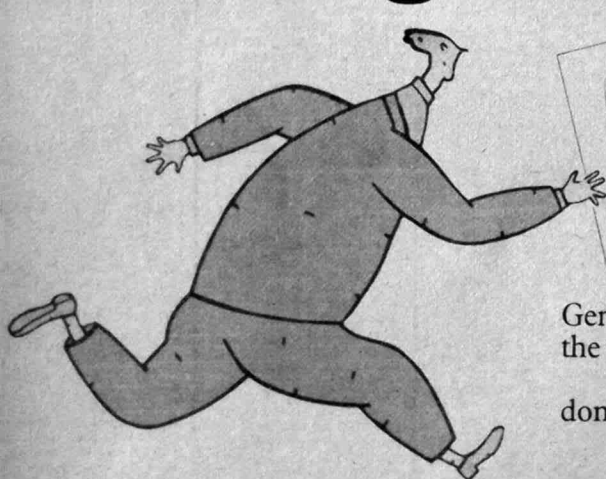


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There's a Riot going on

BRIAN HARRIGAN was there



RIOT: the red hot metal men

THE BEST example of bringing the dead back to life, since JC did his resurrection shuffle with Lazarus, was achieved by a relatively unknown American band in Liverpool last week.

The band's name is Riot and they are currently enjoying their first visit to this country — as support act to the red yobbo himself, Sammy Hagar.

And for a while at the Liverpool Empire it looked as though they were going to leave the stage with about as warm a response as the Ayatollah Khomeini dropping into an American embassy dinner party.

But then, in the space of a minute during the last number of the set, Riot's lead singer Guy Speranza turned an audience showing all the animation of a morgue full of corpses into a ranting, raving Riot Squad.

In comparison the conversion of Saint Paul on the road to Tarsus wasn't even in the same league. (*This is beginning to look like the New Testament, get on with it* — Ed).

And yet I can almost hear you asking, who are Riot and how did they get to be so good?

If you're any sort of heavy metal fan you'll

have noticed an album titled 'Rock City' available on import in this country last year. More recently Riot have had their second album, 'Narita', also out on import. And it's been doing very nicely in both heavy metal charts and imports rundowns.

Oddly enough, though there had been little if any interest expressed by record companies in Riot in their native United States until a couple of months ago.

It looked likely that the band would sign with the German controlled Ariola label. But, on the verge of them clinching the deal Capitol Records suddenly swooped and, according to lead guitarist Mark Reale, literally made them an offer the band couldn't refuse.

Undoubtedly one of the things that helped seal Riot's future with Capitol was that the record company was offering them an almost immediate tour of this country supporting Hagar.

So the deal was done, Riot are in England.

Ariola are disappointed, Capitol are delighted and the band are firmly on course to become a major act by the end of this year.

'Narita' should be coming out on Capitol within the next month or so and there's already talk of Riot doing a headline tour of Britain in the autumn.

Altogether that's not too bad for a band that has yet to do a proper tour of its native USA and has yet to have its albums released by a major label there.

Riot are a young band on average — the five of them boast a total age of 114 — but seeing them on stage is sufficient to convince anyone that they are seasoned musicians and experienced performers.

The two founder members of Riot are Guy Speranza (vocals) and Mark Reale (lead guitar). They share songwriting too.

Both hailing from Brooklyn they were playing in rival local bands at dances, parties and local gigs. Guy was

in an outfit called Evil Head, while Mark headed up Kon-Tiki.

Says Reale: "I always had singer problems in my bands but I knew that if I could convince Speranza to join up with us we could really have something."

Speranza duly joined up and the band found themselves renamed Riot and playing clubs like Max's Kansas City, Club 82 and CBGB's.

It's understandable that both Guy and Mark look back on that stage of their career with a shudder.

"New York's a really strange as far as the clubs go," recalls Reale. "Most of the time you just find yourself playing for other bands, you know. We'd be in the audience one night watching a band and the next night we'd be on stage and they'd be in the audience."

And everyone is so cool. There's no response to what you're doing, no reaction from the people, Outside of town, like in the suburbs, all they ever wanted to

hear you play was someone else's songs. Copy - rock is what we used to call it — you know, you'd do a set which included a couple of Van Halen numbers, one of Sammy Hagar's, one of AC/DC's and so on."

Perhaps worse than that was when the Ramones were enjoying a huge vogue as New York's favourite rock and roll sons.

"We were talking to a guy who was a booker for one of the clubs," says Reale, "and he told us we'd never get anywhere unless we changed our hairstyles and our clothes. He told us we had to look more like the Ramones if we were ever going to get anywhere — and that was before he'd even heard what we sounded like. The music almost didn't matter as long as you looked the part."

However, it was another booker — at Club 82 — who helped Riot to get out of the dreary club circuit. Two noted producers by the names of Billy Arnell and Steve Loeb were looking around for bands to contribute to an album they were planning. It was to be an anthology of the current music around the New York club scene.

The booker recommended Riot to the dynamic duo who got the band to play a couple of numbers — 'Angel' and 'Desperation'. They turned out to be the stand out tracks on the collection.

Arnell and Loeb took the anthology to MIDEM — the annual music industry trade fair held in the south of France — to see if they could interest record companies throughout the world in releasing it. They found that Riot's track were attracting more interest than the rest put together so they zipped back to the States and got Riot to record 'Rock City', their first album.

That was picked up by

a Canadian record company who began importing it here and there into the States.

The result of that was every time Riot heard of any radio or sales interest in their album they would go to the area where the action was and play a few gigs.

"We went all over the place," says Reale. "So though we've never really done a proper tour we've seen a whole lot of the States."

Aside from these many and various one-night stands Riot also landed support stints with bands like AC/DC, Molly Hatchet and Sammy Hagar. One time with Hatchet, Riot were firmly top of the bill because they were so strong locally while Hatchet who had an album in the charts at the time which had gone gold found themselves in the unenviable warm-up slot.

So Riot have covered a lot of ground and they've got pockets of support all over the States. Their main task now is to spread that support throughout the country — a job that they, and Capitol, will be setting about with a vengeance when they return after the current Hagar tour.

Interestingly enough Riot has recently arrived at its present line-up over the last couple of months. The latest member to join is bass guitarist Cliff Lemming who was previously in Mistress with current Riot drummer Sandy Slavin. Slavin joined only last year, while Lemming followed him this year.

THE ONE member we haven't mentioned yet is guitarist Rick Ventura, who also writes songs for the band. Also a Brooklyn boy he joined up with Riot as a member of their road crew.

At one point they started to audition scores

of guitar players but Mark didn't feel right with any of them," says Ventura. "They didn't know I could play and I knew all the songs by them but I didn't want to audition."

"I knew they'd let me but if they'd had to say no to me, it might have been weird and I didn't want to spoil our friendship. On the third day of auditions I got in early to set up and I was playing this great Les Paul Sunburst I'd been working on and it just sounded amazing."

"Guy and Mark walked in on me and they just couldn't believe it. An hour later we were jamming and it all just clicked."

For the future the band has already started preparations for a third album. Material is being gotten together and they're planning to go into the studios in the middle of the year.

Whatever happens the UK will be high on Riot's list of priorities.

The scene here is so much more adventurous," says Reale. "There's plenty of rock music in the States but too much of it is kind of laid-back. Over here you're really into high energy rock and roll which is the kind of thing we've always been playing anyway."

"I guess the States is becoming more aware of energy rock again but so far Britain is way out in front. I mean, from our own point of view, we were amazed to hear about our album being in the import charts and in the heavy metal charts here. We couldn't believe it. But now that we're here and seeing how the audiences get off on our own kind of music we're beginning to realise just how good it is here. We'll be back — don't worry about that."

Meantime if you're not seeing the band with Hagar, I'd recommend zapping out and buying one of their current albums. It's a brilliantly performed, powerfully performed, superbly heavy metal.

Speranza has a superb rock voice while Reale looks likely to become a major guitar player in the near future. Add that to the rock-solid rhythm section of Lemming and Slavin and the equally solid skills of guitarist Rick Ventura and you've got yourself a real hot band prime for support. Watch 'em closely.



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SINGLES

A man's gotta do . . .

WHITESNAKE: 'Fool For Your Loving' (UA). Swaggering Coverdale, the John Wayne of heavy metal, files his teeth once again and takes a large bite at your skull. Just the thing to complement a sunny Thursday morning, this is a glorious celebration of broken love — Coverdale sounding like wounded bullfrog in desperate need of a mate. The single also relives two other golden moments from Whitesnake's past with 'Mean Business' and 'Don't Mess With Me' delivered in even more thunderous manner. Cheers, applause, take a bow. You're good for at least another 10 years.



THE MEANIES: 'Waiting For You' (Vendetta). Maybe this was recorded in a bathoscope 2,000 leagues under the sea. Perhaps that would account for its ready muffled sound reminiscent of a snoring whale.

THOSE NAUGHTY LUMPS: 'Down At The Zoo' (Open Eye). Indulgent wacky sounds guaranteed at least 12 sales if the chaps persuade their families to buy it. Not many other people will be interested, I do assure you.

METABOLIST: 'Identify' (Dromm). Yes chums, our first industrial outing of the week. It's excruciatingly painful as the lads make piledriver noises, sing in funny voices and slap themselves on the back for being terribly avant garde and against the mainstream. Utter rubbish.

THE REVILLOS: 'Scuba Scuba' (DinDisc). Snubbing dear old Warners where at least they had some luck the Revillos emerged too late on DinDisc. Who really cares about them anymore, in the pork pie hatted eighties? Yessiree Bob, more of that spiky keyboards and Fay sitting on a razor blade. A miss but you have to admire their determination and the cover art wins this week's Record Mirror Rembrandt Award.

JUNIOR MURVIN: 'Police And Thieves' (Island). Stap me it's out again but you can't really complain. Classic reggae with the upsey downsey beat that makes it so damned accessible. Forget about the heavy political statement and do the grand skank from Ladbroke Grove to the Outer Hebrides. Time to shake the dust off your old woolly hat.



PUSSYFOOT: 'I Want To Be Me' (EMI). I haven't seen such a bunch of bruisers, since the Surprise Sisters had a brief spurt of publicity some

years back. Come to think of it this could be the Sisters tarted up once again. Sexism aside, EMI are still proving that they have a phenomenal talent for signing rotten bands. Cheapo disco backing with a lady

who's obviously failed the Kate Bush singing test. Christ it's dreadful.

CISSY HOUSTON: 'Break It To Me Gently' (EMI). Ooh the intensity Ooh the tearful passion. Rentaballad time once again, but it's always amazing how such doleful songs have a sure way of creeping up the charts.

CARATS: 'Here Comes That Lovely Feeling Again' (Ariola). "Original English version" says the cover, so presumably the continentals are

already buying it by the truck load. Standard package holiday zappy stuff as Boris in his black tight trousers breathes his foul odours into Shirley's shell like ear as they dance under moonlight skies by the sparkling Med. Thank God I'm taking my holidays in Bognoir.

AVERAGE WHITE BAND: 'Let's Go Round Again' (RCA). The funky white soulsters rummage through the closet and come up with their usual half cooked ingredients. We waved goodbye after the

superlative 'Pick Up The Pieces' and I can't see any hopes for reconciliation in the wake of their now very boring style. My God they've also stuck a version of 'Let's Go Round Again' on the B Side. You have been warned.

DRILL: 'Bang Our Eads Together' (RCA). With a name like that, you'd think they were eighties Slade. But what we have here is something like Chas 'n' Dave in a fist fight with Giorgio Moroder, cor Blimey Guvnor. Oh well never mind.



THE NURSES: 'Hearts' (Round Raoul). Whoever this branch of drongoes are they make a noise like a tom cat being neutered without anaesthetic. Nothing more need be said, honest.

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- 18 Dumfries Stagecoach Hotel
- 22 Belfast Queens University
- 23 Dublin Trinity College
- 24 Cork Arcadia Club

THE MONOCHROME SET: 'The Strange Boutique' (DinDisc). Oh dear DinDisc in for another pasting again. I don't know what this is all supposed to mean and I bet the band don't really know either.

HENDY: 'Body Language' (Bronze). About as sensous as a greasy kipper, this single is wearisome bump 'n' grind. One of those songs that you find young ladies peeling their clothes off to in Soho strip clubs. You know, sometimes you just have to be cruel to be kind.

JERRY KNIGHT: 'Overnight Sensation' (A&M). Well, when you've got the mega millions of the Police and Joe Jackson to fool around with then you can afford to indulge yourself now and again. So they've signed Jerry who's a dusky voiced soulster hoping for a slice of the Michael Jackson market. Thumpy thumpy bom bom bom No, no, no.

PROTEX: 'A Place In Your Heart' (Polydor). Another band lingering between super stardom and the Ball's Pond Road. There's been a support slot on the Rats' tour, press coverage and still not the faintest whiff of a hit. Frankly I reckon that Protex are back barefoot on the old dusty trail once again. This is an undemanding song with a bounding chorus that trips over itself in its vain attempt to make an impact.

BRYAN ADAMS: 'Hiding From Love' (A + M): I was immediately prejudiced against this because the intro is a straight lift from Toto's 'Hold The Line'. From there we have typical American production as big as the grand canyon. Unfortunately there's not enough material to make the single last.

STINGRAY: 'The Man In My Shoes' (Carrere). Yesss a being on the road song. Good old all American sounds and a guitar break that would do Boston proud. Breathtaking in its utter dullness.

NEW MUSIK: 'This World Of Water' (GTO). N M have found themselves a comfortable niche in vinyl Sci Fi and they're good for another four singles at least. Listening to this is as compelling as being sucked into a black hole (what an evocative description).

VARIOUS ARTISTS: 'Room To Move' (Energy). Four Belfast bands on a sampler. Look I'm sorry but I just can't find anything constructive to say about this. It's another one of those singles that goes in one ear and out the other, leaving nowt but a vacuum in between. Sorry, sorry, sorry.

THE CHORDS: 'Something's Missing' (Polydor). One more from our suede headed friends. Take it away with fast drums and frantic guitar, purveyed equally as well by dozens of other outfits. Sorry this does little to penetrate my blindspot.

THE CLASSICS: 'Audio Audio' (Rocket). It's a reasonable song but the production is lacking, especially on the girl's voice which hasn't been allowed to develop its full range. It's still a credible effort none the less and maybe they'll be up on the pedestal just like the Lambrettas. Brmmm Brmmm.

THE BLITZ BROTHERS: 'The Rose Tattoo' (Blitz). By the hairs on an ardvark's bum this isn't at all bad either. Imagine the Beach Boys meeting the Doors meeting Fischer Z and you'll have a vague idea of what I mean. Deliciously inky black song with hammerhead keys. A hit with enough airplay. Good luck.

LORI AND THE CHAMELEONS: 'The Lonely Spy' (Korova). A band of many colours, ho, ho. You've got this James Bond type theme and a lady with crystal vocals on a song with the urgency of pounding hoofs and all the bells of St Paul's ringing at once. Phew what a scorcher and by far the most original waxing on the singles this week. Play it to death, I did.

WKGB: 'Now Stop' (Fetish). Oh yus, a real jab in the rib cage and there's only two members in the band. This is a sort of crossover between Love Sculpture's 'Sabre Dance' and the 1812 Overture. Whoever WKGB are they should be specialising in heavy metal. This is a good debut but it could have done with some careful trimming here and there.



LAUREL AITKEN



LAUREL AITKEN AND THE UNITONE: 'Rudi Got Married' (I Spy). So he woke up one morning and found he was a cult figure. I Spy have wheeled out this legendary skank pioneer and dressed him in a pork pie hat. Laurel was the originator of so much of the stuff currently invading the charts and this is zappy happy jerk up and down without the pretension of latter day effects. Hardly my scene boys and girls but admirable none the less.

MARIE OSMOND: 'Get Me To Heaven' (Polydor). Time has not worn those pearly white teeth or that silken voice. Sugar 'n' spice with absolutely no vice. I can't swallow it.

DAN FOGELBERG: 'Full Moon' (Epic). Old Dan's off again on one of those rabid love songs that he always does so well. Shimmering strings topped off by weeping guitar and impassioned lyrics. The ideal follow up to current mega hit.



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DANCE LIGHTLY

The CLASH get America on its feet quicker than JIMMY CARTER can say Ayatollah.

“YOU DON’T understand mate. You just can’t leave those chairs there.” Joe Strummer, the Clash’s lead singer and rhythm guitarist, is really wound up. He takes another puff off his cigarette and moves closer to the manager of San Francisco’s Warfield Theatre. “Don’t you see,” Strummer continues in an urgent guttural whisper, “people will destroy those chairs, rip ‘em right out. They come here to dance, and that’s what they’re gonna do. I don’t wanna see kids smashed up against the stage in front of me just because there’s not enough room to dance.”

In a few hours, the Clash are supposed to be onstage at this 2,200-seat art-deco palace in the first date of nine - shows - in - 10 - days blitz of the US.

But despite this hectic schedule, the Clash and their US record company, Epic, realise they had to strike now. After watching their first two critically acclaimed albums go virtually ignored by radio stations and record buyers in this country, the Clash released ‘London Calling’ earlier this year. Broader and more accessible than its predecessors, the album — a two - record set that sells for little more than a single record — was immediately picked up by FM radio. At this moment, though, the Clash are faced with another problem; they feel that some of the halls selected for this tour aren’t right for them.

“Just take out a couple rows,” Strummer pleads. “But we can’t do it,” the manager replies. “It’s too late. Besides, kids have tickets for those seats. Your fans waited in line for hours to get those seats.”

“Good,” says Strummer. “If they’re our fans, they won’t mind, ‘cause they’ll wanna be standin’ anyway.”

“So what do we say when they come in with tickets and their seats are missing?”

“You tell ‘em Joe Strummer took ‘em out so they could dance. If they’re upset, we’ll give ‘em a free T-shirt or something.”

“But it’ll take hours.” “We got lots of people here who can help. I’ll get down on my hands and knees and help if I have to.”

“We just can’t do it” A little more than an hour later, the front two rows of seats have been removed. And Joe Strummer didn’t even have to get down on his hands and knees.

With the possible exception of the Sex Pistols, the Clash have attracted more attention and generated more excitement and passion from the press than any other new band in the past five years. Their first LP, ‘The Clash’, released in England at the height of the punk movement in 1977, has been hailed by some critics as the greatest rock and roll album ever made.

Considered too crude by Epic Records, ‘The Clash’ was never released in its original form in the US. Instead, a compilation LP that included 10 of the album’s cuts plus seven songs from later British singles and EP’s was issued in 1979. (Nonetheless, the English version of ‘The Clash’ is one of the biggest - selling imports ever.) Those British 45s expanded the group’s musical range and lyrical attack, and made it clear that this was a group of musicians determined to leave its mark on rock and roll.

“Clash city rockers!” shouts Joe Strummer, slamming his mike stand to the floor of the Warfield Theatre stage. Immediately, Mick Jones rips into that song’s power - chord intro, and the American leg of the Clash’s “Sixteen Tons Tour” is officially under way.

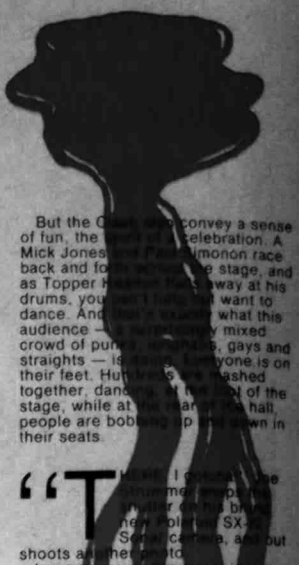
Like the Who, the Rolling Stones in their prime or any other truly great rock and roll band, the Clash are at their best onstage. The music, delivered at ear - shattering



JOE STRUMMER

volume, takes on awesome proportions; for nearly two hours, the energy never lets up. Strummer, planted at centre stage, embodies this intensity. Short and wiry, his hair greased back like a Fifties rock and roll star, he bears a striking resemblance to Bruce Springsteen.

When he grabs the mike, the veins in his neck and forehead bulge, his arm muscles tense, and his eyes close tight. He spits out lyrics with the defiance of a man trying to convince the authorities of his innocence as he’s being led off to the electric chair.



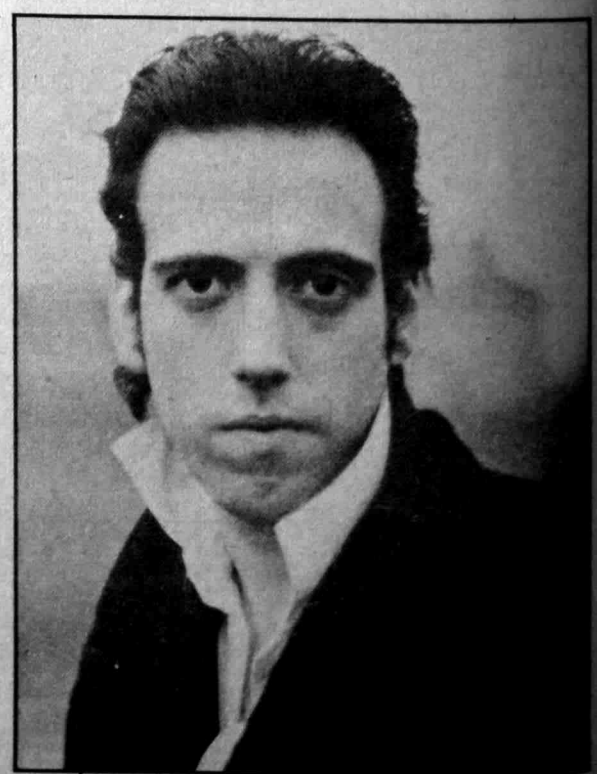
But the Clash do convey a sense of fun, the sense of celebration. A Mick Jones and Topper Headon race back and forth across the stage, and as Topper heads off away at his drums, you can hear him want to dance. And you can hear what this audience — a very mixed crowd of punks, hippies, gays and straights — is doing. Everyone is on their feet. Hundreds are smashed together, dancing at the foot of the stage, while at the rear of the hall, people are bobbing up and down in their seats.

“The Clash are a very mixed crowd of punks, hippies, gays and straights — is doing. Everyone is on their feet. Hundreds are smashed together, dancing at the foot of the stage, while at the rear of the hall, people are bobbing up and down in their seats.

In some ways, Strummer is the least - accessible member of the Clash. He tends to keep his distance when being outdoors, and often appears to stay on the sidelines when the rest of the band is involved in some sort of merrymaking. Strummer (born John Mellor) is the son of a British diplomat; his only brother, a member of Britain’s fascist National Front, committed suicide.

“I grew up in a boarding school in Epsom, 15 miles south of London,” he says, fidgeting with his camera, when asked about his childhood. “It’s not a lot to go back to, if you know what I mean. My dad was working abroad, and my mother was tagging along. I don’t think I really gave that a thought after a while.”

Strummer is extremely soft - spoken, and because many of his teeth are rotting or knocked out altogether, it’s often difficult to decipher exactly what he’s saying. “I found that I was just hopeless at school,” he continues. “It was just a total bore. First I passed in art and English, and then just art. Then I passed out. That was when I was 17. I left to go to art school, boy, that was the biggest rip - off I’ve ever seen. I was a load of horny guys smoking Senior Service, wearing turn - neck sweaters, trying to get off with all these doctors.”



MICK JONES



PAUL SIMONON

daughters and dentists' daughters who got on miniskirts and stuff. And after I took a few drugs, things like that began to look pretty funny.

"Like, one day someone gave me some LSD, and I went back into the school, and they were doing this drawing. I was really shattered from this LSD pill, and I suddenly realised what a big joke it was. The professor was standing there telling them to make these little puffy marks, and they were all goin' 'Yeah,' making the same little marks. And I just realised what a load of bollocks it was. It wasn't actually a drawing, but it looked like a drawing. And suddenly I could see the difference between those two things. After that, I began to drop right off.

"Then I just spent a couple of years hangin' around in London, finding no way to manage. I was studying this Blind Willie McTell number all day, and then I'd go down to the subway at night and strum up a few pennies (hence the name 'Strummer').

"That was when we moved into squatters' land. They're demolishing all this housing in London, and all these places are abandoned. People started kickin' in the doors and movin' in, so we just followed suit. You had to rewire the whole house, 'cause everything's been ripped out. Pipes, everything. We'd get a specialist who'd go down to this big box underneath the stairs and stand on a rubber mat and take these big copper things and make a direct connection to the Battersea Power Station. Bang! Bang! I seen some explosions down in these dark, dingy basements that would just light things up.

"I FIRST saw Joe in the dole line," Mick Jones tells me. "That's no lie. We looked each other over, but we didn't talk. Then we saw each other in the street a couple of times; eventually we started talking, and he wound up over at my flat." That meeting took place in the summer of 1976. By then Jones had already formed the nucleus of the Clash with Paul Simonon and Keith Levine. (Currently a member of Johnny Rotten's Public Image Ltd, Levine, a guitarist, left the Clash very early on.)

Jones is an extremely affable fellow. His dark, riveting eyes and his warm, gooly grin quickly puts any newcomer at ease. He's so short and skinny he looks as if he could be easily blown over. And like most of the other members of the band, he's taken almost exclusively to wearing black - and - white clothes ("More subtle, don't you think?") and to greasing his dark brown hair back.

Both Jones and Simonon are twenty-four, and both come from Brixton, a grotty working-class area in South London. "It's pretty bleak, not paradise," Jones says. "You know - lots of immigrants and that." His parents split up when he was eight, and he was raised by a grandmother. Simonon's parents also were divorced when he was young; he was raised by his father.

"We just sort of bumped into each other," Simonon says of his first meeting with Jones. Though he comes across as the toughest member of the group, the tall, lanky Simonon, with his dirty-blond hair and chiseled features, has the look of a matinee idol. "I was goin' out with this girl, and she was friends with this drummer, Mick was lookin' for a drummer, and he invited this bloke to rehearsal. I just turned up, and that was it."

Headon, 24, comes from a middle-class family in Dover and still retains a fairly normal, middle-class appearance. His father is headmaster of a primary school, and his mother teaches. He left home at sixteen and moved to London, where he played in bands that ranged from soul revues to traditional jazz outfits, even doing a stint with heavy-metal guitarist Pat Travers. "I left London to join one of those soul bands that was going to Hamburg," he recalls. "I don't think Mick will ever forgive me."

"You made me cry out there, man," Freddie, a 19-year-old Englishman transplanted to San Francisco, grabs Mick Jones around the shoulders and gives him a big hug. Jones gently pulls away, his dark eyes staring mournfully at Freddie. "I made you cry? How do you think we're gonna feel when they bring you back with a hole in your chest?"

Backstage at the Warfield Theatre on Sunday night, the Clash have just completed their exhilarating second and final show in San Francisco. Near the end of the set Jones dedicated 'Stay Free', a song from 'Give 'Em Enough Rope', to "someone I know who's going into the marines tomorrow." And now Freddie, that someone, has come to thank him.

"Aw, come on, man," Freddie says. "Stop it. You're making me cry again."

"I mean it," Jones says, his sadness almost turning into anger. "What do you think you're doing? One way or another, you'll never come back alive. They'll ruin you." Jones pauses and surveys Freddie's rock-hard physique. "Freddie here used to be as skinny as me." Jones says, turning to me. "We used to see him at our shows in London. Now look at him. He's joining the marines, 'boot camp.' I think he called it."

Freddie, straining to hold back tears, is obviously shaken. "But Mick, it's a roof over my head and \$500 a month," he protests.

"Five hundred dollars a month!" Jones erupts. "F' lot of good that'll do you when you got a hole through you!" Jones stops and looks around the dressing room. He spots Kosmo Vinyl, the band's assistant PR person and jack-of-all-trades. The two huddle for a few seconds, then leave the dressing room.

Finally, Jones wanders back in. I ask about Freddie.

"He's not goin'," Jones says. "Me and Kosmo and Joe will give him the \$500 a month. He's coming to work with us."

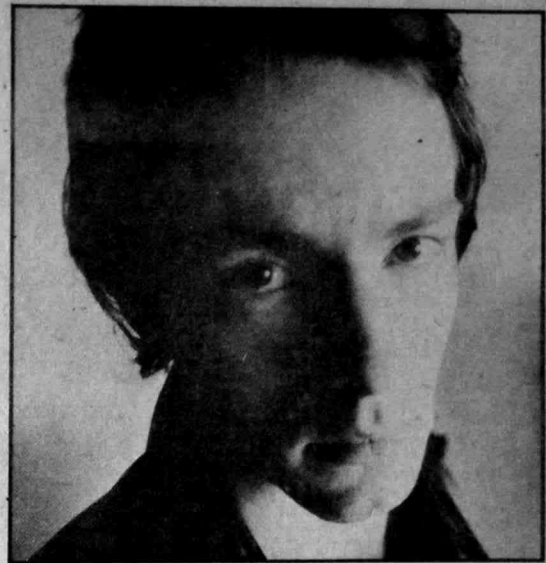
A LITTLE later that evening, I run into Jones in a corridor at a party being thrown for the band.

I ask what he'd do if England started the draft again.

"We'd start our own antidraft movement."

Would he go to war?

"That's out of the question. This is an important fact: people prefer to dance than fight wars. In these days, when everybody's fighting, mostly for stupid reasons, people forget that. If there's anything we can do, it's to get them dancing again."



TOPPER HEADON

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ALBUMS

'TONES TUNES



FEARGAL SHARKEY: getting the chop.

THE UNDERTONES: 'Hypnotised' (SIRE SKR 6088).

THE FASCINATING thing about the Undertones (for me) is Feargal Sharkey's voice. It sounds as though someone is applying a rapid chop to his Adam's apple while he's singing. But as I've seen them perform, I know for a fact they do not employ anyone for this purpose. Unless of course (the thought just occurs to me) they have a session Adam's apple choppist in the recording studio?

Fantasies aside, the 'Tones have come up with an entertaining, clean (uncluttered as opposed to not snuttily), basic album of pop songs, all strong enough to stand on their own merit. There's one possible exception: I'm puzzled by the inclusion of their cover of 'Under The Boardwalk'. It's not that it doesn't sound OK, Feargal's singing gives it a certain extra charm, but the interpretation doesn't add anything the Drifters didn't imply the first time round. Nice live song, I've no doubt, but on record I prefer their own songs.

Apart from 'My Perfect Cousin', there's another individual spotlighted for attention. 'There Goes Norman' has the same instant appeal, the same ability to draw you into a chant. The 'Tones don't make any attempt at fancy footwork or pretentious image building, so 'Norman' is a straightforward, no messin' song that can only get better with a live audience participating in the action. The same goes for 'What's With Terry', musical perfection being pushed aside in favour of some aggressive playing.

'Boys Will Be Boys' gives the nod to punk, but doesn't stop to make a meal of it. Bass player Mick Bradley seems to have the closest association (musically) with punky fret runs, but that's by no means the end of his talents - as you'll hear on 'Tearproof'. The following track, 'Wednesday Week', is a sharp change of style, less frenetic... with an almost mellow guitar.

Although, by tone, the band often sound aggressive, their lyrics are quite different from other bands of the same genre. The subjects they deal with (at least on this album) concern problems everybody has. That's what I like about the Undertones and their album: they've avoided the temptation to move themselves up and away from the experience of the people that come to their gigs and buy their records. So if you're looking for a good fantasy, you'd better look elsewhere, because with this group, what you see is what you get. +++ ROSALIND RUSSELL

strumental and vocal musicianship and (most important of all) genuine spontaneous atmosphere. Make no mistake, Magnum never become clinically efficient to the point of boredom.

As for the tracks themselves, to mention outstanding numbers is to miss the whole point of the Magnum approach for somehow it's the overall effect that counts more than any individual highlights (pretentious though that may sound). However, I will just say that the six cuts here which originally appeared on the disappointing 'Magnum II' ('If I Could Live Forever', 'The Battle', 'Foolish Heart', 'Reborn', 'Changes' and 'So Cold The Night') benefit enormously from their live treatment.

I have been convinced for some time that Magnum are the natural successors to Yes, Supertramp and their ilk and the combination of the live EP and 'Marauder' merely underlines this conviction. +++ MALCOLM DOME

20/20: '20/20' (Portrait PRT 83898)

"YOU TURN me on, you turn me off", sings a member of this LA quartet and that's just how I feel about the album. At best, it's a nicely crafted blend of sixties harmonies and modern pop. At worst, just plain silly.

Take the opener, 'The Sky is Falling', a pointless piece of electronic wizardry saved only by its brevity. Think of one of those broody Rush intros, you know, the bit before the dandruff starts flying, and you've got it. But is there worse to come? Well, no, not really and with the infectious pop melodies of 'Cheri' and 'Tell Me Why' the ridiculous soon becomes the sublime. 'Tell Me Why' is particularly effective with aching vocals and at-stuttering chorus. Trite and vacuous, certainly, but when you can't stop singing the damn thing that really doesn't matter.

Sadly, though, there's nothing quite as classy on side two. 'Remember The Lightning' deserves a mention being genuinely powerful power-pop but apart from that it's pretty pedestrian stuff.

The production (courtesy of Earl Mankey) doesn't help much either. More light and shade and a variation in the fat drum sound favoured throughout would have helped stave off a good many yawns.

So not a great debut then but it'll bear the name in mind. After all, the Knack have done a pretty well peddling sixties style pop and if 20/20 could produce something as toe-tappingly excellent as 'My Sharona' then the little girls might just understand. For the moment, though, it's a 1/2. DANTE BONOTTO.

WAR: 'The Music Band 2' (MCA MCF 3050)

WAR'S NEW album arrives with such speed, and such similarity to their last, that I'm prompted to suggest that 'The Music Band 2' comes from the same sessions that produced 'The Music Band'.

The last album possessed one outstanding dance-style song, 'Good Good Feelin', and this new one has something better yet, a new, 13-minute instrumental version of their tried and trusted 'The World Is A Ghetto'. It's a complete band workout, on a continuous energetic high, with Lee Oskar (harmonica) and Pat Rizzo (horns) truly earning their money.

Of the other five, there are three mid-funky pieces, with 'Night People' especially interesting. The album's two ballads are further chips off the music band block, elegant and soothing although faster, funtime music is their forte. +++ PAUL SEXTON

THE ROCKETS: 'No Ballads' (RSO Super RSS 20)

IF I'D known a little more about the first album, this new one might constitute a disappointment. As it is, I've little to compare it with and it's just ordinary. The Rockets sounded moderately worthwhile on their two smallest US hits of last year, 'Can't Sleep' and their reworking of Peter Green's 'Oh Well'. The album which they came coaxed its way into the American fifties, and the new one's done the same.

This isn't heavy metal as such, it has more roots in R&B. But wherever it comes from, it sounds tired. Melody gets a look-in on 'Sad Songs', making it the best cut, but elsewhere it's an unwelcome guest. Consequently this sounds like any American bar-room band going through their paces. + 1/2 PAUL SEXTON

THE JOE PERRY PROJECT: 'Let The Music Do The Talking' (CBS JC36388 Import)

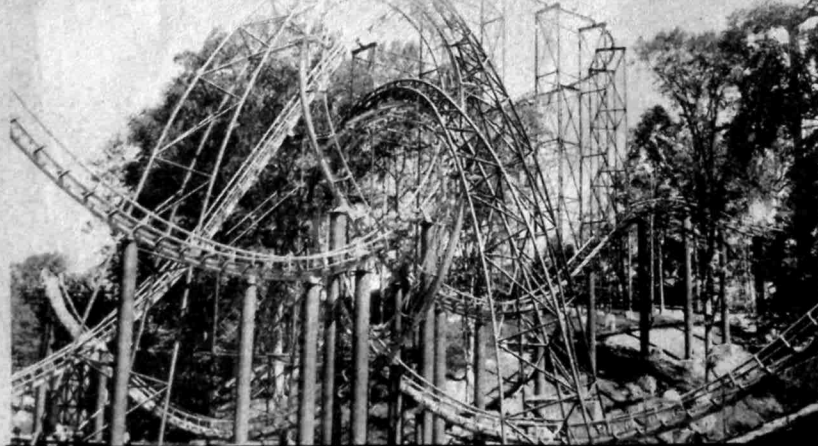
YOU REMEMBER Joe Perry, don't you? The guy responsible for all those deliciously dirty guitar breaks on every Aerosmith album up until 'Night In The Ruts'. Well, now he's out on his own and 'Let The Music Do The Talking', the debut shot from his Project ain't at all bad. In fact, let's be fair, Perry and his fellow 'Projecties' Ralph Morman (vocals), Ronnie Stewart (drums) and David Hull (bass) have come up with a goodie which successfully exorcises the ghost of Aerosmith.

Basically, this album takes its influences from two very American and not unconnected genres in lurching R&B and hard Stax soul (as opposed to synthetic disco).

For me, there are two particularly outstanding cuts here in the title number itself (a really ferocious out-and-out rocker) and 'Conflict Of Interest' (a slightly more restrained and melodic piece).

If I had to choose a phrase that best fits 'Let The Music Do The Talking', then it would be 'naturally compelling' and nowhere is this more applicable than to Morman, whose rasp and gasp tones are a real revelation. +++ MALCOLM DOME

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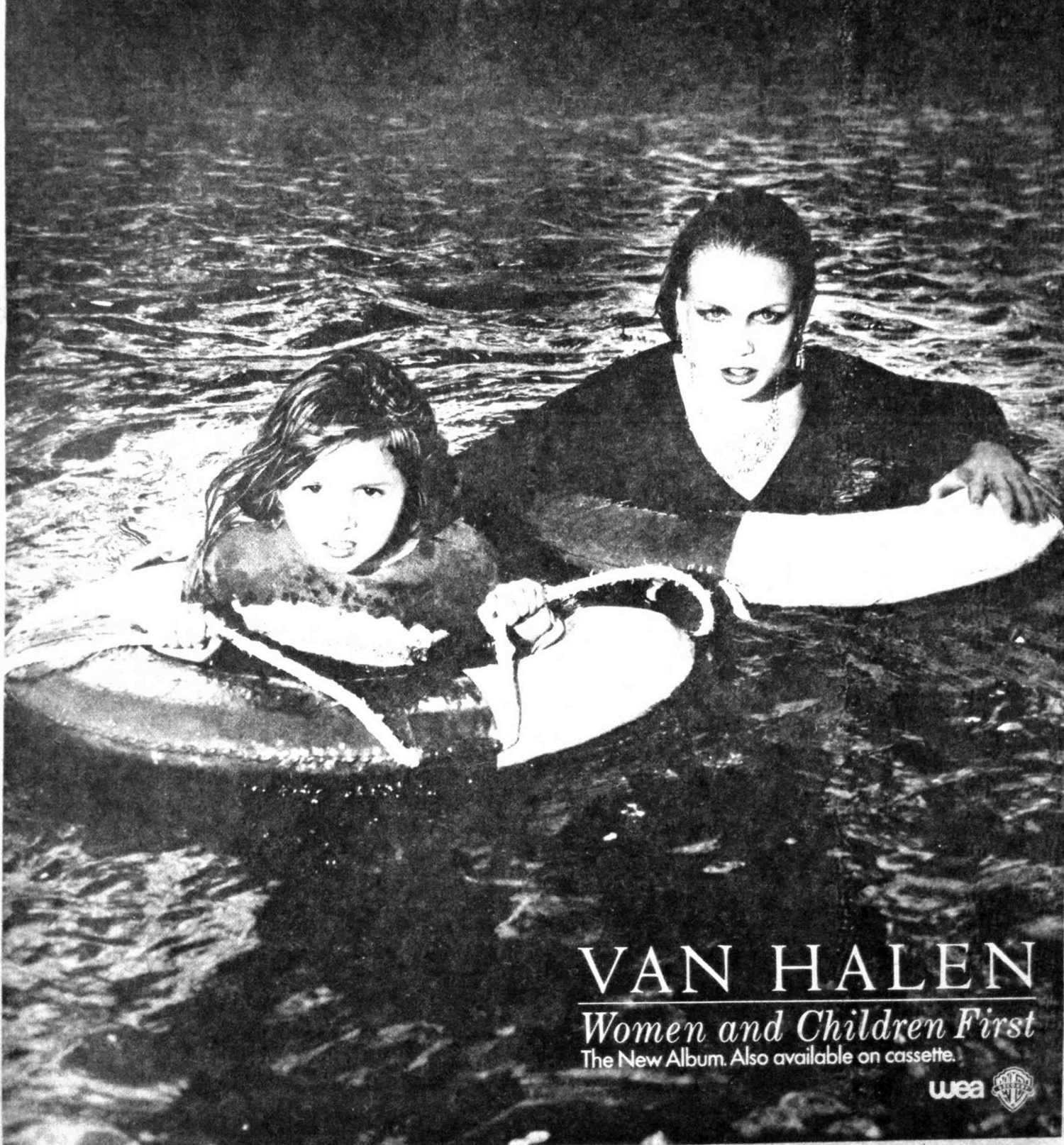
PATENTLY the golden sunset of the disco era. Barry White's productions, both at home and abroad as it were, seem to have become simply better and better since the days when he was on everyone's eight track. 'Love Is Back' is superb, playing the game right up to the hilt with anthems like 'High Steppin', Hip Dressin Fella' rocking in with oven-crisp vocals from the grills, a hook line that catches surer than the common cold, and a horn arrangement you could shave with. More importantly, while there's enough variety, almost everything's up to the same quality level. Check out the teasing sentiments of 'When I'm In Your Arms' or the Chic-flavoured ballad 'If You Want Me Say It'. Almost worth shaking your funky butt a gain. +++ SUSAN KLUTH

MAGNUM: 'Marauder' (Jet LP230)

DESPITE MY penchant for loud and brash heavy metal, too, (tone-deaf or not) can appreciate the refinements and intricacies on the subtler side of the heavy rock spectrum. And no one in this country presently puts over this sort of approach better than Magnum.

There are eight numbers here, all recorded last December at London's Marquee and all of them possess an irresistible amalgam of accessible melodies, high-quality in-

WELL, THEY SAID ANYTHING COULD HAPPEN.



VAN HALEN

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ALEX CHILTON: 'Like Flies On Sherbert' (Aura AUL 710)

HERALDED AS a "Legendary figure" by the know - It - all rock cognoscenti who, if you catch them on a bad night can't even tell you which planet we're on. Alex Chilton is the man who sang lead on the Box Tops' classic 'The Letter' all that time ago.

In America strange things happen. But that's because Americans meant them to be strange. In our own wonderful land, eccentricity is supposed to be in the blood or in the water or something. So I figure that in Yankland, Chilton would be regarded as either an eccentric or a member of the outer circle avantgarde.

This album, which sounds as if it was recorded in aunt Ginny's barn on four track, isn't particularly pleasant to listen to but then again it isn't so unpleasant as to be unpalatable.

The starter, 'Boogie Shoes', (the old KC and the Sunshine Band hit) sounds like they rehearsed it as they recorded but it is at least a boogie version of an exquisite disco song and is both interesting and harmless.

Most of the rest of side one is unlistenable so, without a lifetime to waste, I flick to side two and get a stupid rock song, a country waltz, and the title track 'Like Flies On Sherbert' which is undoubtedly Chilton's David Copperfield.

If the old tradition of the last track being a signal of what is to come (passed down from 'Revolver' onwards) still stands I'll look forward to the next one. If John Lennon is listening,

(ha, ha) you'd better give this a spin. +++ JAMES PARADE

ADRIAN GURVITZ: 'Il Assassino' (Jet Records JETLP 226)

FROM LOOKING at the cover of this album you'd assume that Adrian Gurvitz was some super-cool heavy metal hit-man. But Gurvitz's heavy metal credibility ended when the fated Baker - Gurvitz army disbanded. Now with his trousers tightened up, Gurvitz has raised an octave and turned his hand to producing slick disco music.

If you like the Bee Gees then this album will appeal to your slightly warped musical ear. 'Il Assassino' is full ultra-sophisticated dance numbers performed by Gurvitz and a collection of session men.

Though the music leaves me cold I'm ready to admit that Gurvitz has the knack of writing cleverly constructed, robotic dance numbers - 'Borrowed Beauty' and 'She's In Command' are the best of a consistent bunch on this album. +++ PHILIP HALL

10CC: 'Look Hear?' (Mercury 9102 505)

LOOK LADS. You are no longer funny. You are bland, and don't generate enough energy to get even me steamed up. You know what I loathe with a vengeance? Stupid titles, pseudo modernistic Hippgnosis sleeves for Hippgnosis sleeves sake and clinically perfect studio albums. Messrs Stewart and Gouldman your art lies in producing such dreck as Sad Cafe because you are beginning to sound like one of the problematic big bands that used to be the target



IRON MAIDEN: not for the faint hearted

of your rapier-like witticisms.

The single is awful, no other word for it and the Great British public in a rare show of taste didn't buy it. This album should do well and you will sell out your British and German tours and you will pass go and you will make money.

Sorry lads, I'm off to live in the past with my copy of your greatest hits. Now there was an album... +++ RONNIE GURR

THE SCORPIONS: 'Animal Magnetism' (Harvest SHSP 4113)

OH NO, why did they do this? The awesome 'Make It Real', destined to become one of this year's

great numbers, has been chosen to open up The Scorpions' new platter when it cries out to be the brainstorming closer.

None of the other eight tracks on 'Animal Magnetism' are as salivatingly sensational as this and therefore they suffer in comparison. 'Make It Real' is a death-or-glory tempestuous anthem and gives the feeling of riding an emotional rock'n'roller-coaster. Now, don't get me wrong, the rest of the album is pretty hot, and there are certainly no failures. But, nonetheless, Scorpions fans will still have a great time with, for instance, 'Don't Make No Promises', a two-tier annihilator that imprisons you in a cage of in-

Not any old Iron

IRON MAIDEN: 'Iron Maiden' (EMI EMC 3330)

WHOLLY CLASSIC. Batman! Even since their superb demo tape was first aired at The Soundhouse, Iron Maiden have been building up to the release of a power-gushing debut album. But, this is even better than I had dared hope. For, under the galute guidance of producer Will Malone the Maiden mob have managed to recreate in the studio the "roast 'em alive" approach that personifies their stage appeal.

This is no LP for the faint-hearted or mild-mannered indeed the first track, 'Prowler', is going to separate the real HM followers from those who just pay fashionable attention to the genre, because it is a mighty sonic reducer with no quarter given or asked. If you survive into 'Remember Tomorrow' then the rest is pure rock

'n roll hedonism. 'Remember Tomorrow' itself is a number with great depth of feeling and has particular links with vocalist Paul Di'Anno (based on a personal experience, as he rolls out the tortured lyrics with a genuine passion. 'Running Free' is Maiden's first single but this version is far fuller and meatier while 'Phantom Of The Opera' is anything a track with that title should be.

Flip over the record and stand well back for 'Transylvania', a marauding skull-shaker quite capable of stopping any vampire at 100 paces. This segues neatly into 'Strange World', which has Maiden easing off the gas and proving they can produce a velvet-glove touch.

Maiden are the undisputed kings of the new generation of metallic mavericks. Forty minutes of blistering fury just can't be wrong. +++ MALCOLM DOME

strumental steel before tearing apart your body and soul with a high-pitched vocal tornado from Klaus Meine. Then there's the balladic romance of 'Lady Starlight', which reminds me of Kiss's Beth with the extensive use of a string section. However, this works so much better than the Painted Four-

some's slowie because Meine is about 10 times the singer that Peter Criss will ever be.

Listen out also for 'The Zoo' and 'Animal Magnetism', the closing tracks on side two, where the teutonic Titans draw inspiration from Zeppelin and Floyd. The former song is a sweaty, almost back-bar bruiser, with an outro heavily reminiscent of the ending used on 'Shine On You Crazy Diamond, Parts 1-5' in that it has the music fading into a multitude of disconnected human conversations. Then, there's the title

track itself, which finishes off the LP, and sounds like a second-cousin of 'Kashmir' with Meine giving Plant a real run for his tonsils.

With this album the Scorpions consolidate their position as Europe's leading hard-rockers. +++ MALCOLM DOME

VARIOUS ARTISTS: 'Supernova' (Circular Sounds CSNO1)

I MUST admit that when I first picked up the album, I thought that Supernova was the name of an Italian band but in fact this is the forerunner of a stage musical of the same name.

Basically, this is a tribute album to a number of rock artists such as Eddie Cochran, Brian Jones, Jimi Hendrix etc. who are now appearing in the Great Gig in the Sky. All the songs, which are

meant to be the inner-most thoughts of the late artists themselves, were written by the musicians performing on the album, with Mike Butcher - vocals, Steve Lawrie - vocals/drums, Bob Pendry and Steve Bickerstaff - guitars and Dieter Krans - bass, all sharing the credits.

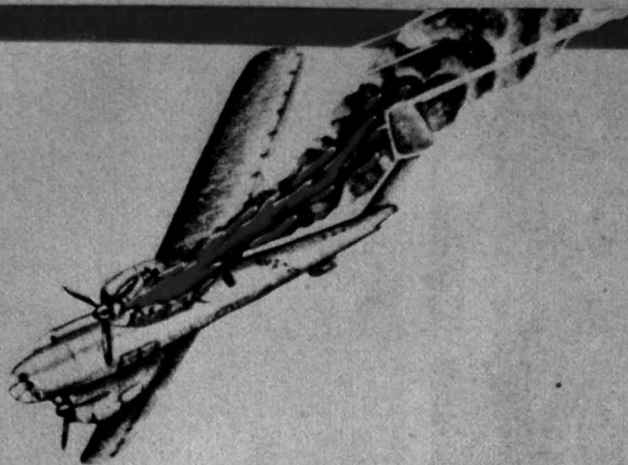
Tracks like 'Teenage Dream' and 'Passport To Success' with its strains of 'Summertime Blues' are obviously referring to Eddie Cochran, and it's in this vein that 'Supernova' continues.

Other artists getting a mention are Jim Morrison, Marc Bolan, Elvis Presley, Buddy Holly and Keith Moon. The best cut on the album, though, is the Hendrix-like 'Acid Love' on which there is some pretty wild, hairy guitar playing. 'Supernova' may not be an original idea but it does have its moments. +++ NORMAN SMITHERS

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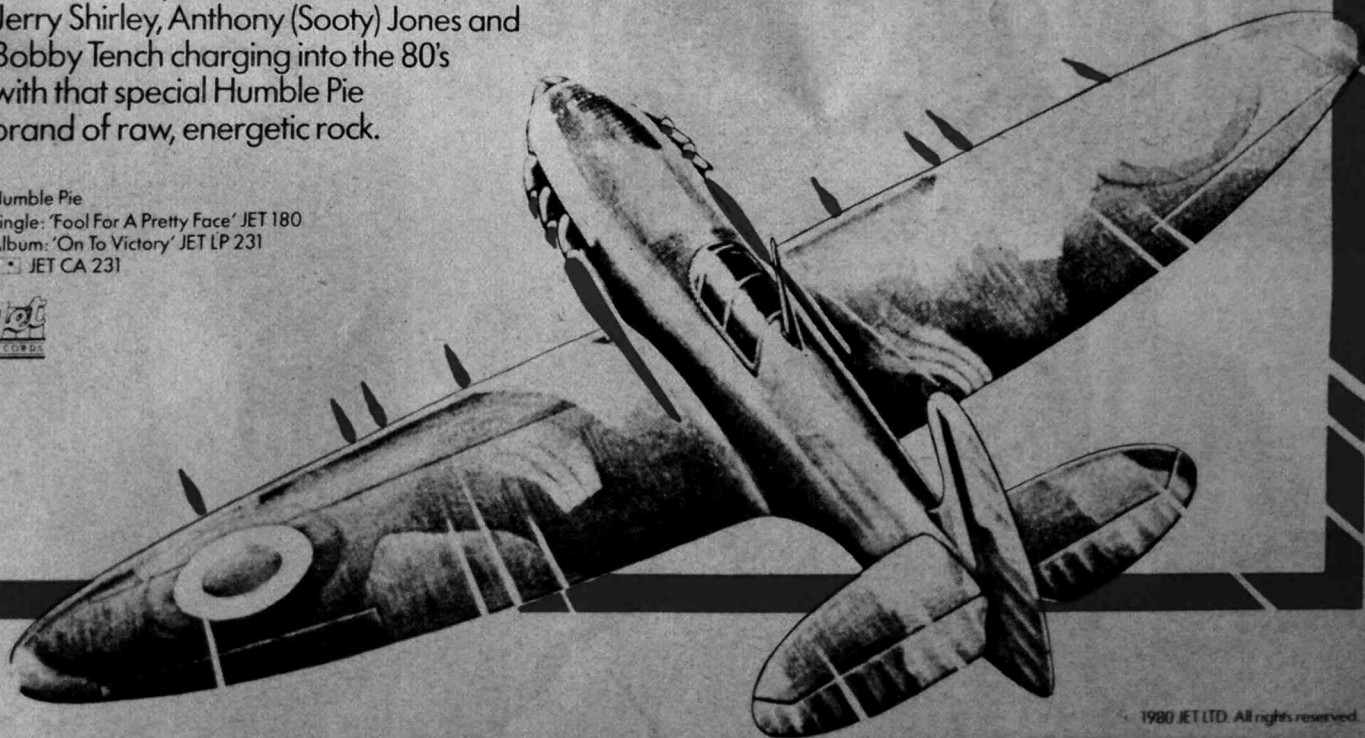
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HORSE POWER



Pic by Dennis O'Regan

WILD HORSES

BOBBY CALDWELL: 'Cat In The Hat' (TK Dutch Import TKR 83386)

IF THINGS had gone to plan, the name of Bobby Caldwell would already mean a lot to you soul music people. As it was, there just weren't enough a stute, discerning listeners around to pick up on his brilliant eponymous debut album.

The two singles 'Down For The Third Time' and 'What You Won't Do For Love', which still sends this writer into dreamland every time he plays it, raised a flicker of interest. But an album full of the richest, most elegant soul music — black or white, and Caldwell is white, amazingly — went largely unnoticed. SO... here's an early warning. This album will be out here in May and it gives you a second chance.

The basis of the album, like the last, is a core of exquisite and luxurious ballads. While there's nothing that quite matches 'What You Won't Do' — he may never — there's abundant quality in tunes such as 'I Don't Want To Lose Your Love', a truly red-rimmed declaration; 'You Promised Me', which like most of its companions makes full use of Caldwell's strong and wide-ranging voice; and the rueful 'It's Over'.

The first American single 'Coming Down From Love', while still tinged with regret, is livelier, and there's a strong spirit, too, about 'Open Your Eyes', with Caldwell's own electric guitar in fine form, and the hustling 'Wrong Or Right'. That, like three others, is a Caldwell tune from 1976. The guy clearly had lots of goodies in the bag before he emerged.

He now shares production duties with Steve Kimball, whereas last time he was produced by a different team, including George 'Chocolate' Perry. Then as now, though, Bobby plays most of the instruments himself, including a piercing synth phrase on the album's moodiest

item, the slow-but-funky 'Mother Of Creation'.

He certainly set himself a stern test even trying to match that last album. I think he's managed it, though; 1980 ought to be the Year Of The Cat... in the hat. +++ + 1/2 PAUL SEXTON

TONY RALLO AND THE MIDNITE BAND: 'Burnin Alive' (Calibre CABLP 5001)

THE NOTION that Tony Rallo and the Midnite Band might be a fly-by-night disco aggregation making a fast buck out of 'Holdin' on', their crossover hit, isn't helped any by the reputations of some of the album's contributors. There are horny dispensations (sax and trumpet) from the Brecker Brothers, and there's someone else on the blower too: trumpeter Jon Faddis.

I often think that one of the biggest faults of the "system" is that an album is obligatory as a follow-up to the single, even when that single didn't sell. Too often the band just isn't ready and you find that they've squandered all their ideas on the 45 and got none left for the 33.

Guess you know what this is leading up to. Both sides of the single are here, but those apart, there are really only three other cuts, and two of those smack strongly of Eurodisco, Voyage in particular. Surprising it's not more obvious on the hit, seeing as the whole workout was co-produced by Alec R Castandinos, a big name in the genre.

The final track, 'Say You Believe', is a pleasantly different ballad, much needed, but by that time you've already formed your ideas of the album as a whole: too much "cabaret" filler material, and little to make the album seem as worthwhile as the single. +++ PAUL SEXTON

INNER CITY UNIT: 'Pass Out' (Riddle Records RID 002)

THE DOPE stricken squats of Notting Hill have thrown

up another album by yet another motley collection of long-haired punks. Inner City Unit may not come from Notting Hill, but their music sounds as though it's the product of a run-down, trendy collective.

The songs are messy, loud and mercifully short. At times a hint of melody swims to the surface, but it's soon gasping for air among the one dimensional drums and tuneless electronic noises.

Only the unusually commercial 'Solitary Ashtray' successfully captures the band's offbeat sense of humour and offbeat sense of rhythm. ++ PHILIP HALL

AXE: 'Living On The Edge' (MCA 3224 Import)

A COUPLE of weeks ago I received a demo tape from a young heavy metal band from the Midlands called Alien. Now what, you are wondering, has this to do with the latest release from Axe? Well, everything and nothing. The Alien do-it-yourself tape, you see, is very badly produced, yet exudes sufficient musicianship, quality, composition skills and (best of all) raw spirit to send me into a state of high excitement.

Just contrast this with 'Living On The Edge', which was given all the benefits of a top-class studio but has what talent Axe possess so thinly spread out over 10 tracks that simply by taking the record out of its dust cover you run the risk of dissipating it into thin air!

This, to be blunt, is the worst album I've heard so far during 1980. If Axe's debut effort was a joke then 'Living On The Edge' is an insult which plumbs new depths of bad taste. This five-man unnatural disaster go for an AOR/pomp sound and miss the mark by so much they end up making even 'Babe' seem heavy.

Tell me, O moogus, of MCA, do you really think that in a depressed record market, another piece of vinyl diarrhoea is needed? Do you really believe you can fool genuine HM fans into buying such week-rock tripe? + MALCOLM DOME

CRACKLING POP

JOHN COOPER CLARKE: 'Snap, Crackle (&) Pop' (Epic EPC 84083).

I SUSPECT that the reason JCC hasn't enjoyed the commercial success he deserves is due less to poetry being too weird a medium than the fact that he and producer Hannett haven't had the balance between words and music right.

On the first album the elaborate arrangements tended to be too much of a distraction whilst the live recitals of its successor soon became as over-familiar as the average Monty Python record. This time round they've come up trumps, with all 10 backing tracks complementing rather than competing with the reams of evocative imagery.

Regarding the latter, the tendency is towards simpler, more direct language. Gone are "the Fablon top scenarios of passion" in favour of more basic, free-flowing prose and although none of the lines could be described as throwaway, they could easily be misconstrued as such.

Once past the top pocket/kangaroo pouch of a sleeve, inside which nestles a book of other lyrics, the album opens with 'Evidently Chicken Town', a fine scene-setter of call-and-response complaints interspersed with the occasional "bloody".

Yes, grumbling continues to be the most distinguishing feature of Johnny's verse, be it in terms of the cynical pessimism of '23rd' or the plaintive resignation of 'Conditional Discharge' which re-introduces another favourite theme — gross seediness.

His obsession with the bad things in life peaks with the brilliant 'Beasley Street'. For some time a stage fave, this compassionate ode to a squalid inner city hell is one of the most moving pieces of descriptive poetry you're likely to hear. "In the cheap seats

where murder breeds somebody is out of breath / Sleep is a luxury they don't need, a sneak preview of death."

As the poem progresses, the tension builds superbly, though the usual flashes of bizarre humour prevent the drama from sinking into downright pathos:

"The rats have all got rickets, they spit through broken teeth / The name of the game is not cricket, caught out on Beasley Street."

If the "easy, cheesey, greasy, queasy, beastly

WILD HORSES: 'The First Album' (EMI EMC 3326)

ALTHOUGH Wild Horses is a group, there's no mistaking the power of the two main men. Brian Robertson and Jimmy Bain have their project and careers firmly under control. Clive Edwards supplies the drums and Neil Carter the additional lead guitar, keyboards and backing vocals, but neither have any songwriting credits or (as far as I can see) any controlling influence. Robertson and Bain have taken back seats too long to hand over the reins to anyone else.

They've written all the songs on the album, being helped out by others on only two. 'Dealer' was written by Bain, Robertson and Scott Gorham, and 'Flyaway' by Bain and Phil Lynott. But although Lizzy help was at hand, their sound doesn't intrude on Wild Horses.

The result is a powerful first album. There's no doubting Robertson's talent as a guitarist. He has a technique that goes beyond clinical ability, and the image and style that goes towards making a rock hero. Bain, quiet and dark, is not a backdrop for Robertson's flamboyance either: the two click together like Leggo.

It's a great shame that 'Criminal Tendencies' wasn't a hit as a single — it's an obvious standout on the album. I hope the follow up (also included here), 'Face Down', meets with more success.

If you're expecting a heads down straight thru thrash, you've got a surprise coming. Horses draw their influences from many types of music, and all the threads show through without being too obvious.

The intricacies of 'Reservation', with its pumping beat and the sweet rocking 'Flyaway' shows there's more to the band than the grand macho mallet attack. They've got subtlety — and that's something a few of the newer HM bands have got to take into account. +++ + ROSALIND RUSSELL

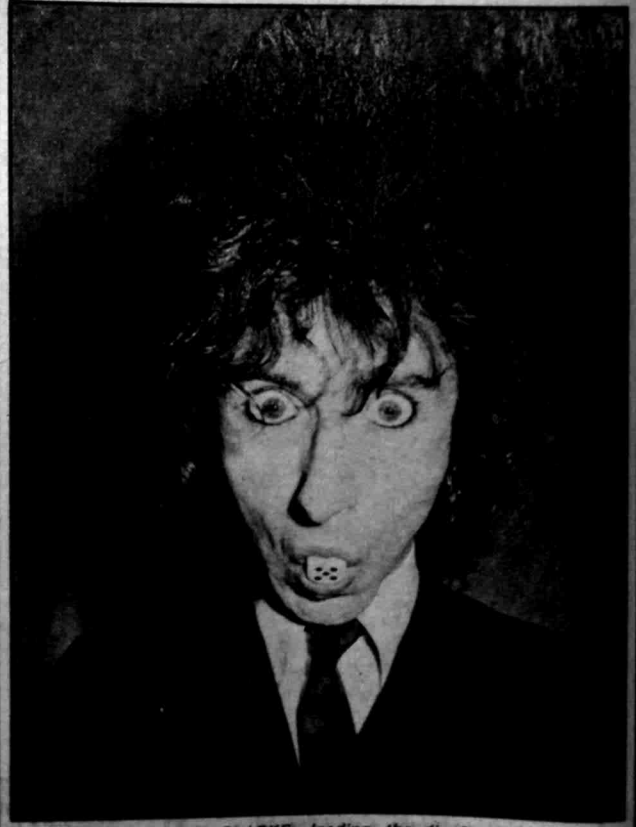
'Beasley Street' is the poet's personal vision of 'Desolation Row'. '36 Hours' is his 'Subterranean Homesick Blues', moving at a happy-go-lucky pace that is almost danceable.

'The It Man' is also swift 'n' snappy, though darker in purpose; whilst ostensibly an "in" person, or in more contemporary parlance, the Next Big Thing, "it" has the connotation of "hit", thereby exposing the central character as a potential con-man and fraud.

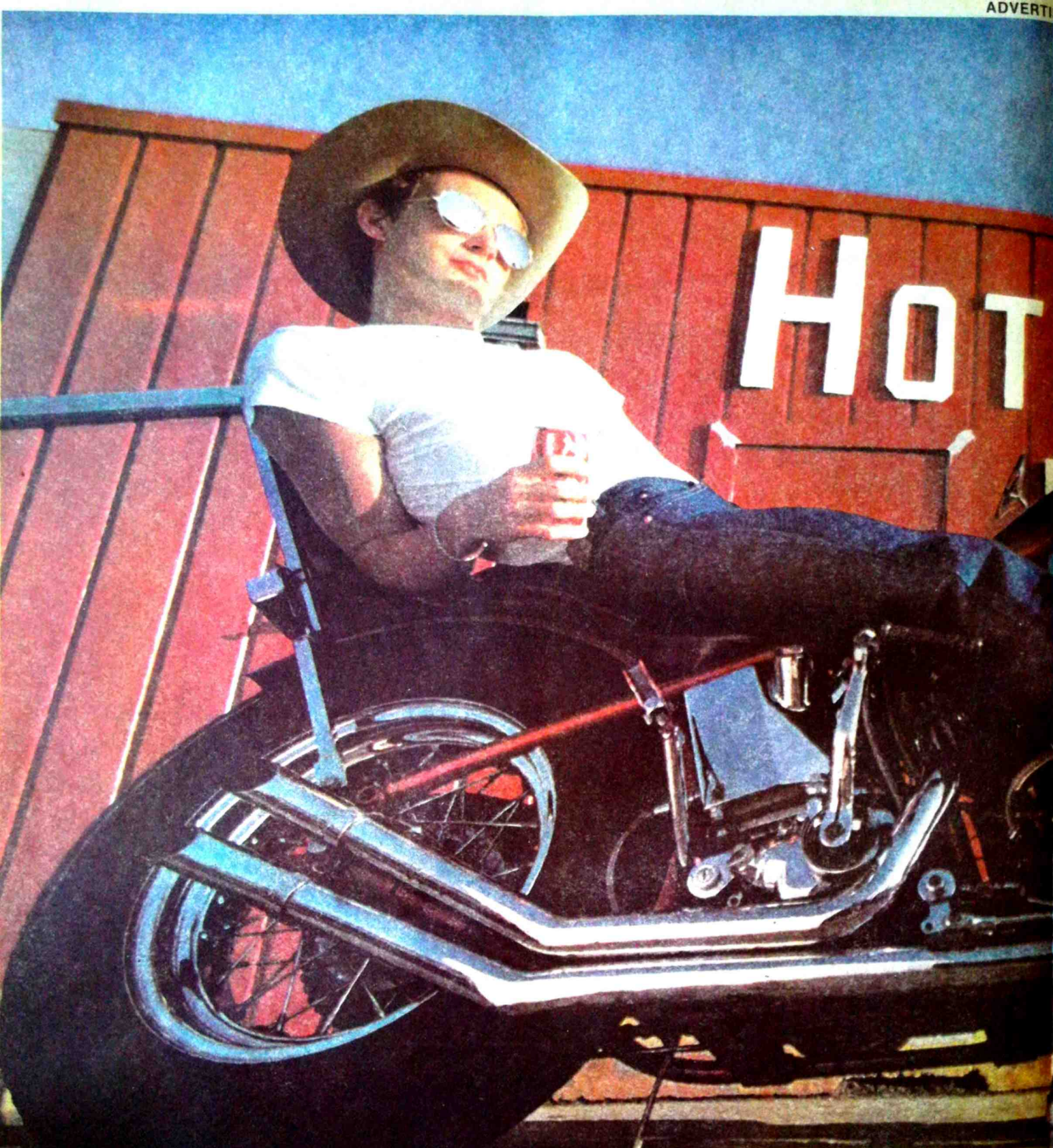
Of the remaining

material, some, like 'Limbo (Baby Limbo)' will be familiar with fans, its lush vocabulary identifying it as an earlier poem, whilst the musically interesting 'Sleepwalk' and 'A Distant Relation' — a stunning portrait of family hypocrisy — are newer.

But old prose or new, the bard is back with a crackle and an album that will finally allow him to transcend the condescension of novelty status and have him recognised as the undoubted genius he is. +++++ MIKE NICHOLLS



JOHN COOPER CLARKE: loading the dice?



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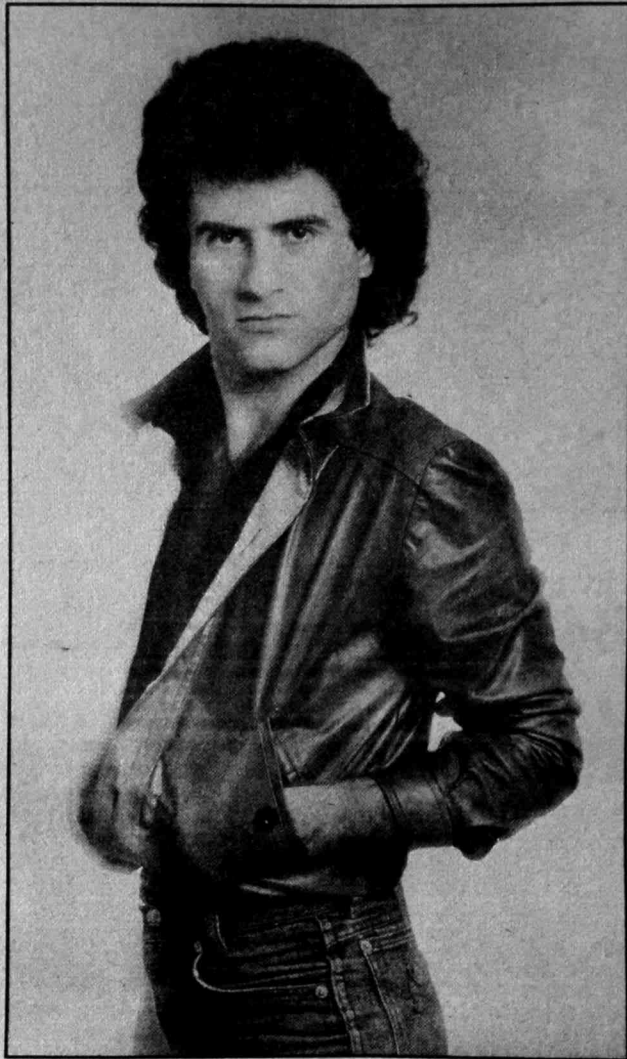
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CLOCK THIS!

Forget all that eidelweiss stuff, BRIAN HARRIGAN talks to Switzerland's new national emblem — Krokus



MARK STORCE, Krokus' Prize guy

NEW YORK is renowned for being the place to get down and boogie a bit. Texas seems ideal for an evening full of hog-stomping rebel yelling and drinking gallons of Jack Daniels.

Even London still swings a bit, if a little geriatrically these days. But Switzerland? The likelihood of the honest burghers of the 22 cantons shaking their booties seems about as strong as Maggie Thatcher realising that Lenin was not the songwriting partner of McCartney.

I mean, take a look at Zurich, so spottless it looks as though the pavements are polished at half hourly intervals. They have their football matches on Sundays and the fans spilling out the stadium look like a mass advert for the health-giving properties of yoghurt. Even Attila the Hun couldn't get this lot to go on a rampage.

Given all this orderliness, cleanliness and general solid

citizenship it seems a miracle that Switzerland has actually produced a rock band. More astonishing, it is a hard driving, hard-rocking, machismo-loaded heavy metal band.

The group is called Krokus, a five piece outfit which celebrates its fourth birthday this year and boasts three albums released so far. The last one, 'Metal Rendezvous', was the first to come out in Britain, courtesy of Ariola, and has clocked pretty respectable sales in its month on the market.

In Switzerland it's selling like a demon — 15,000 copies in no time at all. And if you think that's pretty derisory you should realise that 25,000 sales in that country means a gold album, compared with a 100,000 here. The population is only around six million and since most of these are bankers, clock makers, chocolate stirrers and Olympic ski-champions, Krokus are doing stunningly well.

The rock scene in their native land is relatively dead with Zurich possessing just three recognised major venues — one massive one which is

patronised mainly by visiting British bands, one medium (about 2000) which Krokus filled a few weeks ago — the same night Barclay James Harvest were on at the big one — and another which is apparently about the size of the Marquee.

It speaks volumes for Krokus' ability and perseverance that they go down so well in Switzerland because the Swiss, as one native told me, are very unexcitable people.

So unexcitable that they've only managed to come up with one rock band of any stature before Krokus and they were a very minority interest outfit called Tea.

Marc Storce was lead singer with Tea and now fills the same role with Krokus whom

he joined in October last year.

He replaced one Henry Friez who had been with Krokus for years then suddenly decided to sign a solo contract with CBS in Italy — a move which puzzles Storce as much as it puzzles me.

So Krokus despatched their manager, affable Harry Sprenger, to London to buy some new stage clothes. (No, I don't understand either). There he met Marc, whom he had known previously, told him about the Henry Friez / Krokus / CBS Italy situation and offered Marc the gig.

Storce wasn't too keen. He'd had a jugful of Switzerland with Tea and was enjoying himself in London. He'd been in a band called Easy

Money which, while it hadn't had much success, at least operated in a somewhat more exciting part of the world — ie London.

Besides, his wife was only just beginning to see a bit of him and since the first gig Sprenger was talking about a tour of Hungary it didn't seem to marry with any idea of wedded bliss.

Eventually Sprenger convinced him to try a weekend with the band in Switzerland after the Hungarian trip and Storce agreed. The result was a perfect matching. He fitted into the line-up like a dream and his professional work with Krokus was recording the vocals for the 'Metal Rendezvous' album.

Incidentally, it's

about time the other members got a name-check and a bit of history. So the other four members of Krokus are, in no particular order, Chris von Rohr (bass), Tommy Kiefer (lead guitar), Fernando von Arb (rhythm guitar) and Freddy Steady (drums).

They, with the aforementioned Friez, formed Krokus in 1977 and spent their first few months of existence playing Spanish nightclubs on the Costa Brava, six hours of night, seven days a week. In 1978 they returned to Switzerland, signed up with Phonogram and wacked out their debut album 'Painkiller' which established them as the country's number one rock band. (Anyone who says "only rock band" should either pull themselves together or leave this page immediately).

Unfortunately, at the time, last year Phonogram decided Krokus had no future outside of Switzerland and the revenue from those kind of sales wouldn't even pay the managing director's petrol bills so our brave lads got ditched. But then Ariola came along and things have been looking brighter for Krokus ever since.

And now back to Storce who must be wondering when he's going to get a word in edge-ways in this piece.

"After I'd met Krokus and played with them for a bit," he says, recalling his first days with the band, "I realised they would be a great band to be in."

"I've always known that Switzerland has a lot of good musicians around and Krokus convinced me that I should try with a Swiss band again."

"We play good strong music but it's not over the top. I mean it's the kind of music I could play to my mother, although she'd prefer to listen to the Beatles I'm sure. What I'm trying to say is that we don't go crazy — there's

always good musicianship in what we do.

"As far as influences are concerned I'd say we sound a bit like AC/DC sometimes or a bit like Deep Purple. But that's not a deliberate thing we do — we just try to be ourselves."

STORACE is quietly hopeful that Krokus will soon be coming to the UK.

"I think the plan is that we'll be doing a tour of Germany, supporting the Scorpions, and then we might do a couple of try-out gigs in England. I certainly hope so because we all want to come to England — there's a lot more appreciation for music here than most places in Europe."

"I think there's room for us in England because there's still a gap to be filled here although there are a lot of heavy metal bands coming out again. There's still room for our kind of music and I just hope the English fans agree with us."

In the meantime, while waiting for Krokus to make their British live debut I'd recommend anyone to have a listen to 'Metal Rendezvous' — a classy, powerful outing which displays some fine vocals by Storce, excellent guitar work, by Kiefer and chunky rhythm work by the other three.

It's a sound they capture well on stage and one they intend to continue on vinyl. Storce has some material already written for the next album which will probably be recorded within the next six months or so.

Let's allow Storce the last words.

"For the future I hope we get as many hits as we can but at the same time we've got to hold on to the freshness we have at the moment. We're just going to keep on working and hope people will like us."

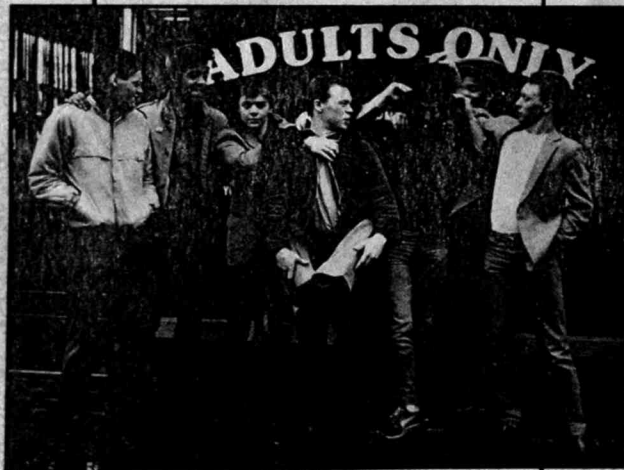


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Inory Ma-donn-a
Dying in the dust—
Waiting for the manna
Coming from the west

CHORUS 2

Barren is her bosom
Empty as her eyes

Death a certain — harvest
Gathered from the skies
Skin and bones is — creeping
Doesn't know he's — dead
Ancient eyes are peeping —
From his infant head —
Pol-i-ti-cians argue

Sharpening their—knives
Drawing up their bargains
Trading baby lies —

CHORUS 1
CHORUS 2

Death a certain — harvest
Gathered from the skies—
Hear the bells are ringing
Christmas on it's — way
Hear the angels singing
What is that they say—
Eat and drink rejoicing
Joy is here to — stay
Jesus son of Mar-y
is Born again today—
Repeat Chorus 1 and 2

W & M J Brown / A Campbell / R Campbell / N
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UNDERTONES

My Perfect Cousin

ON SIRE RECORDS

Now I've got a cousin called Kevin
He's sure to go to Heaven
Always spotless clean and neat
As smooth as you'll get 'em
He's got a fur lined sheepskin jacket
My Ma said they cost a packet
But she won't even let me explain
That me and Kevin are just not the same

Chorus: Oh my perfect cousin
What I like to do, he doesn't
He's his families pride and joy
His mother's little golden boy!

He's got a degree in economics
Maths, physics, and bionics!
He thinks that I'm a cabbage
Cos I hate University Challenge
Even at the age of ten
Smart boy Kevin was a smartboy then
He always beat me at Subbuteo
Cos he 'flicked to kick'
And I didn't know

Chorus: Oh my perfect cousin etc ...

His mother bought him a synthesiser
Got the human league in to advise her
Now he's making lot of noise
Playing along with the artschool boys
Girls try to attract his attention
But what a shame, it's in vain
Total rejection
But he'll never be left on the shelf
Cos Kevin he's in love with himself

Chorus: Oh my perfect cousin etc ...

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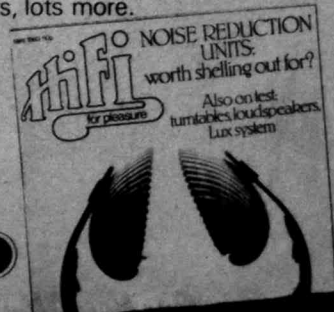
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THE PRICE of broken love is expensive, if you're a wealthy American rock star. Tommy Shaw, guitar maestro with Styx, found himself shelling out a 350,000 dollar settlement for his ex-wife — but he's still smiling.

"It's expensive but it's worth it," he says casually. "Anything would be worth it to be free of the kind of marital pressure I was going through. I was talked into marriage in the first place, I thought it was a dumb romantic thing to do. But we just didn't get on, my wife was into the whole superstar trip and my feet were firmly on the ground."

"It got so bad that I moved out

and when the divorce was going through she'd phone me up in the studio and say 'You're not having the dog I'm keeping it! I replied shove the dog up your a ... I'll get another one.'

So you've still got a bit of cash to spare Tommy?

"Oh yeah, I've still got a bit put by. I don't let money worry me too much. I've got a business manager to deal with my finances."

Tommy can enjoy his freedom on Tranquility Base, a little farm in the Michigan countryside where he keeps five horses and a collection of dogs and cats. When he packs away his guitar you'll find him putting on his wellies to shovel manure.

"Look at those callouses on my hands, I'm not afraid of hard work"

he says. "My farm is my haven, when the pressure's off I just head down there and let the sun get to me. We have a dog that picks up one of the cats by its head and carries it around. The cat doesn't like it but it's quite fun to watch. I'm sure the dog doesn't mean any harm, it's just trying to protect it."

"The horses come up and talk to you. They won't ask you the time or anything like that but they'll nuzzle you and say hello. We've supplied horses to the University of Michigan and they have one named after each one of our albums."

And it's those albums which have made Styx one of the richest bands in America today. The 'Cornerstone' album included their American Number One single 'Babe' — a track which wasn't intended to be

recorded commercially.

"Dennis De Young went into the studio one day to record the song as a birthday present for his wife," says Tommy. We thought it was nice but not album material and then it started growing on us. The song wasn't altered very much and I must admit it's not one of our most demanding tracks."

that I wish I could have a lead plugged into my head leading to a speaker. That way I wouldn't have to write ideas down.

"I like to think of every Styx album as a time capsule, something that embodies the feelings we have when we're recording and which can be opened and enjoyed for generations to come."

"The cover of 'Cornerstone' really captures that feeling. There's a picture on the cover of someone discovering a relic and on the inside there are various references to the Mid West where we live. When we go into a studio we go there to work, we don't fool around like many other bands. I get so exhausted when I'm in the studio that I don't want to listen too much music when I'm out of it."

STYX'S LATEST single is 'Boat On The River' inspired by the good times on Tranquility Base. Tommy just sat down with his mandolin one day and out flowed the ideas.

"I guess the song took about 40 seconds to compose," he says. "I've got so many ideas in my brain

New Single - 'IS THIS LOVE'



C/W - 'SNORTIN' WHISKEY'

PAT TRAVERS BAND



TAKEN FROM THE POLYDOR L.P. CRASH AND BURN
 PRODUCED BY DENNIS 'THE ONLY ONE' MACKAY AND PAT TRAVERS

If every Styx album is a time capsule will the critics be kinder when they're dug up 500 years from now after a nuclear holocaust? In blighly at least, Styx come in for a fair amount of slamming from music publications a lot less alert than Record Mirror.

"I'd like to bust a brick over some critics' heads," says Tommy. "Critics walk around with one thumb stuck up their arse and one thumb stuck in their mouths. They criticise us for being too elaborate but if we were like any other shitty little rock 'n' roll band they'd criticise us for that. We've all done time in smaller bands and we've crawled out of the pit. We're strong now and enjoy what we're doing. In the final analysis only the fans matter, anybody else sucks."

Well, there isn't any arguing with that, particularly as Styx frequently sell out 85,000 seater stadiums. On a recent tour they played the Cincinnati stadium a week before the Who tragedy when 11 kids were killed.

"They were pretty rampant the night we played there," says Tommy. "They were getting up on stage and tearing down the curtain. The atmosphere was very intense and since the advent of disco music some of our fans have become very fanatical. You always get that tiny minority who are troublemakers and start throwing firecrackers and cherry bombs."

"These days if we catch anybody lobbing firecrackers we hand them over to the roadies who lock them away in a back room and throw lighted firecrackers at them. That soon stops any trouble. Sometimes we're also troubled with bootleggers so the roadies just grab hold of their tape machines and smash them to bits. It saves the real fans being ripped off with cheap albums."

June sees Styx's second visit to Britain and following the success of their two singles the band would like to do some more gigs over here.

"Last time we were here we played a small club in Sheffield and that took me back to the old days when I was a kid of no more than 13

playing the clubs," reminisces Tommy. "I wouldn't mind moving back to smaller venues but that would mean a lot of re-thinking. If we didn't plan it carefully then it would be like using a cheap gear box on a finely tuned sports car, the essence of our act would be destroyed."

SO FOR the time being, Styx are quite happy to go on the road travelling around in their hired Vickers Viscount plane which cost a paltry 85,000 dollars for their last tour.

"It's the same one that they used in the opening shots of the Bette Midler film 'The Rose'," continues Tommy. "It saved us catching sweaty charter flights when you've got to put up with fat Maisie from Mississippi who can't do her seat belt up and breathes all over you and fat Ted her husband, who can't sit down in the Goddam seat properly."

Apart from their flying visit to Britain Styx are featured on the soundtrack of the forthcoming film 'The Roadie' which stars Meatloaf. Tommy has also booked some studio time for May to produce an old school friend who apparently sounds a bit like Dan Fogelberg and (according to Tommy) could be huge.

Naturally Tommy also hopes to fit a bit of time down on the farm - that's if pestering fans keep well away. One bunch drove all the way down from Montreal in a black Trans Am and parked outside the security gate until he came out and presented them with some T-shirts. That wasn't good enough, and for the next week everywhere that Tommy went the black Trans Am followed. Not only that but he also later discovered that his house had been broken into but fortunately nothing was stolen.

"I admire the fans' devotion," says Tommy. "But off stage I'm a private person. If I don't have my privacy I'd go mad. I don't want to start inviting fans in for breakfast if they turn up at my place. Besides, I've got horses to feed."

IN THE STYX



STYX clockwise from left: Chuck Panozzo, Dennis De Young, James Young, John Panozzo, Tommy Shaw.

Could you put a name to the faces of the richest band in the USA? Ironic innit? **TOMMY SHAW**, the **STYX** guitar maestro (it says here), reveals his love for animals and **ROBIN SMITH** provides the cat litter.

THERE'S A GHOST IN MY HOUSE

YACHTS

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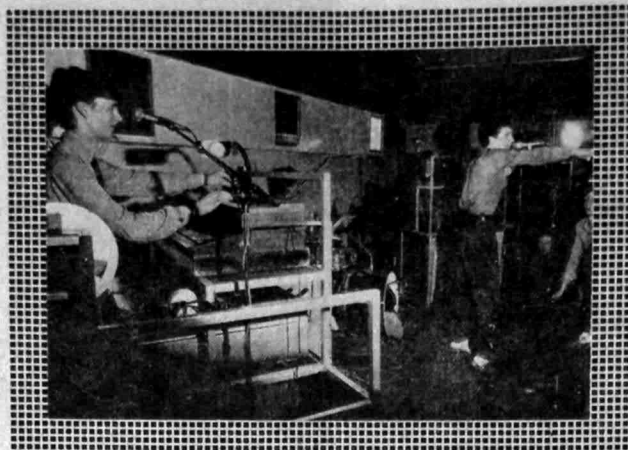
DARK STARS

CHRIS WESTWOOD tries a few ORCHESTRAL MANOEUVRES IN THE DARK

SHADES OF grey over Sheffield. The weather's closing in by soundcheck time, and down on West Street the Limit Club — which looks like, and probably was, an ex-bingo hall-cum-youth club — is cold, even if half awake with buzzing synthesiser sounds and syn-drum snaps.

Originally, the Limit was utilised by the city's Now Society — a group which formed and forged itself free from Sheffield University's generally retarded band-booking schemes — they gave opportunities to domestic, local groups. Here, I once saw Def Leppard support the Human League. Here, I now see Andy McClusky, irritated and distracted by stage-monitor spurious noise, waving stop and start again, with longhair Orchestral managerial, Paul Collister, pacing coldly between low wooden stage and mixing desk. This is the third-last date of the Orchestral Manoeuvres In The Dark

tour; and, confides McClusky, "It's just starting to get to us." McClusky is the tall talkative bass player and vocalist with Orchestral MID, a person who knows bigger words than I do, and whose attitudes are immovably set — the very thought of "business", of the Metropolis and its associated scene, brings him out in a rash. His other half, Paul Humphreys, is more resigned altogether — smiling, nervous, prefers conversation to answering questions, plays keyboards, appears terminally tired. Two others are making a few manoeuvres on this tour: Dave Hughs and Malcolm, who tend to fight each other quite a lot, and sometimes Dave even squirts loaded water pistols at people. So here we are in 1980 and pop music is wasting a lot of people's time. A massively influential medium, and just as massively abused, it's burdened with fail-safe detours like The Knack, The Tourists, Blondie, Boomtown Rats, Buggles, the 2-Tone bands. We're expected to believe in these narcissistic mirror-gazers, to believe they represent the urgency and desperate, demonstrative throes of our — my — youth generation. While I've got U-2 and



Scrilli Politti, I don't need any of these. And Orchestral Manoeuvres — are they important? Or relevant? Are they wasting your time, my time, or their time? Are they the breath of sanitised air the eighties needs? I think Orchestral Manoeuvres are just here. I don't need them either. I won't hate Orchestral Manoeuvres because they're not dangerous — they're as twee, distant and clean as Gary Numan, as pretty / ugly as The

Undertones, and as easily transparent as The Human League. That's why I don't hate them. It's also why I don't need them. **S**O here we are in Sheffield, where bus-fares are cheap and the upper-decks sometimes have piped music and pubs are populated by people who talk with each other and don't act like foreigners. There's myself and Slattery (our man in the Brentford scarf) and

Sunie, the publicist, who spends two days reading quotes out loud from the NME. Trying to tell me something? And of course, there's Orchestral Manoeuvres, who, by the end of the day, have played to a wet, cramped, bulging Limit Club, doodled with the fizzy, glib pop music and then disappeared to the security of the Rutland Hotel. In Liverpool, the Orchestral Manoeuvres home, bombs are exploding. In the city, there are bands

mushrooming from nowhere — and this has been going on for two years. The Teardrop Explodes, Echo And The Bunnymen, Pink Military, Wah! Heat, Nightmares In Wax, Orchestral Manoeuvres. It seems like an endless supply of subsistence music-production, the throes of young people dissatisfied with the meanderings of current rock traditions. They've created their own supply and demand. Orchestral Manoeuvres In The Dark grew from an interlocking of The Id, the Dalek I Band, and Paul Collister's tape recorder. "I started with an interest in electronics," Paul Humphreys is going, "and I discovered that by playing around with the back of a radio, you could almost get it to play a tune, like a keyboard — we played around with that for quite a while." McClusky, "I think when you're a kid, there's always a big thing about wanting to be a pop star, and that's how it was with us, sort of growing into it at school, but developing an interest in electronics, practising in Paul's back room, making silly noises every Saturday afternoon." "Did you find the idea of "rock and roll" restricting?"

"Well, in the early days, I played in a band with Paul's mates — he wasn't actually in the band at the time — but I kept hatching these silly ideas that nobody liked; I wrote this song called 'Orchestral Manoeuvres In The Dark' which had three radios, recorded war noises from the TV, and completely arbitrary drumming. I had all these ideas that the rest of the band just weren't into, so it just fell apart. Paul was the only person I knew at the time with similar interests, and after band practices we'd just get together and belt out all these silly ideas. "We designed his instrument called the tubaphone, a five-foot piece of sealed cardboard roll with a microphone inside — we used typewriters, little bells, tambourines. . . and then he (Paul) got an electric piano and we wrote 'Electricity'. We were 16 then, and really into the electronic image thing, really into what Kraftwerk were doing — when you're 16, you're dead impressionable, I suppose." **O**RCHESTRAL Manoeuvres made their first live appearance as a three-piece (McClusky, Humphreys, a Revox tape recorder) at

MICHAEL ZAGER DOES IT AGAIN... & AGAIN... & AGAIN...

Michael Zager Band with Deniece Williams
 Their current single **Time heals every wound**
 EMI 5056
 From Michaels' new album **'ZAGER'** EMC 3328

Cissy Houston
 with her new single **Break it to me gently**
 EMI 5049
 From her current album **Step aside for a lady** EMC 3327



Liverpool's Erics in 1978. Their second appearance was at Manchester's Russell Club (The Factory)

We thought what's this? These are just the crackpot ideas that no one ever wanted to hear! And suddenly Tony Wilson — the man on TV! — actually likes us!"

It was Wilson who issued the band's 'Electricity' just on a year ago, via his Factory Records complex. The response was very encouraging. The record cleared stocks in a matter of weeks. And this is where DinDisc came in

McClusky: "Right from the start, Tony Wilson was one of the first people to tell us hey, this is pop music lads, and I'm here to help you to put out a record so you can give up your day jobs

it was almost like Factory was always just a demo label for bigger companies, that he expected us to go on to bigger things . . . DinDisc were prepared to give us a studio, which is what we wanted. So they're giving us so much money, but also allowing us to take control of what we're doing, well, that's great

There seems to be distinct traces of sixties pop in your music. "I dunno," considers McClusky, thoughtfully. "To us, it's just the music we make — and it's so ingrained in our mind, we've tended to lose all objectivity about it — perhaps the reason people think that is that there's a distinct direction and melody in what we're doing"

Subject matter? "Very often there isn't subject matter, it's often down to playing around with the instruments, the sounds. The lyrics can be

very throwaway, like another part of the music."

"Red Frame / White Light" seems to be about nothing more than a telephone box. "Well, it is. I just wanted to write a song about a telephone box."

Why? "I was going through a stage where I was writing about inanimate objects — I was actually phoning up a venue to try and get a gig, and I was getting this engaged tone all the time. It sounded great. I ran back to Paul's, and for a month later we were just doing this song that went (imitates an engaged tone) all the way through. Yeah, sometimes I can't explain what I want, so Paul goes off on a completely different tangent. And it works!"

THE two Orchestral ones reminisce their past gleefully. What's stopping you getting back into all that? "No time, really," deadpans McClusky. "We built our own studio, which took a long time, and we never get around to anything new. Besides, it's so contrived — you can say look, we've got three days off, let's write and you force yourself into it . . . so we sit there looking at each other going Aw Christ, I don't want to write. It's almost like having sex while your parents are out, it's so sardic."

Do you think your music's developing towards any new directions?

"Yeah, but I think there's a problem beginning to emerge. I think Paul and myself are starting to form different ideas as to what we want — I know we've had a lot

of altercations lately about this song 'Enola Gay', the plane that dropped the bomb on Hiroshima, and Hiroshima was a very harrowing thing . . . but the melody that goes with it is very cute, repulsively sickly actually, and doesn't fit with the sentiments of the song. I still feel it's more important to write a song like that than oh-babe-I-love-you.

"Music should be political in its own nature, really — I think it's contrived and pretentious for people to be carrying a message in their songs. With us, I don't expect anyone to get anything more than entertainment out of the songs . . ."

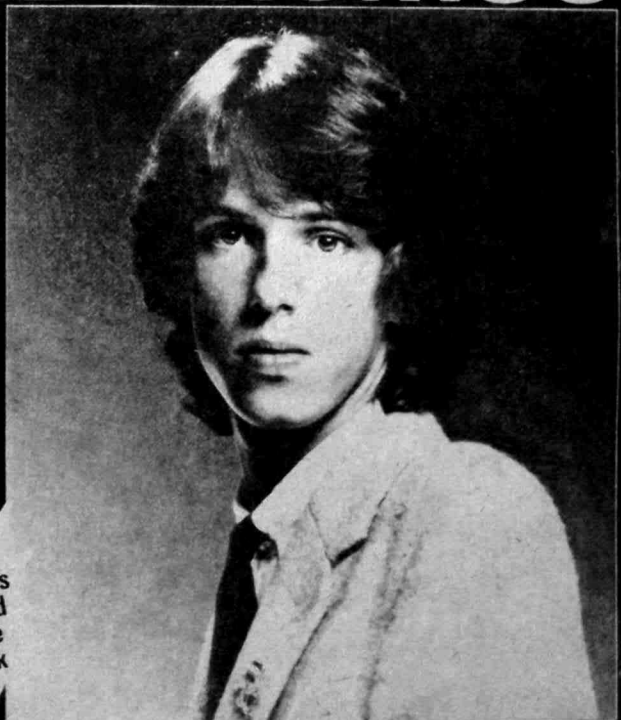
"If you're asking questions as to whether one should conform, it's better to do it within music that doesn't conform. That's what I think today. Tomorrow I'll probably think something else . . ."

I hope so. If I have to keep raising these same names — The Fall, U-2, Doll By Doll — I'll do so until something "better" comes along. For all their conventional leanings, these bands all do things with their messages and ideas that no one else does. They show up all the deficiencies in others

Orchestral Manoeuvres In The Dark don't do this, because they don't want to. At a time when subversives are bubbling and blistering through the surface of all things moderate and safe.

Orchestral Manoeuvres are lightly treading a familiar path of convention. So many avenues they'll never explore. So many chances they'll miss. If music were sex, it'd require something more substantial than blow-up dolls

ALI THOMSON



Peter Powell's Record of the Week

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From the Album 'TAKE A LITTLE RHYTHM'
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The Virgin/Record Mirror



CHARTWATCHERS - HAVE A GO AT OUR COMPETITION 20 RECORD TOKENS TO BE WON EACH WEEK

If you think you know what's going to make it in the charts next week this competition is for you. But, be warned! This is no ordinary competition. We've got together with Virgin to produce this very special test for all you chartwatchers out there and we intend to reward your deductive powers by sending the first correct entry received 20 £5.00 Virgin record tokens. (See the list below for your nearest Virgin Record store), and that's not all you will also have the added glory of having your name published in Record Mirror the following week!

WHAT YOU HAVE TO DO is carefully study this week's TOP TEN as listed below and decide where they're going to feature in the charts NEXT WEEK eg if you think that this week's no. 1 is going to be next week's no. 2, put a no. 2 in the adjacent box, then fill in the simple tiebreaker and send it to us at: -

Record Mirror Chartwatch, PO Box 16, Harlow, Essex CM17 0HE

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

COUPON

- 1 WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Detroit Spinners
- 2 CALL ME, Blondie
- 3 DANCE YOURSELF DIZZY, Liquid Gold
- 4 KING-FOOD FOR THOUGHT, UB40
- 5 SEXY EYES, Dr Hook
- 6 GOING UNDERGROUND/DREAMS OF CHILDREN, Jam
- 7 NIGHT BOAT TO CAIRO EP, Madness
- 8 TALK OF THE TOWN, Pretenders
- 9 SILVER DREAM MACHINE, David Essex
- 10 POISON IVY, Lambrettas

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

NAME _____
ADDRESS _____



Cut out and send to Record Mirror Chartwatch, PO Box 16, Harlow, Essex CM17 0HE. All entries must reach us by NEXT MONDAY 21st April.

THE VIRGIN MEGASTORE 14 OXFORD STREET W1

London 3 Marble Arch W1 Tel: 01 262 6980 DKNW/WRK Tel: 01 580 7036 190-194 Oxford Street W1 Tel: 01 232 2315 42-44 Kensington High Street W14 Tel: 01 237 8567	Birmingham 74 Bull Street Tel: 021 236 9432	Coventry 11 City Arcade Tel: 0532 77579	Leeds 145 The Briggate Tel: 0532 463791	Liverpool 162 Market Way Tel: 051 708 0366	Manchester Arnpark Centre Market Street Tel: 061 824 7204	Newcastle 10-12 High Friars 4-6 New Square Tel: 0632 612796	Plymouth 105 Arundel Way Tel: 0752 63605	Southampton 16 Basingstoke Street Tel: 0703 34865
Brighton 5 Quince Road Tel: 0273 28707	Cardiff 6 T. Duke Street Tel: 0222 360418	Edinburgh 18a Forebank Street Tel: 031 226 8042	Milton Keynes 89 Salford Avenue Tel: 0525 666424	Nottingham 21 Clumber Street Tel: 0662 40086	Sheffield 137-70a Moor Tel: 0742 752879	Swansea 34 Union Street Tel: 0792 51876		



Edited by SUSANNE GARRETT

HELP

Going for a song

I'M SEEKING advice on a song I've written. Due to the fact that I can't write music I've just sung it into a tape recorder at the moment. What I'd like to know is if there's a place I can go to have the song put into sheet music form. Also, I've heard that you should insure your compositions. Can you tell me something about this?

Can you advise on how I should go about having it recorded by a group or solo artist? I'm very sure that it's chart material.

Mark, Morecambe

Once you've recorded your individual composition, or set lyrics 'n' sound down on paper, you've created a work which has tangible form. It belongs to you.

While you can't 'insure' this creative effort, as such, once your ideas have been consolidated and translated into tangible form, they are your own copyright. You own your creation. If you're convinced you've made something special and are worried about being ripped off in the future, it's important to keep a personal date - stamped record of exactly what you wrote, and when. As an initial safeguard, send a copy of the lyrics and tune you have on tape to yourself, recorded delivery, (making sure you have another taped duplicate or are sure of what you wrote in your head). Keep the seal on the envelope unbroken, and lodge the package somewhere safe.

Next stage. How do you find someone willing to transcribe your song as sheet music? Check-out any mates who have a basic academic musical grounding; there must be someone in a local group, a nearby music teacher, a struggling student / musician who'd be willing to do you the favour for an expendable sum. Alternatively, The British Academy Of Songwriters Composers And Authors, (incorporating the Songwriters Guild Of Great Britain), can also clone you with a reputable backroom boy and will fill you in on all you need to know about presenting your songs in sheet music form, copyright, the law(s) of contract, and can give useful tips on sales.

More safeguards? Once your songs are in an acceptable form, you should register them with the Mechanical Copyright Protection Society, (MCPS). This organisation exists to collect royalties on eventual recordings and pay composers, songwriters, copyright holders their just desserts whenever they're recorded. Joining MCPS as a songwriter and ensuring that your work is listed on their comprehensive index is free. For details write to the Registry Department, MCPS, 380 Strand High Road, London SW16. (Tel: 01-769 3181).

pressures. I am now seeing a new girl.

The problem is that when we make love, I always come too soon, whereas I was very good with my ex-girlfriend.

Could this be a psychological problem linked with the break-up? I still love my ex-girl very much, and, to be honest, the new one is no substitute.

Steve, Hull

Disguise it with pseudo-scientific jargon if you like, but there's no complex psychological problem here. You've said it yourself. You're just not at ease with your current girlfriend, and were far more comfortable with your old flame, in every way. Coming quickly without wanting to reach orgasm at that point, (premature ejaculation), can happen to any male when he's nervous, unsure, or ill at ease. Your heart's not in it. If you don't really care for your new girlfriend, do her a favour, and finish with her in the gentlest way you can. Continuing to use her as a second-rate substitute is unfair.

Is there no way you can resolve the outside pressures you speak of and go back with the girl you love?

SKINNY

AT 19 years of age, I'm very skinny compared to other people - some even younger than I am. My 16 year old brother, for instance, is broader and stronger than me. I realise there's no way I'll turn into Mr Universe, But am wondering if there's any way I can put on weight.

I eat as well as anyone else, with plenty of bread, potatoes and sweets, but never seem to manage it. What should I do?

Stuart, North Yorkshire

Do you feel fit and healthy? If so, no problem. You're probably one of those lucky people equipped with a super speedy metabolism who burn up food at a rate of knots, much envied by the fatties of the world who claim to gain weight at the mere sight of a cream cake. Half the population of Britain is overweight and you're likely to be far closer to your optimum healthy weight level.

Instead of sticking away an excess of sheer stodge, aim to build-up healthy muscle tissue by going for a well-balanced diet, with three meals a day, taking in plenty of eggs, cheese, milk, nuts, lentils and foods high in fibre content - bread, cereals, fruit and vegetables. Eat more of everything. But avoid an overdose of sweets, likely to lead to spots, and fried fatty cholesterol packed foods.

Make sure you take plenty of exercise too. That way you'll improve your strength and general fitness, as well as your appetite.

If it's any consolation, as you get older you'll naturally burn-up food more slowly and are bound to gain a certain amount of weight without even trying.

A free leaflet on general health and survival 'Looking After Yourself', available from the Health Education Council, (HEC, London SE99), gives details of how to put together a well-balanced diet. Also read 'Eating For Health', (HMSO / Department Of Health), which includes facts on all you'll ever need to know about nutrition as well as comprehensive charts showing ideal weight in relation to height, £1.45, (including postage packaging), from HMSO, 49 High Holborn, London WC2.

SHY

AT SCHOOL I wasn't particularly good at any subject, although I enjoyed football. While I still lack confidence I've forced myself to get out and about since leaving last year, and have even joined the works football team. The problem is, a couple of the guys in the team don't like me a lot and criticise my game and I find it hard to cope with their mickey taking. Also, a girl I got on very well with at work until recently and was going to ask out seems to have cooled off. Is there any way I'll ever have more confidence in

myself? Sometimes I feel really inadequate.

Mich, Manchester.

You've already started boosting your self-confidence, alone and unaided. Building a new circle of friends and acquaintances when you leave the structured and relatively secure environment of school is easy for some, hard for others, but you rose to the challenge and made it. All you have to do is carry on from there.

Accept that in the highly competitive area of sport, just as in many other aspects of your life, there's bound to be a large element of rivalry. Do your team mates who knock your game have any basis for their comments? Can you improve your play? Even if they're being stropky, pure and simple, there's every reason to set your own targets in sport and work towards them. Improving your game, stage by stage, to your personal satisfaction, will have positive results for your inner confidence and your image.

Send your problems, questions, queries to 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply, as only a small percentage of the letters which arrive each week can be published.

FEEDBACK



MARTHA And The Muffins.

Making a Din

New label follower and fan of one or two Dindisc artists, Michael Robson from sunny Newton Aycliffe, County Durham, never before name - checked in this illustrious organ, seeks a slice o' fact on the aforementioned, trusts lil' of Virgin creative offspring. Why was it formed? When? Who have they signed so far, and what's coming up in the future?

Dindisc was formed as, just that, a creative spin off from the rapidly expanding Virgin bosom, as an economic profit-making proposition, and a site for new talent, in September last year, and left to establish its own identity. It has, with Martha And The Muffins, 'Echo Beach' still holding its own in the higher reaches of the charts, and past reputation makers including releases by The Revillos and Orchestral Manoeuvres In The Dark.

So what's been did? First - off with The Revillos single 'Where's The Boy For Me', (DIN 1), on September 16, 1979, closely followed by 'Electricity', Orchestral Manoeuvres In The Dark, (DIN 2), reissued last month to more positive clinking of the cash registers; 'Enough To Make You Mine' Duggie Campbell, (DIN 3); 'Incest Love / Cheeses And Gum', double A-side, Martha And The Muffins, (DIN 4); 'Motorbike Beat', Revillos, (DIN 5); 'Red Frame / White Light', Orchestral Manoeuvres In The Dark, (DIN 6); 'My Brother's Famous', The Brians, (DIN 7); 'Transiberian Express', Bardi Blaise, (DIN 8); 'Echo Beach', Martha And The Muffins, (DIN 9); 'Temporary Thing', Sinky And The Ephs, (DIN 10/DANCE 101); soon to be joined by another Revillos, 'Dooba Scouba', (DIN 16), coming out April 11.

Next stop albums, not a lot: 'Metro Music', Martha And The Muffins, (DID 1), and 'Orchestral Manoeuvres', (DID 2). Much more later from The Revillos, Orchestral Manoeuvres, The Revillos, Orchestral Manoeuvres, The Revillos, Orchestral Manoeuvres - and, Monochrome Set.

Free information on Dindisc acts, and fan letters for them to Dindisc, 61 / 63 Portobello Road, London W11.

Ripped - off? Bad deal? Feedback resolves your consumer hassles too. Write to Feedback, Record Mirror, 40 Long Acre, London WC2.

15 ROCKIN' HUMDINGERS

THE UNDERTONES

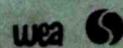
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APRIL 27 BOURNEMOUTH • Winter Gardens	MAY 12 HEMEL HEMPSTEAD • Pavilion	MAY 31 GLASGOW • Apollo
APRIL 28 LEICESTER • De Montfort Hall	MAY 13 PORTSMOUTH • Locarno	JUNE 1 ABERDEEN • Fusion
APRIL 29 MANCHESTER • Free Trade Hall	MAY 15 BIRMINGHAM • Odeon	JUNE 2 St. ANDREWS • University
APRIL 30 BRADFORD • St. Georges Hall	MAY 16 BATH • Pavilion	JUNE 3 NEWCASTLE • City Hall
MAY 1 LIVERPOOL • Empire Theatre	MAY 17 MALVERN • Winter Gardens	
MAY 2 BELFAST • Queens University (May Ball)	MAY 18 CARDIFF • Top Rank	
	MAY 20 LONDON • Hammersmith Palais	



HUMMING

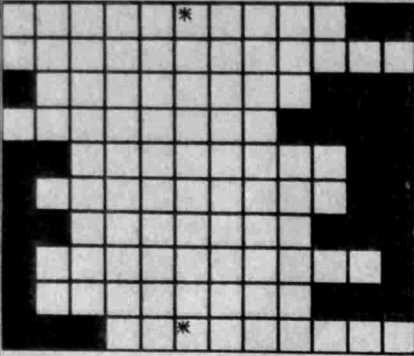
LEAPING

MINGING

MAILMAN

A RUSH TO THE HEAD

POPAGRAM



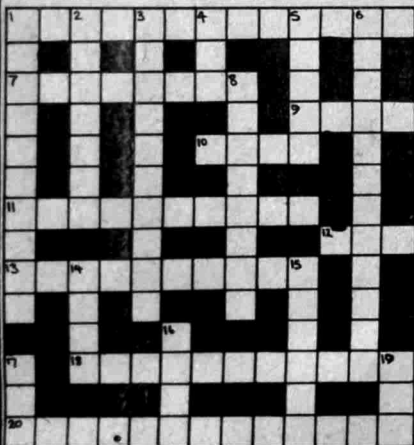
WIN AN LP

SOLVE the 10 cryptic clues and write the solutions across the puzzle so that the starred down column will spell out the name of someone who likes to be alone in Soho. Remember the clues aren't in the order of the puzzle. You have to decide what the correct order is.

THE FIRST correct solution to both the Popagram and the X-word that we pull out of the hat each week wins an LP token. Send your solutions to: Puzzles, Record Mirror, 40 Long Acre, London WC2E 9JT.

A marshal turns into a disco band (8) ... while Lilly Baup suddenly becomes a Philly soul man (5 4) ... but Ted Tomes in panic does a lot for white mice (8). The mat it came for a confused Foxx (9). Do they spend all night long in a brow? (7). The Red flapped his flag to say 'Hello America' (3,7). Does this guitarist leave the figs in confusion (5,7). Some of Al's spice puts gangsters into panic (8). If Nils gave Jon some help, a hit might follow (8). Its grins or rat for one of Fab Four (5,5).

XWORD



- | | |
|--|---|
| ACROSS | DOWN |
| 1 Does she think she's someone she isn't (8,5) | 1 A message from Dire Straits (10) |
| 7 Group you may find performing under the floorboards (8) | 2 Group that have had recent hit with 17 (7) |
| 9 Former Hollies guitarist who joined the West Coast scene (4) | 3 You may find that She's in Love With You (4,6) |
| 10 It remains the same for Led Zep (4) | 4 Janis (—) Anderson (9) |
| 11 The Darts Weather report (3,7) | 5 Former partner of 3 Across (5) |
| 12 Dirty pop group (3) | 6 Skids LP (4,2,6) |
| 13 You may have heard of their Perfect Cousin (10) | 7 They helped Earth Wind and Fire produce a Boogie Wonderland (8) |
| 18 1978, Dylan LP (6,5) | 14 1988, Who single (4) |
| 20 1979, Queen hit (4,4,2,3) | 15 A plea from Queen (4,2) |
| | 16 Hands off this group (4) |
| | 17 Mick Ralphs company (3) |
| | 19 Small Bowie LP (3) |

LAST WEEK'S SOLUTION: (in order of puzzle) Rupert Holmes, Fiddlers Dram, David Bowie, Monkees, Muffins, Buggles, Bette Bright, Genesis, Secret Affair. DOWN: Ted Nugent.

LAST WEEK'S ANSWERS TO CROSSWORD
ACROSS: 1 Riders in the Sky, 8 Complex, 9 Eddie, 10 With a Little Luck, 11 Teenage, 12 Setting, 14 Tom Robinson, 17 Prelude, 18 Monks, 20 Rod Stewart, 22 Shoe, 23 Green Onions.
DOWN: 1 Rock With You, 2 Damn The Torpedoes, 3 Roll Away The Stone, 4 Turn To Stone, 5 Everett, 6 Kid, 7 Beck, 13 Gangsters, 15 I Am, 16 Sunshine, 19 Sting, 21 Amii.

THIS WEEK'S WINNER: Ian Chambers, 44 Chestnut Road, Enfield, Middlesex.

AS I READ through your expert pages, To try to find a heavy band, It seems to me, I must take ages, For disco is on every hand.

Of boppy stuff you write a lot, And mods and punks get much attention, But pics of Rush you have not got, And AC/DC get no mention.

This will not do, all rockers shout, Although you gave us A to Z, It's not enough, without a doubt, Apart from Rock, all music's dead.

The time has come, it's nearly here, And you can tell, less you're a fool, The metal age is very near, And Zep and Sabbath soon will rule.

So spare a thought for lads on bikes, It's time to give the mods a knock, Get rid of disco, soul and likes, And give us plenty of heavy rock.

An Intellectual Rocker, Tunbridge Wells, Kent.
* LP winner.

NUTTY
NUTTY, nutty, nutty, nutty, Nutty, nutty, nutty, nutty, Nutty, nutty, nutty, nutty, Nutty, nutty, nutty, nutty, Nutty, nutty, nutty, nutty, Nutty, nutty, nutty, nutty, Yours truly Linda McVey, Southdene, Kirkyb.

PSEUD'S CORNER

THIS is another pseudish letter in retaliation to the one by Pauline of Exeter. At first glance I thought "How sweet! A letter exalting The Jam", but then I saw - "the flowing prose of Weller." Surely this word "prose" is used too loosely in this context. I had always believed that prose meant either unversified language or to talk tediously - and indeed the Little Oxford Dictionary agrees with me - and Weller's work obviously doesn't fit into either categories.

Coleridge described poetry as a more unusual feeling with a more than usual form, and although Paul Weller's choice of meter is unconventional and he does have a tendency to use assonance rather than true rhyme his songs are easily recognisable as poems. Yes, Paul Weller is a poet of the same calibre as Eliot and Sassoon (Siegfried as opposed to Vidal), and his genius and insight are comparable to that of Orwell and Ionesco - and Paul can have the top of my egg as well if he likes. Yours with iambic Pentameter as basis, A Blue Stocking, Swansea.

* It's so nice to start off with an injection of class and culture. It can only go downhill from here.

NOT REALLY

WE WOULD like to protest at Captain and Tenille who recorded "Do That To Me One More



RUSH: who sez we don't have any pics?

Time' without our permission! We wrote the song and recorded it first and you will find it on our latest album. We think the Captain and Tenille must be stuck for ideas if they nick our material. Yours angrily, John Conte and Bob Wilson.
* That wasn't very sporting, eh chaps?

OH YEAH?

HEY HO, Fancy. Seems like a nice boy. Shut that door. Larry Grayson, BBC TV Centre, London. Hmm.

FUNERAL LETTER

IN RESPONSE to the overwhelming letters you have received concerning Bon Scott's death, we believe that this matter has been blown up out of all proportion because I ask the thousands of readers have you heard of Bon Scott before he died because we hadn't. AC/DC have had no trouble finding a replacement. So come on Record Mirror, let's not have another boring 10 year funeral like Marc Bolan. So get on with reporting of live bands and singers. Let us remember, death is death and nothing will bring Scotty back from the grave.

RW and IW, Birmingham. PS. Will you please print a picture of Norma Jean as we do miss her.
* There's not much to say about that one, except "Beam me up Scotty."

CAN YOU DIG IT?

WHERE did you dig Ronnie Gurr up from? Has he never heard music before? I don't understand why you sent him to secretly review Genesis. He obviously detests them. As for them being "a backdrop for a good pint", well, perhaps he dreamt up the drivel in a pub and didn't go to the concert at all. (I

wonder why he didn't know all the song titles?) I'll grant him one small mercy for liking the lovable Phil Collins but that's all I'm afraid. So next time you wish to review Genesis please send somebody who has at least heard of them a week before the concert! A slightly irate Genesis freak, Coventry.

PS. We're not all Specials fans here you know!
* I must say you're being somewhat reasonable about "our lad". I expected something along the lines of ...

INSULT TIME

WHY CAN'T you grotty minded, moronic reptiles at Record Mirror say something worthy about Genesis, a fab group of musicians who are four times as good as any ska or mod band whose mindless crap litters the charts. Your pesky reporters always seem to find something great about those bunches of something nasty I once tried in, why not Genesis? I realise Ronnie Gurr probably wears a toupee, has a wooden leg and sits at home stuffing ferrets but I suggest he grows a few more brain cells to add to the one he already has, instead of writing totally inaccurate and biased bilge about a concert he knows all too well was better than any trussed up mod gig.

An angry Genesis worshipper, Suffolk.
* What? No letter beginning "Who the hell does Ronnie Gurr think he is?"

WHO THE HELL TIME

WHO THE hell does Ronnie Gurr think he is? After reading his review of Genesis ...
* (That's enough!)

TISWASIPOOS

AFTER the brief appearance of Ronnie Gurr on Tiswas (Which stands for Today is

Saturday Watch And Smile) we feel it would be an excellent experience for Ms Yates to appear on such a show as this. Perhaps she would enjoy a custard pie in the mushpoo? We would certainly enjoy watching Eva Braun and Co.
* Paulpoos is off to the States to take photos of underpants. I wanted to go so I could see Jimmy Destri "in the flesh" in his white underpants. Really it just isn't fair, is it?

HATE

I HATE Gary Numan. I hate mods. I hate Teds. I hate the Dooley's. I hate Record Mirror. I hate Heavy Metal. I hate your crosswords. I hate Elton John. I hate Des O'Connor. I hate David Essex. I hate John Foxx. I hate The Bee Gees and I hate people but I like Blondie and record tokens.
Philip Banks, Glasgow. PS. I also hate John Travolta and Elvis Costello.
* There's no pleasing some people.

ABORTION

I WAS so incensed by the letter from John Wood on abortion I had to write. Firstly, abortions are a personal and private matter to do with the nothing to do with the government. When they can spend millions of pounds on developing weapons to kill the living it is hypocritical to moralise on abortion. Abortion should not be stopped until a safe and reliable contraceptive is available to all.

Jo M, Sicup, Kent.
* I've found it really strange that the majority of those who are anti-abortion are either men, or women past the age of child bearing or those who can afford to have it done privately anyway, those for whom the agonising decision of termination is just an academic and arrogant pronouncement of judgement on situations that they have no real knowledge of. I find them very sad people.

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Dick Hanson, Steve Mullins, Steve Van Della, Lou Stonebridge, John "Irish" Earle, Rob Townsend and Peter Hope Evans

playing it better," says Irish.

According to Steve Van Della: "In most bands there is the brass section and then the band. But with Peter on harmonica and me on guitar sometimes we're in the rhythm section and sometimes with the brass, that was the big breakthrough, it stopped being a band with a bit of brass stuck on the edge."

It's an opinion backed up by Irish: "The big thing for the brass was getting out of the studio mentality which we had built up. It was a bit like clocking in and out and you pigeonhole each style. You get asked to do a Clarence Clemmons or a Junior Walker and it ends up becoming very cloying and it wasn't enjoyable anymore. All of a sudden I'm enjoying myself again."

"But the session work stands us in good stead as we all know what we should be doing without wasting time and that's

why the band slotted together so fast."

The band has started writing its own material for an album so how long do they think it will last?

"We are all very conscious of that," contends Dick Hanson. "I, personally, think it will last a long time. I don't see the soul revival lasting."

"I grew up listening to the big band era since I was a brass player. The big band era lasted in effect from 1930-50, 20 years. Rock 'n' roll has lasted from 1956 to the present day, 25 years. So rock 'n' roll is the thing and there is room for a band in the rock vein who can be like say The Chris Barber Jazz Band. They are a band who have evolved an ethos of jazz and they've been together for 25 years and they are going to be together till they retire. So I can't see any reason why rock 'n' roll shouldn't have bands that will have the longevity of those traditional jazzers."

MIKE GARDNER taps his feet, then his typewriter, to the sounds of the DANCE BAND

THE DANCE Band started when Lou Stonebridge (currently the band's rhythm guitarist and lead vocalist but better known for being a member of McGuinness Flint and a producer of The Blues Band) rang some friends up to "Have a blow" at a local pub in Twickenham and a few charity gigs.

The phone calls rounded up lead guitarist Steve Van Della, a producer with Still Records, and a solo artist under the name of Steve Bonnett for RCA, Rob Townsend, the former drummer with Family, Steve Mullins, ex-bassist with No Sweat, Peter Hope-Evans, the harmonica player best known for his stint with Medicine Head and finally, "The Rumour Brass" — Dick Hanson on trumpet and John "Irish" Earle on sax — both familiar figures with Graham Parker and The Boomtown Rats live shows.

"We just started turning up and learning 10 songs half an hour before we went on and having a good blow. We had no idea about the R'n'B revivals. We never considered taking it seriously," claims Irish.

"It became serious after about five charity gigs. We became tired of just jamming and actually had a rehearsal and we realised that we had something to offer and it wasn't just a pile of people blowing."

It was when The Blues Band played a BBC 'In Concert' programme that

things got a bit more organised.

"Lou had helped to produce their album and they asked us to support them," says Rob Townsend. "We did that without rehearsal and then they asked us to support them at the Venue and guys kept coming up to us with record contracts."

So what is it about the musical climate that has made you acceptable?

"The music industry is in a weird state of stasis. The punk thing has become respectable with the success of bands like The Jam, The Clash and The Boomtown Rats and the bad ones have disappeared," contends Irish.

"There hasn't been a hell of a lot of melody in songs and we are pedlars of songs. We would like to return to the point where people can go home humming or singing to themselves rather than having to learn a pile of words on a monotone level."

Steve Van Della explains their popularity in terms of the loss in status of disco as dance music. "Live music was coming up and disco was on the way down and there had to be something in between."

I mention that I thought that their set seemed to have the spirit of the pub-rock era and I wondered if any of them agreed.

Steve Van Della claims there is a big difference now in terms of the scope of the music.

"I used to get beer cans thrown at me for playing reggae in Bontemps Roulez, the band from which Rumours' members Andrew Bodnar and Steve Goulding were spawned. Generally speaking people were orientated to Fillies music updated."

Lou Stonebridge points to the academic basis of

the pub rock scene of 1974-6.

"We used to listen more in terms of 'what he's playing' then. Now the audience treat it as it should be, which is as entertainment. We can get everybody dancing and jumping up and down. Also the audiences were older then."

"When we play we see people smiling at us, not just at us generally but individually person to person. There is a very personal rapport which people can relate to and we end up being friends with the audience rather than being a band and a night out," claims Irish.

Trumpeter Dick Hanson continues the theme of the joy of personal contact with the audience. "I remember coming off stage in Sydney with Graham Parker and we knew we would get five encores and the feeling was (shrugs shoulders) ... let them wait a bit ... just no feeling at all. Now it's ... God do you think we'll get an encore? God they're going to give us one ... What do we do?"

He recounts his mixed feelings of elation and nervousness with an elaborate mime.

The Dance Band has become more important to all of them and they are now slotting their session work around the band rather than the other way round. But do they think that a recording contract will take the fun out of it?

"It has made a difference in terms of the execution of the music. This is something we've discussed and we've agreed that this is a fun band and if we lose the fun we'll knock it on the head. But in fact the fun has increased as the music's got better and we enjoy

The Chords The Chords The Chords The Chords The Chords

THE CHORDS
"SOMETHING'S MISSING"
NEW SINGLE

UPFRONT

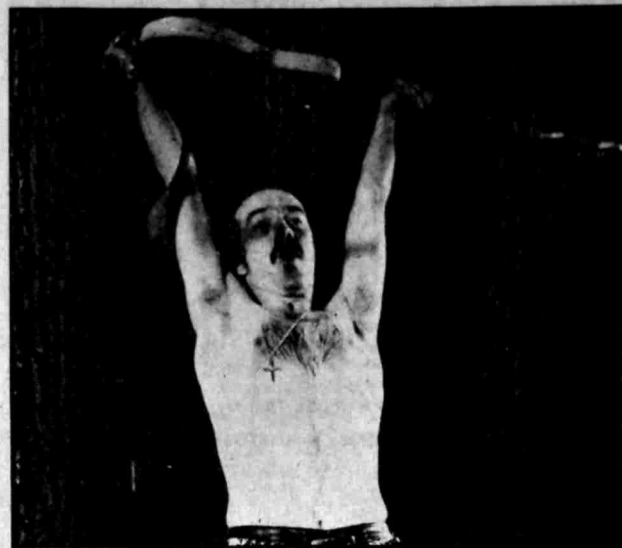
The information here is correct at time of going to press but may be subject to change. Please check with the venue concerned.

THURSDAY

APRIL 17

ABERDEEN, Fusion (21135), Another Pretty Face / The Freeze
BARNSTAPLE, Chequers (71794), Sledgehammer
BATH, Pavilion (25628), Madness
BIRMINGHAM, Odeon (021-643 6101), Sammy Hagar / Riot
BLACKBURN, King George's Hall (58424), Def Leppard / Magnum
BRADFORD, St George's Hall (32513), BA Robertson / Filmstars
BRISTOL, Cleo Laine / Johnny Dankworth
BRISTOL, Crockers (33793), Points
BRISTOL, Tiffany's (34057), The Purple Hearts
CHICHESTER, Assembly Rooms (782226), The Dambusters
COVENTRY, Climax (20313), The Ophidians
COVENTRY, Coventry Theatre (23141), The Osmonds
COVENTRY, Lanchester Polytechnic (24166), Au Pairs / Fast Relief
CROYDON, Crawdaddy, The Star, London Road (01-684 1360), Seventh Enemy
DERBY, Blue Note (42569), Nine Below Zero
EDINBURGH, Astoria (031-6 6 1 16 5 2), The Dominators
GLASGOW, Countdown Bar (041-221 1616), Frenchwax
GLASGOW, Doune Castle (041-649 2745), Rockits
GLENROTHES, Lomond Centre, Wild Horses
GLENROTHES, Rothes Arms (753701), The Radars
GUILDFORD, Civic Hall (67314), Judie Tzuke
HEMEL HEMPSTEAD, Pavilion (64451), Jasper Carrot / Telephone Bill And The Smooth Operators
HIGH WYCOMBE, Nags Head (21758), TV Surf Boys
HULL, Wellington Club (23262), The Raincoats / Swell Maps
INVERNESS, Caledonian Hotel, Exodus
KIRKALDY, Dutch Mill (67512), London Zoo
LEEDS, Cosmos Club, Dobby Tactics
LEEDS, F Club, Branigans (663252), Crass / Poison Girls
LIVERPOOL, The Bluebell (051-489 1305), Mambi And The Dance
LONDON, Billy's, Dean Street (01-437 3111), Reluctant Stereotypes
LONDON, Bridge House, Canning Town (01-476 2889), Upp

LONDON, Bisleys, White Lion, Putney High Street (01-788 1540), The Rent / Mental Notes
LONDON, Clarendon Hotel, Hammersmith (01-748 1454), The Members
LONDON, Cock Tavern, North End Road, Fulham (01-385 6021), Trimmer And Jenkins
LONDON, Dingwalls, Camden Lock (01-267 4967), The Records
LONDON, Electric Ballroom, Camden (01-485 9006), The Fall / Patrick Fitzgerald
LONDON, Greyhound, Fulham (01-385 0526), Splodgenessabounds
LONDON, Hope and Anchor, Islington (01-359 4510), The Dark
LONDON, 100 Club, Oxford Street (01-636 9933), Night Doctor / London Underground / Sunshine Steel Band
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), The Spectres
LONDON, Marquee, Wardour Street (01-437 6603), Holly And The Italians
LONDON, Maunkberry's, Jernyn Street (01-499 4623), Annis Peters
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), The Teenbeats
LONDON, Music Machine, Camden (01-387 0428), Margo Random And The Space Virgins
LONDON, Nashville, Kensington (01-603 6071), Zoot Money / The Spoons
LONDON, New Golden Lion, Fulham Road (01-385 3942), Cadillac
LONDON, Rock Garden, Covent Garden (01-240 3961), Tenpole Tudor
LONDON, Royal Alber Hall (01-589 8212), Gerry Rafferty
LONDON, Royalty, Southgate (01-886 4112), Flying Saucers
LONDON, Swan, Hammersmith (01-748 1043), Idiot Dancers
LONDON, Torrington, North Finchley (01-445 4710), Morrissey Mullen
LONDON, Trashed, Woolwich (01-855 3371), Moontier / Annaly Par
LONDON, The Venue, Victoria (01-834 5500), Sonny Terry And Brownie McGhee
LONDON, Walmer Castle, Peckham (01-703 4639), Grabbha
LONDON, White Hart, Willesden, Denigh
MANCHESTER, Apollo, Ardwick (061-273 1112), Sad Cafe / The Out
MANCHESTER, Band On The Wall (061-832 6625), Ray Wilkes / Ken Stubbs Quintet
MANCHESTER, Osborne Club (061-205 1562), Chelsea
MANCHESTER, Polytechnic (061-273 1162), Eric Bell Band
MANCHESTER, Portland Bars (061-236 8414), The Cheaters
NEWCASTLE UPON TYNE, City Hall (20007), Secret Affair
NEWCASTLE UPON TYNE, Mayfair (23109), The Only Ones
NORWICH, Cromwells (61-2909), Spookey
PERTH, Plough Inn (22251), Mowgli And The Donuts
PLYMOUTH, Tops, Metro Glider
PORT TALBOT, Troubador (77968), New Musik
READING, Sweeneys, Grove Road (476794), Bullseye Band
READING, Target (585887), The Blazers
SHEFFIELD, City Hall (22885), Genesis



SAXON'S Steve Dawson (barf): Newcastle (Monday), Grimsby (Tuesday).

WE KICK off this week with a mini round-up of the gig news from heavy metal land, opening with the debut headline from new Yorkshire band SAXON, tearing up the highway on wheels of steel at Newcastle Upon Tyne City Hall, (Monday), Grimsby Central Hall, (Tuesday), with a host more dates, taking them thru' to mid-May to follow. Meanwhile, relative oldsters DEF LEPPARD, confidently midway through their magnum opus, continue at Blackburn King George's Hall, (Thursday), Bradford St George's Hall, (Friday), Glasgow Apollo, (Saturday), Newcastle Upon Tyne City Hall, (Sunday), Cambridge Corn Exchange (Tuesday) and Chatham Central Hall, (Wednesday), MAGNUM and the pick of the local HM contingent support on all dates. Talent spotters check - out up 'n' coming suburban 'sadbangers' VARDIS on their rearranged schedule, including Goole Station Hotel, (Friday), Gravesend Red Lion, (Saturday), Bishops Stortford Triad Leisure Centre, (Sunday), and Sheffield Broadfield Hotel, (Wednesday).
 What else? Sell - styled social prophets SHAM 69 celebrating the release of their latest Polydor album and a new single 'Tell The Children', mosey on down to Wythamesa Grand Pavilion, (Thursday), Blackburn King George's Hall, (Friday), Birmingham Top Rank, (Sunday), and Manchester Apollo, (Monday). The PURPLE HEARTS honour planned tour dates, despite their much - publicised break with Fiction Records, sponsors of new elpee 'Beat That' at Bristol Tiffany's, (Thursday), Melton Mowbray Painted Lady, (Friday), Halifax Good Mood, (Saturday), and Manchester Coach House, (Sunday), Sheffield Tiffany's, (Tuesday), and Retford Porterhouse, (Wednesday).

AND THE MEMBERS, absent from the live circuit for months make a determined comeback, playing London Clarendon Hotel, Hammersmith, (Thursday), Scarborough Penthouse, (Friday), Middlesbrough Rock Garden, (Saturday), Nuneaton 77 Club, (Monday), Plymouth Fiesta, (Tuesday), and Exeter Routes, (Wednesday).
 GLEN MATLOCK subscribers check - out his new band THE SPECTRES, also featuring Danny Kustow, (guitar and vocals), Graeme Potter, (drums), CC (sax, keyboards), Art Collins, (more sax), doing the rounds at London 101 Club, Clapham, (Thursday), and Crystal Palace Hotel, Crystal Palace, (Friday). Also in London, New Jersey, US of A imports, THE FEELIES, Anton Fier, (drums), Bill Millon, (guitars, vocals), Glenn Mercer, (more guitars / vocals), and mild-mannered bespectacled Keith Clayton (bass), make a one - off at the Electric Ballroom, (Friday), courtesy of Staff Records, while Dindisc rivals MARTHA AND THE MUFFINS dive in the deep end, London Marquee, (Tuesday), prior to their headline later this month. Check out the best of the rest, and, wherever possible, ring before you go.

SHEFFIELD, Limit Club (730940), Mark Andrews And The Gents
SLOUGH, Fulcrum Theatre (38669), The Drifters
SOUTHAMPTON, Joiners Arms, St Mary Street (25612), The Dials
WATFORD, Baileys (39848), Osibisa
WELLINGBOROUGH, Sports And Social Club, Little Tony N The Tennesse Rebels
WINDSOR, Blazers (56222), Gloria Gaynor
WORTHING, Balmoral (36232), Nightrider
WYTHERNSEA, Grand Pavilion (2158), Sham 69

FRIDAY APRIL 18

ABERDEEN, University (572751), Writz
BELFAST, Grosvenor Hall (41917), Tom Paxton
BIRMINGHAM, Barrel Organ (021-622 1353), Mayday
BIRMINGHAM, Digbeth Civic Hall (021-235 2434), Dangerous Girls / De Go Tees
BIRMINGHAM, Star Club, Essex Street, The Ophidians
BLACKPOOL, Norbreck Castle (52341), Wild Horses
BRACKNELL, Arts Centre (27272), The Cheaters
BRADFORD, Bradford College, Vaults Bar (392712), Harsh Words
BRENTWOOD, Hermit Club (217084), Bastille

BRADFORD, St George Hall (32513), Def Leppard / Magnum / Shadowfax
BRISTOL, Crockers (33793), Points
BRISTOL, Trinity Hall (551544), The Cramps / Fashion
BURTON ON TRENT, 76 Club (61037), Mark Andrews And The Gents
CARLISLE, Hastings, The Teenbeats
CARLISLE, Twisted Wheel (20335), Junco Partners
CHESTER, The Albion (25717), Hambi And The Dance
CLEVEDON, Youth Centre, Chapel Hill, The Review
COVENTRY, Stanton Working Mens Club, Soney Stanton Street, Gina 'N' The Rockin Rebels
COWDEN BEATH, Commercial Hotel (510148), The Strutz
DUNFERMLINE, Northern Roadhouse (Whitburn 40347), Mowgli And The Donuts
EDINBURGH, Playhouse Night Club (031-665 2064), Nightshift / Metronomes
EXETER, Routes (58615), New Musik
GLASGOW, College Of Technology (041-332 7090), Schitzo Robert (12.30 pm)
GLENROTHES, Rothes Arms (753701), London Zoo
GOOLE, Station Hotel (39811), Vardis
HARROGATE, Adelphi Hotel (63334), The Vye

HEMEL HEMPSTEAD, Pavilion (64451), Jasper Carrot / Telephone Bill And The Smooth Operators
HONITON, Nog Inn, The DS
INVERNESS, Muirton Hotel (32860), Another Pretty Face
KIDDERMINSTER, College Of Further Education (66311), Ice
KIDDERMINSTER, Town Hall (4561), Gangsters
LEICESTER, De Montfort Hall (27632), The Osmonds
LONDON, Bisleys, White Lion, Putney High Street (01-788 1540), OT's / Sam Mitchell
LONDON, Bridge House, Canning Town (01-476 2889), Blast Furnace's Revenge / Agents
LONDON, Cock Tavern, North End Road, Fulham (01-385 6021), Jazz Sluts
LONDON, Crystal Palace Hotel (01-778 6342), The Spectres
LONDON, Dingwalls, Camden Lock (01-267 4967), Charlie Ainley Band / The Method
LONDON, Electric Ballroom, Camden (01-485 9006), The Feelies / Monochrome Set / Crawling Chaos / Eric Random
LONDON, Greyhound, Fulham (01-385 0526), Gods Toys / The Set
LONDON, Hope And Anchor, Islington (01-359 4510), Danny Adler And The Gusha Brothers

LONDON, 100 Club, Oxford Street (01-636 9933), Brewers Droop / Skakey Wick Blues Band / Brett Marvin / And The Thunderbolts
LONDON, John Bull, Chiswick (01-994 0062), The Flatbackers
LONDON, Kidbroke House Community Centre, Mycenae Road, Blackheath (01-858 1749), Traitors Gait / Chameleon (NALGO Actiongroup Benefit)
LONDON, Marquee, Wardour Street (01-437 6603), Nine Below Zero / The Jump
LONDON, New Golden Lion, Fulham Road (01-385 3942), Marmalade
LONDON, Paddington College (01-723 4214), Come Again / Alien Culture
LONDON, Rock Garden, Covent Garden (01-240 3961), Kevin Coyne / Bernie Webers Last Resort
LONDON, Stapleton, Crouch End (01-272 2108), Joyride
LONDON, Tower, Westminster Bridge Road (01-928 6618), Blue Cat Trio
LONDON, The Venue, Victoria (01-834 5500), Bette Bright
LONDON, Walmer Castle, Peckham (01-703 4639), Shadowfax
LONDON, White Hart, Willesden, Axis
LONDON, White Swan, Blackheath Road, Greenwich (01-691 8331), Moontier
LONDON, Windsor Castle, Harrow Road (01-286 8403), Tennis Shoes / The Holiday
LOWESTOFT, Talk Of The East, South Pier (4793), Caroline Roadshow
LUTON, Royal Hotel, Mill Street (29131), Lemon - Pop Band
MANCHESTER, Apollo, Ardwick (061-273 1112), Genesis
MANCHESTER, Free Trade Hall (061-834 0943), BA Robertson / Filmstars
MELTON MOWBRAY, Painted Lady, Kirby Bellars (812121), Purple Hearts
MILDENHALL, RAF Station, State Affair
NEW ADDINGTON, Bunkers, Seventh Enemy
NORTHAMPTON, Paddock (51307), Diamond Head
OXFORD, Oranges And Lemons (42660), In The Gym
PONTEFRAC, Carnegie, Minsthorpe High School, Tarot
REDDITCH, The Valley, Quartz
RETFORD, Porterhouse (704981), Chelsea
ST AUGUSTINE, Polgooth Inn (4089), Metro Glider
SCARBOROUGH, Penthouse (63204), The Members
SHEFFIELD, New Inn, Roaring Jelly
SHEFFORD, RAF Chicksands, Sphinx
SOUTHALL, Hamboro Tavern (01-868 2331), Spider
STAVELEY MID-DLECROFT, Leisure Centre, Mad Dog Earle
STOKE HANLEY, Victoria Hall (24541), Split Vision / The Executives / Split Vision
SUNDERLAND, Annabelles (59117), Junco Partners
SWANSEA, Dublin Arms (55044), Andy Pandemonium
TORQUAY, Princes Theatre (27527), Judie Tzuke
TORQUAY, Town Hall (26244), Madness

WATFORD, Baileys (39848), Osibisa
WATFORD, Watford College, Hampstead Road (45083), Sledgehammer / Bleakhouse / Sabrina Flu
WEBBINGTON, Country Club, The Drifters
WEST RUNTON, Pavilion (203), Secret Affair
WINDSOR, Blazers (56222), Gloria Gaynor
WORTHING, Balmoral (36232), Nightrider

SATURDAY APRIL 19

ACCINGTON, Lakeland Lounge (381263), Oxy
ASHTON UNDER LYME, Spread Eagle, (061 330 5732), Fireclown
BARNESLEY, Bolton Upon Dearne Social Club, Tarot
BILSTON, (Staffs), Rising Star Nite Club, High Flames
BIRMINGHAM, Bogarts, (021 643 0763), Hard Shoulder
BIRMINGHAM, Digbeth Civic Hall, (021 235 2434), Vision Collision
BIRMINGHAM, Nercat Cross (021 622 3281), The Ophidians
BIRMINGHAM, Odeon, (021 643 6101), Secret Affair
BRACKNELL, Bridge House (25396), Motley Crew
BRAINTREE, RAF Weathersfield, Souled Out
BRIDGEVILLE, Village Hall, Metro Glider (Anti-Nuke Benefit)
BRIGHTON, Dome, (682127), Cleo Laine / Johnny Dankworth
CANTERBURY, Technical College (66081), Sledgehammer
CHARSHALTON, St Helier Arms, (01 642 2896), Yakey Yak
CHATTERIES, (Cambs), The Palace, The Shades
CHEADLE HULME, (The Greyhound, The Shattered Dolls
CHISLEHURST, The Caves, Nightshift
CORK, Savoy, Tom Paxton
COVENTRY, University Of Warwick (27406), Mark Andrews And The Gents
CROYDON, Crawdaddy, The Star, London Road, (01 684 1360), Between Pictures
DERBY, Ajanta (32906), Joy Division / Section 25
EASTBOURNE, Kings Country Club, (21466), The Drifters
EDINBURGH, Eric Browns, Dalry Road, Facial Hair
EDINBURGH, Playhouse Night Club, (031 665 2064), London Zoo / Fun City
GLASGOW, Apollo, (041 332 9221), Def Leppard / Magnum / Colossus
GLASGOW, Third Eye Centre, (041 332 7521), Paul Goodman
GRAVESEND, Red Lion, (66127), Vardis
GUILDFORD, Wooden Bridge, (72708), The Agents
HALIFAX, Good Mood, The Purple Hearts / The Name
HORNCHURCH, The Bull, (42125), Spider
HUNGERFORD, Plume (2154), Overkill
INVERNESS, Keppoch Inn, (Culloden Moor 230), The Freeze
JACKSDALE, Grey Topper, (Leabrooks 3232), The Mo-dettes
LEEDS, Haddon Hall, (751115), The Vye
LEEDS, Trades Club, Agony Column (Anti Nukes Benefit)
LEEDS, Wigs Wine Bar, Dobby Tactics

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LINCOLN, Cornhill Vaults, (35113), Superstud
 LONDON, Blitz, Convent Garden, (01 405 6598)
 The Rent Boys
 LONDON, Brecknock, Camden, (01 485 3073), The Boyce Band
 LONDON, Bridge House, Ganning Town, (01 476 2889), Jackie Lynton
 LONDON, Cock Tavern, North End Road, Fulham (01 385 6021), Johnny G Band
 LONDON, Dingwalls, Camden Lock, (01 267 4967), The Hitmen / Electrotunes
 LONDON, Dominion Theatre, Tottenham Court Road, (01 580 9562), Roy Orbison
 LONDON, Duke of Lancaster, New Barnet, (01 449 0465), Sons Of Cain
 LONDON, Greyhound Fulham (01 385 0526), Jimmy Lindsay / Reluctant Stereotypes
 LONDON, Hammersmith Odeon (01 748 4081), Sammy Hagar / Riot
 LONDON, Hope And Anchor, Islington, (01 359 4510), Juice On The Loose
 LONDON, Marquee, Wardour Street, (01 437 6603), The Records
 LONDON, New Golden Lion, Fulham Road, (01 385 3942), Paris
 LONDON, Newlands Tavern, Peckham, (01 539 8201), Shadowfax
 LONDON, Picketts Lock, Edmonton, (01 803 4765), The Mods
 LONDON, Rock Garden, Covent Garden, (01 240 3961), The Dance Band
 LONDON, Royal Exchange, Chalk Farm, (01 485 1547), Terminal Shocks
 LONDON, Star And Garter, Deptford, (01 858 5694), Stagestruck
 LONDON, Swan, Hammersmith, (01 748 1043), First Aid
 LONDON, Tower, Westminster Bridge Road, (01 928 6618), The Cruisers
 LONDON, The Venue, Victoria (01 834 5500), The Cramps
 LONDON, Walmer Castle, Peckham, (01 703 4639), Grabba
 LONDON, White Hart, Willesden, Nightrider
 LONDON, White Swan, Blackheath Road, Greenwich, (01 691 8331), Nothin Fancy
 LONDON, Windsor Castle, Harrow Road, (01 286 8403), Madrigal
 LUTON, Royal Hotel, Mill Street, (29131), Chevy
 MANCHESTER, Apollo, Ardwick, (061 273 1112), Genesis
 MANCHESTER, Birch Street, Mayflower, Birch Street, Centre
 MANCHESTER, Osborne Club, (061 205 1562), Nine Below Zero
 MANCHESTER, Polytechnic, (061 273 1162), Wild Horses
 MANCHESTER, Russells, Royce Road, Hulme, (061 226 6821), Sonny Terry / Brownie McGhee
 MELTON MOWBRAY, Painted Lady, Kirby Bellars, (812121), Matchbox
 MIDDLESBROUGH, Rock Garden, (241 995), The Members
 NELSON, Railwayworkers Institute, (63741), Crass / Poison Girls
 NEWPORT PAGNELL, Youth Club, Bauhaus / Trance / Fictitious
 NOTTINGHAM, Boat Club, (869032), Eric Bell Band
 NOTTINGHAM, Imperial Hotel (42884), Side Effect
 OSSETT, Fern House Working Mens Club, Rockability Rebs
 PAISLEY, Buncolow Bar, (041 889 6667), Junco Partners
 PENZANCE, Demelzas, (2475), New Musik
 POLGOOTH, Polgooth Inn, (St Austell 4089), The DS

ST AUSTELL, New Cornish Riviera Lido, (4261 / 2), Writz / Freebird
 SELBY, Albion Vaults, Roaring Jelly
 SHEFFIELD, Broadfield Hotel, (50200), Vena Cava
 SLOUGH, Merrymakers, Chelsea
 STOKE ON TRENT, Rose And Crown, (503893), Close Rivals
 STROUD, Marshall Rooms, (3074), Diamond Head
 SWINDON, Oasis, (33404), Sham 69
 TORQUAY, Pelican, (22842), Apartment
 WATFORD, Baileys, (39848), Osibisa
 WATFORD, Red Lion, (29208), Vince Pie And The Crumbs
 WIGAN, St Mary's, Salford Jets
 WINDSOR, Blazers, (56222), Gloria Gaynor
 WOLVERHAMPTON, Civic Hall, (21359), BA Robertson / Filmstars



50 per cent of Martin (as in Muffin). Oh yeah, nearly forgot... London Marquee, Tuesday.

SUNDAY APRIL 20

BAKEWELL, Monsal Head, Overdrive
 BATH, Pavilion (25628), New Musik
 BIRMINGHAM, Top Rank (021-236 3226), Sham 69
 BISHOPS STORTFORD, Triad Leisure Centre (56333), Vardis
 BLACKPOOL, Jenks Bar (293203), Tarot
 BOLTON, Swan Hotel (27021), Dick Smith Band
 BRADFORD, Bradford College, Vaults Bar (392712), Spino
 BRADFORD, Princeville (578845), Speedy Bears
 BRISTOL, Colston Hall (291768), Judie Tzuke
 CHICHESTER, New Park Road Centre, The Agents
 CROYDON, Crowdaddy, The Star, London Road (01-884 1360), Tennis Shoes / The Holidays
 CROYDON, Fairfield Hall (01-688 9291), Cleo Laine / Johnny Dankworth
 DERBY, Assembly Hall (31111), BA Robertson / Filmstars
 DUBLIN, Olympia (754027), Tom Paxton
 EDINBURGH, Bonnyrigg, Junco Partners
 EDINBURGH, Eric Browns, Dalry Road, Facial Hair
 EDINBURGH, Harvey's (031-229 1925), London Zoo
 EDINBURGH, Playhouse Night Club (031-665 2064), Exodus
 EDINBURGH, Queens Hall, Nicholson Street, Sonny Terry And Brownie McGhee
 EDINBURGH, Valentinos, Fountain Bridge (031-229 5151), London Zoo
 EXETER, New Victoria (72736), Metro Glider
 GLENROTHES, Rothes Arms (753701), Pallas
 GRAVESEND, Red Lion (66127), Outrageous Flesh
 GUILDFORD, Civic Hall (67314), Matchbox / The Shades
 HUDDERSFIELD, Coach House (20930), The Purple Hearts
 JACKSDALE, Grey Topper (Leabrooks 3232), Rockability Rebs
 KIRKALDY, Abbots Hall, Mowgli And The Donuts
 LEEDS, F Club, Brannigans (663242), Robert Frupp
 LEEDS, Forde Grene Hotel (490984), Eric Bell Band
 LEEDS, Staging Post (735541), Dredinger
 LONDON, Bridge House, Canning Town (01-476 2889), The Blues Band
 LONDON, Cock Tavern, North End Road, Fulham (01-385 6021), Sketch
 LONDON, Dingwalls, Camden Lock (01-267 4967), Chicken Shack / Stan Webb
 LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562), Showaddywaddy

LONDON, Greyhound, Fulham (01-385 0526), The Directions / The Sound
 LONDON, Hammersmith Odeon (01-748 4081), Sammy Hagar / Riot
 LONDON, 100 Club, Oxford Street (01-636 0933), Sox
 LONDON, Marquee, Wardour Street (01-437 6603), The Records
 LONDON, Nashville, Kensington (01-603 8071), The Hitmen
 LONDON, New Golden Lion, Fulham Road (01-385 3942), Jackie Lynton
 LONDON, Rock Garden, Covent Garden (01-240 3961), The VIP's
 LONDON, Theatre Royal, Drury Lane (01-836 8101), Alan Price
 LONDON, Torrington, North Finchley (01-445 4710), Nine Below Zero
 LONDON, The Venue, Victoria (01-834 5500), Osibisa / Aswad (Multiple Sclerosis Benefit)
 LONDON, White Swan, Blackheath Road, Greenwich (01-691 8331), The Pencils
 MACCLESFIELD, Bears Head (21597), The Cheaters
 MANCHESTER, Cyprus Tavern (061-236 3786), Open Heart / Undercovermen / The Hoax
 NELSON, Railwayworkers Institute (63741), Turbo
 NEWCASTLE UPON TYNE, City Hall (20007), Del Leppard / Magnum
 NUNEATON, 77 Club (386323), The End / No Comment
 POYNTON, Poynton Folk Centre, Roaring Jelly
 READING, Cherry's (585680), Firebird
 REDCAR, Coatham Bowl (74240), Wild Horses
 REDHILL, Lekers Hotel, The 45's / Cerberus
 SLOUGH, Alexanders, Chippenham, Black Cats
 SOUTHAMPTON, Joiners Arms (25612), Sphere
 STRATFORD ON AVON, Ettington Park Manor, Alderminster, Diamond Head
 WEYMOUTH, Gloucester Hotel, Lip Moves
 WINDSOR, Blazers (56222), Gloria Gaynor
 WOLVERHAMPTON, Lafayette (26285), The Mo-dettes

MONDAY APRIL 21

BAMBER BRIDGE, Pear Tree, The Vye
 BIRMINGHAM, Golden Eagle (021-543 8171), Ice
 BIRMINGHAM, Town Hall (021-235 9944), Alan Price
 BRADFORD, Bradford College, Vaults Bar (392712), Oral Sax
 BRADFORD, St Georges Hall (32513), Genesis
 BUCKLEY, Tivoli Ballroom (2782), Diamond Head

DERBY, Assembly Rooms (31111), Jasper Carrott / Telephone Bill And The Smooth Operators
 DUMFRIES, Stagecoach (Collin 605), Angelic Upstarts
 EDINBURGH, Tiffany's (031-556 6292), The Only Ones
 GLASGOW, Dial Inn (041-32 1842), M20
 GUILDFORD, Shackleton Stag Folk Club, Dave Swarbrick
 LEEDS, Marquis Of Granby (45 4480), The Syndromes
 LEICESTER, De Montfort Hall (27632), BA Robertson / Filmstars
 LONDON, Bridge House, Canning Town (01-476 2889), Terminal Snacks
 LONDON, Dingwalls, Camden Lock (01-267 4967), The Point / Never Never Band / Soft Touch
 LONDON, Greyhound, Fulham (01-385 0526), Julian Dawson And The Spics / The Charts
 LONDON, Half Moon, Lower Richmond Road, Putney (01-788 2387), Earl Oak
 LONDON, Hammersmith Odeon (01-748 4081), Secret Affair
 LONDON, Marquee, Wardour Street (01-437 6603), Little Bo Bitch
 LONDON, Maunkberry's, Jermyn Street (01-499 4623), Black Market
 LONDON, Music Machine, Camden (01-387 0428), The Spectres
 LONDON, New Golden Lion, Fulham Road (01-385 3942), Whoopee Band
 LONDON, Princess Louise, High Holborn (01-405 8816), The Pencils
 LONDON, Rock Garden, Covent Garden (01-240 3961), The Step
 LONDON, Royal Exchange, Chalk Farm (01-485 1547), Juice On The Loose
 LONDON, Royal Festival Hall (01-928 3191), Tom Paxton
 LONDON, Two Brewers, Clapham (01-622 3621), The Flatbackers
 LONDON, The Venue, Victoria (01-834 5500), David Crosby
 MANCHESTER, Apollo, Ardwick (061-273 1122), Sham 69
 MARGATE, Winter Gardens (21348), Madness
 NEWCASTLE UPON TYNE, City Hall (20007), Saxon / Cautic
 NEWHEY, Wheatstheat Hotel, Loud N Lazy
 NOTTINGHAM, Boat Club (869032), Wild Horses
 NUNEATON, 77 Club (386323), The Members
 OXFORD, New Theatre (44544), Judie Tzuke
 PORTSMOUTH, Guildhall (24355), Sammy Hagar / Riot
 READING, Cherry's (585685), 80's Pop

SALFORD, Duke Of Wellington, Salford Jets
 SHEFFIELD, Genevieve, Dredinger
 STOKE, Jollees (317492), The Stylistics
 WATFORD, Baileys (39848), New Seekers
 WESTON (near Bath), Rock Spot, Johnny G
 WINDSOR, Blazers (56222), Gloria Gaynor
 WITHAM, Public Hall, Bad Manners

TUESDAY APRIL 22

ABERDEEN, Fusion (21135), Trax / The Cheelaheads
 BIRKENHEAD, Hamilton Club (051 647 8093), Diamond Head
 BIRMINGHAM, Bogarts (021 643 0763), Writz
 BISHOPS STORTFORD, Triad, Leisure Centre (56333), C02
 BLACKBURN, Bay Horse Inn, Matchbox
 BRADFORD, Bradford College, Vaults Bar (5392712), Tallman
 BRIGHTON, Basement Club, Polytechnic, Grand Parade, (683585), The Technicians / The Exclusive
 BRISTOL, Colston Hall (291768), Sammy Hagar / Riot
 CARDIFF, Top Tank (26538), The Blues Band
 CROYDON, The Star, London Road (01 684 1360), Small Hours
 DERBY, Assembly Rooms (31111), Jasper Carrott / Telephone Bill And The Smooth Operators
 DUNDEE, Maryatt Hall (28121), Angelic Upstarts
 DUNDEE, Teasers Disco, London Zoo
 GLASGOW, Tiffany's (041 332 0992), Sham 69
 GLENROTHES, Rothes Arms (753701), Matrix
 GRAVESEND, Red Lion, Grethau Road (66127), The Agents
 GREAT YARMOUTH, Tiffany's (57018), Madness
 GREENOCK, Victorian Carriage (25456), The Dominators
 GRIMSBY, Central Hall (55796), Saxon / Cantill
 GUILDFORD, University Of Surrey (71281), Richard Digance
 LEICESTER, University (26681), New Musik
 LONDON, Albany Empire, Deptford (01 691 4562), Dagari / Ojah / Jummy Scott
 LONDON, Bridge House, Canning Town (01 476 2889), The Artists
 LONDON, Cock Tavern, North End Road, Fulham (01 385 6021), Isaac Guillory Band
 LONDON, Dingwalls, Camden Lock (01 267 4967), The Bodysnatchers
 LONDON, Greyhound, Fulham (01 385 0526), Metro
 LONDON, Hope And Anchor, Islington (01 359 4510), Lee Kosmin
 LONDON, Marquee, Wardour Street (01 437 6603), Martha And The Muffins
 LONDON, Music Machine, Camden (01 387 0428), The Carpettes / The Stickers
 LONDON, New Golden Lion, Fulham Road (01 385 3942), Broadway Brats
 LONDON, New Merlins Cave, Kings Cross (01 837 2087), Juice On The Loose
 LONDON, Old Queens Head, Stockwell, Margo Random And The Space Virgins
 LONDON, Rock Garden, Covent Garden (01 240 3961), Mobster / Z211
 LONDON, Three Rabbits, Manor Park (01 478 0660), The Pencils
 LONDON, The Venue, Victoria (01 834 5500), David Crosby
 MANCHESTER, Apollo, Ardwick (061 273 1122), Judie Tzuke
 MALVERN, Nags Head, Close Rival

MUNDESLY, Coronation Hall, The Urban Reactors
 NORWICH, Cromwells (612909), Nine Below Zero
 NUNEATON, 77 Club (386323), The Urge / Aorta Major
 OXFORD, New Theatre (44544), Cleo Laine / Johnny Dankworth
 PLYMOUTH, Fiesta (20077), The Members
 SHEFFIELD, City Hall (22885), BA Robertson / Filmstars
 SHEFFIELD, Tiffany's (22586), The Purple Hearts / The Name
 SOUTHAMPTON, Gaumont (29772), The Detroit Spinners / Kar Park
 SOUTHAMPTON, Silhouette Club, The Foundations
 STOKE, Jollees (317492), The Stylistics
 SWINDON, Brunel Rooms (31384), Gods Toys
 WATFORD, Baileys (39848), New Seekers
 WINDSOR, Blazers (56222), Gloria Gaynor
 WORSLEY, Pembroke Civic Hall, Salford Jets
 YORK, Barge Inn (32530), Knife Edge

WEDNESDAY APRIL 23

ABERDEEN, Music Hall, Angelic Upstarts
 BEDWORTH, Civic Hall, (315169), Alan Price
 BIRMINGHAM, Bogarts (021-643 0763), Writz
 BISHOPS STORTFORD, Triad Leisure Centre, (56333), T-Boys
 BLACKPOOL, Norbreck, (52341), BA Robertson / Filmstars
 BRADFORD, University, Richmond Road, (34135), Bad Manners
 BRIGHTON, Top Rank, (25895), The Undertones
 BRISTOL, Granary, (28272), The Blues Band
 BRISTOL, Trinity Hall, (551544), Night Doctor / Black Roots
 CROYDON, The Star, London Road, (01-684 1360), The VIP's
 DARLINGTON, New Imperial, Carl Green And The Scene
 DERBY, Assembly Rooms, (31111), Jasper Carrott / Telephone Bill And The Smooth Operators
 EDINBURGH, Odeon, (031-667 3805), Genesis
 EXETER, Routes, (58615), The Members
 EXETER, University Of Exeter, (77911), Johnny G
 GLASGOW, Apollo, (041-332 9221), Judie Tzuke
 GLASGOW, Doune Castle, (041-649 2745), Frenchways
 GRANGEMOUTH, International Hotel, London Zoo
 HEREFORD, Rotters, (Wormelaw 689), In The Gym

HIGH WYCOMBE, Nags Head, (21758), Holly And The Italians
 HULL, College Of Further Education, (28845), The Mechanics
 HURSTPIERPOINT, Cinderellas, The Agents
 LEEDS, Royal Park Hotel, (785076), Side Effect
 LIVERPOOL, Masonic, Asylum
 LONDON, Billys Club, Dean Street, (01-437 3111), Martian Dance
 LONDON, Bridgehouse, Canning Town, (01-476 2889), The Pencils
 LONDON, Cock Tavern, North End Road, Fulham, (01-385 6021), Carter Jones Band
 LONDON, Crackers, Wardour Street, (01-734 4916), Berlin Ritz
 LONDON, Dingwalls, Camden Lock, (01-267 4967), The Skatellites
 LONDON, Greyhound, Fulham, (01-385 0526), The State / The Action
 LONDON, Hope And Anchor, Islington, (01-359 4510), The Keys
 LONDON, Marquee, Wardour Street, (01-437 6603), John Otway And Wild Willie Barratts
 LONDON, Nelsons, Wimbledon, (01-946 5311), Juice On The Loose
 LONDON, New Golden Lion, Fulham Road, (01-385 3942), Dogwatch
 LONDON, Rock Garden, Covent Garden, (01-240 3961), The Resistance
 LONDON, The Trafalgar, Shepherds Bush, (01-749 5928), Furniture
 LONDON, Trashed, Woolwich, (01-855 3371), Money / Check Outfits
 LONDON, Two Brewers, Clapham, (01-622 3621), Sad Among Strangers
 LONDON, Upstairs, At Ronnies, Frith Street, (01-439 0747), Static
 LONDON, The Venue, Victoria, (01-834 5500), David Crosby
 MANCHESTER, Beach Club, Ozotts, Newhall Street, Shudehill, Carl Random Cabaret
 MANSFIELD, Masons Arms Sparta
 MELBOURNE, Harding Arms, Kings Newton, Roaring Jelly
 NORWICH, Whites, (25539), The Running Dogs
 PETERBOROUGH, Wirona Stadium, (64661), Madness
 RETFORD, Porterhouse, (704981), The Purple Hearts / The Name
 SHEFFIELD, Broadfield Hotel, (50200), Vardis
 STOKE, Jollees, (317492), The Stylistics
 ULSTER, University Of Ulster, The Revillos
 WATFORD, Baileys, (39848), New Seekers
 WINDSOR, Blazers, (56222), Gloria Gaynor
 WREXHAM, Welsh Fusiliers, The Prefects

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BAD MANNERS

SKA 'N' B

ROADSHOWS

Ommayawn

MIKE OLDFIELD
Sheffield University

DESPITE all Virgin's protestations to the contrary, Mike Oldfield has not changed one jot in the last eight years and the mass of his fans are very glad he hasn't. After all they didn't come to watch but to worship — the atmosphere throughout 'the event' was one of hushed reverence as the beautifully soporific sounds lapped gently over their heads. No thrills, no spills, just St Mike sitting centre stage on a high stool, over the patchouli generation, his eyes half shut — a picture of the serious musician at work.

When it comes to contempt for the audience the Sex Pistols were just not in it. Hardly a word and never a smile, the show reeked of smug self satisfied condescension from start to finish. 'Ommadawn' ran into 'Incantations' ran into 'Hergest Ridge' ran into infinity.

Occasionally Oldfield threatened to entertain us by playing 'Blue Peter' and 'Portsmouth', but don't fear, even these two daft novelty singles were played without a scrap of humour or an attempt to entertain. Guilty, Mike's attempt to climb on the disco band wagon was played with all the verve of a wet weekend in Glastonbury.

Finally Oldfield trumbled out (fantare, roll of drums!) 'Tubular Bells'. Nearly eight years on and it's still by far the best thing he ever did. For what it's worth, 'Tubular Bells' was the pinnacle of the classical rock genre. A great piece of music brilliantly played, but Mike Oldfield was a star who burnt very brightly and burnt out very quickly. After all that all the rest was whitewash.

The furniture was by G-Plan, the wallpaper by Vymura and the music by Mike Oldfield. Sweet dreams ZZZZZZZZZZ. JACK BOWER

ORCHESTRAL MANOEUVRES IN THE DARK

Electric Ballroom, London

I HOPE Orchestral Manoeuvres soon see the light so we can shorten their name a bit. For a two man band it's somewhat pretentious anyway.

That aside, they played to a full house at the Ballroom. I was surprised to see so many punks there. Not their sort of music I would have thought. Yes, OMTD are a somewhat mini "Police" force but then the Police and Numan followers are pseudo punks anyway. This lot were for real.

The first number they played, 'Bunker Soldiers', could be a direct hit! 'Almost', a restrained haunting number followed and 'Pretending To See The Future' hooked me on the title alone. 'Messages' must have been in code but 'Julia's Song' showed off McClusky's rather unpleasant voice to perfection. (Unpleasant but compelling). 'Red Frame / White Light' reached parts of me other songs haven't. 'Dancing' was a brilliant inventive little piece sounding like a May Day ball at the London Zoo, rhinoceros featuring heavily.

Paul Humphreys on keyboard and Andy McClusky bass guitar and vocals met in their hometown of Liverpool and formed The Id. It's instinctive energy and impulses had to be harnessed, so OMTD naturally evolved. I would like to hear them again in six months' time. JOAN KOMLOSY

LOCAL OPERATOR / 54-36 / MARGO RANDOM & THE SPACE VIRGINS

Notre Dame Hall, London

LIFE IS hard when you're struggling to climb the long rock 'n' roll ladder to

fame and fortune. Local Operator have made their way up the first few steps by constant gigging on the London pub circuit. Now they've managed to secure a record contract with Virgin. The problem is no-one wants to go and see them live. At the Notre Dame Hall there can't have been more than 100 people scattered among the chairs and pillars.

And when Local Operator came onstage, half of the meagre audience could be found in the bar. You see Local Operator have another problem as well — they're boring. Sure they are talented musicians who play well crafted rock songs. But after a couple of numbers the band's flimsy appeal collapses. The songs just don't seem to have any real substance about them while the four band members all suffer from a frightening lack of personality.

Thank God for the support bands. 54-36 may have looked like a bunch of dopey students but their music was amateurishly warm and messy. They came over as a soulful send up of Madness. 'Com'on get down and boogie, we're a good turn,' said the loveable lead singer. Though he looked perfectly normal, as he ambled round the stage and added incoherent chants to the Stax-sounding numbers, it became clear that he possessed an over abundance of star quality.

And talking of star quality, Margo Random is destined to become very big, very soon. Dressed in a green wrap around curtain, Margo played the guitar, jumped around, and poured out hiccupy American vocals. Together with her two piece band, The Space Virgins, she ran through a commercial pop songs. 'South Of The River Thames' was the classic of the set, reminiscent of Tom Petty at his most compelling. Take note pop pickers — Margo Random & The Space Virgins definitely deserve your further attention. PHILIP HALL



IAN ANDERSON: return of the ancient mariner.

PRESS GANGED

JETHRO TULL

Hammersmith Odeon

COME RAIN or snow. Come punk, mod or pork pie hat, they'll be there. The tireless campaigners and unsung heroes of a whole generation.

Jethro Tull are the hard ancient mariners, charting their steady course through unsteady seas frequented by the press pirates anxious to make a quick killing. But they've avoided all the broadsides, booming back with album after album and stage shows that almost defy description. Ian Anderson has the best stage act since Moses parted the Red Sea. A man whose every move stuns and captures your attention and whose sheer vitality could fill the entire London underground. (Eh? — Ed)

Tull's Hammersmith set was a glorious homecoming. Anderson

emerged modestly in Scottish cap and long-flowing robe peering mischievously about the stage like some moustache twirling villain from a very old film. Much of the first half of the set relied on Tull's latest album 'Stormwatch' and live and loosened up it had some epic moments — especially during the quieter segments where, by gad, it made you proud to be British.

But soft, 'Jack In The Green' this way came, with Anderson armed with his guitar perched on a stool. But as usual, the real gut wrenching moment of the concert was 'Thick As A Brick', tranquil melodies before a hard sprint through the finish line. The song was the ideal counterpoint to the rumblings and sweat of 'Heavy Horses' and Anderson's flute solo where he proved he has the capacity of a blacksmith's bellows at full tilt.

This review isn't too over the top is it? ROBIN SMITH

THE MEMBERS

Greyhound, London

"WE'RE GONNA subject you to all our new material this afternoon," says Members' vocalist Nicky Tesco and there's no complaints from me on that score. On the evidence of the new album their writing has never been better and I'm looking forward to hearing the songs in a live setting.

Nor am I the only one. By the time the Members bounce onstage for the infectious ska-style workout

'The Ayatollah Harmony' the Greyhound is pretty well overflowing. I say the Members, but at first they're minus Nicky Tesco and it's not until the opening chords of 'Muzak Machine' that he finally comes to join in the fun.

Often just a blur of sweat and hair, Tesco is a totally compulsive performer. His facial expressions, ranging from wide-eyed innocence to an evil leer, are never less than entertaining and his ability to adopt the persona of the characters in the

songs makes each one something special. He's got a sense of humour too: "We're gonna play a number by one of our greatest influences, Mantovani. This one's called 'The Sound of Mantovani'." What you get, of course, is a storming version of 'Suburbs', a song which the band never tire of playing and which I, for one, never tire of hearing.

With this notable exception, however, it's the new stuff which grabs the attention. Songs like 'Physical Love' 'Clean

AU PAIRS CLEAN UP

THE AU PAIRS/RED SHOES
Co-op Hall, Harrow

SCENARIO FOR a doomed gig: non-arrival of hired PA, so long after the first band is due to go on a cobbled together affair is finally constructed which spits, crackles and massacres any vocals. Neat, place in an obscure back street in Harrow and very sparingly filled with suburban weekend punks.

And despite the best of intentions (a Rock Against Racism benefit) support band Red Shoes perhaps not unexpectedly failed to dispel the mood, singing earnest songs about girls, school, love but with little substance or conviction.

Suddenly The Au Pairs were on and blasting away, the cobwebs with a set of excitement and power, but above all good humour. Where Red Shoes just went through the motions the Au Pairs took everybody by the scruff of the neck.

While still retaining strong roots in the punk base of '76/'77 they've now progressed, with more than a passing nod to Bo Diddley, to the forefront of a directional also taken by Delta Five: pop songs with bite and aggression. Hence all the best numbers are fairly recent.

'Love Song' is a stark tale of 20th century suburban romance with Les Woods and Paul Foad's guitars slicing across each other over an incessant nagging beat while Foad's repetitive irritating back-up vocals extol the rewards of love — washing machines and the like.

Pete Hammond forms the backbone of the band and is by far the most impressive new wave drummer around. Particularly on the brilliant 'Equal But Different' with he and bassist Jane Munro interlocking to build up an unstoppable train, giving the rest of the band a solid base.

Throughout most of the numbers Les Wood's powerful vocals swooped and soared particularly on 'Piece Of My Heart' though there was a tendency at times for her to use just volume rather than range.

In view of the highs the occasional slips into the fixed format of early punk numbers was disappointing. For the great strength of The Au Pairs is their willingness to experiment, take different time changes, cross rhythms within which to construct a pop song but without the serious intensity of say The Fall. Above all The Au Pairs and their music are fun. CLIVE FARRELL

Men' and 'Romance' which, with their subtle lyrics and adventurous blend bludgeoning and naive. The real standouts for me, though, are the Clash-like 'Gang War', dedicated to all those "Who enjoy getting their head kicked in", and Larry Wallis's 'Police Car', complete with mass pogging and flying spittle. Why people feel the need to go to a band who they obviously like because they've coughed up a once to see them is beyond me. Perhaps it's a sort of back-handed compliment. Anyway, the Members, to their credit, hardly bat an eye and, after the excellent 'Norman People' closes the set, they're back onstage

for a well earned encore. "We heard the DJ playing some records before and it seems you all like Judas Priest and Van Halen," says Nicky Tesco. "So we're gonna do Judas Priest's new single." They don't, of course, but 'Solitary Confinement' and the very angry 'GLC' more than compensate.

All in all, then, an impressive performance of some very impressive material. "This is the first time this lot have played a lunchtime gig but it don't really matter 'cos they're all out to lunch anyway." went the band's introduction. Don't you believe it. The Members are back and not with a whimper but a bloody great bang. DANTE BONOTTO



NICKY TESCO: compulsive performer

JUDIE'S PUNCH

GARY GLITTER /
CLASSIX /
NOUVEAUX /
BAUHAUS / CUDD-
LY TOYS
Lyceum, London

GARY COULDN'T really lose. As the bondage boys and girls packed into the Lyceum they thought they were gonna be treated to the best of both worlds. The three up 'n' coming support bands were ready to offer modern music for the eighties while Gary was quite content to please by playing backward glam rock.

Gary is still a supreme performer and at the Lyceum his set cheered up a lot of people. But what about the new talent?

Cuddly Toys were not as dreadful as I'd expected. Though they look offputting in their skin-light silk outfits and dyed blonde coiffures, their hard-edged music is surprisingly listenable. The overblown heavy punk riffs and the Cuddly's lack of visual subtlety kept my eyes and ears fully occupied.

While the Toys do their best to overkill the Rod Stewarts and Cheap Tricks of this world, Bauhaus are firmly entrenched in the new music rut. Making good use of black and white shadowy lighting Bauhaus meandered through an atmospheric, arty set. While the singer unconvincingly thrashes round the stage the band build up a jazzy backdrop of hard to relate to rhythms. My mind told me that Bauhaus are to be commended for trying to push music forward but my heart felt left out during their clinical set.

Both mind and heart wandered during Classix Nouveaux's set. Though some of their songs are catchy and clever enough the lead singer's obsession with gimmicks puts me off. He is bald, heavily into costume changes, uses his guitar as a spotlight, plays portable synthesiser, and does his best to distract the audience's attention away from the music. He does have a great voice, a sort of male Lene Lovich, but his songs lack warmth and adventure.

After standing for four hours putting up with the uninspiring bands Gary's set succeeded in the area where the others all failed. He entertained. PHILIP HALL

THE RECORDS

Nashville, London

WILL BIRCH is sharp. Sharp enough to get my vote to write the pure pop section in the definitive book of rock. The Records are developing into the perfect pop band with all the positive points and the disadvantage of that accolade.

On the positive side The Records have skimmied off the cream of pop formula and present various heady concoctions of addictive hooks, memorable breaks, exquisitely colourful arrangements and punchy songs. In Will Birch they have a drummer who keeps time with a snappy crispness that propels the music with a delightful buoyancy.

On the negative side their systematic approach to composition and arranging produces an effect of a 'Greatest Hits' album on which the songs themselves in isolation are excellent but the combination of them together has a cloying effect. Luckily The Records manage to sidestep that trap most times due to the solid foundations on which they have developed their craft.



JUDIE TZUKE/GRADUATE

Theatre Royal, Drury Lane, London.

WITH THE success of the like of The Korgis and The Beat it seems that Bath is the next spot for regional discovery by the media and Graduate could find themselves with a fair share of that spotlight.

Graduate are a sharp suited five piece whose flavour of pop is the traditional mould of the innocent era of Herman's Hermits and early Manfred Mann with flecks of new wave.

Amid their youthful enthusiasm and professional playing, shone the talent of front man Roland Orzabal who displayed a flair for melody, arrangement and performance that was outstanding. Despite moments like their version of The Who's 'Substitute', where they seemed like a youth club band, they seemed proficient enough to transcend that, especially with numbers of the calibre of 'Ever Met A Day' and their excellent single 'Elvis Should Play Ska'.

Judie Tzuke kicked off her set with 'Chinatown' and set the standard for the evening, which was LOUD. The sound was formidable and distracted from whatever qualities might have been buried in the glare. The audience could be seen with fingers placed discreetly in their ears to combat the abrasive volume.

Judie's voice, which has grown a lot stronger since I first heard it, was reduced from a well-rounded instrument to a blunt instrument. It was really only in the quieter moments that she and her vocal foil Paul Muggleton, could be assessed and excellent it was.

The only other bright moments to be salvaged from the arduous aural experience was the quality of Mike Paxman's solos which had the bite, waywardness, control and colour of Elliott Randell's best work for Steely Dan, particularly on 'The Rise Of Heart' and 'Welcome To The Cruise'.

Of the new material, from the forthcoming album 'Sports Car, Living On The Coast', 'Understanding 'Nightline' and the title track seemed good but all were ruined by a sound mixer who doesn't really deserve to have eardrums. MIKE GARDNER

The Records played a good set at the Nashville retaining proven classics from their vastly underrated 'Shades In Bed' album such as

'Teenarama', 'All Messed Up And Ready To Go', 'Girl' and their finest work 'Starry Eyes'. From their forthcoming album 'Crashes' they displayed that their 45 rpm ears haven't failed them yet as they skated through the resonant 'Rumour Sets The Woods Aight', 'The Worriers', 'Man With A Girlproof Heart' and 'Girl In Golden Disc', the latter a tune to fall in love with.

Most of the current interest in The Records stems from the addition of Jude Cole on guitar from Moon Martin's band. As with most Americans, his harmony work is impeccable. Also, in company with most Americans, his guitar work is smooth and lacks the rough edges and spontaneity of Huw Gower, the previous holder of the lead guitar position in the band.

Whether this lack of surprise can be attributed to his new position and the attendant gradual build up of confidence or is just part of his style remains to be seen. However, his work on 'Man With A Girlproof Heart' and the slippery zip of the solo on 'Insomnia' proves that he will slot in a lot more comfortably in the future. A future that will be worthy of everybody's attention. MIKE GARDNER

SHAM 69

Top Rank Sheffield

SHAM HAVE never been a band to pat you on the back when they could boot you in the groin. True to form they started the gig with '2001' played at gut wrenching volume over the PA, while the crowd chanted their adoration and sang "there's only one Jimmy Pursey". How Sham have got the cheek to claim no responsibility for inciting their crowd is really beyond me. Herald-ed by the blaze of magnesium flares, the

band hammered into 'Voices', 'Angels With Dirty Faces' and 'Questions And Answers'.

Kermit was solid as a rock, Parsons blazed away like a guitar god and Pursey was his usual lovably offensive over-emotional and over-loud he sadly succeeded in ruining the pace and power of the evening by adopting his tedious roll as punk Hughie Green for the bonehead generation. Each between song rap seemed like an embarrassing eternity it was vintage Pursey. Y'know the usual twaddle about the system, the police, the music, press, record companies, Sid Vicious, Ulster, etc, etc, etc. He even gave us that hoary old chestnut about it being "Tough At The Top". Turn it in Jim, you'll have me crying into the swimming pool. His sermonising comes over like do it yourself rebellion for the under fives. He should stick to playing punk rock.

No Sham gig would be complete without the usual gaggle of pinheads crowding Pursey off stage and bellowing inanely down the mikes and tonight was no exception. Sadly Jim is not yet sussed enough to realise the imbeciles are on a pathetic ego trip. Showing off to their mates and not exhibiting their working class solidarity with him. The gig ended in an entertaining shambles.

Listening again to the moronic charm of 'Her-sham Boys', 'The Kids Are United' and 'Borstal Breakout' it was obvious that Sham badly need material to replace these rough diamonds. They badly need a hit single. If they don't get that hit it could be a choice between joining Norman Wisdom at the end of the pier, or Bob Monkhouse on Celebrity Squares for Mr Pursey. I think you'd better get writing Jim. And quick. JACK BOWER.

THIN LIZZY

City Hall, Cork

THE END of an Irish tour, a packed Cork City Hall, a highly partisan crowd; the elements are right for an introduction to Lizzy 1980 style.

Support band The Tear Jerkers don't stand a chance but they deliver all the same. Pity about the covers 'Murder Mystery' and 'Comic Book Heroes' but they define the strength of the band with a future. Quirky pop with chart potential — they move no mountains but neither will they pretend to. And they've got a cheeky humour that makes them enduring.

Thin Lizzy already have that here's where quality control becomes vital. And things haven't been going the band's way since the departure of rough diamond Brian Robertson. Just when things might have worked with his ultimate replacement Gary Moore, the latter split — they've been working on replacements since.

Former Pink Floyd, side-kick Snowy White's the man and this tour is his first outing. Ten days on the road before Cork — now we can begin to judge and it's looking good. White is less showy than Moore, less aggressively seeking the limelight, restoring some of the magical balance that was there between Gorham and Robertson.

The whole set is confident but it isn't the one they'll be taking around Britain, featuring as it does, a lot of 'Live And Dangerous' and harking right back to 'Whisky In The Jar' but it's still impressively tight and exceptionally musical. Lizzy still avoids the worst excesses of heavy metal, still laced to power with graceful lifting melodies, still keep the volume well below brain crashing level. The addition of keyboards in the person of Midge Ure (who adds a third guitar later on) doesn't clutter things up either, adding a texture here, a dimension there, unobtrusively and effectively.

Tonight Thin Lizzy are on, the sound is on, the crowd is on and the chemistry is working.

Lynott even gets to do 'Dear Miss Lonely Hearts' from the solo album and the band handle it like they've been doing it as long as 'The Boys Are Back' and 'Jail Break'.

The tour couldn't have ended on a higher note. Now — and for the British tour — it's down to the new material. FINN BARRY

DEF LEPPARD / MAGNUM / THE TYGERS OF PAN TANG

Lyceum, London

ONE WAY or another, Def Leppard have taken a good deal of stick recently. The first EP, released on their own Bludgeon Rifle label, earned them wide acclaim and a prominent position in heavy metal's new wave.

Since signing to Phonogram, however, it's been a different story. So far, the new deal has produced only two singles and an album and yet already they're being accused of selling out to the American market. On Sunday evening, however,

in a packed Lyceum, Def Leppard did a lot to answer their critics and prove that the "business" has not dulled their youthful hard edge.

First on the bill, though, were The Tygers of Pan Tang who delivered a good, if somewhat predictable, set. Faced with the usual support band problems of little space and weak volume they battled away well and, apart from an excessive use of phasing by guitarist and Frank Marino lookalike Bob Weir, I've no real complaints. The audience liked them too and insisted they return for a tearaway version of ZZ Top's 'Tush'.

'See you on the Scorpions tour', were vocalist Jeff Cox's final words and I would say that's more than likely. Next up were Magnum, sufficiently big these days to warrant their own backdrop (a silver gauntlet on a black background, if you're interested). Their major claim to fame, though, is their quite appalling stage apparel and I'm pleased to report that, in this department, there's been no improvement

whatsoever. When I tell you that their costumes were a subtle blend of The Glitter Band, Judas Priest and Oxfam I think you'll know what I mean. But don't get me wrong. Just because this band don't look the part doesn't mean that they can't cut it musically. In fact, Magnum turned in a really fine performance, not quite on a par with US pop merchants Styx or Kansas, but good nonetheless.

Songs off the first album like 'Invasion' and 'The Bringer' were particularly impressive with fine interplay between new boy Harding's neo-classical keyboards and Tony Clarkin's fighting guitar. They even had a couple of flashbombs at the end which raised them quite considerably in my estimation I can tell you.

And so to Def Leppard. A handful of teenagers with plenty to say and a good many wats to help them say it. Lights dim, dry-ice billows and the taped intro to 'When The Walls Came Tumbling Down' kicks off the set. On record, I've always found this opening ridiculously pompous but in the atmosphere of a live event it works rather well.

Then it's into the song proper with vocalist, Joe Elliot, well in control and all the right noises coming from behind. 'It Could Be You' is next up but it's only with the third number, a pounding 'Rock Brigade', that things really start to move. I know the band wanted this as their last single and it's a pity Phonogram didn't listen 'cos it's by far their most commercial number and infinitely superior to 'Hello America'.

From here on, though, it's a real metal tour — de force with all the songs on the album given the treatment they deserve. There's also three new numbers to be savoured, each well up to scratch, but with 'Medicine Man' particularly outstanding. It's still the early stuff that scores most heavily, though: 'Overture', with the duelling guitars of Steve Clark and Pete Willis sounding very Lizzzy-esque, and, of course, 'Gelcha Rocks Off' which remains their most dynamic composition to date. Two encores, 'Hello America' and the persistently demanded 'Wasted' and they're off, a very impressive performance indeed.

There are really two distant sides to Def Leppard. The recorded side, which tends to be rather smooth and subdued, and the live side which is raw, rough-edged and exciting. The choice is yours but I know which I prefer. DANTE BONUTTO

Bloody Awful

BA ROBERTSON

Venue, London

HELLO DARLINGS, it's posers night again, where the girls languorously smoke cigarettes and hang on to well chiselled young men. Occasionally they strut around or gently sway to the music.

Not many acts can survive such disinterest and BA was the latest victim to fall foul of the steely knife. This was a debut that went down like the Hindenburg. At the Venue you have to grab 'em by the scruff of the neck on each and every song or they just scurry away into the woodwork. BA's grip just wasn't firm enough.

The trouble was, he was just too damn smug and when you've got smugness from both artist and audience, nobody is going to have a really good time. After three hit singles and songwriting credits for Cliff Richard, BA must reckon he can do what he likes, too much publicity seems to have gone to his head and he treated his audience like a

schoolmaster with a class of smelly kids to look after.

The set started admirably enough with a selection of cuts from his album including 'Gonzo For My Girlfriend'. But from there he insisted on visiting his dubious past with a selection of embarrassingly bad songs phrased in such somber Caledonian tones that to upturned ears you couldn't understand what the hell he was on about anyway.

BA is too twittingly untunny, especially on a piece of dross called 'Dance In Time' which seemed to go on for hours. The chatter in the audience got louder as BA became shrew-like and quieter. After that he tried to liven things up but it just fell on deaf ears.

Perhaps BA has the potential to be a mega star. Anybody with a chin that looks like two of Bruce Forsyth's joined together should be on to a winner. But BA needs to re-think and sort out his act a little. Either that or he shouldn't venture out of the recording studio very often. ROBIN SMITH

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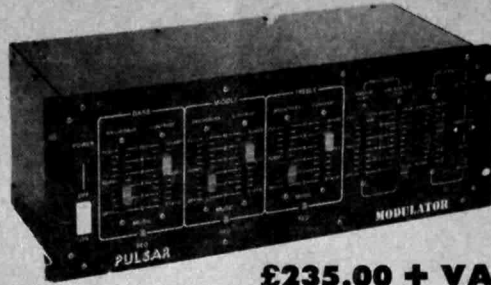
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ANTIQUAE AGEING and slightly dusty discs, Everley Brothers to Pistols and Parkas, list 4 large SAE Juan Zeenur, Records, Valley Rise, Castle Close, Exsex.

25,000 RECORDS always in stock. Golden Oldies, recent hits, LP's from 75p. Send 15p stamp for huge list — Gemini Records, 123 George Street, Mablethorpe Lincs.

ELVIS 78's for sale. All Shock Up plus many more, SAE with offers for these mint condition oldies. — Pete's Disco, 34 Hospital Road, Pen - Pedair - Meol, Hengoed, Mid Glam.

DO YOU collect records? My latest catalogue lists hundreds of top hits from 50's, 60's and 70's all brand new! Send to Tim Heath, 112 Stonedale, Sutton Hill, Telford, Salop.

MOLDLESS OLDIES! 1,000s available, 1955/79. Imports, deletions, collectors' originals, UK labels, singles, EPs, LPs — SAE Diskery, 80/87 Western Road, Hove, Sussex. Callers welcome.

PRIVATE SALE, all types of singles, very cheap. — SAE, 15 Garfield Road, London E13 8EN.

PAST B L A S T E R S ! GOLDEN Oldies available. 56-78. A must for collectors, a Godsend for DJs. — SAE Valco, 24 Southwalk, Middleton, Sussex.

PLACED EDGE to edge our stock of over 100,000 oldies would reach from Tower Bridge to just outside Mrs Enid Sprake's cottage in Purley. Surely some of them would be ones YOU want. Send your WANTS LIST to or call 'Beans' 27 Surrey Street, Croydon, 01-680 1202.

LPs FROM 35p, 45's from 10p — SAE, Pat 24 Beaufort Avenue, Blackpool.

Records Wanted

STUDIO ALBUM of C. Santana, B Miles, released 1971. £5 offered for good condition copy. — M. Jo, 50 Roman Road, Steyning, Sussex BN4 3FN.

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EVERLY BROTHERS, very best or Fabulous Fifties Treasury and Yardbirds Greatest Hits (mint condition). — 6 Jalmons Road, Edmonton N9.

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

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TURN SPEED DISCO, complete entertainment, anywhere. — Farnham 715088. **DISCO "REPLAY"** London. — 327 6424.

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DISCO for sale, Stereo Hawaii two HH Pro 150 speakers, 2 HH Pro 200 speakers, 2 HH 100w slave amps, strobe projector, sound-light, plus many more extras, exceptional value at £975. — Phone Orpington 37009.

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COMPLETE STEREO disco, Citronic 100w per channel, bins, horns, lights, strobe mike, etc. Immaculate condition. £550. Further details/demonstration please phone St Albans 62133.

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INSURANCE BEST terms available in the Market 'All Risks' on instruments and gear, PL, PA, DJ's and 'Pop' groups a speciality. Write: 'Spotlight' D/A (RM), 169 Queens Road, Nuneaton.

EMPLOYMENT OPPORTUNITIES with record companies, radio stations, etc. Full-time, part-time, experience unnecessary. 'Music Industry Employment Guide', £1. 'Radio Employment Guide', £1. 'British Music Index' (includes 450+ record company addresses). £1. All three £2.40. — Dept 12, RS Productions, Hamilton House, Staverton Tolnes, Devon.

16 TRACK DEMOS!!! From £28 per song lead sheets arrangements. Details to D. Morgan Jones (Dept RM1), 27 Denmark St, London WC2H 8NJ (01-836 1186).

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

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

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LYRIC WRITERS required by recording company. — Details SAE, 30 Sneyd Hall Road, Blixwich Staffordshire.

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BARBARELLA PIX (photo novel/scrapbook ideal). — Phone 0602 275746.

RADIO JINGLES, single or cassettes, must be good condition, good price paid. — Gary Moulder, 29 Morland Road, Great Barr, Birmingham.

BAY CITY Rollers singles, posters, books, souvenirs, etc. wanted. Anything on the group whatsoever bought from you at a reasonable price. — Write to Neil, 4 Gerard's Lane, St Helens, Merseyside.

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LYRICIST WANTS to collaborate with melody writer, preferably South West area, new wave. — Details to Brendan Trangle, Farm House, Paul, Penzance, Cornwall.

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Name
Address

Name and address when included in advert must be paid for

SOUL ALBUMS

1	THE WALL, Pink Floyd	Columbia
2	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
3	GLASS HOUSES, Billy Joel	Columbia
4	MAD LOVE, Linda Ronstadt	Asylum
5	OF THE WALL, Michael Jackson	Epic
6	THE WHISPERS, The Whispers	Solar
7	LIGHT UP THE NIGHT, The Brothers Johnson	A&M
8	AMERICAN GIGOLO, Soundtrack	Polydor
9	DEPARTURE, Journey	Columbia
10	DAMN THE TORPEDES, Tom Petty & The Heartbreakers	Backstreet
11	GET HAPPY, Elvis Costello	Columbia
12	BEBELE STRANGE, Heart	Epic
13	PHOENIX, Dan Fogelberg	Full Moon/Epic
14	CHRISTOPHER CROSS, Christopher Cross	Warner Bros
15	THE LONG RUN, Eagles	Asylum
16	PERMANENT WAVES, Rush	Mercury
17	PRETENDERS, Pretenders	Sire
18	LOVE STINKS, J. Geils Band	EMI
19	FUN AND GAMES, Chuck Mangione	A&M
20	GO ALL THE WAY, Isley Brothers	T-Neck
21	RAY, GOODMAN & BROWN, Ray, Goodman & Brown	Polydor
22	CATCHING THE SUN, Snyo Gya	MCA
23	BAD LUCK STREAK IN DANCING SCHOOL, Warren Zevon	Asylum
24	SKYLARKIN, Grover Washington Jr	Motown
25	THE PLEASURE PRINCIPLE, Gary Numan	Alco
26	WARM THOUGHTS, Smokey Robinson	Tamla
27	BUT THE LITTLE GIRLS UNDERSTAND, The Knack	Capitol
28	CRASH AND BURN, Pat Travers Band	Polydor
29	AFTER DARK, Andy Gibb	RSO
30	LADIES NIGHT, Kool & The Gang	De-Lite
31	LOVE SOMEBODY TODAY, Sister Sledge	Cotillion
32	MIDDLE MAN, Baz Scaggs	Columbia
33	TENTH, The Marshall Tucker Band	Warner Bros
34	VICTIMS OF THE FURY, Robin Trower	Chrysalis
35	WOMEN AND CHILDREN FIRST, Van Halen	Warner Bros
36	ALL THAT JAZZ, Soundtrack	Casablanca
37	BIG FUN, Shalamar	Solar
38	PROGRESSIONS OF POWER, Triumph	RCA
39	AUTOGRAPH, John Denver	RCA
40	RARITIES, The Beatles	Capitol
41	KEEP THE FIRE, Kenny Loggins	Columbia
42	DREAMS, Grace Slick	RCA
43	EAT TO THE BEAT, Blondie	Chrysalis
44	GIDEON, Kenny Rogers	United Artists
45	THE ROSE, Soundtrack	Atlantic
46	THE GAP BAND II, The Gap Band	Mercury
47	TUSK, Fleetwood Mac	Warner Bros
48	ROBERTA FLACK FEATURING DONNY HATHAWAY	Atlantic
49	IN THE HEAT OF THE NIGHT, Pat Benatar	Chrysalis
50	TRILOGY, PAST, PRESENT AND FUTURE, Frank Sinatra	Reprise
51	ON THE RADIO - GREATEST HITS, VOLUMES ONE & TWO, Donna Summer	Casablanca
52	TWO, G. O.	Arista
53	END OF THE CENTURY, The Ramones	Sire
54	MOUTH TO MOUTH, Lipps Inc	Casablanca
55	PARTNERS IN CRIME, Rupert Holmes	Infinity
56	EVITA, Festival	RSO
57	GOLD & PLATINUM, Lynrd Skynrd Band	MCA
58	COAL MINER'S DAUGHTER, Soundtrack	MCA
59	LONDON CALLING, The Clash	Epic
60	SPIRIT OF LOVE, Con Funk Shun	Mercury
61	10 1/2, The Dramatics	MCA
62	TWO PLACES AT THE SAME TIME, Ray Parker Jr and Raydio	Arista
63	LET'S GET SERIOUS, Jermaine Jackson	Motown
64	SACRED SONGS, Daryl Hall	RCA
65	HYDRA, Toto	Columbia
66	UNION JACKS, The Babys	Chrysalis
67	THE GAMBLER, Kenny Rogers	United Artists
68	DREAM STREET ROSE, Gordon Lightfoot	Warner Bros
69	SKYY, Skyyway	Salsoul
70	DREAM COME TRUE, Earl Klugh	United Artists
71	LATE AT NIGHT, Billy Preston	Motown
72	DANCIN' AND LOVIN', Spinners	Atlantic
73	EVERY GENERATION, Ronnie Laws	United Artists
74	CORNERSTONE, Styx	A&M
75	KENNY, Kenny Rogers	United Artists

1	WORKING MY WAY BACK TO YOU, Detroit Spinners	Atlantic
2	CHECK OUT THE GROOVE, Bobby Thurston	Epic
3	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood	RCA
4	STOMP, Brothers Johnson	A&M
5	TONIGHT I'M ALRIGHT, Narada Michael Walden	Atlantic
6	MOTIVATION, Atmosfear	Elite
7	GET ON DOWN TO THE MELLOW SOUND, Players Assoc.	Vanguard
8	TOGETHER WE ARE BEAUTIFUL, Fern Kinney	WEA
9	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	Arista
10	AND THE BEAT GOES ON, Whispers	Solar
11	JUST A TOUCH OF LOVE, Slave	Atlantic
12	LION DANCE, Hiro Shimma	Arista
13	HANG ON IN THERE BABY, Autumn + Johnny	Polydor
14	OOH BOY, Rose Royce	Whitfield
15	HOLDING ON, Tony Royce	Calibre
16	YOUNG CHILD, Ronnie Laws	UA
17	RAP-O CLAP-O, Joe Bataan	RCA
18	LOVE INJECTION, Trussel	Elektra
19	TONIGHTS THE NIGHT, Sharon Paige + Harold Melvin	Source
20	SPECIAL LADY, Ray, Goodman + Brown	Mercury

Compiled by: BLUES & SOUL, 153 Praed Street, London W1. Tel 01-402 6887.

US SOUL

1	DON'T SAY GOODNIGHT, Isley Brothers	T-Neck
2	STOMP, Brothers Johnson	A&M
3	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood	20th Century
4	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE, Gap Band	Mercury
5	OFF THE WALL, Michael Jackson	Epic
6	AND THE BEAT GOES ON, Whispers	Solar
7	LADY, Whispers	Solar
8	WORKING MY WAY BACK TO YOU, Spinners	Solar
9	YOU ARE MY HEAVEN, Roberta Flack with Donny Hathaway	Atlantic
10	WELCOME BACK HOME, Dramatics	MCA
11	LET ME BE THE CLOCK, Smokey Robinson	Tamla
12	TWO PLACES AT THE SAME TIME, Ray Parker, Jr & Raydio	Arista
13	SPECIAL LADY, Ray, Goodman & Brown	Polydor
14	STANDING OVATION, G. G.	Arista
15	HIGH, Skyy	Salsoul
16	BOUNCE, ROCK, SKATE, ROLL, Vaughn Mason & Crew	Brunswick
17	GOT TO BE ENOUGH, Con Funk Shun	Mercury
18	TOO HOT, Kool & The Gang	De-Lite
19	LET'S GET SERIOUS, Jermaine Jackson	Motown
20	WE OUGHT TO BE DOIN' IT, Randy Brown	Chocolate City

US DISCO

1	STOMP, Brothers Johnson	A&M
2	AMERICAN GIGOLO (Soundtrack), Giorgio & Blondie	Polydor
3	FUNKYTOWN/ALL NIGHT DANCING, Lipps, Inc	Casablanca
4	TWILIGHT ZONE, Manhattan Transfer	Atlantic
5	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE, Bobby Thurston	Prelude
6	TWO TONS OF FUN, All Cuts, Two Tons O' Fun	Fantasy
7	LOVERS' HOLIDAY, Change	Warner/RFC
8	MUSIC TRANCE, Ben E. King	Atlantic
9	WALK THE NIGHT/LIFE AT THE OUTPOST, Skatt Bros	Casablanca
10	HIGH ON YOUR LOVE/HOT HOT, Debbie Jacobs	MCA
11	RIPE, All Cuts, Ava Cherry	RSO/Curtom
12	ALL NIGHT THING, The Invisible Man Band	Mango
13	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood	20th Century
14	IN THE SOCKET, Shalamar	Solar
15	EVITA, All Cuts, Festival	RSO
16	POP POP SHOO WAH, Erotic Drum Band	Prism
17	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX, The Whispers	Solar
18	VERTIGO/RELIGHT MY FIRE/FREE RIDE, Dan Hartman	Blue Sky
19	NOW I'M FINE, Grey & Hanks	RCA/Hologram
20	MANDOLAY, La Flavour	Sweet City

STAR CHOICE

1	BLANK GENERATION	Voidoids
2	SPIRAL SCRATCH	Buzzcocks
3	CABARET	Louis Armstrong
4	SOMEWHERE OVER THE RAINBOW	Judy Garland
5	WHITE HORSES	Jackie
6	THE ROCKER	Thin Lizzy
7	TEENAGE KICKS	Undertones
8	ONLY SIXTEEN	Dr Hook
9	MY WAY	Sid Vicious
10	ARMAGEDDON TIME	Clash



Wendy Wu of The Photos

YESTERYEAR

ONE YEAR AGO (APRIL 14, 1979)	
1	BRIGHT EYES
2	GOOL FOR CATS
3	SOME GIRLS
4	IN THE HAZY
5	I WILL SURVIVE
6	HE'S THE GREATEST DANCER
7	SILLY THING WHO KILLED BAMBI
8	SULTANS OF SWING
9	SHAKE YOUR BODY (DOWN TO THE GROUND)
10	THE RUNNER
FIVE YEARS AGO (APRIL 19, 1975)	
1	BYE BYE BARY
2	FOX ON THE RUN
3	LOVE ME LOVE MY DOG
4	SWING YOUR DADDY
5	THE PUNKY GIBBON/SICK MAN BLUES
6	THERE'S A WHOLE LOT OF LOVING
7	GIRLS
8	FANCY PANTS
9	HONEY
10	THE UGLY DUCKLING

TEN YEARS AGO (APRIL 16, 1970)	
1	ALL KINDS OF EVERYTHING
2	BRIDGE OVER TROUBLED WATER
3	CAN'T HELP FALLING IN LOVE
4	KNOCK KNOCK WHO'S THERE
5	SPIRIT IN THE SKY
6	GIMME DAT GING
7	YOUNG, GIFTED AND BLACK
8	WANDERIN' STAR
9	FAREWELL IS A LONELY SOUND
10	I CAN'T HELP MYSELF
FIFTEEN YEARS AGO (APRIL 17, 1965)	
1	THE MINUTE YOU'RE GONE
2	FOR YOUR LOVE
3	CONCRETE AND CLAY
4	CATCH THE WIND
5	HERE COMES THE NIGHT
6	STOP IN THE NAME OF LOVE
7	TIMES THEY ARE A-CHANGING
8	I CAN'T EXPLAIN
9	THE LAST TIME
10	TICKET TO RIDE

1	STOMPI, Brothers Johnson	A&M 12in
2	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood	20th Century-Fox 12in
3	TONIGHT I'M ALRIGHT, Narada Michael Walden	Atlantic 12in
4	CHECK OUT THE GROOVE, Bobby Thurston	Epic 12in
5	AND THE BEAT GOES ON, Whispers	Solar 12in
6	HOLDIN' ON/BURNIN' ALIVE, Tony Royce	Calibre 12in
7	WORKING MY WAY BACK TO YOU, (Detroit) Spinners	Atlantic 12in
8	THE GROOVE, Rodney Franklin	CBS 12in
9	CUBA/BETTER DO IT SALSA, Gibson Brothers	Island 12in
10	DANCE YOURSELF DIZZY, Liquid Gold	Polo 12in
11	JUST CAN'T GIVE YOU UP, Mystic Merlin	Capitol 12in
12	ROCK WITH YOU, Michael Jackson	Epic 12in
13	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	Arista 12in
14	TOGETHER WE ARE BEAUTIFUL, Fern Kinney	WEA 12in
15	SHANTE, Mass Production	US Corillion LP
16	I SHOULDA LOVED YA, Narada Michael Walden	Atlantic 12in LP
17	LOVE INJECTION, Trussel	Elektra 12in
18	USE YOUR BODY & SOUL/YOU GAVE ME/IF I DON'T WANT TO CHANGE YOU/SURE SHOT/I SEE THE LIGHT/YOU'VE BEEN GONE	US De-Lite LP/12in promo
19	JUST A TOUCH OF LOVE, Slave	Atlantic 12in
20	YOUNG CHILD, Ronnie Laws	UA 12in
21	STANDING OVATION, G. G.	Arista 12in
22	LET'S GET SERIOUS/BURNIN' HOT/WE CAN PUT IT BACK TOGETHER/YOU GOT TO HURRY GIRL, Jermaine Jackson	US Motown LP
23	CISSELIN' HOT, Chuck Cissel	Arista 12in
24	TONIGHT'S THE NIGHT, Sharon Paige	Source 12in
25	MUSIC TRANCE, Ben E. King	Atlantic/US 12in promo
26	MOTIVATION/EXTRACT, Atmosfear	MCA 12in
27	EYES ON YOU/LVIN' FOR TODAY/DANK, Dayton	US UA LP
28	YOU GOT WHAT IT TAKES, Bobby Thurston	Epic LP
29	O. T. B. A. LAW/EVERY GENERATION/AS ONE, Ronnie Laws	UA LP
30	BACK TOGETHER AGAIN/YOU ARE MY HEAVEN, Flack/Hathaway	US Atlantic LP
31	THE BOYS IN BLUE/THIS IS THIS, Light Of The World	Ensign 12in
32	RIGHT IN THE SOCKET, Shalamar	Solar 12in
33	IN THE STONE/BIYO, Earth Wind & Fire	CBS 12in
34	HAWKEYE, Wilbert Longmire	US Tappan Zee LP
35	HAVEN'T YOU HEARD, Patrice Rushen	Elektra 12in
36	LIGHT UP THE NIGHT/THIS HAD TO BE/CELEBRATIONS/SMILIN' ON YA, Brothers Johnson	A&M LP
37	ATOMIC, Blondie	Chrysalis 12in
38	BEHIND THE GROOVE, Teena Marie	Motown LP
39	RHYTHM TALK, Jocko	Phil Int 12in
40	WINNERS/CLOSE TO YOU/OPEN YOUR MIND/ROLLIN' ON KIEBER	US Atlantic LP/12in promo
41	SHAKIT/MUSIC MAKES YOU FEEL LIKE DANCING, Brass Construction	UA 12in
42	STRUT/MAGIC FINGERS/MYSTERIOUS MAIDEN/ALEKASAM/DENISE, Chico Hamilton	US Elektra LP
43	THE GET-DOWN MELLOW SOUND, Players Association	Vanguard 12in
44	LOVE YOU FOREVER, Bunny Mack	Rokel/RCA 12in
45	RIGHT IN THE SOCKET (REMIX)/THE SECOND TIME AROUND, Shalamar	Solar 12in
46	DANCE OF LOVE/FEELING GOOD/WHEN YOU SHAKE, Mandrill	US Arista LP
47	EDUCATION WRAP, Community People	US Delmar Int 12in
48	FOR THOSE WHO LIKE TO GROOVE/TWO PLACES AT THE SAME TIME/IT'S TIME TO PARTY NOW/UNTIL THE MORNING COMES/EVERYBODY MAKES MISTAKES, Raydio	Arista/US LP
49	THE NEXT BEST THING TO BE THERE/WE OUGHT TO BE DOIN' IT/LOVE FORMULA 69/THINGS THAT I COULD DO TO YOU, Randy Brown	Casablanca 12in/US LP
50	FOR THE PUBLIC, Heath Brothers	US Columbia/US LP
51	MOVE ON UP UP UP UP, Destination	Butterfly 12in
52	CALL ME, Blondie	Chrysalis/Polydor LP
53	DON'T BELIEVE YOU WANT TO GET UP AND DANCE (COPS), Gap Band	Mercury 12in
54	FAN THE FIRE/YOUR LOVE/WHERE ARE YOU, Eugene Record	Warner Bros LP
55	THE WORLD IS A GHETTO, War	MCA LP/12in
56	I'M BACK FOR MORE/SCHOOL OF THE GROOVE/YOU ARE MY PERSONAL ANGEL, Al Johnson	US Columbia LP
57	MUSIC/AFTER THE LOVE HAS GONE/NEED YOUR LOVE/ROCKIN' ALL NIGHT/GIVE IT YOUR BEST SHOT, Gary Bartz	US Arista LP
58	I CAN'T HELP IT/OPEN UP YOUR MIND (WIDE)/EASY LOVING YOU/SNAKE EYES, Grover Washington Jr	Motown LP
59	PATA PATA, Osibisa	Pys 12in
60	IN THE THICK OF IT, Brenda Russell	A&M 12in
61	GIVE ME THE SUNSHINE/I'M BACK FOR MORE, Leo's Sunshipp	US Lyon's LP
62	CALIBRE CUTS, Varicos	Calibre 12in
63	GOT TO BE ENOUGH/HAPPY FACE, ConFunkShun	US Mercury LP/12in
64	RUNNING AWAY/CAN'T YOU SEE ME, Roy Ayers	Polydor 12in
65	SEXY EYES, Dr Hook	Capitol 12in
66	DOMINOES LIVE AT THE ROXY, Donald Byrd	US Blue Note LP
67	DON'T STOP THE FUNK/REGRETS/LET THE FUNK FLOW, James Brown	US Polydor LP
68	GOT TO FAN THE FLAME/THE ROCK IS GONNA GET YOU, Gordon's War	US Stan-Jay 12in
69	OVERNIGHT SENSATION/Jerry Knight	A&M/US 12in
70	I THOUGHT IT WAS YOU (DIRECT-CUT), Herbie Hancock	Japanese CBS/Sony LP
71	I CAN FEEL IT/IAUWETA, Stop	Calibre 12in
72	RAP-O CLAP-O, Joe Bataan	RCA 12in
73	GIVE UP THE FUNK, B. T. Express	US Columbia
74	OOH BOY, Rose Royce	Whitfield 12in
75	THE YEAR OF THE CHILD, Givens Family	US Venture 12in
76	SEE PEACE A CHANCE, Lornie Lison Smith	US Columbia LP
77	HELP YOUR LOVE, Guardian Angel	MR 12in
78	STREET LYNCH, Chicago	CBS 12in
79	GIVE YOUR LOVE/SHADOW DANCING, Ndugu & The Chocolate Jam Co	US Columbia LP
80	NOW THAT I FOUND YOU, One Way/Al Hudson	MCA 12in
81	GO ALL THE WAY/DON'T SAY GOODNIGHT/PASS IT ON/SAY YOU WILL, Isley Brothers	US T-Neck LP
82	BUMPER TO BUMPER, Avenue B Boogie Band	US Salsoul 12in
83	GO DOWN/LIES/SOMEDAY (IN YOUR LIFE)/IS IT COOL, GG	Arista LP
84	CHAMELEON, La Prezenta	US GNP Crescendo 12in
85	IF YOU WANT IT, Nittyhate	Arista 12in
86	LITTLE RUNAWAY/STUR YOUR STUFF, Slinee City Band	US Gordy LP
87	DEPUTY OF LOVE/I'M AN INDIAN TOO, Dan Armando	Z6 12in
88	GO FOR IT/WAKING LOVE, Herbie Hancock	CBS 12in
89	SATURDAY NIGHT, Herbie Hancock	US Columbia LP
90	RUB-A-DUB/OCEAN LINER, Passport	US Atlantic LP