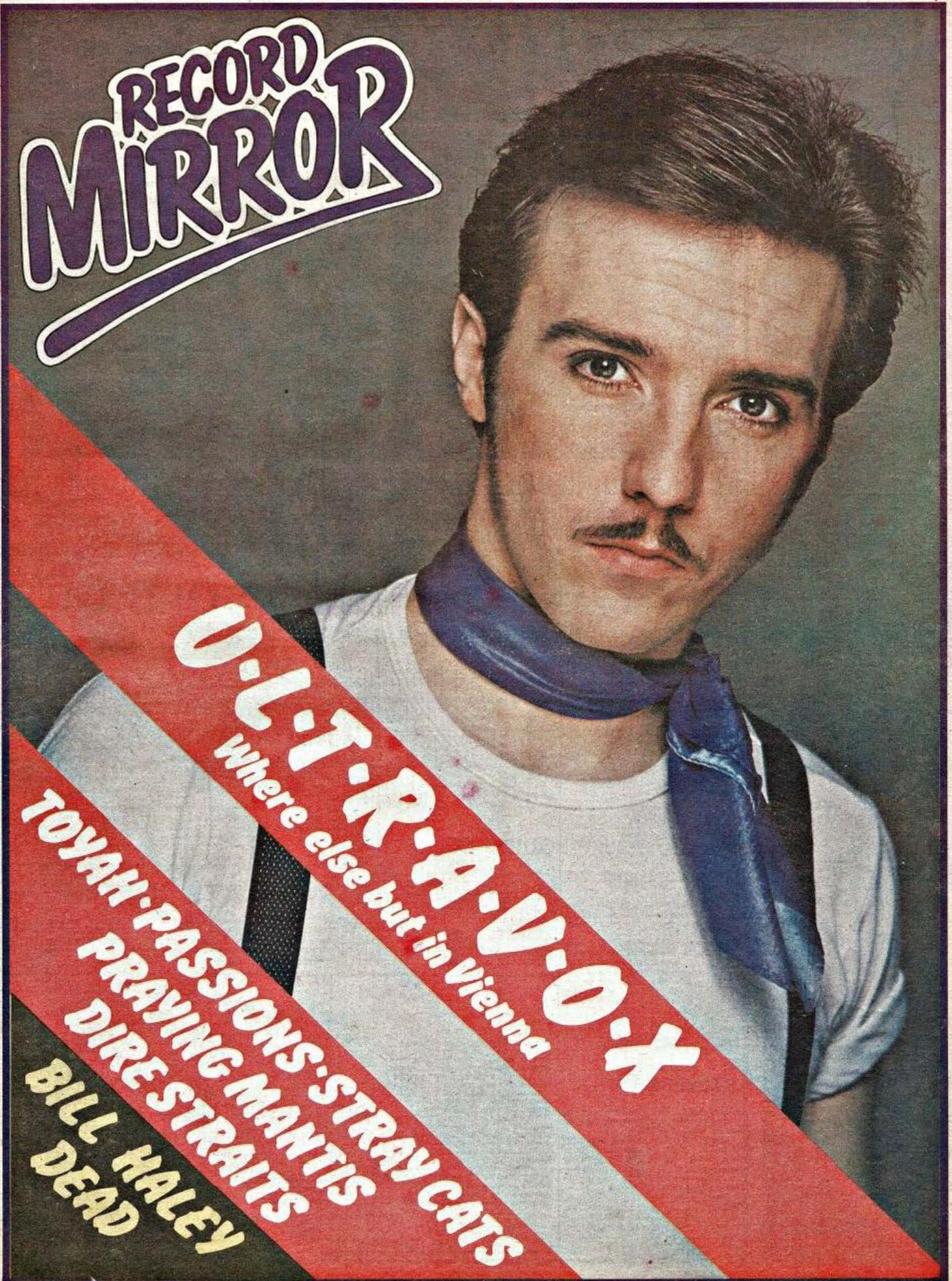


RECORD MIRROR



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PRAYING MANTIS
DIRE STRAITS
BILL HALEY
DEAD

MIDGE URE OF ULTRAVOX. PIC BY BRIAN ARIS

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Distributed by
Spotlight Magazine Distribution Ltd.
1 Benwell Road, London N7 TAX
01-867 6411
c1981

Morgan Grampian Ltd.
Calderswood St.
London SE18 6QH.

Registered as a newspaper at the
Post Office.
Published by Spotlight Publications
Ltd.
40 Long Acre, London WC2E 9JT
and printed by
South Eastern Newspapers Ltd,
Larkfield, Maidstone, Kent, ME20 5SG.

TAKE A BOW . . .



BOW WOW WOW, fronted by 15-year old Anabella, are to play a major 12 date tour.

The band, the first to pioneer the single cassette market, are to kick off their tour with a showcase gig at London's Rainbow Theatre on February 28, before continuing at Norwich University of East Anglia March 12, Nottingham Rock City 13, Manchester University 14, Liverpool Royal Court Theatre 15, York University 16, Newcastle Royalty Theatre 24, Cambridge Corn Exchange 27, St Albans City Hall 28, Brighton Top Rank 29, Derby Assembly Room 31, Birmingham Top Rank April 1.

There will be no minimum age entrance at the Rainbow gig and Bow Wow Wow have made sure that ticket prices for all gigs will be kept to a maximum of £3.

. . . AND WAVE BYE BYE



BONNET ON

GRAHAM BONNET, who left Rainbow at the beginning of this year, releases his first solo single on February 27.

Called 'Night Games', it's produced by Francis Rossis and John Eden, of Status Quo. Bonnet will be promoting the single with a visit to the UK for three weeks, and is due to start recording his solo album with Cozy Powell, Neil Murray and Mick Moody of Whitesnake, and Andy Bown.

MILLIE IN

MILLIE JACKSON will play her first British concerts for two years when she arrives in with her band in March.

The soul and funk star will headline at the Brighton Dome March 6, London Victoria Apollo 7, 8. For her London shows, she will give two performances each night.

Millie has just released a new single 'I Had To Say It', taken from the album of the same name.

SAGA CONTINUES

SAGA, THE Canadian hard rock band, will headline their own mini-tour of Britain this month.

The five man band will play five concerts before heading on to Europe. Full British itinerary is: Manchester UMIST Union February 13, St Albans Civic Hall 14, Bournemouth Winter Gardens 16, London Lyceum 19, Sheffield University 21.

The band release a three track 12in EP on February 13 to coincide with their visit. Retailing at under £1, track listing is: 'Careful Where You Step', 'How Long' and 'Take It Or Leave It'.

SWEET TREAT

THE SWEET are to play a 10 date tour in March — a double first. It's their first tour in over three years and their first as a trio.

More dates will be added, but those already confirmed are Newcastle City Hall March 6, Nottingham Rock City 7, Cardiff Top Rank 10, Wakefield Unity Hall 11, Liverpool Royal Court 12, Bath Queen Mary College 13, Bath Pavilion 14, Hanley Victoria Hall 17, Lancaster University 18, Glasgow University 20.

All tickets are available now, and are pegged at £2.50, with the exception of Nottingham where they cost £3.

RICK SIGNS

RICK WAKEMAN has found a new record label, and will shortly be in the studios to produce yet another mammoth epic!

Wakeman, ex-keyboardist with the Strawbs, Yes and celebrated solo artist, has signed a five year deal with Charisma Records, and his first work for his new label will be an album on the concept of George Orwell's famous book '1984'. It will be released later this year.

There are no plans for a tour at present, nor for the GCE examining board to include questions about Wakeman's works in 'O' level music.

QUIDS IN

ADAM AND The 'Ants, along with Basil Brush, Rod Hull and Emu and Tiswas, raised about £50,000 for the NSPCC and other charities at the first Junior Royal Variety Show.

Adam performed in front of Princess Margaret, and like the other performers, gave his services free.

ITV will screen the show just before Easter.

STING RAY

STING ADDS yet another string to his bow when he sings the theme song to a new American TV film.

The blond boy in blue will sing Bob Dylan's 'I Shall Be Released' for a film called 'Parole'. The film is being released through RSO, and there are no plans to show it in the UK or release the song as a single. Back on our own shores, Sting is due to start filming on a new BBC film 'Artemus 81', in which he'll play an angel of death from an alien planet. He'll co-star in this three hour epic with Hywel Bennett.

JUDAS PRIEST have postponed their UK tour, but are to go ahead with the release of their new single and album, which was recorded in Ibiza.

The single, 'Don't Go' is released on February 13 in a special picture bag with the album 'Point Of Entry' following on February 20.

The band start a European tour on February 13, and they proposed to tour Britain at the end of March. However they put it off 'til late Spring so they can rehearse and present a totally new show to their British fans.

Although the proposed tour was never confirmed, some venues have sold tickets and — in some cases — sold out. Full refunds are available at the point of purchase.

QUO SOLD OUT

STATUS QUO release their first single of 1981 on February 20, to coincide with their first tour in over two years.

Titled 'Something 'bout You Baby I Like', the single is co-produced by Quo and John Eden, and the first 100,000 copies will be available in picture bags.

Every date on the 11 day tour is now completely sold out, with the exception of the extra show at Birmingham Exhibition Centre on March 22. Tickets are available by postal application only and applicants should send an SAE together with a cheque or postal order made payable to FTMO, PO Box 4NB, London W1A 4NB. Only £6.50 tickets are still available.

CLASH CONFUSION

THE CLASH have postponed their UK tour due to problems with their management according to a spokesperson at CBS.

Last week, the promoter handling the tour contacted Record Mirror and said that as soon as the London venue had been confirmed, he would release the tour dates.

This week, however, an assistant at the office denied there had ever been any dates, saying that the band were suffering internal problems and unable to play. CBS and Kosmos Vinyl both told Record Mirror that the promoter had been premature in his announcement concerning the dates, and though the Clash were eager to get back on the road, they were loathe to undertake a tour which was totally lacking in organisation.

Meanwhile the Clash are rehearsing with a view to going out on the road.

STRAY CATS JOIN IN

THE STRAY CATS — whose second single 'Rock This Town' has rocketed to the top 20 within a day of its release — are to issue a cassette of the single this week, thus joining the growing line of groups breaking into the tape market.

The trio from New York have added an extra date to their current British tour at Torquay 400 Club on February 28.

THE LATEST — and most ridiculous — in a long line of 'Beats To Reform' series hit New York last week when it was revealed that Ringo Starr would be "helping out" on Paul McCartney's new album.

But rumours that Ringo Starr, Paul McCartney and George Harrison would be getting together with George Martin to record a "tribute to John Lennon" (as extensively reported in New York papers last week) were described by an Air Studios spokesman as "utter nonsense".

"It's possible that Ringo Starr may be drumming on a few tracks but the preposterous suggestion that the Beatles will be reforming is too ridiculous to even comment on."

Herdy

"YES, SIR, THE WIFE AND I WERE VERY SAD TO HEAR OF HIS TRAGIC DEATH"

JOOLS BECOMES A MILLIONAIRE

JOOLS HOLLAND makes his first appearance since he left Squeeze last year, with his new band the Millionaires this month.

In a low key tour, Jools will play nine dates at the following venues: Aberyswyth University February 12, Stafford North Staff Polytechnic 13, Reading University 17, Durham University 20, Leeds Polytechnic 21, Norwich University of East Anglia 24, Leamington Spa Royal Theatre, 25, Oxford Polytechnic 27, London Dingwalls March 4.

More dates are likely to be added.

PHIL'S BILL

PHILTHY ANIMAL Taylor of Motorhead is now completely recovered from his neck injury and to celebrate, Motorhead will be playing three dates in March.

The first gig will be in Phil's home town and the base of the fan club, the Headbanger's convention, at Leeds Queens Hall on March 28. Motorhead then go on to play two dates at Newcastle City Hall on 29. 30.

Tickets are now on sale priced £4, £3.50 and £3.

TWO MINDS

SIMPLE MINDS, who recently split from their record company Arista, play their only two British dates this year in March.

They play Glasgow Tiffany's on March 1 and the London Venue 2, before leaving immediately for New York. As well as playing a series of dates, the band hope to have discussions with their new record company and begin recording their fourth album.

Simple Minds hope to make an announcement about their new record company soon.

SKY'S LIMIT

SKY ARE to play the first ever rock concert in Westminster Abbey on February 24.

The concert is being given to commemorate the 20th anniversary of the founding of Amnesty International, and BBC TV plan to film the event and produce a major international television special.

Sky are donating their services free and profits from the concert and the TV show will go to Amnesty International. It will be the first time that any concert has been televised from Westminster Abbey.

HALEY DIES

BILL HALEY, the father of rock and roll, has died of natural causes at his home in Harlington, Texas.

The 55-year-old star soared to the top of the charts all over the world with his monster hit, 'Rock Around The Clock', which sold over 25 million copies and entered the British charts six times. He last toured Britain in 1979.

• See separate tribute on page eight.

FOURSIGHT

TOYAH WILLCOX who has just finished a UK tour, releases a new single this week titled 'Four From Toyah'.

As the title suggests, the single contains four new songs — 'It's A Mystery', 'Revelations', 'War Boys' and 'Angels And Demons'. As the single is an alternative play, it revolves at 33rpm and retails at £1.50.

Although her tour is over, Toyah will be far from idle. She has just started work on 'Blue Marigolds', a programme in the series 'Tales Of The Unexpected'. She plays the leading role of Myra.

MADNESS DO IT IN NEW PLACES

MADNESS, currently leap-frogging up the charts with their 'Return Of The Los Palmas 7' instrumental are playing four dates during the coming week. These will take place at Poole Arts Centre on February 17, Nottingham Rock City 18, Cambridge Corn Exchange 19, and the University of East Anglia 20.

A spokesman for the band stressed that these gigs are not part of any longer tour but merely "a chance to play places we haven't been able to slot in previously".

WILL IT BE A MASSACRE?



Rusty says: "Would it SHOCK you if I put my VISAGE close to yours?"

STEVE STRANGE and Rusty Egan are putting on a Valentine's Day extravaganza to remember at the London Rainbow — and it's rumoured that Spandau Ballet will be putting in a surprise appearance.

In a nine hour spectacular called the People's Palace, Steve and Rusty guarantee your heads will be on a swivel. Starting at five pm, with appearances by Shock, Depeche Mode and Metro, fashion shows and other special surprises, it'll be a night to remember.

Said a spokesman for Strange: "We can't reveal who the Specials Guests are, but they too are romantics and are currently high in the singles chart."

Tickets are £3.50 in advance and £5 on the night. They're available from Axiom and Rusty's Record Shop in the King's Road Great Gear Market, or the Rainbow Box Office.

MORE NEWS OVER



SOUND STORM BLASTS W.H.SMITH!

W.H.Smith has been hit by the Soundstorm. Record prices are devastated. The Top 50 albums and some of the best new releases are now all at rock bottom prices. And you can get any Top 30 single for only 99p.

You'll have to go a long way to find such a large selection of records at such low prices. So streak down to your local W.H.Smith, before the storm blows over.

NEW RELEASES

For example:	Album	Cassette
Sty: Paradise Theater	£3.99	£4.49
Elvis Costello: Trust	£3.99	£4.49
*Phil Collins: Face Value	£4.49	£4.99
*Dance Craze: Best of British Ska	£3.99	£4.49



Adam and the Ants: Kings of the Wild Frontier Album £3.99 Cassette £4.49



Boomtown Rats: Mondo Bongo Album £4.49 Cassette £4.99

TOP 50	Album	Cassette
For example:		
Abba: Super Trouper	£4.49	£4.49
Madness: Absolutely	£3.99	£3.49
Queen: Flash Gordon	£4.49	£4.99
Dr. Hook: Greatest Hits	£4.49	£4.99
John Lennon: Double Fantasy	£3.99	£4.49
Barbra Streisand: Guilty	£4.49	£4.49
Police: Zenyatta Mondatta	£3.99	£4.49
Neil Diamond: Jazz Singer	£4.49	£4.99
David Bowie: Very Best Of	£4.99	£4.99
Steve Winwood: Arc of a Diver	£4.49	£4.99

W.H.SMITH



Subject to availability where you see this sign. Prices, which are correct at time of going to press, are for a limited period only. *From Release.

TOUR

PEARL HARBOUR continues to assault the British public with the following dates. Newport Harper Adams Agricultural College February 13, UEA Norwich 14, Poole Arts Centre 17, Nottingham Rock City 18, Newcastle Polytechnic 20, Middlesbrough Rock Garden 21, London 100 Club 24, London Dingwalls 25, Manchester Polytechnic 26, Stoke North Staffs Polytechnic 27, Wolverhampton Polytechnic 28, Canterbury University March 2, Swindon Brunel Rooms 3, Bristol Bevely 4, Richmond Broileys 5, City of London Polytechnic 5, London Marquee 7, Keele University 11, Ormskirk Edgell Hill College 13, Retford Porterhouse 14.



GARY GLITTER

GARY GLITTER: has added more dates to his college tour at Salford University February 11, Sheffield University 13, London Venue 14, Swansea University 19.

NIGHTDOCTOR

NIGHTDOCTOR: the 10 piece reggae band newly signed to Race Records release their first single 'Just Enough' and play a short series of dates; Keele University February 11, Leeds University 12, Sheffield University 13, Leicester Polytechnic 14, Colchester Essex University 18, High Wycombe Nags Head 19, Reading Caribbean Club 20, Bath Moles Club 21.

DR FEELGOOD

DR FEELGOOD: whose single 'Violent Love' has just been released have added more dates to their forthcoming UK tour at Nottingham Rock City March 10, Keele University 11, Bradford University 12 — which will be recorded by Radio One for 'In Concert'.

STEELEYE SPAN

STEELEYE SPAN: have announced a major UK tour following the success of their short autumn dates. A new single 'Gone To America' coincides

with the tour which runs Ipswich Gaumont March 21, Croydon Fairfield Halls 22, Brighton Dome 23, Birmingham Odeon 24, Gloucester Leisure Centre 26, Stoke Hanley Victoria Halls 27, Liverpool Philharmonic 28, Glasgow Apollo 30, Edinburgh Usher Hall 31, Newcastle City Hall April 1, Sheffield City Hall 2, Manchester Free Trade Hall 4, Wolverhampton Civic Hall 5, Leicester De Montfort Hall 6, Bradford St Georges Hall 7, Derby Assembly Rooms 8, Bristol Colston Hall 10, London Hammersmith Odeon 11, 12, Oxford New Theatre 14, Portsmouth Guildhall 15, Poole Arts Centre 16, Taunton Odeon 17.

THE LAUGHING APPLE

THE LAUGHING APPLE: who are releasing an EP on their own Autonomy label play the following dates. London Moonlight Club March 4, London Tooting Castle 5, Paisley Bungalow 14, Maidstone Ship Inn 17, Southend Reaction Club 24.

ARTHUR TWO STROKE AND THE CHART COMMANDOS

ARTHUR TWO STROKE: have completed their next single 'Hawaii Five O' which will be out on March 13 and are playing at Newcastle Polytechnic February 13, Newcastle Coopersage 19, Durham University 20, Newcastle University 21.

THE STIFFS

THE STIFFS: play the London Marquee with Any Trouble on February 15 before supporting the UK Subs on their current tour. A single 'Goodbye My Love' comes out on February 20.

ALEX HARVEY

ALEX HARVEY: adds four dates to his tour. Edinburgh Playhouse March 4, Sheffield Limits 5, Lincoln Theatre Royal 6, London Marquee 9.

ORIGINAL MIRRORS

ORIGINAL MIRRORS: play their first gig with new bassist Jimmy Hughes at London 100 club February 10.

CHINATOWN

CHINATOWN: Reading Target February 19, Bicester Red Lion 20, Eton Christopher Hotel 21, Guildford Wooden Bridge 24, Salisbury City Hall 26, Plymouth Fiesta March 2, Lincoln Drill Hall 5, Wallasey Tramps 10, Portsmouth Rock Garden 12, Oxford Corn Dolly 15, Eton Christopher Hotel 19, Gravesend Red Lion 20, Bradford Princeville 26, Oxford Corn Dolly 27, Midhurst Egmont 28, Bicester Red Lion 29, Gosport John Peel April 3, Oxford Corn Dolly 4, Hatfield Stonehouse 5, Reading Target 6.

SHADES

SHADES: Manchester Pembroke Hall February 13, South Noranton Community Centre 14, St Austell Colosseum 18, Hayle Penmarre Hotel 19, Kettering Windmill Club 20, London Lyceum 24, London Southall White Hart 25, London Southgate Royalty 26, London Catford Squire 27, Gloucester Brockworth House Club 28, Hackney Pembury Tavern March 6, Liverpool Gatsby's 12, Exeter Tiffanias 20, Hackney Pembury Tavern 27, Shoreham Community Centre 28.

JOHNNY STORM

JOHNNY STORM: Coventry General Wolfe Hotel February 14, London Southgate Royalty March 5, Grimsby Peale and Mortar 8, Rayleigh Cross 9, Edinburgh Heriot Watt University 11, Coventry Warwick University 19, Blackpool Norbreck Castle 20, Preston Guildhall 21, Norwich Cromwells 24, Brighton Lewes Road Inn 27, London Lyceum 31.

THE ODDS

THE ODDS: after a successful tour of Germany and Scandinavia play the following dates prior to the release of their third single 'The Fool In The Crowd' Durham University February 20, Norwich Cock Inn March 6, Dewsbury Entertainer 12, Sheffield University 13, Cinderford Rugby Club 21.

ICARUS

ICARUS: a London reggae band who have just signed to Russian Roulette Records will be playing the following dates: London Queen Elizabeth College 13, Deptford St Luke's Church 14, Guildford Surrey University 20, London Venue 21, Canterbury Kent University 23. They'll be releasing their new single 'Don't Put Reggae In A Bag' on February 27.

GEDDES AXE

GEDDES AXE: a heavy metal band from Sheffield have been forced to cancel their date at Nottingham Boat Club on February 14, but they've added Rotherham Arts Centre February 13, Chesterfield Brimington Tavern 27, Grantham Guildhall March 7, Leeds Florde Green 8, Barton on Humber Youth Centre 25.

SCHIZO

SCHIZO: a four piece heavy metal band from Battersea who release their new single 'Working For The Man' shortly, play the following London dates: Putney White Lion February 12, Tooting Castle March 1.

NINE BELOW ZERO

NINE BELOW ZERO: who are supporting the Who on a selection of dates will play their first headlining date at the Hammersmith Odeon February 27 — the same day they release their new single 'Three Times Enough'.

THE PASSIONS

THE PASSIONS: currently streaking up the charts with 'I'm In Love With A German Film Star' have added three extra dates to their current tour: Colchester Essex University February 12, Manchester Oxford Roadshow 13, Newcastle University 14.

DIAMOND HEAD

DIAMOND HEAD: Salisbury City Hall February 26, Plymouth Fiesta Suite March 2, Lincoln Drill Hall 5, Liverpool Warehouse 6.



THE PHOTOS: begin 1981 with the release of a new single, album and a tour. The single 'Life In A Day' comes out on February 20 while the album 'Crystal Tips and Mighty Mice' is scheduled for April release. Prior to a major UK tour to coincide with the album, the Photos will be playing the following dates. Exeter University March 6, Bristol Polytechnic 7, Leicester Polytechnic 10, London Venue 11, Canterbury Kent University 12, Brunel University 13, Northampton Cricket Club 14, Leeds Warehouse 16, Harlow Technical College 19, Birmingham Polytechnic 20, Manchester Polytechnic 21.

Fatal Charm

New single: **CHRISTINE** b/w Paris

NOW ON TOUR:

February

- 13th Trent Polytechnic, Nottingham
- 14th Coventry Warwick University
- 16th London The Marquee
- 17th Bristol St. Mathias College
- 18th Oxford Scamps
- 19th Manchester Ralters
- 20th York University, Wentworth College
- 21st Dudley JB's
- 23rd London Marquee
- 25th Norwich University of East Anglia
- 26th Leeds Warehouse
- 27th Newcastle Polytechnic
- 28th Middlesbrough Rock Garden

- March
- 2nd London Marquee

Distributed by Stage One



RELEASES

ROBIN TROWER'S latest album 'BLT' comes out on February 27. Recorded in London it features Jack Bruce on vocals and bass, Bill Loran on drums and Trower on guitars. There are no plans for the trio to tour.

BRIAN COPSEY and the Commotions — a London band recently signed to Chrysalis — release their first single 'Boys In Love' on February 13.

JUICE ON The Loose have 'Cowboys And Indians' released on February 13. It was recorded at Ronnie Lane's Mobile Studio.

STEVE JOSEPH who used to play with the Flying Aces releases a single 'My World Is A Song' on February 20.

LOVER'S ROOTS is a new compilation album featuring two of Jamaica's most accomplished musicians Dabby Dobson and Ruspie Edwards, and it comes out on February 20.

THE BOPCATS, yet another rock and roll trio, release an album 'Rock N Roll Graffiti' on February 16. You can see them at Trowell Festival Inn February 20, Nottingham Plessey Sports and Social Club 22, Newhall Labour Club 28.

WHERE THE Hell is Leicester? is the name of an LP by various bands based in the area and is available for £3.50 from S&T Records, C/o Street Music, 28 Gopsall Street, Highfields, Leicester.

LIVE WIRE's third album 'Chances Made' is being rush released on March 13 and a single from it 'Don't Look Now' is being lifted on February 20.

PYLON bring out a four track ten inch single for £1.99. Tracks are 'Danger', 'Gyrate', 'Cool' and 'Dub'.

TOT TAYLOR And His Orchestra brings out a single 'The Girl With Everything' on February 13. Featuring four tracks on the B side, one of the songs is the theme music from the film 'The Paris Man'.

ANNOUNCEMENTS

AFTER suffering extensive head injuries during a riot at one of his concerts in Holland, Brian Brain has cancelled all further British appearances for a while so that he can recover enough for a coast to coast United States tour in March.

MICHAEL Des Barres whose single 'I'm Only Human' is sniffing around the lower reaches of the charts will be coming over to Britain for a short promotional visit shortly. Amongst other things he's planning an appearance on the 'Old Grey Whistle Test'.

DUBLIN'S leading experimental band the Virgin Prunes will be playing two London dates this month; Powis Square Tabernacle February 12, North London Polytechnic 13. The band will spend the following 10 days working on a new record.

MICK FURBANK who wrote an article for Record Mirror on skin heads will be presenting his stage show 'Lament Of The Terraces' at Leeds

University on February 19. There will be two performances 1PM-2.30PM 8PM-9.30PM. The show will also be staged in London at Wardour Street's Latin Quarters Club on March 2 at 10PM.

A MAJOR new rock venue will be opening on February 19 at the Pentagon, Shepherds Lane, Homerton High Street, London E9. It will feature two heavy metal nights with live bands and the Powerhouse HM Roadshow on Tuesdays and Thursdays. Wednesdays will also feature live bands, though not necessarily heavy metal.

SECTOR 27 return from America to play one special gig at Hatfield Polytechnic on February 12. The gig will be broadcast live that evening between eight and 10 pm as part of the Richard Skinner show on Radio One.

THE ALL girl trio, the Flatbackers and reggae band Icarus are playing a benefit gig at the London Deptford 190 Club on February 14 to raise money for the families bereaved by the New Cross fire in which several young people

died at a party on January 18.

MEATLOAF'S 'Bat Out Of Hell' has now spent 100 weeks in the Top 75.

SHEENA EASTON'S biggie '9 to 5' has been re-issued. 'My Baby Takes The Morning Train' for American release, to avoid confusion with Dolly Parton's single from the film of the same name.

LOU REED has come back home to RCA Records after a five year gap on another label. He has signed a world wide recording contract and is due to begin work on a new studio album within the next few weeks.

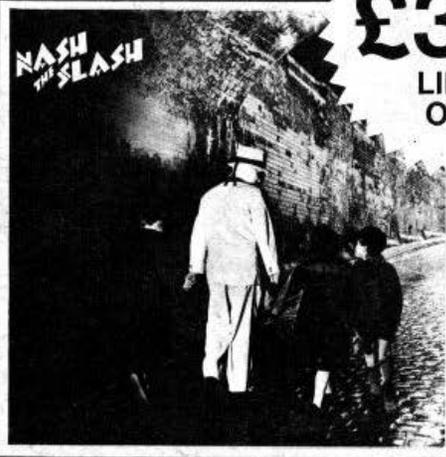
THE WHO surprised everyone at the Cornwall Coliseum last week when Pete Townshend actually made a speech and told the crowd: "It's been great down here. You've got a great place which is perfect for concerts and we'll tell everyone about it. The rock world should know about this. I come down to Cornwall every year and I really think it's a magic place. We've really enjoyed ourselves, we really have."

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2	DIRE STRAITS MAKING MOVIES	4-49	22	ADAM & THE ANTS DIRK WEARS WHITE SOX	3-99	42	BASEMENT 5 1965-1980	3-99
3	THE BOOMTOWN RATS MONDO SONGS	3-99	23	VISAGE VISAGE	3-99	43	NASH THE SLASH CHILDREN OF THE NIGHT	3-29
4	ELVIS COSTELLO TRUST	3-99	24	GEN X KISS ME DEADLY	3-99	44	ORIGINAL SOUNDTRACK TIMES SQUARE	5-99
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14	STEVE WONDER HOTTER THAN JULY	4-29	34	QUEEN FLASH GORDON	3-99	54	THE POLICE OUTLANDOS D'AMOUR	3-99
15	UFO THE WILD, THE WILLING & THE INNOCENT	3-99	35	RUSS BALLARD INTO THE FIRE	3-99	55	DIANA ROSS DIANA	4-29
16	BARRY MANILOW BARRY	4-29	36	FLEETWOOD MAC LIVE	4-49	56	ORCHESTRAL MANOEUVRES IN THE DARK ORGANISATION	3-99
17	JOHN LENNON IMAGINE	4-29	37	ORIGINAL CAST FAMILY TOWERS (2ND SITTING)	3-99	57	TALKING HEADS REMAIN IN LIGHT	3-99
18	BARBRA STREISAND GUILTY	4-29	38	GEORGE BENSON GIVE ME THE NIGHT	2-99	58	DR. HOOK RISING	3-99
19	ABBA SUPER TROUPER	4-49	39	ORIGINAL CAST NOT THE NINE-O-CLOCK NEWS	3-99	59	MIKE OLDFIELD OZ 2	3-99
20	BRUCE SPRINGSTEEN THE RIVER	5-49	40	MFSL MYSTERIES OF THE WORLD	3-99	60	DEEP PURPLE IN CONCERT '70 AND '72	4-79

OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS

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LOVE THY NEIGHBOUR

OUR FIRST tale of mystery pertains to the lovably bouncy **Toyah Willcox** whose red locks attracted what she described as 20 KGB men, complete with guns, who came backstage and entertained our singing actress with Soviet styled hugs and kisses and Russian folk songs.

The trouble is it happened in sunny Bradford, which is not exactly

known for subversive acts of espionage. The aforesaid redhead, no hair just a red head, was given a rude awakening in Nottingham when she was dragged out of bed by Her Majesty's constabulary and accused of smashing the hotel bar. I find it impossible for any musician to destroy that which gives him or her sustenance and my faith was rewarded to know that the culprits, two lads thrown out for drunken behaviour who wreaked vengeance, were caught but not before ruining our lass's beauty sleep.

IT SEEMS that 'hunky Bob' (thank you Paula!) **Geldof** got given a good wrist smacking in Helsinki in the frozen wastelands for doing nothing at all apart from getting the Finns off their seats. The unfortunate lad was forced to spend a couple of hours in the nick after the Helsinki chief of police pressured the promoter to get the bopping Finns back to their seats. **The Buntown Rats** continued in time honoured fashion and baby Bob got put into the slammer. What

for, is still up for grabs since the charges have remained non-existent.

THE CURE took time out from rehearsals to play with some industrial alcohol and generally get out of sorts spraying it around. Trouble is **Robert Smith**, guitarist and leader, got a fair whack of the caustic stuff on his hands and is now doing **Nash The Slash** impersonations with bandages plus a fair dollop of pain to boot.

YET ANOTHER blow for 'liberation of the loud legions' was struck recently by the Bronzed battalions of **Giltschool** and **Motorhead** on the airwaves of London's DeCapitated Radio. These two bands have joined forces to record a version of **Johnny Kidd & The Pirates'** 'Please Don't Touch' for release on St Valentine's Day. This stunned listeners so much that the aforementioned record won **The People's Choice!**

Now, it's usual for the visitors of this weekly happening to gain access to the hallowed Breakfast Show the following morning. However, the show's DJ, **Mike** 'I'll play anything that's soft and mushy' **Smith** objected strongly to playing such raucous noise on his beloved programme. Eventually a compromise was reached and 60



MR A. Walley of China (nr Retford) is captured here at one of those Venue bashes you all hate to read about but we can't help writing about. While Mr Walley munched post-modernist jelly babies on this particular Chinese night, many famous Chinese persons like Lemmy, John McGeoch, Martha of the Muffins, various Berlin Blondes, Horace Special, Mike Skid and Russell Skid, various Associates, various Ultravoxes etcetera, were all seen tracking down gossip columnists for free space. And it worked, dammit! Pic by: Neal Wilson.

LOVE THY NEIGHBOUR

BAJEEZUS! LIFE'S moving at such a punishing pace these days that it's not possible to even step out the front door without walking on to a film set.

Ellen Foley's to be precise, since it was in our august cul-de-sac that she and dread-locked camera-man Don Letts saw fit to shoot a promotional video tape for her new single, 'Shattered Palace'.

Looking absurdly cutesie - pie in a frilly purple party dress, my most nubile neighbour preened and strutted in the freezing cold for nigh on three hours. Getting in on the act was modest PR man Kosmo. 'You're not going to write about this, are you?' Vinyl who seemed unduly preoccupied with perfecting the Greek bazouki dance that complements Ms Foley's new style of Nana Mouskouri - meets - Abba brand of Euro - AOR.

In breaks between the rolling Letts revealed a keen knowledge of the 'Raging Bull' dialogue which prompted Kosmo to disclose his burgeoning friendship with director Martin Scorsese who apparently isn't averse to phoning him up at three o'clock in the morning.

Amidst the impersonations who should bound out into the road but The Clash's Mick Jones, Ellen's beau and the reason for her currently being domiciled in Notting Hill Gate. Appearing almost nondescript in low profile haircut and mandatory biker jacket, he was not unfriendly towards your correspondent:

"You live over there do you? Thought I'd seen you coming and going quite a bit. That your Jag across the road?"

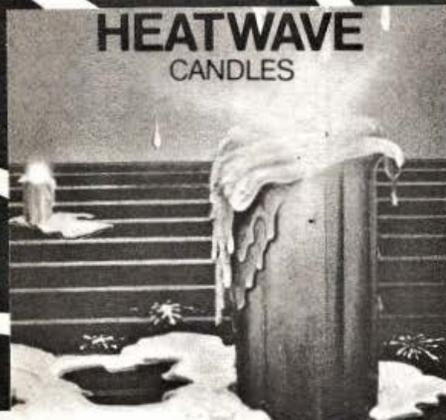
So much for the observant journalist. I'd heard he was moving into the area but imagined he was still gallivanting around New York or the West Indies or whatever. Still, not a bad occasion to get re-acquainted with a fellow rate-payer.

Further conversation yielded odd bits of info like 'Sandinista!' not having yet reached the sales of 200,000 break - even point though this doesn't mean The Clash won't be able to tour. Dates will be announced - eventually.

More news when I've popped round for my next cup of sugar . . . **MIKE NICHOLLS**

HEATWAVE

HEATWAVE
CANDLES



(featuring 'Gangsters Of The Groove' and 'Jitterbuggin')

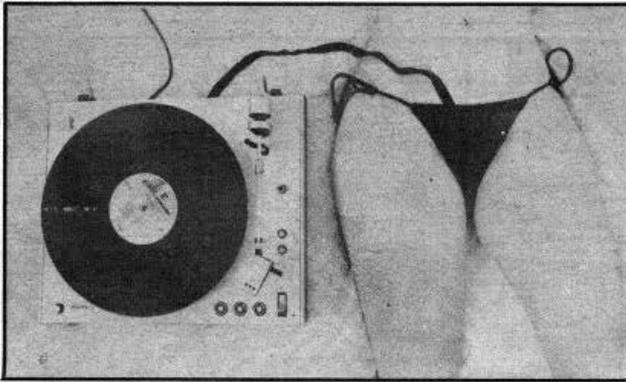
What's hotter than Heatwave's hit single 'Gangsters Of The Groove'? 'Candles' their new album. It's full of sounds that'll burn like hot wax, and remind you of classic hits like 'Boogie Nights', 'Get 'Candles' and feel the heat.

GT

'Candles'
GTLP047 GTMC047

CANDLES

featuring 'Gangsters Of The Groove'



Good vibrations

UNDULATING UNDIES

By Pubic Image

HOW ABOUT rock stars in your underpants? This could only happen in America (we hope) but for 19.95 dollars you can be the proud owner and wearer of 'Rock And Roll Underpants' — discovered by David Lloyd during research with the Mt Holyoke InterGenetic Reactive Telescope over there in Yankland. The "product" vibrates along to the music of your choice, so be carefully with them reggae LPs, John! Quoth Lloyd, extolling the virtues of pop music from the groin (and so lyrically): "What fun, I chimed, as the

single went up my centralis nervosum into the limbic deltid synapses of my cerebellum." Whew! And what's more, the "product" is for males and females... or both... and is available, post only for the moment, from David Lloyd, 22 West 38th Street, New York 10018.

Lloyd, incidentally, chanced upon pelvic pop when a small loudspeaker dropped (it says here) into his lap. ("Good job it wasn't a Linn Isobarik" quips our hi-fi correspondent). This is disgraceful.

seconds of said ear-lobe massacre 'appeared' to horrify the Capital house-wives!

Whilst on the subject of Motorhead-style maelstromic mayhem, rumour has it that the forthcoming live Ruckabilly Rejects album is an almost perfect impersonation of Lemmy & The Loonies. What was that about the greatest Cockney rip-off?

OUR AVIATION correspondent reports that the aptly titled UFO had a near miss in their Boeing 707 over New York's JFK airport. Our correspondent claims that both planes were able to see what the other had for lunch since they were so close but we here in scepticism corner don't believe a word.

SCOTS PERSON Ali Thompson went to see his producer in the plush part of LA but the house is rigged with more security than John Shearlaw's wallet and a wander down the corridors of power to the bog resulted in our hero being caught literally with his trousers down when various thugs pushed in the toilet door to catch the 'intruder'.

OL' BLUE Eyes Robert Palmer is set to produce the next waxing by ol' rubber chops Desmond Dekker, probably in the sumptuous setting of Nassau, Bahamas.

BEST WISHES go to Lou of the Spizzles who is about to go to hospital for an eye operation which will see him looking like Captain

Sensible with the shades by the weekend.

OUR MEDICAL correspondent reports that Roger Daltrey's missus Heather has produced a son by the name of Jaime while Jimmy Lea of Slade has helped towards his son Christian via his wife Louise. Congrats go to mothers, fathers and kids.

MICHAEL DES BARRES, who's picking up loads of airplay with 'I'm Only Human' flew into Britain with his old cohort from old HM band Silverhead, now a Blondie, Nigel Harrison.

SOME NASTY tales from America says that Capitol are being sued by both Riot and Sammy Hagar. Manager Steve Loeb of Riot claims that the band were signed to cash in on the HM boom in this country. He claims their album design was rejected and later amended and used by April Wine. They claimed they were given no promotion in the States despite the management having evidence that the stations would play the records if they could get copies of the same. The same situation is true for record stores. Despite them selling all copies of the album 'Martha' Capitol claimed it wasn't successful. Hence the law suits.

WARNER AND his fabulous brothers have declined to take up the option on the 4 Be 2's. Jock MacDonald sees it as being more suspicious than that as young Jimmy Lydon, brother of you-know-who, got drunk and had to be evicted from the WEA sauna on ladies day. The irrepressible Jock says: "That's twice it's happened... just as many times as the Sex Pistols." That's the spirit, snatching defeat from the jaws of victory.

JAUNTY BILL Wyman again reaffirmed that he's on the verge of jacking in his employment as a member of the Rolling Stones. "I only joined as a temp and it's gone on for 20 years," he moans. It's a hard life sometimes...

JANE MO-DETTE was rushed to hospital in Coventry last week with suspected appendicitis. In the end, surgery was not required, but while in hospital she discovered that the wrist she'd injured at the gig that evening was not just bumped, but fractured! Consequently she'll be unable to play for two months, so it's as well that her part on the girls' new single had already been recorded. Ray Kingston of support group The Temper deputised for Jane on the last couple of dates on the Mo-Dettes' tour.

MORE OVER PAGE

NATURAL BLONDIE COLUMN

WITH ST Valentine's day looming on the horizon I thought that this week I would treat you to the stars' best and worst Valentines. I've been asking the staff of Record Mirror who are lying around with their legs on typewriters eating Toffee Crisps and look about as likely to ever get a Valentine as a South African anaconda on heat.

Rosalind Russell's worst Valentine was when she was sweet 16 and a classful of 13-year-olds with filthy minds sent her a Valentine with the envelope covered in such disgusting depravity that a girl like Rosalind couldn't possibly be expected to understand. Her father unfortunately got to the doormat first and gave her a right wallop (which is what sent her feminist if you ask me).

Barbara Cartland of whom you had a thorough dose last week in this column naturally as the Queen of Romance has to have a say in this topic. Her favourite Valentine happened in her youth after a night out dancing till dawn. When her breakfast was sent to her in bed her love lorn admirer had sent a bouquet of red-roses with a note saying "I wanted these roses to see you first."

I've just had a steaming phone call back from Virgin Records' only temptress (or Casanova) Al Clarke who is attempting to trace XTC throughout the rehearsal barns of Swindon for information on their Valentines. As the only time I've ever met these delightful boys was backstage at a Talking Heads' (art) gig when they discussed the state of their underpants at great length, much to the utter horror of David Byrne, I'd imagine if they do get piles of Valentines this year they'll insist on using them as too paper. This Valentine's Day will of course be the scene of great celebration in the happy haven of the Phil Lynott household as it'll be their first wedding anniversary so there's no point in ringing them up for a load of sloppy stuff.

Midge Ure informed Sunie that the best Valentine he'd ever received was the one he got from me but he hadn't got it yet. Seeing the poor boy spent half of this week with his chest stuffed in my white fur muff obviously the strains of the extreme cold have affected him a lot.

Bebe Buell gets three dozen pink roses from an anonymous admirer every single Valentine's day and she still doesn't know who they come from so it's probably her mother. Mothers are usually behind the unknown admirer syndrome. Richard Jobson's admirer was certainly unknown last year when he was staying at the country estate of a friend for a couple of weeks, in Essex Road, Purfleet. So where did his paramour send all the flowers, cards and telegrams to? Purfleet Road, Essex — a totally different place probably at the other end of the earth while he sat weeping by the letter box, waiting for bouquets saying "Ricardo forever" in white lilies.

Hazel O'Connor, the most unusual looking person in last week's Sunday Times magazine, once dressed up as a telegram boy (in the complete uniform) and delivered a Valentine card to Bob Geldof at the Rainbow (I hasten to add that this was quite a few years ago). She then got a fit of panic in case she was seen running around Finsbury Park in drag and beat a hasty retreat back to her waiting bicycle.

Jools Holland claims he's never had a Valentine's card from anyone (maybe they were sending them to the wrong address). However he says that he'd gratefully receive money or heart shaped chocolates to his record company. He daren't give his address to anyone in case hoards



of screaming women turn up round at his mum's house demanding bits of clothing.

Jimmy Pursey, who now gets a lot of cards from his dogs as well as other admirers had a suitably heartrending Valentine tale to tell. "My best Valentine was when I was standing outside a chip shop in Hershham and somebody came to tell me that a girl upstairs wanted to talk to me. That night everything went right for me — for a change. The worst was when I was in London alone when I was about 15, no Valentine, no-one to talk to. It was awful."

Honey Bane, who was half clad on the cover of Record Mirror last week, says she hasn't had a Valentine — "well, not since I was quite little. I think Valentines are a bit old fashioned now anyway. But I think I'll get one this year from my boyfriend Kevin. And on Saturday which is Valentine's night I'll be doing a guest appearance at the Walton hop."

Jet Black of The Stranglers, said that "The best thing that ever happens to me on Valentine's day is that I never get a Valentine's card." God those boys are just so unromantic, they should be forced to sit on a moonlit beach in Antigua with Chrissie Poole to get them into line.

Robert Smith of The Cure (back to art, girls) said he once came out of his house on Saint Valentine's day and saw "I love you Robert" sprayed in Day Glo paint all over the wall opposite his house in East Clacton.

THE REALLY ravishing Chrissie Hynde has a single coming out on Valentine's day called 'Message Of Love' which was recorded in Paris the city of romance. Far be it for moi to gossip but this song was perhaps not inspired from the behaviour of other members of the band who I heard, kept having (to put it politely) flatulence contests during particularly boring moments in the studio.

My big Valentine's story happened when I was 15 and down the disco when Mick Jagger asked me to dance. I don't know who this was worse for in fact, as I'm possibly the worst dancer since Bryan Ferry in his somewhat restricting gauch pants. Anyway we were on the floor, Jagger glistening in his white suit, me sweating under the strain of remembering which was my left foot and which was my right when Jagger swung into a particularly energetic version of the Funky Chicken and landed me a blow in the mouth with his elbow that caused my lip to squirt blood all over his suit and most of the surrounding scenery.

Suggs from Madness says that the only Valentine's card he can remember was when he was 11 and he got one that was all about "I would travel the highest peaks to get to your love," etc. etc. However, this year he's going steady and he hopes to get another one. He has written a delightful poem for you to enjoy on Valentine's day along with Chas Smash so apparently they have to be credited to the Coco Brothers.

Send a box, A heart within, I'm just a square, Who loves a grin, Roses are red, Violets are blue, I'd do it myself, If I looked like you.

I promise you all this is the last time I ever write another Valentine's feature. Until next week when it's back to commando courses and parachuting. Love PAULA xxxx



PLEASE YOURSELF

ONE OF the bastions of the record industry, Island Records, has begun to rock the boat of commercial acceptability by announcing the release of its 1+1 series of cassettes.

For those who don't already know, this series of releases will feature an Island LP on the A side with a blank side of chrome tape on the other. The idea is that the buyer will be able to record whatever he likes on the B side.

However, many of the major labels are shitting themselves because they feel that this move will blatantly encourage bootlegging of LPs. The chrome tape will, claim Island, ensure that the sound quality of the pre-recorded side is much better than usual and with its recommended retail price of £3.99, the customer will be getting 40 minutes of blank tape for practically nothing.

Island, however, deny encouraging any form of illegality. Press Officer, Rob Partridge: "We're not dictating what the B-side can be used for," he said. "No-one's asked Sony, for instance, how their tapes can be used."

Indeed, it has been generally agreed by the vast majority of blank tape manufacturers that were it not for the taping of LPs and radio shows sales of blank tapes would be vastly depleted. Not surprisingly, therefore, tape manufacturers are in favour of Island's move. An official of Sony (UK) said: "We're encouraged that record companies are beginning to bring out better quality tapes; we don't think that it'll threaten our market at all."

In sharply differing contrast, the BPI came out with: "We are very concerned about the implications of their scheme, and will be taking the matter up with them. Until we've discussed it with Island there's nothing we can say."

Personally, I think the move is one of the most forward looking in what is usually a retarded industry. I certainly hope it will challenge other record big moguls — at least in thinking up more stimulating ideas; something to give the much battered record-buyer better quality. MARK TOTAL

THE NEW SELECTER SINGLE



CELEBRATE THE BULLET C/w LAST TANGO IN DUB

ON  RECORDS

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MARCH

- 7 CARDIFF University
- 8 BRISTOL Locarno
- 9 MALVERN Winter Gardens
- 10 READING University
- 11 BRIGHTON Top Rank

- 12 HANLEY Victoria Hall
- 13 LIVERPOOL Royal Court Theatre
- 14 PRESTON Polytechnic
- 15 NEWCASTLE City Hall
- 16 EDINBURGH Tiffanys
- 17 GLASGOW Tiffanys

- 19 MANCHESTER Polytechnic
 - 20 SHEFFIELD Polytechnic
 - 21 NOTTINGHAM Rock City
 - 22 DUNSTABLE Queensway Hall
 - 24 LONDON Hammersmith Palais
- OTHER DATES TO BE ADVISED

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SHE COMES in colours everywhere, she multi-dyes that hair, she's like a rainbow. Primrose patterned top, pink spotted shoes, half a dozen hair highlights and God knows what else. Only 17, on the level and Honey Bane is most definitely neat. Cool, together, prematurely professional (her first Top Of The Pops in one take, already — XTC took six, snigger) about above all, colourful.

"I'm presenting myself as being a very colourful, fun person because that's how I am anyway."

Which suits EMI down to the ground. Not that there'd be a helluva lot they'd do if it didn't. For young Donna (as she was christened) is in with a handy team well versed in sussing all the right manoeuvres. Like, no need to bother with the company Press office when you can set up interviews by yourself. Just pick up your own phone and you can even choose who you talk to!

"We prefer to do it 'cos we seem to get the best deal out of it. EMI would say 'wonderful!' to anything that came along, whereas we think about just using things to our benefit."

Ms Bane isn't adopting the royal "we". Not yet, anyhow. The remainder of the personal pronoun refers to none other than James Pursey Esquire, late of Sham 69 and producer of Honey's records. For the past few years they've been "very good friends — let's leave it at that."

Rats. Still, makes a change from just good friends.

Pursey's manager, Tony Gordon is performing a similar function for Honey. Hence the excuse for a mini modern punk getting mixed up with a mega multi-national like EMI.

"The A&R men who'd seen me approached Tony and he said 'I'll manage you and we'll get this deal'. I didn't want to sign to a major company for a long time," she declares. "I was about 13 I tried not to. But I got in a position whereby the only way I could make a record or go out and perform was by being with one. No-one else had any money."

That figures. Prior to the current "Turn Me ON Turn Me OFF" hit three singles came out on different independent labels. The third, "Guilty", was only released because she had run up such large debts with the Final Solution indie. By forgetting to return hired vans and equipment for weeks on end, that sort of thing.

"Anyway, I haven't been messed about by EMI," she insists. "They've been very good. Most people complain about them. I don't like all the people there but I haven't got any complaints."

Fine. How did you meet Jimmy? "When I was about 13 I ran away and I saw him in the Marquee. I walked up to him and said 'excuse me, are you Jimmy Pursey?' He said 'yes' and I gave him the first songs I ever wrote and walked off. And about a year later I was, er, on the run again..."

Hang about. What's all this about running away? From home? "No," she giggles. "I was in care."

Why? "Cos I misbehaved!" she explodes, beside herself with laughter at my apparent inability to connect the two. "I was just rebellious. Didn't like being at home. I liked doing what I wanted to do and I used to... oooh, go out and not come home at night (very nice) and just be generally disruptive."

So her folks put her in a home. She seems a little embarrassed and rather different from the former self she has just described. Not surprisingly, she's pals with her parents now though strictly speaking should be in care till she's 18.

"But I don't have anything to do, with the social services any more," she says, lighting one of many cigarettes. "Cos when I was on the run I used to bum around for three months at a time after which, if they don't find you, you're crossed of the books."

"Anyhow, I eventually went to them and said 'look, leave me alone, let me get on with my career' and as I hadn't been in trouble or anything for a long time it was OK."

THE DYE IS CAST

Where did you stay when you were on the run?

"All over the place. I didn't know much about the record business but I realised the best thing to do was get my name around. So I hassled music papers for interviews and got to know people involved. I mixed with different people and got bored with them," she sighs and thores. "I just... I DON'T KNOW WHAT TO SAY!"

The cool cracks. "I've been saying the same things to everybody all the time. It's getting on my nerves!!"

Heyyy!!! That's showbiz, kid! Honey recovers her composure and tells me about all the double-page spreads she's doing for the national dailies. Then about how at the age of 13 she wrote and sang "Violence Grows" with the Fatal Microbes. The latter existed in various forms until halfway through last year when they got a support tour with UB40. By fairly coincidental means, as it happened.

"We were doing some gigs up north," Donna begins, "and as we got in the van there was this guy stood at a bus stop. Mucking about, as usual, we said 'Wanna ride?' and he said 'alright' and jumped in. It turned out he was the original keyboard player with UB40 so we went up to Brum, he introduced us to them and we got the tour."

Her second single had come out under the name of Donna And The Kebabs. On the UB40 jaunt, Honey explains, the band were advertised as Honey Bane and the Fatal Microbes, ie the old sex sell angle. In establishing herself as a solo performer, how did she feel about the probability of the media and everybody else concerned continuing to exploit this for all it was worth?

"I expect they're up to their antics," she replies with a sneer

straight out of the Thoughts Of Chairman Lydon Rule Book. "I don't know what they're doing. But I haven't changed my image from what I was before. As you get older you progress so hopefully the people who were around when I made 'Violence Grows' have grown up with me."

Musically, she also feels she has matured. "What I'm doing now is modern punk. Punk music you can really dance to, not just jump up and down to. Pop punk. Fun, boppy sounds which still say something as opposed to bashing guitars about. That's alright when you're starting out and having a laugh, but if you want to continue, the music is important."

More important still is getting people to like your music. So far, this doesn't seem to be a problem. Honey is, as they say in the trade, crossing over.

"The feedback I've been getting has been good 'cos it's been coming from everyone from middle-aged people to little kids. I mean the ones between eight and 12 love it which is great 'cos they're one of the ones I really want to get across to. Far more so than the 16 to 17 year olds."

Why? "Because nobody really does anything that little kids can enjoy," she says with conviction. "It's all like 'we gotta get across to people who are like us' or even worse 'yeah, that'll be nice to listen to on the radio'. But in 10 years little kids that like my music are gonna be my age and know me 'cos they've grown up with me."

You think you'll still be around then?

"Yeah, I've got as much chance as anyone else of being really successful, but at the same time you never know when you're gonna collapse."

I know the feeling, ha ha.



HONEY BANE: dipped in a few paint pots.

She then quickly explains that the real reason she likes performing for little kids is that it's such a great feeling to make them happy. She discovered this at a recent Walton Hop, the slightly legendary Saturday afternoon disco for juveniles where a certain Dennis Corday goes out on stage and shows up to a thousand infants how to bop.

"Before the single came out, I took the acetate down and mimed to it. At first I was really scared I was gonna frighten them so I thought I'd be silly and behave like a puppet and make it more fun," she explains, revealing the origins of her initial TOTP dance routine.

"But they loved it and were fascinated by it. They like to see colourful things and seeing them all living together was like... tripping!" she enthuses.

"The only time kids see people is on the telly if we could put on gigs for the little ones on a Saturday afternoon, say, it would be wonderful. I want to play to audiences of small children!" she exclaims decisively.

Do you see yourself as being a bit of a grown-up kid?

"Yeah," she laughs. "I suppose so. I'm still a big baby, really."

Still? It doesn't sound as if you had a childhood at all!

"I didn't, that's why I'm having it now!" she ripostes, giggling gaily and seemingly no longer mindful of answering the same boring questions. "watching all those kids dancing was like walking into a fairy tale."

You must be well into that sort of thing.

"What? Fairy Tales? Yeahhh!!!" Giving her no time to plan a quick liaison with Peter Pan, I ask her about her first memories of hearing music.

"Um, I think Mud, Suzi Quatro, Gary Glitter and Diana Ross... but before that I remember 'Puppet On A String' and 'Baby Love'. I was three when that came out and I learned to dance to it. And I remember 'Love Child'. Those are my two favourite singles of all time," she sums up briefly.

So you've always enjoyed listening to music. Did you always want to be a singer, too?

"Yeah, but I never took it seriously until I started writing songs, which I've got stashed all over the place — in drawers, boxes... I pull them out every now and again to see if they're any good," she speeds on, indicating

how prolific she is. "but I had a lot of interests when I was younger. I had a horse and wanted to be a showjumper. I can train horses and all that.

"I also went to ballet for a little while when I was young, but that didn't work out."

Let me guess why — you misbehaved?

"Yeah, same with the Brownies, got thrown out of there as well." To cut a long story short, Honey also received adolescent marching orders from a theatre school, not to mention a host of junior and comprehensive schools.

Quite frankly, I'd never have believed all this talking to you. Were you really that rebellious?

"A lot of people say that," she agrees. "People expect me to be frightening but I'm not, y'know. We all get up to things when we're young, but," she adds with classic understatement, "some people take it too far. I don't really think I was pushing anything. It's just that I'm a very strong-minded person. What I wanted to do was creative and they didn't provide facilities."

What would you like to have done?

"At the time? I used to draw and write poems and sing a lot. I got chucked out of the choir 'cos I used to sing louder than everyone else," she smirks knowingly.

I mention that there are certain schools which cater for, er, problem children. Photographer Andy Phillips reckons he went to one with Toyah Willcox. Or something like that.

"Ah," Ms Bane argues, "but she had very wealthy parents, didn't she? It said so on the TV documentary they did about her. Well I didn't. I mean we weren't poor (not if you had your own horse, you weren't, dear) but we weren't wealthy."

Whereas most of us who cringed through that programme thought Toyah came over as a bit of a silly billy, Honey charitably takes the view that this was because she was simply being herself, trying neither to be better nor worse.

"But," she points out in the face of rumblings that she herself is something of a Toyah clone, "that doesn't mean I'd like to be like her. I think she's brilliant, but too over the top. People can't really handle her. She's not for everybody."

Just then a doorbell rings. "That'll be Jimmy," says Honey. In the event, it was a middle-aged guy, who sub-lets the place to Honey and her pals, clearing a tidy sum a month in the process.

Donna is less than happy with the situation, particularly since he resents her having people around. As such he does his damndest to sabotage the interview. Mind you, that's preferable to being threatened with a sword-stick, which is what happened to Mr Bane when he paid his daughter a flying visit.

Er, wasn't he worried about your safety? I enquire in the refuge of her bedroom.

"No, no, he just thought he was pathetic like everybody else does. Jimmy really slammed him down the



The dull looking MIKE NICHOLLS talks kids stuff with the multi-coloured Honey Bane

other day and since I've been there everybody has a go back at him."

Without wishing to repeat last week's Record Mirror housing extravaganza wherein the two main features were preoccupied with their subjects' domiciles, it's hard to resist including Honey's account of the history of this Marble Arch mausoleum — murders at the turn of the century before it became a warehouse, then a doss-house and then...

"The last occupant cracked up after his wife died and weird things have been taking place ever since."

Including right now where the recently-arrived Pursey is embroiled in a discussion with the "landlord". Jack-The-Lad Jim pulls an unrepeatable stunt to get rid of the guy before Jim, Honey and I leave for rehearsals.

Nope, I'm not being auditioned for their band — it was just part of their getting a "best deal" out of an interview. In return for choosing to start later than she wished, they got themselves a lift to their West London studios.

A "big baby" and "grown-up kid?" Christ, what does that make of the rest of us?

NAUTY CULTURE

1ST SINGLE

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RAMBLERS

Reviewed by JOHN SHEARLAW

BEST SELLERS

YOU DID SAY TO PICK THE ONES THAT WOULD SELL?

THE FRESHIES: 'I'm In Love With The Girl On The Manchester Megastore Check Out Desk' (MCA). There, no room for the review now is there? And why bother, for this is surely a hit already. And about bloody time too for Chris Sievey, the man who's done more for Manchester than bloody Dave Sexton, bloody Malcolm Allison and bloody John Bond put together. The man who has helped to forge a whole new cultural (cont'd White Lion).

JOE DOLCE: 'Shaddap You Face' (Epic). Lovers of bad taste, such as myself, will know already in their heart of hearts that this will soon be the catchphrase for the next few months of 1981. Already seven weeks on top of the Aussie charts (where they just love an Evette bludger), Mr Dolce's highly humorous (and more slightly, very singable) saga of a word childhood will shortly assault our own charts. It goes - a: "Whats matta you? Whats gonna do? It's nice-a place! Ah! Shaddap You Face", just like his mamma used to say, and once the secret is cracked - as it just has been - no part of the country will be safe. Learn to love it first! (And beware: Leonard 'Manuel' Sachs is also releasing a version next week. There is no sanity clause!).

SURPRISED? YOU COULD HAVE KNOCKED ME.

STRAY CATS: 'Rock This Town' (Arista). Alright, I'm not the first, but I'll take my place in the queue in the front office and present my excuses when everyone else is finished; yes, Stray Cats have dogone and proved us all wrong! They can make good singles! They will have hits! 'Rock This Town' is not only a million times better than 'Runaway Boy', it's a truly brilliant two minutes of the best rockably you'll ever hear - a full modern sound, but so spot-on on the back beat that it races through and demands to be repeated. How this band, who present a live show that is as grossly over-rated as it is abysmal, can be in any way related to this product is a mystery I can't solve... and even the fact that Dave Edmunds produced doesn't provide the full answer (even though he did slip out a fair number of equally good numbers like this from Rockfield some five years ago, Frankie Allen's 'Just A Country Boy for instance?). But who cares? Enjoy! (as they say in New York when it isn't snowing). And while we're on the subject...



THE CRUISERS: 'Wild Cat Rock' (Feelgood).
JETS: 'Who's That Knocking' (EMI). The 'rockably revival' is an omnipresent phenomenon and singles like the Cruisers' thin and "authentic" effort have been around in various guises for over a decade, first with the Sunsets, and later (nearly successfully) for Crazy Cavan. It's good enough - a modern pastiche of the "real thing" - but

sadly it will need more to climb out of rockably's tight little clique. Jets aren't strictly on the same park - relying more on a modern (ie livelier) Darts - meets - the - Jive - Five duo wop approach - but while their source is the same they've a fresher (and, of course less "authentic") and more individual approach. Stray Cats' assured success won't help them one little bit; but they're nearly good enough already to do it themselves.

DISAPPOINTED? YOU SHOULD HAVE SEEN MY...

ANGELIC UPSTARTS: 'Kids On The Street' (EMI). Not so much bad, as getting on for being a bit misplaced... and it's a pity they haven't bounced back with something a bit stronger after the wonder that was 'England' before Christmas last year. 'Kids On The Street' is more, or less what the title suggests, 'cept there seems an extraordinary lack of vigour, like it's a friendly instead of a League Cup semi - final replay. "All you kids, black and white / Together we are dynamite", it goes, and there's no shortage of what - and bam, but more of a time marker than a new single would seem to be the conclusion.

I'M SO HOLLOW: 'Dreams To Fill The Vacuum' / 'Distraction' (Hollo Gram). Last year's fave rave overdroids, doomy bumpkins Pissheads Golden boys, call them what you will... and already they're fading. A foul of the business they're not even a part of yet. Hollo Gram Records (good! they smirk), a clear plastic sleeve, seen through vinyl, gimmicks on the record? Oh, woe! Of course this is nothing at all unusual (and not to be savoured at) and would count for nothing if the single had only turned up anywhere near as good as their G3's. Instead it's a blur and a drone and they've only got themselves to blame.

THOMPSON TWINS: 'Perfect Game' (Tee). By London out of Chesterfield, blinkered for the first time over the sticks and it shows. They're anxious, mannered and unsteady; going for android pop and early seventies frolics all in one go. And making a fair wailing mess in the process. It's only a start, mind - they will do better (it says here).



YOUNG, LIFTED AND... WHAT?

REGENTS: 'Just A Little' (Arista). So here we go with the high flyers, or do we? Regents are up with the pop front runners here; a song that's restrained and just a little bit odd brings out the best in jaded ears, and on this evidence they're good enough to stay around for their hit - next time.

EXPRESSOS: 'Tango In Mono' (WEA). No, no, no, Expressos are all about zest and sparkle and life and vitality... and nicking classic pop riffs and turning them into leaden, meaningless barrages. 'Tango In Mono' is a perfect example of their miserable self-created genre; a bit of 'Terry', a bit of Spector, a bit of Hazel O'Connor even (and you can't get much more flat - footed than that) make up a mess pathetic enough to make horses laugh.

GOING RED: 'Some Boys' (Razz / MCA). In which our latest aspirants for the title of kings of zestful suburban angst let fly with an

observational ode on the ablutory habits of the average young male. A kind of slower Undertones would appear to be the ticket; but much, much cleaner (obviously). Wash them go!

THE BOYS: 'Let It Rain' (Safari). Sad and listless, listless and sad... and not even good at it.

THE BARRACUDAS: 'I Can't Pretend' (Barracudas / EMI). An unbalanced meander through the realms of "What is pop?" In the end their ups and downs and ins and outs - beebop up by a hefty in-house production - are let down by the song. A perfect example of how to sound like you're having a hit without selling a carrot.

OOPS - INSIDE WHOSE HEAD?

ROSE ROYCE: 'Golden Touch' (Whitfield). A surprisingly thin attempt from Norman Whitfield's stable - all wavering vocals (Gwen Dicks, where are you?) and none of the classy trimmings it really needs. Not a hit, not even a request.

BEGGAR AND CO: '(Somebody) Help Me Out' (Ensign). Finally gets into gear at the end with the brass section finally rescuing some mediocre shanting funk. Too late, alas.

CRUSADEERS: 'Last Call' (MCA). Scarcely an eyebrow raiser, a pleasant enough instrumental that stretches out better on the much longer 12", but still sounds pedestrian even by Joe Sample standards.



WILTON FELDER: 'Insight' (MCA). Also on 12" - for people with big shelves - this hard-working get down striver for insight and "outsight" with only partial success. Not enough here to invest in, I'd say.

RAH BAND: 'Slide' (DJM). Keep it going! A slowly-building, jazzy instrumental that becomes pure, delightful deception after several plays. Don't fight it!

BLACKBIRDS: 'Don't Know What To Say' (Fantasy). Supposedly classy and slick, the sort of stuff that's meant to improve with age. This just gets flat and boring instead.

TOM BROWNE: 'Magic' (Arista). Interim report: no success following 'Funkin' For Jamaica, and if you want to hear 'Magic' slipping into obscurity... look no further.

AND STILL THEY CAME...

HOLLY AND THE ITALIANS: 'Youth Coup' (Virgin). Once the great wop hope (until their visas ran out) in Virgin's second string stable, Holly and the I's are making another stab at fame and fortune with this suitably greasy and menacing battering ram of a song. The chant-like chorus gets you in the end... if you like 'em fried thick.

RUDY GRANT: 'Lately' (Ice). The Mexican comes clean! Eddy's brother in another typically efficient Coachhouse production; giving the Stevie Wonder song a gentle nudge with a controlled reggae underlay. More than acceptable.

RICHARD BORLE: 'On And On' (Don't Panic). Excellent, wonderful real-life drama set to music... but somewhat unfortunate that Richard's song is so close in content to Chas and Dave's 'Rabbit'. Still, at least he's got a willing partner (Pauline McKenna) who demonstrates the wonderful art of non-stop talking in between choruses, and the double-A flip, 'Sorry', indicates that you'll soon be hearing more of the name Borle (who?).

MISTY IN ROOTS: 'Viva Zapata' (People Unite). Highly acceptable two sides of a slow, jazzy instrumental, well heavy on the rhythm section and dedicated to Misty in Roots keyboard man ('Zapata'), presently unavoidably detained in a place that is not home.

GOD'S TOYS: 'Everybody's Got A Mother' (Badge). Dreadful name (you'd expect three HM freaks with hair down to their waists and noses as big as Phil Mogg's, or Phil Thompson's come to that), and a



falling, nearly successful "aggressive" debut... as seen on BBC 2!

THE RADIO ACTORS: 'Nuclear Waste' (DB Records). Predictable caterwauling against the reactors with Sting-style standing out a mile in this indie collection that includes Steve Broughton, Steve Hillage and Nik Turner for good measure. Recorded in 1979 and held up until now, it's passable enough to become a collector's item (one supposes) but as for actual impact? Bah!

ELLEN POLEY: 'The Shattered Palace' (Epic). C-could it be Vicki Leandrea's N-Nana Mouskouri? No, just Ellen Poley practicing another Clash-inspired musical romp; this time in the role of "foreign lady singing in English after taking language classes". The Strummer / Jones song leans somewhat unbelievably on 'When Bouzoukis Played' (really), and the fact that neither the aforementioned Greek instruments, or indeed balaalikas, can be heard, does nothing to help Ms Poley's irredeemable plight.

THE ROYAL RASSES: 'Old Time Friends' (UA). Featuring Prince Lincoln Thompson (as the credits now have it), nowt but an airy, two-sided read-out of the soulful side of reggae. No special care required.

DOLLAR: 'You Took My Breath Away' (WEA). Not even near to being awesomely gross; just a barrel organ, a battery of double-tracked vocals, a designer, a make-up artiste, a hairdresser and a powder puff song mixed together to make money. It might sell thousands, but with that sort of investment they'd need to. Roll up, roll up!

NEW MUSIK: 'Luxury' (GTO). Cocooned and suffocated in a web that is, hopefully, of their own making New Musik seem to have become something of an Old Cliche. Layer after layer of artful contrivance does nothing to raise 'Luxury' above the level of a one-line throwaway - even if it does have that magic ingredient called "studio time", which they indulge plentifully. More of a monument to their own folly than the masterpiece

they must have assumed it had become, so laugh while you can.

JOHN DUMMER AND HELEN APRIL: 'Own Up (If You're Over 25)' (Red Shadow). If you are, if you do, you'll recognise the rhythm riff of 'I Wanna Be Your Man' that underlines this bitter-sweet run-down of random memories from the days when Mods actually had jobs,



DDB&T ruled the charts, and couples who were going steady flashed their messages to Radio Caroline from Ford Anglias parked on dismal East Coast beaches. Clever and colourful, and nearly as evocative as a 'Carry On' film (John Shearlaw, born 8/12/57).

BRUCE WOOLLEY: 'Blue Blue (Victoria)' (CBS). Just to prove that old Buggles (or almost Buggles, as Bruce once was) never change their spots, here's an instantly forgettable slice of Clever Pop. Guaranteed some airplay, but all style and no content, as the judges might say.

YOU MEAN YOU'LL REALLY GIVE ME A BACKSTAGE PASS?

FLEETWOOD MAC: 'The Farmer's Daughter' (WEA).

THE EAGLES: 'Take It To The Limit' (Asylum). Two live tastings for two live albums, which, with the names involved doesn't really mean very live at all. FM is the softer option - at their most lyrical it might be added - but the Eagles single is the nearest you get to a waste of vinyl. It's the record without the gloss and comes with three extra tracks involving five bored-looking, stoned bluesmen standing in a line in blue jeans, strumming the same chord on acoustic guitars. If that isn't frightening, it should be.

IT'S 4AM AND THE BUS STOP IS A NEON SPECTRUM OF MY NEFARIOUS URGE (OH YEEEEEEEEAAAAARRRRGGHHH!!!)

GILLAN: 'Mutually Assured Destruction' (Virgin). The lights are dimmed, the amps are on, the curtain's up and NOW... Ian Gillan will perform his one act play on the coming holocaust. As doomy and portentous as he can make it too, which, from an old hand like he is, is quite doomy and portentous indeed. A rumble and a roar, but not one that is likely to reach the (remains of the) civilisation at large.

MAX WEBSTER: 'Battlescar' (Mercury). Ah, Max! Keep on doing it the way you do it best, screaming and wailing with most of Rush (if not all of 'em) clipping in for good measure. A monstrous mess from an outfield that is becoming as hard to fathom as Northern Soul used to be.

TYGERS OF PAN TANG: 'Hellbound' (MCA). This I suppose is the real thing from TNWOBHMGWTLUASATSAD (the new wave of British heavy metal who changed their line-up as soon as they signed a deal - and that is copyright!), with new boy Jon Deverill leading a full tilt number that looks a chart certainty. Plus! You can see how he got the job with the free "addition tapes" single that comes with every copy. (Over to you at the starting gate, Malcolm!)

BLACK LEATHER to the left and right of me. Knees investigating my buttocks and hands all over my lapels, a horde of sweating punks competing for the elusive frontal position.

Some of them aspired to temporary greatness only to be removed by bouncers. Some climbed physically onto neighbours' shoulders only to disappear when the dancing started. Many were never seen again. The more enterprising souls spent the evening actually bouncing chaotically over the heads of the crowd. It's Toyah time again.

Of course in 1977 your humble scribe felt severely disappointed to emerge from a gig anything less than saturated; sweat in your clothing, sweat in your hair, claustrophobia. Magic!

Four years on and it's not quite the same. Very few bands inspire me to move halfway down the hall, let alone making suicidal assaults upon the stage. But then again very few bands are as good as Toyah.

Experiencing masochistic delights in the confines of Leicester University along with a thousand others I couldn't help but notice the peaceful atmosphere, something as rare in London town as an Elvis Costello interview.

With a sell out tour and a new EP all set to wreak havoc in our loveable charts Toyah has attained this state of glory with little help from the music press (where have you been for the past two years? — Ed), relying instead on massive television exposure and it certainly hasn't done her any harm.

Throughout this performance I couldn't help but notice the overall improvement since last I saw them tread the boards. Veritable sparks fly, giving the sound an added dynamism that energises Toyah into spontaneous enthusiasm rather than the more rehearsed madness of old.

Après gig the autograph retinue forms, including an added hippy with a home-made ray gun (and half a beard!), local punk luminaries Wayne and Shaun who thrashed me mercilessly at pool, and 20 Russian students with four KGB overseers. What more could you ask?

Funnier still were the local security men who still hadn't recovered from having their duties relinquished in favour of Toyah's own team who did a superb, unobtrusive job.

When we finally arrived back at the hotel I grabbed a quick chat with Toyah who now looked like a bewildered squirrel.

What about the new band then, Toyah?

A fistful of peanuts disappears down her throat as she speaks.

"Well, apart from the fact that they're older and they've all had good previous experience I'm just glad they've all developed their own identities as people. If I did a major film they could all go off and do something rather than sit at home moaning cos I'm doing a film, which is wonderful. They're all so into what me and Joel are doing, they'll be prepared to drop anything and come and work with us again. I think it's important at this stage to find musicians with real egos rather than trying to be street level and all that old hat."

Is this tour like a realization of all you've wanted then?

"I'm not that easily contented. We're capturing the audience. What I want to do is take it a step further and fascinate them. I want to bring in the visuals I've promised for the last two years, even though as a band we can sufficiently create enough atmosphere, I just wanna build into something even more special. The kids pay a lot of money to see us and I think we should give them everything we got to offer."

Has all this national coverage you've received acted as a creative stimulus?

"All I can say about the national coverage is, a lot of people say it does me damage, my comment is that by doing it it reminds me of a lot of things I forgot about. You know my mind, it goes off in so many different directions. One day I say one thing, the next I'm contradicting it. If it wasn't for journalists I'd probably be totally naive by now."



TOYAH: first the peanuts, now the mike

THE BEWILDERED SQUIRREL

MICK MERCER experiences masochistic delights, peanuts and octopus with Toyah Willcox.

Not quite what I meant; does the TV coverage actually give you a boost?

"Kids can still afford to watch TV, not all of 'em can afford to go to the cinema. Cinema in Britain, from what I've seen is dying slowly, really dying. It's over priced and it's not that exciting. OK, television can be pretty dull at times but if you get the right viewing and you're in with the right people you can show so much. My idea with TV is to get a pirate station together, but that takes a few millions to do successfully. That in a way is an ultimate ambition."

How do you reckon you came off in the documentary on you then?

"It worked better than I thought. I thought it would be wet, total self and no guts whatsoever. My only complaint is it had too much guts. I was going 'I want this, slam, slam, slam'. There was humour too but they kept that out. I thought it was good for ITV."

What did they leave out then?

"They left out me having a fight with a tramp. I go round filming characters of London. The only way we could do this was to plonk me in a soup kitchen full of winos. I wasn't happy at all but I was prepared to do it. Went in there and got beaten up!"

They should have shown it.

"I think it was the language that did it."

What about Friday Night, Saturday Morning, you looked er, nervous.

"Well, Chris Biggins was great, a natural person, but when Steve Strange came on... I asked really simple questions purely cos I was trying to make people understand what he was about but I couldn't achieve much in eight minutes. I didn't want them to laugh at him. Not only that but he was

wetting himself, panicking, shaking like a leaf, and was being very aggressive through his own nerves, and that happened with Viv Stanshall and Derek Jarman."

Stanshall seemed quite stropky.

"Oh, he was a real bastard. I mean, whatever question I asked him he wouldn't give an answer, so I filled the eight minutes with him being stropky. I can't say I didn't enjoy it though."

What was the audience reaction like to all this because very little came over?

"For Chris the reaction was great but as soon as Steve Strange came on the audience were stunned, because 10 other Blitz kids came on with him. The audience didn't understand from then on and they hated Viv Stanshall. There was a part at the end that they didn't show where they all came on and played Space Invaders and the audience was booing him. They didn't like him at all. Whatever happened it was still a compliment to be offered the show and it was still a laugh to watch, even if I did fail."

OK? Back to the new band. You seemed happier onstage.

"Feel wise and playing wise it's 100 per cent better. I'm also pleased with them as individuals. They put up more of a show. Phil the bass player tries to upstage me which is great. It's an incentive. With the old band I was quite content to sit back because I knew they couldn't upstage me. Now I've been given that extra punch that had died away in the last year. Things like the old band splitting kills you a bit inside and now I've got that drive back. I've got so much to give. I feel as if I've been born again."

The new EP sounds great, can we have a rundown on the new material?

"Well, 'Warboys' is about

boredom. It's about kids waiting for action. I call 'em warboys cos they're aggressive cos they're angry and proud."

I like 'Mystery' best.

"Oh, I'm really pleased. It was written by the guy who wrote 'Victims Of The Riddle', Keith Hale. It's commercial, I find it embarrassing to sing cos you can't quite dance to it, it's too slow to dance to and too fast to sway to. We did it cos the DJs said they'd play it. We've got to that stage where we need something to happen. 'Warboys' is more true to our fans' tastes than anything. 'Angels And Demons' is a ballad. We thought we'd try a slow number. 'Blue Meaning' worked on the documentary cos it was put with the images I saw when I wrote it. 'Revelations' is a sort of funky number about my sense of humour. I relate all nursery rhymes to things yet to come. Like Jack and Jill and Ring a ring of roses are about the plague in 1066 whenever it was."

That was the Norman invasion.

"Sorry, well that's what 'Revelations' is about. It relates to 1999 as well when I think there'll be a different plague brought by Haley's Comet, totally incurable but the survivors will become animalistic, like the cover of 'Diamond Dogs', yet a saviour will come down and take these mutations back with him as survivors of planet earth."

You're really putting yourself up for knocking.

"Oh, the whole lot will be knocked, even 'It's A Mystery' but the papers are so predictable. So I expect it anyway. I don't give a damn anymore. There was a time when they really hurt me with their words but now I think they're a load of crap."

You're lucky though, you're in a position like Adam Ant.

"Yeah, that's why I don't give a damn anymore cos we're selling out the whole time. We're strong, we're an army, we're a family. I don't like using that word as it's Adam's but it's what's happening. I mean, the biggest contradiction in the music papers was where one minute they're calling Adam a load of shit, the next minute he's a genius. I've known him since Jubilee, I'm really pleased he's made it cos he's worked harder than anyone, even though I'm not his best friend and I don't want to be."

Just think, you might soon have Peter Powell praising you.

"Yeah, just makes me wanna laugh. One moment they're saying 'she'll never survive, she's an actress not a singer, she'll give one up, I bet she'll go to acting' and they don't believe you. The next minute they're going 'You're the next big thing' and you're supposed to take 'em seriously."

OK, what's the next acting extravaganza?

"It's me introducing 'Tales Of The Unexpected' to America. While I'm doing this we'll do the next album. By May the album will be out and we'll be on tour again. At the end of May I do Derek Jarman's next movie then we go off on a world tour."

Hmm, last question, I hear you like eating Octopus?

"Oh, I love eating Octopus, tastes like muscles and cockles. I love squid too. You can chew on it for hours. It's like chewing an old tyre."

You make it sound tremendous.

"It's great fun. Well, what a damn convenient ending, because so are Toyah, and there's a good deal of tread left on them. Definitely a major contribution to road safety. Keeps you off the streets. Go now."

SINGLES

Reviewed by SUNIE

BITE THE BULLET

THE ASSOCIATES: 'Tell Me Easter's On Friday' (4AD). Old label bickers and prospective new ones differ; meanwhile the Associates strike a blow for themselves (to parry is not enough) and realize this 4AD one-off, 'Easter' simply wipes the floor with their supposed competition: you thought Tony Hadly could sing? Listen to Billy Mackenzie and marvel. The beat is a Roman army's marching tune, the sound is massive, the song a killer. The keyboard motive, the guitar sound... I could enthuse for hours but I still wouldn't be doing it justice. Her it — not to would be sensory deprivation, monumentally brilliant.

SELECTER: 'Celebrate The Bullet' (Chrysalis). Not one, but several steps beyond. The Selecter storm back with a haunting, echoey song that bears little resemblance to any of their previous efforts. It's almost languorous in pace, with moody bass and horns and an insistently memorable guitar line, topped with a vocal that simply oozes class. Senually brilliant.

GRACE JONES: 'Demolition Man' (Island). In which the world's most spectacular cheekbones collide: Sting wrote it and She sings it. The voice should be starting to pall by now, for it's as hard and cool as ever, but it fits the song perfectly. It's harsh and commanding,

YELLOW MAGIC ORCHESTRA



ominous and threatening. Uncomfortably brilliant.

The following all proved so unspeakably tedious in their own different ways that they deserve nothing more than a name check... **KROKUS** 'Rock City' (Ariola), **APRIL WINE** 'All Over Town' (Capitol), **ROBIN TROWER** 'What It Is' (Chrysalis), **NEIL DIAMOND** 'Hello Again' (Capitol), **TINA CHARLES** 'Don't Throw Your Love' (Polydor), **ANDY GIBB** 'Time Is Time' (RSO), **ALAN PARSONS PROJECT** 'Games

People Play' (Arista), **WHITE EUROPEANS** 'Sun Arise' (Aura), **DR HOOK** 'SOS For Love' (Mercury), **SAGA** 'Synopsis EP' (Polydor).

SHEENA EASTON: 'Take My Time' (EMI). If only she'd relax and stop pouting, the gloriously vacant creature we see on the sleeve might look like the sweet Scots lassie she is, and not like a female Gary Numan, which she does. The song? Another hymn to the search for Mr Right, which of course in Sheena's world has a similar significance to

the hunt for the Holy Grail. Remarkable only for the line "I need somebody to tie me down" (!) I'll be round with the silken cords and the cat o' nine tails tonight, sugar.

DURAN DURAN: 'Plant Earth' (EMI). It's not hard to see why this lot have been compared with S Ballet, but the song isn't anywhere near as memorable as the latter's hits. The lyrics are painfully mundane sci-fi.

35mm DREAMS: 'More Than This' (More Than This Records). From Edinburgh, the Picts seem to have almost a monopoly on Promising Young Things these days, and 35mm Dreams certainly fit that category. Short, witty and scratchy boppy and less intense than (say) the Fire Engines, but possessed of considerable vigour and purpose. I suspect it will become one of my faves of this week's batch, but then Scottish boys are my weakness.

BARRY MANILOW: 'I Made It Through The Rain' (Arista). Which is why he's so wet, ha ha ha. Now Bazza, take off your Pak-a-Mac and goloshes and that absurd false nose and get dried off, or you'll end up with pleurisy.

ROXY MUSIC: 'Jealous Guy' (EG). 'A tribute', it says on the cover, and not a bad one at that. The old Lennon number is removed from its wrapping, slipped into a Thai silk outfit by Anthony Price and trimmed with some rather subdued saxophone. Ferry's singing gets better and better, and the whistling bit at the end conjures instant pictures of our hero, coat slung over shoulder and eyes downcast, mooching off down the boulevard in the general direction of the top five.

YELLOW MAGIC ORCHESTRA: 'Tighten Up' (A&M 12in). Silly send-up of things disco. It grieves me to dismiss this week's only oriental offering so tersely, being of the slant-eyed persuasion myself, but there it is. A disappointment.

ROBERT WYATT: 'Stalin Wasn't Stalling' (Rough Trade). The most enjoyable history lesson you've ever had, sung accapella to a draft catchy tune. Cracking!

MIKE BERRY: 'Anniversary Song (Oh How We Danced)' (Polydor). One of the songs my dad used to sing in the bath, and probably still does. You'll recognise it even if you've never heard my dad singing in the bath, though, 'cos it's one of those tunes you get in musical jewellery boxes and cigarette lighters and so on. A bad record but a good chune; I went away humming it, anyhow. Oedipus? Schmoedipus.

REPETITION: 'The Still Reflex' (Crepescule). Pete Petrol, ex-partner of Spizz, is Repetition's guiding light, but don't expect any zany Star Trek nonsense here. The song is dark and atmospheric, with lots of flanged guitar (to ignoramuses such as me, that means it sounds like it's being played underwater) and a girl singer who sounds casual in a suppressed hysteria way... Is this making sense? Damned good record, anyway.

TOYAH: 'Four From Toyah' (Safari EP). The awful thing when writing about this lady is that it's so cliched to say that she's a very good actress who makes bad records. The awful thing about cliches is that they're usually true. The awful thing about this record is that it's awful.

MOTOR HEADGIRL SCHOOL: 'St Valentine's Day Massacre' (Bron 10in) / **JUDAS PRIEST:** 'Don't Go' (CBS). Ah, the old wave of Top of the Pops heavy metal. Judas Priest skip through their latest as lightly as an elephant in manacles, but the combined Motorhead / Girlschool effort is acceptable even to HM-loathers such as myself. 'A' side is 'Please Don't Touch', which is really just fast rock 'n' roll with a few guitar solos chucked in. Not as good as 'Ace Of Spades'.

BILL NELSON: 'Rooms with Brittle Views' (Crepescule). At last, a follow-up to the excellent 'Do You

Dream in Colour'. Jerky rhythm and clever lyrics... another goodie, in fact. With the Radio One playlist gone and the likes of 'Once In A Lifetime' getting played all the time, it wouldn't take much to make this a hit. I'll my fingers crossed.

ANNE CESSNA & ESSENDON AIRPORT: 'Talking To Cleopatra' (Innocent) / **THE DAVE & PHIL DUO:** 'Present Themselves' (Innocent) / **ESSENDON AIRPORT:** 'Sonic Investigations Of The Trivial' (Innocent). Innocent Records seem to be based in Melbourne, but even that doesn't explain why the above two of which were recorded in 1979 and the other in 1980, have taken so long to reach us — unless they were despatched in a dinghy with a one-armed oarsman. The Anne Cessna disc is a sort of Antipodean Lori and the Chameleons, Essendon Airport's own venture is very Eno-ish ambient music, and the Dave & Phil Duo play piano; sometimes fluently and sometimes as if they were going hesitantly through their finger exercises. All three are very well packaged. My goodness, I am intrigued... hope to hear more from the Innocents.

The rest of this week's singles are in three sub-sections, namely:

1) **RELIGION:** With half my friends turning to New Born Christian-ism and the Moonies knocking on my door every five minutes, I felt instant empathy for **RELIGIOUS OVERDOSE**, whose '25 Minutes' is out on Glass Records. Turned out to be a naïf record, unfortunately. **BIG TABLE** unveil 'the sound of modern skiffle' with 'Patrick' (True Religion), which is about a boy who's going to be a dad, and is rather pleasant.

2) **SEX:** Lots of these. **THOMAS DOLBY'S** 'Urges' (Armageddon) tells of youthful discovery and sounds a little like OMIID; more modern, certainly, than **KIRSTY MACCOLL'S** admonition to 'Take Your Hands Off My Baby' (Polydor) which tries to sound early sixties epic and comes off as eighties dead loss. **DR FEELGOOD'S** 'Violent Love' (Liberty-United) is a bar-room number with a lovely old-fashioned air, somewhat marred by Lee Britleaux singing 'I want to make violent love to you' as if his mind is on where the next pint's coming from. Then there's 'I Can't Get Enough' (RCA) by **FRANCOISE PASCAL**. The 'B' side is called 'Make Love To Me', just to hammer the point home, and both sides are tripe.

You'd think soul records would be a bit nearer the mark, but neither **CON FUNK SHUN'S** 'Too Tight' ('B' side: 'Play Wild') nor the **BAR-KAYS** with 'Boogie Body Land' (both Phonogram) is anything to write home about, while **MILLIE JACKSON'S** 'I Had To Say It' (Polydor) is unsexy, unfunny and racist to boot.

Lastly, **HUMAN SEXUAL RESPONSE** with 'What Does Sex Mean To Me?' (Don't Fall Off The Mountain) — yes, that is the name of the record company). This sounds rather disturbed to me, very American and psychotic.

3) **SLEEP:** **MODERN JAZZ** confess 'In My Sleep I Shoot Sheep' (Magnet). When awake, MJ make rather average pop records for a living or so it would appear. **CLAIRE HAMIL** on her 'First Night in New York' (WEA) is as yukky as only an English folkie singing a lightweight-rock song about America can be.

'Mister Sandman' (WEA again) by **EMMYLOU HARRIS** isn't that delightful lady at her best, but it's a charming enough skiffley number that sounds like a damn good idea when you're finishing off the singles column and it's 7.40 am.

Morning!



SUNIE

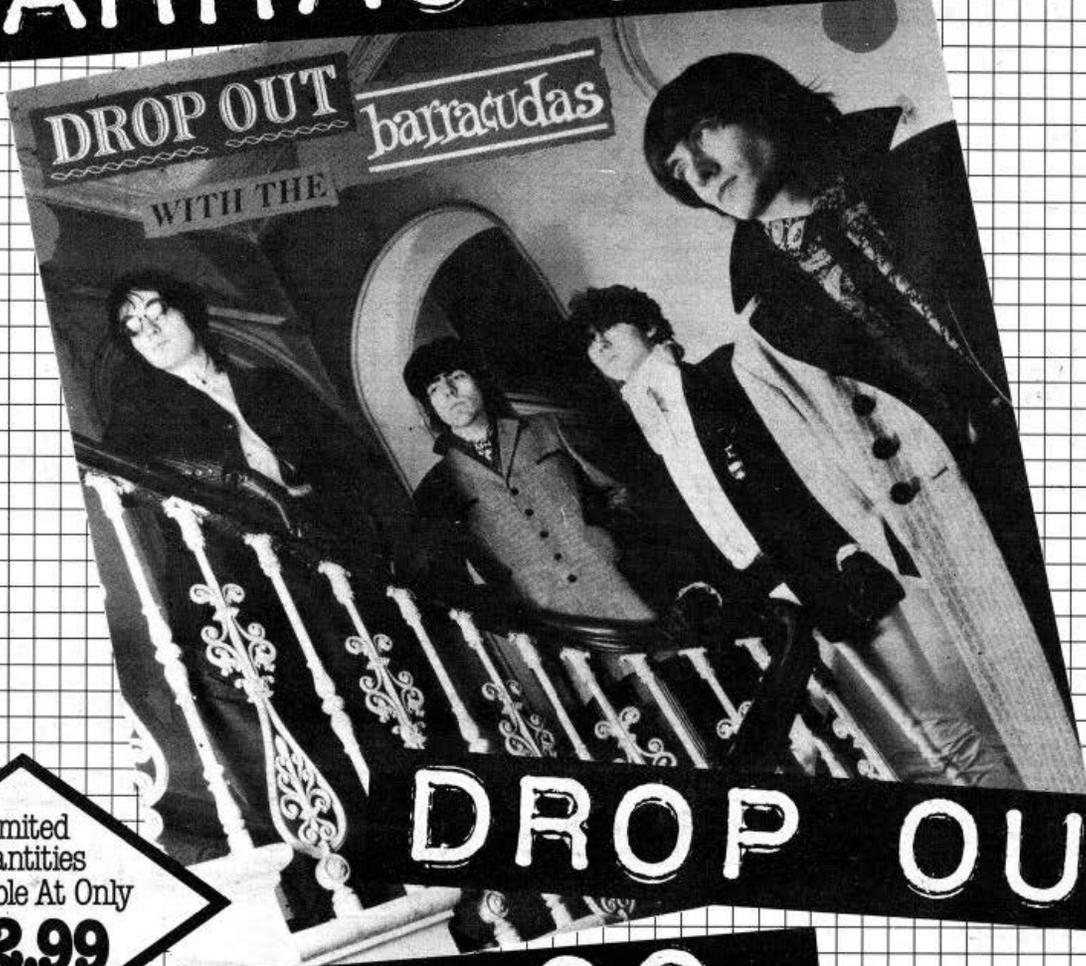
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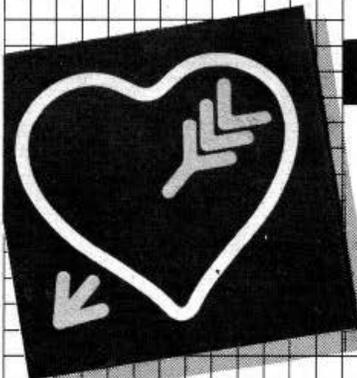
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REVIEWS

+++++ Unbeatable +++++ Buy it +++++ Give it a spin ++ Give it a miss + Unbearable

NASH THE SLASH: 'Children Of The Night' (Din Disc DID9)

By Mike Nicholls

AN UNIMPEACHABLE build-up; supporting Gary Numan's autumn tour; a facelift of bandages as world interest in 'Elephant Man' shot to an all-time high; a discreet London pub residency; limited shipping of his dynamic version of 'Dead Man's Curve' on the Canadian Cut Throat indie and a mega-showcase at The Venue complete with two French films and enough publicity to get every hack in town on the case.

A well-engineered, essentially hype-free campaign — the first fruit of which is something of an anti-climax. Nash produces a BIG sound. Electric Mandolins, violins and percussion fed through a battery of keyboards, pedals and other devices make for a distinctive noise. The problem is, as far as the average listener is concerned, once it's attained, there's not a lot to be done with it and the lack of variation ultimately causes the finished product to disappear up its own back-side.

On the credit side, there are some choice moments. Apart from the Jan & Dean epic — a mainstay of any right-thinking person's compilation tape — there's a shifty interpretation of the Stones' '19th Nervous Breakdown' with words audible for the first time. Less complimentary is the Deep Purple piss-take, 'Dopes On The Water' with its pointed reference to Swiss bank accounts.

The remaining seven tunes are ostensibly his own compositions though I can't help but think 'Wolf' was inspired by ex-Curved Air violinist Darryl Way's bard of the same name, especially since his hard-driving, attacking style is an obvious influence. The cut also contains an amusing lift from the old BBC Home Service theme tune and other borrowings are similarly transparent.

Altogether, the album's sleeve makes the most pertinent statement: on the front he's walking up a dark alley with a group of children. Turn it over and they've mugged him and are in the process of unravelling his



bandages... The little boys and girl understand and in these multiple choice days Joe Public should prove unusually discerning, too. Love the concept, though. + + +

DEDRINGER: 'Direct Line' (Din Disc DID7)

By Dante Bonutto

THE HM boom may be over but the legacy remains. A year or so back revived media interest drew a whole new plethora of HM hopefuls from the closet but now it's a case of the fittest surviving and at present that would seem to be those with a repertoire of quality and invention including Dredinger.

In Dredinger's case it's difficult to align them with any particular genre as their influence comes as much from the world of blues and R'n'B as from the Quo, AC/DC, Skynyrd end of the market. Which isn't to say that this Leeds-based quintet is simply a sum of the influences as on

'Direct Line' JJ Hoyle (vocals), Lee Flaxington (bass), Kenny Jones (drums), Neil Hudson and Al Scott (guitars) emerge as a unit of strong identity and purpose with only the inconsistent nature of the material occasionally letting them down.

At their sharpest, 'Ringer' refrains have both a strong commercial appeal and a keen sense of dynamics, a blend nicely enhanced by producer Mike Howlett who successfully highlights the commercial slant of the songs without reducing them to mere FM fodder. And for positive proof just lend an ear to the title track and current single, a high-flying harmonic composition that just about steals the honours as the album's prime moment. Not far behind are 'So Still The Night' and 'First Class Tonight', an atmospheric duo which show that the careful juxtaposing of light and shade can often create more impact than an unremitting glare.

Also worth listening for, are side two opener 'High Stool', a gritty rocker with chiming guitar and

bluesy vocals leading the way, and the different but equally enjoyable 'Sunday Drivers', a lengthier version of one of last year's great forgotten singles.

As for the remaining three tracks well they just aren't in the same class. 'She's Not Ready' and 'Runaway' add little flesh to a basic boogie backbone whilst 'Maxine' is an essentially live number — the one where the guitarists lower their heads and battle it out.

I can't understand why the excellent 'Innocent Until Proven Guilty' wasn't found a place here but may I prompt DinDisc to put it out as the next single? Thank You. + + + ½

THE ROMANTICS: 'National Breakout' (EPIC EPC 84716)

By Chas de Whalley

NEXT to an actual hit record everybody in the States wants a "national breakout". The term refers to those singles which have not merely topped their local hitlines but begin to be picked up by radio stations all over the continent. The Romantics have named their second album accordingly.

You may remember their first. On the cover the four boys from Michigan were caught cavorting like puppets in the most ridiculous red leather suits you ever did see.

I can't honestly say that this, their second shot, is a fantastic improvement. Again it was produced by ex-patriot Englishman Pete Solley who has made the band sound bigger and brighter. And yet again 'National Breakout' takes us on a raucous round trip of all American British pop memories. There are two handed Dave Clark drum fills galore and lots of befeeped up Troggs chord patterns while echoes of Lennon and McCartney are everywhere. In case they should be accused of being blatant Anglophiles the Romantics slip in the odd bit of Electric Prunes like psychedelic pop with 'A Night Like This' and there's a distinct similarity to the Monkees' 'Stepping Stone' in 'Little Rich Girl' too. But even when they attempt something contemporary like '21 And Over', which poaches on the latterday Clash, echoes of swinging London and a Hank Marvin guitar come flooding back.

In short the Romantics are doing

little more than the Flamin Groovies and the Rubinoos were up to four years ago. But without the skill and the flair. Give me the Baccarradas any time. + + +

TODD RUNDGREN: 'Healing' (Bearsville ILPS 9567A)

By Mike Gardner

THIS is going to hurt but... this is the worst Rundgren I've ever heard. The man is one of my top four favourite musicians on this planet and his albums either solo or with Utopia have given me a lot of pleasure over the years. But this is a turkey.

In the past 12 months Todd has released two Utopia albums 'Adventures In Utopia' which seemed to show that finally the pop side of Todd was winning and 'Deface The Music' which academically dissected the Beatles to fair effect. But the overall impression was that Todd had consigned the "cosmic" stuff to the dumper and just when you thought it was safe to get into the water along comes an overdose of the material in the form of 'Healing'.

'Healing' shows all the faults of cosmic Todd in abundance. The album is again a true solo album in that he wrote, performed and produced everything. But on side one the melodies meander to distraction with only 'Pulse' showing any inclination towards inspiration.

The second side is taken up with the 20 minute, three part composition 'Healing' which takes the form and effect of a 'Tales Of The Tuberographic Ocean' and like 'Yes' when they got to that stage, Todd stretches too few ideas over too much vinyl and the whole package suffers accordingly. + + ½

FREEZE: 'Southern Freeze' (Beggars Banquet EL PEE 1)

By Paul Sexton

"NEW WAVE jazz funk, play loud." So says the liner, and it's almost all you need to know. Except perhaps that it's British, it's in the charts, it's good and Freeze will cross over.

As I write, you may be getting to know 'Southern Freeze', the 45 and most vocal track, boasting a freshness, simplicity and unaffected style which no British band has matched this year. I say most vocal because several of the other tracks have the gang slipping in and out for a quick warble; the lady on 'Southern Freeze' is (it says here) Ingrid Mansfield Allman, and all the best to her; on pieces such as 'Flying High' and 'Sunset' it's the four full-time fellas, I think, in the vocal hotseats. Yet the vocals never interfere with the theme of the album, which is simply flowing, mostly beaty music, out to get you with its various wiles, such as a twangy bass and plenty handclaps on 'Carrabeen Winter' (what did I say about their spelling?), and plain jazziness on the endearing 'Easy On The Onions'. + + + +

'You Don't Belong', heralds the opening of the album with an almost classic staccato guitar riff and I can just imagine scores of punks bouncing up and down in sheer delight when they hear this one. By the time we get to 'Fatal' you can begin to notice the way Charlie Harper seems to model his voice on one Johnny Rotten which dates this record even more.

The nearest that the Subs get to sentimentality on 'Diminished Responsibility' is with 'Party In Paris' (lyrics courtesy of Sacha Distel), their last single.

So don't buy this album if you want deep, meaningful lyrics or subtle blends of modernist harmonies because the UK Subs are a punk band and they want to run that down your throat. 'Diminished Responsibility' is a museum piece already, but then I like history + + + +

THE JAM IN PARIS

The Jam are playing a concert at the Baltard, Paris on Thursday 26th February and you have the chance to go and see them. There will be four coaches leaving Victoria Coach Station, London at 22.00 on Wednesday 25th February and returning Friday 27th February, in the morning.

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UK SUBS: 'Diminished Responsibility' Gem (GEMLP 112)

By Mark Total

IN THESE times of acute hipness I find it incredibly hard to admit that I like the UK Subs. There's something about their power and aggression that holds a spell over me. It's the same sort of animal magnetism that compelled me to see the first 'White Riot' and 'Anarchy' tours.

After saying this, however, I do feel that I need to qualify that statement by pointing out some of the UK Subs' glaring faults. Their music, although compelling, is not earth shatteringly original and Charlie Harper's lyrics verge on the puerile side — and this coming from an ex-hairdresser who's well past the teenage aggression stage.



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CONT. FROM P.16



NAZARETH: 'The Fool Circle' (NEMS NEL 6019)

By Mike Nicholls

'NOTHER NAFF Naz sleeve and as if that weren't bad enough, they've gone anti-nuke too. But far from jumping on the present pathetic bandwagon, they've concentrated their own more natural energies into just a few of the tracks and the point is never unduly rammed home.

'Another Year', for example, boasts exceptional lyrics, wryly highlighting the dichotomy between material concerns and life itself; those that'll never live to see another year as opposed to just living to see an improvement in the stock market. That's pretty good for a band who in the last year have seen their management company go under as well as lose guitarist Zal Cleminson.

'Pop The Silo' ('Dr Strangelove, we're all in your movie now!') follows a similar theme whilst 'We The People' takes a different angle, reminding us that it is we who put the pathologically-minded policy-makers into power after all.

Fortunately bassist Pete Agnew never goes over the

top with his atomic obsession but Nazareth are big boys now and above juvenile pious pleas and self-righteous anger. This is what allows them to also make mature love statements such as 'Little Part Of You' which like the opening 'Dressed To Kill' is a good bouncy rock song.

The other non-nuke items are similarly strong. 'Moonlight Eyes' is a romantic, soulful ballad which shows that Dan McCafferty still has one of the most versatile voices around and 'Every Young Man's Dream' likewise passes the sexist test.

Recorded at George Martin's Montserrat studio's, production is once again taken care of by ex-Steely Dan's Jeff Baxter but it's punchier than last year's 'Malice In Wonderland' which was too much of a sop to the American market.

It's a shame that to such a collection of good songs should be tagged two live oldies which do nothing to dispel the notion that they couldn't get enough new material together. Fans may like 'Cocaine' and 'Victory' but they don't fit in with the overall feel of the album.

Otherwise Nazareth acquit themselves nobly in every direction. Nazt to have you back. + + + +

CODE BLUE: 'Code Blue' (Warn Bros K 56868)

By Mark Total

NICE LINE in packaging this; blue snap - shut plastic bag shrouding in album cover that portrays three

rather scrawny-looking males posing in an attempt to look cool. Hard luck boys.

It sounds like an attempt to copy in two sides of vinyl all Sting and Co have ever tried to do. What consoles me most though is the thought that

Code Blue are miles better.

Ex-Vibrators' bass player and one time member of Roxy Music, Gary Tibbs has got together with two American gentlemen (I think) to produce the definitive pop-rock album.

Pop-rock, that most awful of musical terminology, is an art that has been mastered by people like Nick Lowe, Dave Edmunds and Blondie.

There's no doubt, however, that this record was made with American release in mind and it seems like its appearance on this side of the Atlantic was only an afterthought.

VARIOUS ARTISTS: 'Vaultage 80: A Vinyl Chapter' (Attrix RB II LP) By Chas de Whalley

THIS IS the third in a series of annual LP round-ups of the Brighton music scene from the label that has already brought you the Piranhas and the Chefs. It is also, sadly, the last compilation Attrix Records intend releasing as, for better or worse, their future plans will see them concentrating on a small number of acts rather than merely documenting the sheer variety of local talent.

Unlike the previous Vaultage collections which Attrix recorded themselves, this collection is made up entirely of self-produced demos and tapes submitted by bands who illustrate just about every different facet of post punk rock, with the possible exception of heavy metal. There's a zany, Captain Beefheart flavoured concoction from Birds With Ears; a curious Rezillos/Hawkwind hybrid from the Reward System, supperclub sleaze from Dick Damage And The Dilemma; real Nuggets-styled psychedelic pop from the Hollow Men plus a spot of sussed white reggae from the Idrenes too. And that's just side one.

Side two features the most commercially realised tracks. 'The Russians Are Coming' by the Red

Squares stands out a mile with its whispering synthesizer and a softly staccato melody line. 'You Do' by April And The Fools runs it very close second however. The rest of the side sparkles a little too with doses of Madness like ska. Flying Lizards influenced minimalist Pop and a whole lot more.

Every track here has a quaint charm that deserves public airing while some definitely deserve much wider recognition. + + + 1/2

MIDNIGHT RAGS: 'Werewolf Of London' (ARM 9) By Mark Hinchliffe

THE RELEASE accompanying this album drops straight into the business of name-dropping. Marc Bolan, to be precise. And it pursues the Rex throughout, to the point where we would believe this band to be Bolan reincarnate. Sorry folks, no. 'The Werewolf Of London' has many Bolan traits all the same; 'Oscar Automobile' being the closest I've heard to Bolan's distance sound. Rex and the Rags also share a fixation about cars, women and witchery. Singer Paul Roland sometimes mimicks the elfish Bolan voice, although he more often sounds like a flat Devoto. But where are the high-flying V guitar leads? And the glitter? Certainly the current musical and fashion climate could accommodate a glitter revival. If the Rags are to be prime movers towards such a rebirth, then their music has to gain a more unified and identifiable sound. Track after track, this album splinters into various styles.

A photo accompanying the press release shows a mixed bag of Rags adorning a church wall: one a monk, one a Gestapo agent, one in leathers, one Al Capone, one Adam Ant and one a British Army officer. It appears they need unification in their presentation, as well. Several tracks are worth a listen, though. + + +

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Metal mania

ACCORDING to the sage Argent it was G-d who gave us rock 'n' roll. If that's so, then a satanic sprite was responsible for the transatlantic apartheid currently haunting heavy rock in the form of an unwritten decibel decree that dictates UK metallic maniacs should sound decidedly gruff, rough 'n' tough whilst American artisans have a smoother, more commercial feel to their music.

Happily, though, this is being rapidly eroded by the emergence of two bands in the form of Praying Mantis and Chevy.

Mantis are a London quartet who've been going in one form or another for a few years now, and are contemporaries of Iron Maiden, Samson and Angel Witch. Yet in the past 12 months or so, they seem to have been left behind in the race for success.

Mantis music is subtle, melodic, needing time and patience to mature and lacking the instantaneous head-banging

"Actually, our deal with Gem was never more than one-off." disclosed Chris. "Lots of record companies were interested in us at the time but our management thought that going with a small young one would be to our advantage."

"But we felt we ended up as a poor second to Samson. Arista, though, are totally behind us giving help and support."

Which brings us to the soon-come Mantis album, namely 'Time Tells No Lies'.

"It worked out really well," said Tino. "We spent six weeks working solidly in the studio and everyone is delighted with the finished product."

But why was the track 'I Surrender' left off?

Said Chris: "We originally got

'Skybird' won over an audience to whom Chevy were previously an unknown quantity."

The release of their LP 'The Taker' confirmed Chevy's natural class and potential. Towards the end of that year, this promise began to harden and take real shape when the band unleashed three new songs on the Hawkwind tour. 'Wind Of Change', 'Same Old Feeling' and 'Hit And Run' were instant classics.

Unlike Mantis, Chevy have had a virtually stable line-up since it all began in early '78. The sole change has been the addition of



appeal of straight-down-the-line HM. Add in constant line-up changes, plus too many support tours and mistakes on the recording front and you can understand why this band, despite their vast potential, nearly ended upon the scrap-heap.

Fortunately, 1981 seems to be shaping up more positively. For a start the disintegration of the HM bandwagon has led to greater grass-roots demand for diversity and depth laying more emphasis on songwriting, structure and execution, all of which is in this band's favour. Secondly their debut album on Arista is a stunner and finally, the new line-up at last has the hall-mark of stability. Boasting founder members Tino Troy (guitar / vocals) and his younger brother Chris (bass/vocals), the band is now completed by former Little Bo Bitch guitarist / vocalist Steve Carroll and ex Alvin Lee drummer Dave Potts.

The present foursome have been together six months and as Tino explained there were some early teething problems.

"I think Steve had a little difficulty at first, coming as he did from a pop band. But he has always tended towards the rockier side of things anyway. He also has similar guitar ideas to myself which has helped overcome the initial settling-in period."

Just to underline the current unity and commitment both new boys are increasingly contributing on the composition front. Carroll, for instance had a hand in their latest single 'Cheated', whilst Potts turns up on the B-side credits with '30 Pieces Of Silver'.

Many of you may remember that during the summer of '80, a single entitled 'Praying Mantis' came out on Gem, featuring the tempestuous Troys (one for Stingray buffs) plus Bob Angelo (guitar / vocals) and Mick Ransome (drums). It stiffed rather badly. Soon after the lads upped and signed with Arista. So why did they switch labels so fast?

the rights to record 'I Surrender' as a single from Island Publishing and at the time three others (Hot Chocolate, Head East and Rainbow) were also after it. But Island gave us the green light and we'd put down the backing track and started on the vocals when we got a phone call telling us to stop recording as Rainbow had already cut it for release."

I personally think Ritchie Blackmore & co have done a mediocre job on what is undoubtedly a classic number and of the officially available versions it's Head East on their import album 'US 1' who've really done it full justice.

BUT WHAT about Chevy, Leamington's own legion of the loud. My first encounter with them was via 'Metal For Muthas Vol 2', back last March. Their contribution was 'Chevy', not exactly a classic anthem. However, I was sufficiently intrigued to go to Aylesbury to see 'em play third on the bill to Gillan and White Spirit and well impressed I was too. There was a graceful thrustfulness about this quintet that took my breath away. A selection of quality material from the thunder of 'The Taker' through to the majesty of

guitarist / vocalist Steve Waiwyn (in October of that year) to the quartet foundation of vocalist Martin Cure, bassist / vocalist Bob Poole, drummer Andy Chaplin and guitarist / vocalist Paul Shanahan. So, given the length of time this band has been together playing hard rock (a full 18 months BEFORE the HM media explosion), it's incredible that they've been accused of bandwagon jumping.

This was based on a misconception concerning a certain cabaret act with which various members of Chevy appeared at one time — Cupid's Inspiration.

"The fact is we were getting great money for going out as Cupid's," added Poole. "Switching to hard rock has meant us taking a large drop in earnings."

Another problem was that Chevy weren't too pleased with their debut album.

"I don't think it helped that working on 'The Taker' was the first time the band had gone into a studio properly," said Poole. "We just kept our mouths shut and let the producer get on with the job, which was a mistake."

MALCOLM DOME

BAD MANNERS

THE TOUR

- Wed FEB 11 POOLE Arts Centre
- Fri FEB 13 NORWICH East Anglia University
- Sat FEB 14 NOTTINGHAM Rock City
- Sun FEB 15 LEEDS Tiffans
- Mon FEB 16 DONCASTER Rotters
- Tue FEB 17 MANCHESTER Rotters
- Wed FEB 18 LOUGHBOROUGH University
- Thu FEB 19 CORBY Festival Hall
- Fri FEB 20 BIRMINGHAM Aston University
- Sat FEB 21 ST ALBANS City Hall
- Mon FEB 23 HAMMERSMITH Palais
- Tue FEB 24 CANTERBURY Odeon

THE LATEST ALBUM



LOONEE TUNES! MAGL 5038
(also available on cassette ZCMAG 5038)

THE FIRST ALBUM



SKA 'N' B MAGL 5033
(also available on cassette ZCMAG 5033)

THE CURRENT THREE TRACK SINGLE



LORRAINE b/w BACK IN '60/HERE COMES THE MAJOR
(also available on 12" 12 MAG 181)



MAILMAN

Write to: MAILMAN, 40 LONG ACRE, LONDON WC2

WHAT'S THE matter with you all? There's a new group emerging that's the most talented, freshest and exciting thing since I dunno what — and you ignore them almost completely. And if you "have" to mention them (ie in reviews) then it's inevitably slag-off time again. Who are this group? SECTOR 27. And why the blindfolds, earplugs, knives and daggers? 'Cos Tom Robinson's in it. Tom gained the image with TRB of being "a self-righteous, over-earnest, too-nice, do-gooder" — an image christened and built-up by the music press and then he got viciously slagged-off by them in a personal vendetta because of this "image". Sector 27 are a great band — but you haven't given them a chance, because you can't see past the words "Tom Robinson". So, come on, wake up! Listen to the music of Sector 27, a new group that's going places, and quite deservedly so too.
Yours, Rosalind W. A Sector Fan.

Dance crazy

I RECENTLY came across a book more than 25 years old, which dealt with etiquette on the dance floor. If dancing with a gentleman it advised the lady not to let him put his hand inside her blouse or dress until the end of the number being played. Another piece of information was this: "On being introduced to a gentleman at the bar, move in close and put your hand down the back of his trousers; do not push it inside his underpants unless, of course,

In defence of Mr Nice Guy



TOM ROBINSON

the gentleman asks you to. "What I want to know is this — what do you do with the 1981 Ak Band fan who walks about at Fettle of the Bands rock concerts (there's one at Hammersmith Odeon on March 1) with his flies open and greets you with "Cop hold of this, gorgeous?" By the way, could you please review the new single by the Ak Band — the Birmingham group who are now being called the new Who. Keep up the good work.

Shirley "Yo-Yo Knickers" Gilham, Twickenham, Middx
Roget rules

I'VE COME to the conclusion that whenever a journalist is given an Ultravox (or any other futurist group) record or interview to do, he or she gets out the Thesaurus — "alumni" and "antecedents" were two words used in just one interview. Please start writing in English, some of us moderns aren't that clever you know!
Jim Futurist and Vienna Dude

Porn scorn

LAST THURSDAY I bought my RM as usual, and sat back to read the letters page. I nearly fell off my chair laughing at Mrs Thornutable's letter about the "permissive society in which we live", concerning the Specials 'Do Nothing'. Fair enough it does say "policeman comes and smacks me in the teeth". So what! And 'Lorraine' by Bad Maners is about wife beating, Rubbish! She hit him first, if she'd have listened. How can anyone describe 'Enola Gay' as pornographically disgusting lyrics? I don't think she knows what pornography is!
Terry, London

Let RIP

WHY ARE record companies continuing to release John Lennon

tracks that are frankly not up to standard? They are cashing in on his death with pseudo-hits such as "Woman", 'Starting Over', 'Beautiful Boy' etc. Just because some guy unfortunately pops his clogs it doesn't mean that the charts have to be flooded with "last singles". Why not let the memory of Lennon's chart successes end with 'Imagine' from the early seventies.
Stuart Fern, South Shore, Blackpool, Lancs

DEAR MAILMAN (Bit sinister in't it). Since time immemorial I have read, with fair amusement, people attack each other in your Mailman section. A certain self confessed moron who goes by the name of Private (he'll probably stay that way) George McKelvar (if he's a Jock he's got an excuse), has, due to his letter, annoyed me enough to have a dig back. He seems quite happy being a moron and obviously he is treated that way. It seems all he does all day is march to the Floral Dance — probably because he has trouble keeping step. I for one am not a moron (I'm not Einstein either) and for instance just this year have done 4 weeks skiing at a pitiful cost to myself and will be going to Canada for ten months were there are thousands of those invisible tanks that "Jock" can't see.
P.S. The picture you showed was a still out of 'Apocalypse Now' — American Army and fiction get it right!

Thin ice

A FEW weeks ago I had a letter printed in your paper concerning the communistic tendencies of Miss Rosalind Russell. If any of your readers would like to see me I'm usually on the Canadian Ice Spectacular Extravaganza 'Stars On Ice' on TV.
Ron Shavers, Martham, Norfolk

FREEEZ

ALBUM : "SOUTHERN FREEEZ"

NEW WAVE JAZZ FUNK

pay no more than £3.99

"confident, polished, refreshing..." blackechoes

"...british jazz funk at its best."

"...superb u.k. jazz funk set." recordmirror

album and single no.1 in disco charts

SINGLE : "SOUTHERN FREEEZ" (7" & 12")

Album BEGA22 (tape BEGC22) Single BEG51/51T



Beggars Barquet (distribution uk)

Street cred

TA FOR printing the lyrics to 'Xanadu'. Here on the streets we can really relate to Jeff Lynne's tough raw hard hitting lyrics. He's a hero. Jeff Lynne cares about us kids in the ghettos, he'll never sell out to commerciality. "The neon lights are dancing, and there you are a shooting star in Xanadu." Yeah Jeff, right on.
Federico Enzoilo, Norwich

Lament

SO THE frustrated female from Wolverhampton (RM 17th Jan) would like to know what Portsmouth is like would she? Well girls, if you think you're really hard done by up there in Wolverhampton, come on down and see for yourself just how lucky you are because (and I'm not alone in saying this by a long way) Portsmouth is the most boring, old fashioned, drab, unexciting town in the whole of England. So before you start criticising Wolverhampton miss, spare a thought for us down here in Hell.
Hop Portsmouth Hants

With a bullet

HAS ADAM & the Ants been shot? I say this, for they have three singles in the top 60 chart and two LPs in the top 30. I thought only John Lennon was the recent pop star to book a one-way ticket to The Pearly Gates. Please kindly confirm that Mr Ant & Co. are very much alive?
KW Barking, Essex.
 PS I wish Paula would buy Bob a shaver for Christmas, or can't she afford one! (Referring to pic of Bob in RM January 31st)

Nappy days

DEAR MAILMAN (or Bob if he's around), thanks for your advice regarding my urinary difficulty. Sadly, the girl on the counter at Boots told me that my size in nappy liners were out of stock at the

moment. Furthermore, she informed me that if Spandau Ballet made me urinate, wait until I heard 'Mondo Bongo' ...
Regards, Andrew Rimmer, University of London

Meanwhile back at the ...

MAY I reply to the letter you published by Maxine of Bromley (RM 31.1.81) about John having his own chart. Perhaps the person would care to remember, that if it wasn't for John and the Beatles, there might not have been this so called up to date music. John stood for love and peace, so to all of you who'll put pen to paper to criticise him, just stop and think! His wife, children and millions of people still love him, and what he tried to do for world peace. Can't we all of us, try and do the same for him? We can all of us come together and work for a more peaceful world, learn to live in a world of love and peace. Live and let live.
Maria Graydon

DEAR MAILMAN (Darling), I have seen Susan Fassbender twice on TOTP and am ecstatically in love with her now. Please print my name and address so she can write to me.
John Manwell, 45 High Street, Oakington, Cambridgeshire

**Toad? We thought he was a ...
 ... Rats**

WHAT CRETIN thought of hiring that obnoxious toad Geldof. He sits there with his sickly grin at the top of the Mailman column (in fact he looks like someone had just kicked him in the balls) making his smarmy remarks. And while we're on the subject of Paula Yates, her column last week just spent half a page going on about the film she's supposed to be in. Does she honestly think I want to read that appalling garbage? As for that

content of readers' letters, it's disgusting. They try to make stupid remarks about other readers and certain bands, while insulting as many RM staff as possible. Make up stupid names for yourselves in the hope that they print it and get a record token.
Norma Snokkers

AFTER A meeting with fellow readers of your weekly rag, we have come to the conclusion, that your paper should now have a change of

name from RM to the ratty weekly. With so much space devoted to the likes of Geldof and Co, including the Queen Rat herself, PJ, somehow you still find space for less known stars.
Yours, Bipper of the West Midlands

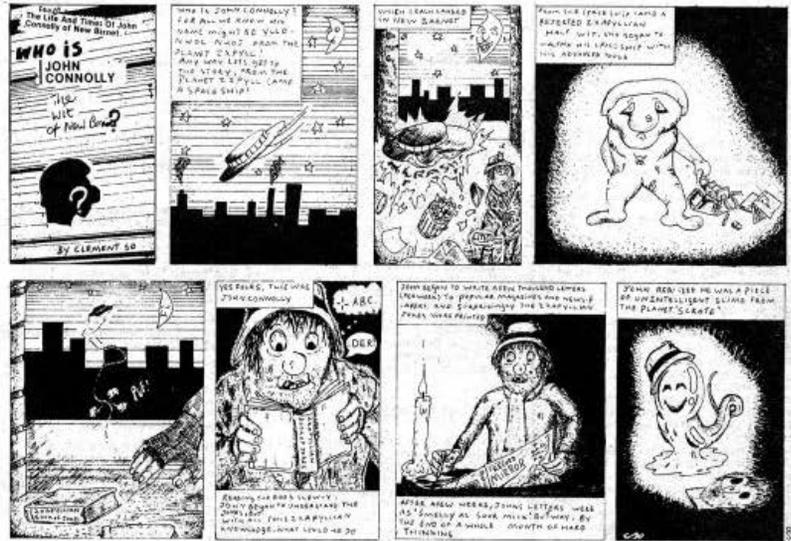
IS A female barrister without her briefs, a solicitor?
Regards, Andrew Rimmer, University of London

OH PAULA
 Fragrant flower of the city's heart

Love is thy name, and grace thy art. Sirens roam a plenty, true — but None of them compare with you. Oh Paula, lovely Paula! Stay Still! Such form! Such shape! The stuff that dreams are made of ...

To look upon you is to love you — Sweet, flaxen hair. Eyes that are deep pools and A body like and made for love. To hold Paula is to embrace all That is sweet!
 Paula ...

A Freudian slip ...



DEAR CLEMENT, we've printed your cartoon as requested, but as you didn't include your full name and address, we can't send you a reward. (Honestly, how can you expect fame and fortune ... well ... a couple of bob, if you forget that?)

Dr. Hook

S.O.S.

for love

new single, available in picture bag.

marked by **phonogram**

MER 58 **mercury**

IS IT TOO LATE?

CURRENTLY I work in a dead end job in a local supermarket but want to do more with my life and wonder what chance I would have of qualifying for a place at college or university. So far, have five 'O' levels and two higher, in music and maths.

If I did get a place would I also qualify for a grant in these days of government cuts? Would my age count against me? I'm 19. My main interest is music, but maths and computers are an area which attracts me too. I'm writing mainly because Careers officers don't seem to be interested in offering advice if you already have a job.

Billy, Calthness
 • It's never too late. Equipped with the pieces of paper you already have, you're eligible to apply for a variety of college, polytechnic and university courses. Minimum university application requirement still stands at two 'A' levels, or higher in Scotland.

Start checking out possibilities by writing to nearby colleges and polytechnics for prospectuses. Wade thru 'em and see what interests you. If you don't already have addresses your nearest large reference library or Education Department, (see phone book), will dig them out.

For full fax on what's available at universities write for an application form and free UCCEA Handbook, covering all first - degree courses to Universities Central Council on Admissions, PO Box 28, Cheltenham, Gloucester GL15 1H7. (Enclose large stamped addressed envelope). Or if you fancy the Open University (grants aren't awarded for these spare - time courses), write for details of degrees and diplomas on offer to Admissions Office, Open University, Walton Hall, Milton Keynes, MK7 6AA.

Negotiate for grants to polytechnic, college or teacher training courses with your nearest Education Authority. The colleges will point you in the right direction. If you win a place on a first degree course, you are automatically entitled to a government grant.

You qualify. Now the legwork is down to you. Advertisements placed in national newspapers by colleges offering new courses may also spark off a few ideas.

EYE EYE

I'M 17 and have a squint in my left eye, which I believe is causing short-sightedness in my right eye. I've been told it's possible to have an operation to straighten a squint.

How long would I need to stay in hospital if I had this operation? Is it necessary? And is it possible to cure a squint by wearing glasses or contact lenses? If so, do you have to keep wearing them afterwards.

Robert, Macleod
 • The fact that you're short-sighted in your right eye may have nothing to do with the left side squint, unless the right hander is working overtime to compensate. But it's well worth taking action to sort out the problem. See your doctor and ask for an appointment with a consultant. Your nearest specialist can be found at Manchester Royal Eye Hospital.

Examination may show that this condition could be improved by corrective lenses, worn for as long as it takes. Or, surgery may be the answer. If so, you'd have a brief stay of only two or three days in hospital.

OPEN CLINICS

I SUSPECT that I have VD and want to go to a clinic for a check-up, but would find it difficult to take time off work during the daytime as I've just started a new job, and most clinics seem to open during working hours. Is there any VD clinic which opens at the weekends? How do I make an appointment to go along?

Dave, London
 • You're right. Due to a policy decreed by the powers that be, most clinics don't work unsocial hours. But, in London you're at an advantage. Although Saturday opening is restricted in most areas, The Martha And Luke Clinic, attached to the West London Hospital, located in Bute Gardens, off Hammersmith Road, London W5, (nearest tube Hammersmith Broadway), stays late on Monday and Wednesday, (9.30 thru' to 7.00 pm), and is open on Saturdays, (same times). You don't need an appointment to go along, and your visit will be kept in complete confidence. (Tel: 01 748 3441).

Elsewhere in the country, simply ring your nearest large hospital or Public Health Department, (listed in the telephone directory). You don't need referral from the doc to go along, whatever your age. For free information on Venereal Disease and details of your nearest special clinic, simply send a large stamped addressed envelope to 'Help'.

NOT ALONE

WHEN I was 16 I was told that I'd need to have one of my testicles removed, as I was undescended and would be a risk to my general health if it was allowed to remain. The surgeon I saw thought otherwise. He did manage to bring it down, although, after the operation I was told it would never produce sperm.

As it's so small it doesn't make a lot of difference to my scrotum and I've developed a complex about this fact. Now I'm terrified of entering into any relationship with a girl which might lead to sex. I'm ashamed to even stand in the showers with other men. I'm worried about whether I'll ever have children. Does having one functional testicle make any difference to the amount of sperm produced?

Can anything be done to make it grow in any way. I feel alone and different.

Nell, Reading
 • Although it's unlikely that anything can be done to induce the growth of your smaller testicle now it's been brought down, the size factor should make little medical difference to your ability to father children. Each testicle manufactures many millions of sperm cells, and it takes just one hardy specimen to fertilise the female egg. While you'll be producing less sperm than with two functional testicles, you'll still be manufacturing as much as you'll ever need. That's one fear knocked on the head.

You're certainly not alone in your worries about getting close to girls. Most boys experience a period of self-doubt when it comes to striking up friendships and relationships with the opposite sex. Don't make this your excuse to cut yourself off from social activities. Get out and about and enjoy yourself. When you find someone who cares for you, as a person, it won't make the slightest difference. Give yourself a chance.

DOUBLE TROUBLE

I HAVE a double problem which has really been worrying me for about two years now. First of all, I'm confused about my identity as I seem to have been a tomboy all my life. When I get the chance I always wear trousers and feel uncomfortable in dresses, or anything feminine. I feel embarrassed about wearing dresses and don't know why. Who am I? Being the way I am people take the mickey out of me everwhere I go, yet I can't do otherwise.

Also, I've become involved sexually with a girl I met when I was 12, although I never wanted this from the start as I had natural emotions for boys. Now I'm so much involved I just can't get out of it. I've had two brief relationships with guys but they never felt the same sexually. My head tells me I'm still attracted to guys, but I feel nothing when I'm with them. I'd like to be normal so much.

Kathy, Manchester
 • Going through a process of questioning your ideas and attitudes to other people and finding out where you stand is a natural part of growing-up and establishing your individual identity. Don't rush to label yourself. There's plenty of time. You're exploring. You're thinking. That's important.

Like most people in the same age-group you're gradually working things out for yourself. It can be painful.

You don't have to feel guilty about experiencing a genuine emotional rapport with another person, your girlfriend. But, if you're not particularly happy about this relationship, then you should make the break and move on when you're ready.

While you may have a fair idea of your sexual identity now, only time, and the experience of meeting and relating with more people will clarify your awareness of yourself. People relate to people. Eventually you may find there's a boy in your life, or you may not. Either way, you're free to choose. But be honest with yourself.

Preferring to wear perfectly acceptable casual gear, like trousers, because you feel more comfortable that way, doesn't label you either. Why shouldn't you wear clothes which make you feel more relaxed?

It's true that society does put a certain amount of pressure on people to conform to largely stereotyped ideas of how men and women, boys and girls alike are supposed to react. Be yourself. Keep questioning.

Just look around. Most people don't conform to the images underlined and sometimes created by the mass media. Some men are naturally passive, dependent and easy going; qualities which are traditionally seen as "feminine". Some women are go-getting, self-assertive and aggressive; traditionally "masculine" qualities. So what?

Each individual has a wide range of potential and abilities to choose from. Some will be developed and the full and others discarded along the way. You're not so different. You'll find your own way of coping.

Lesbian Line, open on 01 837 8602 (Monday and Friday, 2.00-10.00pm / Tuesday, Wednesday, Thursday, 7.00-10.00pm / Saturday, 2.00-5.00pm), offers help, support and information to gay or bisexual girls and women.

FEEDBACK CHART COMPILATION

IN RESPONSE to many letters regarding chart compilations, here is a brief run-down which hopefully answers all your queries.

Record Mirror charts are compiled by the British Market Research Bureau (BMRB). Their information is based upon the 'returns' of a panel of record retail outlets throughout the United Kingdom. There are 450 of these outlets selected from a total of some 5,000 record shops. The number of shops on the panel in a given area is taken according to the proportion of area sales, for example if London accounts for, say, 30 per cent of total record sales, 30 per cent of the 450 panel shops will be found in London. The BMRB is unable to give details of the proportions found in any given area for security reasons.

For each record sold, the panel shop writes details on a specially recorded sheet. At the end of the week, which runs from Monday to Saturday, these are entered into a diary and sent to BMRB, who then process the information to give the best selling singles and albums. All 450 returns are used to compile the album chart, but only 250 for the singles. This is to provide statistical stability, for more singles than albums are sold.

It is obviously necessary that the identity of the panel shops remain unknown, but at present secrecy does not always appear to be maintained. In an effort to promote greater anonymity, the British Phonographic Industry has included in their new code of conduct a measure to increase the number of outlets comprising the panel to 750. This will become operational within the next few months. The BMRB would probably process no more returns than at present, but would most likely vary each week in their choice of returns to be included, thus making it impossible for outsiders to know what outlets are being used.

The charts compiled by BMRB are used by a number of music papers and the BBC, which includes Radio One, together with all of their regional radio stations.

However, for the past 18 months, Radio Scotland has been broadcasting its own national chart in addition to that prepared for it by BMRB. This is compiled by Record Business Magazine, using a sample of approximately 25 record shops throughout Scotland. These shops are sent copies of the existing singles chart list, together with details of another 120 records which Record Business consider should be monitored for sales. Returns are sent in by the shops, and details fed into a computer, which then averages out the top 40 singles. Radio Scotland feel that this chart is more accurate and representative of Scottish tastes, and point to the difference between the two charts. The Record Business chart indicates that new records enter the charts in Scotland quicker than they do elsewhere.

London's Capital Radio also used Record Business in the compilation of their charts. The top 30 UK singles are broadcast on Saturday, and the Top 40 London singles on Sunday. A panel of 350 outlets is used for the UK chart, and between 50 and 60 for London.

Generally, smaller commercial radio stations compile their charts from a small panel of local outlets, who are sent the existing week's chart, plus a number of 'climbers'. In the case of Radio Clyde, six local record shops compose the panel, and in addition to the existing chart, six new records selected by DJ's are also monitored for sales. Some radio stations simply telephone a number of local shops each week and ask them which have been the best selling singles and albums, from which the average is worked out.

HAIR TODAY . . .

THIS MAY be a common problem, but it's really getting me down. I'm only 16 and already have a receding hairline and have also been losing a lot of hair. It's reached the stage where I'm too embarrassed to even have my hair cut at the barbers.

I wash it three times a week, because it gets so greasy and wonder if this has anything to do with the amount I'm losing. Is there any way I can stop it falling out?

Tony, Birmingham
 • Hair loss happens to everyone daily. We all shed the unlikely total of around a hundred single hairs a day, give or take a few, as part of the natural cycle of physical growth and regeneration. General stress or relatively common illnesses like flu can lead to greater despatch from the thatch, as the body tries to recuperate. The hereditary baldness factor can also lead to excessive shedding of hair. If your father and grandfather before you experienced a receding hairline and the rest at an early age and the tendency to baldness runs in your family, chances are you'll also follow the pattern.

But, this apparent hair loss may be due to imagination, pure and simple. What you see as a receding hairline, may only be one which is changing slightly as you

grow older: something which happens naturally. But if you are losing more than the average amount of hair, excessive washing with harsh detergent shampoos won't help.

During adolescence, the sebaceous glands, located in the roots of the hair, churn out an increased amount of grease which can be annoying, but washing your hair less and using an extremely mild form of shampoo, such as baby shampoo, could do the trick. For free leaflets on how to take better care of your hair, send a stamped addressed envelope to Institute of Trichologists, 228 Stockwell Road, Brixton, London SW9 8SL.

If your scalp is itchy or sore and using a milder form of shampoo seems to make no difference you should seek medical advice. See your G.P. who can refer you to a hair specialist. Or, to contact a scalp and hair expert direct, write to the above address for details of trichologists in your area.

• Problems? Need some information? Write to Susanne Garrett, Help, Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply, as space is limited. Or, if it's really urgent, ring our Helpline on 01-835 1147, office hours Monday to Friday, in complete confidence.

WIN AN LP

Remember, you have to complete both the Xword and Popagram to qualify to win an album. Send your completed entry to: Xword / Popagram, Record Mirror, 40 Long Acre, London, WC2 9JT.

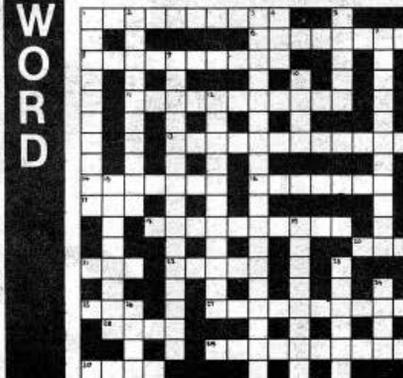
Name: _____
 Address: _____

SOLUTION TO LAST WEEK'S XWORD. ACROSS: 1 In The Air Tonight. 4 Adam and the Ants. 8 Ted Nugent. 9 Bob's Organisation. 14 Tommy. 15 Sex. 16 Plant. 17 Enola. 18 Glen. 19 Gay. 20 More. 21 Bryan Ferry.
DOWN: 1 I Want To Be Straight. 2 Teardrop. 3 Explosions In The Sky. 4 Matter Any. 5 A Little More Love. 6 To Be Or Not To Be. 7 CBS. 11 Get Away. 12 Say When. 13 Dance Hall.

SOLUTION (in order of puzzle) TO LAST WEEK'S POPAGRAM: Black Slate. Tom Petty. The Beat. Stray Cats. Imagine. Greg Lake. Clubland. Paul Simon.

DOWN: Specialist.
LAST WEEK'S WINNER: Jonathan Gibbs, 104 Sutton Court Road, Chiswick, London W4 3EQ.

XWORD



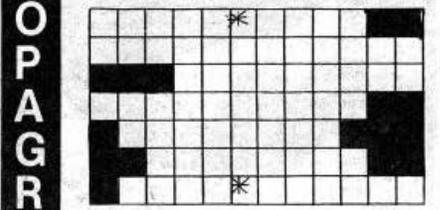
CLUES ACROSS

- 1 A single in demand (1,2,3,4)
- 6 Magazines first publication (4,4)
- 8 Are they Maggie's favourite group (4,6)
- 11 Group Makin' Movies (4,7)
- 13 US singing trio of When Will I See You Again? fame (5,7)
- 14 Secret Affair leader (3,4)
- 16 Regal Strangers single (7)
- 17 He lived in Another Green World (3)
- 18 Be-Bop, Red Noise man (4,6)
- 20 Bee Gees label (1,1,1)
- 21 Dirty pop group (3)
- 23 Jones hit (5)
- 25 Pretenders single (3)
- 27 An original hit for 7 Down, it was a hit last year for Darts (4,4,2)
- 28 Gibson Brothers hit (4)
- 29 Born, 28-42 died, 3.7.69 (5,5)
- 30 Lené Lovich LP (4)

DOWN

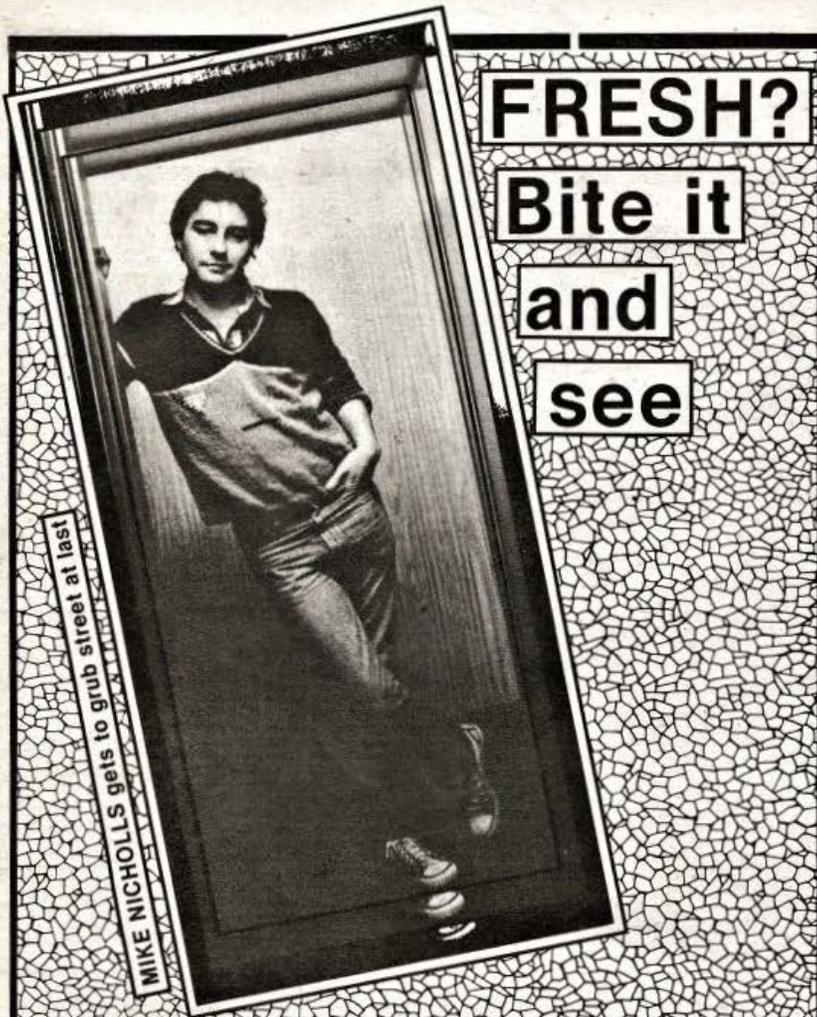
- 1 Gary Numan hit (1,3,3,3)
- 2 Diana's instrument (2,3,5)
- 3 This hit was credited to Tubeway Army (3,7,8)
- 4 The number of years after (3)
- 5 What Robert was looking for (4,7)
- 7 They featured Frankie Valli (4,7)
- 9 1980 Leo Sayer hit (4,1,3,3)
- 10 Pink Flag was their debut LP (4)
- 12 Dylan LP (5,5)
- 15 In which we're told to unplug the jukebox (8)
- 19 1978 Eric Clapton LP (4,4)
- 23 Born, 9.10.40 died, 9.12.80 (6)
- 24 Roy Wood's first group (4)
- 26 Genesis LP (4)

POPAGRAM



SOLVE THE seven cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of a real blockhead. Remember, the clues aren't in the correct order. You have to decide what the correct order is.

Her rivet got Bruce wet (3,5)
 If you note ashen sea roun and about you might discover a very modern girl (6,6)
 Bonny's greek, though very confused, told us all about a certain lady (5,6)
 Cut Sam just for Adam (3,5)
 M.C. Mood rose but got mixed up and multiplied a lady (10)
 It's a simple place for Lipps he (5,4)
 What N. Diamond imitates A. Jolson as (4,6)



FRESH?

Bite it

and

see

MIKE NICHOLLS gets to grub street at last

THE LONG board room table absolutely groans with grub. Endless versions of Quiche Lorraine (7in and 12in), hot mushroom vol-au-vents, slithers of smoked salmon and, of course, a bountiful supply of fine German wines.

Very nice of MCA, I must say. I mean I'm only here to talk to Chris Sievey and it's not as if the two of us have ever met before. But, the record company have just (re)-released his first non-independent single. And there's a meeting of all MCA's European big guns prior to the annual music biz Midem bash. Which I guess in all honesty accounts for the aforementioned spread.

Far too much imbibing later, we crash into a neighbouring suite of offices and unravel some of the apocryphal tales surrounding his band, the legendary Freshies. Yes, it is true that they had a Freshies TV week when the group attempted to get on every studio audience programme on Granada.

Television. Then there was the unusual episode of painting all their equipment red. And as for his book of record company rejection slips... well didn't we review it?

But behind the, er, zany backness lurks a true innovator. Yep, Chris is responsible for having put out the first cassette-only records. No less than four on his own Razz label in 1977 when the band first started playing gigs.

"Yeah," he answers, relatively sensibly for a guy whose latest masterpiece is entitled 'I'm In Love With The Girl On A Certain Manchester Megastore Check-Out Desk', "that first lot came out on C60s. There'd only be a

couple of songs so I'd use the rest of the space on the tape talking to the person who'd ordered it. Everything was done by mail order, you see. I like the personal touch."

The following year The Freshies took another big step for mankind by releasing the world's premier cassette - only album, the fabulously ethereal 'All Sleep's Secrets'. And then as 1980 was about to meet its maker came the triumphant hat-trick - the first independently-produced video-tape of the band performing the current 45.

Of course, we could go on and discuss other notable achievements like him having the first record to be made Record Mirror Single Of The Week twice within a couple of months (MCA re-released it, substituting 'A Certain' for 'Virgin') but let's hear about the video.

"Well it's available for little more than the cost of a blank tape and was also intended as a promotional device - to try and get us a deal. Now that's happened they're on sale to our millions of fans - by mail order, of course! There are 15 songs in all. It can be a real head-ache coping with the demand but it's important to maintain the individual service. Actually, if I can get a hold of a camera, there'll be a personal greeting with me talking to the customer at the beginning."

Now is that original or what? Chris modestly shrugs off my amazement and likens the situation to the introduction of the first indies a few years ago. "Only these are punk videos."

On the gig front, things are quieter than they should be. When I was still living in Manchester I used to clock The Freshies at mega venues like The Band On The Wall and Bowdon Social Club and 75 per cent of their gigs still take place round the Rainy City.

"Mind you, over the years

we've played every major city at some stage. London six times, Edinburgh, Plymouth, Aberdeen, Norwich... plus we've been offered lots of support tours like Madness and The Undertones but the headliners have always said 'give us two grand' to which we've replied 'f-off'. I don't believe in paying to play. The whole business stinks. It must be one of the worst to be in which is why I've remained independent until now.

"But if you stick it out like we have it still beats nine till five. When I left school 10 years ago I wanted to be a star and nothing's changed."

By way of illustrating that he's talking factually rather than self-piteously, he mentions The Smirks, "a classic example of a band which did everything wrong." Nevertheless, their drummer Mike is now a fully paid-up Freshie, the rest of the band comprising Rick on bass and Barry "a retired window cleaner" playing guitar.

Although signed to MCA, Razz is still very much alive and well. Apart from possibly being handy for Chris' stockpile of "seven albums of stuff which can't come out" it has recently recruited Jilted John / Graham Fellows' Going Red combo.

All this means that Mr Sievey spends less time with his wife and two kids (heh, heh bet that's spoil the illusion) than he'd ideally like, but that's not to say he's lost his sense of humour. Recently The Freshies played the bleak, industrial New Hormones - run Beach Club, supporting the happy, fun-loving Duritti Colum. "They didn't really want us and told us to keep it low key. So we turned up wearing beach clothes and holding surfboards. You should have seen the place! Everyone at the back was in dark shirts looking very grim which gave our lot at the front a bigger laugh than ever."

THE MOONDOGS

NEW SINGLE

TALKING IN THE CANTEEN

ARE 14

FREE MOONDOGS NECKERCHIEF - LIMITED EDITION

MOONDOGS MENU - FEB 81

- 10 - LEEDS WAREHOUSE
- 11 - REICESTER POLY
- 12 - DAVENTRY YOUTH CLUB
- 13 - BIRMINGHAM YMCA
- 19 - TIFFANYS BATH
- 14 - ST. PAULS AND ST. MARYS COLLEGE, CHELTENHAM
- 16 - SCAMPS, OXFORD
- 17 - MOONLIGHT CLUB, LONDON
- 18 - BERKELYS, BRISTOL
- 20 - PORTERHOUSE, REDFORD
- 21 - FRISKNEY YOUTH CLUB
- 25 - MARQUEE, LONDON
- 26 - LIMIT CLUB, SHEFFIELD
- 27 - EDGE HILL COLLEGE, LIVERPOOL
- 28 - GREAT TUNLEY COMMUNITY CENTRE, BODDLE

LEADER

Compiled by SUSANNE GARRETT and COLLETTE IVE

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

THURSDAY FEBRUARY 12

ABERDEEN, University (572751), Gordon Giltrap.
BELFAST, Pound Club (29990), The Trial.
BIRMINGHAM, Bournebrook (021 472 0416), The Tadpoles.
BODMIN, Jail Club, Metro Gilder.
BOLTON, Gallery, Mean Street.
BOLTON, Scamps (25209), The Reporters.
BRADFORD, Princeville (578945), Diamond Head.
BRIGHTON, Basement Club, Art College (681266), JCB.
BRIGHTON, Vassos Club, Churchill Square (29313), Going Straight.
CAMBERLEY, Civic Hall (23738), Richard Digance.
CANTERBURY, Odeon (62490), The Stranglers.
CHESTERFIELD, College of Art (70271), Vision Collision.
COVENTRY, General Wolfe (88402), The Mix.
COVENTRY, University of Warwick (27406), Split Rivit.
CROYDON, Swan And Sugar Loaf (01 688 8434), Limehouse.
DAGENHAM, Beacon, Janine.
DAVENTRY, Youth Club, Moondogs.
ENFIELD, Clay Pigeon Hotel, Field End Road (01 866 5359), Morrissey-Mullen Band.
ETON, The Christopher (Windsor 52359), The Cheaters/X Effects.
GLASGOW, Doune Castle (041 649 2745), Weeper.
GLENROTHES, Rothers Arms (753701), Complexions.
HATFIELD, Polytechnic (68343), Sector 27.
HIGH WYCOMBE, Nag's Head (21758), The Crew.
IPSWICH, Cinderella's, Running Buck (216565), VHF.
LEEDS, Fan Club, Brannan's (663252), The Sound/Hobbies Of Today.
LEEDS, Haddon Hall (751115), Rough Justice.

LEEDS, Warehouse, Somers Street (468287), The Darts.
LIVERPOOL, Brady's (051 236 3959), John Cougar.
LIVERPOOL, Scamps (051 709 1226), Madame.
LONDON, Bridge House, Canning Town (01 476 2889), The Yachts.
LONDON, Dingwalls, Camden Lock (01 267 4987), Any Trouble.
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Icarus/Tangent.
LONDON, Hall Moon, Herne Hill (01 737 4500), Fix/Imports.
LONDON, Kops And Anchor, Islington (01 782 2387), Soul Distributors.
LONDON, 100 Club, Oxford Street (01 638 6933), Barrington Levi And The Freedom Fighters.
LONDON, Institute of Education, Russell Square (01 636 1504), The Faraway Stars.
LONDON, John Bull, Chiswick (01 994 0082), Telemacque.
LONDON, King's Head, Acton (01 992 8125), Blood/The Shoppers.
LONDON, Marquee, Yardour Street (01 437 6893), Lionheart.
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Depeche Mode/Martin Basserman.
LONDON, New Golden Lion, Fulham Road (01 385 9940), The Spoilers.
LONDON, Pepaxus, Stoke Newington (01 226 5930), Hank Wangford Band.
LONDON, Rock Garden, Covent Garden (01 240 3961), TV Smith's Explorers.
LONDON, Royal Albert, Deipford (01 692 1530), The Realists.
LONDON, Royal Albert Hall (01 692 1530), Ray Charles/Barbara Dickson.
LONDON, Royalty, Southgate (01 886 4112), New Dynamite/The Chequers.
LONDON, Ruskin Arms, East Ham (01 472 0377), Devotion.
LONDON, Scitlight Arms, Hackney (01 739 7248), Shadowfax.
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), Kid Cairo And The Nations/The Front Page.
LONDON, Tabernacle, Fovius Square, Ladbroke Grove, Virgin Prunes.
LONDON, Venue, Victoria (01 834 5500), The Look.
LONDON, The Wellington, Archway Road (01 928 5083), Shader.
LONDON, White Lion, Putney Bridge (01 788 1540), Capers/Schizo.
LONDON, White Swan, Greenwich (01 691 8531), The Lot.

MALTBY, Yorkshire Dragoon, Carl Green And The Scene.
MANCHESTER, Grey House, Romiley, The Distractions.
MIDDLESBROUGH, Town Hall (245432), Lindisfarne/Trimmer And Jenkins.
MILTON KEYNES, Crawford Arms (314518), The Jets.
NEWBURY PARK, Oscar's, Deep Machine.
NEWPORT, The Isca (67499), Ohho Parantoli.
NOTTINGHAM, Hearty Goodfellow (42257), Colin Staples' Breadline.
NOTTINGHAM, Rock City, Talbot Street (41754), Alex Harvey Band.
OXFORD, Corn Dolly (44761), Predator.
PAISLEY, Bungalow Bar (041 889 6667), Exploited.
POOLE, Arts Centre (70521), George Hamilton IV.
PORTSMOUTH, Polytechnic (819141), Au Pairs.
PORT TALBOT, Troubadour (77968), Budge.
PRESTON, Warehouse (532161), Wanda And The Dentists.
RICHMOND, Snoopy's (01 948 4244), English Substiles/The Cravats.
SEAFORD, Great Dane (892405), Lynx.
SHEFFIELD, Hallamshire Hall (29787), Shimi Atoll.
SHEFFIELD, Limit Club (730940), Clessix Nouveaux.
SHEFFIELD, University (24076), Fatal Charm.
SOUTH FERRIBY, Nethorpe Arms, Gaskin.
ST ALBANS, Horn Of Plenty (36820), The Stop Band.
SWANSEA, White Swan (54080), Jammy Tarts.
WALKDEN, Bull's Head, Rockin' Horse.
WATFORD, Bailey's (33948), David Essex.
WORTHING, Balmoral (36232), Teazer.

PRIOR TO European, Stateside, Oz and Japanese tours all scheduled for later this year, SIOUXSIE AND THE BANASHEES launch a two week trek covering the down home college 'n' club circuit, kicking-off this week with a double-dater at London Hammersmith Palace (Monday and Tuesday), with interesting support competition from the COM-SAT ANGELS. Meanwhile, THE STRANGLERS continue fighting the cause of the massed Meninblack with dates at Canterbury Odeon (Thursday), Brighton Top Rank (Friday), London Hammersmith Odeon (Sunday), Birmingham Odeon (Monday), Stoke Hanley Victoria Hall (Tuesday), and Sheffield Polytechnic (Wednesday), with 10 more nights of provincial thrills 'n' spills still to go.
 Moving down the league table piece, PERE UBU return for an end of week brace, playing North London Polytechnic (Friday), plus relative unknowns THE VIRGIN PRUNES, moving to Liverpool Brady's (Saturday), with BLUE ORCHIDS in tow.
 Meanwhile, on the heavy metal front, IRON MAIDEN follow the release of their new EMI pressing 'Killers' with a month-long UK promotional tour, the first leg of a worldwide marathon comprising the challenge of no less than 125 gigs in six months, including Europe, Japan, Australia and North America. UK dates, featuring the arrival of new guitarist Adrian Smith warm-up at Ipswich Gaumont (Tuesday), and Norwich University Of East Anglia (Wednesday).
 And, complete with last year's show Canadian five-piece SAGA, over on a speedy five-dater fly the metal Maple at Manchester UMIST (Friday), St Albans Civic Hall (Saturday), Bournemouth Winter Gardens (Monday), with a London headliner included next week, before heading into Europe.
 In contrast JUDIE TZUKE, whose first album 'Welcome To The Cruise' has gone gold in the States, leaves the mixed pleasures of global travel behind her, choosing mainly college dates as she launches her first British appearance in well over a year at Exeter (University) (Wednesday). On the backline are Mike Paxman (guitar), Bob Noble (Keyboards), John Edwards (bass), Charlie Morgan (drums), and Paul Muggleton (percussion).
 What else? UK SUBS, THE WHO, ORCHESTRAL MANOEUVRES, and much more from CLASSIX NOUVEAUX, celebrating the release of new single 'Guilty', with visits to Sheffield Limit (Thursday), Scarborough Penthouse (Friday), Blackpool Norbreck (Saturday).

BLACKPOOL, Norbreck Castle (52341), Alex Harvey Band.
BRIGHTON, Civic Hall, Rockin' Horse.
BRIGHTON, Greyhound, Sux.
BIRMINGHAM, YMCA, Moondogs.
BRISTOL, Clevedon Youth Centre, Chapel Hill (872848), The Mob / Bikini Mutants.
BRISTOL, Stonehouse, behind Bunch Of Grapes (47303), The Standards.
BRISTOL, University (82035), John Otway And Wild Willy Barrett.
BRIGHTON, Top Rank (25895), The Stranglers.
BURTON ON TRENT, 76 Club (61037), Wiltsynde.
BURY, Clarence Inn (061 224 5060), God's Gift.
CHESTER, Albion Hotel (25717), Zorkie Twins.
COLCHESTER, University Of Essex (883211), The Cheaters.
COVENTRY, Climax (20313), Helpless Huw And The Hesitations.
COVENTRY, General Wolfe (88402), Channel A / Idol Eyes / Human Cab-bages.

DAGENHAM, Beacon, Janine.
DUNDEE, Cavalier (612255), Freeze.
DUNDEE, University (23161), Lindisfarne / Trimmer And Jenkins.
EDINBURGH, Playhouse Nite Club (041 665 2064), The Sound / Restricted Code.
ETON, The Christopher (Windsor 52359), The Spoilers.
EXETER, University (77911), Any Trouble.
GLENROTHES, Rothers Arms (753701), Pretty Boy Floyd.
GLOSSOP, Surrey Arms (61536), Urban Blitz.
GUILDFORD, Surrey University (71281), After The Fire.
HALLSHAM, The Crown (840041), Wipe Out / Suspect.
HASTINGS, Graffiti, JCB.
HEMEL HEMPSTEAD, Rose And Crown (42797), Blazing Red.
KINGSTON, The Swan, Mill Street, China.
KIRK HALLAM, Community Centre, Breakdown.
LEEDS, Florde Grene Hotel (490984), Diamond Head.

FRIDAY

FEBRUARY 13
ALDERMINSTER, Ellington Park Manor (294), More.
ASHTON UNDER LYNE, Spread Eagle (061 330 5732), Spider.
AYLESBURY, Friar's, Maxwell Hall (89948), UK Subs / The Stiffs / Anti-Pasti.
BASILDON, Van Gogh, Paycock Road (21894), Caesar.
BATH, Pavilion (25628), Hazel O'Connor.
BIRMINGHAM, Aston University (021 359 8531), John Cougar.

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 T.21 P. MCCARTNEY
 T.36 AC/DC
 T.33 STATUS QUO
 T.111 THE BEAT
 T.41 BON SCOTT
 T.146 GRAFFITI
 T.25 CLIFF
 T.38 HENDRIX
 T.39 LEAF
 T.116 AC/DC (GLITTER)
 T.22 AC/DC (GLITTER)
 T.159 UK SUBS (GLITTER)
 T.120 SID
 T.28 WILD LIFE
 T.29 WHITE SNAKE
 T.38 HENDRIX
 T.42 LED ZEP
 T.176 PEACE
 T.132 JAM

LIVERPOOL, Brady's (051 236 3959), The Monochrome Set
 LONDON, Bedford College (01 486 4400), The Barricades
 LONDON, Basement Bar, Clarendon Hotel, Hammersmith (01 748 1454), English Subtleties / The Cravats
 LONDON, Bedford College (01 486 4400), The Barricades
 LONDON, Dingwells, Camden Lock (01 267 4967), The Bishops / Sore Throat
 LONDON, Film Makers Co. - Op. Gloucester Avenue (01 722 1728), Kan Kan / The Big Combo / Image Corps
 LONDON, The Greyhound, Palace Road, Fulham (01 385 9526), The Lemons / OK Jive
 LONDON, Half Moon, Herne Hill (01 737 4580), Elgin Marbles
 LONDON, Hambrough Tavern, Southall (01 574 6254), The Effect
 LONDON, Hope And Anchor, Islington (01 359 4510), The Bongos
 LONDON, John Bull, Chiswick (01 994 6562), The Spoilers
 LONDON, Marquee, Wardour Street (01 437 6603), Budgie
 LONDON, Middlesex Polytechnic, All Saints, Tottenham Lane (01 808 1533), The Look
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), The Yachts / The Decorators
 LONDON, New Golden Lion, Fulham Road (01 385 3942), Kevin Coyne Band
 LONDON, North East London Polytechnic, Livingstone Street (01 534 5208), The Flat-backers
 LONDON, North London Polytechnic, Holloway Road (01 607 2789), Pere Ubu / Virgin Prunes
 LONDON, Pegasus, Stoke Newington (01 226 5930), Juice On The Loose
 LONDON, Pied Bull, Islington (01 837 3216), English Subtleties
 LONDON, Prince Rupert, Plumstead (01 854 0878), Avenue
 LONDON, The Railway, Tottenham Lane, Hornsey (01 340 1020), Seven Year Itch
 LONDON, Rock Garden, Covent Garden (01 240 3961), GB Blues Co
 LONDON, Royal College of Art (01 584 5020), Rio And The Robots
 LONDON, Ruskin Arms, East Ham (01 472 0377), Sam Apple Pie
 LONDON, School Of Oriental And African Studies, Malet Street (01 580 9916), Barrington Levi And The Freedom Fighters / Beatroots
 LONDON, The Shakespeare, Powis Street, Woolwich (01 229 1753), Dig Dig Dig / Strangways
 LONDON, Southbank Polytechnic, Rotary Street (01 261 1525), Au Pairs
 LONDON, Star And Garter, Putney Pier (01 788 0345), Snatch 22
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), Black Market / Monkey
 LONDON, Three Rabbits, Manor Park (01 478 0660), Station
 LONDON, The Venue, Victoria (01 834 5500), Ronnie Lane
 LONDON, White Lion, Putney Bridge (01 788 1540), C Sharps
 LONDON, White Swan, Greenwich (01 891 8311), Cocoon
 LOUGHBOROUGH, University (831271), Hondo
 LOWESTOFT, College Of Education (4177), Split Rivit
 LONDON, Baron Of Beef (38825), B Film / Red Box
 MALDON, Jubilee Hall, Market Hill, The Cruisers
 MANCHESTER, Commercial Hotel, Deane
 MANCHESTER, Pips (061 834 7150), Sizzur Evening
 MANCHESTER, Polytechnic, Cavendish House, Cavendish Street (061-273 1182), Toon The Lion
 MANCHESTER, UMIST, (061 236 9114), Sage
 MANCHESTER, University (061 273 5111), Geno Washington
 NORWICH, East Anglia University (56161), Bad Manners / Dolly Mixture
 NORWICH, St Andrew's Hall (32511), Tension
 NORWICH, White's (225339), Confessor
 NOTTINGHAM, Hearty Goodfellow (42257), Fat Chalm
 NOTTINGHAM, Rock City, Talbot Street (01 42544), Psychedelic Furs / Wasted Youth
 NOTTINGHAM, Trent Polytechnic (46275), Fatal Charm
 NOTTINGHAM, University (51311), Matchbox
 OXFORD, Penny Farthing (46007), Stalker
 READING, The Target (585887), Signals
 RETFORD, Porterhouse (704981), Darts
 RICHMOND, Snoopy's, The Castle (01 948 4244), Big Table
 ROTHERHAM, Arts Centre (2121), Geddes Axe
 RUNCORN, McKinnon's, Shattered Dolls
 SALISBURY, Technical College (23771), Taurus
 SCARBOROUGH, Penthouse (63204), Classic Nouveaux
 SCARBOROUGH, Taboo Club (73085), The Exploited
 SHEFFIELD, Polytechnic (738934), The Thompson Twins
 SHEFFIELD, University (24076), Gary Glitter / Night Doctor
 SHEFFIELD, Woodhouse West End Club, Strange Days
 SHIFNAL, Star Hotel (Telford 461517), Bleeding Hearts
 SOMERSET, Black Horse, Anti - Herpes
 SUNDERLAND, Annabelle's (59117), Deemus Mint
 SUNDERLAND, Mayfair (8438227), Dredinger
 SUTTON COLDFIELD, Technical College, The Denizens
 TAUNTON, Market House (3013), Metro Glider
 TWICKENHAM, St Mary's College, Strawberry Hill (01 892 651), Bruised Lips
 UXBRIDGE, Brunel University (39125), Twelfth Night
 WATFORD, Bailey's (39848), David Essex
 WORTHING, Balmoral (36232), Teazer

SATURDAY
FEBRUARY 14
 BASINGSTOKE, Sports Centre (26331), George Hamilton IV
 BATH, Miles Club, Metro Glider
 BIRMINGHAM, Cedar Ballroom (021-236 2004), Au Pairs
 BLACKPOOL, Norbreck (52341), Classic Nouveaux
 BRADFORD, Queen's Hall, University (23466), Misty In Roots
 BRIGHTFORD, Red Lion (01-560 6181), The Yachts
 BRIDPORT, Greyhound Hotel (22944), Sux
 BRIGHTON, Alhambra (27874), Midnight And The Lemon Boys
 BRISTOL, Granary (28272), Diamond Head
 BRISTOL, Garden Room (595480), The Controls
 BRISTOL, Polytechnic (30900), Any Trouble
 CAMBRIDGE, Great Northern (60340), Zorkie Twins
 CHELTENHAM, St Paul And Mary's College, Moondogs
 COLCHESTER, University Of Essex (863211), The Cheaters
 COVENTRY, General Wolfe (88402), The Yachts
 COVENTRY, University Of Warwick (27406), Fatal Charm
 CROYDON, Cartoon, London Road (01-688 4500), Seven Year Itch
 DARLINGTON, Arts Centre (483168), X
 DERBY, Belper Sports Centre (5285), Strange Days
 DUDLEY, JB's (53597), More
 DURHAM, University (64468), The Monochrome Set
 EDINBURGH, Playhouse Night Club (01 665 2064), The Delmontes
 ETON, The Christopher, Windsor (2039), The Ian Campbell Band
 EVESHAM, Public Hall (0386 3793), Rothchild / Dark Horse
 GLASGOW, Apollo (041-332 9221), The Who / Nine Below Zero
 GOSPORT, John Peel, Gatebrook Road (0703 2612), Jolt
 GRAVESEND, Red Lion (66127), Marquis De Sade
 HALLSHAM, The Crown (840041), The Fascinations
 HILFAX, Crossley And Porter School, Que Bono
 HARTLEPOOL, Germin's Club, Deemus Mint
 Huddersfield, White Lion, Twisted
 LEEDS, Florde Grene Hotel (490984), Spider
 LEEDS, Polytechnic (30171), The Thompson Twins
 LEICESTER, University (26681), Durrull Columa, Performing Ferret band / Kevin Hewick / Emotional Blue / The Attitude
 LIVERPOOL, Brady's (051-236 3959), Pere Ubu / Blue Orchids
 LIVERPOOL, Masonic, Shattered Dolls
 LIVERPOOL, Warehouse, Taurus
 LONDON, Dingwells, Camden Lock (01-267 4967), Micky Jupp Band / Jody Street
 LONDON, Greyhound, Fulham - Palace Road (01-385 9526), The Yachts / OK Jive
 LONDON, Half Moon, Herne Hill (01-737 2387), Motion Pictures / A Bigger Splash
 LONDON, Hope And Anchor, Islington (01-359 4510), Hope And Anchor Band
 LONDON, King's Head, Evelyn Street, Deptford (01-891 7180), Icarus / The Flat-backers
 LONDON, Jackson's, Highgate (01-340 5226), The MGA Band / The Suggestion / Travel Agent
 LONDON, Marquee, Wardour Street (01-437 6603), Atomic Rooster
 LONDON, Metropolitan Hotel, Farringdon Road (01-837 2269), Charge / The Mighty Six
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), Root Jackson And The GB Blues Company / 999 Coasters
 LONDON, New Golden Lion, Fulham Road (01-385 3942), Ricky Cool And The Rialtos
 LONDON, Pegasus, Stoke Newington (01-226 5930), Big Chief
 LONDON, Rock Garden, Covent Garden (01-240 3961), The Trogs
 LONDON, Ross Albert, Deptford (01-589 5212), The Bloods
 LONDON, Star And Garter, Putney Pier (01-788 0345), Salt / Little Stevie Smith
 LONDON, Starlight, Railway Hotel, West Hampstead (01-624 7611), The Harleguins
 LONDON, Two Brewers, Clapham (01-622 6721), Sad Among Strangers
 LONDON, The Venue, Victoria (01-834 5500), Gary Glitter / The Hee Bee Gee Saxes / Biddle And Eve
 LONDON, White Lion, Putney Bridge (01-788 1540), Johnny G Band
 LONDON, White Swan, Greenwich (01-891 8311), Kero
 LONDON, Windsor Castle, Harrow Road (01-286 8403), Bullet
 LOUGHBOROUGH, Town Hall, Market Place (215640), The Cruisers / The Jets / Hounddog
 LOUGHBOROUGH, University (83171), Wilko Johnson's Solid Senders
 LUTON, Kingsway Tavern (52347), Blazing Red
 MANCHESTER, Grey Horse, Romiley, (35135), Richard Digance.
 MANCHESTER, Mayflower Club (061-223 1013), The Exploited / The Hoax / Red Alert
 MANCHESTER, Pips, Fennel Street, Que Bono
 MANCHESTER, Polytechnic, Cavendish House, Cavendish Street (061-273 1182), John Cougar
 MANSFIELD, Leisure Centre (648082), More
 NORWICH, University of East Anglia (56161), Darts
 NORWICH, White's (225339), Amyl Dukas
 NOTTINGHAM, Balloon Wood Social Hall (843 6886), Chinatown
 NOTTINGHAM, Boat Club (869032), Geddes Axe

SUNDAY
FEBRUARY 15
 BATH, Tenny 85342, Moondogs
 BLACKBURN, Red Lion, Twelfth Night
 BIRMINGHAM, M Sam's, Expertz
 BIRMINGHAM, Railway Hotel, Curzon Street (021-359 4491), Viking
 BOLTON, Swan Hotel, (27021), Confessor
 BRADFORD, Princeville, (523845), Spider (01-548 0300)
 CARLISLE, Market Hall, (23411), Timezone / Trimmer And Jenkins
 EDINBURGH, University, (031 667 9214), Gordon Giltrap
 EDINBURGH, Valentin's, (031 332 7489), John Cougar
 GLASGOW, Apollo, (041 332 9221), The Who / Nine Below Zero
 HALLSHAM, The Crown, (840041), The Barricades / The Pulsaters
 LEEDS, Florde Grene Hotel, (490984), Dredinger
 LEEDS, Tiffany's, (31448), Bad Manners
 LEICESTER, Railways, Winking / B Sixes / Days
 LIVERPOOL, Elbow, (051 236 3303), Orchestral Manoeuvres In The Dark
 LONDON, Greyhound, Fulham Palace Road (01-385 9526), Roger Spinker / Sux
 LONDON, Half Moon, Herne Hill, (01 737 2387), Tall / Woodcut
 LONDON, Hammersmith Odeon, (01 748 0300), The Stranglers
 LONDON, Hope And Anchor, Islington, (01 359 4510), The Heartbeats
 LONDON, John Bull, St John's Hill, Clapham, (01-223 6308), Dirty Money
 LONDON, King's Head, Evelyn Street, Deptford (01-891 7180), Micky Jupp Band / Jody Street
 LONDON, Marquee, Wardour Street (01 437 6603), Any Trouble
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), The Yachts / The Controls
 LONDON, New Golden Lion, Fulham, (01 385 3942), Micky Jupp Band
 LONDON, Torrington, London Lane, Finchley, (01 495 4240), Ricky Cool And The Barricades
 LONDON, White Lion, Putney Bridge, (01 788 1540), The Why
 LONDON, Windsor Castle, Harrow Road, (01 286 8403), Sufient Approach
 MANCHESTER, Apollo, Ardwick, (061 273 1112), Camel
 MANCHESTER, Polytechnic, Cavendish House, Cavendish Street, (061 273 1182), Monochrome Set
 MIDDLESBROUGH, Tees Beat Rock Club, Empire Hotel, (242589), The Commercial Acrobats / Merlin Rouge
 NEWBRIDGE, Memorial Institute (243019), More
 NOTTINGHAM, Hearty Goodfellow (42257), Dawn Trader
 OXFORD, Corn Dolly, (44761), The Organisation
 OXFORD, Penny Farthing, (46007), Preview
 PAISLEY, Bungalow Bar (041 889 8667), Radio Ghosts
 PETERBOROUGH, Gladstone Arms (44388), John Cougar
 PONTFRACT, White Horse, Chiltonow
 RICHMOND, Snoopy's, The Castle, (01 948 4244), The Oddhits
 SANDOWN, (IOW), Pier Pavilion, (240), George Farnham
 SOUTHAMPTON, Victory, Crossfire
 UXBRIDGE, Brunel University (39125), The Name
 WESTCLIFFE ON SEA, City Pavian, (35135), Richard Digance.

TUESDAY
FEBRUARY 17
 BRADFORD, University, Communal Building, (33466), New Model Army / Little Brother / Wild Willy Beckett / Jootz
 BRISTOL, Polytechnic, (663176), Fatal Charm
 BRISTOL, Stonehouse, The Abjunct / Secular Music / Yip Buffalo
 BURY, Derby Hall, Market Street, (061-767 7077), Wanda And The Dentists / The Zeroes
 CARDIFF, Great Western Hotel, (25688), Ohio Parantoli
 CLYDEBANK, The Oasis, Dunbarton Road (041-952 1119), H2O
 DUBLIN, McGonigles, (774697), UK Subs / Anti Pasti
 EDINBURGH, Astoria, (031-661 1662), AVO-E-Schmitter
 EDINBURGH, Playhouse Night Club (031 665 2064), The Thompson Twins
 EDINBURGH, Usher Hall, (031-228 1155), Camel
 ETON, The Christopher, (Windsor 02399), Len's Seattle Sax
 FIFE, St Andrew's University, (73140), Lindisfarne / Trimmer And Jenkins
 IPSWICH, Gaumont, (53481), John Maiden / Trust
 KINGSTON, Waves, Three Tuns, (01-549 8801), The Faraway Stars
 LEEDS, Amnesia Club, (3498), Whippas
 LEEDS, Warehouse, Somers Street, (468287), John Cougar
 LINDSAY, Drill Hall, (240), Budgie
 LONDON, Bridge House, Canning Town, (01-476 2889), Belle Stars
 LONDON, The Castle, Tooting (01 672 7018), Hit And Run

CANTERBURY, University of Kent, (64724), Dredinger
 CHESTER, Gateway Theatre, (40392), The Precautions
 COVENTRY, Belgrade, Corporation Street, (02025), Human Cabbages
 DUNDEE, Rotters, (27448), Bad Manners / Dolly Mixture
 LEEDS, Warehouse, (448287), Monochrome Set / Fast Set
 LONDON, Bridge House, Canning Town, (01-476 2889), Purple Hearts
 LONDON, Bull And Gate, Kentish Town, (01-485 5358), Big Chief
 LONDON, Caxton Club, Hoe Street, Wallhamston, Shell Shock
 LONDON, Clarendon Hotel, Basement Bar, (01-748 1454), The Rumbling Organs / The Detainers
 LONDON, Dingwells, Camden Lock, (01-267 4967), UK Decay / Manufactured Romance / Big Hair
 LONDON, Greyhound, Fulham Palace Road (01-385 9526), The Random Band / John Dowie
 LONDON, Hammersmith Palais, (01-748 2812), Siouxie And The Banshees / Comet And The Kids / The Decorators
 LONDON, Hope And Anchor, Islington, (01-359 4510), The Tea Set
 LONDON, 101, Club, St John's Hill, Clapham, Galecrashers
 LONDON, Marquee, Wardour Street, (01-437 6603), Fatal Charm
 LONDON, New Golden Lion, Railway Hotel, West Hampstead (01-624 7611), Dr Mix And The Re-Mix Binkos
 LONDON, New Golden Lion, Fulham Road, (01-385 3942), Bob Kerr's Whoopee Band
 LONDON, Pegasus, Stoke Newington, (01-226 5930), Black Market
 LONDON, Wood Garden, Covent Garden, (01-240 3961), The Heartbeats / The Youth
 LONDON, The Venue, Victoria, (01-834 5500), Roy Wood's Whippers
 LONDON, White Lion, Putney Bridge (01 788 1540), Taurus
 MANCHESTER, University of Wellington, Bolton Road, Bury, (061-273 1112), Polytechnic
 MANCHESTER, Polytechnic, (061-273 1112), The Dark
 MANCHESTER, URM, The Polytechnic, (28761), John Cougar
 OXFORD, Corn Dolly, (44761), The Point
 OXFORD, Scamps, (45138), Moondogs
 PRESTON, Guildhall, (21721), Camel
 RICHMOND, Snoopy's, The Castle, (01-948 4244), Auntie Puss / Orson Blake
 SHEFFIELD, University, Union Bar, (24076), De Tain / The Quartet
 STOKESLEY, Star Club, Grace York, University, (412328), The Thompson Twins

WEDNESDAY

FEBRUARY 18
 ASHINGTON, Leisure Centre (813254), Lindisfarne / Trimmer And Jenkins
 BELFAST, Usher Hall (21341), UK Subs / Anti-Pasti
 BIRKENHEAD, Sir James (051 647 8282), Export
 BOURNEMOUTH, Winter Gardens (26446), Gordon Giltrap
 BRISTOL, Berkely, Moondogs
 BRISTOL, Granary (28272), Passion Control / Negative Earth / Warrior Parish
 CANTERBURY, University Of Kent (64724), Richard Digance
 EXETER, University (77911), Julie Tzuke
 GLASGOW, Maxwell Hall, Winston J Gregory Band
 GLASGOW, Apollo (041 332 9221), Camel
 GREENGLASS, Victorian Carriage (25456), The Dolphins
 HEREFORD, Rotters (Wormelau 689), Emotion Pictures
 LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 969 1343), Whizz Kids / The Decorators
 LONDON, Bridge House, Canning Town (01 476 2889), The 4-Skins / Vice Squad
 LONDON, The Castle, Tooting (01 672 7018), Taurus
 LONDON, Dingwells, Camden Lock (01 267 4967), Darts
 LONDON, Greyhound, Fulham Palace Road (01 385 9526), Geno Washington / Mark Ryder Band
 LONDON, King's Head, Evelyn Street (01 450 8669), Rio And The Robots
 LONDON, Hope And Anchor, Islington (01 359 4510), Sux
 LONDON, King's Head, Acton (01 992 0282), The Stranglers / The Decorators
 LONDON, Marquee, Wardour Street (01 437 6603), Dredinger
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Repeating The Metc
 LONDON, Rock Garden, Covent Garden, The Nightingales / Y A Volkswagens
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), The Stone
 LONDON, The Venue, Victoria (01 834 5500), The Selector
 LOUGHBOROUGH, University (83171), Bad Manners / Dolly Mixture
 NORWICH, University Of East Anglia (56161), Iron Maiden / Trust
 NOTTINGHAM, Rock City, Talbot Street (412544), Madness
 PAISLEY, Bungalow Bar (041 889 8667), Diamond Head
 SHEFFIELD, Polytechnic (738934), The Stranglers
 ST JUSTELL, Coliseum (4281), Matchbox
 STIRLING, University (3171), The Thompson Twins
 STOKESLEY, North Staffs Polytechnic (412416), The Look

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THE JAM: Radio Oxford's Big O Rock Show on Friday

CAPITAL RADIO
9.00-11.00 Alan Freeman Show. (HM/PA)
CARDIFF BROADCASTING COMPANY
9.30-10.30 Souled Out and Roots Rocker with Dan Damon. (S/REG)
RADIO CITY
6.30-9.00 Great Easton Express with Phil Easton. (R/L)
9.00-10.00 Country Style with Joe Butler. (CW)
RADIO DEVONAIR
6.30-9.00 No Nonsense with John Peers. (R)
9.00-10.00 West Country with John Aston. (CW)
DOWNTOWN RADIO
9.00-11.30 Making Tracks with Ivan Martin. (NW/L)
RADIO FORTH
7.00-8.00 Folks Around Robin with Robin Brock. (F)
RADIO HALLAM
8.00-10.00 Hallom Rock with Colin Slade. (HM/INT/L)
HEREWARD RADIO
7.00-9.00 Dougie King Show. (AOR)
9.00-10.00 Hereward Rock with John Bradley. (R/L)
BBC RADIO LEEDS
6.30-7.15 Just Jazz. (J)
BBC RADIO LEICESTER
7.00-7.30 World of Jazz with Roger Eames. (J)

RADIO MERCIA
7.30-9.00 Great Western Radio Show with Stewart White. (CW)
BBC RADIO MERSEYSIDE
5.30-8.00 Keep On Truckin' with Terry Lennaine. (S)
BBC RADIO NOTTINGHAM
6.00-6.45 Album Chart Show with Charlie Partridge. (CH)
RADIO ORWELL
8.30-10.00 Orwell Country with Nigel Rennie. (CW)
PENNINE RADIO
5.30-9.00 Pennine Country with Peter Fairhead. (CW)
PICCADILLY RADIO
1.00-3.00pm Sweeney with Mike Sweeney. (R)
SWANSEA SOUND
8.00-8.30 The Jazz Programme with George Jocelyn. (J)
RADIO 219
9.00-1.00 Late Show with Mike Quinn. (AOR)
RADIO TRENT
6.30-8.00 Castle Rock with Graham Neale. Featuring Sammy Hagar. (R)
8.00-10.00 Sounds Soul with Dale Winton. (S)
RADIO VICTORY
9.00-10.30 Heavy Metal Show with Bill Padley. (HM)

RTE RADIO 2 (EIRE)
12.00-1.50am The Dave Fanning Rock Show (R/HM/NW/L/INT)

TUESDAY

BBC RADIO ONE
8.00-10.00 Richard Skinner. (R)
10.00-12.00 John Peel. (NW)
BEACON RADIO
7.00-9.00 Beacon Country with John Scragg. (CW)
9.00-1.00 Music Into The Night with Mike Baker. (AOR)
BBC RADIO BLACKBURN
6.00-6.30 Spin Off with Steve Barker. (R/GG/IMP)
CAPITAL RADIO
JOB(L/PA)
9.00-11.00 Nicky Horse Show. Featuring tracks recorded during ICA Rock Week: The Passions, Toyah, Au Pairs. (R)
CARDIFF BROADCASTING COMPANY
9.30-10.30 A Poke In The Ear with Ned Clamp. (F)
RADIO CITY
6.30-10.00 The Great Easton Express with Phil Easton. (R/L)

RADIO CLYDE
8.00-10.00 Stik II In Your Ear with Graeme Morland. (R/M)
RADIO DEVONAIR
6.30-9.00 No Nonsense with Jack Peers. (R)
DOWNTOWN RADIO
8.00-9.30 Downtown Country with Big T. (CW)
RADIO FORTH
8.00-10.00 Edinburgh Rock with Jay Crawford. (R)
HEREWARD RADIO
6.00-8.00 Hereward Country with Terry McKenna. (CW)
BBC RADIO HUMBERSIDE
7.30-10.00 The Paul Hunsley Electric Wireless Show with Tim Jibson. (R/L/GG/CH/N)
BBC RADIO LEEDS
6.30-7.15 Folk Point. (F)
RADIO MERCIA
7.00-9.00 Shock Waves with Andy Lloyd. (NW/REG)
BBC RADIO NOTTINGHAM
6.00-8.45 Jaye C's Rock Review. (R/REV/N)
RADIO ORWELL
7.30-10.00 Rocket with Patrick Eade. (R/L/JOB)
PENNINE RADIO
6.00-9.00 Soul 'A' Heat with Paul Cook. (S)
PICCADILLY RADIO
1.00-3.00 Sweeney with Mike Sweeney. (R)
8.00-11.00 Transmission with Mark Radcliffe. Featuring Bill Nelson. (NW/L)
BBC RADIO SOLENT
6.00-8.45 Deep South Country with Pete Gore. (CW)
RADIO TEES
7.30-9.00 Music From The Floor with Nigel Bond. (F)
RADIO 219
7.00-8.00 Town & Country with Gavin McCoy. (CW)
9.00-1.00 Late Show with Mike Quinn. (AOR)
RADIO TRENT
6.30-8.00 Castle Rock with Graham Neale. (R/INT/L)
8.00-10.00 Sounds Country with Tim Rogers. (CW)
RTE RADIO 2 (EIRE)
12.00-1.50 The Dave Fanning Rock Show (R/HM/NW/L/INT)

WEDNESDAY

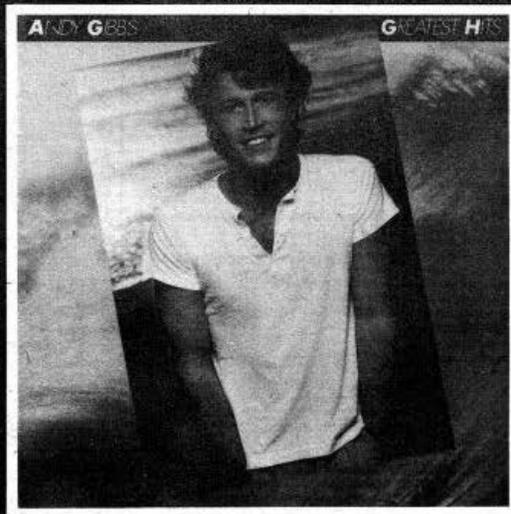
BBC RADIO ONE
8.00-10.00 Richard Skinner. (R)
10.00-12.00 John Peel. (NW/REG).
BEACON RADIO
7.00-9.00 Paint It Black with Barry Curtis. (S/REG/IMP)
9.00-1.00am Music Into The Night with Robin Baik. (F)
BRMB RADIO
8.00-9.00 Traditions with Mike Baker. (AOR)
CAPITAL RADIO
9.00-11.00 Nicky Horse Show. The Passions, Toyah, Au Pairs, recorded at ICA. (R)
CARDIFF BROADCASTING COMPANY
9.30-10.30 Near Enough For Jazz with Dave Greenamith. (J)
BBC RADIO CARLISLE
5.30-7.00 Turn It Up with Grant Leyton. (M)
RADIO CITY
6.30-10.00 The Great Easton Express with Phil Easton. (R/INT)
RADIO CLYDE
8.00-10.00 Street Sounds with Brian Ford. (NW)
RADIO DEVONAIR
6.30-9.00 No Nonsense with John Peers. (R)
9.00-10.00 'Singabout' with Paul Wilson. (F)

DOWNTOWN RADIO
8.00-9.30 Folk Point with Jackie Dixon. (F)
RADIO FORTH
8.00-10.00 Rock Report with Chris John. (R)
RADIO HALLAM
8.00-10.00 Country Wednesday with Beverley Chubb. (CW)
HEREWARD RADIO
7.00-8.00 Dougie King Show. (AOR)
9.00-10.00 Hereward Folk with George Geddes. (F)
BBC RADIO LEEDS
6.30-7.15 MetroGnome with Chris Warbis. (R/L/GG/PA)
7.30-9.00 Get It On. (M)
BBC RADIO LEICESTER
7.00-8.00 198 Proof Moonshine Special with Mike Smith and Peter Hook. (CW)
RADIO MERCIA
7.00-9.00 The Rock Show with Andy Lloyd. (HM)
BBC RADIO MERSEYSIDE
8.00-8.30 Jazz Panorama with Steve Voce. (J)
METRO RADIO
9.00-10.00 VHF Country Jamboree with Brian Clough. (CW)
BBC RADIO NOTTINGHAM
8.00-8.45 Jaye C's Rockshow with Jaye C. Featuring Diamond Head. (R/INT/REV)
RADIO ORWELL
8.15-7.30 Jazz Beat with Syd Higgins. (J)
8.30-10.00 Folk Point with John Goodfark. (F)
10.00-12.00 Late Night Country with Nigel Rennie. (CW)
PENNINE ROCK
7.00-9.00 Pennine Rock with Rob Proddy. Featuring Deadringer. (R/REV/CH/INT)
PICCADILLY RADIO
1.00-3.00 Sweeney with Mike Sweeney. (R)
8.00-11.00 Rock Relay with John Evington. (HM)
BBC RADIO SOLENT
6.00-6.45 Folk Scene with Sibby. (F)
RADIO TEES
7.30-9.00 All That Jazz with Roger Lewis. (J)
RADIO 219
7.00-8.00 'Big Band Hour' with Ron Allen. (J)
9.00-1.00 Late Show with Mike Quinn. (AOR)
RADIO TRENT
6.30-8.00 Castle Rock with Graham Neale. (R/PA)
8.00-10.00 Calling On with John Shaw. Featuring Richard & Linda Thompson. (F)
RTE RADIO 2 (EIRE)
12.00-1.50 The Dave Fanning Rock Show. (R/HM/NW/L/INT)

AIRPLAY CHART

- 1 SHADAP YOU! FACE, Joe Dolce
 - 2 IN THE AIR TONIGHT, Phil Collins
 - 3 VIENNA, Ultravox
 - 4 RAPTURE, Blondie
 - 5 HUCKLEBUCK, Coast to Coast
 - 6 ELEPHANTS GRAVEYARD, Boomtown Rats
 - 7 GERMAN FILMSTAR, Passions
 - 8 OLDEST SWINGER, Fred Wedlock
 - 9 TWILIGHT CAFE, Sue Fassbender
 - 10 CAN'T HURRY LOVE, Shiny Cats
 - 11 MADE IT THROUGH THE RAIN, Barry Manilow
 - 12 REWARD, Feardrop Explodes
 - 13 LOS PALMAS SEVEN, Madness
 - 14 NEEDED YOU MOST, Barbara Jones
 - 15 IT'S MY TURN, Diana Ross
 - 16 ON YOUR MIND, George Benson
 - 17 YOU CAN DO IT, Complete Control
 - 18 MYSTERIES OF THE WORLD, TSOP
 - 19 FREEZE, Spondau Ballet
 - 20 HOY LOVE, Kelly Marie
- COURTESY OF PENNINE RADIO

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Time is Time



LIVE

ERIC CLAPTON Rainbow, London

By Nick Kemp
CLAPTON returned to a tumultuous welcome from the five thousand people who had crammed themselves into the seatless Rainbow, to pay homage to a long standing guitar hero, probably the original at that.

The Eric Clapton Band, which included Albert Lee and Gary Brooker (Procol Harum lead voice) are obviously in the superior class of rock musicianship. They all seemed to play with the maximum concentration, yet maintaining such a loose attitude as to create an air of informality around the whole proceedings.

'Wonderful Tonight' is a good example of Clapton's talent as a balladeer. A fine melody, yet again featuring spot-on guitar work, this song received a standing ovation, the first of many. 'Blow Wind Blow', a lengthy blues number, unleashed the first devastating licks.

But it was 'Layla' that Clapton really showed why he was labelled 'God' in the early seventies. Within the familiar confines of 'Layla' there ain't much room left for improvisation, we all know the tune, most know the guitar parts. Clapton, and Lee took the original concept, and exploited it to the extent of open mouthed admiration, the effort was such that the man had me believing Layla really DID have him on his knees. My only complaint was that the proffered short version served only as a faster to the unleashed possibilities.

The encore was a goodtime jam, featuring a couple of Chuck Berry classics, including 'Roll Over Beethoven', and the whole scene reminded one of the days of Delaney and Bonnie — set up tent and get yer rocks off.

So, a show to end all shows. A concert like all concerts should be. Not to sell an album or single, not even to remind the still gigantic following that the maestro still exists. Purely an opportunity to get out and have a blow. And if five thousand people want to come along and join in, so much the better. All I can say is that if Clapton had walked out, played Layla and gone home, he'd still have given more to an audience in one song than most other acts give in a whole set.

THROBING GRISTLE Lyceum, London

By Winston Smith
SEEING as they were top of the bill, Throbbing Gristle decided that it would be a bit of a giggle if they were first to appear on stage in front of what should have been a half empty Lyceum ("for a better atmosphere"). Unfortunately, word must have leaked out, because when Gristle took to the stage at approximately 7.30 pm the ballroom was filled by a colourful parade of bearded, weirdly and identikit individuals.

This was my first experience of Throbbing Gristle live. The emphasis is on the word "experience" because that is exactly what Throbbing Gristle live are. Not a concert in the accepted sense, more a happening, an event, an ordeal (the audience wouldn't quite decide if it was high or painful).

The Throbbing Gristle sound is a subtle blend of horribly mutated guitar, bass, synths and Genesis P O'Rourke's monstrous vocals. When he's not shouting, screaming or intoning over the pulsating din, Genesis thrashes at his bass to create yet another layer of relentless noise. He appears to be totally insane (he isn't), his eyes blaze with conviction, it's quite fascinating to behold. This slightly quiet and quietly spoken man is somehow completely dominating and intimidating. It's quite frightening really.

Throbbing Gristle music isn't actually music, and it is not pleasant, not pleasant at all, an out and out barrage of the senses, migraine music for migraine people.

TONGUE-IN-CHEEK



Stop blubbering!

BAD MANNERS Drill Hall, Lincoln

By John Swindell
Boring and dull are two words that could never be applied to Bad Manners, and a better good - time band would be difficult to find.

From the moment they hit the stage with the thumping 'Just A Feeling' the crowd was roused from apathy into action. Considering that the previous band, The Odds, a trio of very young and inexperienced girls, had at best received a polite reception from a crowd that wasn't exactly overflowing in numbers anyway, Bad Manners worked an instant miracle in bringing the place alive. Professional, unpretentious, and flawless, they never let the party atmosphere drop for a minute even on the less frantic numbers.

Buster Bloodvessel, Mr Boundless

Energy himself, burst onto the stage carefully "late", the audience already warmed up by the band, and got off to a bang almost immediately with their latest hit 'Lorraine', which got the biggest reaction naturally enough, and 'The Undersea Adventure Of Ivor The Engine'. Talk about tongue - in - cheek! Buster makes it literal with his tongue almost a star performer in its own right.

A handful of songs followed, mainly from the 'Loonee Tunes' album, before a trio of songs created a second peak towards the end of the set: the calypso - flavoured 'Doris' and the daft but funny 'El Pussycat', complete with Meows, led into 'Lip Up Fatty' — one for the fat people in the audience we were told — which like all of the hits created the most energetic bopping. The final number, a sort of semi - New

Orleans jazz / ska combination, was accompanied with less - than - serious goodbye waves at the audience and some kind of "blooooo" sounds from Buster, not to mention wetting the crowd. Now there's not many who could get away with that and still come up smelling of roses.

Not surprisingly the crowd demanded more, and got it in an encore including 'Woolly Bully' and the ultimate in fun - time 'Na Na Na Na Nu Nu' which carried everyone along bopping happily away before the band left the stage for the second time.

And still the crowd wanted more, so on they came for the one everyone expected, 'Special Brew' was the perfect finale with its frenzied temp change preceding the short and comparatively subdued ending. Nobody left feeling disappointed.

Yet somehow, Throbbing Gristle are perversely entertaining, somewhat like 'Daily Mirror' centre page spreads of men being beheaded in Far Eastern countries. Like the Residents, you have to experience them, at least once, or your life is incomplete.

CUBAN HEELS Rock Garden, London

By Mark Total
THERE are many things about the Cuban Heels that could make them a good pop band: great guitar hooks, highly imaginative bass lines and enough energy flowing through their live performance to put Britain's nuclear reactors out of business.

However, they lack the most precious item in a group's repertoire; originality. They have most probably shelled out a lot of hard-earned money to come from their Glasgow homes to do the London circuit, but unfortunately their music is what matters.

Cuban Heels' high energy pop would probably have earned them a string of chart hits if they came from a cultural wasteland like Australia, New Zealand or Canada. Alas, in this wonderful country of ours we are spoilt for taste, with bands like XTC, The Skids and the Jam cleaning up in the field of original pop so unless the Cuban Heels can think of something different there's not much hope for them.

However, there is a side to the Heel's music which, if exploited to its fullest extent, could carve a niche for them in the current rock and roll establishment.

Opening number 'Liberty', despite its dodgy start, had a chorus that I found myself humming on the way

home and 'Sweet Charity' showed that the Cuban Heels could use subtlety to their advantage. If they spent more time crafting songs instead of just throwing them together I think the Cuban Heels could be up at the top instead of getting ready to join the long queue of rock and roll losers.

THE LEMONS The Greyhound, London

By Chas de Whalley
IMAGINE a bunch of high school kids as MAD magazine would have drawn them in the early sixties — all severe crewcuts and well-scrubbed faces. Then dress them up in starched white shirts, black dickiebows and matching canary yellow zoot suits. That was how the Lemons looked at the Greyhound, Distinctive, to say the least.

Their sound was no less special: a zany, ramshackle mixture of ska, doo-wop and New Orleans rhythms powered by a loping bass guitar and punctuated by a honking saxophone and a barrelhouse electric piano. Their opening instrumental was immediately reminiscent of the early Madness and their famous Nutty Sound.

But as soon as Tammy Jacobs opened her mouth to sing, the Lemons took on an identity equally as strong as their image. Dressed in a full length yellow evening gown (which contrasted wildly with her skinhead crop) Tammy had the sort of voice that could shatter glass at a hundred paces. Not yet classic rock 'n' roll voice at all but more a high piping like the female leads Lionel Bart would have favoured for musicals like 'Blitz' or 'Oliver'. She turned guitarist Ian Roberts' bizarre ditties 'English Summer', 'It's Only A Dream' and 'My Favourite Band'

into great modern music hall vignettes.

And with a rapidly expanding fan following of mods and skinheads screaming their support at every possible opportunity The Lemons quite surpassed themselves. The amateurish indecision that so often marred their early gigs seemed gone for good as they played with a new-found punch. While Tammy Jacobs' acrobatic eyebrows testified that her TV and stage experience with people like Toyah Wilcox is finally paying dividends too. All of which suggested that hit records should be just round the corner for this lot. Or else I'm a lemon.

THE HELICOPTERS South Parade Pier, Southsea

By Dave Jordan
THE SPECTRES of rock past are emerging in heavier folds by the week — and lately they've been getting weaker. Slade, Glitter and Sweet have all had their moments of glory and in true Showaddywaddy tradition, the commercial temptation of cashing in on the next generation looks too good an opportunity to miss.

The wizards of the late sixties and early seventies era can still come up with a bit of magic and Roy Wood surely qualifies as maestro of them all. This high - heeled figure in black jacket and jeans contrasted by a yellow polka dot T-shirt and Cleopatra eye make - up has clearly toned down the ostentatious displays of numerous 'post-punk' TOIP appearances. His floppy hair shrouds his head like a mist as the (just) familiar sounds of 'See My Baby Jive' and 'Goodbye Blackberry Way' leave the rest to the imagination and memory. The Helicopters are Roy Wood's

stage, so intent on nostalgia as a norm and so little concerned with adding something new to the music scene, that they'd make a prize collector's item in a Rock museum. They amount to basically a live collage of Roy's best moments in the biz, reviewing gems from The Move, ELO and Wizard — what they don't review of his career, they cover with a notably impressive 'I Can Hear The Grass Grow' included, and the odd new number (two in eight years, Roy!?) bear the style but not the edge of the former hits.

When the crowd shout for more, the encores spotlight Mike Deacon's piano solo or waffle into very old ham R'n'R. But here, Roy Wood is in his element as an institution of rock itself; his image stereo - typed almost to the point of parody. With each intro he frowns emotively to complete his notions of stylisation, but there's some suggestion it might actually be a wince.

By the end of the encores a realisation dawns of exactly how thin on material The Helicopters are (I've seen shorter sets, but none shorter than the support band), and with it is raised the question of how much mileage rock stalwarts should get out of their past glories? As long as people will pay to hear them, as much as they like, mate.

JAPAN Hammersmith Odeon, London

By Mark Total
LIKE CRUDE oil going through a refinery Japan's music has evolved from an unsightly black mess into something pure and distinct.

Where once David Sylvian's voice rasped and croaked through a song it now floats and commands a melody. From the first chords of 'Burning Bridges' Japan's introduction tapes, and the lighting of the Odeon's tedious fire curtain the band were in total command of a stage show that oozed professionalism.

Dressed in a grey suit and a blue checked shirt Sylvian dominated the stage like a modern day Sinatra and was greeted by the audience with controlled adulation. Numbers from the band's first two albums are now performed with more sophistication than they were on record.

'Rhodesia', from their second LP proved the point, sounding more like a textured musical masterpiece than its previous West Coast dirge-like form.

'Gentlemen Take Polaroids', 'Alien' and 'Quiet Life' were all highlights of a set that consisted of a broad cross section of everything the band have ever recorded. The evening peaked on an energy packed rendition of 'Life In Tokyo' and the hall resounded until the band played two encores. Japan are looked at by some people as being trendsetters for the new futurist fad. However, I think the band have the durability and class to last long after Steve Strange's make-up fades and Stevo is a long forgotten memory.

The concert in itself explained why Japan play in London so little, we just wouldn't be able to take it.

NEW ORDER Heaven, London

By Mike Nicholls
FACTORY ACTS seeking out the most esoteric of venues makes for an unconventional time. Coming within 24 hours of the Throbbing Gristle / Clock DVA endurance package, patience was at a premium and Section 25 came nowhere near reviving it. Simply, they were morndantly depressing, contributing nothing. Their pre-recorded tapes appropriately refer back to Suicide and their trenchant percussiveness is reminiscent of Killing Joke. All in all, atrociously and unoriginally uninspiring.

As you probably know, New Order are the surviving three - quarters of Joy Division plus drummer Peter Morris' girlfriend on keyboards and occasional feverish guitar. They are

doing their utmost to shed the skin of their previous incarnation but intentionally or otherwise the animal remains the same.

As with the former outfit, the most pervasive element is their ability to convey a sense of doubt and disquiet, something Echo & The Bunnymen and a host of inferior combos attempt but never come near to achievement. Thus even the superficially optimistic upfront drum sound oozes subtle depression, keeping good company with the keys and syndrum embellishments.

At the centre of the configuration throbs Steve Hook's dependable bass lines, their immutability a necessary foil for some of the guitarist's machinations. Bernie Albrecht, doubling on indistinguishable vocals is somewhat distracted.

His first onstage gesture is to feign hurling a can of beer into the audience which is followed by some heated grappling with a microphone. At one point he throws himself horizontal on the postage stamp of a stage whilst at others he's softly blowing a melodic. He also does a good line in just being there and though at this stage without the introverted confidence of Ian Curtis, presumably he'll grow into the role of his predecessor.

JOHN COOPER-CLARK
Cedar Club Birmingham
By Kevin Wilson

A SCENE taken straight out of the cosmopolitans text book, the sardines being of many varieties. JCC certainly has a broad appeal. I never knew so many people tuned in to 15 Up. Now, anyone who plays a rock gig without a band takes a big risk, right? Wrong!

JCC as it transpires, takes no such risks. His brand of poetry draws from the extremes of that particular art. Some of it is anecdotal prose, some of it liltingly lyrical, most of it dramatically modern. His subjects are loosely based in now, but his use of parody is timeless. The set is a mixture of the old ('Twa'), the ancient ('Chicken Town'), the prehistoric

('Kung Fu International') and the new ('The Day My Pad Went Mad'). Each piece was accompanied, not by music but by the mutual appreciation society in the crowd. Any person that can mimic JCC's machine gun like delivery (in time as well) deserves a mention!

Cooper - Clark's strengths are a massive stage presence, a wide varied vocabulary, a total command of any situation and the necessary power of manipulation. 'Beasley Street', banned before now, seemed to sum up the man and the night perfectly.

The only thing that concerns me is when will the novelty wear off? I've got every Python LP but I don't play them any more, not because they aren't funny it's just that they're so familiar and JCC's albums are the same. His is a live performer, perhaps the answer to his vinyl problem lies in the twiddling fingers of Martin Hannet. Still, if this son of a bawdy sonnet is in your chicken town, lend him your ears, you deserve it.

DEDRINGER
Walsall Town Hall
By Kevin Wilson

HERE, deep in the heart of heavymetal-land, cometh the Dredinger and the Witchfynde. A motley collection of serfs and knaves gather in the hall, each in a uniform emblazoned with heraldic symbols and mystical signs. Most wear a wig of some description. The tale passed on by word of mouth to me that the long hair is real must be dismissed as a myth. The colour blue is very prominent and the poor lot of the serf is mirrored by the way leg coverings are patched up.

The female element is small but seems to be just as uniformed as the male. Ale, ale and more ale flows freely in the drinking house. A cloud of body heat forms above the throng as the supporting minstrels end their selection of metallic madrigals.

The main attraction, the Dredinger are rumoured to originate from the pagan north where rape, pillage and degradation of women generally is

AU PAIRS IN THE CLUB

Au Pairs
Marquee, London
by Conrad Warre

I'D SEEN them before and regretted it, so I wasn't jumping at the idea of going to the Marquee to see the Au Pairs. I was re-educated. After the stage had been swamped during the third encore, the band submerged from sight, sometimes sound, one of them almost felled by a blow to the jaw with a microphone stand by an over - exuberant admirer, I left with the strong impression that the band were friendly, democratic, happy and hardworking.

They played to a full house who greeted them as though they'd been away for a year. Song titles were called out from the floor, numbers recognised during the opening bars were responded to with furious leaping on the spot, and climbing on stage was rewarded by being dropped into the audience just as happens at the poolside when you're wearing a watch that isn't waterproof.

The PA sound was bad; I could barely make out the introductions, let alone the vocals, so I pinched a set list to check the song titles over on the way home. They played a long set of originals, with one Bowie cover, both songs on their double 'A' sided single 'It's Obvious/Diet' (released on the Human label), and their treatment of Janis Joplin's 'Take A Little Piece Of My Heart' as the first encore goaded an already joyous audience to a state of insensibility.

Lesley Woods and Paul Foad the two guitarists seemed to tune up between each song, but they were mixed so loud and with so much top that the chords blurred. The drummer, Pete Hammond, had fastened a chrome bowl to one cymbal, and tuned his drums quite high so the kit had a percussive sound which suited the deep reverb poured onto it in the slight 'dud' sections.

Jané Munro the bassist played faultlessly. The last number they played was a repeat performance of 'It's Obvious' with an extended drum introduction while the band tried to plug themselves into the right pieces of machinery. The crowd were delighted, they took over the proceedings by the first chorus, and couldn't have gone home happier.

taken to be treated as normal and commonplace. Upon entry, a J J Hoyle tells us that we are wonderful and kind. He is one of us. Tunes (?) from their new songbook, 'Direct Line' are played and all the words are about women, women's bodies, women's looks, the role of women,

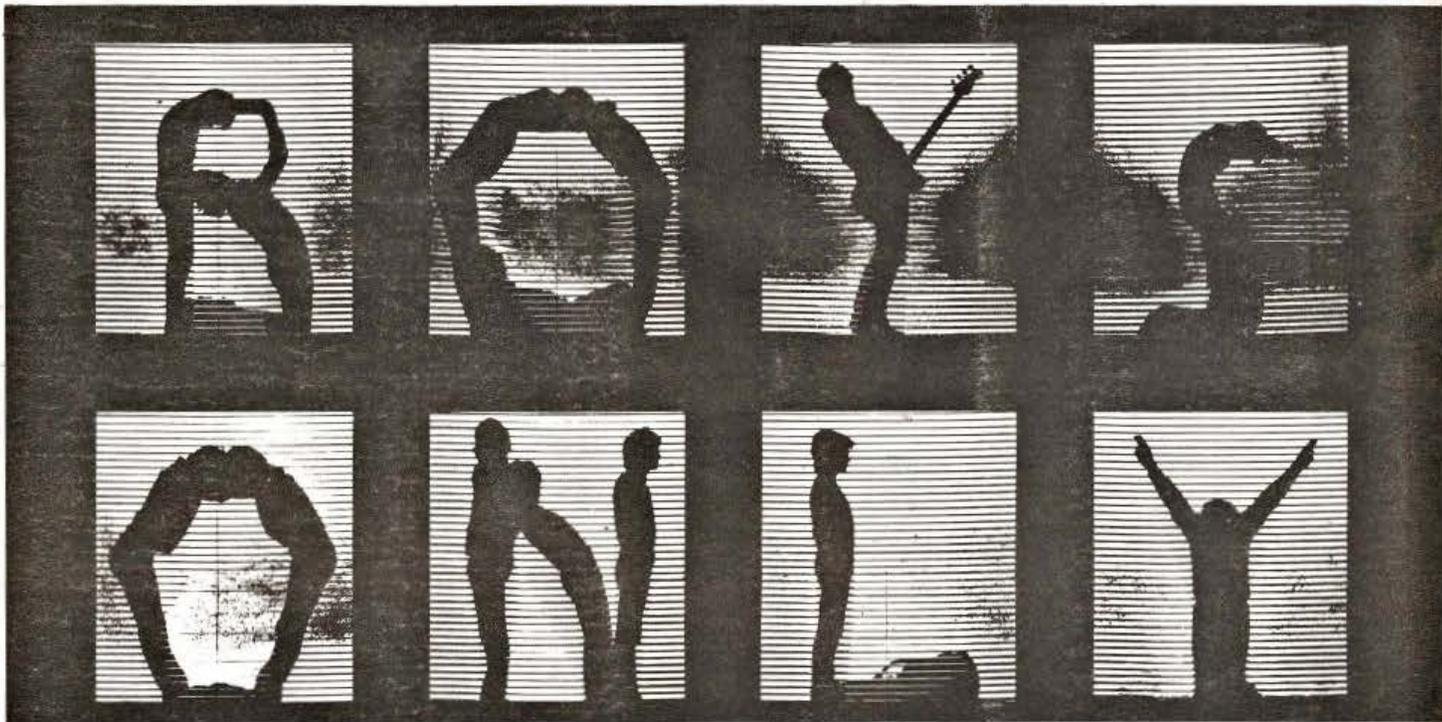
men over women, men on women. I must say that Kenny Jones hits the drums very hard and fast, and the mandolin players are very loud. My foot was tapping on the odd occasion.

For over one hour, we were well entertained. Sweat seemed to be



Au Pairs get snappy

the order of the day. The Dredinger played long and well to the inhabitants of this hamlet. With this kind of cultural event the day cannot be far off when sexism, chauvinism and elitism are once and for all stricken from these shores forever.



THE BOYS New Album | New single **LET IT RAIN**
BOYS ONLY Boys 4 | c/w Lucy Safe 33



IMPORTS

IMPORTS

FIREFLY: 'Love (Is Gonna Be On Your Side)' (US Emergency EMD5 6515). Smash-bound exciting powerful 'Good Times'-structured 113-112bpm 12in thudder with great simple ingredients hitting a basic groove before filling out for male Euro-vocals and then dropping out into a guitar scratched long break that then builds back up — try syncing between KID 'Don't Stop' and out of the break into 'Ain't No Stoppin' Us Now'.

BARBARA MASON: 'A Piece Of My Life' (LP US WMOT JW37060). The distinctively voiced 'Yes I'm Ready' lass returns, more mature but lovely as ever, with what must rank even now as one of the year's best soul smooth sets absolutely bursting with superb slowies, including a 25bpm remake of her 1965 classic, some being sexy like the "perfect fit" lyrics of the 33bpm 'All Inside Of Me' and 36/75bpm 'You Did Not Stay Last Night', while all are so good that you'll have to choose also from the 34-35bpm 'Love Having You Around', 17-34bpm 'So In Love With You', 0-12-33bpm 'I'll Never Love The Same Way Twice', 39-40bpm 'Playing With My Feelings', 45/89bpm 'You Know Who I Love', 89-91bpm 'On And Off', and token 112bpm 'Let Me Give You Love'. Just put it on and melt!

BERNARD WRITCH: 'Bread Sandwiches' LP 'Nard' US Arista GRP 5011). Keyboardist's strong varied jazz-cum-funk set with bassy bass by Marcus Miller, this Rodney Franklin-type intense 116-119-118bpm piano instrumental (good before Young & Co 'Strut Your Stuff') working really well so far, although contenders are the bass-thumped chattering sparse iggly 116 (intro)-118-119-120bpm 'Just Chillin' Out' smacker, smacking chunky 114bpm 'Master Rucker' rumber, P'tunky 84-96-98-100bpm 'Habogalotribin' with goblin voices and ice cream van chimes, 'Firebolt Hustle' being a convoluted fast 0-122-124bpm jazz racer, 'Spininn' an ultra-jittery

specialist 110-111-113bpm snapper, 'Music Is The Key' a lush 42-43bpm smoocher, 'We're Just The Band', a 119bpm funky fragment, and 'Solar' a straight Miles Davis Jazz slowie.

JERRY KNIGHT: 'Perfect Fit' (US A&M 2304-S). Ultra exciting flashy 125bpm 7in bouncer with bass synth, socking beat and acid rock guitar that's perfect before the similarly pitched 'Southern Freeez' guitar — worth getting even on 7in.

FRANK HOOKER & POSITIVE PEOPLE: 'Ooh Suga Woogie' (LP 'Frank Hooker & Positive People' US Panorama BXL 1-3853). Great gradually building episodic languid-seeming but powerful 105-107-108-109-110-111-112 rap-110bpm beelily bumping plodder reaches a rapper section towards the end and goes well before Mammalapee 'Monster Fun', while the remixed but otherwise unstructured 111-114-115-116-118 (bass/sat)-121 (conga)-122 (brass)-117bpm 'This Feelin'' now completely lacks that terrific bass synth oomph which for me, and surely many others, originally made it.

DENISE LA SALLE & SATISFACTION: 'I'm Trippin' On You' (LP 'Guaranteed' US MCA MCA-5181). Strong almost 'Ain't No Stoppin' Us Now' very mellow 118-119bpm swayer has Positive Force-style guitar through a tapping break and could easily become big, 'ERA (Equal Rights Amendment)' being a Millie Jackson-ish jittery 112bpm message rapper and 'I'll Get You Some Help' a thrusting 119bpm dated trucker, harking back as do most other cuts to her Memphis past.

LEPRECHAUN: 'Loc-it-Up' (US Citation CI-311). Usefully good little gentle smacking 119-120-119 (break)-120bpm 12in swinger with mellow male vocals and catchy sax figure, mixing beautifully between Whispers 'It's A Love Thing' (which I'm playing now too!) and mellow 'Come Magic'.

ALICIA MYERS: 'Spirit Of The Boogie' (LP 'Alicia' US MCA MCA-5181). One-time Al Hudson vocalist with a good buoyant bass-driven sparse bounding 117 (intro)-121-122-124bpm wailer structured rather like Hamilton Bunchon's 'Let's Start The Dance' (which chops out if correctly), 'Don't Stop What You're Doin'' being a more flowing 117-120-122-121bpm backbeat tripper.

ONE WAY: 'Push' (LP 'Love Is... One Way' US MCA MCA-5163). Slightly disappointing set from uncredited Al Hudson divided between a slow and a dance side, this being an extremely sparse 113 (intro)-117-118bpm unison chanter with Prince 'Head-like backing, 'I Didn't Mean To Break Your Heart' a jittery 117 (intro)-120-

122-123bpm jiggler, 'Be Serious' another smoocher 118-121bpm jitterer and 'Wait Until Tomorrow' a "live" effects-backed 131bpm pinch from 'Masterblaster' with good guitar.

PROJECT: 'Love Rescue' (Canadian PBI W-12032). Out a while but largely ignored, this bouncily chugging jazzy 121bpm 12in strutter mixes superbly with MFSD's main beat (forget the break this time!), although it is slightly spoilt by some shrill disco chick at times.

SADANE: 'One Way Love Affair' (US Warner Bros WBS 49663). Mtume & Lucas-pod I penned impassioned bi-ke-sung 130bpm 'I'm Gonna Get You' 7in soul slowie, trailing an imminent album.

TIERRA: 'Together' (US Boardwalk 4W8-5707). LA Chicano group's US Top 20 hit revival of the 'intruders' lovely 1967 smoocher here in a Spanish-sung 0-43/86-21-43bpm 12in version, superb out of Sadane, with a slow down greasy rap near the end and an ultra-frantic pure Latin 130bpm 'Latin Disco' flip.

MAURICE STARR: 'Dance To The Funky Groove' (US RCA PD-12162). Never very hot when an LP track, this now beelily remixed 12in smacking 117-118bpm 'Got My Mind Made Up'—copying pure simple dance rhythm thudder has been getting rave reaction from South Wales in particular.

BOHANNON: 'Don't Be Ashamed To Call My Name' (US Phase II 4W8-5656). Booming bass and clacking castanets 113g along on slightly fluctuating 113bpm 12in building a bouncy monotonous groove with party noises and snatches of male / female vocal in -er Billy Frazier style, the flip's 'Thinking Of You' being a fabulous fast 162-164bpm happy piano-played jazz clapper, full of zest.

REVELATION: 'Feel It' (US Handshake 4W8 5309). Flipped as was the recent UK 7in by 'When I Fall In Love' but now on welcome 12in, the soul vocal group's 0-115-116bpm jittery steady swayer has placid piano cutting through the surface urgency and a new long instrumental extension, mixed DJ support coming so far from the North.

DENNIS DEAN: 'Lady Change' (Canadian Unidisc UNI-1040). Euvantly plunking brassy 122-123-124bpm 12in strutter with bland vocals intensifying over time, while the bass really gets gritty on the 126-127bpm 'I Feel It' flips exciting storming leaper which deserves even jazz attention.

BREZZE: 'Just In The Nick Of Time' (US Silver Dollar SD 1980). Soulful guys-sung angrily snapping 114-112-113-114 (incl break) bpm 12in purposeful plodder with a

title hookline the tunefulness of which is diluted by repetition.

CAROL DOUGLAS: 'My Simple Heart' (US 20th Century-Fox TCD-125). Three Degrees oldie given a good powerfully clomping speeded-up simple 118-119bpm 12in treatment.

MR FOX: 'Smooth Talk' (US Golden Flamingo 16000). Predictable 108bpm 12in rapper, good enough of its type, with an instrumental 'Party Track' flip.

DORC (Disco Featured Pop Hits): 1(6) Spandau Ballet 'Freeze', 2(2) Adam 'Anti-music', 3(13) Visage, 4(5) Susan Fassbender, 5(1) John Lennon 'Imagine', 6(3) The Look, 7(4) Police, 8(7) Lennon 'Woman', 9(9) Specials, 10(8) Nolans, 11(12) Spandau 'Story', 12(10) Bad Manners, 13(—) Madness, 14(11) Beat, 15(—) Phil Collins, 16(—) Ultravox, 17(17) Police 'Voices', 18(—) Cliff Richard, 19(14) David Bowie, 20(—) Gen X, 21(21) Steve Winwood, 22(18) Lennon 'Starting Over', 23(15) Robert Palmer, 24(18) Racey, 25(—) Coast To Coast.

UK NEWIES

SHARON REDD: 'Can You Handle It' (Epic EPC 13-9572). Dynamite rattling, tapping and jiggling deceptively frisky 109-106-109 bpm 12in jogging swayer with great jazzy sax and guitar breaks between Sharon's soulfully unhurried repeated questioning, all filled with an infectious urgency driven by conga-kicking bumpy beats.

MARVIN GAYE: 'Heavy Love Affair' (LP 'In Our Lifetime' Motown STML 12049). Superb 'What's Goin' On'-style 99-98-99 bpm jiggling swayer (great between Yarrow & Peoples and Boz Scaggs), already by far the set's biggie but evidently the lifting convoluted smooth 0-117-118 bpm 'Praise' could be its first single, while the rolling 112-114-113 bpm 'Funk Me' and skipping 120-122-121 bpm 'Love Party' are bass-bubbled continuations of his old ethereal multi-layered sound, and 'Love Me Now Or Love Me Later' a nice 91-79-80 bpm slowie.

T. S. MONK: 'Candidate For Love' (LP 'House Of Music' Mirage K 50773). Slow-starting then smoothly romping chix-sung 0-121-123 bpm lightweight 'I Love Music'-ish galloper is fairly bland but jazz rocks like it and many mix (minus intro) out of 'Imagination's' bass break, 'Can't Keep My Hands To Myself' being a squeaky pleasant 94/108-83/105 bpm jigger.

JOE SAMPLE: 'Burnin' Up The Carnival' (LP 'Voices In The Rain' MCA 5172). 1 per-

sonally prefer the harder sound of this the original 106-107-108-110-0 bpm version of his now drastically altered 12in-issued Latin jiggler, all the other tracks being for strictly specialist (or home) play only.

LINX: 'Intuition' (Chrysalis CHS 12-2500). Commendably different and excellently made 123 (intro)-120-121-123 (break on) bpm 12in litterer with an underlying Heatwave-type smooth drive obscured by tricky steel drums and Latin American flavour, making it difficult for normal disco use (although middle-aged Wallys may find it easy), the more 'You're Lying'-like 119 (intro)-102-122 bpm 'Together We Can Shine' flip being a straightforward atmospheric cool bumper, equally well made if not particularly incisive.

THE JACKSONS: 'Can You Feel It' (Epic EPC 13-9554). Dramatically introed totally pop-orientated exciting 125-126 bpm galloper like a disco 'Evita' with Village People beat on 3-track 12in with a full length 121 bpm "special disco version" of 'Shake Your Body (Down To The Ground)' and the lightweight squeaky 130 bpm 'Wonderin' Who'.

ADRIAN BAKER: 'High Time' (Polo 127). Liquid Gold's producer has successfully hoodwinked several "hip" jocks into playing this admittedly well made but otherwise not dissimilar 126 bpm 12in "disco" jiggler with instrumental flip by pushing out white labels through import-orientated specialist shops — which I can't help finding perversely funny.

SHAKATAK: 'Living In The UK' (Polydor POSPX 12-28). By now with an immediately recognisable "Shakatak Sound", this pleasant piano-led 117 bpm 12in instrumental loper with vocoder refrain is just what you'd expect, if maybe a bit bland, the 94/47 bpm 'Esperito' flip being a gentle slow jigger. It's on white label until the end of the month.

POWERLINE: 'Double Journey' (Elite DAZZ 7). Monotonously burbling empty (or if you prefer, eerily spacey) 0-131 (intro)-133-132 bpm 12in instrumental, first in a sort of dub version and then repeating the original A-side's 'Journey' treatment — but it's not selling at all well after an initial burst.

DISCO DATES

THURSDAY (12) Light Of The World live & Chris Kaye jazz - funk Tunbridge Wells Assembly Hall, Level 42 live & Robbie Vincent [if Dartford Flicks, Steve Dee Junks Studley Green Community Centre near High Wycombe, Jason West wows RAF

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GOSSIP FROM THE SHACK
Busy like mad here at the Shack, all these great new releases and an enormous progressive Disco shipment from Canada. Congrats to Chris Hill for yet another Killer in Tarantula Walk. Spectrum's being distributed world-wide soon, direct from the Shack. Is that a first for a British independent Funk label. Till next week...
... Jeff Shack

FLOOR FILLERS CHART

1. SPECTRUM	12"
2. FREEZE	12"
3. FUNK MASTERS	12"
4. AZOTO	12"
5. RAM BAND	12"
6. PROJECT	12"
7. RAY CARLESS	12"
8. POWERLINE	12"
9. BREAKFAST BAND	12"
10. KLEER	LP

SHAKAPHONE
This service is in operation between 7 am and 10 am. You can place an order over the phone and also listen to Jeff run through the Floor Fillers Chart and the new releases. Orders can be accepted by Access, Barclaycard and American Express.

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SHARON REDD — who's more photogenic on her album sleeve — started out somewhat surprisingly as one of Bettye Midler's early Harlettes, before leaving the trio to go solo and co-writing 'Free' for Deniece Williams. Her relationship to veteran soul arranger / producer Gene Redd is still uncertain, although it's no secret that her smash import LP (due here in April) comes from the team of Willie Lester & Rodney Brown who brought us Bobby Thurston and Gayle Adams. More importantly, the LP's out and out winner is now out here on 12in, 'Can You Handle It'. Well, kanu?

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ODDS 'N' BODS

SISTER SLEDGE'S Narada Michael Walden-produced new LP should be due this week...Tom Browne's single has officially been flipped...Kool & The Gang's 4-track 12in at over 21 minutes total playing time presumably now will qualify for the singles chart...ConFunkShun's 'Mixes Widit' flip, minus brassy intro, mixes basses beautifully out of Whispers 'Imagination'...Manu Dibango's rare acetate remix of 'Goro City' at 126-130-28-130bpm is dynamic out of 'Southern Freeze' percussion and was my biggest record at Gullivers last weekend...Lenny

White's 'Fancy Dancer' promo remix is 114 (intro)-116-118-119-118bpm with lots of great bass breaks, and Hot Cuisine's 'All Right' remix is now 128-122bpm. Blondie 'Call Me' sung in Spanish (retitled 'Llamame') with instrumental flip is on US Salsoul 12in (SG 341)...Imagination's much mucked-about but now finally finished 'It's Got To Be Good' will introduce Excaliber's new UK product label, R&B. Morgan Khan-type US whizz kid Ray Caviano's RFC label has been dropped by its Warner Bros backers but looks like moving within WEA to Atlantic, whereupon its new change album will be released. Cecil Parker, William DeVaughn & Captain Sky move from TEC to WMOT following the two labels' merger in the States—but how will this affect their different outlets here?...EMI in fact are now doing a commercial 12in of Cecil Parker's 'What It Is', which didn't exactly explode on promo 12in, the LP's 'Get On Up' being far hotter and surely a better bet...Gonzalez last night at Gullivers really cooked when they hit those charanga rhythms, little Linda Taylor sounding soulful and George Chandler wailing on 'Whatcha See Is Whatcha Get', before Clem Curtis and a show-stopping Bill Fredericks joined in for 'Cloud Nine'—what a night!...Gonzalez attracted such seldom seen celebrities as Freddie 'Mr Superbad' Mack and Johnny 'Coca Cola, orange drinks, hamburgers, hot dogs on the right hand side' Gunnell...Mayfair Gullivers has in fact opened up its downstairs disco into one large dancefloor for hard dancing sloppy dressers, keeping upstairs with tables for smarter boozers...Soho Le Beat Route found the switch from Wally toddler to jazz-funk too drastic for their regular punters even though the jazzsters liked it, so for the time being I'm back at Gullivers with Graham Gold on Saturdays as well as Fridays...Robbie Vincent is dead chuffed that his Radio London soul show on Saturday mornings goes stereo this week, but says he won't be playing Eddie Russe even though he did buy it in Florida...Northampton's single machine-making SIS have diversified into disco lighting with a budget priced 3 channel lighting controller and a

range of light fittings which look neat and tidy, from simple spots to a six foot 'flying saucer' with 24 downlights...Dublin's Dolphin Discs in Talbot Street is recommended by Bernie Lyons as the local DJ's favourite source of new product and British imports...Johnny Diamond and some other Brighton jocks have formed a new Brighton Disc Jockey Club whose modest aims are mainly to meet socially for self-help on the first Monday of each month, details it appears from HAR Cloakes record shop in Churchill Square...BDJC member Paul Clark (Brighton 698699) promises a coachload of two of jazz-loving supporters in return for any guest spots offered him on Saturdays...Larry Foster (Ilford Room At The Top) hopes to get to Caister and challenge all the tribes to a dancing contest, and to out-dance them all—oh year, you and whose army?...Swindon Bo Jangles kept its late licence thanks to the funkateer turnout...UK radio played the Reddings because of their Otis connection, so why not TS Monk with their similar Theonious relationship?...Kool & The Gang 'Celebration' has hit number one in the US charts...Barbra Streisand's latest singing partner for a further single is—Steve Wonder!...Rob Harknett (Harlow) nominates Kim Cordell 'We're Having A Gang Bang' (Look as the new World's Worst Record)...Alan Taylor (Rothsay Paddingle) defends Tata Vega 'You Keep Me Hanging On' as being an instant chart-topper with his Scottish punters—which just about sums it up...Russ Burcham (Rayleigh Cross' Bluenote Club) is another Essex jock on Groove Holmes 'Let's Groove' (Manhattan LP)...Chris Hill & I will be heading once more for Whitehaven's White-house on Wednesday March 11th...Ian Turner (Colwyn Bay) asks whatever happened to disco pluggers Nicky Sands and Captainie Yvonne Marvell—whatever indeed?...Dolly Parton, by far the star of the movie, is gorgeous in '9 to 5' and not at all the Barbara Windsor that RCA's current publicity pils suggest...Blackpool's expatriate singer, now reputedly 'mixing' in London's gay heaven, turns out to have been responsible for a certain piece of vinyl...

I am sorry but I do not intend listening to 'Get Up And Boogie 1980' ever again...KEEP IT GOOD!

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 39) with increased support are Frankie Valli 'Soul' (MCA 12in), Demo - Barry Funk' (Canadian Scorpio 12in), Bernard Wright 'Bread Sandwiches' / 'Spinnin' / 'Just Chillin' Out' / 'Firebolt Hustle' / 'Habogalotribin' / 'Master Rocker' (JUS Ariola GRP LP), Ray Carless 'Tarantula Walk' / 'New Born Child' (Ensign 12in promo), Delegation 'Singing' (Ariola 12in), Toshiyuki Honda 'Burning Waves' (Japanese Electric Bird LP), Nobuo Yagi 'Mi Mi Africa' (Japanese Invitation LP), Jerry Knight 'Perfect Fit' (US A&M), Trampmps 'Looking For You' (Atlantic 12in), Jerry Williams 'Ooh Child' (MCA), Sunburst 'Sunburst' / 'Circus Time' (Japanese JVC LP), Manu Dibango 'Goro City (Remix)' / 'Happy Feelin' (Island 12in promo), Rose Royce 'Golden Touch' (Whitfield 12in), Tata Vega 'You Keep Me Hanging On' (Motown 12in), Cassandra 'Thank You For The Many Things You've Done' (Chrysalis 12in), Al Foster 'She Is The Greatest Dancer' (Japanese Better Days LP), Second Image 'Dance Dance Dance' / 'The Jazzy Dancer' (Polydor 12in), Sister Sledge 'All American Girls' (US Cotillion), George Benson 'What's On Your Mind' / 'Turn Out The Lamplight' (Warner Bros 12in), Maurice Starr 'Dance To The Funky Groove' (US RCA 12in).

HIT NUMBERS

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in are Joe Dolce 60/120c, Stray Cats 203-0c, Jam 141f, Freeze 125 (intro)-128f, Barry Manilow 0-16-35f, Angelic Upstarts 178c, George Benson 0-105f, Talking Heads 119f, Rah Band 62 (intro)-124f, Beggar & Co 58 (intro)-116f, Krankies 155f, Kelly Marie 116f.

DJ TOP 20

JIMMIE BELL of Twigg's Entertainments from Denny, near Falkirk between Glasgow and Edinburgh (so in other words it's in Scotland), doesn't tell us anything more about himself or where he plays, but has sent in a Top 20 that prompted chart compiler Alan Jones to remark, "The most bizarre collection of the week...and indeed it is! This is not intended as a put-down of Jimmie, variety being the spice of life for most people, but I think it's worth printing the full listing. So this is Scotland

- 1 BITS & PIECES III, Canadian 12 LP
- 2 MANHATTAN SHUFFLE, 212 US LP
- 3 WATCH OUT FOR GOOFY, Pickwick LP
- 4 WANNABE A ROLLIN' STONE, Pickwick LP
- 5 IF YOU WALK OUT THAT DOOR, French AB 12in
- 6 ROCK ME, DJM 12in
- 7 MARHERITA, US Atlantic 12in promo
- 8 GOOD MORNING STARSHINE, RCA LP
- 9 DO RE ME FOR SOUL, US Horizon 12in
- 10 RAPTURE, Blondie, Chrysalis 12in
- 11 I'M STARTING AGAIN, DJM 12in
- 12 VENNA, Ultravox, Chrysalis 12in
- 13 CAN'T HIDE IT (I CAME HERE TO DANCE), Le Pamplemousse, US AVI LP
- 14 DEAD MAN'S CURVE, DinDisc
- 15 DISCO MICKY MOUSE, Pickwick LP
- 16 WALT DISNEY PROD, Polydor 12in
- 17 THE FREEZE, Chrysalis 12in
- 18 NEW YORK NEW YORK, Reprise
- 19 LOVE OUT OF REACH, Red Bus 12in
- 20 YOU AND ME, Spargo Champagne 12in (Thanks a lot, Ian & Nick!)

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THE MARC BOLAN MAGAZINE is now defunct but watch this space for new developments. Issues 1, 2, 3, 4 still available, 70p each. Gordon, 237 Farrdale Road, Newcastle NE4 8TY. See you at Newcastle Disco. WOULD ALL DISCO MANUFACTURERS interested in the supply of goods for a new disco shop opening shortly in Bristol contact Box 2878. RADIO CAROLINE comeback info: offshore radios future, landbased pirates, USA Radio, competition, music news, indie charts and more. - Soundwaves Issue, 13 35p from Soundwaves, Box 110, Orpington, Kent, 1981 sub £1.40. DAVID ESSEX. I luv ya you pretty, faced angel. Good luck with new album. Rock on Linda. STEVE PRIEST. Many happy returns, thanks for the Lyceum, you were brilliant. Hope to see you soon. Love Anne XXXXX. DEATH WISH Ultra Heavy Metal. MARC BOLAN - Limited Edition cassette of interviews with those who know him. Steve Took, Herbie Flowers etc. £2.50 + 30p p&p. - 17 Westpark Avenue, Margate, Kent. Blank P.O.s. BARRY MANILOW Convention, Stockport area. - Ring 432 7214 after 6pm, numbers limited. RADIO CAROLINE 'Fool if you think it's Over' micro stickers 20 for 5p, enclose sae for list of many other items. - S. R. C. 11 Teify Terrace, Newcastle - Emlyn, Dyfed SA38 9EA. MARC BOLAN party. Please note that date and venue have been changed due to double booking. New date is May 9th, tickets £2. SAE to: Caron Thomas, 17 Northfield Road, Kings Norton, Birmingham B30 1JD. FIONA I Love You. - John. CHERYL FROM Sheffield, please ring Martin from Castleford who you met at Toyahs gig at Sheffield Polytechnic, telephone Castleford 512136. RADIO CAROLINE Story part one. Send for your copy now, 45p + SAE or 60p inc, from - Mr Saunders, 150 Carisbrooke Road, Newport, Isle of Wight. RADIO CAROLINE and other offshore Radio news bulletin No. 12 out soon. 60p. Bulletins No. 9, 10 and 11 still available for 50p each. Annual subscription £3. Members get big discounts on souvenirs, send for list. - Caroline Movement, BCM-BRFM, London WC1.

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PROFESSIONAL DJ with own extensive record collection seeks residency for summer season, home or abroad. - Pontefract 77538. MUSIC FANATIC requires regular job in London anything considered M Wheatley 15 West View Crescent, Devises, Wiltshire. WANTED: AGENCIES for professional well-spoken English DJ with excellent record collection wanting employment from May 23rd would work anywhere preferably Caribbean Chris Hayward Loxford Tower, Manchester M15 6HA ring (0254) 49031 after 5pm.

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Fan Clubs

OFFICIAL UK SUBS Fan Club, SAE to - PO Box 12, Guildford, Surrey.

CHRISTINE FAN CLUB, SAE - Box No 2872. SAMSON FAN CLUB, SAE for details. - Box 82, Guildford Surrey GU2 6PF. THE SHADOWS. At last "New Gandy Dancer" magazine. All Shadows special issue at only 80p, including postage (£1.25 overseas). - Dave Peckett, 7 Corsair, Fellside Park, Wickham, Newcastle NE16 5YA. GENESIS OFFICIAL Fan Club, send SAE to - Genesis Information, PO Box 107, London N6 5RU. THE WHO official fan club, send SAE to - The Who Club, PO Box 107a, London N6 5RU. BAUHAUS INFO Club. - 22a High Road, East Finchley, N2 PPJ, SAE.

THE WHITESNAKE Fan Club - SAE Karin Green, 15 Broomacres, Longdown Lodge Est, Sandhurst, Surrey. THE OFFICIAL Vicious Hamsters Fan Club, SAE for details. - Box No 2869.

Publications

LEIF, HAWKWIND, Gerry & The Pacemakers, Dollar, Graham Bilborough, Gary Numan, 'Derwent Sound' + lots more, all in Popsword Issue 5 (formerly Global Exchange). Send 60p cheque / PO to - Popsword, 45 Chatham Street, Derby DE3 8TH.

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CHARTS

UK SINGLES

1	WOMAN, John Lennon	WEA/Geffen
2	VIENNA, Ultravox	Saba
3	SHADDUP YOU FACE, Joe Dolce	Epic
4	IN THE AIR TONIGHT, Phil Collins	Virgin
5	1 SURRENDER, Rainbow	Polydor
6	IMAGINE, John Lennon	WEA/Geffen
7	OLDEST SWINGER IN TOWN, Fred Wedlock	Rocket
8	RAPTURE, Blondie	Chrysalis
9	ANT MUSIC, Adam & The Ants	CBS
10	RETURN OF THE LOS PALMAS 7, Madness	EMI
11	DON'T STOP THE MUSIC, Yarbrough & Peoples	Mercury
12	ROMEO & JULIET, Dire Straits	Vertigo
13	FADE TO GREY, Visage	Polydor
14	ROCK THIS TOWN, Stray Cats	Arista
15	YOUNG PARISIANS, Adam & The Ants	CBS
16	A LITTLE IN LOVE, Cliff Richard	EMI
17	WE'LL BRING THE HOUSE DOWN, Slade	Cheapskate
18	THE FREEZE, Spandau Ballet	Chrysalis
19	SGT. ROCK (IS GOING TO HELP ME), XTC	Virgin
20	I AM THE BEAT, The Look	MCA
21	TWILIGHT CAFE, Susan Fossbender	CBS
22	IT'S MY TURN, Diana Ross	Motown
23	GANGSTERS OF THE GROOVE, Heatwave	GTO
24	BURN RUBBER ON ME, Gap Band	Motown
25	I AIN'T GONNA STAND FOR IT, Stevie Wonder	Motown
26	I'M IN LOVE WITH A GERMAN FILM STAR, Passions	Polydor
27	THE ELEPHANT'S GRAVEYARD (GUILTY), Boomtown Rats	Ensign
28	MESSAGE OF LOVE, Pretenders	Rial
29	THAT'S ENTERTAINMENT, Jam	Metronom
30	DO NOTHING! MAGGIES FARM, Specials	2 Tone
31	JUST WHEN I NEEDED YOU MOST, Barbara Jones	Sonet
32	MUTUAL ASSURED DESTRUCTION, Gillian	Virgin
33	CAR TROUBLE, Adam & The Ants	Do It
34	SOUTHERN FREEZE, Freeze	Island
35	THE BED'S TOO BIG WITHOUT YOU, Sheila Hylton	Beggars Banquet
36	LORRANE, Bad Manners	Magnet
37	HANG TOGETHER, Odyssey	RCA
38	ONCE IN A LIFETIME, Talking Heads	Sire
39	DO THE HUCKLEBUCK, Coast to Coast	Polydor
40	I MADE IT THROUGH THE RAIN, Barry Manilow	Arista
41	FLASH, Queen	EMI
42	RUNAROUND SUE, Racey	Rak
43	GIVE PEACE A CHANCE, Plastic Ono Band	Apple
44	SCARY MONSTERS, David Bowie	RCA
45	REWARD, Teardrop Explodes	Vertigo
46	TOO NICE TO TALK TO, The Beat	Go Feet
47	TURN ME ON, TURN ME OFF, Honey Bane	Zonophone
48	MYSTERIES OF THE WORLD, MFSL	Philadelph
49	THE BEST OF TIMES, Styx	A&M
50	WHAT'S ON YOUR MIND, George Benson	Warner Brothers
51	ZEROX, Adam & The Ants	Do It
52	THROWN AWAY, Stranglers	Liberty
53	(SOMEBODY) HELP ME OUT, Beggar & Co	Ensign
54	HOT LOVE, Kelly Marie	Calibre
55	SLIDE, Rah Band	DJM
56	IT'S HARD TO BE HUMBLE, Mac Davies	Casablanca
57	KIDS ON THE STREET, Angelic Upstarts	Zonophone
58	LONELY HEART, UFO	Chrysalis
59	FOUR FROM TOYAH, Toyah	Island
60	WHILE YOU SEE A CHANCE, Steve Winwood	Island
61	HELLBOUND, T'Ygers of Pan Tang	MCA
62	WHO'S GONNA ROCK YOU, Nolans	Epic
63	I SHOT THE SHERIFF, Light of the World	Ensign
64	HITSVILLE UK, Clash	CBS
65	SAILING, Christopher Cross	Warner Brothers
66	(JUST LIKE) STARTING OVER, John Lennon	WEA/Geffen
67	TAKE MY TIME, Sheena Easton	EMI
68	(YOU KNOW) YOU CAN DO IT, Central Line	Mercury
69	HAPPY CHRISTMAS (WAR IS OVER), John Lennon	Apple
70	HELLO AGAIN, Neil Diamond	Capitol
71	LATELY, Rudy Grant	Ensign
72	GUITAR MAN, Elvis Presley	RCA
73	DANCING WITH MYSELF, Gen X	Chrysalis
74	I'M IN LOVE WITH MY GIRL, Freshies	MCA
75	CHILDREN OF PARADISE, Boney M	Atlantic/Hansa

CHART FILE

AS SHEENA EASTON notches her fourth consecutive hit single in the UK, '9 To 5' has made a tremendous initial impact on the main American charts this week debuting at 74 on *Billboard*, 65 on *Record World* and 64 on *Cashbox* under the title 'My Baby Takes The Morning Train'. This to avoid confusion with *Dolly Parton's* million selling title song from the movie '9 To 5', which is poised to ease into the Number One spot in America having already reached the top of the country charts to complete a hat-trick of number ones for Dolly following 'Starting Over Again' and 'Old Flames Can't Hold A Candle To You'.

One of Dolly's most formidable opponents in her quest for her first pop number one is **Kool & The Gang** whose 'Celebration' spent four months creeping to No 12 before exploding into action, first moving to No 3 and the following week capturing the top spot. Though Kool has been a semi-regular chartmaker since 1969 with nearly 20 hits to his credit, 'Celebration' is his first number one, surpassing his previous biggest hits, 'Jungle Boogie' and 'Hollywood Swinging' which peaked at No 4 and No 6 respectively during Kool's first hot streak in 1974. 'Celebration' is also the first number one hit for producer **Eumir Deodato**, eclipsing his achievements as artist / producer on the 1973 hit 'Also Sprach Zarathustra' (2001) - a number two hit.

Staying with producers, **Aussie Mike Chapman** recently addressed a conference in Los Angeles and confirmed that **The Knack's** American Number One album 'Get The Knack' cost just 18,000 dollars to produce. Pressed for details about how much the second, universally slated and commercially disastrous **Knack LP** had cost, Chapman quipped "my reputation". **Blondie's** recent US chart-topper, 'The Tide Is High', incidentally, was Chapman's fifth US Number One in two and a half years, joining 'Kiss You All Over', 'Hot Child In The City', 'Heart Of Glass' and 'My Shabona'.

The Police have recently been locked in Miami's Criteria studio dubbing Spanish and Japanese versions of 'De Do Do Do, De Da Da Da'.

Jam's 'That's Entertainment' has set a strange precedent, being the first single ever to chart on the strength of import sales. A track on the 'Sound Effects' album, 'That's Entertainment' is not scheduled for UK release and the copies currently flooding the shops originate from Germany. Though it was previously believed that imports were not eligible for the chart the BPI/BMRB attitude now seems to be that if a single sells sufficiently well it will be charted, whatever its origin.

This seems to have been a recent change of policy because **Anita Ward's** 'Ring My Bell', **McFadden & Whitehead's** 'Ain't No Stoppin' Us Now' and **Clash's** 'Bankrobber' certainly sold well enough on import to chart way before their UK release dates. The former pair sold in excess of 20,000 copies as imports while Dutch sales well before CBS reluctantly released the single here.

Joe Dolce Music Theatre's 'Shaddap You Face' has become Australia's biggest selling record ever surpassing the previous title holder 'Two Man Band's' 'Up There Cazaly' - by a large margin. Two Man Band are understandably feeling somewhat peeved having overhauled long time record holder **Slim Dusty** only a year ago.

Dusty's 'A Pub With No Beer' had held the title since 1958 and was awarded Australia's first and only 78rpm platinum disc. Since the Dusty, now 54, has earned over 20 gold and 15 platinum discs and has recorded 48 LPs with total Australian sales of 2 million - equivalent to about 10 million in UK terms. Under his real name of **David Kirkpatrick**, he has been awarded the MBE for services to music and after 35 years in the business he still reaches the Australian charts with monotonous regularity. At the moment his latest single 'Duncan' is biding its time waiting for John Lennon to vacate the Number One position.

Paul McCartney is the subject of an interview LP to be released by EMI on February 23. The album came about as a result of an interview Paul gave to the American magazine **Musician**. **Player And Listener** last year which covered all aspects of McCartney's career with Wings and The Beatles. Columbia, Paul's American label, were so pleased with the interview that they had copies pressed up for radio station use. This in turn led to a demand for the commercial release of the record. Columbia obliged and the record is currently climbing the US charts. Import copies have been selling for up to £5 here and EMI have decided to exercise their UK rights to the interview in an odd way. Record dealers can order the record only until this Friday (13th) at which point total orders will be calculated and a similar quantity of records pressed. No further orders will be filled and the record will be deleted on the day of issue. Needless to say the record will attain rarity status and will no doubt increase in value accordingly. The only way you can be sure of a copy is to order from your record dealer immediately - and it's far better to pay the £2.25 the disc is likely to retail at now than a grossly inflated price in the not so distant future. . . . **ALAN JONES**

UK ALBUMS

1	DOUBLE FANTASY, John Lennon	WEA/Geffen
2	KINGS OF THE WILD FRONTIER, Adam And The Ants	CBS
3	THE VERY BEST OF DAVID BOWIE, David Bowie	RCA
4	MAKIN' MOVIES, Dire Straits	Vertigo
5	VIENNA, Ultravox	Chrysalis
6	MANLOW MAGIC, Barry Manilow	Arista
7	DANCE CRAZE, Soundtrack	Two Tone
8	GUILTY, Barbra Streisand	CBS
9	IMAGINE, John Lennon	Parlophone
10	JAZZ SINGER, Neil Diamond	Capitol
11	MONDO MOOGIE, Boomtown Rats	Ensign
12	SHAVED FISH, John Lennon	Parlophone
13	BARRY, Barry Manilow	Arista
14	VISAGE, Visage	Polydor
15	ARC OF A DIVER, Steve Winwood	Island
16	DR. HOOK'S GREATEST HITS, Dr. Hook	Capitol
17	TAKE MY TIME, Sheena Easton	EMI
18	PARADISE THEATER, Styx	A&M
19	TRUST, Elvis Costello	F Beat
20	ABSOLUTELY, Madness	Shiff
21	HOTTER THAN JULY, Stevie Wonder	Motown
22	SIGNING OFF, UB40	Graduate
23	DIRK WEARS WHITE SOX, Adam And The Ants	Do It
24	SUPER TROUPER, Abba	Epic
25	AUTOMATIC MAN, Blondie	Chrysalis
26	FAMILY TOWERS VOL. 2, Various	BBC
27	ZENYATTA MONDATTI, Police	A&M
28	THE 9 O'CLOCK NEWS, Various	BBC
29	BAT OUT OF HELL, Meat Loaf	Epic
30	SOUTHERN FREEZE, Southern Freezee	Beggars Banquet
31	MAKING WAVES, Nolans	Epic
32	THE RIVER, Bruce Springsteen	CBS
33	FLASH GORDON, Queen	EMI
34	THE WILD THE WILLING AND THE INNOCENT, UFO	Chrysalis
35	ONE STEP BEYOND, Madness	Shiff
36	ROGER WHITTAKER ALBUM, Roger Whittaker	K-Tel
37	REMAIN IN LIGHT, Talking Heads	Sire
38	HIT MACHINE, Various	K-Tel
39	CLASSICS FOR DREAMING, James Last	Polydor
40	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
41	I JUST CAN'T STOP IT, The Beat	Go Feet
42	LADY, Kenny Rogers	Liberty
43	SKY 2, Sky	Arista
44	LIVE IN BELFAST, Rowan Atkinson	Arista
45	SOUND EFFECTS, Jam	Polydor
46	DIRE STRAITS, Dire Straits	Vertigo
47	CANDELS, Heatwave	GTO
48	NIGHTLIFE, Various	K-Tel
49	NUDE, Camel	Decca
50	SANDINISTA, Clash	CBS
51	ROUMOURS, Fleetwood Mac	Warner Brothers
52	SCARY MONSTERS AND SUPER CREEPS, David Bowie	RCA
53	EVANGELINE, Emmylou Harris	Warner Brothers
54	REGATTA DE BLANC, Police	A&M
55	YESHONS, Yes	Atlantic
56	FLESH AND BLOOD, Roxy Music	Polydor
57	GIVE ME THE NIGHT, George Benson	Warner Brothers
58	ROSES FROM THE SOUTH, James Last	Polydor
59	HITCHHIKERS GUIDE TO THE GALAXY VOL. 2, Ost	Original
60	GAUCHO, Steely Dan	MCA
61	BACK IN BLACK, AC/DC	Atlantic
62	ORGANISATION, Orchestral Manoeuvres In The Dark	Dim-Disc
63	NEVER FOREVER, Kate Bush	EMI
64	SLADE SMASHES, Slade	Polydor
65	DIANA, Diana Ross	Motown
66	THE VERY BEST OF DON MCLEAN, Don McLean	United Artists
67	THE BEATLES 62-66, Beatles	Parlophone
68	LIVE, Eagles	Asylum
69	TOYAH TOYAH TOYAH, Toyah	Safari
70	LOONEE TUNES, Bad Manners	Magnet
71	FOOLISH BEHAVIOUR, Rod Stewart	Riva
72	JUST SUPOPIN', Status Quo	Vertigo
73	I'M NO HERO, Cliff Richard	EMI
74	MORE SPECIALS, Specials	2 Tone
75	THE BEATLES 67-70, Beatles	Parlophone

HEAVY METAL

1	IMAGINE, John Lennon	Apple
2	SPIRIT OF THE RADIO, Rush	Mercury
3	LAW OF THE JUNGLE, Flit	MCA
4	KNIFE IN YOUR BACK, Limelight	Demo
5	LONELY HEART, UFO	CHS
6	IF I WERE KING LIVES, Vardis	Logo
7	BEATIN' THE ODDS, Molly Hatchet	Epic
8	TUSH, T'Ygers of Pan Tang	MCA
9	REVELATION MOTHER EARTH, Ozzy Osbourne	Jet
10	THE STEALER, Free	Island
11	RETURN OF THE GODS, Geddes Axe	Demo
12	IN THE NIGHT, Blackfoot	Atco
13	INSTANT KARMA, John Lennon	Apple
14	DIRECTINE, Dextringer	Dim-Disc
15	AFTER MATH, Geddes Axe	Demo

Compiled by Mick & Geoff, Striving House, 'Monday Rock Club', Saltwell Road, Gateshead, Tyne & Wear.

FUTURIST

1	THE ACT BECAME REAL, Bollock Bros 12"	Lydon/McDonnald
2	PROFILE, PL LP	Japanese Bootleg
3	DOLLERS IN DRAG, David Bowie LP	Bootleg
4	APPRECIATION SOCIETY, Giorgio Meroder 12"	Import
5	CHINA GIRL, Iggy Pop 7"	RCA
6	CHA-CHA-CHA, Steve Strange 7"	Polydor
7	THE MODEL, Snakefinger LP	Virgin
8	THE BUNKER, Bollock Bros 12"	Lydon/McDonnald
9	RIPPING TANGO, Phil Tate Orch 7"	Oriole
10	LIFE IN TOKYO, Japan 12"	Ariola
11	DER RAUBER UND DER PRINZ, DAF 7"	Mute
12	THE FREEZE, Spandau Ballet 12"	Reformation
13	ONE OF THE LADS (Dub) 4" Be 2"	Island
14	TRY ME, Donna Summer LP	GTO
15	FLY DCTO, 4" Be 2"	Lydon/McDonnald

Compiled By: Dave Archer, Studio 21, 21 Oxford Street, London W1 (Saturday nights) & The Daisy, 74 Charlotte Street (Fridays).

REGGAE

1	LOVE BETWEEN A BOY AND GIRL	Chosen Few
2	AT THE CLUB	Victor Romero
3	SANDY	Sugar Minott
4	TRIBUTE TO GENERAL ECHO	General Saint & Clint Eastwood
5	LOVE TKO	High Porter
6	LOVING KIND	Simplicity
7	NIGHT FALL	Johnny Osbourne
8	YOU'RE THE ONE	Tropical Breeze
9	GOOD THING GOING	Sugar Minott
10	MY WOMEN'S LOVE	Jimmy Riley
11	UNGRATEFUL GIRL	Kristian Palmer
12	YOU'RE A LIAR	Al Campbell
13	SHOW ME THAT YOU LOVE ME	Sugar Minott
14	SIMPLY IN LOVE	Carol Thompson
15	JAH NO DEAD	Burling Spire

Compiled By: DADDY KOOL RECORDS, 94 Dean Street, London W1.

YESTERYEAR

ONE YEAR AGO (February 9, 1980)	FIVE YEARS AGO (February 14, 1975)	TEN YEARS AGO (February 13, 1971)	FIFTEEN YEARS AGO (February 12, 1966)	TWENTY YEARS AGO (February 11, 1961)
1 TOO MUCH TOO YOUNG/GUNS OF NAVARONE Specials	1 FOREVER AND EVER Silk	1 MY SWEET LORD George Harrison	1 MICHELLE The Overlanders	1 ARE YOU LONESOME TONIGHT Elvis Presley
2 COWARD OF THE COUNTY Kenny Rogers	2 MAMA MIA Abba	2 THE PUSHKIE BONG The Mixtures	2 YOU WERE ON MY MIND Crispian St. Peters	2 SAILOR Sugar Minott
3 I'M IN THE MOOD FOR DANCING Nolans	3 DECEMBER '63 The Four Seasons	3 STONE LOVE The Supremes	3 SPANISH FLEA Herb Alpert	3 RUBBER BALL Bobby Vee
4 MY GIRL Madness	4 LOVE MACHINE The Miracles	4 THE RESURRECTION SHUFFLE Ashton, Gardner and Dyke	4 THESE BOOTS ARE MADE FOR WALKIN' Nancy Sinatra	4 PEPE Duane Eddy
5 IT'S DIFFERENT FOR GIRLS	5 LOVE TO LOVE YOU BABY Donna Summer	5 AMAZING GRACE Judy Collins	5 LOVE'S JUST A BROKEN HEART Cilla Black	5 YOU'RE SIXTEEN Johnny Burnette
6 BABE Joe Jackson	6 WE DO IT R & J Stone	6 NO MATTER WHAT Badfinger	6 KEEP ON RUNNIN' The Spencer Davis Group	6 POETRY IN MOTION Johnny Tillotson
7 BRASS IN POCKET Praterstars	7 NO REGRETS The Walker Brothers	7 YOUR SONG Elton John	7 A GROOVY KIND OF LOVE The Mindbenders	7 SAILOR Anne Shelton
8 SOMEONE'S LOOKING AT YOU Boomtown Rats	8 RODRIGO'S GUITAR CONCERTO Manuel and The Music of the Mountains	8 APE MAN The Kinks	8 I MUST TO AVOID Herman's Hermits	8 F.B.I. The Shadows
9 WITH YOU I'M BORN AGAIN Billy Preston/Sybil	9 ANSWER ME Barbara Dickson	9 GRANADAD Cive Dunn	9 MIRROR, MIRROR The Dawn	9 PORTRAIT OF MY LOVE Matt Monroe
10 GREEN ONIONS Booker T and The MG's	10 WALK AWAY FROM LOVE David Ruffin	10 CANDIDA Dawn	10 LIKE A BABY Len Barry	10 RUBBER BALL Marty Wilde

INDEPENDENT

SINGLES			
1	2	CARTROUBLE, Adam & The Ants	Do It
2	1	ZEROX, Adam & The Ants	Do It
3	3	BULLSHIT DETECTOR, Various	Crass
4	4	IT'S DRIVIN' ME, Au Pains	Human
5	5	ATMOSPHERE, Joy Division	Factory
6	5	SIMPLY THRILLED HONEY, Orange Juice	Postcard
7	6	ORIGINAL SIN, Theatre Of Hate	SS
8	7	DECONTROL, Discharge	Clay
9	10	GET UP AND USE ME, Fire Engines	Codex Communications
10	43	LET THEM FREE (EP), Anti-Past	Rondelet
11	16	SEVEN MINUTES TO MIDNIGHT, Wah! Heat	Inevitable
12	20	LOVE WILL TEAR US APART, Joy Division	Factory
13	9	HOLIDAY IN CAMBODIA, Dead Kennedys	Cherry Red
14	29	STOP THAT GIRL, Vic Gookard & Subway Sect	Oddball/Rough Trade
15	12	IT'S KINDA FUNNY, Josef K	Postcard
16	11	DANCED, Toyah	Safari
17	35	FOUR SORE POINTS, Anti-Past	Rondelet
18	19	TRY, Delta 5	Rough Trade
19	15	KILL THE POOR, Dead Kennedys	Cherry Red
20	13	BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls	Crass
21	14	POLITICS/IT'S FASHION, Girls At Our Best	Record/Rough Trade
22	17	CALIFORNIA USER ALLES, Dead Kennedys	Fast
23	44	IS VIC THERE? Department 5	Demon
24	26	BLUE BOY, Orange Juice	Postcard
25	32	FEEDING OF THE 5,000 (SECOND SITTING), Crass	Crass
26	22	REALITY ASYLUM, Crass	Crass
27	28	THE EARTH DIES SCREAMING/DREAM A LIE, UB40	Graduate
28	18	TELEGRAM SAM, Bauhaus	4AD
29	30	WARDANCE/PSYCHE, Killing Joke	Malicious Damage
30	21	REQUIEM, Killing Joke	Malicious Damage
31	23	RABBIT, Chas & Dave	Rockney
32	24	EXPLOITED BARMY ARMY, Exploited	Exploited
33	40	LAST ROCKERS, Vice Squad	Riot City
34	25	GUILTY, Honey Bane	HB
35	—	FOUR FROM TOYAH (AP), Toyah	Safari
36	31	FLIGHT, A Certain Ratio	Factory
37	—	BETTER SCREAM, Wah! Heat	Inevitable
38	38	RADIO DRILL TIME, Josef K	Postcard
39	39	ARMY LIFE, Exploited	Exploited
40	27	DEAF, Crispy Ambulance	Factory
41	50	TWENTY TENS (I'VE BEEN SMOKING ALL NIGHT), Virgin Prunes	Baby
42	41	TOTALLY WIRED, Fall	Rough Trade
43	36	DISNEY GIRLS/THE FLOOD, Blue Orchids	Rough Trade
44	37	SECONDS TOO LATE, Cabaret Voltaire	Rough Trade
45	—	DOLPHIN SPURT, Minny Pops	Factory
46	—	TRIBUTE TO GENERAL SCHO/TWO BAD DJ, Clint Eastwood & General Saint	Greenleaves
47	49	REALITIES OF WAR, Discharge	Clay
48	—	FADE AWAY, New Age Steppers	ON-U
49	—	JUST CAN'T TAKE ANY MORE, Straps	Donut
50	46	JOURNEY OF THE SORCERER, Hitch-Hikers' Guide To The Galaxy Theme	Original

ALBUMS			
1	1	DIRK WEARS WHITE SOX, Adam & The Ants	Do It
2	2	SIGNING OFF, UB40	Graduate
3	5	UNKNOWN PLEASURES, Joy Division	Factory
4	4	CLOSER, Joy Division	Factory
5	3	TOYAH! TOYAH! TOYAH!, Toyah	Safari
6	10	LUBRICATE YOUR LIVING ROOM, Fire Engines	Accessory
7	6	FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys	Cherry Red
8	7	GROTESQUE (AFTER THE GRAMME), Fall	Rough Trade
9	8	THE HITCH-HIKERS' GUIDE TO THE GALAXY, Original Cast	Original
10	—	THIRST, Clockdva	Fetish
11	12	IN THE FLAT FIELD, Bauhaus	4AD
12	9	THE HITCH-HIKERS' GUIDE TO THE GALAXY PART TWO: THE RESTAURANT AT THE END OF THE UNIVERSE, Original Cast	Original
13	11	STATIONS OF THE CRASS, Crass	Crass
14	14	THE HEYDAY, Sex Pistols	Factory
15	18	WAKE UP THIS MORNING AND FOUND MYSELF DEAD, Jimi Hendrix	Red Lightnin'
16	13	CHAPPAQUIDICK BRIDGE, Poison Girls	Crass
17	16	A FACTORY QUARTET, Durutti Column/Kevin Hewick/Blurt/The Royal Family And The Poor	Factory
18	20	LIVE AT THE COUNTER EUROVISION '79, Misty In Roots	People Unite
19	17	INFLAMMABLE MATERIAL, Soft Little Fingers	Rough Trade
20	19	COLOSSAL YOUTH, Young Marble Giants	Rough Trade

COMPILED BY ALAN JONES FOR RB RESEARCH FROM A NATIONWIDE PANEL OF 48 SPECIALIST SHOPS. ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

VIRGIN

1	KINGS OF THE WILD FRONTIER	Adam And The Ants
2	MAKIN' MOVIES	Dire Straits
3	TRUST	Elvis Costello
4	DANCE CRAZE (Original Soundtrack)	Various
5	VIENNA	Ultravox
6	DOUBLE FANTASY	John Lennon
7	MONDO BONGO	Boomtown Rats
8	ARC OF A DIVER	Stevie Nimmwood
9	VISAGE	Viaage
10	NINE	Camel
11	CANDLES	Heatwave
12	DIRK WEARS WHITE SOX	Adam And The Ants
13	SECOND HELPING	Fawcitt Towers
14	HLARDWARE	Kickass
15	SPIDGENESSABOUNDS	Spidgenessabounds
16	MANLOW MAGIC	Barry Manilow
17	SANDINISTA	Clash
18	SCARY MONSTERS AND SUPER CREEPS	David Bowie
19	FLASH GORDON	Queen
20	HITCHHIKERS GUIDE TO THE GALAXY	Various

CUT PRICES OFFERS AT MOST VIRGIN STORES THIS WEEK.

SONGWORDS

STRAY CATS
Rock This Town



Well my baby and me went out late Saturday night
I had my hair piled high and my baby just looked so right
Well pick you up at ten gotta have you home by two,
You're mamma don't know what I got in store for you,
But thats all right cause we're lookin' as cool as can be

Well we found a little place that really didn't look half bad,
I'll have a whiskey on the rocks and change of a dollar for the jukebox
Well I put a quarter right into that can, but all it played was disco man
C'mon pretty baby lets get out of here right away

CHORUS:
We're gonna rock this town, rock it inside out
We're gonna rock this town, make em scream and shout

Lets rock, rock, rock man rock, we're gonna rock till we pop
We're gonna rock till we drop
We're gonna rock this town, rip this place apart

GUITAR SOLO
Well we're havin' a ball just a boppin' on the big dance floor
There's a real square cat he looks like 1974
Well look at me once, look at me twice
Ya look at me again and there's gonna be a light
We're gonna rock this town, rip this place apart

CHORUS
END
Words and Music by BRIAN SETZER
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DIRE STRAITS
Romeo & Juliet

A love struck romeo
Sings a street süss serenade
Laying ev'rybody low
With a love song that he made
Finds a convenient street light
Steps out of the shade
He says something like
You and me babe how about it
Bout it Juliet
The dice were loaded from the start
And I bet and you exploded in
My heart and I forget I forget
The movie song
When you gonna realise it was
Just that the time was wrong
Juliet

(Spoken) Juliet says hey it's romeo
You nearly gimme a heart attack
He's underneath the window she's
Sing hey la my boyfriend's back
You shouldn't come around here
Singing up at people like that
Anywha what you gonna do a Juliet
When we made love you used to cry
You said I love you like the stars above
I'll love you till I die
There's a place for us
You know the movie song

Come up on diff'rent streets
They both were streets of shame
Both dirty both mean
Yes and the dream was just the same
And I dreamed your dream for you
And now your dream is real
How can you look at me as if I was
Just another one of your deals
When you can used to have a scene with him
Juliet

(Half spoken) Fall for chains of silver
You can fall for chains of gold
You can fall for pretty strangers
And the promises they hold
You promised me ev'rything
You promised me thick and thin
Now you just say oh romeo yeah you know

I can't do the talk
Like they talk on TV
And I can't do a love song
Like the way it's meant to be
I can't do ev'rything but
I'd do anything for you
I can't do anything except
Be in love with you
Anytime and Juliet
When we made love you used to cry
You said I love you like the stars above
I'll love you till I die and there's a place for us
You know the movie song
When you gonna realise it was just the time was wrong
You and me babe how about it.

And all I do is keep the beat
And bad company
All I do is kiss you
Through the bars of a rhyme
Juliet I'd do the stars with you.

Words and music by Mark Knopfler
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VIDEO

1. AWS GIC
 2. DIRTY HARRY Warner Brothers
 3. MONTY PYTHON AND THE HOLY GRAIL Brent Walker
 4. OMEN Magnetic Video
 5. THE TEXAS CHAIN SAW MADAGASCAR Iver Films
 6. BLAZING SADDLES Warner Brothers
 7. EXORCIST Warner Brothers
 8. STRAW DOGS Guild
 9. WAGNIM Force
 10. SMOKEY AND THE BANDIT GIC
- Compiled by: HMV, Oxford Street, London W1.

FILMS

- LONDON'S TOP TEN**
- 1 (4) THE JAZZ SINGER (Col-EMI-War) ABC 1 Shaftesbury Avenue, ABC 1 Bayswater, ABC 3 Edgware Road, ABC 1 Fulham Road, Classic 1 Haymarket, Studio 4.
 - 2 (1) THE EXTERMINATOR (Alpha) ABC 3 Bayswater, ABC 2 Edgware Road, ABC 3 Fulham Road, Classic 2 Haymarket, Classic Leicester Square, Studio 2.
 - 3 (1) CALIGULA (GTO) Prince Charles.
 - 4 (2) THE DOGS OF WAR (UA) Odeon Leicester Square, Odeon 1 Kensington.
 - 5 (4) THE BERMUDA TRIANGLE (Sunn Classic) Classic 1 Oxford Street, ABC 2 Bayswater, ABC 1 Edgware Road, ABC 2 Fulham Road.
 - 6 (3) FLASH GORDON (Col-EMI-War) ABC 2 Shaftesbury Avenue, ABC 5 Fulham Road, Classic 3 Haymarket, Studio 1.
 - 7 (7) ATLANTIC CITY (Curzon/Enterprise) Curzon.
 - 8 (8) DIVINE MADNESS (Col-EMI-War) Warner 4.
 - 9 (5) HCPSCOTCH (Rank) Plaza 1, Classic 3 Oxford Street, Odeon 2 Kensington, Odeon Chelsea.
 - 10 (5) TRIBUTE (20th Fox) Leicester Square Theatre.
- UK PROVINCIAL TOP FIVE**
- 1 THE BITCH/SHAMPOO (Brent Walker/Col-EMI-War)
 - 2 FLASH GORDON (Col-EMI-War)
 - 3 LAST FEELINGS (GTO)
 - 4 MONSTER (UA)
 - 5 JAWS/JAWS II (GIC)
- Compiled by: SCREEN INTERNATIONAL

BOOKS

- 1 LENNON IN HIS OWN WORDS, John Lennon £2.95
 - 2 IT'S NOT THE NINE O'CLOCK NEWS £1.95
 - 3 JOHN LENNON 1940-1980 (printed music) £3.95
 - 4 SHAVED FISH (printed music) £2.50
 - 5 IMAGINE ALBUM, John Lennon £2.95
 - 6 CAPTAIN BEEFHEART (Babylon Book) £1.50
 - 7 CLASH BEFORE AND AFTER (Pictures by Pennie Smith) £4.95
 - 8 MADNESS, Songs from 2 Albums (printed music) £3.95
 - 9 ENCYCLOPAEDIA METTALLICA £2.95
 - 10 QUEEN (Babylon Book) £1.50
- Compiled by: MUSIC SALES, 78 Newman Street, London W1.

STAR CHOICE



- DECCA WADE OF ANGELIC UPSTARTS
- 1 PRETTY VACANT Sex Pistols
 - 2 LOVE IS THE DRUG Roxy Music
 - 3 JUST THE WAY YOU ARE Billy Joel
 - 4 AIN'T LOVE A BITCH Rod Stewart
 - 5 BANK ROBBER The Clash
 - 6 SMILE Nat King Cole
 - 7 STARDOM Shy Tots
 - 8 ROCK AROUND THE CLOCK Teen Pole Tudor
 - 9 CHICAGO Frank Sinatra
 - 10 SUPERSTITION Stevie Wonder

UK DISCO

1	DON'T STOP THE MUSIC, Yarbrough & Peoples	Mercury 12in
2	BURN RUBBER ON ME, Gap Band	Mercury 12in
3	GANGSTERS OF THE GROOVE, Heatwave	GTO 12in
4	RAPP PAYBACK, James Brown	RCA 12in/US TK LP
5	ALL MY LOVE, L.A.X.	Epic 12in
6	MYSTERIES OF THE WORLD, MFSL	TSOP 12in
7	15 RAPTURE, Blondie	Chrysalis 12in
8	SOUTHERN FREEZE/VERSION, Freeze	Beggars Banquet 12in
9	18 SHOT THE SHERIFF, Light Of The World	Ensign 12in
10	6 YOU'RE TOO LATE, Fantasy	Epic 12in
11	10 CELEBRATION, Kool & The Gang	De-Lite 12in
12	11 IMAGINATION (I CAN MAKE IT BETTER)/UP ON SOUL TRAIN/CONTINENTAL SHUFFLE, Whispers	US Solar LP
13	9 DO YOU FEEL MY LOVE?, Eddy Grant	Ensign 12in
14	12 I AIN'T GONNA STAND FOR IT, Stevie Wonder	Motown
15	14 HERE'S TO YOU/NO MUSIC (New York) Sky	Excaltiber 12in
16	20 THE BOTTLE, Gil Scott-Heron/Brian Jackson	Vintage Champagne 12in
17	39 BURNIN' ON THE CARNIVAL, Joe Sample	MCA 12in/LP
18	16 BON BON VIE, T.S. Monk	Mirage 12in
19	24 ALL NIGHT LONG (REMIX)/TAKE IT TO THE TOP, Cloud	UK Champagne 12in
20	18 TO PROVE MY LOVE, Ned Doheny	CBS 12in
21	22 CAN YOU HANDLE IT/TRY MY LOVE ON FOR SIZE/YOU GOT MY LOVE/IT'S A LIE, Sharon Redd	US Prelude LP
22	17 NEVER GONNA GIVE YOU UP, Patrice Rushen	Elektra 12in
23	66 SLIDE/DRAW THAT CAT, Rah Band	DJM 12in
24	23 IT'S A LOVE THING, Whispers	US Solar 12in
25	25 CANDIDATE FOR LOVE/CAN'T KEEP MY HANDS TO MYSELF, T.S. Monk	US Mirage LP
26	19 BITS & PIECES III, Various	Canadian Special Disco Mixer 12in
27	29 (SOMEBODY) HELP ME OUT/RISING SUN, Beggar And Co	Ensign 12in
28	21 I LIKE (WHAT YOU'RE DOING TO ME), Young & Company	Excaltiber 12in
29	28 (FLYING ON THE) WINGS OF LOVE (REMIX '81), Level 42	Polydor 12in
30	42 PASSPORT/MR. MAC/IN THE MEANTIME, Inversions	Groove Prod 12in
31	32 I HEAR MUSIC IN THE STREETS, Unlimited Touch	Epic 12in
32	34 DON'T STOP, K.I.D.	Groove/EMI 12in
33	87 GET TOUGH, Kleer	US Atlantic LP
34	40 HEAVY LOVE AFFAIR/FUNK ME/PRAISE/LOVE PARTY/LOVE ME NOW OR LOVE ME LATER, Marvin Gaye	US Tania LP
35	33 INSIGHT, Wilton Felder	MCA 12in
36	43 I HAD TO SAY IT, Millie Jackson	Spring 12in
37	36 NIGHTS (I FEEL LIKE GETTING DOWN), Billy Ocean	GTO 12in
38	35 LOVE MONEY, Funk Masters	Tania Music 12in
39	59 UNDERWATER, Harry Thumann	Decca 12in
40	48 REMOTE CONTROL/THE AWAKENING, Reddings	Epic
41	26 STRETCH/DO IT (TILL YOU'RE SATISFIED)/EXPRESS, BT Express	Excaltiber 12in
42	27 EVERYBODY GET UP, UK Players	A&M 12in
43	51 THE BED'S TOO BIG WITHOUT YOU, Sheila Hyllton	Island 12in
44	52 HANG TOGETHER, Odyssey	RCA 12in
45	31 I'M COMING OUT, Diana Ross	Motown 12in
46	45 TOO TIGHT/PLAY WHIT, Con Funk Shun	Mercury 12in
47	37 STRUT YOUR STUFF (WAITING ON YOUR LOVE)/CHECKING YOU OUT, Young & Company	US Brunswick LP 12in promo
48	43 GRAND PRIX/DOUBLE STEAL, Fuse	Japanese CTI LP
49	38 (YOU KNOW) YOU CAN DO IT/WE CHOSE LOVE, Central Line	Mercury 12in
50	90 LOVE ZONE/MIGHTY MIGHTY/JUMP ON IT/ROCK AND ROLL POP AND SOUL/OZONIC BEE BOP, Ozone	US Motown LP
51	54 GET YOURSELF TOGETHER/PARTY PEOPLE, Mystic Touch	US Reflection 12in
52	46 WATCHING YOU/DREAMIN', Slave	Atlantic 12in
53	30 HAPPY BIRTHDAY/LATELY/DO LIKE YOU/DID I HEAR YOU SAY YOU LOVE ME, Stevie Wonder	Motown LP 12in promo
54	79 RUNAWAY LOVE, Linda Clifford	US Curtom 12in promo
55	— LOVE DANCIN' (IT'S JUST THE WAY I FEEL)/ROCK RADIO/SUREST THINGS CAN CHANGE/BEFORE YOU BREAK MY HEART, Gene Dunlap	US Capitol LP
56	74 L.A. 14, Breakfast Band	Disc Empire 12in
57	85 MIDNIGHT INTERLUDE/MAGIC, Tom Browne	Arista GRP 12in
58	58 BOOGIE BODY LAND, Bar-Kays	Mercury 12in
59	44 JUST HOLDIN' ON, Ernie Watts	Elektra 12in
60	— TAKING IT TO THE TOP, Spectrum	Smokey 12in
61	76 ALL FIRED UP/DANCIN' ME TO ECSTASY, Hot Cuisine	Kaleidoscope 12in
62	85 A LITTLE BIT OF JAZZ, Nick Straker Band	CBS 12in
63	— I'M STARTING AGAIN, Grace Kennedy	DJM 12in
64	47 LET IT FLOW/WINE/LIGHT, Grover Washington Jr	Elektra 12in
65	— T.V./CALL IT WHAT YOU WANT/YOU BETTER TURN AROUND/JAMMIN'/SNATCH (IS A DANCE)/SUMMER FUN, Bill Summers	US MCA LP
66	56 THE GLOW OF LOVE, Change	WEA 12in
67	75 GOLDMINE/LOVE COLLECT, David Bendeth	Ensign 12in
68	81 FLYING HIGH/MARIPOSA (BUTTERFLY)/CARRABEAN WINTER, Freeze	Beggars Banquet LP
69	71 I WANNA MAKE IT WITH YOU/YOU'RE A WINNER, Rose Royce	Whitfield LP
70	— MONSTER FUN/DANCE WITH ME BABY, Mammalspee	US Whitfield LP
71	— JONES VS. JONES/SUMMER MADNESS/FUNKY STUFF/HOLLYWOOD SWINGING, Kool & The Gang	De-Lite 12in EP
72	86 CHILL-OUT!, Free Expression	US Vanguard 12in
73	88 BODY MUSIC, One On One	US Bonus 12in
74	83 GIVE ME YOUR LOVE, Sylvia Striplin	US Uno Melodic 12in
75	53 CRUISIN' J-TOWN, Hiroshima	Arista 12in
76	— BAND OF GOLD, Freda Payne	Vintage Champagne 12in
77	69 I WANNA BE WITH YOU/SLIP AND DIP, Coffee	De-Lite 12in
78	73 ROCK CREEK PARK/DON'T KNOW WHAT TO SAY, Blackbyrds	Fantasy 12in
79	— IT'S MY TURN, Diana Ross	Motown
80	76 POSIN'/TIL CLOSIN'/JITTERBUGGIN'/TURN AROUND/GOIN' CRAZY, Heatwave	GTO LP
81	— FREE BASS (W-I-Z-Z-O-M), Wizzard	US TK 12in
82	— FANCY DANCER (REMIX), Lenny White/Twennynine	WEA 12in promo
83	80 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG/LOVE IS A WAITING GAME/ONLY HEAVEN CAN WAIT (FOR LOVE), Roberta Flack/Peabo Bryson	US Atlantic LP
84	84 SIX NINE SHUFFLE, Altitude	UK Champagne 12in
85	84 FULL OF FIRE, Shatamar	US Solar 12in
86	81 FUNKY MEN/HONKY TONK, James Brown	US TK LP
87	— MY DELIGHT, Mikiro Masuda	Japanese Electric Bird LP
88	— OOH SUGA WOOD/TA FEELIN' (REMIX), Frank Hooker & Positive People	US Panorama LP
89	— LOVE (IS GONNA BE ON YOUR SIDE), Firefly	US Emergency 12in
90	72 GET UP/AND DANCE, Norman Giscombe Jr	Pressure 12in

US SINGLES

1	1 CELEBRATION, Kool & The Gang	D-Lite
2	4 9 TO 5, Dolly Parton	RCA
3	3 I LOVE A RAINY NIGHT, Eddie Rabbit	Elektra
4	2 THE TIDE IS HIGH, Blondie	Chrysalis
5	5 PASSION, Rod Stewart	Warner Bros
6	6 WOMAN, John Lennon	Geffen
7	6 STARTING OVER, John Lennon	Geffen
8	13 KEEP ON LOVING YOU, REO Speedwagon	Epic
9	10 GIVING IT UP FOR YOUR LOVE, Delbert McClinton	Capitol/MSS
10	11 HEY NINETEEN, Steely Dan	MCA
11	12 SAME OLD LANG SYNE, Dan Fogelberg	Full Moon
12	7 THE BEST OF TIMES, Styx	A&M
13	14 MISS SUN, Boz Scaggs	Arista
14	16 THE WINNER TAKES IT ALL, Abba	Columbia
15	18 I AIN'T GONNA STAND FOR IT, Stevie Wonder	Atlantic
16	20 CRYIN', Don McLean	Tamla
17	20 BORN TO BE A MOUNTAIN MAN, The Alan Parsons Project	Millennium
18	9 IT'S MY TURN, Diana Ross	Millennium
19	19 TOGETHER, Tierra	Motown
20	25 HELLO AGAIN, Neil Diamond	Boardwalk
21	21 SEVEN BRIDGES ROAD, Eagles	Capitol
22	23 HEARTBREAK HOTEL, The Jacksons	Asylum
23	24 A LITTLE IN LOVE, Cliff Richard	Epic
24	30 SMOKEY MOUNTAIN RAIN, Ronnie Milsap	EMI-America
25	29 GAMES PEOPLE PLAY, The Alan Parsons Project	RCA
26	15 LOVE ON THE ROCKS, Neil Diamond	Arista
27	28 GUILTY, Barbra Streisand & Barry Gibb	Capitol
28	26 I MADE IT THROUGH THE RAIN, Barry Manilow	Columbia
29	37 HEARTS ON FIRE, Randy Meisner	Arista
30	31 TIME IS TIME, Andy Gibb	Epic
31	32 RAPTURE, Blondie	RSO
32	43 KISS ON MY LIST, Darryl Hall & John Oates	Chrysalis
33	28 KILLIN' TIME, Fred Knoblock and Susan Anton	RCA
34	35 AHI LEAH! Donnie Iris	Scotti
35	36 WHAT KIND OF FOOL, Barbra Streisand & Barry Gibb	MCA/Carosue
36	34 DE DO DO DO, DE DA DA DA, The Police	Columbia
37	48 LIVING IN A FANTASY, Leo Sayer	A&M
38	40 BACK IN BLACK, AC/DC	Warner Bros
39	44 RIDERS IN THE SKY, Outlaws	Atlantic
40	44 RIDERS IN THE SKY, Outlaws	Arista
41	32 HUNGRY HEART, Bruce Springsteen	Columbia
42	46 FLASH'S THEME AKA FLASH, Queen	Elektra
43	41 HIT ME WITH YOUR BEST SHOT, Pat Benatar	Chrysalis
44	35 TELL T LIKE IT IS, Heart	Epic
45	50 TOO TIGHT, Con Funk Shun	Mercury
46	57 PRECIOUS TO ME, Phil Seymour	Boardwalk
47	36 LADY, Kenny Rogers	Liberty
48	54 GUITAR MAN, Elvis Presley	RCA
49	65 FADE AWAY, Bruce Springsteen	Columbia
50	60 STAYING WITH IT, Firefall	Atlantic
51	33 HE CAN'T LOVE YOU, Michael Stanley Band	EMI-America
52	39 WHO'S MAKING LOVE, Blues Brothers	Atlantic
53	63 SOMEBODY'S KNOCKIN', Terri Gibbs	MCA
54	55 SHINE ON, L.T.D.	A&M
55	56 FLY AWAY, Peter Allen	A&M
56	47 SUDDENLY, Olivia Newton-John & Cliff Richard	MCA
57	— DON'T STAND SO CLOSE TO ME, The Police	A&M
58	53 FOOT THAT I AM, Rita Coolidge	A&M
59	59 LIPTICK, Sals Quatre	Dreamland
60	55 FULL OF FIRE, Shalamar	Solar
61	71 AIN'T EVEN DONE WITH THE NIGHT, John Cougar	Riva
62	49 MORE THAN I CAN SAY, Leo Sayer	Warner Bros
63	— WHILE YOU SEE A CHANCE, Stevie Winwood	Island
64	58 LOVE T.K.O., Teddy Pendergrass	P.I.R.
65	66 I DON'T WANT TO KNOW YOUR NAME, Glen Campbell	Capitol
66	73 DREAMER, The Association	Elektra
67	74 FANTASTIC VOYAGE, Lakeside	Solar
68	— TURN ME LOOSE, Loverboy	Columbia
69	6 I NEED YOUR LOVIN', Teena Marie	Gordy
70	67 ANOTHER ONE BITES THE DUST, Queen	Elektra
71	61 MASTER BLASTER, Stevie Wonder	Tamla
72	— FIREFLIES, Fleetwood Mac	Warner Bros
73	— JUST BETWEEN YOU AND ME, April Wine	Capitol
74	— MORNING TRAIN, Sheena Easton	EMI-America
75	— DON'T STOP THE MUSIC, Yarbrough and Peoples	Mercury

US ALBUMS

1	1 DOUBLE FANTASY, John Lennon/Yoko Ono	Geffen
2	2 CRIMES OF PASSION, Pat Benatar	Chrysalis
3	3 THE JAZZ SINGER, Neil Diamond	Capitol
4	7 HI INFIDELITY, REO Speedwagon	Epic
5	5 ZENYATTA MONDATT, The Police	A&M
6	10 PARADISE THEATER, Styx	A&M
7	4 GREATEST HITS, Kenny Rogers	Liberty
8	9 AUTOMERICAN, Blondie	Chrysalis
9	6 BACK IN BLACK, AC/DC	Atlantic
10	8 HOTTER THAN JULY, Stevie Wonder	Tamla
11	11 GUILTY, Barbra Streisand	Columbia
12	12 GAUCHO, Steely Dan	MCA
13	14 CELEBRATE, Kool & The Gang	De-Lite
14	13 THE RIVER, Bruce Springsteen	Columbia
15	15 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project	Arista
16	17 9 TO 5 AND ODD JOBS, Dolly Parton	RCA
17	16 EAGLES LIVE, Eagles	Asylum
18	25 FANTASTIC VOYAGE, Lakeside	Solar
19	20 SUPER TROUPER, Abba	Atlantic
20	18 LIVE, Fleetwood Mac	Warner Bros
21	41 III, The Gap Band	Mercury
22	21 FOOLISH BEHAVIOUR, Rod Stewart	Warner Bros
23	23 FLASH GORDON (original soundtrack), Queen	Elektra
24	24 HITS, Boz Scaggs	Columbia
25	19 BARRY, Barry Manilow	Arista
26	26 GREATEST HITS/LIVE, Heart	Epic
27	27 MAKING MOVIES, Dire Straits	Warner Bros
28	29 GREATEST HITS, The Doors	Elektra
29	37 GHOST RIDERS, Outlaws	Arista
30	35 HORIZON, Eddie Rabbit	Elektra
31	28 TRIUMPH, The Jacksons	Epic
32	22 LOST IN LOVE, Air Supply	Arista
33	69 THE TWO OF US, Yarbrough And Peoples	Mercury
34	30 THE GAME, Queen	Elektra
35	31 CHRISTOPHER CROSS, Christopher Cross	Warner Bros
36	56 ARC OF A DIVER, Steve Winwood	Island
37	40 WINE/LIGHT, Grover Washington Jr	Elektra
38	44 GREATEST HITS, Ronnie Milsap	RCA
39	70 IMAGINATION, The Whispers	Solar
40	32 ANNE MURRAY'S GREATEST HITS, Anne Murray	Capitol
41	36 AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
42	42 BLACK SEA, XTC	Virgin
43	34 GLASS HOUSES, Billy Joel	Columbia
44	50 THE JEALOUS KIND, Delbert McClinton	Capitol
45	45 JERMAINE, Jermaine Jackson	Motown
46	— SANDINISTA, The Clash	Epic
47	33 ONE STEP CLOSER, The Doobie Brothers	Warner Bros
48	39 DIANA, Diana Ross	Motown
49	51 MADE IN AMERICA, Blues Brothers	Atlantic
50	38 FACES, Earth, Wind & Fire	ARC/Columbia
51	53 TOUCH, Con Funk Shun	Mercury
52	55 LIVE AND MORE, Roberta Flack and Peabo Bryson	Atlantic
53	52 FREEDOM OF CHOICE, Devo	Warner Bros
54	61 CITY NIGHT, Tierra	Boardwalk
55	54 SECONDS OF PLEASURE, Rockpile	Columbia
56	— THE NATURE OF THE BEAST, April Wine	Capitol
57	60 SHAVED FISH, John Lennon	Capitol
58	59 THE BEATLES, Beatles	Capitol
59	— TURN BACK, Toto	Columbia
60	57 REMAIN IN LIGHT, The Talking Heads	Sire
61	46 ALIVE, Kenny Loggins	Columbia
62	63 THE BEATLES 1962-1968, Beatles	Capitol
63	86 IMAGINE, John Lennon	Capitol
64	74 RADIOLAND, Nicolette Larson	Warner Bros
65	47 LEE ME, Cameo	Chocolate City
66	— IN OUR LIFETIME, Marvin Gaye	Tamla
67	48 LIVING IN A FANTASY, Leo Sayer	Warner Bros
68	— TRUST, Elvis Costello & The Attractions	Columbia
69	72 WHITE ALBUM, Beatles	Capitol
70	— THREE FOR LOVE, Shalamar	Solar
71	— ONE MORE SONG, Randy Meisner	Epic
72	48 ANDY GIBB'S GREATEST HITS, Andy Gibb	RSO
73	— VOICES, Darryl Hall & John Oates	RCA
74	82 IRONS IN THE FIRE, Teena Marie	Gordy
75	— BORDERLINE, Ry Cooder	Warner Bros

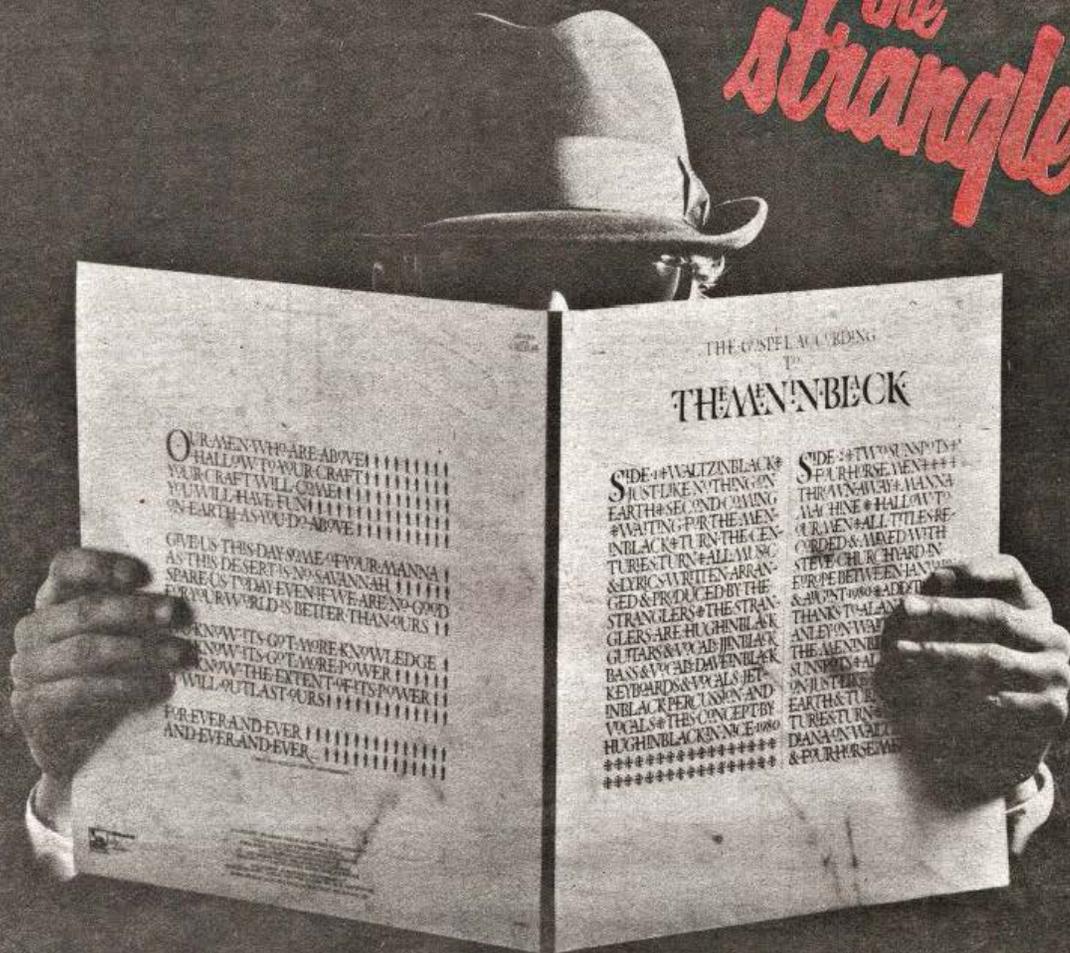
US SOUL

1	4 BURN RUBBER, Gap Band	Mercury
2	1 FANTASTIC VOYAGE, Lakeside	Solar
3	5 DON'T STOP THE MUSIC, Yarbrough & Peoples	Mercury
4	2 HEARTBREAK HOTEL, The Jacksons	Arista
5	3 UNITED TOGETHER, Aretha Franklin	Arista
6	11 I AIN'T GONNA STAND FOR IT, Stevie Wonder	Tamla
7	7 BOOGIE BODY LAND, Bar-Kays	Mercury
8	8 TOO TIGHT, Con Funk Shun	Mercury
9	10 I JUST LOVE THE MAN, The Jones Girls	PIR
10	6 CELEBRATION, Kool & The Gang	De-Lite
11	15 IT'S A LOVE THING, Whispers	Solar
12	12 TOGETHER, Tierra	Boardwalk
13	14 MAKE THE WORLD STAND STILL, Roberta Flack and Peabo Bryson	Atlantic
14	18 WATCHING YOU, Slave	Cotillion
15	9 LOVE OVER AND OVER AGAIN, Switch	Gordy
16	17 8TH WONDER, The Sugar Hill Gang	Sugar Hill
17	12 LITTLE GUN, DON'T YOU WORRY, Jermaine Jackson	Motown
18	— ALL AMERICAN GIRLS, Sister Sledge	Cotillion
19	13 AGONY OF DEFEAT, Parliament	Casablanca
20	16 KEEP IT HOT, Cameo	Chocolate City

US DISCO

1	1 YOU'RE TOO LATE, Fantasy	Pavilion
2	2 LOOK UP, Patrice Rushen	Elektra
3	3 VOICES INSIDE MY HEAD, The Police	A&M
4	4 RAPTURE/THE TIDE IS HIGH, Blondie	Chrysalis
5	7 TANTRA - THE DOUBLE ALBUM, Tantra	Importe/12
6	6 I HEAR MUSIC IN THE STREETS, Unlimited Touch	Prelude
7	14 IT'S A LOVE THING, The Whispers	Solar
8	12 CAN YOU HANDLE IT, Sharon Redd	Prelude
9	5 CELEBRATION, Kool & The Gang	De-Lite
10	8 DIRTY MIND, Prince	Launch
11	15 GIVE ME A BREAK, Vivien Vee	Warner Bros
12	9 LOVELY ONE, The Jacksons	Epic
13	18 LET'S DO IT, Conversion	SAM
14	10 ALL MY LOVE, L.A.X.	Prelude
15	20 SOUL, Frankie Valli	MCA/Curb
16	16 FULL OF FIRE/MAKE THAT MOVE, Shalamar	Solar
17	17 SET ME FREE, The Three Degrees	Arista
18	— BON BON VIE, T.S. Monk	Mirage/LP
19	11 YOU OUGHT TO BE DANCIN', People's Choice	Casablanca
20	13 IT'S A WARI-AH-JIA, Kano	Emergency

*the
stranglers*



THE GOSPEL ACCORDING
TO
THE MEN IN BLACK

OUR MEN WHO ARE ABOVE
HALL O'W TO YOUR CRAFT
YOUR CRAFT WILL COME
YOU WILL HAVE FUN
ON EARTH AS YOU DO ABOVE

GIVE US THIS DAY SOME OF YOUR MANNA
AS THIS DESERT IS NO SAVANNAH
SPARE US TODAY EVEN IF WE ARE NO GOOD
FOR OUR WORLD IS BETTER THAN OURS

WE KNOW IT'S GOT MORE KNOWLEDGE
WE KNOW IT'S GOT MORE POWER
WE KNOW THE EXTENT OF ITS POWER
IT WILL OUTLAST OURS

FOR EVER AND EVER
AND EVER AND EVER

SIDE 1: WALTZ IN BLACK
JUST LIKE NOTHING ON
EARTH SECOND COMING
WAITING FOR THE MEN
IN BLACK TURN THE CEN
TURES TURN ALL MUSI
& LYRICS WRITTEN ARRAN
GED & PRODUCED BY THE
STRANGLERS THE STRAN
GLERS ARE HUGH IN BLACK
GUITAR & VIBES DAVID IN BLACK
BASS & VIBES DAVID IN BLACK
KEYBOARD & VOALS JET
IN BLACK PERCUSSION AND
VOALS THIS CONCEPT BY
HUGH IN BLACK NICE 0000

SIDE 2: THROWN AWAY
SPUR HERSE MEN
THROWN AWAY MANNA
WASHINE HALL O'W TO
OUR MEN ALL TITLES RE
CORDED & MIXED WITH
STEVE CHURCHARD IN
STUDIO BETWEEN HAN
& BUNTS 0000 ADDED
THANKS TO ALAN
ANLEY IN WASH
THE MEN IN
SUNSPOT & AL
IN THE
EARTH & TUE
TURN
DEAN ON WALT
& PUR HERSE MEN

MIRACULOUS NEW ALBUM
THE GOSPEL ACCORDING
TO
THE MEN IN BLACK

ALBUM LBG 30313
AVAILABLE ON CASSETTE
INCLUDES THE SINGLE 'THROWN AWAY' BP 383

THE TOUR

12TH FEB ODEON CANTERBURY • 13TH FEB TOP RANK BRIGHTON • 15TH FEB HAMMERSMITH ODEON LONDON • 16TH FEB ODEON BIRMINGHAM • 17TH FEB HANLEY VICTORIA HALLS STOKE
18TH FEB POLYTECHNIC SHEFFIELD • 19TH FEB ROCK CITY NOTTINGHAM • 20TH FEB UNIVERSITY LIVERPOOL • 21ST FEB APOLLO MANCHESTER
23RD FEB UNIVERSITY DURHAM • 24TH FEB PLAYHOUSE EDINBURGH • 25TH FEB APOLLO GLASGOW • 26TH FEB MAYFAIR NEWCASTLE
27TH FEB UNIVERSITY LANCASTER • 28TH FEB UNIVERSITY LEEDS • 2ND MARCH WINTER GARDENS CLEETHORPES • 3RD MARCH DE MONTFORT HALL LEICESTER

