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# RECORD MIRROR

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# RECORD MIRROR

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# NEWS

Edited by ROBIN SMITH and DANIELA SOAVE

## Bruce dead? Floyd split?

**JIMMY PAGE** will not be joining the Rolling Stones, **Bruce Springsteen** isn't dead, the **Pink Floyd** are not splitting up and **Geddy Lee** of **Rush** has not had a heart attack.

Springtime rumours started flourishing last week — and the first one was that **Jimmy Page** was seriously considering joining the Rolling Stones. This story was dragged up some years ago, but it has since gained more credence following **Led Zeppelin's** decision to quit the biz. But both the Stones record company and their publicist **Keith Altham** soon dismissed the story. **Altham** told *Record Mirror* that it was "totally false and silly".

Meanwhile a story on some European radio stations said that **Springsteen** was dead and a similar hoax was played on **Bob Marley** last year. A quick phone call to his record company confirmed that **Springsteen** is indeed alive and well.

**Pink Floyd's** management company said that the band were definitely not splitting up and dismissed stories to the contrary. **Floyd** are currently involved in trying to get some money out of **Norton Warburg**, an investment firm who are going into liquidation. The firm handled the **Floyd's** income flow between 1972 and 1979 and their other clients include **Robin Gibb**.

Finally, **Geddy Lee** of **Rush** was rumoured to be languishing in a hospital bed after a heart attack but the story was again dismissed by his record company, who confirmed that super fit **Lee** was very much alive and in "real fine shape".

## Classix on road

**CLASSIX NOUVEAUX** are taking their '2002 Review' on the road this month, following the show's sell out success at the London Lyceum in January.

The review will also feature **Eyeless in Gaza**, **Naked Lunch**, **Shock** (who will also be supporting **Gary Numan** on his farewell dates) and **Theatre Of Hate**.

Dates are; **Northampton Cricket Club** March 21, **Oxford New Theatre** 22, **Bristol Locarno** 23, **Doncaster Rotters** 24, **Manchester Rotters** 25, **Newcastle Mayfair** 26, **Leicester De Montfort Hall** 27, **Nottingham Rock City** 28, **Leeds Tiffans** 29, **Liverpool Rotters** 30, **Brighton Top Rank** April 10, **London Rainbow** 11.

Ticket prices vary between £2.50 and £3 and are available from box offices and usual agents.

• **Classix** make their first American appearances in **New York** at the **Ritz Ballroom** next month and European dates for their '2002 Review' are currently being finalised.

A disco mix of 'Guilty' backed by a re-recorded and extended version of the band's first independent single 'The Robots Dance', is released as a 12" limited edition single this week.



## WHITESNAKE TOUR

**WHITESNAKE** play their only British dates for the rest of the year, with a short tour in May.

The tour will follow on from a series of gigs across Europe and dates are: **Deeside Leisure Centre** May 15, **Leeds Queen's Hall** 16, **Stafford Bingley Hall** 17, **Glasgow Apollo** 22, **Newcastle City Hall** 24, **London Hammersmith Odeon** 29. 30.

**Whitesnake** will be releasing their fourth album for **United Artists** 'Come And Get It' on April 6. A single from the album will be released in late March.



**Iron Maiden do the double**

## Maiden ironed out

**IRON MAIDEN**, whose new album 'Killers' is steadily rising up the charts, release a double A sided single this week.

One side is 'Twilight Zone' a new track not included on the album, while the other track is 'Wrathchild' taken from **Killers**. The single will also be available as a cassette at the same price as a single.

**Maiden** are currently halfway through the British stretch of their 125 date world tour and in Japan they've just been awarded a gold disc for sales of their debut album 'Iron Maiden'.

## Fire benefit gigs

**UB40** and **4 Be 2** will both be playing benefit concerts this month for the victims of two recent tragic fires.

**UB40**, joined by **Merger** and **Matumbi** will be playing a benefit concert on **March 7** for victims of the **New Cross Fire** which broke out during a birthday party at **439 New Cross Road**, in **London**, claiming 13 dead and 28 people injured.

The venue for the concert is the **Central London Polytechnic Students Union Building**, **115 New Cavendish Street**, **London W1** and money raised will go to the **New Cross Fire Fund** which is helping the injured and people who lost relatives in the blaze — notably **Mrs Amza Ruddock**, whose two children were killed in the fire.

The concert is being organised by the **Race Today Collective**, **Mangrove Community Association** and the **Students Union** themselves. Tickets are £2 and the doors open at 7 pm. The concert will be compered by **Linton Kwesi Johnson** and **Alex Pascall** of the **Black Londoners Programme**. For further information phone **636 6271**.

**4 Be 2** will be playing a benefit concert at the **London Rainbow** on **March 17** for the benefit fund set up after the fire in **Dublin's Stardust Disco**, which claimed over 40 victims. There will also be a number of special guests at the show and tickets, priced £3, are available from the **Rainbow Box Office**.

## Wish I was there

**ROD STEWART** releases his new single "Oh God I Wish I Was Home Tonight" this week. Once again it's taken from his album 'Foolish Behaviour' and it will be available in a full colour picture bag complete with song lyrics.

**Stewart** has recruited guitarist **Robin Le Mesurier**, son of **Dad's Army** actor **John**, **Danny Johnson** keyboards and **Jay Davies** bass to replace sacked members **Gary Grainger**, **Phil Chen** and **Kevin Savigar**, to his band for a tour of **Japan** in **April**. **Johnson** has previously worked with **Rick Derringer** and **Mesurier** once worked as a roadie for **Rod**.

It's unlikely that **Stewart** will play **Britain** again for at least 18 months.

## New boy

**MAGAZINE** have at last found a permanent guitarist. He's **Ben Mandelson** from **Liverpool** and he replaces original guitarist **Jon McGeoch** and 'fill in' member **Robin Simon**.

**Mandelson** is an old friend of **Howard Devoto's** and he's played in a number of bands including the **Am-zor-blades** who recorded for **Chiswick**.

**Magazine** are now finishing off their fourth album at **Trident Studios**. The album should be out in **May** and a new single should be released next month. The band are also lining up a **British** tour to coincide with the release of the album.

## ANOTHER

• **TOM WAITS** will be taking a band on the road with him when he plays his four recently announced British dates. **Waits** will be joined by drummer **Harry Revain**, organist **Ron Baron** and bassist **Greg Cohen**. **Waits** is currently working on original songs for the forthcoming **Francis Ford Coppola** film 'One From The Heart'.

• **CHRISTOPHER CROSS** who's notched up a mega hit in **America** with his single 'Sailing' recently swept the board at the annual **Grammy Awards** held in **New York**. **Cross** won five major awards including album and song of the year.

• **DYNASTY** will be supporting **Millie Jackson** on her English tour. Their new single 'Groove Control' will be rush released to coincide with the dates.

• **SNIPS WILL** be supporting **New Musik** on their tour, which begins at **Brighton University** on **March 4**.

• **FOLLOWING** their split with **Arista** the **Simple Minds** have signed a long term deal with **Virgin Records** and after their appearance at the **London Venus** on **March 3**, they'll be playing an American tour. **Virgin** have also signed a deal with **Glasgow** label **Cuba Libre** which was formed by **Ali Mackenzie** drummer with the **Cuban Heels**. The **Heels** have signed directly to **Virgin** while **staplemates** the **Shakin' Pyramids** will be on **Cuba Libre** as part of a licensing deal. The maxi single 'Take A Trip' will be out on **March 6**.

• **THE ROD Squad**, **Britain's** premier organisation of **ROD STEWART** admirers, will be holding a disco at the **Nightingale Public House** — at the junction of **Nightingale Road** and **Wood Green High Road** in **London** — on **May 16**. **Rod music** will be played all night long from 7pm to 1am and tickets priced £2 per person are available (enclosing a SAE) from **Mick Pulchan**, **9 Warwick Road**, **Edmonton**, **London**, **N18 1RB**, telephone **01-803 8552**. If you want a membership card, enclose an extra 30p and all cheques and postal orders should be made payable to **M Pulchan**.



## SLF go for it

STIFF LITTLE FINGERS will be starting a tour in April coinciding with the release of their new album 'Go For It' which should be out around Easter. The band are currently in the studios finishing the album off and working on a new single 'Just Fade Away' due for release on March 20.

Tour dates are: Belfast Ulster Hall April 21, Guildford Civic 23, Cambridge Corn Exchange 24, Leicester University 25, Southampton Gaumont 26, Cardiff University 27, Wolverhampton Civic Hall 28, Hanley Victoria Hall 29, Blackburn St Georges Hall 30, Malvern Winter Gardens May 1, Aylesbury Friars Club 2, Bristol Colston Hall 3, Oxford New Theatre 4, Norwich University of East Anglia 6, Ipswich Gaumont 7, Canterbury Odeon 8, Birmingham Odeon 9, London Rainbow 10, Liverpool Royal Court Theatre 11, Manchester Apollo Theatre 12, Derby Assembly Rooms 13, Bradford St Georges Hall 14, Sheffield Polytechnic 15, Middlesbrough Town Hall 16, Carlisle Market Hall 17, Newcastle City Hall 18, Inverness Ice Rink 19, Aberdeen Capitol 21, Dundee Caird Hall 22, Edinburgh Odeon 23, Glasgow Apollo 24.

## Nervous Nash

IN THE wake of overwhelming enthusiasm for his rendition of 19th Nervous Breakdown, Nash the Slash will be releasing the track as a single this week. It's taken from his 'Children Of The Night' album and has already received substantial radio play.

Nash has also added some more dates to his tour and these run: Liverpool Bradys March 14, Edinburgh Valentinos 15, Glasgow Warehouse 16.

## Feelgoods back

DR FEELGOOD who have been on the road worldwide since last September, have added yet more dates to their sell out British tour. The new dates are Birmingham University March 13, Aylesbury Friars 14. To coincide with this new rush of gigs Feelgood have just released their new single 'Violent Love', a re-working of the old Otis Rush song.

## QUO POST

IN OUR Status Quo story last week, we inadvertently left out part of the address for postal applications for the band's Wembley and Carlisle gigs. The correct address should have read FTMO PO BOX 4NB, London W1A 4NB and not just FTMO PO Box 4NB London 4NB.



## Dynamic Duo perform

THIS DYNAMIC duo is none other than Gina X Performance, and EMI release their single 'Nice Mover' this week.

They're a German futurist band and 'Nice Mover' is the title track of an album they had out originally in 1978. The B side is called 'NO G.D.M.' and it's dedicated to Quentin Crisp. The single will be available in both 7" and 12" formats and featured in our picture are Gina Kikoine on the left and Hinrich Sickenburger (no, that's not a miss-spelling) on the right.

TOUR NEWS OVER



# Toyah's big time

TOYAH, who has already completed one major British tour this year, has lined up another series of dates for May.

This tour, her biggest so far, is just the start of Toyah's spring time activities. In the months before she goes on the road she'll be on location to film a 'Tales Of The Unexpected' programme 'Blue Marigolds', where she takes the lead role of Myra.

Toyah will also be co-hosting another series of 'Look Here' for BBC Birmingham which is shown every Tuesday night from February 24 to April 7. A new album is also in the pipeline and it will be the first album to feature her new band, Joel Bogen, Phil Spalding, Nigel Glotker and Adrian Lee. Hopefully it will be out in time to coincide with her tour dates which run: Derby Assembly Rooms May 14, Liverpool Royal Court Theatre 15, Manchester Apollo 16, Sheffield City Hall 18, Hanley Victoria Hall 19, Birmingham Odeon 20, Cambridge Corn Exchange 22, Oxford New Theatre 23, Brighton Top Rank 25, Southampton Gaumont 26, Cardiff Top Rank 27, Edinburgh Odeon 29, Glasgow Apollo 30, Newcastle City Hall June 1, Middlesbrough Town Hall 2, Bristol Colston Hall 4, Hammersmith Odeon 6.

## Cash in principle

BEGGARS BANQUET release a series of live Gary Numan albums in April, tying in with Numan's farewell concerts at Wembley Arena the same month. The special albums will only be available for one month and they will be deleted on May 15.

Three different collections of Numan material will be available, taken from his 1979 and 1980 British tours. 'Living Ornaments '79' is a single album taken from Numan's 1979 'Touring Principle' tour. 'Living Ornaments '80' is a single album of material taken from Numan's 'Teletour' dates, but the tracks are all different to 'Living Ornaments '79'.

Both albums will also be available as a special boxed set 'Living Ornaments '79 and '80'. The boxed set will also include a special free single, featuring two additional live tracks.

All three albums will also be available on cassette and Beggars Banquet say that although the albums will be deleted on May 15 there may be some still available after the date depending on record shops' in store stocks.

## RELEASES

NAZARETH release their new single 'Dressed To Kill' on March 6. The band are currently on a large scale American tour and it's on the cards that they'll be playing dates over here in the late Spring.

THE CONGOS follow up their album 'Heart of the Congos' with a single 'Fisherman' on March 5. The single was produced by Lee Perry.

LOVERBOY, a Canadian five piece band from Vancouver with a stupid name, release their debut album 'Loverboy' on CBS this week. Their music is mainly adult orientated rock and the lads have proved themselves very popular in their own country.

TOYO follow up the success of their first two albums with 'Turn Back' which will be released shortly. A new single 'Goodbye Elenore' from the album, will also be out soon.

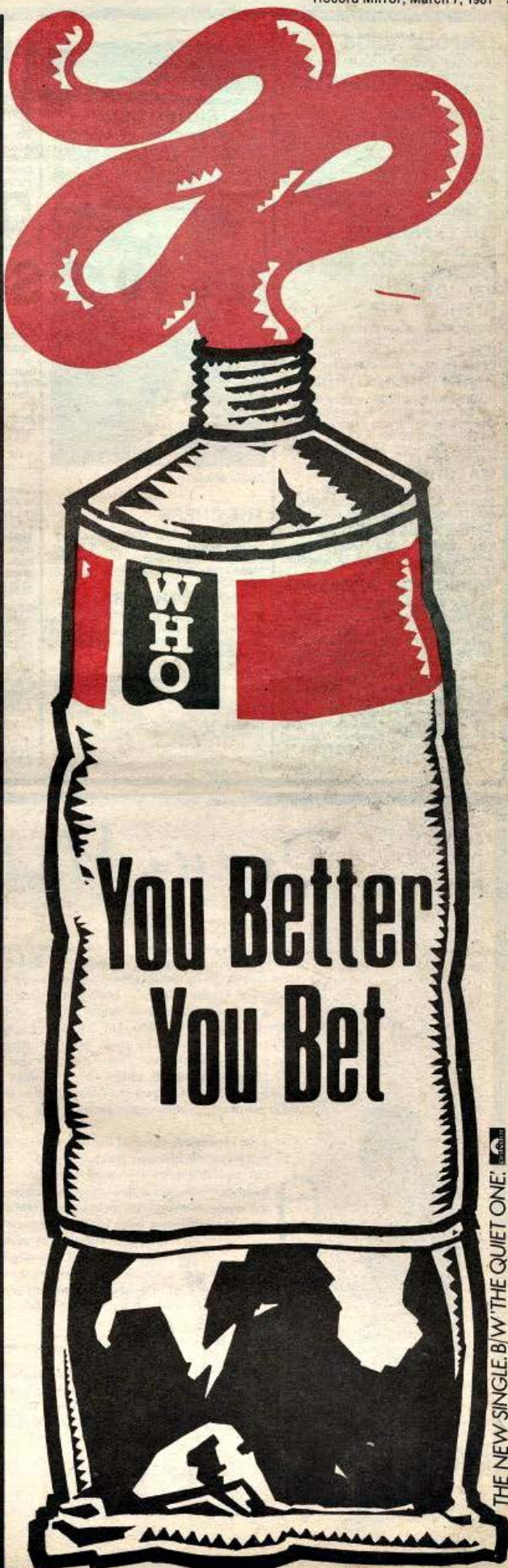
NEW MUSIK'S new album 'Anywhere' is out this week. This is their second album for GTO and again it features tracks written and produced by Tony Mansfield.

FISHER Z who will be playing the London Venue on March 13 release their third album 'Red Skies Over Paradise' on April 6. A new single 'Marlisa' taken from the album is released this week.

DIANA ROSS releases her new album 'To Love Again' on March 15. The first 30,000 copies of the album will contain a free large poster of Diana as an added bonus for Diana's fans and tracks include 'It's My Turn', 'Stay With Me' and 'To Love Again'.

NEW ISLAND signing the PLASTICS will release an album 'Welcome Back Plastics' in early April when they'll also be touring. The first single from the band will be 'Diamond Head' and 5,000 will be given away free as flexi discs at various branches of Virgin and HMV shops. The flexi discs will then go on sale priced 25p and packaged in a black bag.

CHRIS HAMILL releases his second single 'Angel' on March 13. Chris produced the single and he's also preparing himself for the lead role in a new West End play.



THE NEW SINGLE B/W 'THE QUIET ONE' [EMI]



**TENPOLE TUDOR**

**TENPOLE TUDOR:** have announced more dates for March. They are London 101 Club 8, Richmond Brolley's 14.

**JOHN OTWAY**

**JOHN OTWAY:** will be flying to Texas soon but before he does he'll play Middlesbrough Teeside Polytechnic March 11, Aberdeen University 12, Edinburgh Nite Club 13, Glasgow University 14, Manchester Polytechnic London Venue 18, Slough Langley College 20.

**THE EXPRESSOS**

**THE EXPRESSOS:** will play a series of dates through March, starting with London Fulham Greyhound 18.

**RELUCTANT STEREOTYPES**

**RELUCTANT STEREOTYPES:** have added London Chelsea College March 7, Wolverhampton Brunstford Lodge 13, London Rock Garden 21.

**PLAIN CHARACTERS**

**PLAIN CHARACTERS:** whose first LP will be released shortly have lined up the following gigs. Stockwell Old Queens Head March 7, Crouch Hill 8, London 101 Club 17, London Rock Garden April 19.

**MATCHBOX**

**MATCHBOX:** forthcoming dates... Preston Guildhall March 21, Isle of Man Douglas Palace Hotel June 7.

**THE EXPELAIRES**

**THE EXPELAIRES:** play Leeds Amnesia Club on March 23, Chesterfield Fusion 26.

**MUSIC FOR PLEASURE**

**MUSIC FOR PLEASURE:** following the release of their second single, MFP have lined up a series of UK dates for March and April. Dates confirmed so far are London Moonlight Club March 8, London 101 Club 7, Huddersfield Polytechnic 13, Mansfield Red Lion 18, Nottingham Ad Lib 19, Chesterfield Fusion 26, London Moonlight Club 29, London Fulham Greyhound 30, Manchester Polytechnic 13, Coventry General Wolfes April 10, Scunthorpe Priory 11, Leeds Warehouse 14.

**TOUR**

**RESTRICTED CODE**

**RESTRICTED CODE:** from Glasgow release a new single 'Love To Meet You' and play four London dates at Hope & Anchor March 10, Rock Garden 11, Moonlight Club 12, 101 Club 13.



*Dolly Mixture*

**THE CHEFS**

**THE CHEFS:** who release their second single soon play London Starlight Club March 9, London Moonlight Club 26, Brighton Art College April 1.

**BIRDS WITH EARS**

**BIRDS WITH EARS:** Kingston Polytechnic March 13, Canterbury Art College 27, Aylesbury Friars April 3.

**CHEVY**

**CHEVY:** Rugby Benn Hall, Maesteg White Heat 12, Oxford Corn Dolly 13, West Runton Pavilion 14, Leeds Forde Green 15, Swindon Brunel Rooms 17, Blackpool JR Club 20, Bristol Granary 21, Matlock Northwood Club 22, London Deuragon 24, Cambridge Raffles 25, Leamington

Crown 26, Coventry General Wolfe 27, Preston Warehouse 28, Colwyn Bay Dixieland 30, Bradford Princeville April 2, Hull Endyke Hotel 3, Retford Porterhouse 4, Kirkauldy Dutch Mill 5, Grangemouth International Hotel 6, Helensburg Trident Club 7, Paisley Bungalow Bar 8, Glenrothes Rothes Arms 9, Wick Community Centre 10, Lybster Community Hall 11, Dundee Cavalier Bar 12.

**THE GAS**

**THE GAS:** London Rock Garden March 10, Newport Shrops Harper Adams College 13, Southall White Hart 16, Hanborough Hayes Tavern 19, Leeds Warehouse 31.

**MISTY IN ROOTS**

**MISTY IN ROOTS:** have now confirmed their UK tour, with March dates as follows. London Hammersmith Palais March 8, Pontypridd Wales Polytechnic 13, Swansea University 14, Colchester Jamaican Club 21, Brixton Town Hall 27.

**VOX POP**

**VOX POP:** who have recently changed their line-up, play London Ealing Technical College March 12, Stockwell Kings Head 19. More dates will follow.

**THE REFLECTORS**

**THE REFLECTORS:** who not only look like the Pretenders but have their approval too, play Richmond Snoopy's on March 8.

**BRIGHT EYES**

**BRIGHT EYES:** a five piece Birmingham band play Stourbridge McCoy's March 11, Leamington Spa Pumproom 14, Cannock Star and Garter 20. Their new single 'The Lonely Ones' is released in March and they'll play a coinciding session for Peter Powell.

**LINEHOUSE**

**LINEHOUSE:** following London dates: Dublin Castle March 5, Ronnie Scott's 9, Ilford Cranbrook 10, Tooting Castle 17.

**THE BOOKS**

**THE BOOKS:** will be playing a one off gig at London's Lyceum on March 8 supporting the Only Ones.

**CLIMAX BLUES BAND**

**CLIMAX BLUES BAND:** Sheffield University Ranmore House March 13, Huddersfield Polytechnic 14.

**WHIPPS**

**WHIPPS:** Brighton Grand Hotel March 5, Blackpool Jenks 6, 7, 8, Leeds Warehouse 11, Treforest Polytechnic 13, Knighton Morton Arms 14, Leeds Haddon Hall 15, Liverpool Mayflower 18, Grimsby Pestle and Mortar 19, Carlisle Twisted Wheel 20, Sheffield Limit 24, Manchester Buckton Castle 26.

**MADAME**

**MADAME:** Chorley Joiners Arms March 6, Liverpool Warehouse 13, Birkenhead Sir James Club 18, Liverpool Scamps 19, Liverpool Masonic 22, Liverpool Dolphin 26, Bolton Railway 31.

**PRAYING MANTIS**

**PRAYING MANTIS:** will be guests on the Gamma tour starting March 4.

**ALI THOMSON**

**ALI THOMSON:** brother of Supertramp's bass player plays a short UK tour. Manchester University March 13, Preston Warehouse 14, Lancaster University 15, Oxford Scamps 17, Bristol Barclays 18, Liverpool Brady's

19, Birmingham Golden Eagle 20, Glasgow College of Technology 21. A new single 'Foolish Child' is released on February 27.

**PRIVATE LIVES**

**PRIVATE LIVES:** March dates are: London Moonlight 8, London Gossips 11, Penzance De Melvas 20, Hale Penmars Hotel 21, London Southbank Polytechnic 27.

**MODERN ENGLISH**

**MODERN ENGLISH:** play three London Dates at the Moonlight Club March 3, Rock Garden 16, Moonlight Club April 1.

**DIAMOND HEAD**

**DIAMOND HEAD:** Lincoln Drill Hall March 5, Liverpool Warehouse 6, Wigan The Pier 11, Portsmouth Rock Garden 12, Neath Talk of the Abbey 13, Southend Zero 6 16.

**UK DECAY**

**UK DECAY:** Liverpool Brady's March 6, Upminster New Windmill Hall 10.

**RAYBEATS**

**RAYBEATS:** added dates. London Rock Gardens March 7, Brighton Basement 10.

**CRYSTAL GALE**

**CRYSTAL GALE:** plays a one-off date while she is over in Britain doing television shows. It's at the London Victoria Apollo March 5.

**DOLLY MIXTURE**

**DOLLY MIXTURE:** play the following London dates. London Venue March 7, Moonlight Club 10, Bridgehouse 12, Hendon Midland Arms 13, Acton Kings Head 15, Bridgehouse 19, Marquee 22, Bridgehouse 26, 101 Club 29.



*MFP*

*Dexyz Midnight Runners*

Dear Readers

It's over six months now since our first communication when we stated that we wouldn't be doing any more interviews with the music papers and even now the bitching continues. Gallant reporters from all the papers never miss an opportunity to call us funny names or make snide remarks about our craft. The Musical Express (which, incidentally, we felt had more integrity than the other papers) seems intent on making Kevin this year's whipping boy. You won't do it chaps—he's stronger than you. Besides, the best thing you can do is ignore us then perhaps we'll go away... then again, perhaps not.

For those interested, some of the previous members of the group left suddenly after hatching a plot to throw Kevin out and still carry on under the same name. What happened was, Kevin discovered the scheme and asked the would-be overthrowers to leave. At the time of their exit the gentlemen were far from impressed with the group's future plans as well as with suggestions that they might learn new instruments. However, the main source of their heartache was the group's image and stance which they felt didn't

particularly represent them anyway—a perfectly justifiable opinion since they were all initially recruited from very different walks of music. They now have their own group and we wish them the best of British (oh, and we don't mind you claiming credit for Kevin's ideas, honest chaps).

For totally different reasons Al Archer recently decided to leave. He had wanted to make a start on a project of his own for some time and felt that now was as good a time as any. He will be missed as a loyal friend most of all.

And there you have it.

Meanwhile Big Jimmy, Kevin and six new fusiliers have, for the last few months, been busily working on our next live venture. "The Midnight Runners Projected Passion Revue". More of that soon. Please don't expect this group to be exactly the same as the last one. It has to be better, otherwise there's no point.

*Dexyz Midnight Runners*

We want to apologise to anybody who wrote to us over the last few months and hasn't received a reply. The delay was caused by our moving offices. We can now welcome letters at Intense Emotions Limited, 4 The Willows, Four Oaks, Sutton Coldfield, West Midlands.





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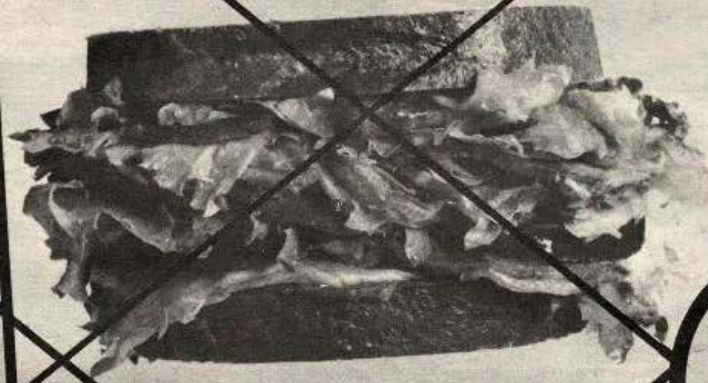


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# VISAGE



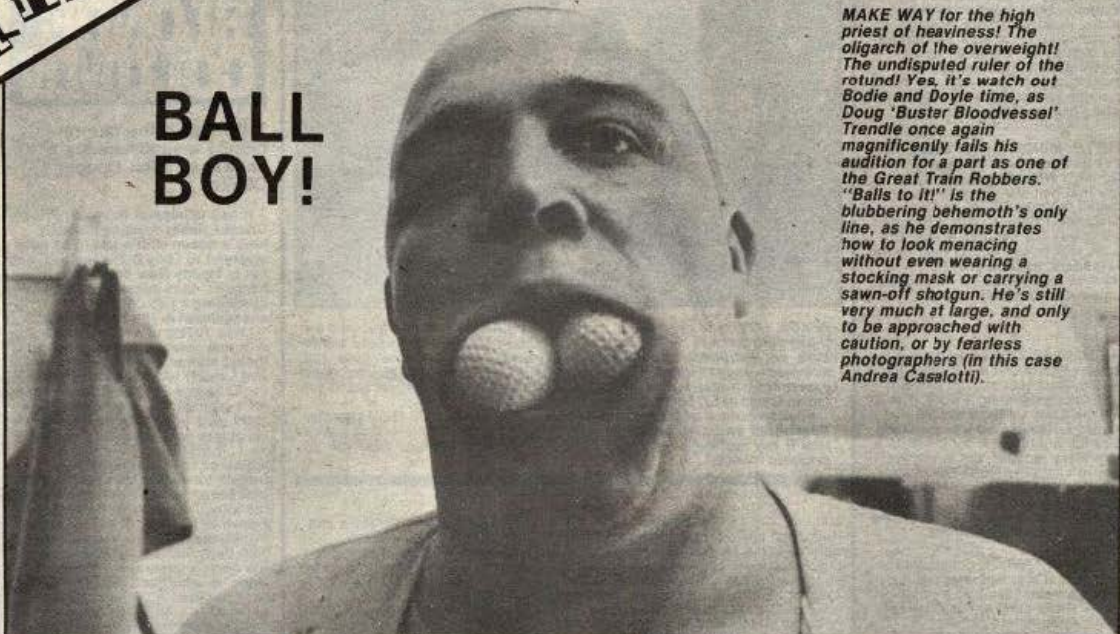
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Special 12" Dance Mix Mind of a Toy  
c/w \*We Move · \*Frequency 7  
\*(previously unreleased)





# DO YOU KNOW HOW TO BE A BALL BOY?

## BALL BOY!



**MAKE WAY** for the high priest of heaviness! The oligarch of the overweight! The undisputed ruler of the rotund! Yes, it's watch out Bodie and Doyle time, as Doug 'Buster Bloodvessel' Trendle once again magnificently fails his audition for a part as one of the Great Train Robbers. "Balls to it!" is the blubbing behemoth's only line, as he demonstrates how to look menacing without even wearing a stocking mask or carrying a sawn-off shotgun. He's still very much at large, and only to be approached with caution, or by fearless photographers (in this case Andrea Casalotti).

**AH, SPRING!** When a young man's fancy turns to... Well, you know the sort of thing it turns to, and if you don't, ask HRH and the lovely Lady Diana. Don't ask Sheena Easton, though, or Sheena Shirley Orr as she's known to her intimates. "My private life is my own," she's been raging, whilst rumours fly concerning her torrid — sorry, her supposed affair with Radio DJ Richard Skinner.

• Even boring old Steve Harley got the fever and went and got himself hitched

**HAZEL O'CONNOR**, meanwhile, is currently wearing none other than Hugo Burnham of the Gang of Four on her arm. The two were together at Bow Wow Wow's Saturday shindig, looking extremely stylish. Your humble scribe couldn't keep track of them for too long however: I had to keep an eye on Hazel's manager, who was chatting up my boyfriend's mum all evening.

**HOLD THE PRESSES!** Here we are wittering away about lovey-dovey stuff and it has just come to our ears that Stray Cat Brian Setzer is dating the girl of all our dreams, **PAMELA STEPHENSON!!** Pam, incidentally, is said to have secured herself an outrageously lucrative recording deal which will put more cash in her jeans pocket than all three of the Stray Cats' put together

**THE CLASH** are wearing their collective heart on their sleeve for

**Pearl Harbour**; at every one of the lady's gigs they are in evidence, last week at Dingwall's being no exception. **Joe Strummer** and **Paul Simonon** were there to ogle — perhaps she'll even replace Che Guevara on their bedroom walls?

**THE WHO'S** Kenney Jones has proved somewhat less lucky in love than those named above, the poor old blighter spent a quarter of a million pounds on a bijou love nest for his spouse, only to have his marriage collapse on him.

**SIOUXSIE AND The Banshees** played Derby recently and were greeted by the delightful sight of numbers of skinhead morons sieg heiling in the front row. Eventually

**Sioux** lost her temper and stormed off, returning minutes later in her 'Israel' T-shirt. That put the little berks in their place.

**THE ROCK** Garden saw something of a gathering of the clans when **Josef K** played there last week. Scottish compatriots in evidence, included **TV 21**, the **Associates** and **R. J\*\*\*\*n Esq.** A single is apparently forthcoming from **RJ** and the **Associated**, studio time has already been booked in fact. But when our brave **Scots** laddies arrived, they found the piano out of tune and the whole place in disarray. Fuming, they stormed out, demanding "Who do they think we are, the **Skids?**" (Actually we made that comment up, but there's such a dearth of real dirt this week, you wouldn't believe it).

**THE UNDERTONES**, who are about to sign a New Deal (nothing to do with F. D. Roosevelt though), have

emerged bloody but unbowed at the end of their Irish tour. **Micky Bradey** has his leg in plaster and **Dee O'Neill** is currently sporting the latest look in surgical collars.

**THE TEARDROP** Explodes made it to Top of the Pops — stardom! — and so did **Echo and the Bunnymen**. They did, y'know, they were the trumpet players in the background. God, some people will do anything to get on that show.

**GETTING BACK** to the harassed **Miss Sheena Orr/Easton** for a mo, we've been hearing about an old classmate of the lovely girl, who clocks up a staggering 28 years on the planet! The **Beast of Beishill** (for it is she) claims to be 22. Could the lady in question — whose aged diminishes every time it reaches print — be the **Joan Collins** of pop?

**THE VAPORS** must be doing something right after all says our Vapors correspondent, 'cos they've come fifth in two sections of Rolling Stone magazine's readers poll — best new band and best single respectively. **The Jam** must have taught them a few tricks of the trade!

**9 BELOW ZERO**, hottest R&B combo resident in benighted Blighty, are to play live in London's Oxford Street Virgin Megastore on March 11 at 1 pm. Start queueing now, kids.

**BRUCE SPRINGSTEEN** dead! The latest daft death-rumour concerns the bearded one, Loose Windscreen, Brooooooosooose or whatever you like to dub him. (His mates just call him the messiah.) That'd be a trifle ironic, would it not, with stockbrokers currently forsaking the Equity market and advising their clients to invest in Springsteen tickets for re-sale in a few weeks' time for millions of pounds, arms, legs, etc.

**ANOTHER YANK** about to visit our shores is **Teddy Pendergrass** the US superstar who, despite being unknown to all but his record company in this country, is the most successful black artiste in the States at the mo. If he's doing so well, how come his missus ran off with **Marvin Gaye**?

**A CERTAIN STRAYCAT** was overheard at Dingwall's the other night expressing a cautious liking for the **Polecats**, but "they're a little too rootsy," he opined. "I don't really like rockabilly." Oh ho ho ho ho.

**WHO WAS** the mystery man who took over **Annabella Lu Win's** spot with **Bow Wow Wow** for one song at their **Rainbow** gig? Could be one of the DJ's from new misspot **Planets**

says one of our hipper chums, but even he won't put his ruffled romantic shirt on it.

**LOL TOLHURST** of the **Cure**, a nice down-to-earth sort of bloke, is somewhat overwhelmed by his invitation to lecture at **Utrecht University** on his 'Rock' drumming technique. Seems the head of the percussion department is a big **Cure** fan... Do you actually believe any of this rubbish?



**OH, NOBLE Pissbag** — that most "upright" of animals! Free lunches, trips to Hamburg (wherever that is), T-shirts, free drinks, and the odd backhanders. You shunned them all. It wasn't "product", you hated just the way it made people who "made it". I suppose the rest of us never really realised that! Until it was too late. Now you're gone... and smug "passivity" rules again. We reckon you might have been "amused" by that in a funny sort of way. **THE "REST" OF US (2/3/81)**

**THE PEOPLE**, the new band formed by ex-**Selecter** persons **Desmond** and **Charley**, boast no less than three producers for their soon-come single on **Race Records**, namely **Specials** producer **Dave Jordan**, **Specials** drummer **Brad** and some bloke called **Linval** who also plays in a group, but we can't imagine who.

**TOM BAILEY**, stylishly coiffed frontperson of the **Thompson Twins**, had the stage collapse under him while soundchecking for a gig at **Stirling University** (that's in **Pictland**, Aft) and was rushed off to hospital. Suitably bandaged up, he stoically returned to do the gig. Just a stage he was going through, eh? Har har har.

**MORE GOSSIP OVER PAGE**

**KIM WILDE**: following in her old man's footsteps



## BORN TO BE WILDE

**IT LOOKS** as though 20-year-old **Kim Wilde** borrowed one of her dad's old jackets for her appearance on **Top Of The Pops**. But she doesn't seem to need the luck of something old or something borrowed, because her single 'Kids In America' is pushing up the charts entirely under its own steam. The fact that she's the daughter of **Marty Wilde** won't mean much to anyone these days — her old man **Marty** ('**Rubber Ball**' and '**Donna**') **Wilde** gave up the rock biz some time ago — it's not as if she was born with a silver disc in her mouth.

The record is a family affair — it was co-produced by her dad and brother **Ricky**, who had a stab at recording some years ago. **Ricky** has decided he's better behind the controls than behind the mike and says he's embarrassed by his earlier attempts on vinyl.

**Kim**, who left art school last year, has surprised record company execs with her talent — they were so used to seeing her around as a kid, they never thought she'd end up following in **Marty's** crepe soled footsteps. But from what I hear, she's not only inherited her singing talent from mum and dad (mum was a **Vernon Girl**... ask your dad) she's also pretty hot stuff when it comes to the business side of the record biz.



**ULTRAVOX** and new (but very old) producer **Conny Plank** — who is a bloke in case you didn't know, it's just his parents who are a bit twisted — have been swanning around in Berlin of late, and recording an LP in their spare time. The lads are a wee bit upset (grotesque understatement) at Island's re-release of four old tracks in single format, from the days when **John Fox** was their lead singer . . .

**SIMPLE MINDS** (note strong bias towards those from north of Hadrian's Wall this week) played their first hometown gig for six months the other night, at Glasgow's **Tiffany's Club**, supported by the very fab **Positive Noise**. The house record, previously held by the **Pretenders**, as triumphantly smashed as 2,500 sweat-drenched bodies were greased up and squeezed in . . .

**MUCH HILARITY** outside the **Cabaret Futura** last week when the lovable **Spizz** was accosted by an old tramp demanding a drink. The hapless **Spizz** tried to explain that the two beer cans he was clutching were full of hot water for his mate's car's leaky radiator, but would you believe a tale like that? The old boy finally settled for half a packet of fags and went on his way. . . **Spizz** is that sort of star, people just come and talk to him in the street . . .

**THE SHAW TAYLOR** department reports that **Max Splodge** and his **NessAbounds** have had a gaudy yellow Rickenbacker bass, a **Marc Bolan** autographed Fender Stratocaster, a Marshall 100w Lead and an Ampeg 250w bass amp, various cases full of clothes, including a "unique" leather jacket



**PEACE, LOVE and good vibes, man, and let's hope we raise a few quid for those poor folks in Hurricane-swept St. Lucia!** Though none of the bands have yet confirmed, **The Specials**, **Madness**, **Selecter**, **The Beat** and numerous reggae bands including **Rita Marley** and **The Waiters** have expressed an interest in playing a two-month ska festival on the West Indian island of **St. Lucia** over **May and June**.

See here most of **Madness** and other members of the **St. Lucia Disaster Committee** including organiser **Alan Briggs**, fourth from left. It is hoped that if the festival goes ahead as planned, cheap package trips will be available for fans!

and a drape, and various sundry items half inched from a van parked outside some studios in salubrious London Bridge. The band would appreciate a call to **Dave** on 01-732 3382 for a no questions asked reward. The twist to the tale comes because young **Max** had been paid the astronomical sum of £1.50 in royalties for his hit and below the lot on the clothes the day before. Bit of a choker, eh?

**CATCH THE** Daily Mirror Rock and Pop awards on TV last week? Shoulda seen what went on behind the scenes. Like **Adam & The Ants** having to repeat their spot cos of some technical cock-up and **Madness'** foam machine dispensing the stuff at the wrong end of its nozzle soaking numerous stage-hands in the process. And didn't you think it a mite odd that **Paul Weller** didn't join fellow **Jam**-ers **Bruce Foxton** and **Rick Buckler** on to the podium. So did we, especially since he arrived at the theatre dressed like his cohorts but then mysteriously changed into more casual attire. Still that wasn't half as absurd as **Cliff Richard** sitting on the floor or **Mr Bowie** flooring us all in classically unpredictable style. Shame about his declining the polite offer to make a speech but this was adequately compensated for his wearing a tie over the collar. Prepare for a spate of copyists . . .

**IRON MAIDEN** have fallen foul with Cambridge Council. When they play the Cambridge Corn Exchange on March 13 the council will install a decibel meter which will cut off the sound should it rise above 100 decibels. **Maiden** feel that the show should go on though and they'll be running a competition amongst fans to guess at what time the council are going to strike and shut down the PA. Funds raised from the competition will go to a local Cambridge Charity for the deaf!

**SVENGALI MALCOLM** McLaren is in legal trouble with **Richard Branson**, head of the Virgin records empire, after certain comments he made on **Radio One's Roundtable** last Friday. But his present problems extend further than just the legal kind; also the subject of his vitriolic "wit" on Friday was the new single by **Dexy's Midnight Runners**. The hapless **McLaren** was unfortunate enough to bump into **Dexy's** singer, **Kevin Rowlands**, at EMI on the following Tuesday. We are told that physical violence accompanied the encounter.

**WELL, THAT'S** about it from Romance Corner, folks. Normal service will be resumed next week when the bloke who usually writes this drivel gets back from his romantic hole in pay (pardon?) **Paree**. Your humble scribe is now off to further a glowing love affair with the handsomest boy in London. Ah, spring! etc etc etc etc.

# NATURAL BLONDIE COLUMN

**THIS WEEK** the natural blonde meets America's answer to **John Cooper Clarke** . . .

It had to happen this way; **Prince Charles** finally realises he can't have a queen with a tattoo so gets engaged to **Lady Diana** instead, and I'm in bloody New York when it happens, thus missing my chance of winning a copy of her engagement in the **Daily Mirror**. I was sitting in a New Jersey dressing room surrounded by red tuiled leather full of studs (very **Phil Lynott**) when the news burst forth. Across the sofa looking ready for a good night's kip and eating a large slice of unsavoury looking chocolate cake was **Jim Carroll** the poet. If that wasn't enough he appeared to be having terrific trouble focussing his eyes, and he proceeded to call me **Pat** all through the interview for reasons best known to himself. (Whether this is a throwback to his days of romance with **Patti Smith** for whom he wrote the appropriately titled 'Book of Nods' or whether it was the way I kept furiously blowing my nose is beyond me.) Anyway I longed to be back in dear old **Blighty** watching **Prince Charles** snuggling up with **Lady Di** outside the **Palace**, but such is life. I was stuck with **Jim Carroll** instead.

**Jim** is currently high in the hip-o-meter in the States. Mind you it can't be that hard to be cool in America as most of them seem to be suffering miserably from glandular problems from the waist down and acne from the waist up!

He wrote a book 'The Basketball Diaries' between the ages of 12 to 15 and it's now about to be made into a movie. **Jim** is apparently getting around 250,000 dollars for the screen rights. "I've narrowed it down to two companies — both have made similar offers. One is from the original 'Saturday Night Live' team. They want a vehicle for the guy who used to make the phone commercials for the show. He's worked with **Coppola** but he's never directed before, so this is his big chance. I don't want to write the screenplay — all they want is a rock and roll diary, but I'm going to do one that starts about four years after the last one ends."

The diaries, according to **Jim**, would include hanging around with the **Warhol** scene . . . people like **Lou Reed**. "I'm always trying to



**JIM CARROLL: hotshot poet**



make him feel admired as a poet. I gave him the address of the **Paris** review and they took like four poems. It's a really prestigious magazine and they've been publishing my stuff since I was about 15. I was like the young hotshot poet. Anyway, I asked **Lou** to do it with me and I think it changed his work because after that he recorded 'Coney Island Baby' which was more like poems set to music."

It should be explained here that **Jim Carroll** was nominated for a **Pulitzer Prize** when he was 13, and he looks the sort of boy who'd keep you awake till three in the morning reading **Rimbaud** in its original language. His manager informed a friend of mine that **Jim** was a poet, not a rock and roll star.

At the moment **Jim** and his band are on tour in America promoting his new album 'Catholic Boy'. "I don't like being on tour because it takes up a lot of time. **Pat**, the rest of the band are in it, all the psychological paraphenalia you know, like chicks, meeting them all. I'm not into f\*\*\*ing around, I'm married. Anyway, most of the girls I meet want to read me their master's thesis not f\*\*\* me." (If he calls them all **Pat** this hardly seems surprising.)

'The Basketball Diaries' deal largely with **Jim's** experiences with every noxious substance from **Vim** onwards . . . "If I'd started this when I was about 19 or 20 I'd have killed myself," he says. "I went to California to get straight."

The awful thing about poetic types is you simply can't ask them all the things you're bursting to ask like what about the guy in your book who had a cat tied to the toilet seat and wanted you to whip it, and what's it like mugging people.

The nearest we got to discussing cash was his arts council grant while he was living in California. "I was living in this place, it was about 10 by 10, and getting about 300 dollars a month from the arts council. I'd always wanted a dog but my parents wouldn't let me have one, you know all that routine 'A city is no place for a dog' but I got one in California and I went for walks to get off methadone. I learnt to deal with boredom after a while, and I didn't even go to see the friends I'd gone out to see there."

**Jim** looked valiantly around the room to refocus his eyes, told me the food was horrible and as appalling as **Max's Kansas City** ("good lobster but the hamburgers were terrible. **Debbie Harry** was a waitress while I was there, wish I could remember her but I can't").

Finally he introduced me to **Rosemary**. "Er, this is my wife, **Pat**." Still, I wasn't totally thwarted in my search for a **Charles** and **Diana** type romance. When **Rosemary** and **Jim** got married they did it in **Reno** in a tiny church with a pink neon sign and the romantic event cost two dollars which included having **Debbie Boone** sing 'You light up my Life' on the loudspeakers. Ah, romance!



**SPECTRES: up to full strength**

## BACK TO HAUNT

**THE CHEQUERED** career of **Mr Glen Matlock**, ex-Pistol, founding **Rich Kid** and current **Spectre**, took a turn for the worse recently, or so it seemed. His chief collaborator in the **Spectres**, ex-**TRB** guitarist **Danny Kustow**, quit the band on the way back from a US tour.

Since **Matlock** was reported to be working with **Nick Kent's** band, it looked as if the **Spectres** had had it. But such is far from the case: **Glen's** Subterranean status was purely that of guest, and the **Spectres** are now up to full strength again, having recruited two new members. Line-up is now **GM** on bass, **Art Collins** sax, **Graeme Potter** drums, **Mick Hanson** guitar and **Bill McCabe** on keyboards and accordion.

Accordian?? "Yeah, we tried it out 'cos we hadn't got proper keyboards around, and it sounded great!" enthuses **Matlock**. **McCabe** he describes as a "young **Mark Twain** type" complete with pipe and cardi — goodness knows what the **Yanks** will make of him when the **Spectres** return to our lost colony for a March tour. **Glen's** looking forward to it, he holds none of the once-fashionable antipathy towards the States.

"You can only go round the usual gigs in England so many times without getting bored," he says ruefully, "and I think I've reached it." A few London gigs are in the pipeline however. He's also been producing, though with mixed results. A fine funky single by **Stimulin** on **Direct Hit** records is one, and a debacle with the **Little Roosters** another.

"I couldn't get them to sound snotty enough; in the end I had 'em holding their noses to get the right effect . . ." The **Spectres'** own vinyl output (currently standing at one single each to **Direct Hit** and **Demon Records**) is about to be increased, though the final choice of song has yet to be made. Their present mood is cheerful and optimistic. It would appear that **Glen Matlock** may at last be laying the ghost of his past. **SUNIE**

- March Tour Dates
- 6 Retford Porter house
- 7 Middlesboro Rock Garden
- 9 Leeds The Warehouse
- 10 Sheffield Limit
- 11 Oxford Scamps
- 12 Birmingham Cedar Ballroom
- 13 Scarborough Penthouse
- 14 Liverpool Brady's
- 15 Edinburgh Valentinos
- 16 Glasgow Warehouse

# NASH THE SLASH • 19TH NERVOUS BREAKDOWN

New Single on Dindisc  
From the album and cassette 'Children of the Night'



# SIX FOR MIX

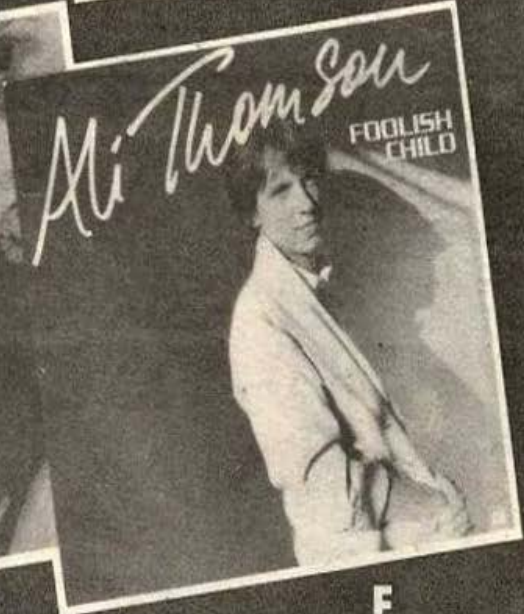
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## FORGET THE REST. WIN SIX OF THE BEST

### MATCH THE SINGLES TO THE FOLLOWING QUESTIONS

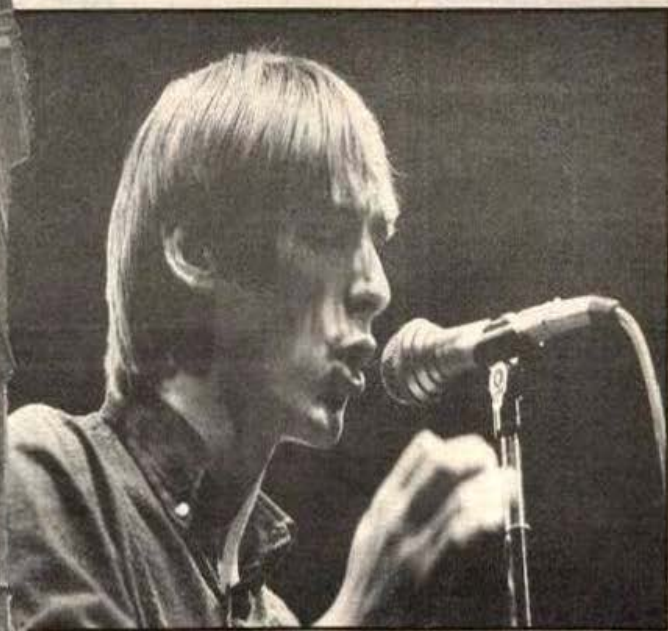
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# PARISIAN TALES



**A coach trip to Paris to pay homage to the JAM. MIKE GARDNER records the latest Normandy invasion.**

**Pics by PETE COGRAM**

### THE REPORTER'S TALE

9.45pm Wednesday, February 25, 1981. Eight National coaches are lined up in Victoria Coach station, London. In or around the coaches have gathered 424 humans from all four corners of the British Isles.

They have congregated to make the lengthy journey to Paris to see The Jam perform the first date of their 1981 European campaign at the Pavillon Baltard. There is an obvious air of expectancy and adventure as the first coach pulls out at 10 pm. I am on coach number eight which pulls out at 10.20 pm.

The tone of the trip is set within 10 minutes when a quarter of a mile down the Old Kent Road two coaches are paralysed by bladder overflow problems.

The trip to Dover is fairly quiet aside from a merry band from Coventry — Danny, Martin, Steve and another Martin — who recite choice extracts of the tediously fun filled wacky world of Monty Python.

At Dover we negotiate passport control and the same even merrier clan give their rendition of that Vera Lynn classic 'Bluebirds Over The White Cliffs of Dover' on location, it is clear that there are four major activities. Three of the alternatives have hideously large queues so only the determined have a chance to indulge.

The three revolve around the loo. Either they queue to get in for relief, wait for the bar or the duty free store to open to gain entry to the liquid evacuation society or they join the even longer queue for the bureau de change which gets them entry to the bar or duty free etc. etc.

The fourth choice is sleep, which soon becomes

Top left: Bruce Foxton, above: a couple of fans wander around L' Arc De Triomphe and right, Paul Weller.







# SINGLES

Reviewed by SIMON LUDGATE

## This is what they want

**GANG OF FOUR: 'What We All Want' (EMI).** It's been a long time since we heard anything from these boys. The Gang have been in the States for the best part of a year and there is now a feeling that they've neglected the UK for too long. They are faced with the need to shrug off being labelled as last year's big thing. Which they've done with consummate ease with this single. It is easily the most accomplished thing all round they've ever done. Produced at Abbey Road by Jimmy Douglass, this is a fine display of their new maturity and control. Even their drummer, Hugo Burnham, is getting the hang of it. Jon King's vocal style has expanded its depth and range. Despite being ill at ease with a studio which they felt was too much like a golf club, and having an outsider in the form of Jimmy Douglass sitting in on the production, the Gang have done it. This will prove to their detractors that they have their best to give.

**TV 21: 'On The Run' (Demon).** This is brilliant. A cleverly-paced tempo increases speed throughout, climaxing at full revs. These strongly-accented Scots kids have a very real future in front of them. In their own words, "There's no goan ba". This sounds inspired even on a Sunday morning, usually my most comatose moment of the week. It slices cleanly through the fog and contact between ear and brain is made. Beam me up, Scotty!

**JOOLS HOLLAND AND HIS MILLIONAIRES: 'Bumble Boogie' (A&M).** A disappointing debut from the ex-Squeeze keyboardist. The lack of vocals is a minus for a start. It's produced by Pete Wingfield ("I'm eighteen with a bullet") — never quite sure whether that referred to the Billboard chart or a homicidal maniac. Probably the latter, on second thoughts ("got my finger on the trigger, gonna pull it"). Lively enough boogie and the instrumentation is very clever. All Jools needs now is someone like Chris Difford.

**DALEK I LOVE YOU: 'Heartbeat' (Backdoor).** DILY, born Dalek I featured strongly in the past with this single of the same name, in particular on the Virgin compilation of significant warriors of the electronic age. 'Heartbeat' sounds all dressed up with nowhere to go, the whole idea revolving around the one word.

**NASH THE SLASH: '19th Nervous Breakdown' (DinDisc).** If you didn't already know, Nash is this week's big thing, a Canuck in bandages who does extraordinary interpretations of popular songs as well as a few of his own. Manna for those craving something different. This is a catchy version of a well-trod original.

**DEXY'S MIDNIGHT RUNNERS: 'Plan B' (WEA or is it EMI).** As usual Kevin Rowland's nauseating vocal style whines away over the top of some excellent soul. The flip, 'Soullinger' is much better, it's an instrumental. This will be a hit anyway.

**MODERN EON: 'Euthemics' (DinDisc).** A featureless pop/synth crossover based bland-out, despite the icing on the cake by producer Mike Howlett. I refuse to be seduced by the thundering drum sound alone.

**NEW ORDER: 'Ceremony' (Factory).** What's left of Joy Division with a totally uninspired effort produced by Martin Hannett.

**VISAGE: 'Mind Of A Toy' (Polydor).** There, you can stop worrying now. You knew that I'd get to it eventually. A value-for-money 12 inch, this is beautifully produced and very loud, by virtue of being a 12 inch. I didn't think much of it for the first few plays, but it gets to you eventually. Harder and more gritty than 'Fade To Grey' this is the tougher side to their collective personality. By the way, did you see the Duran Duran video? Wasn't it faberoo?

**SISSY SPACEK: 'Coalminer's Daughter' (MCA).** From the film of the same name, this is the theme from a story about the great country and western singer, Loretta Lynn. I never knew that Sissy Spacek could sing as well as make people explode. Makes a change from getting covered in blood, I suppose. Or pinning your evil auntie to the wall with a kitchen knife. "One hundred and eighty." Eric Bristow v Carrie — the mind bagles.

**ALTERED IMAGES: 'Dead Popstars' (Epic).** Steve Severin knob-twiddled on this, so it's not surprising but disappointing that this sounds like the Banshees. This is a sort of condemnation of the fame machine — Lennon, Presley, that sort of thing. Such is the transience of fame. Reasonably produced but dull.

**REGINA RICHARDS AND RED HOT: 'Ton Of Bricks' (A&M).** I'm not going to mention Regina's similarity to Debbie-whoops. Richard Gottfried, Blondie's ex-producer, takes up where he left off with Blondie's first album. Not a bad thing, actually, as this has definite POSSIBILITIES as we like to say in the Business. This will be a hit and Regine and the gang are going to be stars. How exciting.

**RILEY: 'Abortion' (RCA).** Interesting mixture of dub and fast pop from Paris by a bloke called Riley. Can't see the boys at the Beeb wearing this though. John, Oh no, that won't do at all — I mean abortions just happen, don't they? It's not something to talk about, is it? After all we are supposed to have babies who take the morning train and work from nine to five, don't we?



**TOM MARSHALL: 'Film Star' (B&C).** Yesbugglers Downes and Horn succeed (at last) in an attempt to push Tom Marshall (an Aquarian, by the way) into the spotlight. Marshall can sing really well and does justice to a very clever song.

**RUPERT HINE: 'Misplaced Love' (A&M).** Don't vocoders make everyone sound the same? Another one of those songs which is v. prof, v. clever and v. catchy, but is in a swimming race which only a very few can survive. Deserves to be as successful as anyone else, I suppose.

**THE PLANET: 'Intensive Care' (Rialto).** A re-mixed version of a song from their commendable debut LP, which did absolutely nothing. Unfortunately, I can't see this faring much better. Not through any fault in the song — it's a very good formula. Steve Lindsey is a talented writer / musician who just doesn't have the support he needs. The poor old Planets are as lacking in image and identity as fellow Rialto act the Korgis. Steve — be sick on people... get notices. Buy some light trousers, you owe it to yourself.

**JIM CALPALDI: 'Child In The Storm' (Carrere).** Sounding uncannily like Van Morrison would singing an old Jefferson Airplane song, Jim shares vocals with Vicky Brown. I would say this stands as much chance as a fart in a force ten (even one of mine). Old hat stuff like this might be popular amongst the aging hippies who run the media, but the kids who make up the singles market will ignore it completely so what's the point?

**NARADA MICHAEL WALDEN: 'The Real Thing' (WEA).** Taking a break from making other people rich and famous, Walden has another one of his goes on his own. Things go better with Coke, unfortunately this isn't the real thing. Give me Joe Dolce anyday of the week, squire.

**THE NOLANS: 'Attention To Me' (Epic).** The Nolans are brilliant, basically. Superb, consistent, entertaining, determined, professional, Irish (so no one's perfect), have a sense of humour and I think I'm in love. If I was stranded on a desert island and I had to choose one group to take with me, I'd choose them. Just think of the fun we'd have at the weekends.

**REO SPEEDWAGON: 'Keep On Loving You' (Epic).** Massively successful elsewhere, I'm heartened to see that the good old UK remains impassive and massively unmoved by such boring old groups. I was even going to review Journey's single, but it was even more boring than this. See, I have this Boro-Meter implanted in my ears and my brain shuts off automatically if the system — click

**HEATWAVE: 'Jitterbuggin' (GTO).** Is it OK to like clichés?

**STEVIE WONDER: 'Lately' (Motown).** Guess.

**DAVE STEWART AND COLIN BLUNSTONE: 'What Becomes Of The Brokenhearted' (Stiff).** I'm delighted to have the excuse to re-review this single, since it's been taken up by Stiff for distribution through CBS. A brilliant song is given a fantastic lift by Blunstone's vocals, who is gifted with a fabulous voice. Shame he's such a shy person — he seems to have always shunned success. What a waste. Anyway, this is simply spitting.

**JUNCO PARTNERS: 'Tall Windows' (Energy).** An interesting amalgam of anti-heroes. Their singer, John Anderson, is a victim of the Maurice Chevalier syndrome. (What does that mean? "Thank heaven for little girls" perhaps). 'Windows' is as suitably pretentious as it's long. Anderson reminds me of Peter Perrett. At best, this is "alternative", at worst it's unmemorable.

**ALKATRAZZ: 'Rockin High' (RCA).** Another of RCA's dust-covered singles. I wonder how they manage to impregnate all their singles with something resembling talcum? Perhaps their singles suffer from BO. This is particularly smelly formula rockpop. Click.

**FOETUS UNDER GLASS: 'Spite Your Face' (Self Immolation).** Starts with a sound resembling an industrial heater being switched on. Self immolation, by the way, means setting fire to yourself. Apparently, there is a triple album on the way — six sides of this? Unbelievable.

**ALBANIA: 'Kaytie King' (Chiswick).** Not a lot springs to mind when confronted by this. I suppose reviewing singles is like acting. It's not what you say, it's the bits you don't. In theory, I shouldn't have mentioned this at all. But then you wouldn't know how bad it is.

**KLEEEER: 'Get Tough' (WEA).** More depth disco. "When the going gets tough, the tough gets going" is the profound philosophy behind this. I seem to remember Maurice Oberstein, now the famous MD of CBS, used to say something along those lines. There must be something in it, look where it got him.

**THE FINEST HOURS: 'Without Prejudice' (Black Label).** John Williams masterminded this highly-original novelty record. It's a recording of the man who used to do all Churchill's speeches for him. All that "fight them on the beaches" stuff was recorded by a gentleman whose name escapes me, because Churchill was always too busy to have the time to go into a studio to record all his stirring messages to the nation. Williams has now set one of the famous speeches to music, and the result is not that bad really. It's unusual enough to work. Perhaps Motorhead will do the same with Adolph Hitler's material.



• REFORMATION •

# JOURNEYS TO GLORY



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## So Four, so good

GANG OF FOUR: 'Solid Gold' (EMI EMC 3364)

By Simon Ludgate

THEIR STRENGTHS lie in originality, careful thought, dry humour. They have survived the mixed blessing of adoption by the trendy music press as heroes of the new order, the uncompromising champions.

They have, as a result of perhaps too much awareness of themselves, guarded their development jealously, including designing and illustrating their sleeves themselves in an effort to keep control and be seen to keep control.

They had moderate sales with their debut album 'Entertainment', and were banned from Top Of The Pops in a petty display of corporate paranoia. As usual, their strong principles kept them from compromising.

On 'Solid Gold', the principles are more principled than ever: few opportunities for a bit of light relief and a laugh here, although the pressure on the listener is always cleverly maintained to within a tolerable level. The war on fascism, body fascism in particular, continues.

'Entertainment' was a misguided, frustrated, scintillating debut. Ex-manager Rob Warr and the member of the group tried to pull its production in too many directions at once. For this album, it was decided to bring in Jimmy Douglass from the States to produce — thank God. It was a decision which has paid off, as Douglass has given the production it sorely needed. Plus the fact of course that the Gang

Of Four sell many more albums in the States than they do here, so a Yank at the controls for that reason alone is important.

But what a good job they've done between them! Every note is crystal clear, King's vocals are word perfect, every beat a planned exercise in anarchy. 'Paralysed' and the single 'What We All Want' are so good they carry you through 'Keep It', 'Cargo' and 'Why Theory?' — three accident black spots. 'Outside The Trains Don't Run On Time' is sandwiched in between, the familiar jibe at Italian fascism of the past receiving a bright new lick of paint.

Sluttering instrumentals reflect the dissatisfaction and frustration of the lyrics: "What I wanted now seems like a waste of time". "Could I be happy with something else?". Questions and more questions.

'What We All Want' is a satisfying amalgamation, previous ideas are drawn together at last in just one song.

Tension is increased on side two. Fascism gets a good whack across the scrotum by King. The familiar political themes of 'The Republican' (Reagan) and 'Ditch' are added to by 'A Hole In The Wall', where body fascism also gets to eat lead. "Stay in bed or in the kitchen," gloats King as he attacks the stereotyping inflicted on women.

'He'd Send In The Army' provides a thundering, staccato ending to side two, a sparse intro giving way to a beefy beat.

The Gang Of Four have improved their individual and collective ability to express themselves. The Gang's brave, unconventional ways have won the day for them again. +++

### SPLIFF: 'The Spiff Radio Show' (CBS 84555)

By Frank Plowright

GERMAN music known outside Germany always seems to concern extremes; From the vapidity of Boney M through the musical visionary of Conny Plank to the unbridled eccentricities of Nina Hagen, to whom Spliff were once the backing band. Their brand of parody rock labels them as another extreme while remaining both accessible and interesting. It's been a while since the band split from she of the distended epiglottis and the time has been spent producing the Spliff Radio Show, a two hour rock opera from which this album is distilled. Presented in the format of an American record show (complete with adverts and jingles), it concerns the rise of archetypal rock star Rocko J. Fonzo, who crawls out of a dustbin to be discovered by record moguls who market him through various musical permutations. Along the way he encounters all the trappings of the business: producers, drugs, groupies etc. each is represented in musical form with a cynicism born out of experience.

Musically the album switches effortlessly from the smooth rock of 'Sweet As A Radio' to the reggae of 'Producers', from the sleaziness of 'Cheap Chicks' to the lunacy of the advert pastiches, and from the dance rhythm of 'Disco Kaine' to the punk sound of 'Baby I'm Bored'. It's all quality stuff too.

Conceptually, it's been done before, by Frank Zappa and especially the Tubes. However rock opera, parody or otherwise, is a facet of the industry that's never

been deeply explored beyond concept albums and innovation is always welcome. In a tired rock business Spliff offer a contemporary alternative. +++

### NEW MUSIK: 'Anywhere' (GTO GTLP 04)

By Chas de Whalley

IF NEW Musik hailed from the North of England, sang about the fading glories of an old Europe and dressed Berlin bierkeller style they'd be regarded as trailblazers and superstars by now. As it is they're from Tooting, look like bank clerks and are consequently scorned as a mere pop group by those "in the know" on the music press. Which is very strange when you think about it since, with their big hit singles of last year — 'Straight Lines', 'Living By Numbers' and 'World Of Water' — New Musik almost single-handedly pioneered electronic futurist disco with such success you'd reckon they have picked up some critical kudos on the way. But not a bit of it.

Trouble was that New Musik favoured a bright, optimistic sound, and took their melodic cue from the Beatles. Conveniently forgotten was the fact that New Musik mainman Tony Mansfield and his engineering cohort Pete Hammond are arch exponents of stereo excitement and sit in their down-at-heel studio committing sounds to tape that are every bit as ingenious and innovative as the work done by your Martin Hannetts, Conny Planks or whoever else is the darling of the avant garde set this week.

'Anywhere' is New Musik's second album and if you hadn't guessed already it sounds out-of-this-world. It could be that the

songs on it aren't as immediately commercial as the hits that graced their last LP 'From A To B' (although 'Luxury', 'Churches', 'Carving Knife' and 'Room One' are very neat indeed). But who cares with a production job like this around. On a bedrock of Phil Towner's incisive drumming and Tony Hibbert's solid bass, Tony Mansfield and keyboardman Clive Gates have created chains of cool, clear acoustic guitars, shimmering synthesizers and wispy vocals.

By comparison the likes of Ultravox, Visage or Duran Duran sound like so many dead butterflies. +++

### THE CONGOS: 'Heart of the Congos' Go-Feat (Beat 2)

By Mark Total

THE CONGOS are, like so many Jamaican bands, made up of various interchanging personna. The only name that really steps out and hits me at first is that of drummer, Sly Dunbar (he of Sly and Robbie fame) and legendary producer Lee 'Scratch' Perry.

Opening track, 'Fisherman' shows the immense vocal range of this band, smooth and soulful. It sounds like an amalgamation of many of my

favourite reggae features.

'Congoman' just lifts me off my seat with its heavy African rhythmic and chant-like procession. It's reminiscent of David Fanshawe's 'African Sanctus', combining tribal influences with Western, or in this case Jamaican, music.

No two tracks sound the same and 'Open Up The Gate' just adds another picture of The Congos' brilliance. I'd like to add a note of gratitude to the Beat who are responsible for bringing this piece of music onto the market again.

+++

### GRACE SLICK: 'Welcome To The Wrecking Ball' (RCA AQL 3851)

By Nick Kemp

GRACE SLICK's latest offering on RCA has the ingredients of a fine album, but not quite the finesse she's capable of.

Opening with the title track, it's immediately apparent she's lost interest in the subtle, preferring to rock along in traditional US style. The opener reeks of Aerosmith, Slick sounding like a female Steve-Tyler. 'Mistreater' follows, and this time Grace thinks she's Joan Jett, fronting Aerosmith. Again, a disjointed verse but the middle eight is pretty catchy. 'Shot In The Dark' is a basic rock song with a fine melody displaying Slick's vocal range to a greater extent. 'Shooting

Star' closes side one, and is the best of the side with the superb melody and singing. Side two and the album is beginning to look a bit of a disaster except for 'Lines' which begins with what sounds like Grace being garrotted but suddenly takes off. A pseudo reggae riff which is really quite catchy and a very distant chorus. 'Right Kind' is great!

'Welcome To The Wrecking Ball' has already achieved chart status in America, probably due more to the name Grace Slick than musical merit. But it's a reasonable offering, lousy in patches and brilliant on occasions. ++ 1/2

### ROCKET 88: 'Rocket 88' (Atlantic K50776)

By Philip Hall

IF YOU wanna get the best results out of this album observe the RIAA high frequency roll off characteristic with a 500 cycle crossover. But don't let that pretentious tip from the sleeve notes put you off.

This is an old mates' affair from a loose band of musicians who get together for the occasional gig to satisfy their love of playing jazzy boogie-woogie. The band are the brainchild of uncredited Stones' keyboard player, Ian Stewart. Recorded live in Hanover this album features contributions from Charlie Watts, Alexis Korner, and Jack Bruce. +++

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## FUNK ME



MARVIN GAYE: full of hope

### MARVIN GAYE: 'In Our Lifetime' (Motown STML 12149)

By Paul Sexton

IF GOOD notices were decided by the artist's treatment of the press, and generally by whether he deserved a good review, then it wouldn't really have been worth Marvin Gaye's while releasing a new album at all. In short, he's been messing about for quite a long time, cancelled LPs, tours and interviews.

But then... in his lifetime, recently anyway, there haven't been many causes for celebration; two marriages have gone their separate ways and I must say I respect the man for bothering to carry on at all. And even more for turning out such a hopeful, brave album as 'In Our Lifetime'. Because of last year's cancellations, it's the first record since the accomplished but depressing 'Here My Dear' in 1978, which was almost a celebration of his melancholy and anger. 'In Our

Lifetime' is not the great comeback album, but it's stronger than we had any cause to expect.

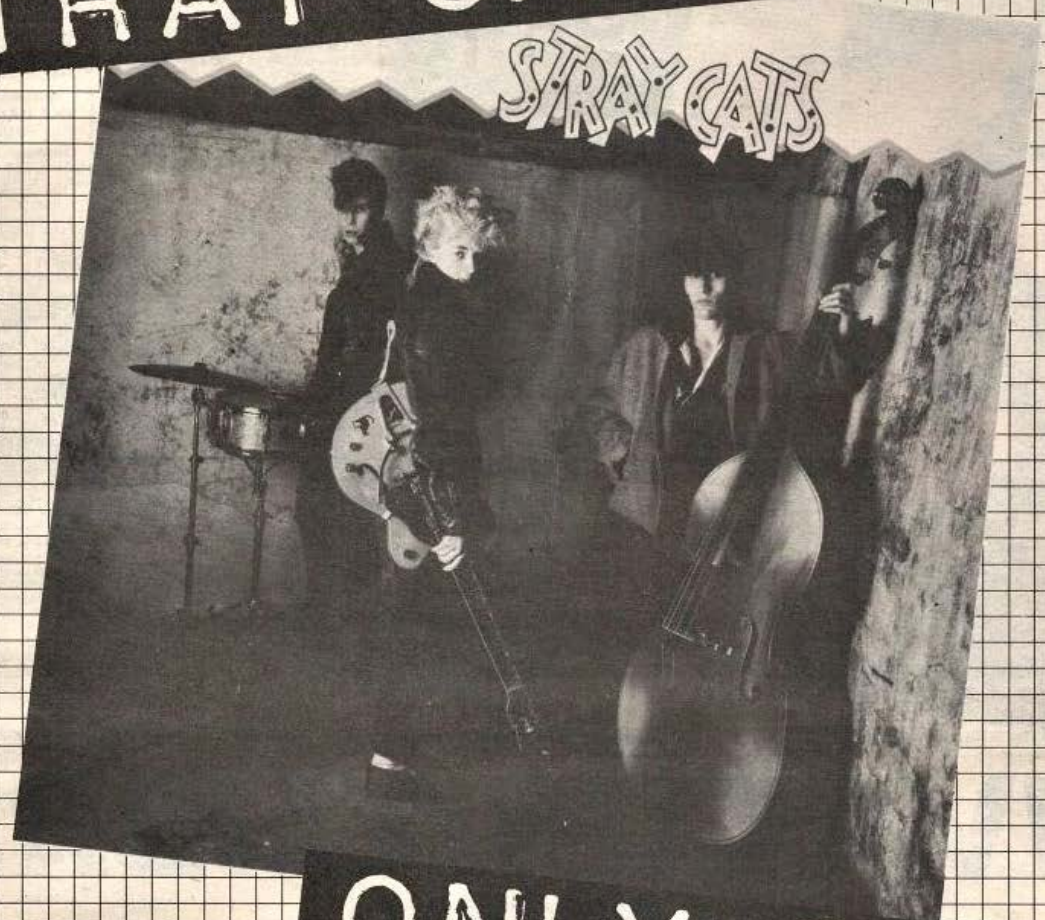
The American single 'Praise' the opener, must be the most happy of the set, with a bouncy, hopeful feel and a sense of Gaye's comfort from his religious beliefs. But it's not a gospel LP by any means, none of 'em have been. 'Heavy Love Affair', probably the hottest dance track, is lighter than it sounds, and happy again; 'Funk Me' uses handclaps and harmonies to effect a similarly easy atmosphere. There aren't many hooks to catch you on the album — certainly not at first play — but 'Love Party' almost makes it there and could be a 45.

Still there are moods, with Marvin musing on 'Life Is For Learning', but the emphasis is very definitely on hope for the future. Many of these songs are in the old seventies Gaye style, rolling along, creating an overall bonhomie.

It's an album with a stiff upper lip and if you're really a fan, your patience will let you like it. +++ 1/2



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# WHAT'S THE POINT

**JUDAS PRIEST: 'Point Of Entry' (CBS 84834)**  
By Mike Nicholls

CUTTING THROUGH the chair of Castle Donington like the heavy-duty combine harvester they are, Priest soon joined the UFO and Saxon in the ranks of one LP they've managed to undo all that by coming up with one slightly clinker. Gone are the acceptance bravado of 'Living After Midnight' and 'Take On All The World'; the endearing banality of 'Breaking The Law' and even the Slade-style cameraderie of 'United'. In their place come a lacklustre collection of rock clichés: predictable titles like 'Heading Out To The Highway' and 'Troubleshooter', predictably played by guitars and drums that would be at home in any Anglo-American gross out combo of the past 15 years.

Admittedly Rob Halford's personalised brand of phrasing gives some semblance of individuality, but the songs are so weak that he does himself, not to say his fans, a big injustice. Excitement — and here's a band that knows a bit about that — is at an all-time low and the occasions where rifferama successfully transmogrifies into those familiarly mesmerising chord progressions are few and far between.

The hook on 'Turning Circles' gets pretty close but is hardly deluged with fresh ideas.

For the rest, the medium is the tedium and 'Point Of Entry' is nothing less than a complete disservice all round. + +

**HEATWAVE: 'Candles' (GTO GTLP 047)**

By Paul Sexton

NOT MUCH more than a year ago, the only candles that Heatwave were thinking about were the ones burning low on their career as chart groovers, as Johnnie Wilder Jr lay on what might have been his deathbed after a serious car crash. Now Wilder is back in action, — albeit confined to a wheelchair — and after the candles are relit.

'Candles' is a soul album of completeness to rival 'Off The Wall', 'Give Me The Night' or 'Light Up The Night', to name the latest works of Rod Temperton's musical associates. First off, the bandits of the beat return warmly with 'Gangsters Of The Groove', and there's no turning back then. 'Jitterbuggin'' hits a 'Stomp!'

groove, 'Party Suite' buzzes along, woodier, strings, horns et al, and Johnnie Wilder shows he never lost his touch for a sweet tune with 'Turn Around'.

Elsewhere, Lynsey De Paul tells you where she's been all your life with a co-writing credit on the pretty 'All I Am'; Johnnie goes crazy on 'Goin' Crazy', and Temperton comes back with the two most complete pieces of contemporary pop / soul on the record, 'Posin' 'Til Clozin' (also the best title, yes?) and 'Dreamin' 'You'. Throughout, those dapper heatwave harmonies and arrangements are stronger than ever. + + + +

**THE BARRACUDAS: 'Drop Out With The Barracudas' (Zonophone ZONO 103)**

By Mike Gardner

THIS represents a change in tack for Britain's only surf'n' combo.

Gone are the striped T-shirts, the white jeans and the surf boards. In its place is the less frothy reality that they've constructed by corrupting the not so pure genres of psychedelia, garage punk, folk-rock protest and gritty rock 'n' roll. The Flaming Groovies, Byrds, Standells, The Seeds and other good, bad and plain ugly legends from that period are all subjected to the Barracudas brand of grand larceny to good effect.

The Barracudas have a level of affection, respect, freshness, excitement and an overwhelming sense of mischief to their source material that never allows them to stray over the boundaries into the pedantic. Their attitude of studied incompetence also helps and makes them almost impossible to hate.

Hearing this album you can tell that the boys will hope that the album gets panned by the critics and will get discovered as a forgotten classic in 10 years' time. But it's silly to forgo the pleasure of this vinyl so buy two copies one to play now and one for your time capsule for the far distant future when the world finally catches up and allows The Barracudas their rightful 15 minutes of fame. + + + + 1/2

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# HEAD OVER STEEL

**ALI MACKENZIE** takes everything at face value. He's the most forthright sonofabitch I've ever encountered, possessing an often humourless demeanour which makes no provision for frills or dressing.

If the scriptwriters of Coronation Street had decided to make Len Fairclough a drummer in a band instead of a jobbing joiner, he'd be something like Ali Mackenzie. I fully expect that by the time he's finished reading this piece he'll have at least six points to later pin me down on, and debate over.

It was perhaps inevitable then that if one Cuban Heel was to be responsible for inducing their long overdue 15 minutes of fame and fortune, it was Mackenzie.

In terms of the race to break themselves nationally, The Cuban Heels unjustly became something of a local standing joke. Defending the Heels' multiple musical merits — while watching Orange Juice's, Josef K's and Altered Images' turn up virtually overnight and turn heads

amongst London's music biz elite — was never easy. Lots of pride was swallowed.

The Cuban Heels were one of the first bands to emerge from the punk boom when it reached Glasgow in 1977, cutting a record which survives only as a reflection of the period. What's happened between those days and the present matters little.

Their existence was filled with sporadic gigs, anxious hopes and broken words. London lies. They always argued that they were good enough to be up there with the best of them. Until now, nobody seemed to believe them.

Through Mackenzie's instigation, the Heels have just signed a deal with the mighty Virgin empire, who have also picked up on the Mackenzie-founded Cuba Libre label.

It boasts such as yet undiscovered stars as the infectiously entertaining Shakin' Pyramids, the quaintly manic James King and the just plain talented Willie Gardner.

All parties will have their products marketed, promoted and distributed by Virgin's considerable muscle.

When I encounter three quarters of The Cuban Heels — guitarist Laurie Cuffie has gone home — they



**NICK CLARKE** of the Cuban Heels

look positively smug. Mackenzie as usual is quick to turn on me, forcibly, saying they're happy. I half believe him.

He's flanked by vocalist John Milarky and bassist Nick Clarke, and my attempts at trying to be deliberately antagonistic to spur them into angry quotation are quickly sussed.

Mackenzie, (who else) leads the verbals.

"For us to have come through the last six months and not got a recording contract would, I think, have been rough justice. Now somebody else actually believes in us and is prepared to spend a lot of time and money putting our music across. It's really up to us from now on."

Clarke: "We've been going for so long that people start thinking you're an old band — that's a load

of shit, we're just starting now."

Mackenzie: "Bands like Orange Juice, Josef K and Altered Images have got this recognition all of a sudden, but they haven't actually done anything. Maybe they have a lot of credibility with some of the music papers, but if you call success selling 10,000 singles, then that's up to you — but I don't. Adam and The Ants are flogging three quarters of a million — that's what I call success."

He follows up swiftly with what he sees as the band's collective aims.

"All we want is a degree of success, but with absolute credibility at all times.

"There's no way we're gonna really compromise. Good parallels would be someone like The Jam or The Beat — bands who make great hit records while retaining that credibility all the way through.

"And it's the same for the label. Maybe labels like 4AD or Human are what they think is progressive, but you never hear of them getting into the charts and there's no way they're gonna do it either. It's like a minority market."

The Heels plan to consummate their Virgin liaison with a single in March, followed quickly by another 45 as a taster for an album.

Reviewing one of their gigs in January of 1980 I recorded that — "The Cuban Heels are typical of the surge of fresh blood in evidence north of the border. Still hungry enough to want to, and vibrant enough to succeed."

That still applies these days, only in double measures.

Ironically though it's The Shakin' Pyramids who could provide the springboard for their mentors. Their single 'Take A Trip' will be the acid test when it's released in March, and what, with the current rockability fact they've already got to a wedge in the door.

I wonder aloud to Mackenzie, Milarky and Clarke how they'd feel if the Pyramids were to glean the benefits of their endeavour. Mackenzie dives in:

"The Cuban Heels are obviously the most important thing to me although I'm also more involved in the Cuba Libre aspect of operations. But if the Pyramids break, for me it will be personally pleasing — but also I've no doubt in my mind that we are going to be much more of a long term prospect than them, and probably be much bigger than they could ever be."

Clarke: "The Pyramids are much more instant than we are, because really, they are brilliant at what they do. Whereas with our material you'll either love it or hate it — I don't think there's any kind of middle." Mackenzie: "Every company in the country is signing a token rockability band because it's in vogue, but I don't think Branson or Draper have ever been really honest enough to say that. I think that the Pyramids are genuine and that's what comes across to everybody. I see them lasting if they personally as guys can hold it together — if they can do that there's no reason why they shouldn't last for years."

**BILLY SLOAN**

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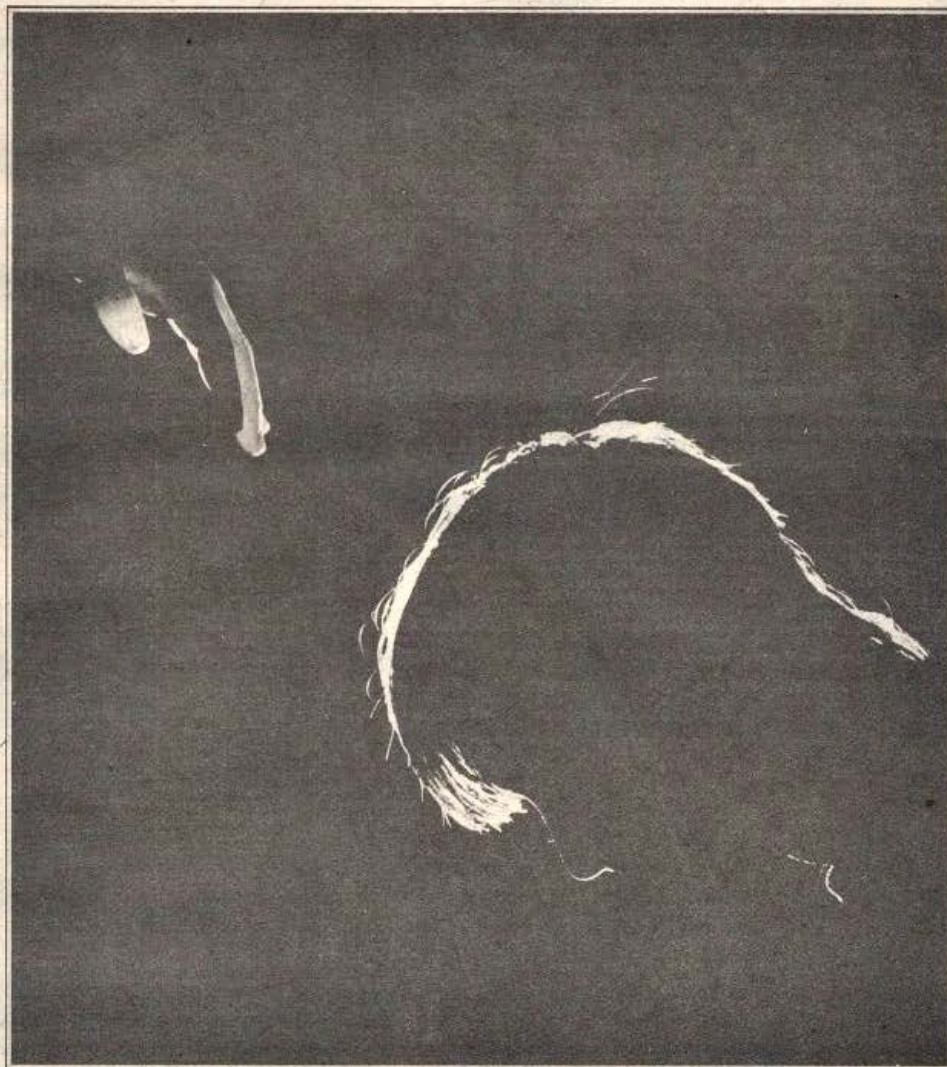
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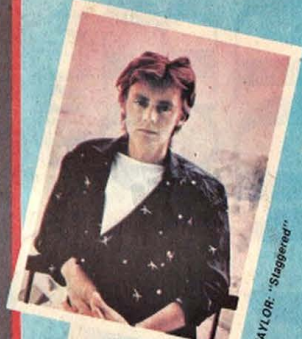
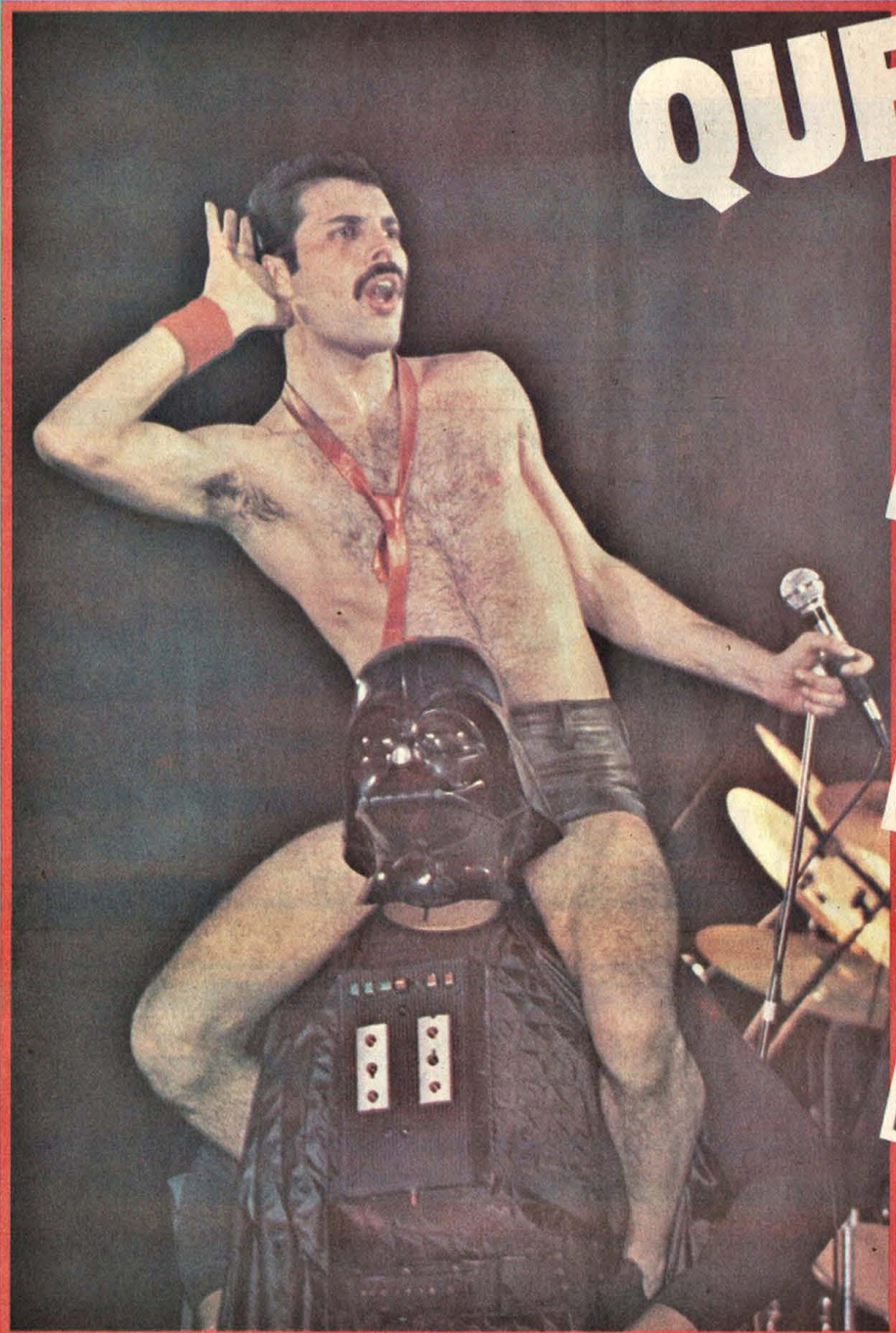
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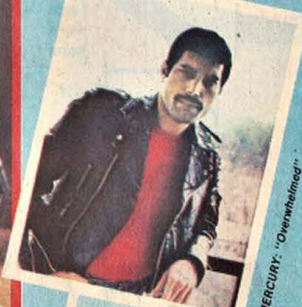
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# QUEEN



TAYLOR: "Slagging"



MERCURY: "Overwhelmed"



MAY: "Incredible"



DEACON: "Stunned"

## BUENOS ROCKERS

From MIKE REYNOLDS and MIKE ASHWELL in BUENOS AIRES

QUEEN have brought a whole new meaning to the word revolution in South America. For the British superstars, who are sinking nearly \$1 million of their own money into a two-week tour of the Continent, have turned the Latin Americans on their heads with their unique brand of rock.

We watched in amazement from the grandstand of the magnificent purpose-built Velezarsfield soccer stadium in Buenos Aires last Friday, on the opening night of the tour. A happy, swaying crowd of 40,000 Argentinians — ranging from small children to mothers and fathers — applauded politely as the strains of their country's World Cup victory song boomed through the giant speakers.

### CARNIVAL

Then it was Queen's turn. And if lead singer Freddie Mercury had any doubts about how they would be received they must have disappeared with his first look at the audience. Everywhere, from the top of the stands to the grass near the stage, people were holding up lighters — and calling for their favourite Queen songs in English. It was an incredible moment, and one which left Freddie Mercury "overwhelmed", as he revealed later. "We just didn't know what to expect," he told one reporter. "Then I realised that they knew the words of our songs, and they wanted to join in just like the best British audiences. It was fantastic."

The Queen concert, which was repeated the following night with many Argentinians clamouring to be present at both gigs, was played out in a typical South American carnival atmosphere. Outside the stadium the temperature was in the eighties — and very humid. On stage, underneath the huge rack of lights, it must have been nearer 100 degrees F, with the group glistening with sweat as they ran through a two-hour set.

### BRAVE

And if anyone had been expecting trouble, they were wrong. Queen were whisked to and from the gig as efficiently as visiting statesmen, with police outriders flanking them at all times. But the Argentinians just wanted to hear the music . . . to get their chance to sing along.

Queen's tour, the first real visit by a major rock group in South America (Police only played several small gigs), will be costing them £30,000 a day until they wind up in Rio de Janeiro in Brazil this weekend, playing to a crowd that's expected to top 120,000. But to them, even if they only manage to cover their costs, it's money well spent.

As guitarist Brian May said, amidst the euphoria that followed Friday's opening gig: "It's a real revolution, but this time it's a peaceful one." And when he was asked, why South America? his answer was simple. "No — one has ever dared to

play South America before so we thought: "Why not be first?"

From the very first song Queen's brave decision proved to be the right one. After numbers like "Bohemian Rhapsody" the applause was overwhelming, shouting and whistling rising above the clapping. But the audience was different from a British one in one way; after about 35 seconds the clapping stopped and calls of "Sash!" took over. The Argentinians didn't want to waste a moment, and this was their special, polite way of getting what they wanted.

The very best reaction of all was saved for "Love of My Life" which has been in the Argentinian charts for an incredible 16 months. Over 30,000 voices joined in the song — in word-perfect English!

### JUBILANT

Away from the concerts the reaction to the trail-breaking tour had a marked effect on the group themselves. Sometimes anxious in the past to avoid confrontations with the press Queen performed a mini-revolution of their own in Argentina: only minutes after their last encore they'd invited journalists and photographers into their dressing room to share their obvious delight!

And it was Freddie Mercury, beaming and relaxed and ready to talk to anybody, who treated the American and British press to a lavish meal at a restaurant the night after the second concert had been

beamed live on national TV. As much of a celebration as a meal, the festivities lasted until dawn.

"We had no way of predicting what would happen, but we've been amazed by the behaviour," said Roger Deacon. "I've been very impressed by the way things have been handled."

While the other three members of the group confessed that they still hadn't got over the shock of the crowds knowing their material so well, and being so ready to accept them, "I was overwhelmed that first, they knew the songs at all, and second, that they sang them so well," said a jubilant Brian May.

By Sunday the previous night's celebrations had become a hangover and just a memory. And for Queen, who've brought a crew of 40 people and something like 75 tons of equipment (including two stages), so one can be set up in the new location as one is being used) it was time to get back to work.

They'll be moving on to Brazil, to play Sao Paulo and Rio de Janeiro, and also returning to the Velezarsfield stadium for a farewell concert. The way things are going Queen will have something like 40,000 new South American fans by the time they return to Britain later next week.

And for the hot-blooded South Americans they'll leave behind the memories of an historic and bloodless coup.



# MAILMAN

Write to: MAILMAN, 40 LONG ACRE, LONDON WC2



*Herdy*

## BRILL ABBA

ANOTHER WEEK gone, and still no mention of the brill, BRILL BRILL group called Abba. This is my very last warning, otherwise I'm going to come up to London and ram your stupid heads into (censored). Phil Clarkson, The King Of Torbay (and the natural successor to the Prince of the Pteridies and the Twit of New Barnet), Devon.  
\*Well, just in case your mum's reading this as well . . . — Mailman

## PISSBAG'S LAMENT

I WAS very interested to learn after reading last week's issue that the Virgin Prunes are in fact myself. Does this mean that I am a schizophrenic with a multiple identity? Or does it just mean that Chris Westwood is just an old prune himself?  
Federico Enzoio, Norwich.  
\*Threat! Action! An end to smug passivity! You, not the Virgin Prunes, are the way ahead, the death knell of cast "product". Find and ENJOY!! — CW (and you can dance to it!)

AS A first time reader (last week) I read Chris Westwood's "interview" with the Virgin Prunes. Tell me, is he always that pretentious? David Manners, Litthen Drove, Cornwall.  
\*See above (sic). You may never have another chance — Mailman

I HOPE that the so-called "feature" by Chris Westwood on the Virgin Prunes was the last you'll let him write, if such a thing can be called writing. He's so miserable you can't even laugh at his "concern". John Wishart (for it is he), Maida Vale, London.  
\*It was and it is, and now that it's happened we're all crying about letting him go. Seeeya, then, old Pissbag. We've loved and laughed at you once too often. "Life?" "Existence?" "The process?" It just won't be the same without you. And is that such a bad thing? The answer (sorry Chris) is YOU — Mailman

## LEST WE FORGET

Memo: to: Mark Total  
From: Rob Blake, and everybody at Leicester De Montfort Hall on February 22 1981.  
Mark, you are a prat! It was a total sell-out. Ha bloody ha!  
Rob Blake, Loughborough, Leicester.  
\*Glad to be of service — Mailman

## POMPOUS BORE

IT DISGUSTS me to see such utter rubbish in the charts — stuff which also gets over exposure on 'Top Of The Pops'. I'm talking about names like Fred Wedlock and Joe Dolce, to name but a few. Adam and the Ants have no less than three singles riding high on the charts and have never been seen on TOTP.  
Yours antly, S Boscail, Pulborough, West Sussex.  
\*Never been played on 'TOTP'? Either the post is a whole lot worse than we actually think it is (and you posted this letter in 1979) OR your bedtime's been put forward to 7 o'clock. Either way any act appearing in between shots of Adam's ugly physog is a relief! — Mailman.

## IT CONTINUES

A FEW months ago I wrote to you agreeing with the views of a woman's group about the Thin Lizzy single 'Killer On The Loose'. Now some stupid woman has totally discredited that organisation with a whole stream of junk about the Specials' 'Do Nothing' being about police brutality, Bad Manners' 'Lorraine' being about wife beating, and capping it all by attacking OMD's 'Enola Gay' for being 'disgusting' and 'terrible'. Is she thick? Groups sing about things that occur round about them — such as violence within marriages, and racial hatred. Unlike 'Killer On The Loose' all the songs mentioned are comments, not encouragements. Women like Mrs J. Thornutabile should get it right and stop interfering. And, if she is so pure and innocent why in the name of sanity does she read Record Mirror anyway?  
John Maxwell, Oakington, Cams.  
\*To know your enemy is to beat them, so to speak. Personally I can't wait for the worthy attacks on Joe Dolce's 'Shaddap You Face', a harrowing tale of inner city overcrowding and deprivation, fully outlining the horrors of minority group re-adjusting in an alien environment. What Joe Dolce should realise is that mothers are people like everybody else (even if they are Italian) and his snide, sexist comments only serve to underline how little that he (cont'd next week) — Mailman.

## BIG 'EAD

I LOOK into my crystal ball and I see the 'Next Big Thing' clearly. I see a reflection of my own head.  
Michael O'Connor, Killarney, Co Kerry, Eire.  
\*Congratulations! The eighth today, the 12th this week, and the 965th this year. And — who knows! — one of you might be right — Mailman.

# NAZIS? — NOT US

## say Spandau Ballet

DEAR SUNIE, thanks very much indeed for nothing, for just stopping short of calling us Nazis in your review of our album last week, that was really wonderful of you. We aren't Nazis, fascists or Tories, and we are not stupid either, as you seem to imply with your patronising "little knowledge" comment.

We are all quite conversant with the political history of the 20th century and we don't need lectures from you or anyone else. Yours is the ignorance in not realising that heroic and classical imagery has been used in many other contexts, too numerous and varied to mention. No, I'm sorry, we are not going to apologise for the way they look, what do you suggest — we scar each other and sit in dustbins? So, please will YOU tread a bit carefully and do a bit of homework before expressing your touching concern for all our welfare.

Also, while talking about misrepresentation, would Record Mirror please withdraw the complete lie that appeared in last week's 'Don't Look Now', as none of the group was involved in a fight or were thrown out of the Embassy as stated. Thankyou, Spandau Ballet.

## FOR THE RECORD

I AM writing (and not even charging) in connection with the vilification of both myself and Spandau Ballet in your supposed album review in the issue of RECORD MIRROR dated 14/2/81. The suggestion that either myself, or the band, are fascists — or that we are toying with pseudo-fascist imagery — is so unfounded that it is almost fraudulently laughable.

I am a member of the Labour Party and have a lifelong association with working class socialist politics. This, however, doesn't mean that I don't believe in strong, emotive imagery along with powerful, evocative use of the English language. "Why should the devil have all the good tunes?" Can the 'left' not utilise imagery and emotion? Just think of the Russian constructivist movement.

The idea of heroism (surely some mistake here? — Ed) and joy is one of pride in oneself; working class youth making the most of their own creativity, rejecting the stereotype that would have their class living in the gutter and loving every minute of it. Does all of *this* sound like the ravings of a neo-Nazi?

Finally I would like to counter your accusations that I/we are delving in areas about which we have "little knowledge". I hold a BSc in History and Politics, having graduated from the London School of Economics. I really wonder what qualification Sunie has that can justify an ill-informed attack on the politics of a group of people she has never met.

Robert Elms, Edgware, Middlesex.  
\*Freedom's just another word for nothing left to lose . . . " as the song goes, and you would appear to have a long way to go. You've been granted your right of reply (in full), but quite why so much of this should involve a smug definition of "stance" is beyond me (and probably Sunie as well). Keep your "chains of learning", and see how far they'll let you go. This debate is now open — Mailman.

## BIG HEADS

JUST WHO do Spandau Ballet think they are? They owe *everything* to Rusty Egan, and seem to have forgotten this very quickly. Take their recent non-appearance at the Rainbow for instance. The Ballet were "rumoured" to be appearing, but when Rusty asked them to come their only reply was: "We wouldn't be seen dead in such a place!"

Midge Ur came out and criticised their attitude and quite rightly too. If they want to become the top British band the big-headed Spandau Ballet should remember their friends and their fans. Perhaps they knew they would be shown up by the "old-timers" Ultravox and other performers?

Spandau Ballet are said to be one of the best bands in the land . . . and don't they just know it!

An angry Slids, Visage, Siouxsie, Ruts, Toyah, Adam and the Ants and ex-Spandau Ballet fan, Skidlat, somewhere over the Rainbow.  
\*Your loss won't be their gain, hopefully.



SPANDAU BALLET



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# IT TAKES TWO

MY FIANCEE and I, who're both 19, have been engaged for three years and are planning to marry in June. My problem is that when we pet heavily, or even make love I never reach orgasm. I enjoy sex, but feel I should be enjoying it a lot more as I never feel particularly aroused.

This depresses me, and I blame him, although I don't know who's at fault. At times, even though I love him very much, I feel like finishing the relationship and am having serious doubts about the marriage. Our relationship is becoming steadily worse because of the strain. We get on well in every other way.

It's not that I'm worrying about getting pregnant as we always use the sheath. I can't take the pill because of side-effects.

Is it worth getting married? Or would my frigidity break us up in the end?

Jane, Nottingham.

**\* How does your boyfriend feel about this aspect of your relationship? Does he know? Are you being as honest with each other as you'll need to be to make a serious marriage commitment? Don't simply dismiss yourself as frigid. It takes two. Maybe some extra communication about what makes you feel good, and how, is needed. You know what turns you on. Tell him.**

If you get sexually excited, you're almost there. All it takes is a little push over the edge. If you don't know how to find out, you can become more aware of your own sensual response by masturbating alone, or with your boyfriend, when you're together in a warm and relaxed atmosphere, giving yourself time to experiment. A relaxing massage before can remove the usual tensions and increase your general feeling of well being. (For do-it-yourself massage techniques see 'The Massage Book', George Downing, (Penguin). 'Treat Yourself To Sex', Paul Brown, Caroline Faulder, (Dent).

Many girls and women do have difficulty in experiencing orgasm through intercourse. The well known 'Hite Report', (Shere Hite, 1978), which analysed a total of 3,000 questionnaires completed by American women, showed that only 30 per cent of the sample experienced orgasm through intercourse, while 82 per cent reached regular orgasm through masturbation. But, unless you really don't fancy your partner at all, and have a total communication block with him where sex is concerned, there's no reason why you

shouldn't both work at orgasm for you.

Orgasm is, after all, no more than a basic body reflex which happens in response to sensual stimulation.

Even though you say you're not afraid of pregnancy, it may be that there's still a lurking fear at the back of your mind which won't allow you to let go completely. Try checking out an alternative form of contraception, with your GP or nearest Family Planning clinic.

If you both decide to stick with the marriage and feel the need for supportive expert help at any time, ask your doctor, Family Planning or make an appointment with the nearest Marriage Guidance office. Marriage Guidance can refer couples for informal sex therapy.

But, perhaps you'll decide that, although you love your boyfriend on one level, he doesn't turn you on sexually at all, and you'd prefer to move on. If so, it would be fairer for both of you to finish before, rather than after marriage.

## CAN SHE LEAVE

MY FRIEND, who is 19, has been admitted to a mental hospital as a voluntary patient, and now wants to leave. She would have somewhere to stay when she came out as she could share my flat, so that's no problem. She hasn't been "sectioned" but is afraid she might be if she tries to leave. What are her rights?

Yvonne, Greater Manchester.

The odds are that one in 10 of all British people are likely to spend some part of their lives in a mental hospital. Some, temporarily unable to handle outside pressure may choose to be admitted, while others may be referred by a court, a doctor or a social worker, because of "mental illness", not always clearly definable, psychopathic disorder, generally anti-social tendencies to creating trouble or violence; or subnormality, a general inability to take care of themselves.

People who are sectioned, referred for treatment, by a doctors report, very often against their will, cannot just walk out. Voluntary or informal patients, (the majority of people receiving treatment in mental hospitals), can legally refuse treatment and can leave freely at any time. If your friend is a voluntary patient she does not need to be officially discharged by a doctor and if she is clearly worried about what might happen if she even discusses leaving should not scare herself even more by going

through the social conventions. She is clearly worrying unnecessarily and it'll be up to you to help her through when she leaves.

It may be that she has told you this because she is frightened of having no place to go. Set her mind at rest and take her home.

Useful address for legal general information: MIND, 22 Harley Street, London W1. (Tel: 01 637 0741).

National Council For Civil Liberties, 186 Kings Cross Road, London WC1. (Tel: 01 278 4575 / 01 278 3259).

The Mental Patients Union, c/o Grass Roots Books, 109 Oxford Road, Manchester, publishes a useful booklet "Your Rights in Mental Hospital", price 75p including postage from the above address.

## STRESS

EVER SINCE I can remember I've had a stutter. It comes and goes, and although I seem to be able to control it sometimes when I'm with people I know really well, it always returns when I'm under stress at work, or when I meet new people. This makes my social life embarrassing and difficult, as you can imagine. Is there any cure for this or am I lumbered forever?

Andy, Walsall.

**\* As you can control your stutter when you're feeling relatively relaxed with friends, it may be that you've already developed some techniques for handling the problem but ones which only work when you're free of unwanted hassle and pressure.**

At times of greater stress it could be worth making a conscious effort to take more time before speaking and phrase your words more slowly. Experimenting with this kind of slowing-down technique could help.

For positive results your best course of action is to seek advice from a professional speech therapist. Make contact through your GP, or write to the College Of Speech Therapists, Harold Poster House, 6 Lechmere Road, London NW2 for details of a constructive course in your area.

## PENFRIEND

I'VE BEEN trying to find an exotic penfriend somewhere abroad for ages now, but want to avoid the kind of international agencies who take money for the service. For all I know, some of the more commercial ones are rip-offs anyway. Does 'Help' have any contact with foreign readers who also want to write? Jenny, Bristol.

**\* Even if you can't afford the airfare, making contact thru the mail is one way of reaching the sunshine while Britain freezes. Lots of Brits are wanted to write to penfriends, no**

# FEEDBACK

## PAWS FOR THOUGHT

DUO TO pressure from all you Rockabiles out there, especially Brendalee from Ilford who is taking an English examination in 'Stray Catium' (good luck) the true life story of THE STRAY CATS in black and white.

The Cats started to grow their whiskers just two years ago in Long Island, New York, when Brian Setzer (lead guitar, singer, songwriter and ex-Bloodless Phero), Slim Jim (drums) and Lee Rocker (bass) banded together. They decided to come to London in the early summer of 1980 due to musical frustration in the United States, armed only with their manager, Tony Bidgood, and a few dollars in their paws. The Stray Cats are certainly not a group to give up and walk away with their tail between their legs, for shortly after arriving in London, their unconventional musical approach attracted the attention of many major record companies. They chose to sign with Anista Records, 'Runaway Boys' the first single reached No 3 in the UK Charts a few days after release in November 1980. A second single, 'Rock This Town Tonight', is currently climbing the charts quicker than a cat being chased by a dog. 'Stray Cats', the first album has been tipped as album of the year. The band, currently on their first major UK tour, will follow up with a European tour in Spring and then to Japan. Here ends not only the

Stray Cat story so far, but also the dreadful puns.

Official Cat tour and mail order merchandise from Martin Goldsmith Promotions, 104 St John's Wood Terrace, London NW8. A fan club is in the offing - see this space for more info.

Goldsmith Promotions also handle merchandise for After the Fire, Joan Armatrading, David Bowie, Billy Connolly, Manhattan Transfer and Barry Manilow. See below for fan club addresses.

ADAM AND the Ants fans will be pleased to know that an OFFICIAL fan club has been formed, and any other set-ups may well be rip-offs, so don't risk your money by sending it to any other than the following: Bivouac, Adam and the Ants Fan Club, PO Box 40T, London W1A 4QT. Other fan club addresses: (there's gotta be ONE you like!)

After the Fire, c/o CBS Records, Soho Square, London, WC1, David Bowie, 'Bowie - Friends', 104 St John's Terrace, London, NW8, Manhattan Transfer, PO Box 14, Slaines, Middlesex TW19, Joan Armatrading, c/o Amanda's Bloom, AMP Management, 21 Wigmore Place, London W1, Billy Connolly, AMP Management, 21 Wigmore Place, London W1, Barry Manilow, 13 Beaufort Way, Ewell, Epsom, Surrey.

charge, no kickbacks c/o Diana Palmentieri, Tucuman 31, 5740, Chacabuco, (B), ARGENTINA, and H. Obeng, Ghana Education Service, PO Box M52, Accra, GHANA. We're surprised to find RM is read as far away from Bridlington and Bognor Regis too!

Other agencies we can recommend are The Commonwealth Friendship Movement, 23 Arundel Road, Brighton, Sussex; International Friendship League, Peacehaven Hostel, Creswick Road, London W3; Daily Telegraph, (never mind the political), Penpal Service, c/o John Izbicki, Daily Telegraph, 135 Fleet Street, London EC4, (enclose an sae each time you write for details). Or, if you fancy a whirl in the land of the rising sun, contact International Friendship Club, PO Box 5, Akabane, Tokyo 115/91, Japan. We'd like to hear from readers in colder climes, behind the metallic Iron Curtain too. Comments on other international services aimed at cross-frontier, cross-cultural communication would be welcomed too. Write to 'Help', with ideas, information; and if you're living here or abroad and want to bridge the gulf, your name and address.

## CHECKING

MY BAND has been offered a recording deal, but we're not too sure about its implications. Can you suggest how we can check it out before signing? We haven't got much time.

Name supplied, Greater Manchester

**\* To be sure you know exactly what you're getting into before you sign on the dotted line it's well worth taking advice from a music business legal specialist, who'll spell-out the deal you're being offered in layman's language and may be able to suggest useful amendments. To contact your nearest music business lawyer, write to the Music Business Lawyers Association, 16 St Martins Le Grand, London EC1, or ring the Law Society on 01-242 1222. If you're on a low income or are unemployed you can claim legal aid to cover the cost of consultation under the 'Green Form' scheme.**

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

## 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, WC2EJY.

Name: \_\_\_\_\_  
Address: \_\_\_\_\_

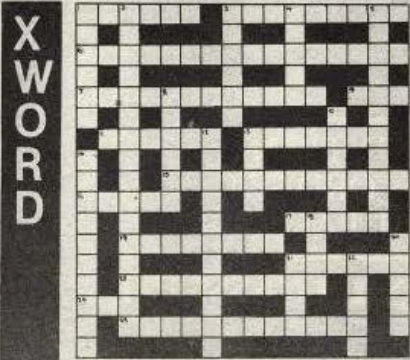
### SOLUTION TO LAST WEEK'S XWORD:

**ACROSS:** 1 Sound Effects; 6 Edwin Starr; 10 Call Me; 11 Masquerade; 12 Enola Gay; 14 Reed; 15 Kias; 16 Toyah; 17 Star; 18 XTC; 21 Never Forever; 23 Cars; 25 Plastaman Vibration; 27 Elvis Costello.  
**DOWN:** 1 Sheena Easton; 2 Don't Fear The Reaper; 3 Secret Affair; 4 Gimme Shelter; 5 Pleasure; 7 Walk On By; 8 Tom Hark; 9 Rush; 13 Ross; 16 Jona; 20 Fevers; 22 Visage; 24 Sun; 25 Ruks; 26 Them.

### LAST WEEK'S SOLUTION TO POPAGRAM:

(in order of puzzle). It's My Turn, Mac Davis, Bob Dylan, Stranglers, Honey Bane, Gangsters, Donna Summer.  
**DOWN COLUMN:** Madness

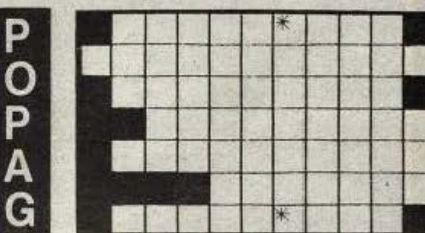
**LAST WEEK'S WINNER:** R McCready, 86 Thundersly Park Road, Bentleat, Essex SS1 1ET.



**CLUES**  
**ACROSS**  
3 His destruction is mutually assured (6)  
3 This started it all! for The Specials (9)  
6 1977, No 1 for Altha and Donna (2, 4, 3, 7)  
7 Get Happy Elvis single (4, 8)  
9 Pretenders 45 (3)

- 11 Don McLean No 1 (6)
- 13 Rulers in Dire Straits hit (7)
- 15 Rainbow hit (3, 5, 4)
- 16 Crawford or Newman (5)
- 17 He used to rise to the top in 10cc (5)
- 19 Rod's crossing (8)
- 21 He had Love x Love (6)
- 23 A Lonely Boy (6, 4)
- 24 Cliff Label (1, 3, 1)
- 25 Lion Heart follow up (5, 7)

- DOWN**
- 1 Recent Steely Dan LP (6)
  - 2 1980, Average White Band hit (4, 2, 5, 5)
  - 3 Former Deep Purple bassist who brought us The Butterfly Ball (5)
  - 4 Heavy weight Led Zep manager (5)
  - 5 Group that could see the Northern Lights (11)
  - 6 What The Easybeats had on their minds (6)
  - 10 Blondie No 1 (4, 2)
  - 12 Bowie hit from Station To Station (6, 5)
  - 13 In which Midge Ure first made his name (4)
  - 14 Friends of the Men in black (10)
  - 18 He was transformed by David Bowie (4)
  - 20 1973, Stones hit (5)
  - 21 Colourful Joni Mitchell LP (4)
  - 22 What you might find in a tea cup (5)



**POPAGRAM**

Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column spells out a band that pounds the beat, though they're not the Police. Remember the clues aren't in the correct order. You have to decide what the right order is.

In panic Bruce shouted 'The gun, Harry!', then found a hit (5, 5)

Now, in LA gin rock you'll see someone who created a classic tapestry (5, 4)

Even with a mashed blue carrot, Adam would still need the AA (3, 7)

Live up that torpid run just for Light Of The World (6, 4)

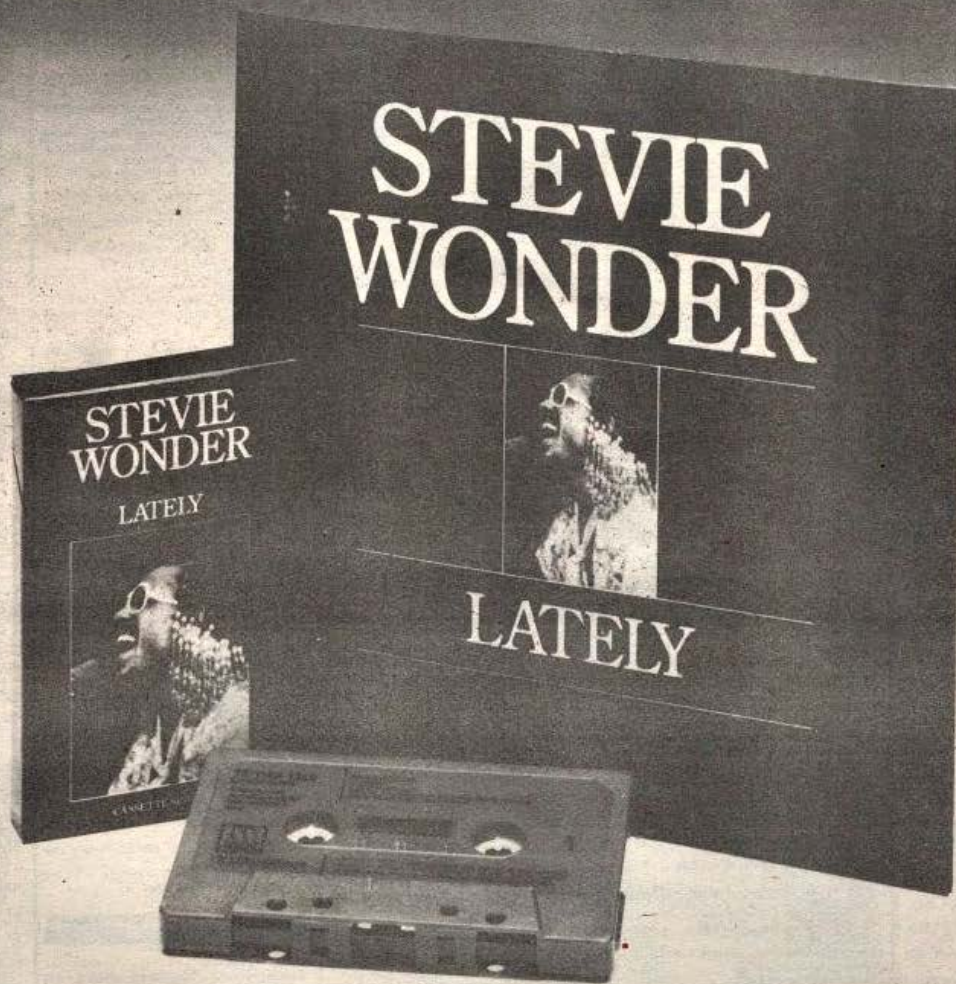
If I gave the ballet people a shiver and no pay rise (3, 5)

If I wrap me incorrectly will I find Canadian HM boys (5, 4)

Break a band with a lie you'll be enraptured (7)



# AT LAST, STEVIE WONDER'S ORIGINAL VERSION OF 'LATELY'



Stevie Wonder's new single "Lately"  
Now available as a 7" single (TMG 1226) and as  
Motown's very first cassette single (TCTMG 1226)  
Taken from the album "Hotter Than  
July" (STMA 8035)





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**

**MARCH 5**  
**BIRMINGHAM**, Cedar Ballroom (021 236 2694), The GB's  
**BIRMINGHAM**, National Exhibition Centre (021 780 2516), The Who  
**BOLTON**, Aquarius (652226), The Reporters / Peruvian Drumstix / Rivington Spvks  
**CHESTERFIELD**, The Fusion (32594), Anti Heroes  
**CLEETHORPES**, Clouds (66172), Gaskin Crokus / More  
**CRAYDON**, Cartoon, London Road (01 888 4500), Brett Marvin And The Thunderbolts  
**DUNSTABLE**, Queensway Hall (6603326), The Supremes / Mary Wilson  
**EASTCOTE**, Clay Pigeon Hotel (01 866 3358), The Breakfast Band  
**EDINBURGH**, Playhouse (031 665 2064), Jeff Beck  
**EGHAM**, Shorechill College, Coopers Hill, Englefield Green, The Zitz  
**ENFIELD**, Polytechnic, Queensway (01 804 1958), The Flatbackers  
**ETON**, The Christopher (Windsor 65949), Am's  
**GLASGOW**, Cinders (041 334 5321), Weapon Of Peace  
**GLENROTHES**, Rothos Arms (753701), The Cheaters / The Boogie Band  
**GRAVESEND**, Red Lion (66127), Chalice  
**HIGH WYCOMBE**, Nag's Head (21758), The Spectres  
**LANCASTER**, Greaves Hotel (63943), Wanda And The Dentists  
**LEICESTER**, Railway Hotel (Coleville 3205), SRO  
**LINCOLN**, Drill Hall (24393), Chinatown  
**LINCOLN**, Drill Hall, Diamond Head  
**LIVERPOOL**, Brady's (051 236 3659), The Enemy / The Rest / Sense Of Doubt / Chaos (Anti-Violence Campaign)  
**LIVERPOOL**, Royal Court Theatre (051 709 5163), Iron Maiden / Trust  
**LIVERPOOL**, Warehouse, Dick Smith Band  
**LONDON**, Apollo (01 437 2663), Crystal Gayle  
**LONDON**, Bridge House, Canning Town (01 476 2889), Holdsworth And Co / The Creamies  
**LONDON**, The Tavern, Southall (01 574 6254), Mephisto Waltz / Richard Davis / The Modern LP's  
**LONDON**, The Cock, North End Road, Fulham (01 385 4161), Bullet  
**LONDON**, College Of Printing (01 735 5504), The Bluebirds (noon)  
**LONDON**, The Deuragon (01 985 4045), Silverwing  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Root Jackson And The GB Blues Company  
**LONDON**, Dublin Castle, Camden Town (01 485 1773), Lionhouse  
**LONDON**, Embassy, Old Bond Street (01 495 5974), Private Lives  
**LONDON**, Golden Lion, Fulham (01 385 3942), Park Avenue  
**LONDON**, Jeep Man, Stratford (01 534 1367), Mickey Gunn Band / John Spencer  
**LONDON**, Greyhound, Fulham (01 385 0528), The Belle Stars  
**LONDON**, Half Moon, Herne Hill (01 274 2733), Seventeen / Remipedes  
**LONDON**, Hope And Anchor (01 359 4510), Daddy Yum Yum  
**LONDON**, 101 Club, Clapham (01 223 8309), Lext Daver And The Rip Chords  
**LONDON**, King's Head, Acton (01 892 0282), The Decorators / Artery

**HOT TIP for the week has to be the BELLE STARS, daughter of the now defunct BODYSNATCHERS. That's Jenny in the background picture that this type is obscuring. Catch them at London Greyhound (Thursday).**  
*Apart from the above bevy of beautiful boppers is not-so-good-looking Jools Holland and His Millionaires making their debut in their new guise at the London Marquee (Thursday). Also out 'n' about on Thursday will be ELVIS COSTELLO AND THE ATTRACTIIONS, who'll be putting in an appearance at Wolverhampton Civil Hall. STRAY CATS, fresh from delivering their sparkling debut long player continue a tour of the green and pleasant at the Liverpool Royal Court (Friday) and Manchester University (Saturday).*

**LONDON**, Marquee Club, Wardour Street (01 437 8603), Jools Holland And His Millionaires / Big Table  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead, Margot Ransom And The Space Virgins / The Rackets  
**LONDON**, Old Queen's Head, Stockwell (01 274 3929), Taiwan Pans  
**LONDON**, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Hank Wangford  
**LONDON**, Pied Bull, Islington (01 337 3218), Apocalypse  
**LONDON**, The Plough, Stockwell (01 274 2879), The Colap Trilope  
**LONDON**, Railway, Tottenham Lane (01 340 1020), Diz And The Doormen  
**LONDON**, Rainbow (01 263 3140), Gillan  
**LONDON**, Ronnie Scott's, Fritt Street (01 439 0747), Electric Night  
**LONDON**, Royal Albert, Deptford (01 692 1530), The Realists  
**LONDON**, Royalty, Southgate (01 886 4121), Johnny Storm / Memphis / The Stargazers, The Dynamite Band (Tribute to Bill Hayley)  
**LONDON**, Star And Garter, Putney (01 788 6345), Juice On The Loose  
**LONDON**, Starlight Room, Railway Hotel, West Hampstead (01 824 7611), The Why  
**LONDON**, The Swan, Fulham Broadway, The MG's  
**LONDON**, Torrington, Lodge Lane, North Finchley (01 445 4710), Morrisey-Mullens  
**LONDON**, Tramshed, Woolwich (01 855 3371), Nuthin' Fancy / Chaser  
**LONDON**, The Venue, Victoria (01 834 6500), Monochrome Set  
**LONDON**, White Swan, Blackheath Road (01 691 8331), Larry Miller Band  
**MANCHESTER**, Apollo (061 273 1112), Slade / Export  
**MANCHESTER**, Band On The Wall (061 859 8620), Louis Stewart Trio  
**MANCHESTER**, Polytechnic (061 273 1182), Nash The Slash  
**MANCHESTER**, UMIST (061 236 3114), Gordon Giltrap  
**NEWCASTLE**, City Hall (20007), Gamma / Praying Mantis  
**NEWCASTLE**, Golden Fleece, Marlborough Crescent (20075), Bad Luck  
**NORWICH**, University Of East Anglia (56151), The Stranglers  
**NOTTINGHAM**, Hearty Goodfellow (42257), Colin Staples' Breadline / Ray Gunn And The Lasers  
**NOTTINGHAM**, Rock City (412544), The Gramps  
**OXFORD**, Corn Dolly (44761), Killer  
**RICHMOND**, Brolly's The Castle (01 948 4244), Pearl Harbour  
**RICHMOND**, Snoopy's, The Castle (01 948 4244), Plain Characters  
**SHEFFIELD**, Limit Club (730940), Alex Harvey  
**SHEFFIELD**, Penguin Club (385897), Confessor  
**SOUTHAMPTON**, University, Sioneham Hall (556291), Games To Avoid / Vertical Motion  
**SWANSEA**, University (25678), Nine Below Zero

**WALLASEY**, Grand Hotel (051 630 2040), Whips  
**WALSALL**, Technical College (26124), The Wide Boys / The Guilty Millionaires  
**WATFORD**, Bailey's (39848), The Supremes / Mary Wilson  
**WATFORD**, Highwaymen (34868), The Stop Band  
**WELLINGBOROUGH**, British Rail Club (225278), Yakey Yak  
**WINCHESTER**, Railway Inn (67617), Temple  
**WOLVERHAMPTON**, Civic Hall (21359), Elvis Costello And The Attractions  
**WORTHING**, Balmoral (36232), Creatures Of Habit

**FRIDAY**

**MARCH 6**  
**ABERDEEN**, University (572751), The Cheaters  
**ALDERMISTON**, Ettington Park Manor (284), Taurus  
**ALDERHAM**, Red Lion (Wattord 52826), The Zitz  
**ALFREDON**, Black Horse (3007), Burn  
**AYLESBURY**, Civic Hall (744641), Light Of The World  
**BIRKENHEAD**, Gallery Club, Eric Bell  
**BIRMINGHAM**, Brendon Cross March, Jets  
**BIRMINGHAM**, National Exhibition Centre (021 780 4141), The Who  
**BIRMINGHAM**, Polytechnic (021 226 3969), The Revillos  
**BLACKPOOL**, Jenks (283203), Whips  
**BLACKPOOL**, Norbreck Castle (52341), Streetlighter  
**BRIGHTON**, Dome (682127), Millie Jackson  
**BURTON ON TRENT**, 76 Club (61937), Dark Star  
**CAMBRIDGE**, Corn Exchange (53385), The Stranglers  
**CARDIFF**, Top Rank (26538), Duran Duran  
**CARLISLE**, Twisted Wheel (20335), Confessor  
**CLEETHORPES**, Submarine Club, Gaskin  
**COVENTRY**, General Wolve (88402), The GB's / Mice  
**COVENTRY**, The Pilot (88569), The Syndicate  
**CROYDON**, Cartoon, London Road (01 688 6500), Yakey Yak  
**DUNDEE**, Charleston Bar, Elm Road (60316), Tender Grip  
**EDINBURGH**, Astoria (031 661 1682), Denizens  
**EDINBURGH**, Astoria (031 661 1682), Weapon Of Peace  
**ETON**, The Christopher (Windsor 65949), Telemacque  
**EXETER**, University (77911), Jools Holland And His Millionaires / The Photos  
**GLASGOW**, Strachlyde University (041 552 4000), H2O  
**GRAVESEND**, Red Lion (66127), Dervish  
**GUILDFORD**, Surrey University (71281), Still Earth/Limelight  
**HAILSHAM**, The Crown (840041), Fruit Eating Bears  
**HASTINGS**, The Carlisle (420193), 14 Rectums  
**HASTINGS**, Gaumont (53841), Krokus / More  
**KETTICING**, The Windmill (2117), The Mice  
**LANCASTER**, University (65021), Slade/Export  
**LEDS**, Florde Grane Hotel (490864), Confessor  
**LIVERPOOL**, Bradford Hotel (051 236 8782), Louis Stewart Trio  
**LINCOLN**, Wild Lite (684515), Survivors/Strange Desires  
**LIVERPOOL**, Brady's (051 236 3959), Dead On Arrival  
**LIVERPOOL**, JP Hall, The Accelerators  
**LIVERPOOL**, Royal Court (051 709 5163), The Stray Cats  
**LIVERPOOL**, Warehouse, Diamond Head/Chinatown  
**LONDON**, Basement Bar, Clarendon Hotel, Hammersmith (01 989 1343), The Straps  
**LONDON**, Bridge House, Canning Town (01 476 2889), Stan Webb's Chicken Shack/Special Mystery Support  
**LONDON**, City Of London Polytechnic (01 247 1441), Pearl Harbour  
**LONDON**, Dimweals, Camden Lock (01 267 4967), Little Bob Story/The Cobras  
**LONDON**, Half Moon, Herne Hill (01 274 2733), Billy Carlhoff And The Ex-tremes/Shine  
**LONDON**, Hog's Grunt (01 450 8989), Rio And The Robots  
**LONDON**, Hope And Anchor, Islington (01 359 4510), The Meteors  
**LONDON**, 100 Club, Oxford Street (01 836 0633), Club Tango / Again Again / 23 Skidoo  
**LONDON**, Imperial College (01 589 5111), The Adicts  
**LONDON**, Marquee Club, Wardour Street (01 437 8603), The Thompson Twins  
**LONDON**, Middlesex Polytechnic, All

Saints Annex (01 808 1533), The Faraway Stars  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Music For Pleasure/Artery/Sister Sister  
**LONDON**, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Juice On The Loose  
**LONDON**, Polytechnic of the South Bank (0201 1525), Jody Street  
**LONDON**, Railway, Tottenham Lane (01 340 1020), Back To Back  
**LONDON**, Rainbow (01 263 3140), Steppenwolf  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), The Realists/Bluebirds  
**LONDON**, Roundhouse, Wandsworth Common, Calling Hearts / The Outsiders  
**LONDON**, St. Saviour's Hall, Fulham, The Starz  
**LONDON**, St Thomas's Hospital (01 826 8292), Tour De Force  
**LONDON**, School of Oriental and African Studies (01 637 2388), Aswad  
**LONDON**, Starlight, Railway Hotel, West Hampstead (01 624 7611), Ian Mitchell Band / Terry Vision Screens  
**LONDON**, Upstairs at Ronnie Scott's (01 439 0747), O-Jah  
**LONDON**, The Venue, Victoria (01 834 5500), Supercharge  
**LONDON**, Walmer Castle, Peckham (01 703 4639), Marquee De Sade  
**LONDON**, White Swan, Blackheath Road (01 691 8331), Dumpies Dirt Band  
**MANCHESTER**, Free Trade Hall (061 834 0843), Gamma / Praying Mantis  
**MANCHESTER**, Mayflower Club (061 223 0130), Discharge / Violators / Nova Vaga  
**MANCHESTER**, Millstone (061 832 5066), Word Of Mouth  
**MANCHESTER**, Portland Bars (061 236 8414), The International Set  
**MIDDLESBROUGH**, Town Hall (245432), Iron Maiden / Trust  
**NEWCASTLE**, City Hall (20007), The Sweet  
**NEWCASTLE**, Mayfair (0632), White Heat / Raven  
**NEWCASTLE**, Polytechnic (28761), Judie Tzuke  
**OXFORD**, Penny Farthing (46007), Clone  
**PETERLEE**, Labour Club, The Toy Dolls  
**PLYMOUTH**, Virginia House (276174), Ski  
**POOLE**, Arts Centre (70521), Frankie Valli And The Four Seasons  
**POOLE**, Grammar School (Broadstone 692132), The Lens  
**READING**, Grosvenor (7003), Level 42  
**READING**, Hexagon Theatre (56215), Chas And Dave  
**REDBRIDGE**, Technical College (01 599 5321), Rye And The Quarterboys  
**RETFORD**, Portehouse (704981), Nash The Stray Cats  
**ST AUSTELL**, Coliseum (4261), Status Quo  
**SHEFFIELD**, Polytechnic (739894), Dr Feelgood  
**SHERBORNE**, Black Horse (3007), Burn  
**STURDUN**, Theatre, Gordon Giltrap  
**SUNDERLAND**, Herods, Fawcett Street, Monocronics  
**UXBRIDGE**, Brunel University (39125), Jam Today  
**WATFORD**, Bailey's (39848), The Supremes / Mary Wilson  
**WEST CROYDON**, The Star (01 684 1360), The MGA Band / John Thomas  
**WITHERNSHA**, Grand Pavilion (2158), The Lonon Boys  
**WORTHING**, Balmoral (36232), Creatures Of Habit  
**YORK**, University (412328), Wilko Johnson's Solid Senders

**SATURDAY**

**MARCH 7**  
**BASINGSTOKE**, Magnums (65350), Art Nouveau  
**BICESTER**, Red Lion, Spider  
**BIRKENHEAD**, Gallery Club, Supercharge  
**BIRMINGHAM**, University, Edgobaston Park Road (021 472 1841), Wilko Johnson's Solid Senders / Mike Read  
**BLACKPOOL**, Jenks (293203), Whips  
**BOURNEMOUTH**, Pinecliff Hotel (426312), New Brandas  
**BRIGHTON**, The Salisbury (739642), The Ammonites  
**BRINSWORTH**, Brinsworth Hall (Rotherham 64435), The Bopcats  
**BRISTOL**, Polytechnic, Redland College (421788), The Photos / Jools Holland And His Millionaires  
**BRYMBO**, Furnace Inn (Wrexham 755835), Noise Gate  
**CAMBRIDGE**, Sea Cadets Hall, Herod's  
**CAPEL**, St Mary Village Hall, VHF  
**CARDIFF**, University of Cardiff, Park Place (396421), The Selector  
**CARDIFF**, Twisted Wheel (20335), Streetlighter  
**CARSHALTON**, Chick A Boom, St Heller Arms (01 642 2896), Marvin Rainwater And The White Rose Band  
**COVENTRY**, General Wolfe (88402), Strollers / Johnny And The Jailbirds  
**CROYDON**, Cartoon, London Road (01 688 4500), Den Hegarty And The Random Band / Jeep  
**GLASGOW**, Town Hall (26628), Darts  
**DURHAM**, University (84466), The Vapors

**ETON**, The Christopher Hotel (Windsor 65949), Five Pliers  
**GLASGOW**, Technical College (041 332 7009), Weapon Of Peace  
**GLOUCESTER**, Art College, Brunwick Road (24676), Icons / Screaming Dead / The Options  
**ILFORD**, The Cranbrook (01 554 8659), Rye And The Quarterboys  
**LEATHERHEAD**, Leisure Centre (77737), Chas And Dave  
**LEDS**, Packhouse (453880), Blitzkrieg Patrol / The Crack  
**LEDS**, University (59071), The Only Ones  
**LEICESTER**, Polytechnic (555576), Duran Duran  
**LIVERPOOL**, Brady's (051 236 3959), The Revillos  
**LONDON**, Air Gallery, Roseberry Avenue (01 278 7751), Trash / Damned / Clash / Buzzcocks (video movies)  
**LONDON**, Apollo (01 437 2663), Millie Jackson  
**LONDON**, Basement Bar, Clarendon Hotel, Hammersmith (01 989 1343), Gate Pressures  
**LONDON**, Bridge House, Canning Town (01 476 2889), Eric Bell Band  
**LONDON**, Brook House, Hayes (01 845 2288), Shell Shock  
**LONDON**, Half Moon, Herne Hill (01 274 2733), Piranhas / A Bigger Splash  
**LONDON**, Hammersmith Odeon (01 748 6811), Krokus / More  
**LONDON**, Hope And Anchor (01 359 4510), Ricky Cool And The Rialtos  
**LONDON**, 101 Club, Clapham (01 223 8309), Music For Pleasure  
**LONDON**, Marquee Club, Wardour Street (01 437 8603), Pearl Harbour  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Vincent Units / A Popular History Of Signs  
**LONDON**, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Big Chief  
**LONDON**, Railway, Tottenham Lane (01 340 1020), Juice On The Loose  
**LONDON**, Rainbow (01 263 3140), The Stranglers  
**LONDON**, School of Economics (01 405 7688), Squeeze / The Distractions / Red Beans And Rice / The Beet Roots  
**LONDON**, South East London, Technical College, Lewisham, Nuthin' Fancy  
**LONDON**, Starlight Room, Railway Hotel, West Hampstead (01 624 7611), Catcherman / TV Scandal / Rumbelling Organs  
**LONDON**, The Venue, Victoria (01 834 5500), The Belle Stars / Dolly Mixture  
**LONDON**, White Hart, Chigwell (01 505 2254), The T Boys / The Crack  
**LONDON**, White Swan, Blackheath Road (01 691 8331), Legend  
**LOUGHBOROUGH**, University (63171), Judie Tzuke  
**MANCHESTER**, Apollo (061 273 1112), Jeff Beck  
**MANCHESTER**, University (061 273 5111), The Stray Cats  
**MIDDLESBROUGH**, Rock Garden (241995), Nash The Slash  
**NEWCASTLE**, City Hall (20007), Iron Maiden / Trust  
**NEWINGTON**, The Flowing Bowl (Thanet 51084), Chalice  
**NOTTINGHAM**, Rock City (412544), The Sweet  
**OTLEY**, Wesbourne Hotel (461087), Glider  
**PRESTON**, Polytechnic (58382), Inversions  
**READING**, AUEW Hall, Oxford Road, El Seven / The Shrinking Men / Access (CD benefit)  
**RICHMOND**, Brollies, The Castle (01 948 4244), Original Mirrors / The Europeans  
**ST ALBANS**, City Hall (64511), Gordon Giltrap  
**ST AUSTELL**, Coliseum (4261), Status Quo  
**SALISBURY**, King And Bishop (3113), Talon  
**SCUNTHORPE**, Priory Hotel (4463), A Certain Rate  
**SHEFFIELD**, University (24078), Nine Below Zero  
**SOUTHAMPTON**, University (556291), Dr Feelgood  
**STALLBRIDGE**, Commercial Hotel, Confessor  
**TONYPANDY**, Naval Club (432068), Taurus  
**WARRINGTON**, Lion Hotel (30047), Confessor  
**WATFORD**, Bailey's (39848), The Supremes / Mary Wilson  
**WIGAN**, Trucks, Product  
**WINDSOR**, Blazers (56222), Franki Valli  
**And The Four Seasons**  
**WORCESTER**, College of Higher Education (422131), The Set

**SUNDAY**

**MARCH 8**  
**BIRMINGHAM**, Odeon (021 643 6101), Jeff Beck  
**BLACKPOOL**, Jenks (293203), Whips  
**BOLTON**, Swan Hotel (27021), Body  
**BRISTOL**, Colston Hall (291768), Krokus/More  
**BRISTOL**, Locarno (26193), The Selector  
**BROMLEY**, Churchill Theatre (01 460 6677), Gordon Giltrap  
**CARDIFF**, New Theatre (32446), Grace Kennedy  
**CHELtenham**, Eve's Night Club (41182), Jools Holland and His Millionaires / The Photos  
**CROYDON**, Fairfield Hall (01 688 9291), New Musik/Canis Major  
**EASTBOURNE**, Congress Theatre (36363), Franki Valli And The Four Seasons  
**ETON**, The Christopher (Windsor 65949), The Gatsby Five (noon)  
**ETON**, The Christopher (Windsor 65949), Singalong-A-Nancy  
**GLASGOW**, Apollo (041 332 9221), Iron Maiden/Trust

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 SUNDAY 8<sup>TH</sup> MARCH 7.30 p.m.  
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 London Theatre Bookings, Southend 426 1600  
 Premier Box Office 245 2243, Star Green 437 5302  
 Alternatively 263 5346 (usual agents or on the night)

*Pic of Jenny by Neil Anderson*

**QUEEN MARY COLLEGE STUDENTS UNION**  
 presents on  
**FRIDAY 13th MARCH at 7.30 pm**  
**THE SWEET**  
 + **G.B. ROCKERS**  
 IN THE GREAT HALL  
**QUEEN MARY COLLEGE, MILE END ROAD**  
 (Mile End and Steppney Green Tubes)  
 Enquiries: CHRIS DRAKE 980-5555



GLASGOW, Doune Castle (041 649 2745), H2O  
 GLENROTHES, Rothes Arms, Weapon Of Peace  
 HATFIELD, Forum Theatre (86282), Judie Tzuke  
 LANCASTER, University (85021), Stray Cats  
 LEEDS, Florde Grene Hotel (490884), Geddes Axe  
 LEEDS, Warehouse (468287), Inversions  
 LONDON, Apollo, Victoria (01 437 2663), Millie Jackson  
 LONDON, Bridge House, Canning Town (01 476 2889), Jackie Lynton Band/No Idea  
 LONDON, Bull And Gate, Kentish Town (01 485 5358), Juice On The Loose  
 LONDON, The Duke, Creek Road (01 692 1081), The Bluebirds  
 LONDON, Half Moon, Herne Hill (01 274 2733), The Spectres/Talk  
 LONDON, Hammersmith Odeon (01 748 4081), Gamma/Praying Mantis  
 LONDON, Hammersmith Palais (01 748 2812), Al Campbell / Johnny Osbourne / Aswad / Misty / Clint Eastwood / General Saint (Black Echoes awards show)  
 LONDON, Hog's Grunt (01 450 8969), West End Stompers  
 LONDON, Hope And Anchor (01 359 4510), Blim  
 LONDON, 101 Club (01 223 8309), Tenpole Tudor  
 LONDON, King's Head, Acton (01 992 0262), B-Film/The Afghan Rebels  
 LONDON, Lyceum (01 405 7886), Original Mirrors  
 LONDON, Marquee Club, Wardour Street (01 437 6603), The dB's  
 LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5930), O-Jah/Smoke Stack Records Disco  
 LONDON, Railway, Tottenham Lane (01 340 1020), The House Band (noon)  
 LONDON, Railway, Tottenham Lane (01 340 1020), The Krazy Dazzy Saram Band  
 LONDON, Rock Garden, Covent Garden (01 240 3961), The Holograms  
 LONDON, The Stapleton, Crouch End (01 272 2108), The Volcanoes/Plain Characters  
 LONDON, Torrington, Lodge Lane, North Finchley (01 445 4710), Johnny Mars' Mighty Mars  
 LONDON, Trashed (01 855 3371), Ian Carr's Nucleus  
 LONDON, The Venue, Victoria (01 834 5500), Dr Feelgood  
 LONDON, White Hart, Chigwell (01 505 2254), Park Avenue  
 MANCHESTER, Apollo (061 273 1112), Elvis Costello And The Attractions  
 MANCHESTER, Cyprus Tavern (061 236 3786), Crispy Ambulance/The Beach Surgeon  
 NEWBRIDGE, Memorial Hall (243019), Taurus  
 NEWCASTLE, City Hall (20007), Gillan  
 NEWCASTLE, The Garage (Coldingham

440), Model Workers / Total Chaos / Arthur 2 Stroke / Dancing Lesson / Genocide Exit  
 SHEFFIELD, Top Rank (21927), Duran Duran  
 STEVENAGE, Bows Lyon House (53175), UK Decay / The Thrashers / Paramedic Squad  
 WEST NORWOOD, Thurlow Arms (01 670 2144), A Bigger Splash  
 WEYMOUTH, Gloucester Hotel (79842), XS (noon)  
 WOLLASTON, Nag's Head (864204), Art Nouveau

**MONDAY**

**MARCH 9**  
 BIRMINGHAM, Romeo And Juliet's (021 643 6696), Taurus  
 COVENTRY, The Thebrade Venue (56431), Team 23 / The Shorts  
 CREWE, Crews And Alsager College (Alsager 3412), Inversions  
 EDINBURGH, Odeon (031 667 3805), Iron Maiden / Trust  
 EDINBURGH, Playhouse (031 865 2064), Elvis Costello And The Attractions  
 EDINBURGH, Tiffany's (031 556 6292), Stray Cats  
 LEEDS, Warehouse (468 287), Nash The Slash  
 LEICESTER, De Montford Hall (27632), Slade / Export  
 LONDON, Bridge House, Canning Town (01 476 2889), Cockney Rejects  
 LONDON, Dingwalls, Camden Lock (01 267 4967), The dB's / Raybeats  
 LONDON, Gaz's Rockin' Blues, Dean Street (01 437 4484), The Belle Stars  
 LONDON, Hammersmith Odeon (01 748 4081), Jeff Beck  
 LONDON, Hope And Anchor (01 359 4510), True Life Confessions  
 LONDON, Marquee Club, Wardour Street (01 437 6603), Alex Harvey  
 LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Black Market  
 LONDON, Railway, Tottenham Lane (01 340 1020), Crannog  
 LONDON, Upstairs at Ronnie Scott's (01 439 0747), Lionhouse  
 LONDON, Ronnie Scott's, Frith Street (01 439 0747), Sweets And Jaws / Harrison-Eddie Davis / Lois Lane  
 LONDON, The Apples And Pears (01 237 3063), A Bigger Splash  
 LONDON, Starlight Room, Railway Hotel, West Hampstead (01 624 7611), Nouveau A-Go-Go / The Chets  
 MALVERN, Winter Gardens (2700), The Selector  
 MIDDLESBROUGH, Town Hall (245432), Gillan  
 NEW BRADWELL, New Inn (Milton Keynes 312094), Eddie Stanton / The Statics  
 NOTTINGHAM, Tiffany's (40398), Manitou  
 OXFORD, Corn Dolly (44761), Confessor  
 OXFORD, Scamps (45136), The Kindergarten



**Jools Holland And His Millionaires: London Marquee (Thursday).**

PRESTON, Polytechnic, Flyde Road (58382), Performing Ferret Band / Stark  
 RAYLEIGH, Cross (77003), Johnny Storm  
 SHEFFIELD, Marple Monday Club, Artery / B Troop  
 SHEFFIELD, University, The Maze (24076), B Movie / An Alien Heat  
 SLOUGH, Studio 1, The Zitz  
 SOUTHEND, Zero 6 (546344), Diamond Head  
 WATFORD, Bailey's (39848), Odyssey

**TUESDAY**

**MARCH 10**  
 ANGLESEY, Plas Coch Disco (Llanfairgwll 713731), Fay Ray / A Silly Tree / Menage a Trois  
 BILLINGHAM, The Black Horse (553869), Bertie Draycott  
 BRADFORD, St George's Hall (32513), Gillan  
 BRIGHTON, Basement Club (604141), The dB's  
 CARDIFF, Great Western Hotel (25684), The Bulbs  
 CARDIFF, Top Rank (26538), The Sweet  
 CHEPSTOW, George Hotel (2894), Graham Larbey  
 COVENTRY, Shades Club (29046), The Syndicate  
 DONCASTER, Rotters (27448), Frankie Valli And The Four Seasons  
 ETON, The Christopher (Windsor 65949), The Alley Cats Dixieland Jazz Band  
 GLASGOW, Apollo (041 332 9221), Elvis Costello And The Attractions

GLASGOW, Tiffany's (041-332 0992), Stray Cats  
 GRAYES THURROCK, Technical College (71821), Weapon Of Peace  
 HELENSBOROUGH, Trident Club, The Cheaters  
 LEICESTER, Polytechnic (555576), Jools Holland And His Millionaires / The Photos  
 LONDON, Basement Bar, Clarendon Hotel, Hammersmith (01 969 1343), Hidden Charms / Gate Crashes / The Lavender Hill Mob  
 LONDON, Bridge House, Canning Town (01 476 2889), Cockney Rejects  
 LONDON, Dingwalls, Camden Lock (01 276 4967), Queen Ida's Bon Temps Zydeco Band  
 LONDON, Green Man, Stratford (01 534 1367), Ivory Coastlers  
 LONDON, Hammersmith Odeon (01 748 4061), Jeff Beck  
 LONDON, Hope And Anchor (01 359 4510), Restricted Code  
 LONDON, 100 Club, Oxford Street (01 636 0933), Theatre Of Hate  
 LONDON, 101 Club, Clapham (01 223 8309), Vox Pop  
 LONDON, Marquee Club, Wardour Street (01 437 6603), Eddie And The Hot Rods  
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Dolly Mixture / The Harlequins / Eddy Steady Go  
 LONDON, Railway, Tottenham Lane (01 340 1020), Brett Marvin And The Thunderbolts  
 LONDON, Upstairs at Ronnie Scott's (01 439 0747), Panama Park  
 LONDON, University College London, Mallet Street (01 387 3811), Talk Ovey  
 LONDON, Wembley Arena (01 902 1234), The Who  
 NEWCASTLE, City Hall (20007), Krokus / More  
 NOTTINGHAM, Rock City (412544), Dr Feelgood  
 READING, University (860222), The Selector  
 ST ALBANS, Adelaide (68912), GB Blues Band with Roof Jackson  
 SCUNTHORPE, Priory Hotel (4493), Diamond Head  
 SHEFFIELD, City Hall (22885), Iron Maiden / Trust  
 SHEFFIELD, Limit Club (730940), Nash The Slash  
 SOUTHAMPTON, Gaumont (29772), Slade / Export  
 SWINDON, Brunel Rooms (31384), Marmalade  
 UPMINSTER, New Windmill Hall (20242), UK Decay / Wild Youth / Check Madongi  
 WALLASEY, Tramps, Chinatown  
 WATFORD, Bailey's (39848), Odyssey

**WEDNESDAY**

**MARCH 11**  
 BIRKENHEAD, Sir James Ent's (051 647 8282), Harvest Moon

BIRMINGHAM, Top Rank (021 236 3226), New Musik  
 BRADFORD, St George's Hall (32513), Krokus/More  
 BRIGHTON, Polytechnic (681266), Weapon Of Peace  
 BRIGHTON, Top Rank (25895), The Selector  
 EDINBURGH, Heriot Watt University (031 229 3547), Johnny Storm  
 KEELE, University (625411), Dr Feelgood/Pearl Harbour  
 LIVERPOOL, Grand New Brighton (051 639 8043), Dead On Arrival  
 LONDON, Bridge House, Canning Town (01 476 2889), Tour De Force/Gym Slips  
 LONDON, Cavern, Southall (01 672 7081), Wide Open  
 LONDON, Chelsea College of Art (01 352 8421), Rio And The Robots  
 LONDON, Gossips, Dean Street (01 734 5736), Private Lives  
 LONDON, Green Man, Stratford (01 534 1367), Jazz Sluts  
 LONDON, Hog's Grunt (01 450 8969), The London Apaches  
 LONDON, Hope And Anchor (01 359 4510), The English  
 LONDON, Marquee Club, Wardour Street (01 437 6603), Eddie And The Hot Rods  
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), The Birthday Party/My Captains  
 LONDON, Old Queen's Head, Stockwell (01 274 3829), Terminal Rescue  
 LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5930), JJ And The Flyers  
 LONDON, Railway, Tottenham Lane (01 340 1020), The Thrillers  
 LONDON, Starlight Room, Railway Hotel, West Hampstead (01 624 7611), Von Trapp Family  
 LONDON, Thomas A'Beckett, Old Kent Road (01 703 7334), A Bigger Splash/The Pick-Ups  
 LONDON, Upstairs at Ronnie Scott's (01 439 0747), Grand Union  
 LONDON, The Venue, Victoria (01 834 5500), The Photos  
 LONDON, Wembley Arena (01 902 1234), The Who  
 MANCHESTER, Apollo (061 273 1112), Gillan  
 MIDDLESBROUGH, Polytechnic (45588), Otway And Barrett/The Europeans  
 NEWCASTLE, City Hall (20007), Elvis Costello And The Attractions  
 NEWPORT, The Stowaway, The Revillos  
 NOTTINGHAM, Rock City (412544), Frankie Valli And The Four Seasons  
 OXFORD, Corn Dolly (44761), The Spoilers  
 OXFORD, Scamps (45136), Nash The Slash  
 PRESTON, Warehouse (53216), X-Cells/UK Decay  
 RICHMOND, Snoopy's, The Castle (01 848 4244), The Empires  
 WAKEFIELD, Unity Hall (75791), The Sweet  
 WATFORD, Bailey's (39848), Odyssey  
 WISTON, Royal Oak (983713), SRO  
 WORTHING, Balmoral (36232), Traitor

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**BBC RADIO BLACKBURN** 351m 96.4 VHF  
**BRMB RADIO** 361m 94.1 VHF  
**CAPITAL RADIO** 184m 95.8 VHF  
**CARDIFF BROADCASTING COMPANY** 221m 96 VHF  
**BBC RADIO CARLISLE** 206m / 387m 95.6 VHF  
**RADIO CITY** 194m 96.7 VHF  
**RADIO CLYDE** 261m 95.1 VHF  
**RADIO DEVONAIR** 450m 95.8 VHF  
**DOWNTOWN RADIO** 293m 96 VHF  
**RADIO FORTH** 194m 96.8 VHF  
**RADIO HALLAM** 194m 95.2/95.9 VHF  
**HEREWARD RADIO** 225m 95.7 VHF  
**BBC RADIO HUMBERSIDE** 202m 96.3 VHF  
**BBC LEEDS** 280m 92.4 VHF  
**BBC RADIO LEICESTER** 189m 95.1 VHF  
**BBC RADIO LONDON** 268m 94.9 VHF  
**RADIO LUXEMBOURG** 203m  
**BBC RADIO MEDWAY** 290m 96.7 VHF  
**RADIO MERCA** 220m 95.9 VHF  
**BBC RADIO NERSEYSIDE** 202m 95.8 VHF  
**METRO RADIO** 361m 97 VHF  
**BBC RADIO NEWCASTLE** 206m 95.4 VHF  
**BBC RADIO NOTTINGHAM** 197m 95.4 VHF  
**RADIO ORWELL** 257m 97.1 VHF  
**BBC RADIO OXFORD** 292m 95.2 VHF  
**PENNINE RADIO** 255m 96 VHF  
**PICCADILLY RADIO** 261m 97 VHF  
**BBC RADIO PLYMOUTH SOUND** 261m 97 VHF  
**BBC RADIO SOLENT** 221m / 300m 95.1 VHF  
**BBC RADIO STOKE - ON - TRENT** 200m 96.1 VHF  
**SWANSEA SOUND** 257m 95.1 VHF  
**RADIO TEES** 257m 95 VHF  
**RADIO 210 (THAMES VALLEY)** 210m 97 VHF  
**RADIO TRENT** 301m 96.2 VHF  
**RADIO VICTORY** 257m 95 VHF  
**RTE RADIO 2 (EIRE)** 235 / 253 490m 94.1 / 94.3 / 95.3 VHF



HAZEL O'CONNOR does it live on Richard Skinner's show

Edited by CHAS de WHALLEY

**THURSDAY**

**BBC RADIO ONE**  
 8.10-10.30. Richard Skinner. Hazel O'Connor live at Newcastle University.  
 10.30-12.00. John Peel. (NW/REG)  
**BEACON RADIO**  
 7.50-9.00. Beacon Jazz with Tony Richards. (J)  
 9.30-1.00. Music into the Night with Mike Baker. (AOR)  
**BBC RADIO BLACKBURN**  
 8.05-7.50. Spin Off with Steve Barker. (R/L/G JOB/PA/REG)  
**CAPITAL RADIO**  
 9.00-11.00. Nicky Horne Show. (R)  
**RADIO CITY**  
 8.30-10.30. The Great Easton Express with Phil Easton. Featuring Iron Maiden. (R/L)  
**RADIO CLYDE**  
 12.00-2.00 am. Billy Sloan Says with Billy Sloan. Reviews of Simple Minds, Gamma and Alex Harvey in concert plus featuring on Richard Skinner and James King.  
**RADIO DEVONAIR**  
 6.30-9.00. No Nonsense with John Peers. (R/REV)  
**DOWNTOWN RADIO**  
 8.30-9.30. Downtown Country with BIG T. (CW)  
 1.00-2.00 am. Jackie's Jazz with Jackie Flaville. (J)  
**HEREWARD RADIO**  
 7.00-9.00. Dougie King Show. (AOR)  
 9.05-10.30. Hereward Soul with Robert Jones. (S)  
**BBC RADIO LEEDS**  
 8.30-7.15. Go Country. (C/W)

**BBC RADIO LEICESTER**  
 7.00-7.45. Leicester Folk with John Scaife. (F)  
**RADIO MERCA**  
 7.00-9.00. Marcia Folk with Norman Wheatley. (F)  
**METRO RADIO**  
 8.00-10.00. Jazz with Alan Twittree. (J)  
**BBC RADIO NOTTINGHAM**  
 6.00-7.00. Jays C's Rockshow With Charlie Partridge and Krokus. (R/L/G/INT/Rev)  
**BBC RADIO OXFORD**  
 6.50-7.00. 'Critics Choice' with local panel.  
**PENNINE RADIO**  
 6.50-7.00. Jazz Show with Rod Soar. (J)  
**PICCADILLY RADIO**  
 1.00-3.00 pm. Sweeney with Mike Sweeney. (R)  
 8.00-11.00. The Thursday Rock Show with John Evington. (HM)  
**BBC RADIO SOLENT**  
 8.00-9.40. Jazz On Solent with Chris Walker & Brian Mitchell. (J)  
**SWANSEA SOUND**  
 8.00-9.00. Country Stage with Lloyd Coles. (CW)  
**RADIO 210**  
 7.00-8.00. The Jazz Programme with Ian Gilchrist.  
 9.00-1.00. Late Show with Mike Quinn. Featuring Gary Benson. (AOR)  
**RADIO TRENT**  
 8.30-9.00. Castle Rock with Graham Neale. Featuring B Movie and live tracks from Madness  
 8.00-10.00. Sounds Jazz with Chris Chambers. (J)  
**RTE RADIO 2 (EIRE)**  
 12.00-1.50 am. The Dave Fanning Road Show. (R/HM/NW/L/INT)

**FRIDAY**

**BBC RADIO ONE**  
 5.45-7.30. with Mike Read, Grace Slick and Paul Gambaccini. (REV)  
 7.30-10.00. Anne Nightingale Show. (R)  
 10.00-12.00. The Friday Rock Show with Tommy Vance. Featuring Black Axe and Snafu. (HM)  
**BEACON RADIO**  
 8.00-9.30. Newsprint. (REV)  
 9.30-1.00. Music into the Night with Mike Baker. (AOR)  
**CAPITAL RADIO**  
 8.00-7.00. 'Crusting' with Roger Scott. (S)/60.  
 9.00-11.00. Nicky Horne Show. (R)  
**RADIO CITY**  
 7.30-9.00. Soul City with Mark Jonez. (S)  
**RADIO CLYDE**  
 8.25-9.00. Folk On Friday with Colin MacDonald. (F)  
 12.00-2.00 am. Midnight Rock with Jeff Cooper. (R/AOR/INT)  
**RADIO DEVONAIR**  
 7.00-7.30. The Panel reviews new singles. (REV)  
 8.30-9.30. No Nonsense with John Peers. (R/E)  
**RADIO FORTH**  
 12.50-1.00. Coasting with Chris John. West Coast Rock.  
**RADIO HALLAM**  
 8.00-9.00. Folkus with Shaughan Ferguson. (F)

**Programme Identification Code**  
 (R): Rock of all descriptions. (HM): Heavy Metal. (NW): New Wave / Independent / Experimental. (AOR): Album / Orientated Rock. (J): Local Groups. (GG): Gig guides. (REV): Album and singles reviews. (CW): Country Music. (F): Folk Music. (REG): Reggae. (S): Soul / Funk / Disco. (J): Jazz. (RB): Rhythm and Blues / Blues. (SS): Filles' Rock 'n' Roll. (60): Sixties' Pop. (IMP): Imports. (CH): Charlie. (PA): Phone Access. (M): Magazine Programme. (JOB): Job Spot. (OB): Outside Broadcast. (INT): Interviews. (NI): News. (COMP): Competitions.

**HEREWARD RADIO**  
 7.30-9.00. Dougie King Show. (AOR)  
 9.30-10.30. Jazzy's Around with Harry Giltrap. (J)  
**RADIO LUXEMBOURG**  
 8.00-9.00. Stuart Henry Rockshow. (R/AOR)  
 9.30-11.00. The Import Show with Tony Prince. (S/IMP)  
**BBC RADIO MEDWAY**  
 7.00-8.45. The Disco Scene with Dave Brown. (S)  
**BBC RADIO NERSEYSIDE**  
 6.30-8.00. Rock Around with Phil Ross. Featuring a run-down on the local Liverpool music scene. (NW/L)  
**METRO RADIO**  
 12.00-1.00 pm. Middy Music Explosion with Stephen Ayres. (R)  
**BBC RADIO NOTTINGHAM**  
 8.15-9.00. Jazz with Eric Rose and Derek Brown. (J)  
**BBC RADIO OXFORD**  
 6.00-7.00. The Big O Rock Show with Mike Kilbane. (R)  
**PENNINE RADIO**  
 8.00-9.00. Reggae with Paul Cook. (REG)  
**PICCADILLY RADIO**  
 1.00-3.00 pm. Sweeney with Mike Sweeney. (R)  
**RADIO 210**  
 7.00-9.00. 'Weekend: Folk Slot' with Mike Sanderson.  
 9.00-1.00. Late Show with Mike Quinn. Featuring Twelfth Night. (AOR)  
**RADIO TRENT**  
 6.30-8.00. Castle Rock with Graham Neale. Featuring Madness in concert. (R/INT/JOB/PA/COMP)  
**RADIO VICTORY**  
 10.15-1.00. Pumping Iron with Bill Padley. Featuring Gilian in concert. (R/M)  
**RTE RADIO 2 (EIRE)**  
 12.00-1.50 am. The Dave Fanning Rock Show. (R/HM/NW/L/INT)

**SATURDAY**

**BBC RADIO ONE**  
 4.00-5.00. Walters Weekly with John Walters  
 5.00-6.30. Rock On with Tommy Vance. Featuring Ronnie Montrose and Gamma. (R/M).  
 6.30-7.30. In Concert. Featuring The Vapors and Private Lines  
**BEACON RADIO**  
 12.00-2.00 pm. Billiard US Top 40 with Mike Baker. (CH)  
**BRMB RADIO**  
 7.00-10.00. Motor City Funk with Nicky Steele. (S)  
 10.00-2.00 am. Heart Of Rock with Robin Valk. Featuring Krokus. (HM/AOR)  
**CAPITAL RADIO**  
 5.00-8.00. Soul Spectrum with Greg Edwards. (S)  
 8.00-11.00. Six Of The Best with Nicky Horne. (R/PA)  
 11.00-1.00 am. Rocker Ruckers with David Rodigan. (REG)

**GOOD TIMES**

**NEW SINGLE**

**THE LAMBRETTAS**

LOCAL RECORDS

Xpres 48



**BBC RADIO CARLISLE**  
11.30-1.00 pm Turn It Up with Grant Leyton. (M)  
**RADIO CITY**  
6.30-11.00 Radio City's Battle Of The Bands Grand Final: Featuring Harvest Moon, The Dick Smith Band, Skiptops, Access To Daata, Twisted Ace, and headliners Gillan all live at Empire Theatre. Star-studded panel of judges should include Phil Collins and Records Mirror's Mike Nichols.  
**RADIO CLYDE**  
12.00-2.00 am 'The Good, The Bad, and the Music' with Mr Superior. (S)  
**RADIO DEVONAIR**  
5.00-5.50 Dance To The Music with Tim Arnold. (S)  
**DOWNTOWN RADIO**  
6.00-7.00 Rockfile with Louis Edmondson. (HM)  
7.00-9.00 Country Gallop with Tommy Sands. (F)  
10.00-12.00 Discotrek with John Paul. (S/OB)  
**RADIO FORTH**  
12.00-2.00 pm Barclay Bonanza with Bill Barclay. (CW)  
6.00-7.00 Disco Dynamite with Bobby Malcolm. (S)  
8.00-9.00 Jazz à la Carte with David Pringle. (J)  
**RADIO HALLAM**  
6.00-8.00 Soul Sauce with Richard Searing. (S)  
8.00-10.00 Blue Tones with Steve Williams. (J)  
**HEREWARD RADIO**  
9.30-10.00 Soda Pop Live with John Bradley. (S/OB)  
**BBC RADIO LEICESTER**  
10.00-10.30 Intro: a teenage magazine show.  
10.30 am-12.00. Hot Sounds with Lee McCarthy. (R/NW)  
12.00-1.00. The Rocker Returns with Brian Shuttlewood. (OB)  
6.00-7.00. Hardie White Soul Show. (S/REG)  
**BBC RADIO LONDON**  
10.00-11.30. Echoes with Stuart Colman. Rockabilly: The New Versus The Old. (S/OB/INT/NEW)  
11.30-1.00. Robbie Vincent Soul Show. (S)  
**RADIO LUXEMBOURG**  
7.00-8.00. Street Heat with Stuart Henry. (NW)  
8.00-9.00. Gold Rock 'n' Reggae with Stuart Henry. (R/REG)  
**RADIO MERCIA**  
6.00-7.00. Saturday Night Out with Andy Lloyd. (S)  
**METRO RADIO**  
8.00-9.00. Disco Saturday with Dave Porter. (S)  
10.00-12.00. Rock Show with Grant Goddard. (R/REG/CH/L)  
12.00-2.00. Hot And Heavy with Malcolm Herdman. (HM)  
**BBC RADIO NOTTINGHAM**  
12.00-1.00 pm Jaye C's Jukebox with Jaye C. (S/OB)  
**BBC RADIO SOLENT**  
6.45-7.30. Solent Rock with Gethyn Jones. Featuring Cosmetics (R/L/GG)  
**SWANSEA SOUND**  
8.00-9.00. Department Of Youth Pt 1 with Binda Singh. (S)  
8.00-10.00. Department Of Youth Pt 2 with Steve Mitchell. Reporting from Paris on French rock scene and the mystery of Jim Morrison's grave.  
10.00-1.00 am. Old Gold with Eddie Ascroft. (S/OB)  
**RADIO 210**  
10.00-2.00 The Bob Harris Show. (AOR/50/60)  
6.00-7.00 'Sub Ruff' with Suresh, Asian music.  
9.00-10.00 'Might Train' with Raymond. (S)  
**RADIO TEES**  
6.00-10.00. Natural Mass with Brian Anderson. Featuring Phil Collins discussing the future of Genesis.  
10.00-2.00 am. The Soul Show with Kevin Keatings. (S)  
**RTE RADIO 2 (EIRE)**  
12.00-1.00. Midnight Blue with Mark Cagney. (AOR/F)

**SUNDAY**

**BBC RADIO ONE**  
3.00-4.00 Studio B 15 with Adrian Love. (M)  
7.00-8.00 Alexis Korner. (REG)  
8.00-10.00 Sounds Of Jazz with Peter Clayton. (J)  
**BRMB RADIO**  
2.00-4.00 Rockola with Robin Valk. And Peter Townsend of the Who.  
6.00-9.00 Country City with Brian Savin. (CW)  
8.00-10.00 Kelly's Eye with Paul Kelly. (J)  
**CAPITAL RADIO**  
4.00-5.00 Undercurrents with Charlie Gillatt with guests Ian Carna and David Hepworth of Smash Hits.  
5.00-6.00 Sunday Supplement with Nicky Horne. (R/M)  
9.00-10.00 Richard Digance and Friends. (F)  
10.00-11.00 Mardi Gras with Brian Frost. (J)  
**CARDIFF BROADCASTING COMPANY**  
1.00-4.00 pm One Man's Week with Phil Suarez. (S/OB)  
9.00-12.00 The Tiger Bay Rock Show with Tim Lyons. Featuring The Red Sharks. (R/L)  
**BBC RADIO CARLISLE**  
2.00-2.30 Up Country with Jim Bonhass. (CW)  
**RADIO CLYDE**  
10.00-12.00 Routes and Branches with Bill Black. (CW)  
12.00-2.00 World Of Jazz with Jim Waugh. (J)  
**DOWNTOWN RADIO**  
7.00-9.00 Keep It Country with John Greer. (CW)  
**RADIO FORTH**  
12.00-2.00 It's Barrie Country, with Dick Barrie. (CW)  
6.00-8.00 McLaughlin's Celtic with Jack McLaughlin. (F)  
**HEREWARD RADIO**  
8.00-9.00 Greenleaves traces the origins of modern music.  
**BBC RADIO LONDON**  
12.00-1.30 Reggae Rockers with Tony Williams. Featuring a preview of the Black Echoes Reggae Awards 1981. (REG/CH)  
1.30-3.00 All That Jazz with Brian Priestley. (J)  
3.00-5.00 Breakthrough with Mike Sparrow. Featuring an interview with Phil Collins. (R/NW/INT/GG/REV/NEWS)  
**METRO RADIO**  
4.30-6.00 Sunday Oldies Explosion with Giles Squire. (S/OB)  
10.00-1.00 am Bridges with John Coulson. (NW)

**IN SESSION**

THE FOLLOWING bands are recording radio sessions this week for imminent broadcast. Keep your ears open.  
**RADIO ONE**  
THE JOHN PEEL SHOW: Stiff Little Fingers.  
THE RICHARD SKINNER SHOW: The Plugs, Ruts DC, Wah Heat.  
DAYTIME SHOWS: Mike Read, Paul Burnett, Andy Peebles, Dave Lee Travis; The Expressive, Modern Jazz, Chas & Dave, All Thompson.  
**CAPITAL RADIO**  
NICKY HORNE SHOW: Night Doctor  
**BBC RADIO NOTTINGHAM**  
JAYE C'S ROCKSHOW: Classix Nouveaux.



SLF: on the John Peel show

1.00 am-2.00 Folk with Jed Grimes. (F)  
**BBC RADIO NEWCASTLE**  
3.54-2.00 Bedrock with Ian Penman. Featuring Yes-side Hard Rock Band Horizon.  
**BBC RADIO NOTTINGHAM**  
10.00-12.00 Hot Tracks with Chris John. Rock requests and interviews letters.  
**HEREWARD RADIO**  
7.00-9.00 Dougie King Show. (AOR)  
**BBC RADIO HUMBERSIDE**  
8.00-12.00 Swinging Sixties with Keith Rogers. (60)  
4.00-6.00 Radio Orwell 20. (CH)  
**RADIO ORWELL**  
10.00-12.00 Swinging Sixties with Keith Rogers. (60)  
**PLYMOUTH SOUND**  
10.00-12.00 Bruno's 2.50 Express with Trevor Brooks. (R/P/A/S/NEWS/L/INT)  
**RADIO 210**  
10.00-2.00 The Bob Harris Show with Bob Harris. (AOR/50/60)  
9.00-1.00 'Golden Days' (S/OB)  
**RADIO VICTORY**  
7.00-10.00 Gallery with Matt Hopper: a new Arts magazine.  
**RTE RADIO 2 (EIRE)**  
12.00-1.00 am Midnight Blue with Mark Cagney. (AOR/F)

**MONDAY**

**BBC RADIO ONE**  
6.00-10.00 Richard Skinner Show. (R)  
10.00-12.00 John Peel Show. (NW/REG)  
**BEACON RADIO**  
9.00-10.00 Music Into The Night with John Scragg. (AOR/CW)  
11.15-12.15 Rockstage: stereo simulcast of ATV's Rockstage featuring Sad Cafe live at the Theatre Royal Nottingham.  
**BRMB RADIO**  
11.00-12.15 Rockstage: stereo simulcast of ATV's Rockstage featuring Sad Cafe live at the Theatre Royal Nottingham.  
**RADIO 210**  
9.00-10.00 Alan Freeman Show. (HM/P/A)  
**CARDIFF BROADCASTING COMPANY**  
9.30-10.30 Souled Out and Roots Rocker with Dan Damon. (S/REG)  
**RADIO CITY**  
8.30-9.00 Great Easton Express with Phil Easton. (R/L)  
**BBC RADIO DEVONAIR**  
8.30-9.00 No Nonsense with John Peers. (R/HM/50/60)  
**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)  
10.00-12.00 Forth Bridges with Chris John. listeners rock requests.  
**RADIO HALLAM**  
8.00-10.00 Hailom Rock with Colin Slade. Featuring Krokus and More. (HM/INT/L)  
**HEREWARD RADIO**  
7.00-9.00 Dougie King Show. (AOR)  
9.00-10.00 Hereward Rock with John Bradley. (R/L)  
6.30-7.15 Just Jazz. (J)  
**BBC RADIO LEICESTER**  
11.00-12.15 Rockstage: stereo simulcast of ATV's Rockstage featuring Sad Cafe live at the Theatre Royal Nottingham.  
**BBC RADIO MERSEYSIDE**  
6.00-8.00 Keen 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 Renzie. (CW)  
**PENNINE RADIO**  
6.30-9.00 Pennine Country with Peter Fairhead. (CW)  
**PICCADILLY RADIO**  
1.00-3.00 Music with Mike Sweeney. (R)  
**SWANSEA SOUND**  
3.00-9.00 The Jazz Programme with George Jochen. (R)  
**RADIO 210**  
9.00-1.00 Late Show with Mike Quinn. (AOR)  
**RADIO TRENT**  
6.30-8.00 Castle Rock with Graham Neale. Featuring New Musik's Tony Mansfield and live tracks from Genesis. (R)  
11.15-12.15 Rockstage: a stereo simulcast of ITV's Rockstage featuring Sad Cafe live at the Theatre Royal Nottingham.  
**RADIO VICTORY**  
9.00-10.30 Pumping Iron with Bill Padley  
**RTE RADIO 2 (EIRE)**  
12.00-1.00 am The Dave Fanning Rock Show. Featuring an interview with Feargal Sharkey of the Undertones. (Industrial action allowing). (R/HM/NW/L/INT)

**TUESDAY**

**BBC RADIO ONE**  
8.00-10.00 Richard Skinner. (R)  
10.00-12.00 John Peel. (NW/REG)  
**BEACON RADIO**  
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/50/60)  
**CAPITAL RADIO**  
8.00-11.00 Nicky Horne Show. (R)  
**CARDIFF BROADCASTING COMPANY**  
9.00-10.30 A Rock In The Ear with Ned Clamp. (F)  
**RADIO CITY**  
6.30-10.00 The Great Easton Express with Phil Easton. Featuring the Stray Cats.  
**RADIO CLYDE**  
8.00-10.00 Stick It In Your Ear with Graeme Moriand. Featuring 9 Below Zero, Krokus and Kevin Peak Of Sky.

**RADIO DEVONAIR**  
8.30-9.00 No Nonsense with John Peers. (R/AOR)  
**RADIO FORTH**  
8.00-10.00 Edinburgh Rock with Jay Crawford. (R)  
10.00-12.00 Hot Tracks with Chris John. Rock requests and interviews letters.  
**HEREWARD RADIO**  
7.00-9.00 Dougie King Show. (AOR)  
**BBC RADIO HUMBERSIDE**  
8.00-12.00 Swinging Sixties with Keith Rogers. (60)  
4.00-6.00 Radio Orwell 20. (CH)  
**RADIO ORWELL**  
10.00-2.00 The Bob Harris Show with Bob Harris. (AOR/50/60)  
9.00-1.00 'Golden Days' (S/OB)  
**RADIO VICTORY**  
7.00-10.00 Gallery with Matt Hopper: a new Arts magazine.  
**RTE RADIO 2 (EIRE)**  
12.00-1.00 am Midnight Blue with Mark Cagney. (AOR/F)

**WEDNESDAY**

**BBC RADIO ONE**  
8.00-10.00. Richard Skinner. (R)  
10.00-12.00. John Peel. (NW/REG)  
7.00-8.00. Paint It Black with Barry Curtis. (S/REG/MP)  
9.00-10.00. Music Into The Night with Mike Baker. (AOR)  
**BRMB RADIO**  
8.00-9.00. Traditions with Robin Valk. (F)  
**CAPITAL RADIO**  
9.00-11.00. Nicky Horne Show. Featuring the Selector live in concert.  
**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/L/INT)  
**RADIO CLYDE**  
8.00-10.00. Street Sounds with Brian Ford. (NW)  
**BBC RADIO DEVONAIR**  
6.30-9.00. No Nonsense with John Peers. (R/NW)  
10.00-12.00. 'Singabout' with Paul Wilson. (F)  
**DOWNTOWN RADIO**  
8.00-9.30. Folk Point with Jackie Dixon. (F)  
**RADIO FORTH**  
9.00-10.00. Rock Report with Chris John and Colin Somerville featuring Richard Strange and the Cixmas Blues Band. (R)  
**HEREWARD RADIO**  
7.00-9.00. Dougie King Show. (AOR)  
8.00-10.00. Hereward Folk with George Geddes. (F)

**BBC RADIO LEEDS**  
6.30-7.15. MetroGnome. (R/L/GG/PA)  
7.30-9.00. Get It On. (M)  
**RADIO MERCIA**  
7.00-9.00. The Rock Show with Andy Lloyd. Featuring Krokus.  
**BBC RADIO MERSEYSIDE**  
6.00-8.30. Jazz Panorama with Steve Voce. (J)  
**BBC RADIO NOTTINGHAM**  
8.00-6.45. Jaye C's Rockshow with Jaye C. (R/INT/REV)  
**RADIO ORWELL**  
6.30-7.30. Jazz Beat with Syd Higgins. (J)  
8.00-10.00. Folk Point with John Goodtark. (F)  
**PENNINE RADIO**  
7.00-9.00. Pennine Rock with Bob Preedy. (R/REV/INT/CH)  
**PICADILLY RADIO**  
1.00-3.00. Sweeney with Mike Sweeney. (HM)  
8.00-11.00. Rock Relay with John Evington. (RM)  
**BBC RADIO SOLENT**  
6.30-4.00. Rock Scene with Sibby. (F)  
**RADIO TEES**  
7.30-8.30. All That Jazz with Roger Lewis. (J)  
**RADIO 210**  
7.00-8.30. 'Big Band Hour' with Ron Allen. (J)  
9.00-10.00. Late Show with Mike Quinn. (AOR)  
**RADIO TRENT**  
6.30-8.00. Castle Rock with Graham Neale. Rock Quiz And live tracks from Genesis.  
8.00-10.00. Calling On with John Shaw. (F)  
**RTE RADIO 2 (EIRE)**  
12.00-1.00. 'Dave Fanning Rock Show'. (R/HM/NW/L/INT)

**ON THE BOX**

**THURSDAY**  
BBC 2 6.30 - 8.35 'Maggie'.  
BBC 1 7.20 - 8.00 'Top Of The Pops' with Mike Read.  
BBC 2 10.20 - 10.50 'The Mike Harding Show'.  
Scottish TV 10.30 - 11.00 Elkie Brooks in Concert.  
HTV 6.30 - 7.00 'Happy Days'.  
**FRIDAY**  
BBC 2 7.25 - 8.00 'Oxford Road Show' with Graham Fellows and live guests.  
BBC 1 (Midlands) 10.15 - 10.45 'Look! Hear!' Toyah and Chris Phipps introduce Selector and The Lazars.  
Yorkshire TV 4.45 - 5.15 'The Extraordinary People Show' with young composer Max Early.  
Granada 2.00 - 2.45 'Live From 2' with Shelley Rohde.  
Scottish TV 6.45 - 7.00 'Hear Here' with Don Drake.  
**SATURDAY**  
BBC 1 9.30 - 12.15 'Multi Coloured Swap Show' with Noel Edmonds; Day In The Life Of A Roadie - Maggie Philbin goes humping with 10CC's roadcrew in Europe.  
BBC 1 6.40 - 7.15 'Jim'll Fix It' with Elvis Costello and the Attractions.  
BBC 2 10.40 - 11.10 'Arena'. The Smallest Theatre.  
BBC 2 11.45 - 12.25 'Old Grey Whistle Test' introduced by Annie Nightingale with Rupert Hine and the dBs.  
ATV 10.30 - 12.30 'Tiswas' with Chris Tarrant and Sally James.  
Tyne Tees TV 12.00 - 12.30 'Saturday Shake Up': a Pop dance special with Shakin' Stevens and Coast to Coast plus How To Be A DJ with Radio Tees' Mark Page.  
ITV 7.35 - 9.35 'Our Man Flint': James Coburn saves the world armed only with a ball point pen.

**SUNDAY**  
BBC 2 10.10 - 11.55 'Loot' starring Richard Attenborough, Lee Remick and Hywel Bennett.  
ATV 5.30 - 6.00 'The Muppet Show' with Mac Davis.  
Granada 1.30 - 3.00 'Barnacle Bill': Alec Guinness is a comical mool.  
LWT 10.30 - 11.20 'The South Bank Show' with Bob Fosse, choreographer of Cabaret, Sweet Charity and All That Jazz.  
Southern TV 2.20 - 3.55 'One Hour To Dooomsday' tongue-in-cheek Sci-Fi thriller with Robert Wagner and Stuart Whitman.

**MONDAY**  
BBC 2 6.10 - 6.50 'Rock Goes To College' with Siouxsie and the Banshees.  
BBC 1 7.20 - 8.10 'Startrek'.  
BBC 2 8.15 - 9.00 'The Marti Caine Show' with guest Billy Preston.  
BBC 2 10.20 - 10.50 'Say Hi With Baby Grand' new musical satire show with guest Andy Fairweather Lowe.  
Thames TV 6.00 - 6.30 'Thames News' with Nicky Horne's Rock News.  
Granada TV 6.00 - 7.00 'Granada Reports' with Tony Wilson's 'What's In' guide.  
ITV 11.15 - 12.15 Rockstage featuring Sad Cafe live at the Theatre Royal Nottingham - simultaneously broadcast in stereo on BRMB, Mercia Sound, Radio Trent and Beacon Radio (except Thames, HTV, Anglia, STV, Westward and Grampian; 11.30 - 12.30)  
**TUESDAY**  
BBC 2 6.05 - 6.30 'Maggie'.  
BBC 2 6.45 - 9.00 'Rio Bravo' 1958 Western with John Wayne, Dean Martin and Angie Dickinson.  
BBC 1 (Midlands) only 6.50 - 7.20 'Look! Hear!' Toyah and Chris Phipps introduce The Urge and Weapons Of Peace.  
Granada TV 10.40 - 12.05 'Where Have All The People Gone?' post-holocaust Sci-Fi movie.  
Granada TV 12.05 - 12.15 'After All That, This': Nick Turnbull introduces local talent.  
**WEDNESDAY**  
BBC 1 8.05 - 9.00 'A Song For Europe' Terry Wogan introduces Eurovision contenders Liquid Gold, Gary Benson, Lenzie Carling, Headache, Unity, Beyond, Bucks Fizz and Gem.  
Granada TV 2.00 - 2.45 'Live From Two' with Shelley Rohde.

**SOUNDS**  
MAGAZINE OF THE FILM  
**DANCE CRAZE**

The only souvenir magazine of the film packed with full colour pics of Madness, Bad Manners, Bodysnatchers, Specials, the Beat and Selector, plus complete discography of all the bands in the film.

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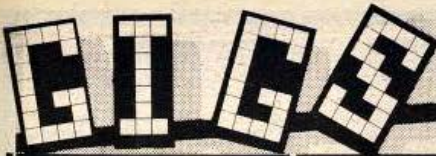
**RECORD MIRROR**

OUT THIS WEEK

THE MAGAZINE OF THE FILM! Starring MADNESS SPECIALS THE BEAT BAD MANNERS SELECTER BODYSNATCHERS

PACKED WITH NUTTY PIX AND WACKY WORDS BY GARRY BUSHELL OF SOUNDS





# CATS' QUIFF HANGER

**STRAY CATS**  
Locarno, Bristol  
By Fred Williams

THE STRAY Cats have a lot in common with the early Police. You know, pick a style, cover another country, a trio using simplicity of effect for maximum effect. The style is strictly a revival, though very rarely do the Cats escape the confines of rockabilly jargon in both lyrical and musical content. This might be an asset — there's always space for pure traditionalism. So much for the theory. Usually, The Stray Cats are eccentrically stimulating — a real double bass, slapped as much as plucked and sounding like it's made of rubber; a stand-up drummer who doesn't so much play his kit as perform acrobatics on and around it, off-handedly hitting skin right on time. Between them, Brian Setzer's cliff of a quiff is tossed around like lettuce.

So much for the visuals. Now, what's next? Of course, it's the sound, at which point the limitations of rockabilly became apparent. The swing is a small type of sound. Almost intimate. Up tempo R 'n' B is a pub-rock pleasure, hot and smokey and crowded, as was the Locarno. But the Locarno's not a pub, it holds nearly 2,000. Consequently, for most of the set — after the sound passed the 30ft off stage mark, the environment took over and left the music distended. "Runaway Boys", by virtue of its familiarity, harshly overcame that, and those of us in a strategic position near the bar were treated to some intricate fancy footwork from fans. Rockabilly fans that is. Cats' fans seem too young to know the steps, or wear different uniforms: a good range to choose from here.

Thereafter, the infectious rhythms extended their range until the climax. Eddie Cochran's "Something Else" sent its riff ricocheting around the halls. Forty five mins of build-up, five mins of knock out, and that's your lot. Not quite a cat-astrophe, (sorry) but straying (sorry) to close for comfort. If they can't project their music more, they might as well stick to pubs which would be lots more suitably.

**MONSTERS/KNOX**  
Bridge House, Canning  
Town, London  
By Gill Pringle

THERE WERE two varieties of clone to be seen at this East End resort. The first, an inoffensive leather-clad lggly type, the other a poutingly parody of Jagger.

First cultists were Knox, a band I'd enjoyed previously and considered to hold potential with their roots firmly bedded in the Vibrators. Their current single "She's So Good Looking" is deceptive as its quality leads to the misconception that the rest of their material will be interesting too. But their set was sadly dull and repetitive. The edge the cynicism could so easily number is blunt, and achieves no subtlety.

The Monsters provided some light relief in that they were so chronically awful, they were quite amusing. A flash of light premeditated their entrance as a voice boomed: "From out of North London came the Monsters".

They all looked like they'd just undergone irreversible brain surgery, and the Lurch-like singer had obviously admired Jagger for many years.

With all Jagger's ego and none of his talent, such were his pretensions that he was unable to address the audience. This task fell to the equally obnoxious guitarist. Meanwhile our hero proceeded to change his costume between virtually every number. Diamond-studded belt, sailor cap, glittering waistcoat or dinner jacket — nothing was spared from his wardrobe.

When someone from the audience yelled a four letter word, I couldn't help but agree.

**THE DUMB BLONDES**  
Moonlight Club, West Hampstead  
By Gill Pringle

A BAND such as the Dumb Blondes could easily have giggered around for years without causing so much as a ripple of interest.

However, bleach all five heads and buy some diamond earrings, and you've got instant provocation. Once the novelty of spotting whose roots were growing out quickest and deciding which brand of lipstick they used had worn off, the awful truth began to dawn.

Judging by the amount of wolf-whistling going on between tracks, perhaps I was alone in my judgement, but their glam-rock image, so reminiscent of the old Sweet, had little to back it up. Every track sounded the same.

The musicians were fairly competent but that's as far as it went. Their mostly self-penned set lacked imagination, almost a contradiction of their image. I cringed all the way

**REVILLOS**  
New York  
By Kenneth Braun

THE REVILLOS had been appearing around the city for several weeks and judging by the maniacal boisterousness of the crowd on this rainy night, Revillomania may not be epidemic (the crowd pogoing around

the stage numbered no more than 100) but it is infectious. I too, upon this first exposure to the strain, found its mad lure irresistible.

Mania is hardly a new phenomenon in rock 'n' roll, and there is nothing especially new about the Revillos (nee Rezillos) except, perhaps, their all-consuming celebration of it and their utter immunity to its flip-side, depression.

Manic tempos, stuttering guitar and bass, Eugene's hooting sax, two back-up singers wailing like Banshees, and Faye File's irrepressible chattering were indeed music to rave to.

Eight-inch high pompadour hairdos and costumes retrieved, it appeared, from the wastebins behind c-grade monster and sci-fi studios made bedlam look natty and the Revillos' evident delight in performing for wildly spirited fans made for a fun-filled hour. They could hardly have kept up this level of charged inanity for more than that.

Highlights of the evening were their bang-up showcase piece, "Yeah, Yeah" and a cover of "Cool Jerk" which diagnosed their own condition quite accurately.

**C SHARPS**  
101 Club  
Chas de Whalley

IF YOU walk into a club just as the band is going on stage and suddenly you see there's a former Young Buck in the rhythm section then you just know you're in for a really high stepping time. The C



LEE ROCKER of the Stray Cats

through a disastrous cover version of Bowie's "Sorrow".

There's a potential market for the Dumb Blondes alongside bands like Japan, but cornering this market is going to be difficult.

**KROKUS**  
Sophia Gardens, Cardiff  
By Malcolm Dome

THIS SEISMIC sensation was a vast improvement on Krokus' last UK tour. Bigger and more spectacular, the show was an extravagant success.

Armed with a sound system that even in this cavernous barn (with added echo problems) provided crystal clarity and using a dazzling lighting rig, Krokus punched out the goods with confident aggression.

This time around, drawing material from their two Arctia albums, they attacked the audience, working for every positive response.

No-one did more for the cause than Marc "The Voice" Storace. Whether encouraging a singalong on "Bye Bye Baby", showing off his considerable range during "Fire" or simply stalking the stage with acrobatic aplomb, the diminutive vocalist oozed charisma. Sharing the spotlight, guitarist Fernando Von Arb has obviously come out of his shell as a performer. No longer merely a faceless instrumentalist, Von Arb has developed sufficiently to give the band an added dimension.

New axeman Armand Meir has the touch of a true alchemist, whilst bassist Chris Von Rohr and drummer Freddy Steady were solid. And, the latter duo also performed their now-legendary drum duet with remarkable precision. Indeed "remarkable" sums up the Krokus of '81.

**IRON MAIDEN**  
Victoria Hall, Hanley  
By Gill Pringle

LET'S HAVE no doubts. These prodigal sons of the resurrected iron age served up a cataclysmic cuisine. Yet in the midst of the Maiden maelstrom, a worrying Achilles' heel was exposed. Iron Maiden still view gigs as "all mates together" jolly ups. Now that's fine in the clubs but major venues demand larger-than-life charismatic projection from headliners. It's what sorts out the sorcerers from the apprentices. This weakness will start to bite when the band head off into Europe and beyond next month.

As expected, all of the material performed (with the exception of "Twilight Zone") came from the

# Subs — zero

**UK SUBS/THE STIFFS/ANTI-PASTI**  
King George's Hall, Blackburn  
By Alan Entwistle

IT WAS all a traditional night of dancing, songs and mirth as the dull uniform of leather jackets, bondage straps and boots once again appeared in force at Blackburn's most Gothic of venues. The "Diminished Responsibility" tour had rolled into town.

Anti-Pasti, a young punk band from Derby, were first on, and at the times when their singer got bored shouting through his mike he just pranced about stage, tying up his mates' legs with the lead. Happily this tiring performance didn't last very long, and when they'd left, Blackburn's very own The Stiffs — recent signings to Stiff Records — appeared. They've gone far since their early days, and tonight they proved enough talent to ensure them a bright future for 1981, though one or two new songs wouldn't hinder their career.

UK Subs came on after an intro tape of heavy choral-type music, and as the darkened stage became bright, the traditional art of gobbing began. The classic "I Live In A Car" started the show but from then on the set got worse as songs are dragged out of the "Diminished Responsibility" corpse of an album; songs empty of riffs and historic lyrics.

Just as we get further and further away from '76, so the relevance of the punk ideal becomes less and less important. As demand fades so will the UK Subs. The end is indeed nigh.

attributed to their refusal to conform to any fashion.

True, it was punk which gave them their start, but it never dictated. Their music is distinct because of its fine combination of reggae, rock and sheer heavy metal. The borderline between each is difficult to pinpoint, each source being derived from individual tastes than the band.

It was good to see the band back with such a vengeance and looking and sounding so optimistic. As the old numbers are gradually being phased out of their set they are being replaced with some excellent new material, including four tracks, newly recorded for their next album.

The most obviously appealing of these was a reggae number "Fools Follow Fools", although "Despondency" was more in the traditional Ruts style.

They played their latest single, an unlikely hit called "A Different View", with something of an admission of failure, "Well, we like it anyway".

Recent suggestions that perhaps the band should have got a new singer, seem all the more ridiculous when Segs and Paul Fox are managing so well without. Now that saxist Gary Barnacle is a full-time Ruts, any additional member would probably mess the tight-knit feeling within the band.

**RUTS DC**  
The Marquee, London  
By Gill Pringle

THE REASON behind the Ruts' long-standing popularity can only be

band's brace of albums and the lads certainly burnt rubber with ferocious glee. From the opening shards of "Wrathchild", Paul Di'Anno's rasping vocals ran free, on the back of an instrumental bomber squadron.

What's more, there was a professional balance to the set. "Remember Tomorrow", slowed down the proceedings amidst the dry ice, whilst instruments "Genghis Khan" and "Transylvania" accurately re-directed the point of attack. As added bonuses, the Maiden light show was a delight and both Dave Murray's guitar solo (preceeding "Drifter") and Clive Burr's drum equivalent (during "Another Life") were short and snappy.

Ultimately, it was convincing enough to make the ration of two encores seem positively miserly.



**MOONDOGS/TV21**  
Marquee, London

By Philip Hall

A CLOSE race but The Moondogs win by a fresh-faced head. This must be the most tightly fought double bill currently touring the country.

An unusual sight greeted me when I arrived at the Marquee. The bar was empty! Everyone was packed in watching the impressive TV21. There's a buzz going round about this young Scottish band and its easy to see why. They give off an awesome air of sharp charisma, in their headbands and hankies round the neck chic TV21 are visually and musically a band for today.

The songs I caught were all loud and heavy slabs of soulful eighties rock. TV21 are in touch moderns — rougher than the Teardrops and rockier than Dexy's. If they made more use of their trumpet player and cut down on their overdramatic instrumental approach then they would become a truly stunning proposition. At the moment they are in an eye-opening coming-out stage.

The Moondogs had a lot to follow. Though they are three quiet, self-conscious lads offstage their first appearance at the Marquee proved that The Moondogs are a band of enormous stature.

They play corny teenage love songs with a devastating amount of energy and raw finesse. Their whole attitude is so natural that you can't help but smile as bassist Jacky whips up an old fashioned feeling of excitement among the pogoing crowd.

The Moondogs pour out fresh Northern Ireland pop music which is totally unlike anything you'll hear from club bands on the cynical mainland. Here's a band that can sing about powerpop without ever sounding contrived. Most of their songs centre around first hand teenage experiences which are sung and harmonised with a natural freshness.

Though it's the band's exuberant personalities which win over the base audience the songs are always keen to make an instant impression. They are short, bursting with melody and crafted in the catchy tradition of all the best sixties pop tunes.

It was a perfect gig. TV21 supplied the intense musical magnetism while The Moondogs bought everything down to the simplest level of entertainment. They are the happiest band I've seen in years.

**ROWAN ATKINSON**  
London  
Globe Theatre,  
By Robin Smith

RUBBER FACE rides again — and there's still life in Atkinson even with all his current beefy exposure.

There wasn't a mistake or fluster throughout the entire performance. Maybe he just cracks up and collapses into an exhausted pile when he eventually gets off stage.

Atkinson is the best thing to have hit British comedy since Monty Python and Cleeve. Granted his style, but he's developed a sense of wit and timing that all his own. Our hero first emerged as a theatre cleaner with a speech impediment unexpectedly plucked for super stardom when the leading man injures himself.

'The Father Of The Bride' sketch resurrected from his Belfast shows



Pic by Andrea Cisarotti

Annabelle cunningly conceals the fact that her drawstring has snapped

# Brown girl in the ring

**BOW WOW WOW**  
Rainbow Theatre, London  
By Sunie

A FAIRGROUND setting for Bow Wow Wow's first major London gig? But of course. The only thing that could possibly have been more appropriate would have been a circus, with Malcolm McLaren symbolically rigged out in a ringmaster's top hat and tails.

All the seats had been removed from the Rainbow's "stalls", to make room for several booths offering second-rate EMI records as prizes for picking a lucky number, hitting three cards with your darts and so forth. The really effective piece, however, was the towering helter skelter which in the course of the evening tempted many a rash soul (myself and my loved ones included) into 20p's worth of instant excitement.

"Support" act was a large swing ensemble who rendered 'In The Mood' and other, similar classics

with superb aplomb and were even cheered for their pains, although they outstayed their welcome somewhat.

When Bow Wow Wow finally took the stage, it was without Annabella, although her voice could be heard. As one and all craned their necks for a glimpse of the beautiful buccaneer, a spotlight hit the helter skelter — Brilliant! Down she rode, belting out 'Sexy Eiffel Towers' as she went.

Vast cheers went up from all over the house, but the extravagant showmanship was not to end there. Two barefoot teenaged pirate girls joined the band on stage, and, flanking Annabella, went through a superbly planned and executed "pirate dance". They enlivened the better part of the set in this fashion, and the spectacle thus provided was more than sufficient compensation for any musical shortcomings.

Shortcomings there were: the sound was extremely rough. Annabella's vocals were spirited but

often almost inaudible and their material, probably in consequence of those two factors, tended to sound repetitive. They performed all their recorded songs, 'Giant Sized Baby Thing', 'Louis Quatorze', and their cover of the very wonderful 'Fools Rush In' included, to say nothing of 'C39 C50 C90 Go' in two languages.

Pirate chic, incidentally — not make that fundamentally — was sported by BWV and much of the audience, and by the young man who fronted the band for one of the encores. He acquitted himself well, and although no one knew who he was, I dare say we'll be hearing all about him before too long. Well, Mr M?

Perhaps the hoped-for fairground ambience didn't quite come off: a rock audience is an odd dog, and the only trick it knows is how to stand still and applaud or throw things. It could have been a little livelier. But a sense of occasion was there — it certainly put the 'People's Palace' to shame.

was a masterpiece of character, acting apart from its great comedy value, Atkinson posing as a pissed and frustrated father in law grudgingly giving away his daughter to a man he loathed and despised.

The devil sketch was a masterpiece of high drama being mixed with sinister black comedy and Atkinson has also become a master of making everyday situations funny. It was the sketch where he played a bored bloke in a church, that received the loudest applause.

There were only two scenes that didn't quite do anything for me, a childish escapade where Atkinson tried to change into his swimming trunks and a rushed lost sketch with sidekick Richard Curtis, — but then again this was an opening night.

See it if you can, as all the best theatre critics always say.

**CAMEL**  
Birmingham Odeon  
By Kevin Wilson

TONIGHT'S gig is one in a long line of concerts promoting 'Nude', the latest offering from the Camel factory. I took the precaution of taking a Camel fan along with me to act as interpreter, just in case the mixture of the heady and the hedonist became inseparable. It did.

After the initial burst of 'Moonmadness' and a piece where Yellow Magic Orchestra met the Enid, the evening's entertainment nestled neatly into the what was expected. Communication twixt band and audience became minimal as self indulgence became the norm for the evening. 'Nude', the title track, was as close to a normal pop song as we were likely to get and an unannounced number that crossed

the gap between Osibisa and James Galway was rather tasty. The rest? Forget it!

The old tricks of lead bass, phased flute and merciless cymbal bashing failed to impress. Any degree of tonal variation tended to be as dull as it was predictable, which is a shame because these guys really can play. (Special mention here to the drumming of Andy Ward.)

A friend purchased a Camel sweat shirt for the princely sum of £7. Upon closer inspection he noticed the L had come adrift from the logo so as to read: "Camel — Nude." He laughed. We laughed. One was tempted to say serves you right.

Whichever way you view Camel, one thing is certain, they are a band — not a set of individuals. It took me a lot of time to find out who exactly was playing in the concert under the Camel banner. Only one maxim seemed to fit the customers who attended the nights festivities: Camel Ye Faithful.

**STRAY/SAGA**  
Lyceum, London  
By Robin Smith

WHERE THE hell have you been all these years? Stray and me must have parted company around 1974. They left in a hurry, with a goodbye gift of fine albums and memories of tumultuous thrashes in a variety of Berkshire nightspots.

So the beast rears its head again and with much deserved exposure, 1981 could see them clambering out of cult status and support slots into the big time. They have experience mixed with a band of enthusiasm that I haven't seen since early Iron Maiden days.

They matched and mixed old and new songs with ease. Everything was tightly delivered especially the die hard old favourite 'It's All In Your Mind'; guitar powerhouse set to maximum.

Yes indeed, they'd have given a lesser band than Saga more than a run for their money. The cuddly Canadians with the sword and sorcery songs are maintaining a quiet and respectful following and if only a few more British radio stations would listen, then they'd have the chart hit they so desperately need over here.

Their music is like Godzilla meeting Snow White and the Seven Dwarves. Melodic fantasies performed with bite and clarity. The dapper Michael Saddler cut a trim figure and the rest just fell neatly into place behind him with the musical clockwork of 'Don't Be Late'.

The Saga saga should take leaps and bounds this year — and you should catch them if you can. Kindest regards to Howard the Locust.

# Who's the fairest?

**ORIGINAL MIRRORS**  
Brady's, Liverpool  
By Mike Nicholls

A HOME COMING by any other name. Echo, Heat and the Teardrops may be the golden boys of Merseyside but there's still a place in Scouse hearts for the excellent Mirrors.

Four times they were literally dragged back for more, Steve Allen returning the compliment by speculating about his fans' sanity in the most colourful language. He also sang his heart out, displaying a passion that makes most of the new elite sound like a convent school choir.

At times the sense of drama reached epic proportions, the combination of voice, Jonathan Perkins' synthesisers and thickness of the rhythms approaching the ferocity of John Cale.

Classifying the Original Mirrors isn't easy. Their hard-driving style places them in a rock setting but they're about as much metal as Motown. As for the pop pundits amongst you, they do a devastating line in unforgettable hooks, 'Sharp Words', 'Boys Cry' and 'Could This Be Heaven?' being the classic examples that merited continued inclusion in their set.

The next 45, 'Dancing With The Rebels' is a worthy successor and if the title sounds ominously trendy, bear in mind the group have been into tribal chants for a couple of years.

Check out two of the hottest New Singles around

**RAY CARLESS**  
Tarantula Walk



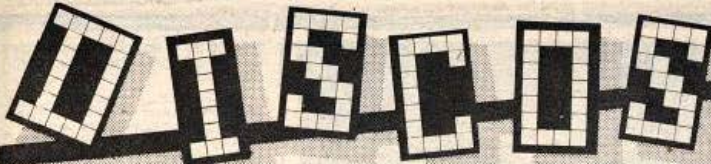
**EUGENE PAUL**  
Children  
Go To School

7"-ENY 204 12"-ENY 204

7"-ENY 205 12"-ENY 205







# THE SHAPE...

TO CONTINUE and re-emphasize last week's theme about the variety of music encompassed by the term 'Futurist' or 'New Romanticism', its chief exponents are determined that their music should forever change — and, following on from my mention that many of them have roots in soul, the new direction they seem to be taking is indeed towards heavy funk! Landscape's Richard Burgess for instance intends to make his future productions with Spandau Ballet a lot funkier. Shock are already rehearsing Free Expression's 'Chill - Out' as a funk addition to their dance repertoire, and Rusty Egan has for a long time been mixing funk and jazz - funk (especially the breaks) between the more recognisably Futurist records. Rusty incidentally has just drummed on and arranged a new Futurist single for Phil Lynott. Richard Burgess in particular sees his music as a new branch or direct continuation of disco, and it's in recognition of this plus the records' compatibility with straight-disco that this week Spandau Ballet, The Freeze and Shock 'Angel Face' have been crossed over from the DORC to the Disco 90. Landscape themselves were recently accused of cashing in on the Futurist bandwagon — which, as RCA's Rowdy Yates says, is akin to saying the Beatles cashed in on Merseybeat. Their 'Einstein A Go-Go' has yet to get any DORC or Disco action but is doing well in the Futurist Top 20, which is separately compiled only from specified 'Futurist' charts and is worth comparing with the DORC to see how certain records are being received in each relative market.

- 1 THE FREEZE, Spandau Ballet Retormation 12in
- 2 FADE TO GREY, Visage Polydor 12in
- 3 PLANET EARTH/LATE BAR, Duran Duran EMI 12in
- 4 EINSTEIN A GO-GO, Landscape RCA 12in
- 5 VIENNA/PASSIONATE REPLY, Ultravox Chrysalis 12in
- 6 ANGEL FACE/R.E.R.B., Shock 12in
- 7 ONCE IN A LIFETIME, Talking Heads Sire
- 8 MIND OF A TOY/WE MOVE/FREQUENCY 7, Visage Polydot 12in

- 9 THE MODEL, Kraftwerk/Capitol LP
- 10 TAR/BLOCKS ON BLOCKS/MOON OVER MOSCOW/VISA-AGE, Visage Polydor LP
- 11 ALL STOOD STILL, Ultravox Chrysalis LP
- 12 EMPIRE STATE HUMAN, Human League Virgin
- 13 DEAD MAN'S CURVE, Nash The Slash DinDisc
- 14 SECONDS TO LATE, Cabaret Voltaire Rough Trade
- 15 SHE'S LOST CONTROL, Joy Division Factory 12in
- 16 BEING BOILED/A CROW AND A BABY/ONLY AFTER DARK, Human League Virgin LP
- 17 19TH NERVOUS BREAKDOWN, NASH THE SLASH DinDisc LP
- 18 DON'T DON'T/EXTENDED NICETTES/BEGINNING OF THE HEARTBREAK, Love of Life Orchestra Sadgans Banquet 12in
- 19 DEMOLITION MAN, Grace Jones Island 12in
- 20 LUXURY, New Musik GTO

Contributors to this chart currently include Alan Gibson (Edgborough Faces' Profile Suite weekends), Kevin Wilson (Kingstanding Circle Community Centre's Fashion — social this Friday 6th, disco Saturday 14th, details Birmingham 354 1284 mornings), Derek Pierce (Both Moles every Wednesday), Robbie Collins (Richard Cheekes Pete's every Wednesday), Joey Coyne (Kellenham Charles Club's Blitz every other Tuesday), Phil Blizard (Stoke-on-Trent North Staffs Poly), Jim Kershaw (Sheffield Dollars), Gary Allan (Liverpool McMillan's), white Graham Graystone starts this Thursday 5th another night in addition to Mondays at Jesters in Kingston-on-Thames Old Crown pub in Church Street. Incidentally, Rusty Egan and myself have been plotting how best to spread the futurist disco scene and are looking for good futurist DJs, so why not send me a demo cassette with your photo and full details in case we've got work for you? Let me know if you're able to travel and what nights you're free. Danford Flicks is soon to be the first new venue for the Egan treatment on Monday nights, and more are sure to follow.

# DISCO DATES

THURSDAY (5) Pro-Fusion play Charming Scamps, John DeSade / Barry Lee Martin in funk Otham Orchard Spot; FRIDAY (6) Chris Hill j/f's Didcot Rio 'Cowboys & Indians' night, Central Line live plus George Power / Brother Louis / Tom Holland / Pope / Tony Hodges / Martin Collins. Chris White j/f Stevenage Tiffany's 'Medieval' allnight (no horses or weaponry), Froggy / Pete Tong j/f Southgate Royalty, Jeff Young / Mick Clark j/f Canvey Goldminers, Glen Ross Jungs. SATURDAY (7) Froggy / Martin Collins j/f Southgate Royalty, Jason West w/ Gary Banbury Winter Gardens, SUNDAY (8) Colin Curtis / John Grant / Neil Neal / Greg Wilson / Pete Haigh / Chris Tittley j/f Blackpool Man Fridays allday, Ashley Woods j/f's Lincoln Fusion Society fort-

nightly at Lincoln's Tavern Inn in Tentercroft Street, Nikki Peck Jungs Gillingham Central 'what you were wearing when the shit went down' party (pub hours); MONDAY (9) Phil Kelly / Kevin Kurtis / Stuart Hamilton j/f Liverpool New Coconut Grove with dynamite lighting weekly, Darryl Hayden / Nigel Simons revive Mod music weekly at Southall White Hart; TUESDAY (10) Pro-Fusion live plus John DeSade / Barry Lee Martin funk Showcases, Woodys, Chris Brown / Mike Setton jazz Staines Jacksons 'Underwear' party; WEDNESDAY (11) Chris Hill j/f's Whitehaven Whitehouse, Level 42 play Mayfair Gullivers, Key Hill has free admission before 10pm and half-price booze before 11pm at Basildon Sweeneys weekly with jazz-funk (j/f) for dancing, Jason West wows RAF Cranwell White Granes Club,

# ODD 'N' BODS

ALPHONSE MOUZON is now widely available and selling like hot cakes not only on US PAUSA but also German Metromerone, and looks likely for UK release quite soon too... Marvin Gaye 'Pride' has been extensively remixed for UK 12in, and a remix of 'Flying High' will be the Freeze follow-up... RCA have picked up Sugar Minott 'Good Thing Going', and Excaliber add Leprechaun 'Loch-U-UP'... Firely's import hit in its original less good Italian mix on Mr Disco LP was titled 'Love And Friendship', while, not widely known, K.I.D. are from Italy too... Heatwave's imminent 3-track 12in includes 1977's previously untraced 'Whack That Axe', but only 'Jitterbuggin'' and 'Goin' Crazy' will be included on the new 'Heatwave' LP... The Groove' and the similarly Rod Temperton-penned 'Live In Me' off Rufus's old 'Masterjam' album are remarkably alike — and I see that at the time I said the latter was indeed a slight 'Heatwave' LP... WE A's Fred Dove, consistent winner of my Hammy Award as disco pluggger of the year, has decided that WE A can sell records without the help of this page, and, while the dubbus logic behind this experiment must remain his prerogative, it's very regrettable obvious that I in turn cannot review or mention records I haven't been sent (whatever their label) — this strange situation having come about because of my liking the Freeze album which Fred doesn't (mainly due to the way it charted when Grover Washington didn't) and because this disco page tends to concentrate on danceable music only... I hope the few jocks left on Fred's mailing list are sufficiently influential to let the entire country know what disco records WE A currently have that are hot and on release, and I'm only sorry I won't be able to tell you about them myself — still, there are plenty of other companies with product, and if WE A can get along without us we can doubtless get along without WE A... Funktion are promoting an overnight coach trip to Paris's dazzling Le Palace disco with hotel and sightseeing tour for £55 inclusive on Saturday 25th April, details from Funktion Ltd, 3 Crooked Bisset, London SW19 9JG 2433. Soul Eastern Disco, Asa's SEDA 81 Spring Disco Fair is at the Great Danes Hotel near Maidstone (end of M20) on Sunday 29th March afternoon, the previous night at the same venue being a SEDA disco party with Theo Lyle, Steve Muxed, Nikki Peck etc. SEDA details from 01-302 4590... Billboard plan no further disco forums, which does away with a great excuse for visiting the States on business expenses... Chris Hill with myself, various Backstage Bitches and other companions, visits Whitehaven's Whitehouse again this coming Wednesday (11)... A&M have started mailing promos again to selected jocks, but as they've no specific disco department they don't want people ringing up...

Donna Summer 'I Feel Love' has been issued by the US Disconet subscription service in an overdudded reorchestrated remix that's reportedly dynamite, but beware of an inferior bootleg remix which is evidently atrocious... Barry Lee Martin (Maidstone 41607, evenings) is booking club work for Kent-based disco-funk group Pro-Fusion so that they can get experience prior to approaching record companies — they're cheap, so any offers?... Robbie Dee (Billericay S16D between 4-6pm) would love some London funk gigs as he's left Southend Quills due to frustration... Chris Britton has moved downstairs at Watford Balleys having successfully switched the Julietts room to jazz-funk, much to his regret as now Noel Wright is reaping the benefit!... Ian Turner (Coiwyn Bay) is highly critical of EMI's recent DJ auditions at Oldham Formosa & Julietts... Rob Harknet (Harlow) reckons he could have been the cause of a UFO sighting reported by the local paper — he was judging his new Tutor II's beam strength by projecting a space fantasy wheel on to low mist at the time... Erick-Jack (Bognor Regis) was checking out the disco scene recently in Athens, where the night he arrived it snowed — for the first time since 1954 (still, it could have been an earthquake)... Larry Foster (Ulford Room At The Top) reckoned without Gaister selling out, as now he plans to challenge Isle of Wight weekenders tribes to a dancing showdown — so look out, as the range of dances he can choose from includes the Neckache, Backache, Lurch and Son Of Lurch (er, whatever happened to my Transylvania Twist?... Steve Goddard, resident at Stepney's non-dancing Old Rose pub slightly off the beaten track on the Highway, recommends Boz Scaggs 'Miss Sun' (CBS) as the epitome of the type of 'disco-plodder' he finds ideally suited to pubs... Steve Walsh is the bouncing father of a proud baby girl... Graham Gold (01-951 3285 afterwards) wants a buyer for the Rudi Gilpin-built deck unit from Champps with Citronic stereo, graphic EQ, SP24 Mk IV decks and room for larger vari-speed units, at £250 o.n.o... Peter Lee (Liverpool Indiana Club in Berry Street) has, like Graham and myself at Mayfair Gullivers, revived Uncle Louie 'Full Tilt Boogie' (US TK 12in)... Tom Wilson (Edinburgh Oscars) wonders how many of our DJ readers have CBs, and what their 'handles' are (that's a big tenour, Supersoul)... Sheena Easton really got clobbered by the Ian flinger on TISWAS!... Jo Field (Hemel Hempstead) says Eddie Russ 'Zelus' mixes nicely out of Atmosfer 'Dancing in Outer Space' from the end of the latter's central break... DORC has been extended to 30 pieces this week as so many pop hits are cropping up in disco charts now... DJ chart contributors remember, you're doing nobody any favours in the long run by listing material you've merely received in the mail if it isn't actually working on the floor —

Edited by JAMES HAMILTON

# UK NEWIES

THE WHISPERS: 'It's A Love Thing' (Solar SOT-15). Skippable but distinctive synth tones into this thunderously smacking 0-117-118-119 bpm 12in smash bound chunderer with cheerful catchy vocals and as has been proved beyond question, real grove-on-you appeal. Initially ignored in the South, it took Northern jocks to establish its potential before it swept throughout the land spearheading the currently re-emerged Solar groove along with Shalamar and Lakeside.

FIRELY: 'Love (Is Gonna Be On Your Side)' (Excaliber EXCL 506). Shoopgirl aimed import smash simple 'Good Times' - structured 114-113-114 bpm 12in thudder starts with a bass pumped groove before filling out with Euro vocals and then dropping into a guitar scratched long break which builds back up (part of this break being tagged onto the start of the re-edited B-side version in typically tampering Morgan Khan style)... and it's amazing how many jocks have picked up on my original mixing suggestion to synch it between KID and 'Ain't No Stoppin' Us Now' (This, Mystic Touch, some 7in Hit Numbers are 10bpm faster than anticipated, which could indicate vocal fluctuations somewhere).

FREE EXPRESSION: 'Chill-Out!' (Vanguard VSL 5019). Terrific powerful bass synth boomed heavy slow driving 108-107-108 bpm 12in funk thudder with some greasy live talk between grunting beat emphasising chant and screeching sax.

SHALAMAR: 'Make That Move' (Solar SOT-17). Typically well crafted 116-117 (break) - 116 - 117 bpm 12in Solar smacker (now in a tougher new mix) reaches its most distinguished moment with an interestingly unusual chorded piano bridging between

# MR WRIGHT

BERNARD WRIGHT, 16-year-old piano prodigy whose import 'Nard' album has just gone Top 30 in the disco chart, is like Tom Browne from the Jamaica neighbourhood of New York's Queens borough on Long Island — and it was Tom Browne who brought him to the attention of GRP's Dave Grusin and Larry Rosen when using him as an accompanist on his debut 'Browne Sugar' LP.

Bernard began aged four playing with toy musical instruments before his mother gave him a miniature Magnus organ, and aged eight (presumably as long ago as 1972) he gave up the music lessons that were meant to teach him rudimentary music theory as he found them incompatible with his favourite Kool & The Gang funk, which is what he really wanted to play! Instead he became the youngest member of the pre-teen Junior Firebolts.

Aged 13 he toured with Lenny White, then played keyboards for a couple of theatrical productions, and now he has his own solo album reflecting a lifetime's influences.



**RECORD SHACK OF LONDON TOWN**  
SPECTRUM LONDON'S TOP FUNK BAND ALL THE TIME AT THE SHACK

# GOSSIP FROM THE SHACK

First of all, a question. Is it worth bringing back the Disco Dub Band 12''??? Spectrum is now on its way in America and selling strong. Coming soon, a new LP from Harvey Mason, Shakatak and, rumour has it, Ronnie Laws has got something in the pipeline. A few 12's worth getting your grubby little hands on, 'Bliss', Mel Shepard, 'Zingara', 'Level 42' (soon) and an LP from 'Silver Platinum'. Best wishes to Mr Super Bad in Glasgow (from the world's No. 1 Promoter). Till next issue, may the Isle of Wight be sunny...  
Tony Hodges  
P.S. Andy Rogers sends his love.

**FLOOR FILLERS CHART**

1	Shakatak	12in
2	Bliss	12in
3	James Taylor	12in
4	Mel Shepard	12in
5	James Taylor	12in
6	Bliss	12in
7	Mel Shepard	12in
8	Bliss	12in
9	Bliss	12in
10	Carol Jiani	12in

**SHAKAPHONE**  
This service is in operation between 7pm to 11pm. You can place an order for the phone and the record through the Floor Fillers Chart and the phone will be delivered to your home.

**12" 12" 12" TOP DISCO 12" 12" 12"**

1	THE FREEZE, Spandau Ballet Retormation 12in
2	FADE TO GREY, Visage Polydor 12in
3	PLANET EARTH/LATE BAR, Duran Duran EMI 12in
4	EINSTEIN A GO-GO, Landscape RCA 12in
5	VIENNA/PASSIONATE REPLY, Ultravox Chrysalis 12in
6	ANGEL FACE/R.E.R.B., Shock 12in
7	ONCE IN A LIFETIME, Talking Heads Sire
8	MIND OF A TOY/WE MOVE/FREQUENCY 7, Visage Polydot 12in
9	THE MODEL, Kraftwerk/Capitol LP
10	TAR/BLOCKS ON BLOCKS/MOON OVER MOSCOW/VISA-AGE, Visage Polydor LP
11	ALL STOOD STILL, Ultravox Chrysalis LP
12	EMPIRE STATE HUMAN, Human League Virgin
13	DEAD MAN'S CURVE, Nash The Slash DinDisc
14	SECONDS TO LATE, Cabaret Voltaire Rough Trade
15	SHE'S LOST CONTROL, Joy Division Factory 12in
16	BEING BOILED/A CROW AND A BABY/ONLY AFTER DARK, Human League Virgin LP
17	19TH NERVOUS BREAKDOWN, NASH THE SLASH DinDisc LP
18	DON'T DON'T/EXTENDED NICETTES/BEGINNING OF THE HEARTBREAK, Love of Life Orchestra Sadgans Banquet 12in
19	DEMOLITION MAN, Grace Jones Island 12in
20	LUXURY, New Musik GTO

**Adrians**  
35 MARK STREET, WOODLICH S18  
TELEPHONE 855 8157  
Why go Up Town for the Up Front Sounds when we've got them right here in South London.



break and title line chorus, the chunkily chugging 113-114bpm 'Pop Along Kid' flip being slower than on LP.

**SHIRLEY JAMES & DANNY RAY:** 'Why Don't You Spend The Night?' (Black Jack BJD 4508). Extremely infectious winsomely duetted sweet 83/41 bpm 12in lovers rock chugger, in yellow vinyl, bearing a strong resemblance to 'Help Me Make It Through The Night', and one of our very biggest hits (along with Sugar Minott) at Mayfair Gullivers.

**MYSTIC TOUCH:** 'Get Yourself Together' (Champagne FIZY 505). Creamily clapping guys f/gals - sung catchy 119 (intro) - 120 bpm 2in chugging swayer warm on import since Xmas, with nice "I know you thought about being a DJ on the radio" opening line that'll grab a few young hopefuls, the Latin style 120 bpm 'Party People' flip being big for some too.

**VISAGE:** 'We Move' (Polydor POSPX 236). Dynamite 'Fashion' - type 116 bpm heavy funkier could be bassier but mixes convincingly even for black dancers between such as Funkadelic 'Knee Deep' or Raydio 'For Those Who Like To Groove' and Lakeside 'From 9.00 Until', on 3-track 12in with the precisely tapping 139 bpm 'Mind Of A Toy' electronic skipper and jaggedly jumping 143 bpm 'Frequency 7', which sounds like a video game gone berserk!

**JUNIOR TUCKER:** 'The Kick (Rock On)' (Island 12WIP 6675). Jauntily jerky sprightly 138/69bpm 12in pop-reggae jumper with electronically sizzling break and hit prospects.

**SYLVIA STRIPLIN:** 'Give Me Your Love' (Champagne FIZY 564). Ponderously plodding slow 110bpm 12in backbeat bumper with wailing squeakily doodling chick and distinctive catchy repeated instrumental twiddly bit similar to Leprechaun's hook.

**NEW MUSIK:** 'Luxury' (GTO GT 284). Appropriately titled lush vocoder-sung silky synth 85/130bpm 7in swayer, now rather belatedly getting the futurist attention it deserves.

**SCIENCE:** 'Tokyo' (Rialto TREB 124). Electronic tone and corny oriental plinky-plunks into a terrific talking-sung futurist 0-124bpm 7in jolting loper that deserves radio attention.

**LOVE OF LIFE ORCHESTRA:** 'Beginning Of The Heartbreak' (Beggars Banquet TBET 2). Electronically pulsating threateningly atmospheric ponderous 102/51bpm futurist instrumental throber syncing on 4-track 12in into the totally different rolling quite jazzy sax-played 127-0bpm 'Don't Don't', flipped by the ramblingly hunking long 123-126-124-125-120bpm 'Extended Niceties' - all an interesting fusion of styles if not compulsive dance material.

**HIT NUMBERS:** Beats Per Minute for last week's pop chart entries on 7in are Status Quo 0-1251, Yoko Ono 121-1201, Jacksons 125-1261, Human League 87/174c, Sharon Redd 109f, Shakin' Stevens 195/97f, KID 115f, Landscape 0-1321/c, Classix Nouveaux 162r/f, Sister Sledge 122f, Eddie Rabbit 132/66f.

**BREAKERS**

**BUBBLING UNDER** the UK Disco 90 (page 39) with increased support are Unlimited Touch 'Searching To Find The One' / 'Feel The Music' / 'Happy Ever After' (US Prelude LP), Eloise Laws 'You Are Precious' / 'Strength Of A Woman' / 'Almost All The Way To Love' / 'I'm Just Warm'n' Up' (US Liberty LP), Stieve Wonder 'Lately' (Motown), Quincy Jones 'Ai No Corrida' (US A&M), Eugene Paul 'Children Go To School' (Ensign 12in), Willie Mitchell 'Sparkle' / 'Reachin' Out' / 'Give The World More Love' (US Bearsville LP), Willie Bobo 'Always There' (US Columbia LP), Arni Egilsson 'Howdiz Disco?' (US Inner City LP), Sugar Minott 'Good Thing Going' (Hawkeye 12in), Me & You 'La La Means I Love You' (Castro Brown 12in), Not James Player 'Friends Again' (Ultimate 12in), Chi-Lites 'All I Wanna Do Is Make Love To You' / 'Love Shock' (20th Century-Fox 12in), Delta 'Your Song' (20th Century-Fox 12in), One Way 'Fush' / 'I Didn't Mean To Break Your Heart' (US MCA LP).

**DORC** (Disco Featured Pop Hits): (1) Adam 'Antmusic' 2(3) Visage 3(4) Ultravox 4(5) Lennon 'Woman' 5(10) Joe Dolce 6(6) Susan Fassbender 7(7) Barbara Jones 8(9) Phil Collins 9(8) The Look 10(18) Rainbow 11(-) Roxy Music 12(21) Coast To Coast 13(12) Madness 14(20) Cliff Richard 15(15) Bad Manners 16(13) Gen X 17(-) Dire Straits 18(-) Sheena 'Flan' Easton 19(17) Kelly Marie 20(11) Lennon 'Imagine' 21(19) Slade 22(14) Specials 23(2) Gray Cats 24(-) Pretenders 25(-) Talking Heads 28(25) XTC 27(23) Spandau 'Story' 28(-) Boomtown Rats 29(-) Jam 30(24) Police 'Voices'.

**A FREEZING SPELL**

ONCE you've licked the label, it's pretty hard to peel it off. It was Freeze themselves who called their music "new wave jazz funk". Now they can cock one snook apiece at the people who's rushed off with preconceived ideas about that term, just by waving this week's charts under their noses. They show that, as the "newer" soul scene in London continues to broaden, Freeze are floating confidently at the deep end.

John Rocca, percussionist, vocalist and producer with the band, had a thing or two to say over a (southern, unfrozen) pint in a Victoria pub. In particular about a bum review in another august journal: "they thought we should have had something saying 'Margaret Thatcher is an old hag' as a title, but it's new wave as in new wave jazz funk." Andy Stennet, keyboards player, was similarly annoyed. "The criticism was that we shouldn't be using tracks like 'Caribbean Winter' and 'Sunset' if we're a new wave band. To me, who's a new wave about it is not the social side of it, necessarily, it's the music side."

'Southern Freeze', speed 45, has already crossed over, under, sideways and down, and 'Southern Freeze', speed 33, has already established itself as one of the freshest, most authoritative LPs in the genre for a long time. It all comes as a distinct second chapter in the life of the band. Early last summer a spunky instrumental of theirs called 'Keep In Touch' flirted with the 50 for a week and scaled greater heights on the disco list. The band sold the single to Pye, who didn't take up the option on the second release, and it went under.

In any case, the band were in some confusion. Rocca said: "We were going the wrong way, we were leaving Freeze and trying to make money." In the first instance, the band's formation had had a lot to do



FREEZE: got it licked

with Bluey, an ex-Light Of The World member. Andy Stennet had come and gone from the band too. He remembers: "We made a tape and went round a few companies. They were all saying 'Jazz-funk is out!'" ("That was the year of disco is dead," chipped in John). "So we walked out, me with me Wuritzer on me back. I just thought things weren't happening and got myself a regular job. I regretted it."

John continued the story: "After we did the 'Keep In Touch' record, Bluey decided it wasn't going right. By the time we got to the second single, we'd more or less split. We were using a different keyboards player at that time and he went off to finish his degree in France. We gave Andy a ring, and he came back." Disillusioned with Pye, the band

finally came across, and got on swimmingly with Beggars Banquet, of whom they speak very highly. They sold them the album, pressed some pre-Christmas copies, and by the time we'd all woken up again in the New Year, the buzz was too loud to ignore.

These guys sound as excited as the people buying their record, because they know they're part of a new feeling in funk but they don't know exactly where it'll lead them.

Andy: "It would be very nice to still provide the commercial side of it as well, but to really experiment, and get some sort of aggressive, hard playing. I look forward to that." Us too, chaps: they'll be pigging soon too and if you only know the single, just listen to them widen your ears. Freeze are set up for a long spell. PAUL SEXTON

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# CHARTS

## UK SINGLES

1	SHADDUP YOU FACE, Joe Dolce	Epic
2	VIENNA, Ultravox	RCA
3	JEALOUS GUY, Roxy Music	Polydor
4	SURRENDER, Rainbow	Polydor
5	ST. VALENTINE'S DAY MASSACRE, Girlschool/Motörhead	Bronze
6	KINGS AND THE WILD FRONTIER, Adam And The Ants	CBS
7	DO THE HUCKLEBUCK, Coast To Coast	Polydor
8	SOUTHERN FREEZE, Freeze	Beggars Banquet
9	SOMETHING 'BOUT YOU BABY, Status Quo	Vertigo
10	THE RETURN OF THE LOS PALMAS 7, Madness	Siff
11	4 WOMAN, John Lennon	WEA/Geffen
12	ROCK THIS TOWN, Stray Cats	Arista
13	OLDEST SWINGER IN TOWN, Fred Wedlock	Rocket
14	ONCE IN A LIFETIME, Talking Heads	Sire
15	SOMEBODY HELP ME OUT, Beggar and Co	Ensign
16	26 FOUR TOYAH, Toyah	Safari
17	ROMEO AND JULIET, Dire Straits	Vertigo
18	KIDS IN AMERICA, Kim Wilde	RAK
19	MESSAGE OF LOVE, Pretenders	Reel
20	WE'LL BRING THE HOUSE DOWN, Slade	Cheapskate
21	IN THE AIR TONIGHT, Phil Collins	Virgin
22	THAT'S ENTERTAINMENT, Jam	Polydor
23	SGT ROCK IS GOING TO HELP ME, XTC	Virgin
24	HOT LOVE, Kelly Marie	Calibre
25	REWARD, Teardrop Explodes	Vertigo
26	FADE TO GREY, Visage	Polydor
27	40 STAR, Kid Dee	Arista
28	ANT MUSIC, Adam And The Ants	CBS
29	THIS OLE HOUSE, Shakin' Stevens	WEA
30	I'M IN LOVE WITH A GERMAN FILM STAR, Passions	Polydor
31	JONES VS JONES, Kool And The Gang	De-Lite
32	IMAGINE, John Lennon	WEA/Geffen
33	THE FREEZE, Spandau Ballet	Chrysalis
34	CAN YOU FEEL IT, Jacksons	Epic
35	YOU BETTER YOU BET, The Who	Polydor
36	7 RAPTURE, Blondie	Chrysalis
37	WALKING ON THIN ICE, Yoko Ono	Geffen
38	CAR TROUBLE, Adam And The Ants	De-Lite
39	A LITTLE IN LOVE, Cliff Richard	EMI
40	YOUNG PARISIANS, Adam And The Ants	CBS
41	UNDERWATER, Harry Thumann	Decca
42	DON'T STOP THE MUSIC, Yarbrough And Peoples	Mercury
43	CAN YOU HANDLE IT, Sharon Redd	Epic
44	I MADE IT THROUGH THE RAIN, Barry Manilow	Arista
45	I MISSED AGAIN, Phil Collins	Virgin
46	ELEPHANTS GRAVEYARD, Boomtown Rats	Ensign
47	PLANET EARTH, Duran Duran	EMI
48	BOYS AND GIRLS, Human League	Virgin
49	DON'T SAY 'I LOVE YOU', K.I.D.	EMI
50	SAILING, Christopher Cross	W.B.
51	ALL AMERICAN GIRLS, Sister Sledge	Atlantic
52	MUTUALLY ASSURED DESTRUCTION, Gillan	Virgin
53	GUITAR MAN, Elvis Presley	RCA
54	BURN RUBBER ON ME, Gap Band	Mercury
55	SLIDE, Rah Band	DJM
56	EINSTEIN A GOGO, Landscape 7	RCA
57	LATELY, Stevie Wonder	Motown
58	I LOVE A RAINY NIGHT, Eddie Rabbit	Elektra
59	GANGSTERS OF THE GROOVE, Heatwave	GTO
60	3 TO 5, Dolly Parton	RCA
61	GUILTY, Classic Nouveaux	United Artists
62	ZERO, Adam And The Ants	De-Lite
63	DON'T GO, Judas Priest	CBS
64	JUST WHEN I WANTED YOU MOST, Barbara Jones	Sonet
65	INTUITION, Linx	Chrysalis
66	TWILIGHT CAFE, Susan Fassbender	CBS
67	WHAT'S ON YOUR MIND, George Benson	W.B.
68	TAKE MY TIME, Sheena Easton	EMI
69	JOHN I'M ONLY DANCING/BIG GREEN CAR POLECATS	Mercury
70	HELLO AGAIN, Neil Diamond	Capitol
71	IT'S MY TURN, Diana Ross	Motown
72	FAN DABU DOZI, Kranks	Monarch
73	I AM THE BEAT, The Look	MCA
74	LIVING IN THE UK, Shakatak	Polydor
75	BON BON VIE, T. S. Monk	Mirage

## CHART FILE

AFTER a couple of false starts, Radio Caroline is now set to re-commence broadcasting on Easter Sunday (April 19) — exactly 17 years after it first hit the airwaves.

Home for the station's crew and broadcasters will be a converted freighter built in 1952, 300 feet in length with 72 luxury cabins.

Deejays' names are being kept under wraps at the moment but it's a safe bet that most of those serving Caroline at the time of the MV Mi Amigo's decline will be back. Johnny Walker and other former Caroline presenters are expected to show their support in the form of one-off shows.

A Caroline spokesman said last week that the accent will be on contemporary music. John Lennon, Bruce Springsteen and Ultravox were mentioned as being fairly typical of the artists one can expect to hear. After midnight the station will pursue a more adventurous musical policy with the emphasis on jazz-funk.

News, weather and possibly traffic reports will be incorporated into all programmes, and a new package of 20 customised jingles had been recorded.

519 metres is the most likely frequency for the station which hopes to commence test broadcasts in about four weeks using a revolutionary new aerial which should ensure excellent reception throughout Britain and most of Europe.

Last week Caroline inked a 10 million dollar advertising deal with Major Market Radio of New York. MMR owns 42 radio stations in America and has considerable expertise in selling advertising.

Fears of prosecution under the Marine Offences Act has previously resulted in British companies fighting shy of advertising with Caroline, but spiralling commercial radio and ITV rates coupled with Caroline's international status — registered in the Bahamas and paying taxes in New York State — has proved irresistible to many. To find out who, you'll have to tune in on April 19.

Last Wednesday saw the presentation of the 23rd Annual Grammy Awards. A list of the winners of these prestigious trophies would prove rather space consuming, but mention should be made of the achievements of Christopher Cross.

The 29-year-old singer/songwriter walked away with four of the five awards for which he had been nominated: Single of the Year, Album of the Year, Best New Artist, and, in his capacity of composer of 'Sailing', Song of the Year.

This neatly capped a year in which Cross has shot from complete unknown to superstar in his native America. Three big hits singles, 'Ride Like the Wind' (a Number Two record), 'Sailing' (No 1) and 'Never Be the Same' (No 15) have helped his eponymous debut album to notch sales of 2.4 million. And yet it so nearly didn't happen at all.

Cross began his flirtation with Warner Brothers in 1975 when he submitted the first of several rejected demos to the company. In 1978 his luck finally changed. He was packed to the company and sometime religious-rocker Michael Omatian was assigned to produce Cross' first album.

Cross and Omatian worked slowly and meticulously using best sessionmen money could buy including the severely overused Michael McDonald of the Doobie Brothers. Fourteen weeks and \$80,000 dollars after it was started, the album was complete.

Despite the fact that such a budget for an artist with no previous track record is almost unknown Warner Brothers seemed to take it all philosophically and held the album for almost six months before eventually releasing it in the first week of 1980.

Omatian later admitted that Warner's initial reaction to the album was not entirely favourable and for a while it looked as though he project might even be scrapped but after a brief flirtation with what it determined was punk rock — The Cars and The Knack — America returned to the smoother, more sophisticated sounds of AOR in a big way and Cross was home and dry.

A Taste of Honey's latest UK disc, a revival of 'Sukiyaki', is being serviced to radio stations as an oriental fan-shaped picture disc!

Joe Dolce's eight week run atop the Aussie chart was the longest since 'Mull of Kintyre's' 10 week stint at No. 1 in 1977/78. All-time champs are Abba's 'Fernando' and The Beatles' 'Hey Jude' which are tied on 15 weeks.

'Hey Jude' was just one of 24 Beatles singles to head the Australian chart, more than twice as many number ones as their nearest rival Elvis Presley (10). The Beatles also hold the record for longevity: 'She Loves You' spent 42 weeks in the Top 40 peaking at No 3.

Finally, despite the claims of Slim Dusty, Australia's most successful indigenous act is Johnny O'Keefe who notched 28 hits between 1959 and 1975, though the Easybeats deserve a mention for their five number ones — O'Keefe managed only three.

ALAN JONES

## UK ALBUMS

1	FACE VALUE, Phil Collins	Virgin
2	KINGS OF THE WILD FRONTIER, Adam & The Ants	CBS
3	4 VIENNA, Ultravox	Chrysalis
4	6 JAZZ SINGER, Neil Diamond	Capitol
5	8 DANCE CRAZE, Various	2 Tone
6	2 DOUBLE FANTASY, John Lennon	WEA/Geffen
7	3 DIFFICULT TO CURE, Rainbow	Polydor
8	9 STRAY CATS, Stray Cats	Arista
9	5 MOVING PICTURES, Rush	Mercury
10	10 MAKIN' MOVIES, Dire Straits	Vertigo
11	11 MANLOW MAGIC, Barry Manilow	Arista
12	15 GUILTY, Barbara Streisand	CBS
13	ABSOLUTELY MADNESS	Siff
14	POINT OF ENTRY, Judas Priest	CBS
15	12 KILLERS, Iron Maiden	EMI
16	25 DIRK Wears WHITE SOX, Adam & The Ants	De-Lite
17	19 HIT MACHINE, Various	K. Tel
18	— ANOTHER TICKET, Eric Clapton	RSO
19	17 SOUTHERN FREEZE, Freeze	Beggars Banquet
20	27 ARC OF A DIVER, Steve Winwood	Island
21	13 VERY BEST OF DAVID BOWIE, David Bowie	RCA
22	16 VISAGE, Visage	Polydor
23	29 HOTTER THAN JULY, Stevie Wonder	Motown
24	24 BARRY, Barry Manilow	Arista
25	34 REMAIN IN LIGHT, Talking Heads	Sire
26	35 SOUND AFFECTS, Jam	Polydor
27	22 SHAVED FISH, John Lennon	Parlophone
28	18 IMAGINE, John Lennon	Parlophone
29	31 MY LIFE IN THE BUSH OF GHOSTS, Brian Eno/David Byrne	Polydor
30	29 FAULTY TOWERS VOL 2, Various	BBG
31	14 THEMENINBLACK, Strangers	Liberty
32	30 TAKE MY TIME, Sheena Easton	EMI
33	32 SINGING OFF, UB40	Graduate
34	— MCCARTNEY INTERVIEW, Paul McCartney	EMI
35	26 DR HOOK'S GREATEST HITS, Dr Hook	Capitol
36	23 SUPER TROUPER, Abba	Epic
37	36 BAT OUT OF HELL, Meat Loaf	Epic
38	5 CHRISTOPHER CROSS, Christopher Cross	Warner Brothers
39	43 FLESH & BLOOD, Roxy Music	Polydor
40	21 DIMINISHED RESPONSIBILITY, UK Subs	Gem
41	53 FLASH GORDON, Queen	EMI
42	36 ONE STEP BEYOND, Madness	Siff
43	46 LOVE SONGS, Neil Diamond	MCA
44	45 SHADES, J. J. Cale	Shelter
45	33 AUTOAMERICAN, Blondie	Chrysalis
46	44 NOT THE 9 O'CLOCK NEWS, Various	BBG
47	62 SCARY MONSTERS & SUPER CREEPS, David Bowie	RCA
48	28 THE RIVER, Bruce Springsteen	CBS
49	— CELEBRATE THE BULLET, Selector	Chrysalis
50	42 DIRE STRAITS, Dire Straits	Vertigo
51	— 40 BIG ONES, Juice Crew	Circle
52	47 HITCHHIKERS GUIDE TO THE GALAXY VOL 2, Various	Original
53	37 TRUST, Evis Costello & The Attractions	F Beat
54	48 IN OUR LIFETIME, Marvin Gaye	Motown
55	51 ZENYATTA MONDATTI, Police	ASB
56	52 GIVE ME THE NIGHT, George Benson	Warner Brothers
57	55 HARDWARE, Krokus	Arista
58	41 ROSES FROM THE SOUTH, James Last	Polydor
59	30 SKY 2, Sky	Arista
60	59 LIVE IN BELFAST, Rowan Atkinson	Arista
61	48 EVANGELINE, Ewan Harris	Warner Brothers
62	63 I JUST CAN'T STOP IT, The Beat	Go Feet
63	65 MAKING WAVES, Nolans	Epic
64	49 NUDE, Camel	Atlantic
65	62 THE FOOL CRICKET, Nazareth	Nems
66	61 THE ROGER WHITTAKER ALBUM, Roger Whittaker	K. Tel
67	60=CANDLES, Heatwave	GTO
67	74=YESSHOWS, Yes	Polydor
69	— BEATLES 1962-1996, Beatles	Parlophone
70	46 RUMOURS, Fleetwood Mac	Warner Brothers
71	39 PARADISE THEATER, Styx	ASB
72	69 DOWN TO EARTH, Rainbow	Polydor
73	— 40 FOUR TOYAH TOYAH, Toyah	Safari Line 2
74	56 MONDO BONGO, Boomtown Rats	Ensign
75	70 WAR OF THE WORLDS, Jeff Wayne	CBS

## HEAVY METAL

1	SURRENDER, Rainbow 45	Polydor
2	JUMPIN' JACK FLASH	Rolling Stones 45
3	I TAKE WHAT I WANT, The Bishops 45	Chiswick
4	ROCK CITY, Krokus 45	Arista
5	STILL COMING HOME, Stormtrooper 45	Heartbeat Heavies
6	PANIC IN THE STREETS, Praying Mantis 45	Arista
7	WHITE KNUCKLES/ROCKIN' & ROLLIN', G Force 45	Jet
8	JACK N JILL, Robin Trower 45	CHS
9	SIN CITY, AC/DC 45	Atlantic
10	DON'T GO, Judas Priest 45	CBS
11	SITUATION NEGATIVE, Vardis 45 B-side	Logo
12	SOMETHING 'BOUT YOU BABY, Status Quo 45	Phonogram
13	ENTERGLOW, Genesis from 'Seconds Out' LP	Charisma
14	EXTREMES-VOUS, Rush from 'Permanent Waves' LP	Mercury
15	FIRING ON ALL EIGHT, Dawnwacher from 'New Electric Warriors' LP	Logo
16	LIVE FOR THE MUSIC, Bad Company from 'Run With The Pack' LP	Island
17	WILDFIRE, Gaddes Axe	Demo Tape
18	PLAY IT LOUD, Diamond Head 45	DJM
19	STEAL AWAY, Ozzy Osbourne from 'Bizzard Of Oz' LP	Jet
20	ATOMIC PUNK, Van Halen 45 B-side	Warner Brothers

Compiled By: Mick, Brian, Geoff, Striving House Rock Club, (Mon-Tues) Gateshead, Tyne & Wear.

## FURURIST

1	ALL OF THE LADS, 4 Be 2	Lydon/McDonald
2	FLOWERS OF ROMANCE, P.I.L.	New Tape
3	THE ACT BECAME REAL, Bollock Bros 12"	Lydon/McDonald
4	NEW YORK NEW YORK, David Bowie LP	Bootleg
5	VENUUS, Shocking Blue 7"	Penny Farthing
6	EINSTEIN A GOGO, Landscape 7"	RCA
7	BOND 77, Marvin Hamiliach 7"	United Artists
8	LIVING IN THE SOUTH OF FRANCE, Steve Tan-Fastic	Strange
9	THE MODEL, Snakefinger LP	Virgin
10	LETS DO IT, Eartha Kitt 7"	RCA
11	ASHES AND DIAMONDS, Zaine Griff 7"	Automatic
12	JOURNEYS TO GLORY, Spandau Ballet	EMI
13	PLANET EARTH, Duran Duran 7"	LP Reformation
14	THE MONKEYS, Boonies LP	EMI
15	CEREMONY, New Order 7"	Monkeys USA

Compiled By: DAVE ARCHER, The Daisy, 74 Charlotte Street (Fridays) and Studio 21, 21 Oxford Street, London W1 (Saturdays)

## REGGAE

1	OPEN UP	Dennis Brown
2	RIDDINGS	Bunny Wailer
3	MR DJ	Earl Sixteen
4	TONIGHT	Revelation
5	MY LIZA	Ranking Dread
6	LIFE	Fi Calendar
7	YOU'RE THE ONE	Tropical Breeze
8	SMILE	Gregory Isaacs
9	DOWN IN IRAN	Wayne Wade
10	VOICE OF THE POOR	Fred Locks
11	MOULDING	Ush Man
12	STREET OF GOLD	Heptones
13	WHAT'S IT ALL ABOUT	Black Harmony
14	JAH CHILDREN CRY	African Princess
15	NIGHTFALL	Johnny Osborne

Compiled By: DADDY KOOL RECORDS, 94 Dean Street, London W.1.

## WESTERYEAR

ONE YEAR AGO (March 1, 1980)	FIVE YEARS AGO (March 6, 1976)	TEN YEARS AGO (March 6, 1971)	FIFTEEN YEARS AGO (March 5, 1966)	TWENTY YEARS AGO (March 4, 1961)
1 ATOMIC, Blondie	1 I LOVE TO LOVE, Tina Charles	1 BABY JUMP, Mongo Jerry	1 THESE BOOTS ARE MADE FOR WALKIN', Nancy Sinatra	1 WALK RIGHT BACK/EBONY EYES, The Everly Brothers
2 COWARD OF THE COUNTRY, Kenny Rogers	2 DECEMBER '63, The Four Seasons	2 SWEET LORD, George Harrison	2 19TH NERVOUS BREAKDOWN, The Rolling Stones	2 ARE YOU SURE?, The Allisons
3 AND THE BEAT GOES ON, Whispers	3 CONVOY, C W McCall	3 THE PUSHBIKE SONG, The Animals	3 A GROOVY KIND OF LOVE, The Mindbenders	3 SAILOR, Petula Clark
4 CARRIE, Cliff Richard	4 RODRIGO'S GUITAR CONCERTO, Manuel and The Music of the Mountains	4 ANOTHER DAY, Paul McCartney	4 MY LOVE, Petula Clark	4 WILL YOU LOVE ME TOMORROW, The Shirelles
5 I CAN'T STAND UP FOR FALLING DOWN, Elvis Costello	5 IT SHOULD HAVE BEEN ME, Yvonne Fair	5 IT'S IMPOSSIBLE, Perry Como	5 SHA LA LA LA LEE, The Small Faces	5 ARE YOU LONESOME TONIGHT, Elvis Presley
6 TAKE THAT LOOK OFF YOUR FACE, Marii Webb	6 DAT, Pluto Shervington	6 THE RESURRECTION SHUFFLE, Ashton, Gardner and Dyke	6 BARBARA ANN, The Beach Boys	6 F.B.I., The Shadows
7 ROCK WITH YOU, Michael Jackson	7 RAIN, Status Quo	7 AMAZING GRACE, Judy Collins	7 BACKSTAGE, Gene Pitney	7 THEME FOR A DREAM, Cliff Richard
8 SO GOOD TO BE BACK HOME AGAIN, Tourists	8 LOVE REALLY HURTS WITHOUT YOU, Billy Ocean	8 STONED LOVE, The Supremes	8 SPANISH FLEA, Herbolzert	8 RIDERS IN THE SKY, The Samdells
9 TOGETHER WE ARE BEAUTIFUL, Fern Kinney	9 FOREVER AND EVER, Silk	9 SWEET CAROLINE, Neil Diamond	8 YOU WERE ON MY MIND, Crispian S. Peters	9 WHO AM I? THIS IS IT, Adam Faith
10 CAPTAIN BEAKY, Keith Michell	10 FUNKY WEEKEND, The Stylistics	10 ROSE GARDEN, Lynn Anderson	10 MAKE THE WORLD GO AWAY, Eddie Arnold	



# INDEPENDENT

1	41	NAGASAKI NIGHTMARE, Crass	Crass
2	3	FOUR FROM TOYAH (EP), Toyah	Safari
3	1	CARTROUBLE, Adam & The Ants	Do It
4	2	ZEROX, Adam & The Ants	Do It
5	5	IS VIC THERE? Department S	Demon
6	4	TRANSMISSION, Joy Division	Factory
7	6	BULLSHIT DETECTOR, Varioous	Crass
8	7	LAST ROCKERS, Vice Squad	Riot City
9	8	IT'S OBVIOUS/DIET, Au Pairs	Human
10	—	UNEXPECTED GUEST, UK Decay	Fresh
11	29	FEEDING OF THE 5,000 (SECOND SITTING), Crass	Crass
12	11	ORIGINAL SIN, Theatre Of Hate	SS
13	15	WHAT BECOMES OF THE BROKEN HEARTED, Dave Stewart	Broken
14	9	DECONTROL, Discharge	Clay
15	13	ATMOSPHERE, Joy Division	Factory
16	10	LET THEM FREE, Anti-Pasti	Rondelet
17	12	FOUR SORE POINTS (EP), Anti-Pasti	Rondelet
18	20	WARDANCE/PSYCHE, Killing Joke	Malicious Damage
19	26	REALITY ASYLUM, Crass	Crass
20	17	GET UP AND USE ME, Fire Engines	Codex Communications
21	14	*SIMPLY THRILLED HONEY, Orange Juice	Postcard
22	28	EXPLOITED BARMY ARMY, Exploited	Exploited
23	30	ARMY LIFE, Exploited	Exploited
24	21	KILL THE POOR, Dead Kennedys	Cherry Red
25	16	SEVEN MINUTES TO MIDNIGHT, Wah! Heat	Inevitable
26	27	STALIN WASN'T STALLING, Robert Wyatt	Rough Trade
27	33	TELEGRAM SAM, Bauhaus	4AD
28	34	REQUEM/CHANGE, Killing Joke	Malicious Damage
29	40	BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls	Crass
30	19	STOP THAT GIRL, Vic Goddard & Subway Sect	Rough Trade
31	42	NOT HAPPY, Pere Ubu	Rough Trade
32	22	IT'S KINDA FUNNY, Josef K	Postcard
33	23	DOLPHIN'S SPURT, Minny Pops	Factory
34	44	ESIGER WIND/WHILE THE CAT'S AWAY THE MICE WILL PLAY, Liliput	Rough Trade
35	24	CALIFORNIA UBER ALLES, Dead Kennedys	Fa#l
36	26	BETTER SCREAM, Wah! Heat	Inevitable
37	—	WARRIOR STYLE, Mikey Dread	Dread At The Controls
38	38	DANCED, Toyah	Safari
39	31	HOLIDAY IN CAMBODIA, Dead Kennedys	Cherry Red
40	47	I KNOW WHERE SYD BARRETT LIVES, Television Personalities	Rough Trade
41	—	THE BLACK CAT (EP), UK Decay	Plastic
42	49	DREAMS TO FILL THE VACUUM, I'm So Hollow	Hologram
43	—	A FOOL LIKE YOU, Yachts	Demon
44	—	DREAMING OF ME, Depeche Mode	Mute
45	—	I'M FALLING, Dead Or Alive	Inevitable
46	37	POLITICS/IT'S FASHION, Girls At Our Best	Record/Rough Trade
47	25	TWENTY TENS I'VE BEEN SMOKING ALL NIGHT, Virgin Prunes	Baby
48	—	EINSTEIN'S BRAIN, Dark	Fresh
49	—	WAITED TOO LONG, Diamond Head	Diamond Head
50	—	OWN UP (IF YOU'RE OVER 25), John Dummer & Helen April	Red Shadow

## ALBUMS

1	1	DIRK WEARS WHITE SOX, Adam & The Ants	Do It
2	3	CLOSER, Joy Division	Factory
3	2	SIGNING OFF, UB40	Graduate
4	10	STATIONS OF THE CRASS, Crass	Crass
5	4	UNKNOWN PLEASURES, Joy Division	Factory
6	5	LUBRICATE YOUR LIVING ROOM, Fire Engines	Accessory
7	7	THIRST, Clock DVA	Fetish
8	8	TOYAH! TOYAH! TOYAH!, Toyah	Safari
9	6	FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys	Cherry Red
10	9	NEW AGE STEPPERS, New Age Steppers	On-U
11	13	LIVE AT THE COUNTER EUROVISION '79, Misty In Roots	People Unite
12	11	IN THE FLAT FIELD, Bauhaus	4AD
13	12	GROTESQUE (AFTER THE GRAMME), Fall	Rough Trade
14	16	THE HITCH-HIKERS' GUIDE TO THE GALAXY PART TWO - THE RESTAURANT AT THE END OF THE UNIVERSE, Original Cast	Original
15	15	SCIENTIST MEETS THE SPACE INVADER, Scientist	Greensleeves
16	—	THE FOOL CIRCLE, Nazareth	NEMS
17	—	PEACOCK PARTY, Gordon Giltrap	PVK
18	14	CHAPPAQUIDICK BRIDGE, Poison Girls	Crass
19	—	STANDS FOR DECIBELS, dB's	Albion
20	20	THE MODERN DANCE, Pere Ubu	Rough Trade

COMPILED BY ALAN JONES FOR RB RESEARCH FROM A NATIONWIDE PANEL OF 47 SPECIALIST SHOPS. ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

# VIRGIN

1	FACE VALUE	Phil Collins
2	DIFFICULTY TO CURE	Rainbow
3	VIENNA	Ultravox
4	KINGS OF THE WILD FRONTIER	Adam and the Ants
5	MY LIFE IN THE BUSH OF GHOSTS	Brian Eno/David Byrne
6	MOVING PICTURES	Rush
7	STRAY CATS	Stray Cats
8	VISAGE	Visage
9	ARC OF A DIVER	Stevie Nicks
10	DOUBLE FANTASY	John Lennon
11	KILLERS	Iron Maiden
12	DANCE CRAZE	Various
13	TRUST	Elvis Costello
14	ANOTHER TICKET	Iron Maiden
15	MAXIN' PICTURES	Dire Straits
16	IN OUR LIFETIME	Marvin Gaye
17	SHADES	J J Cale
18	CELEBRATE THE BULLET	Selector
19	POINT OF ENTRY	Judas Priest
20	SIGNING OFF	UB40

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK.

# SONGWORDS

## TALKING

### HEADS



Once in a lifetime

And you may find yourself  
Living in a shot gun shack  
And you may find yourself  
In another part of the world  
And you may find yourself  
Behind the wheel of a large automobile  
And you may find yourself  
In a beautiful house with a beautiful wife  
And you may ask yourself  
Well how did I get here?

Chorus:  
Letting the days go by  
Let the water hold me down  
Letting the days go by  
Water flowing under ground in to the  
blue again  
After the money's gone  
Once in a life time  
Water flowing under ground  
And you may ask yourself  
Same as it ever was  
Same as it ever was  
Same as it ever was  
Same as it ever was

How do I work this  
And you may ask yourself

Where is that large automobile  
And you may tell yourself  
This is not my beautiful house  
And you may tell yourself  
This is not my beautiful wife

Chorus:  
Water dissolves... and water removing  
There is water at the bottom of this  
ocean  
Carry the water at the bottom of the  
ocean  
Remove the water at the bottom of the  
ocean!

Chorus:  
And you may ask yourself: What is that  
beautiful house?  
And you may ask yourself: Where does  
the highway go?  
And you may ask yourself: Am I  
right?... Am I wrong?  
And you may say to yourself: My  
God!... What have I done?

Chorus:  
Copyright: Warner Brothers Music Ltd.



See you ev'ry day walkin' down the avenue  
Like to get to know ya, but all I do is smile at you  
'Cause when it comes to talkin' my tongue gets up  
tight -  
But this sidewalk love affair has got me high as a kite  
Yeah yeah

There's somethin' 'bout you baby I like  
Well,  
Piano solo...  
Well, I'm yeah yeah there's somethin' 'bout you baby  
I like  
Ah huh somethin' 'bout you baby I like  
I'm a slow walker but babe I'd race a mile for you  
To get there in time for my peek aboo rendezvous  
Well maybe it's the way you wear your blue jeans so  
tight  
I can't put my finger on what you're doin' right  
Oh yeah

Chorus  
When I go home to sleep I turn out the light  
You come strolling through my dreams ev'ry night  
Yeah yeah  
There's somethin' 'bout you baby I like  
Chorus  
I'm standin' on a corner  
Hidin' by a telephone  
Loves to check you over  
Know you like a fine tooth comb.  
I don't need astrology to tell me it's right  
The sign I'm lookin' at is such a beautiful sight  
Yeah yeah!  
There's somethin' 'bout you baby I like  
Ah, huh  
Somethin' 'bout you baby I like  
Copyright: Screen Gems - EMI Music Ltd.  
W & M by: Richard Supa

# VIDEO

1	VOL 2, Abba	Intervision
2	EAT TO THE BEAT, Blondie	Brent-Walker
3	VARIOUS, Woodstock	Warner Brothers
4	THE SOARING PRINCIPLE '79', Gary Numan	Warner Brothers
5	VOL 1, Abba	Intervision
6	LIVE IN HAWAII, Elvis Presley	Mountain
7	SOUL COLLECTION, James Brown	JVC
8	2 HOURS SPECTACULAR, Elvis Presley	World of Video
9	MUSIC SHOW, Boney M	Precision
10	TO RUSSIA WITH ELTON, Elton John	Precision

Compiled by: HMV, Oxford Street, London W1

# FILMS

1	—	RAGING Bull (UA) Classic 1 Haymarket, Classic 2 Chelsea, Studio 4
2	1	THE JAZZ SINGER (Col-EMI-War) ABC 1 Shaftesbury Avenue, ABC 2 Bayswater, ABC 3 Edgware Road, ABC 1 Fulham Road, Classic 3 Haymarket, Studio 2
3	—	BATTLE BEYOND THE STARS (Col-EMI-War) Warner 3, ABC 1 Bayswater, ABC 1 Edgware Road, ABC 3 Fulham Road, Classic 2 Oxford Street, Scene
4	2	NINE TO FIVE (20th Fox) Leicester Square Theatre
5	3	CALIGULA (GTO) Prince Charles
6	—	LITTLE LORD FAUNTLEROY (GTO) Classic 2 Haymarket, ABC 2 Fulham Road
7	7	FLASH GORDON (Col-EMI-War) ABC 2 Shaftesbury Avenue, ABC 5 Fulham Road, Studio 1, Cinecitta 4
8	5	GLORIA (Col-EMI-War) Columbia
9	4	DIVINE MADNESS (Col-EMI-War) Warner 4, ABC 3 Bayswater, ABC 4 Fulham Road
10	—	THE TEN COMMANDMENTS (ICI) Empire

TOP FIVE  
1 CALIGULA (GTO)  
2 PROSTITUTE (Mainline)  
3 THE JAZZ SINGER (Col-EMI-War)  
4 THE BIG RED ONE (ICI)  
5 THE EXTERMINATOR (Alpha)  
compiled by: SCREEN INTERNATIONAL

# BOOKS

1	LENNON IN HIS OWN WORDS, John Lennon	£2.95
2	LENNON TAPES	£1.95
3	IMAGINE ALBUM, John Lennon	£2.50
4	AC/DC BACK IN BLACK	£2.95
5	ENCYCLOPAEDIA METALLICA	£2.95
6	BLONDIE AUTOAMERICAN	£2.95
7	SEX PISTOLS FILE	£2.95
8	JAM SOUND AFFECTS	£3.50
9	SONGS BY STING VOL 2	£2.95
10	IT'S NOT THE NINE O'CLOCK NEWS	£1.95

Compiled By: MUSIC SALES, 78 Newman Street, London W1

# STAR CHOICE



STEVE CARROL of PRAYING MANTI

1	SUMMER BREEZE Pts 1 & 2	Isley Bros
2	COS WE'VE ENDED AS LOVERS	Jeff Beck
3	BRIGHTON ROCK	Queen
4	MISTREATED	Deep Purple
5	LIVING ON THE FRONT LINE	Eddie Grant
6	NOW THAT WE'VE FOUND LOVE	Third World
7	ISURRENDER	Praying Mantis - Demo-Tape
8	COLD AS ICE	Foreigner
9	LOVE AND AFFECTION	Joan Armatrading
10	CAN'T STAND LOSING YOU	The Police



# UK DISCO

- 1 1 SOUTHERN FREEZE/VERSION, Freeze Beggars Banquet 12in
- 2 2 DON'T STOP THE MUSIC, Yarbrough & Peoples Mercury 12in
- 3 3 BURN RUBBER ON ME, Gap Band Mercury 12in
- 4 4 CAN YOU HANDLE IT, Sharon Readd Epic 12in
- 5 5 SLIDE, Rah Band DMJ 12in
- 6 4 GANGSTERS OF THE GROOVE, Heatwave GTO 12in
- 7 5 RAPTURE, Blondie Chrysalis 12in
- 8 6 MYSTERIES OF THE WORLD, MFSB TSO 12in
- 9 11 (SOMEBODY) HELP ME OUT, Beggar And Co Ensign 12in
- 10 10 GET TOUGH/DE KLEER TING, Kleeser US Atlantic LP
  
- 11 17 IT'S A LOVE THING, Whispers Solar 12in
- 12 8 RAPP PAYBACK, James Brown RCA 12in LP
- 13 14 THE BOTTLE, Gil Scott-Heron/Brian Jackson Vintage Champagne 12in
- 14 15 YOU'RE TOO LATE, Fantasy Epic 12in
- 15 13 BON BON VIE, T.S. Monk Mirage 12in
- 16 24 DON'T STOP, K.I.D. Groove/EMI 12in
- 17 21 IMAGINATION/! CAN MAKE IT BETTER/UP ON SOUL TRAIN, Whispers Solar LP
- 18 16 BURNIN' UP THE CARNIVAL, Joe Sample MCA 12in LP
- 19 12 ALL MY LOVE, L.A.X. Epic 12in
- 20 35 UNDERWATER, Harry Thumann Decca 12in
  
- 21 18 ALL NIGHT LONG/TAKE IT TO THE TOP, Cloud UK Champagne 12in
- 22 22 HERE'S TO YOU, (New York) Sky Excaliber 12in
- 23 25 CANDIDATE FOR LOVE/HOUSE OF MUSIC/CAN'T KEEP MY HANDS TO MYSELF, T. S. Monk Mirage LP
- 24 37 L.A. 14, Breakfast Band Disc Empire 12in
- 25 23 IAIN T' GONNA STAND FOR IT, Stevie Wonder Motown
- 26 19 I SHOT THE SHERIFF, Light Of The World Ensign 12in
- 27 20 TO PROVE MY LOVE, Ned Doherty CBS 12in
- 28 36 BREAD SANDWICHES/JUST CHILLIN' OUT/FIREBOLT HUSTLE/SPINNIN'/MASTER ROCKER, Bernard Wright US Arista GRP LP
- 29 49 DANCE DANCE DANCE/THE JAZZY DANCER, Second Image Polydrom 12in
- 30 27 CELEBRATION, Kool & The Gang De-Lite 12in
  
- 31 31 THE BED'S TOO BIG WITHOUT YOU, Sheila Hyllon Island 12in
- 32 52 WHAT'S ON YOUR MIND/TURN OUT THE LAMPLIGHT, George Benson Warner Bros 12in
- 33 29 NIGHTS (FEEL LIKE GETTING DOWN), Billy Ocean GTO 12in
- 34 58 TARANTULA WALK/NEW BORN CHILD, Ray Carless Ensign 12in
- 35 44 CAN YOU FEEL IT, Jacksons Epic 12in
- 36 30 HEAVY LOVE AFFAIR/PRAISE/LOVE PARTY/FUNK ME, Marvin Gaye Motown LP
- 37 26 I HAD TO SAY IT, Millie Jackson Spring 12in
- 38 42 ALL AMERICAN GIRLS, Sister Sledge Atlantic 12in
- 39 56 FANTASTIC VOYAGE, Lakeside Solar 12in
- 40 55 LOVE DANCIN' /IT'S JUST THE WAY I FEEL, Gene Dunlap Capitol 12in
  
- 41 32 I HEAR MUSIC IN THE STREETS/IN THE MIDDLE, Unlimited Touch Epic 12in
- 42 63 (STRUT YOUR STUFF) SEXY LADY/WAITING ON YOUR LOVE, Young & Company Excaliber 12in
- 43 48 LOVE IS GONNA BE ON YOUR SIDE, Firefly US Emergency 12in
- 44 57 GET YOURSELF TOGETHER/PARTY PEOPLE, Mystic Touch US Reflection 12in
- 45 — THE FREEZE, Spandau Ballet Reformation 12in
- 46 60 BY ALL MEANS/DO I HAVE TO?/THE JOGGER/THE NEXT TIME WE LOVE, Alphonse Mouzon US PAUSA/German Metronome LP
- 47 38 HANG TOGETHER, Odyssey RCA 12in
- 48 67 JONES VS. JONES/SUMMER MADNESS, Kool & The Gang De-Lite 12in
- 49 71 INTUITION/TOGETHER WE CAN SHINE, Linx Chrysalis 12in
- 50 54 TAKING IT TO THE TOP, Spectrum Smokey 12in
  
- 51 33 BITS & PIECES III, Various Canadian Special Disco Mixer 12in
- 52 46 INSIGHT, Wilton Felder MCA 12in
- 53 34 LOVE MONEY, Funk Masters Tania Music 12in
- 54 58 A LITTLE BIT OF JAZZ, Nick Straker Band CBS 12in
- 55 39 LOVE ZONE/MIGHTY MIGHTY/JUMP ON IT/ROCK AND ROLL/POP AND SOUL/OZONE BEE BOP, Ozono US Motown LP
- 56 50 SIX NINE SHUFFLE, Altitude UK Champagne 12in
- 57 45 MR MAC/PASSPORT, Inversions Groove Production 12in
- 58 66 GRAND PRIZ/DOLLAR STEAL, Fuse Japanese/German C.T.I. LP
- 59 83 ALL FIRED UP/DANCIN' ME TO ECSTASY, Hot Cuisine Kaleidoscope 12in
- 60 43 FANCY DANCER (REMIX), Lenny White/Twennynine Elektra 12in promo
  
- 61 — LATELY, Rudy Grant Ensign 12in
- 62 47 (YOU KNOW) YOU CAN DO IT, Central Line Mercury 12in
- 63 — GORO CITY/HAPPY FEELINGS, Manu Dibango Island 12in
- 64 — AND LOVE GOES ON/FACES, Earth Wind & Fire CBS 12in
- 65 73 MIDNIGHT INTERLUDE/MAGIC, Tom Browne Arista GRP 12in
- 66 78 DON'T KNOW WHAT TO SAY/ROCK CREEK PARK, Blackbirds Fantasy 12in
- 67 67 LOC-IT-UP, Leprechaun US Citation 12in
- 68 56 BAND OF GOLD, Freds Payne Vintage Champagne 12in
- 69 — ANGEL FACE/I.E.R.B., Shock RCA 12in
- 70 51 (FLYING ON THE) WINGS OF LOVE (REMIX '81), Level 42 Polydrom 12in
  
- 71 62 MAKE THAT MOVE, Shalamar Solar 12in
- 72 75 FLYING HIGH/MARIPOSA (BUTTERFLY/CARRABEAN WINTER/SUNSET, Freeze Beggars Banquet LP
- 73 82 LIVING IN THE UK, Shakatak Polydrom 12in
- 74 — SAN SALVADOR, Azoto Dutch Rama Horn 12in
- 75 76 TOO TIGHT/PLAY WIDIT, ConFunkShun Mercury 12in
- 76 — SPIRIT OF THE BOOGIE/DON'T STOP WHAT YOU'RE DOIN' /I WANT TO THANK YOU, Alicia Myers US MCA LP
- 77 70 FULL OF FIRE, Shalamar US Solar 12in
- 78 79 OOH SUGA WOOGA/THIS FEELIN' (REMIX), Frank Hooker & Positive People US Panorama LP
- 79 72 IT'S MY TURN, Diana Ross Motown
- 80 — SOUL, Frankie Valli MCA 12in
  
- 81 — LOVE NO LONGER HAS A HOLD ON ME (REMIX), Johnny Bristol Ariola Hansa 12in
- 82 95 JOURNEY/DOUBLE JOURNEY, Powerline Elite 12in
- 83 77 CHILL-OUTI, Free Expression Vanguard 12in
- 84 74 TURN AROUND/JITTERBUGGIN' (POSIN' 'TIL CLOSIN') DREAMIN' YOU, Heatwave GTO LP
- 85 69 GIVE ME YOUR LOVE, Sylvia Striplin US Uno Melodic 12in
- 86 81 I'M TRIPPIN' ON YOU, Denise LaSalle & Satisfaction US MCA LP
- 87 85 BOOGIE BODY LAND, Bar-Kays Mercury 12in
- 88 80 IF YOU REALLY WANT ME/MUSIC MAKES ME FEEL GOOD/DON'T YOU LET ME LOSE IT, Sister Sledge Atlantic LP
- 89 68 HAPPY BIRTHDAY/DID I HEAR YOU SAY YOU LOVE ME, Stevie Wonder Motown LP
- 90 — SINGING, Delegation Ariola 12in

# US SINGLES

- 1 1 I LOVE A RAINY NIGHT, Eddie Rabbit Elektra
- 2 2 9 TO 5, Dolly Parton RCA
- 3 3 WOMAN, John Lennon Warner Brothers
- 4 5 KEEP ON LOVING YOU, REO Speedwagon Epic
- 5 6 THE BEST OF TIMES, Styx A&M
- 6 4 CELEBRATION, Kool & The Gang Polygram
- 7 11 CRYING, Don McLean RCA
- 8 8 GIVING IT UP FOR YOUR LOVE, Delbert McClinton Capitol
- 9 10 THE WINNER TAKES IT ALL, Abba Atlantic
- 10 14 HELLO AGAIN, Neil Diamond Capitol
  
- 11 12 I AIN'T GONNA STAND FOR IT, Stevie Wonder Motown
- 12 15 RAPTURE, Blondie Chrysalis
- 13 7 THE TIDE IS HIGH, Blondie Chrysalis
- 14 9 SAME OLD, SAME OLD SYNE, Dan Fogelberg Epic
- 15 20 WHAT KIND OF FOOL, Barbra Streisand Columbia
- 16 13 PASSION, Rod Stewart Warner Brothers
- 17 25 KISS ON MY LIST, Daryl Hall & John Oates RCA
- 18 22 GAMES PEOPLE PLAY, The Alan Parsons Project Arista
- 19 19 A LITTLE IN LOVE, Cliff Richard EMI
- 20 21 TREAT ME RIGHT, Pat Benatar Chrysalis
  
- 21 23 HEARTS ON FIRE, Randy Meisner Epic
- 22 27 FADE AWAY, Bruce Springsteen Columbia
- 23 26 LIVING IN A FANTASY, Leo Sayer Warner Brothers
- 24 21 SMOKEY MOUNTAIN RAIN, Ronnie Milsap RCA
- 25 30 WHILE YOU SEE A CHANGE, Steve Winwood Warner Brothers
- 26 31 DON'T STAND SO CLOSE TO ME, The Police A&M
- 27 34 MORNING TRAIN, Sheena Easton EMI
- 28 18 TOGETHER, Tierra CBS
- 29 29 AHI LEAH!, Donnie Iris MCA
- 30 33 PRECIOUS TO ME, Phil Seymour CBS
  
- 31 32 RIDERS IN THE SKY, Outlaws Arista
- 32 35 GUITAR MAN, Elvis Presley RCA
- 33 38 SOMEBODY'S KNOCKIN', Terrie Gibbs MCA
- 34 41 JUST THE TWO OF US, Grover Washington Jr Elektra
- 35 17 HEY NINETEEN, Steely Dan MCA
- 36 54 ANGEL OF THE MORNING, Juice Newton Capitol
- 37 39 STAYING WITH, Firefall with Lisa Memzo Atlantic
- 38 16 STARTING OVER, John Lennon Warner Brothers
- 39 28 EVERY WOMAN IN THE WORLD, Air Supply Arista
- 40 37 BACK IN BLACK, AC/DC Atlantic
  
- 41 40 TOO TIGHT, Con Funk Shun Polygram
- 42 49 JUST BETWEEN YOU AND ME, April Wine Capitol
- 43 50 DON'T STOP THE MUSIC, Yarbrough and Peoples Polygram
- 44 48 AIN'T EVEN DONE WITH THE NIGHT, John Cougar Polygram
- 45 35 HEARTBREAK HOTEL, The Jacksons Epic
- 46 42 MISS SUN, Boz Scaggs Columbia
- 47 63 I CAN'T STAND IT, Eric Clapton and His Band RSO
- 48 52 TURN ME LOOSE, Loverboy Columbia
- 49 46 LOVE ON THE ROCKS, Neil Diamond Capitol
- 50 43 GUILTY, Barbra Streisand & Barry Gibb Columbia
  
- 51 51 LIPSTICK, Suzi Quatro RSO
- 52 44 IT'S MY TURN, Diana Ross Motown
- 53 45 SEVEN BRIDGES ROAD, Eagles Elektra
- 54 53 FLASH'S THEME AKA FLASH, Eagles Elektra
- 55 68 BEING WITH YOU, Smokey Robinson Motown
- 56 65 HOW 'BOUT US, Champaign Columbia
- 57 67 IT'S A LOVE THING, The Whispers RCA
- 58 66 YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME (Medley), Spinners EMI
- 59 59 AND LOVE GOES ON, Earth Wind and Fire Columbia
- 60 55 FANTASTIC VOYAGE, Lakeside RCA
  
- 61 71 I LOVE YOU, Climax Blues Band Warner Brothers
- 62 64 KEEP THIS TRAIN A ROLLIN', The Doobie Brothers Warner Brothers
- 63 73 THE PARTY'S OVER, Journey Columbia
- 64 74 WHO DO YOU THINK YOU'RE FOOLIN', Donna Summer Warner Brothers
- 65 72 WASN'T THAT A PARTY, The Rovers Epic
- 66 76 CH CH CHERIE, The Johnny Avenge Band Warner Brothers
- 67 77 IT'S MY JOB, Jimmy Buffet MCA
- 68 47 KILLIN' TIME, Fred Knoblock and Susan Anton Atlantic
- 69 70 PROUD, The Joe.Cheamy Band MCA
- 70 69 DON'T YOU KNOW WHAT LOVE IS, Touch Atlantic
  
- 71 79 GAMES, Phoebe Snow Atlantic
- 72 80 BON BON VIE, T.S. Monk Atlantic
- 73 83 MISTER SANDMAN, Emmylou Harris Warner Brothers
- 74 56 DE DO DO DO, DE DA DA DA, The Police A&M
- 75 85 HOLD ON LOOSELY, 38 Special A&M

# US ALBUMS

- 1 1 HI INFIDELITY, REO Speedwagon Epic
- 2 2 DOUBLE FANTASY, John Lennon/Yoko Ono Geffen
- 3 3 THE JAZZ SINGER, Neil Diamond Capitol
- 4 4 PARADISE THEATER STYX A&M
- 5 5 ZENYATTA MONDATTI, Police A&M
- 6 6 CRIMES OF PASSION, Pat Benatar Chrysalis
- 7 7 AUTOAMERICAN, Blondie Chrysalis
- 8 8 GREATEST HITS, Kenny Rogers Liberty
- 9 9 BACK IN BLACK, AC/DC Atlantic
- 10 11 CELEBRATE, Kooland the Gang De-Lite
  
- 11 20 CAPTURED, Journey Columbia
- 12 12 GAUCHO, Steely Dan MCA
- 13 14 9 TO 5, Dolly Parton RCA
- 14 13 THE TURN OF A FRIENDLY CARD, Alan Parsons Project Arista
- 15 19 GUILTY, Barbra Streisand Columbia
- 16 10 HOTTER THAN JULY, Stevie Wonder Tamla
- 17 17 SUPER TROUPER, Abba Atlantic
- 18 18 III, The Gap Band Mercury
- 19 21 ARC OF A DIVER, Steve Winwood Island
- 20 16 FANTASTIC VOYAGE, Lakeside Solar
  
- 21 23 THE TWO OF US, Yarbrough and Peoples Mercury
- 22 22 HORIZON, Eddie Rabbit Elektra
- 23 15 THE RIVER, Bruce Springsteen Columbia
- 24 26 SANDINISTA, The Clash Epic
- 25 25 GHOST RIDERS, Outlaws Arista
- 26 24 MAKING MOVIES, Dire Straits Warner Bros
- 27 31 WINE/LIGHT, Grover Washington Jr Elektra
- 28 30 TRUST, Elvis Costello and the Attractions Columbia
- 29 32 IMAGINATION, The Whispers Solar
- 30 34 EVANGELINE, Emmylou Harris Warner Bros
  
- 31 — MOVING PICTURES, Rush Mercury
- 32 27 FOOLISH BEHAVIOUR, Rod Stewart Warner Bros
- 33 28 EAGLES LIVE, Eagles Asylum
- 34 35 THE JEALOUS KIND, Delbert McClinton Capitol
- 35 39 THE NATURE OF THE BEAST, April Wine Capitol
- 36 40 IN OUR LIFETIME, Marvin Gaye Tamla
- 37 29 GREATEST HITS, Doors Elektra
- 38 33 HITS, Boz Scaggs Columbia
- 39 36 GREATEST HITS, Ronnie Milsap RCA
- 40 44 TIERRA, City Nights Boardwalk
  
- 41 43 TURN BACK, Toto Columbia
- 42 37 LOST IN LOVE, Air Supply Arista
- 43 38 LIVE, Fleetwood Mac Warner Bros
- 44 41 FLASH GORDON, Queen Elektra
- 45 — COCONUT TELEGRAPH, Jimmy Buffet MCA
- 46 42 BLACK SEA, XTC Virgin
- 47 58 BORDERLINE, Ry Cooder Warner Bros
- 48 51 HEALING, Todd Rundgren Bearsville
- 49 50 CHRISTOPHER CROSS, Christopher Cross Warner Bros
- 50 57 WILD-EYED SOUTHERN BOYS, 38 Special A&M
  
- 51 49 GREATEST HITS/LIVE, Heart Epic
- 52 — MAGIC, Tom Browne Arista
- 53 54 ONE MORE SONG, Randy Meisner Elektra
- 54 60 THREE FOR LOVE, Shalamar Solar
- 55 67 CHAIN LIGHTNING, Don McLean Millenium
- 56 52 THE GAME, Queen Columbia
- 57 65 WELCOME TO THE WRECKING BALL, Grace Slick RCA
- 58 53 TRIUMPH, The Jacksons Epic
- 59 56 TOUCH, ConFunkShun Mercury
- 60 74 GUITAR MAN, Elvis Presley MCA
  
- 61 70 VOICES, Darryl Hall and John Oates RCA
- 62 47 ANNE MURRAY'S GREATEST HITS, Anne Murray Capitol
- 63 64 FREEDOM OF CHOICE, Daves Warner Bros
- 64 71 THE ROYAL ALBERT HALL CONCERT, Creedence Clearwater Revival Fantasy
- 65 46 GLASS HOUSES, Billy Joel Columbia
- 66 72 STONE JAM, Slave Cotillion
- 67 55 AGAINST THE WIND, Bob Seger and the Silver Bullet Band Capitol
- 68 — ALL AMERICAN GIRLS, Sister Sledge Cotillion
- 69 — BACK ON THE STREETS, Donnie Iris MCA
- 70 — LOVER BOY, Lover Boy Columbia
  
- 71 73 NOTHIN' MATTERS AND WHAT IF IT DID, John Cougar Riva
- 72 61 FACES, Earth Wind and Fire ARC/Columbia
- 73 75 CATHOLIC BOY, The Jim Carroll Band Atco
- 74 — SOUND AFFECTS, The Jam Polydrom
- 75 — VOICES IN THE RAIN, Joe Sample MCA

# US SOUL

- 1 1 DON'T STOP THE MUSIC, Yarbrough & Peoples Mercury
- 2 2 BURN RUBBER, The Gap Band Mercury
- 3 5 IT'S A LOVE THING, The Whispers Tamla
- 4 4 I AIN'T GONNA STAND FOR IT, Stevie Wonder Tamla
- 5 6 ALL AMERICAN GIRLS, Sister Sledge Cotillion
- 6 3 FANTASTIC VOYAGE, Laké side Solar
- 7 8 WATCHING YOU, Slave Cotillion
- 8 13 THIGHS HIGH, Tom Browne Arista/GPR
- 9 10 TOGETHER, Tierra Boardwalk
- 10 19 SUKIYAKI, Taste Of Honey Epic
- 11 9 I JUST LOVE THE MAN, The Jones Girls PIR
- 12 7 HEARTBREAK HOTEL, The Jacksons Epic
- 13 11 TOO TIGHT, Con Funk Shun Mercury
- 14 14 MAKE THE WORLD STAND STILL, Roberta Flack & Peabo Bryson Atlantic
- 15 18 8TH WONDER, Sugarhill Gang Sugar Hill
- 16 15 BOOGIE BODY LAND, Bar-Kays Mercury
- 17 — AND LOVES GOES ON, Earth Wind & Fire ARC/Columbia
- 18 17 CELEBRATION, Kool & The Gang De-Lite
- 19 — BON BON VIE, T.S. Monk Mirage
- 20 — PERFECT FIT, Jerry Knight A&M

# US DISCO

- 1 1 RAPTURE, Blondie Chrysalis
- 2 3 THE DOUBLE ALBUM, Tantra Impulse
- 3 2 YOU'RE TOO LATE, Fantasy Pavilion
- 4 7 BREAKING AND ENTERING, Dee Dee Sharp Gambler/PIR
- 5 5 CAN YOU HANDLE IT, Sharon Readd Prelude
- 6 6 IT'S A LOVE THING, The Whispers Solar
- 7 4 LOOK UP, Patrice Rushen Elektra
- 8 8 I HEAR MUSIC IN THE STREETS, Unlimited Touch Prelude
- 9 12 LAY ALL YOUR LOVE ON ME, Abba Atlantic
- 10 17 YOUR LOVE, Lime Prism
- 11 11 SOUL, Frankie Valli MCA/Curb
- 12 10 LET'S DO IT, Conversion SAM
- 13 16 SET ME FREE, Three Degrees Ariola
- 14 — ALL AMERICAN GIRLS, Sister Sledge Cotillion
- 15 9 GIVE ME A BREAK, Vivian Vee Leitch
- 16 13 BON BON VIE, T.S. Monk Mirage/Atlantic
- 17 18 FULL OF FIRE, Shalamar Solar
- 18 — FANCY DANCER, Lenny White Elektra
- 19 — WON'T YOU LET ME BE THE ONE, Michael McGloire Airwave
- 20 20 BURN RUBBER, The Gap Band Mercury



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| 5 LIVERPOOL, Royal Court Theatre | 12 BIRMINGHAM, Odeon         |
| 6 MIDDLESBROUGH, Town Hall       | 13 CAMBRIDGE, Corn Exchange  |
| 7 NEWCASTLE, City Hall           | 14 BRACKNELL, Sport Centre   |
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