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POLL

JAM TRASH ALLCOMERS

U2

NIMEXCLUSIVE

DRUGS

BRITAIN ON

THE JUNKHEAP

SHOCK REPORT



MUSICA

EXPRESS

Oh Boy

Youth and Morality

UK SINGLES

ONE	Last Week		Weeks In	Highest
1	3	TOO SHY Kajagoogoo (EMI)	5	1
2	16	SIGN OF THE TIMES Belle Stars (Stiff)	5	2
3	11	AFRICA Toto (CBS)	3	3
4	4	BILLIE JEAN Michael Jackson (Epic)	4	4
5	2	CHANGE Tears For Fears (Mercury)	3	4
6	5	DOWN UNDER Men At Work (Epic)	7	1
7	20	UP WHERE WE BELONG Joe Cocker & Jennifer Warnes (Island)	5	5
8	17	TUNNEL OF LOVE Fun Boy Three (Chrysalis)	3	8
9	(—)	CHRISTIAN China Crisis (Virgin)	3	9
10	(—)	TOMORROW'S (JUST ANOTHER DAY) Madness (Stiff)	1	10
11	10	LAST NIGHT A DJ SAVED MY LIFE Indeep (Sound Of New York)	4	10
12	8	OH DIANE Fleetwood Mac (Warner Bros)	6	8
13	25	LOVE ON YOUR SIDE Thompson Twins (Arista)	2	13
14	9	GLORIA Laura Branigan (Atlantic)	6	5
15	6	WHAM RAP (ENJOY WHAT YOU DO) Wham! (Innervision)	3	6
16	7	ELECTRIC AVENUE Eddy Grant (Ice)	6	2
17	(—)	NEVER GONNA GIVE YOU UP Musical Youth (MCA)	1	17
18	21	THE STORY OF THE BLUES Wah (Eternal)	6	4
19	27	SHINY SHINY Haysi Fantaysee (Regard)	3	19
20	14	TWISTING BY THE POOL Dire Straits (Vertigo)	5	10
21	13	NEW YEARS DAY U2 (Island)	5	9
22	15	THE CUTTER Echo & The Bunnymen (Korova)	5	7
23	(—)	SHE MEANS NOTHING TO ME Phil Everly/Cliff Richard (Capitol)	1	23
24	23	COLD SWEAT Thin Lizzy (Vertigo)	2	23
25	18	NATURE BOY Central Line (Mercury)	4	18
26	12	YOU CAN'T HURRY LOVE Phil Collins (Virgin)	11	1
27	(—)	WAVES Blancmange (London)	1	27
28	(—)	GENETIC ENGINEERING Orchestral Manoeuvres In The Dark (Telegraph)	1	28
29	24	GET THE BALANCE RIGHT Depeche Mode (Mute)	2	24
30	26	COMMUNICATION Spandau Ballet (Reformation)	2	26



Fun Boy Three tunnel into the charts at No 8 Pic Adrian Boot



UK LONG PLAYERS

ONE	Last Week		Weeks In	Highest
1	5	BUSINESS AS USUAL Men At Work (Epic)	7	1
2	3	THRILLER Michael Jackson (Epic)	10	2
3	2	PORCUPINE Echo & The Bunnymen (Korova)	3	2
3	4	NIGHT & DAY Joe Jackson (A&M)	5	3
5	3	THE JOHN LENNON COLLECTION John Lennon (Parlophone)	13	1
6	7	HELLO I MUST BE GOING Phil Collins (Virgin)	15	2
7	(—)	WAITING Fun Boy Three (Chrysalis)	1	7
8	(—)	ANOTHER PAGE Christopher Cross (Warner Bros)	1	8
9	10	RICHARD CLAYDERMAN Richard Clayderman (Delphine)	10	4
9	16	FRONTIERS Journey (CBS)	2	9
11	6	HEARTBREAKER Dionne Warwick (Arista)	16	2
12	11	PEARLS II Elkie Brooks (A&M)	14	3
13	22	THE BELLE STARS The Belle Stars (Stiff)	3	13
14	13	VISIONS Various (K-Tel)	3	13
15	21	DIFFICULT SHAPES & PASSIVE RHYTHMS China Crisis (Virgin)	4	15
16	14	ALL THE BEST Stiff Little Fingers (Chrysalis)	2	14
17	30	MONEY & CIGARETTES Eric Clapton (Duck)	2	17
18	8	KILLER ON THE RAMPAGE Eddy Grant (Ice)	5	6
19	25	RIO Duran Duran (EMI)	35	2
20	(—)	POWERLIGHT Earth Wind & Fire (CBS)	1	20
21	12	RAIDERS OF THE LOST CHARTS Various (Ronco)	9	4
22	15	20 GREATEST LOVE SONGS Nat King Cole (EMI TV)	9	6
23	9	FELINE The Stranglers (Epic)	6	5
24	19	SWEET DREAMS (ARE MADE OF THIS) Eurythmics (RCA)	2	19
25	23	CACHARPAYA Incantation (Beggars Banquet)	6	9
26	(—)	LIONEL RICHIE Lionel Richie (Motown)	9	9
27	(—)	COMPLETE MADNESS Madness (Stiff)	28	1
28	11	MAKING CONTACT UFO (Chrysalis)	2	11
29	20	TRANS Neil Young (Geffen)	3	10
30	26	LOVE OVER GOLD Dire Straits (Vertigo)	19	1

INDEPENDENT SINGLES

1	(1)	Oblivious Aztec Camera (Rough Trade)
2	(6)	Bad Seed Birthday Party (4AD)
3	(4)	Get The Balance Right Depeche Mode (Mute)
4	(3)	New Age Blitz (Future)
5	(4)	Johnny Remember Me Meteors (ID)
6	(2)	Fat Man Southern Death Cult (Situation 2)
7	(8)	Plain Sailing Tracey Thorn (Cherry Red)
8	(26)	Wessex 82 Various (Blurg)
9	(10)	Love's A Lonely Place To Be EP Virginia Astley (Why Fi)
10	(23)	Hit The O Deck Pigbag (Y)
11	(9)	Alice Sisters Of Mercy (Merciful Release)
12	(12)	You Must Be Mad Marine Girls (Cherry Red)
13	(7)	Heartache Avenue Maisonettes (RSG)
14	(11)	Orders Of The Day Combat 84 (Victory)
15	(16)	Feels Like Winter Again Fiat Lux (Cocteau)
16	(—)	They've Got It All Wrong EP Anthrax (Small Wonder)
17	(—)	Fool For A Valentine The Gist (Rough Trade)
18	(—)	Fools Game 12" Cabaret Voltaire (Disques Du Crepuscule)
19	(22)	Nellie The Elephant Toy Dolls (Volume)
20	(17)	Shipbuilding Robert Wyatt (Rough Trade)
21	(—)	Wide Screen Soul On Ice (Red Rhino)
22	(—)	City Invasion Red Alert (No Future)
23	(19)	Groovin' In Green March Violets (Merciful Release)
24	(14)	Halloween Dead Kennedys (Statik)
25	(24)	Into The Ays Sex Gang Children (Illuminated)
26	(—)	Shoot You Down APB (Oily)
27	(21)	For whom The Bell Tolls Fad Gadget (Mute)
28	(—)	Oceanic Explorers Expo Facto (Pro Plus)
29	(15)	Reach Up Tony Lee (TMT)
30	(27)	Out On The Floor Dobie Gray (Inferno)

INDEPENDENT LONG PLAYERS

1	(1)	Pillows And Prayers Various (Cherry Red)
2	(5)	Strive To Survive Flux Of Pink Indians (Spiderleg)
3	(3)	The Day The Country Died Subhumans (Spiderleg)
4	(6)	A Distant Shore Tracey Thorn (Cherry Red)
5	(13)	Partisans Partisans (No Future)
6	(4)	1981-82 The Mini Album New Order (Factory)
7	(15)	North Marine Drive Ben Watt (Cherry Red)
8	(11)	Upstairs At Eric's Yazoo (Mute)
9	(8)	The Maverick Years Wah (White Label)
10	(10)	Seduction Danse Society (Society)
11	(7)	Never Mind The Dirt Dirt (Crass)
12	(5)	Pissed And Proud Peter And The Test Tube Babies (No Future)
13	(9)	Plastic Surgery Disasters Dead Kennedys (Statik)
14	(30)	Guilty Vibrators (Anagram)
15	(—)	The Cull Is Coming 23 Skidoo (Operation Twilight)
16	(12)	La Variete Weekend (Rough Trade)
17	(24)	Inchpinchers Wailing Souls (Greensleeves)
18	(23)	The Bedroom Album Jah Wobble (Lago)
19	(22)	If I Die, I Die Virgin Prunes (Rough Trade)
20	(17)	Part Of America Therein Fall (Cottage)
21	(18)	Garlands Cocteau Twins (4AD)
22	(26)	Nothing Can Stop Us Now Robert Wyatt (Rough Trade)
23	(21)	Movement New Order (Factory)
24	(19)	When The Punks Go Marching In Fall (Cottage)
25	(29)	Voice Of A Generation Blitz (No Future)
26	(16)	Leather Bristles Studs And Acne GBH (Clay)
27	(14)	Live At Shepperton Damned (Big Beat)
28	(27)	Under The Flag Fad Gadget (Mute)
29	(—)	Call Of The West Wall Of Voodoo (Illegal)
30	(—)	The Last Supper Bollock Brothers (Charly)

REGGAE SINGLES

1	Revolution Dennis Brown (Taxi)
2	Palavin Spree Sugar Minott (Thunderbolt)
3	Trenchtown Bob Marley (56 Hope Road)
4	Neutron Bomb Eek A Mouse (Volcano)
5	Let Go Mi Hand Josie Whaley (Sonic Sounds)
6	Creamy Corner Ranking Toyon (Volcano)
7	Come Nurse Welton Ire (Black & White)
8	Johnny Ringo You Sweet Ringo (Dynamite)
9	Teach The Culture Barrington Levy (Jah Life)
10	Jumping Jack Freddie McGregor (Thompson Sounds)
11	King Of The Minstrels Augustus Pablo (Rockers)
12	Minister For Ganja Jim Brown (Studio One)
13	Can't Dub Chalice (Pipe)
14	Old McDonald Yellowman (Volcano)
15	What A Plot Ziggy Marley (Shanachie)

REGGAE ALBUMS

1	Interviews Bob Marley/Neville Willoughby (Tuff Gong)
2	Check It Mutabaraka (Alligator)
3	Bibow Possee Various Live DJs (Sonic Sounds)
4	Live At Controls Brigadier Jerry (DHS)
5	Nice James Tristan Palmer/Ranking Toyon (Trent)

Daddy Kool, 94 Dean Street, W1.

US SINGLES

1	Baby Come To Me Patti Austin/James Ingram (Warner Bros)
2	Down Under Men At Work (Columbia)
3	Shame On The Moon Bob Seger & The Silver Bullet Band (Capitol)
4	Stray Cat Strut Stray Cats (EMI-America)
5	Africa Toto (Columbia)
6	Billie Jean Michael Jackson (Epic)
7	You And I Eddie Rabbitt/Crystal Gayle (Elektra)
8	Do You Really Want To Hurt Me Culture Club (Virgin)
9	Hungry Like The Wolf Duran Duran (Capitol)
10	You Can't Hurry Love Phil Collins (Atlantic)

US LPs

1	Business As Usual Men At Work (Columbia)
2	Built For Speed Stray Cats (EMI-America)
3	H2O Daryl Hall & John Oates (RCA)
4	Thriller Michael Jackson (Epic)
5	The Distance Bob Seger & The Silver Bullet Band (Capitol)
6	Get Nervous Pat Benatar (Chrysalis)
7	Combat Rock The Clash (Epic)
8	Hello I Must Be Going Phil Collins (Atlantic)
9	Toto IV Toto (Columbia)
10	Records Foreigner (Atlantic)

SPAIN SINGLES

1	Pass The Dutchie Musical Youth (Ariola)
2	Words F.R. David (Epic)
3	Bravos Muchachos Miguel Bose (CBS)
4	Amor De Hombre Mocedades (CBS)
5	Amor And Lights Imagination (Movieplay)
6	The Night Azul Y Negro (Fonogram)
7	Don't Go Yazoo (RCA)
8	Der Komissar Falco (Epic)
9	Devuelveme Mi Libertad Camilo Sesto (Ariola)
10	The Girl Is Mine Michael Jackson & Paul McCartney (Epic)

Courtesy El Gran Musical

FIVE YEARS AGO

1	Take A Chance On Me Abba (Epic)
2	Come Back My Love Darts (Magnet)
3	Wishing On A Star Rose Royce (Warner Bros)
4	Figaro Brotherhood Of Man (Pye)
5	If I Had Words Scott Fitzgerald & Yvonne Keely (Pepper)
6	Mr. Blue Sky Electric Light Orchestra (Jet)
7	Hot Legs/Was Only Joking Rod Stewart (Rival)
8	Love Is Like Oxygen Sweet (Polydor)
9	Just One More Night Yellow Dog (Virgin)
10	Stayin' Alive Bee Gees (RSO)

TEN YEARS AGO

1	Part Of The Union Strawbs (A & M)
2	Blockbuster Sweet (RCA)
3	Do You Wanna Touch Me Gary Glitter (Bell)
4	Sylvia Focus (Polydor)
5	Daniel Elton John (DJM)
6	Roll Over Beethoven Electric Light Orchestra (Harvest)
7	Cindy Incidentally Faces (Warner Bros)
8	Whisky In The Jar Thin Lizzy (Decca)
9	Superstition Stevie Wonder (Tamla Motown)
10	Paper Plane Status Quo (Vertigo)

FIFTEEN YEARS AGO

1	Mighty Quinn Manfred Mann (Fontana)
2	Cinderella Rockefella Esther & Abi Ofarim (Philips)
3	She Wears My Ring Solomon King (Columbia)
4	Bend Me Shape Me Amen Corner (Deram)
5	Everlasting Love Love Affair (CBS)
6	Suddenly You Love Me Tremeloes (Decca)
7	Picture Of Matchstick Men Status Quo (Pye)
8	Am I That Easy To Forget Englebert Humperdinck (Decca)
9	Fire Brigade Move (Regal-Zonophone)
10	Gimme Little Sign Brenton Wood (Liberty)

TWENTY YEARS AGO

1	The Wayward Wind Frank Ifield (Columbia)
2	Please Please Me Beatles (Parlophone)
3	Diamonds Jet Harris & Tony Meehan (Decca)
4	The Night Has A Thousand Eyes Bobby Vee (Liberty)
5	Loop Di Loop Frankie Vaughan (Philips)
6	Little Town Flirt Del Shannon (London)
7	That's What Love Will Do Joe Brown (Piccadilly)
8	Island Of Dreams Springfield (Philips)
9	Summer Holiday Cliff Richard (Columbia)
10	Suki Yaki Kenny Ball (Pye)

NME
MUSICAL
EXPRESS

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Springtime for Spandau

BALLET'S RIGHT ROYAL FLUSH

SPANDAU BALLET are to play three of London's most prestigious venues, as part of a series of spring concerts which will provide a showcase for their third album, due for release on March 4.

The band's first live appearances in London since 1981 are at the Royal Albert Hall (April 14), the Royal Festival Hall (29) and the home of the Royal Ballet, Sadlers Well's Theatre in Islington (May 1). Their spokesman describes these, with some justification, as a "totally unprecedented combination of classy venues".

Confirmed provincial concerts include two shows over the Easter weekend at Bournemouth Pavillion Theatre (April 1 and 2) and Manchester Palace Theatre on April 24. Further dates are being finalised and will be announced shortly. Meanwhile, all ticket enquiries regarding the dates already set should be directed to the appropriate box-offices.

Spandau's new album, recorded at Compass Point in Nassau, is titled 'True'. Tony Swain



Nice leg, shame about the Ballet. Pic Peter Anderson

and Steve Jolley, best known for their work with imagination, co-produced with the group. The set includes the singles 'Lifeline' and 'Communication', together with six new Gary Kemp compositions.

Thousands of fans freeze in Hammersmith ticket fracas

MEN IN BLACK IN NEW 'RIOT' RUMPUS

THE STRANGLERS fell victim to Hammersmith Odeon's tough "no compromise" policy last week, when the second of the band's brace of London concerts was cancelled by the venue's management at short notice.

But those who suffered most were the unsuspecting ticket-holders who, totally unaware that the show was off, turned up in their hundreds on Wednesday evening. By mid-afternoon only 30 people had claimed refunds at the box-office, and it's estimated that nearly 2000 — many of them having travelled from outlying areas — were milling around for hours after dark, in sub-zero temperatures, trying to get their money back.

This situation had arisen because of trouble at the previous night's concert, when a section of the audience caused damage to the fittings in the auditorium. The management claimed that several rows of seats were ripped out (though several independent observers considered this to be grossly exaggerated) and immediately called off the second show.

On Wednesday, a blackboard was placed in the Odeon foyer, accusing The Stranglers of having "no thought for public safety or care for their fans". By implication, this alleged that the band had been guilty of incitement to riot — reminiscent of their ill-fated concert in France nearly three years ago, which landed them in jail in Marseilles.

The Stranglers themselves refused to be drawn into the controversy, and merely issued a completely innocuous statement, which said: "Approximately 40 seats were damaged at Tuesday night's concert through over-enthusiastic fans. The Hammersmith Odeon is unable to repair the seats in time for Wednesday's concert which

has therefore been cancelled."

Plans are now under way to arrange an alternative London date as soon as possible.



Would you buy a second-rate riot from this man? Hugh Cornwall pic Pennie Smith

One Vice less

BEKI BONDAGE is leaving Vice Squad in order to start her own solo career, and there are two distinct reasons for her departure — her enthusiasm for the animal rights campaign which the rest of the group don't share, coupled with the inevitable musical differences.

She explained this week: "I'm very dedicated to animal rights, and the rest of the band aren't. I was finding it hard to express my beliefs in lyrics, because I knew the others weren't interested. I also wanted to do benefit gigs for animals, and it's difficult to expect people to donate profits to a cause they are not sympathetic with".

Now Beki is looking for musicians with whom to start work, and invites interested applicants to ring 01-486 4488, extension 231.

C4 R&R!

CHANNEL 4's *Whatever You Want* is to devote the last five programmes of the current series entirely to music.

These will consist of items filmed at London Brixton Ace Cinema — as were all music contributions in past shows — but not used in previous editions. The full line-up is:

Depeche Mode, The Birthday Party, The Meteors, Stiff Little Fingers, Weekend and Atilla The Stockbroker (February 28); The Higsons, Anti-Nowhere League, The Passions, Aswad, Southern Death Cult and The Redskins (March 7); The Damned, Spear Of Destiny, Big Country, The Cocteau Twins, Jah Wobble and Moving Hearts (14); The Dead Kennedys, Killing Joke, Talisman, Fad Gadget, Level 42 and Urban Shakedown (21); and Wah!, The Undertones, The Thompson Twins, Orchestre Jazira, Eddie & Sunshine and The Flying Pickets (28).

DAMNED UNDAMMED

THE DAMNED are playing a short series of dates next month, including a London concert and three shows on the Dingwalls circuit.

The outing isn't designed to promote a new album or single, as the band are currently label-less, having recently parted company with Bronze Records — but they want simply to keep themselves ticking over, and to "get back to the roots".

They play Loughborough University (March 17), St. Albans City Hall (19), Hull Dingwalls (21), Newcastle Dingwalls (22), Sheffield Dingwalls (23), London Brixton Ace Cinema (24) and Chippenham Goldiggers (25), with the likelihood of one or two more being added. All tickets at Brixton are £3, and readers should contact the respective box-offices for details of prices at other venues.

Meanwhile, the band have their first two albums 'Damned Damned' and 'Music For Pleasure' (both deleted since 1977) reissued by Stiff as a double-LP package, complete with early photos — available by post only from Stiff City Mail Order, 115-123 Bayham Street, London NW1, priced £7.45 (including p&p).

Two tapes in one.

Buy a Maxell cassette with Epitaxial tape, and you get two types of tape in one.

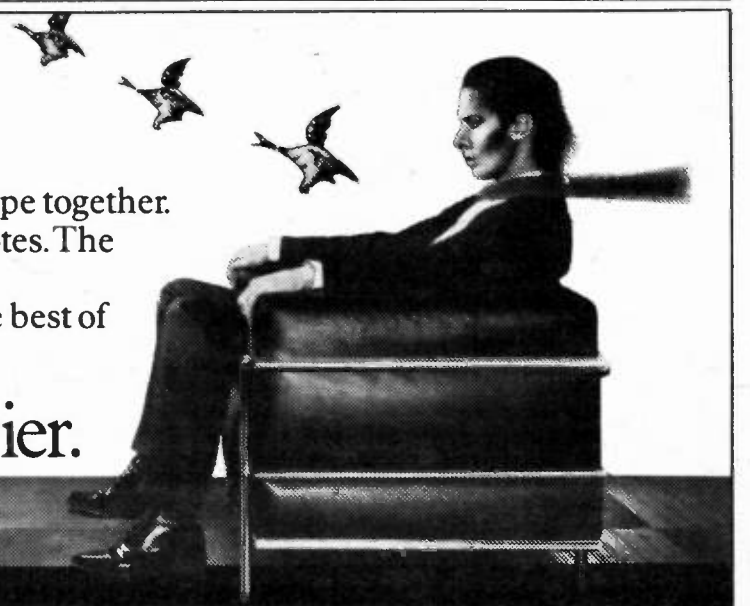
Because 'Epitaxial' means that two types of magnetic particle are bonded on to the tape together. The first type — gamma-ferric oxide — is good at recording at low and middle frequency notes. The second — cobalt-ferrite — is good at recording higher frequencies.

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Break the sound barrier.



Maxell (UK) Ltd., 1 Tyburn Lane, Harrow, Middlesex HA1 3AF. Tel: 01-423 0688.



Down in the club on Sunday afternoon

WELLER GOES SOFT DRINK

LONDON'S CAFE society is blossoming; with a little help from one of its most esteemed members — Paul Weller.

Weller's original idea was to open a youth club cum coffee bar for kids between the ages of 12 and 18 on Sunday afternoons at the Action Space Theatre in central London; bands would play, DJs would spin, orange juice would flow and, if the kids were alright, their feet and minds would start to feel the beat. It would hopefully be the beginning of a Trans Global Unity Espresso... alas poor hope!

Smash Hits comic interpreted the facts and let every mod this side of the '60s into an exclusive non-secret: Weller was to play! Tickets sold out in advance and the expected mix of clientele fell foul to whole gangs of scooter touting Jam fans.

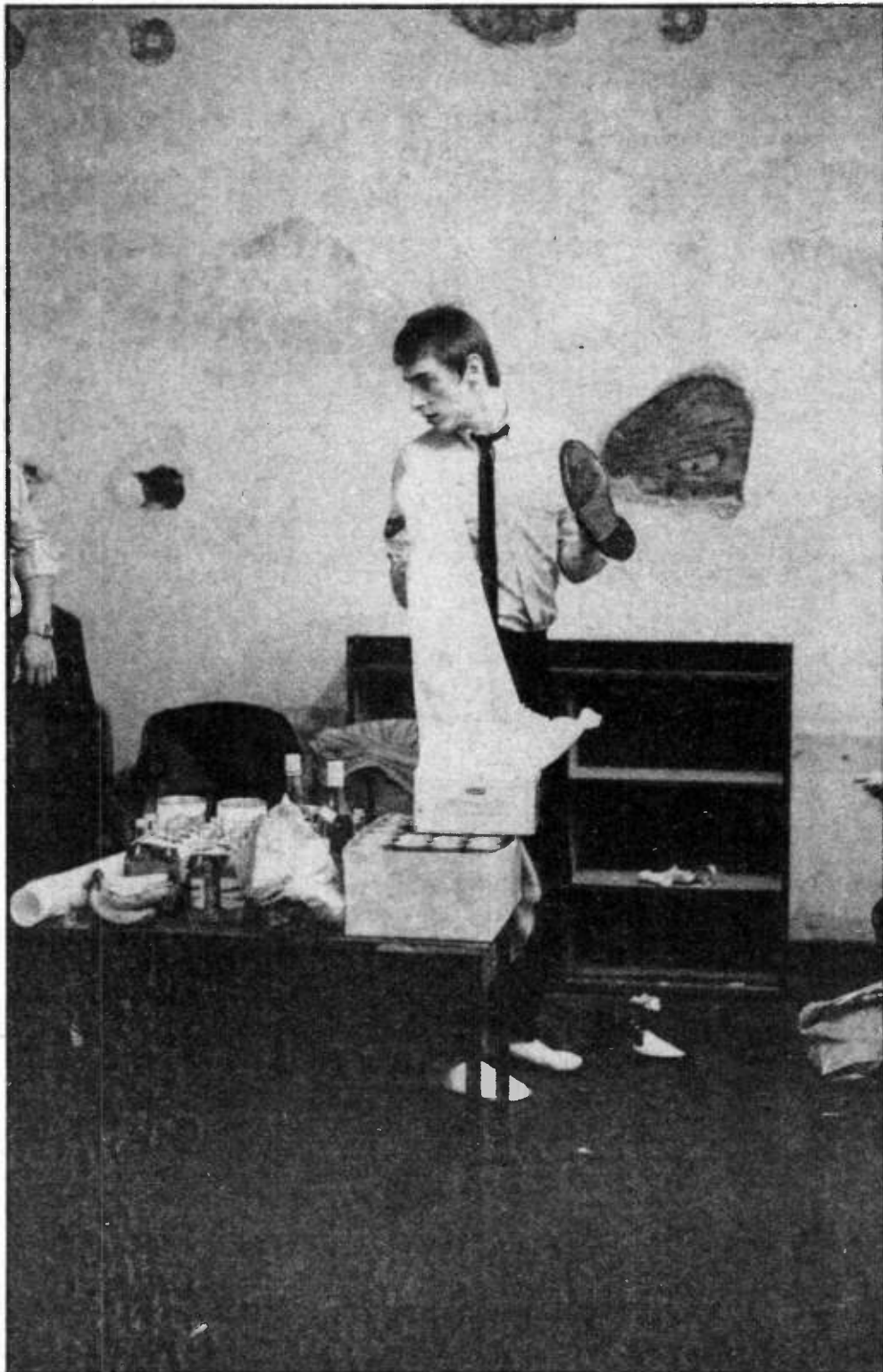
For an admission fee of £1.10 the crowd were treated to a Respond label showcase, featuring Tracy and hot new signing The Questions. Bananarama were there in the skin to throw in an unexpectedly scratch mix of their new single 'Na Na Hey Hey Kiss Him Goodbye', and DJs Gary Crowley, Vaughan Toulouse (currently working with Weller) and Paolo Hewitt (who he?) fixed their needles onto an ace face selection of hot waxings.

It was all to no avail, because when the froth hit the fan it was Weller that was the event's main man. Heads swivelled at the merest hint of his appearance; Weller himself was obviously dismayed at the crowd's inability to focus on the real centre of events and opined later that they were "more of a rock audience". Fortunately he still believes that the concept has "great potential".

The soft drinks only stipulation didn't stop some hardened drinkers from dispensing whiskey, measure for measure in the toilets; those that didn't imbibe were left punch drunk from The Questions' short but taut delivery of some of today's sharpest jabs of soul. Hi-notes included an inspired cover of Heatwave's soul-station classic 'Groove Line'.

Plans are afoot for more sessions at the Chenie Street soup kitchen and hopefully a new audience will put the juice on the loose for this new soft drink vision.

DAVID DORRELL



"Sod that lot of rock fans out there, I'm staying backstage."

Pic: Pennie Smith



Divine without wig and with lookalike contest winner in New York City. Pic: Lisa Hawn

TO ERK! IS DIVINE

"I FEEL ashamed to be normal in there," moaned one confused young thing of the female variety, fleeing from a Ladies room packed with wig straightening, make-up fixing transvestites.

It was a night of nervous glances at the Embassy Club performance of that queen of camp Divine, a night when the whole Pandora's Box of sexual insecurity was flung open wide — and this was straight time, God knows what the following evening's all gay performance was like.

"The management say I have to tone it down for a straight audience," whined Girl Divine himself, "they seem to think straights are more easily offended. I'm not even allowed to make jokes about the Royal Family."

Apparently the Embassy numbers several members of European royalty among its membership.

All this didn't seem to cramp the dear boy's style too much "Fuck you all very much," the corpulent one greeted the audience, coming on like a cross between Lenny Bruce and Miss Piggy. "Give yourselves a big hand," he/she continued, giving gestures to suggest that she didn't mean quite the same as Max Bygraves might have done with the same expression.

Meanwhile the Embassy audience laughed themselves silly at the whole darling, forbidden foulness of it all.

Singing over a backing tape usually makes performers look like pathetic puppets dancing to the musical strings. Apart from the fact that it would take tensile steel ropes to hold Divine up anyway, she pulled off the most convincing of these performances I've seen — giving even the cheap shot standard disco Benny Hill-isms of 'Shoot Your Shot' a certain sparkle and proving there's still a certain mileage in good old fashioned shock value.

For the full story of when 500 pounds of tack met the seven stone hack see next week's gut busting NME.

DON WATSON

Everything's coming up Madness; what their new video is about we can't guess, but we think they've urned it.

Pic: Norton Mikel-Smith



Pic: Marva

Ups and downs Of The Escalators

JUST AS things were looking up for Meteors' offshoots, The Escalators, fate pushed the emergency stop button and called things to a jarring halt. And they fell down. Or at least founder member, Nigel Lewis, did.

What Lewis took to be a run of the mill back problem (back ache is Britain's commonest form of excuse for missing work) turned out to be something a whole heap nastier. He told in lucid detail how he knew that the anaesthetic was working when "the birdies on the ceiling started flying about" and how they cut his back open, separated his spine and took out the gunge around the nerve.

Nigel who plays guitar and sings, Bart on bass (and sings), Woody on rhythm guitar and occasional drums) and Mark (full time drums) have a single for release on March 11th entitled 'Something's Missing' (on Big Beat), a polemic little number that centres around the 'lack of backbone' in Britain's youth.



"They're the leading contribution to the Psychopunkability movement — Southern Death Kilts!"

CELLULOID
Midnight Cowboy (1969)
Hud (1963)
How To Marry A Millionaire
(1953)
Harvey (1950)
READING MATTER
Vogue
Little Women
The Bible
HATES
My Hair
LOVES
Dancing
Mike & Reggi
London
Sweet Men
Steak

READING MATTER
Radical Chic And Mau Mauing The Flak — Tom Wolfe
 Everything by Patricia Highsmith but particularly the Ripley books
Nana — Zola
Couples — John Updike

FILMS
Written On The Wind (1956)
The Glass Key (1942)
The Godfather Part 2 (1974)
Boomerang (1947)
La Regle du Jeu (1939)

**Gwen Mcrae
Lauren Bacall
Early Donna Summer
Jean Seberg
Joan Kennedy**

**Scorsese
Pollock
Patrick Cowley
Harrison Ford
Phillip K Dick**

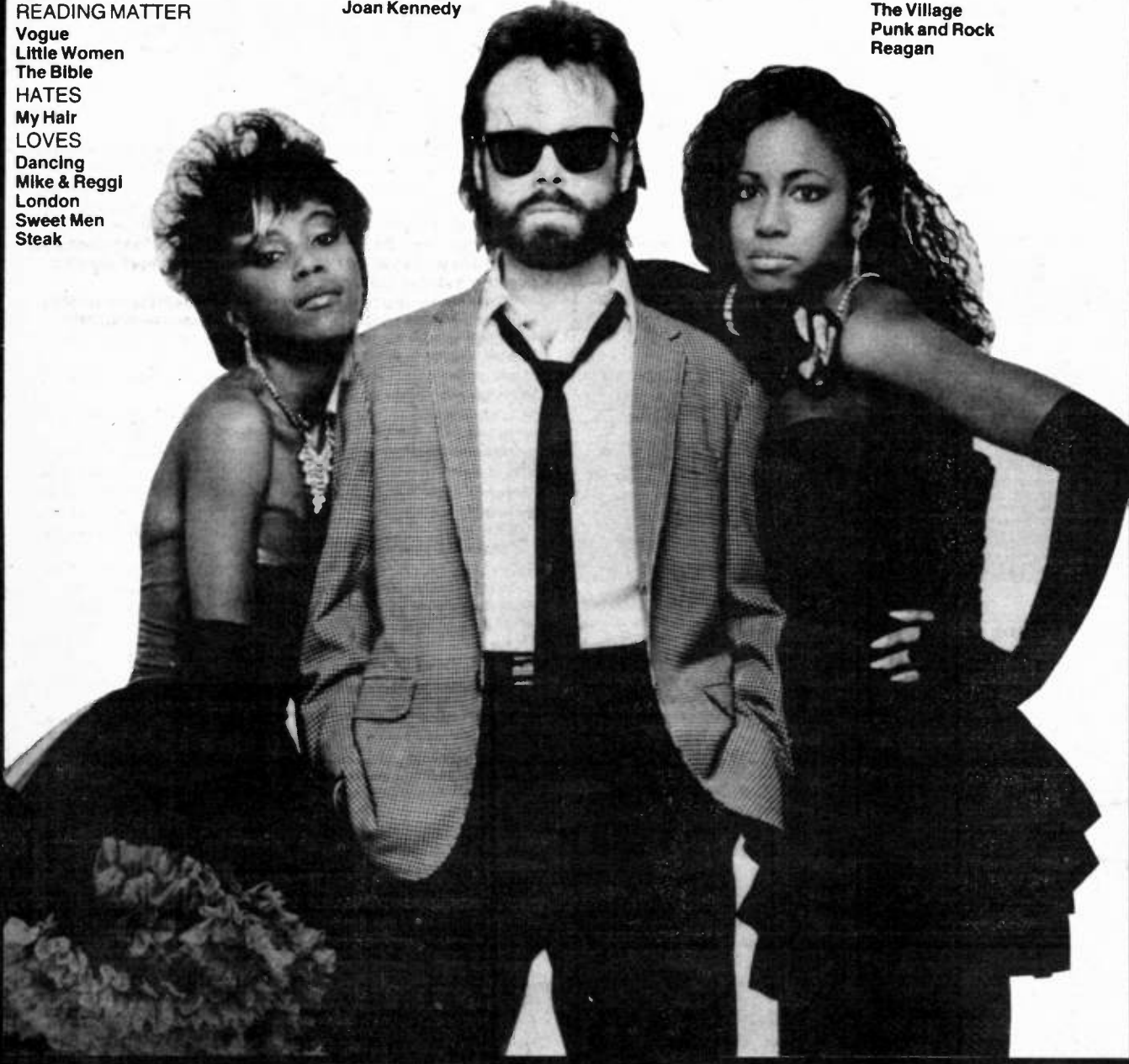
**Paradise Garage — 84 King
Street, New York
Danceteria
Greenacre Park — East 51st
Street**

FILMS
Some Like It Hot (1959)
Marine (1964)
The Wild One (1954)

BOOKS
Rich Man Poor Man
Gone With The Wind
Rebecca

Harlem
Isaac Hayes
Treat Williams
Harvey Keitel
Yaphet Kotto

**Flash
HATES
The Village
Punk and Rock
Reagan**



New police bill puts civil liberties at risk

Those clauses of the Bill so vaguely worded

In the name of the law!

The Bill would also allow the police unlimited powers to set up roadblocks or to stop cars, on the grounds that a person suspected of a "serious arrestable offence" was in the area — or that a serious offence was likely to be committed. Theoretically, upon stopping a car, a stop-and-search would then be instituted on those grounds — and could cover the vehicle plus anything

In the light of the recent PR problems experienced by his Metropolitan Police force, Sir Kenneth Newman's initial pledges to improve relations between the police and their public look less than radical — not to say laughable.

P.C. PLODD

Plus: Michael Palin talks about The Missionary position.



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SHORT SHARP SHOTS

□ Index Audio has just released its second cassette collection, featuring nine tracks from the following: Black, Ludus, Send No Flowers, Stephen Horsfall, Eric Random, The Balcony, Some Now Are, The Aemotii Cui and Tanoy Entertainment. If you can't find a copy in your local shop, then **Index 2** can be ordered directly (price £2.50 incl. p&p) from Paul Horsfall at 10 Ashfield Close, Barrowford, Nelson, Lancs BB9 6DJ.

□ A photographic exhibition that can be enjoyed by the man in the street might be a rare event, but such a treat is being served up by the Open Eye Gallery, 90-92 Whitechapel Liverpool, from February 16 to March 19. It features the work of Merseyside lensman **John Stoddart**, whose pictures have appeared in these pages over the last year or so.

Entitled *New Evidence*, the show offers a brutally realistic and powerful set of images of human life in a dying city, serving as a perfect and stark pictorial complement to the rightly praised *Blackstuff*.

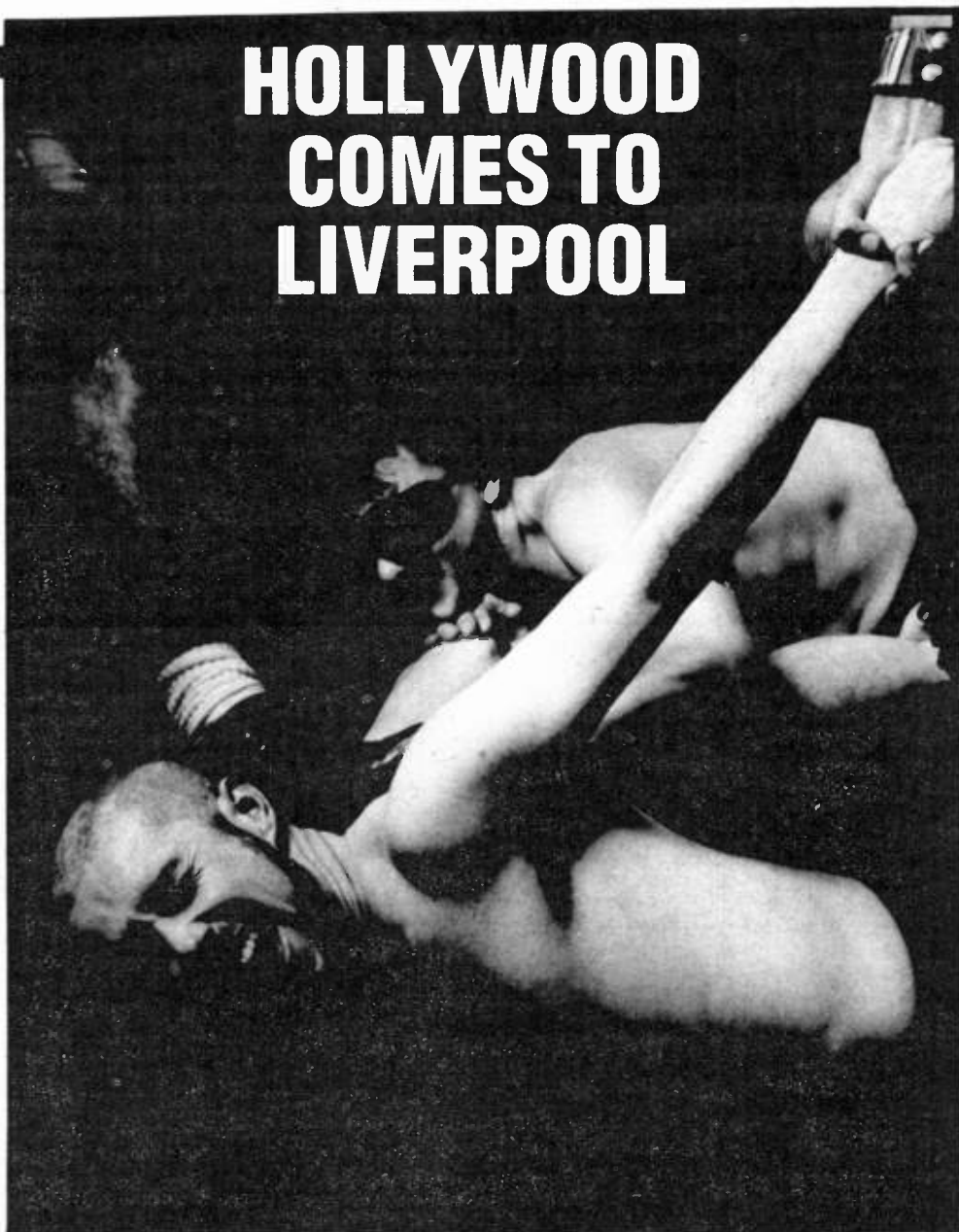
John is also set to have his work featured in an upcoming *Riverside* programme.

□ Chic one **Nile Rogers** has been talking about his collaboration on the forthcoming **David Bowie** album. Apparently when first approached in London by the Duke, Rogers was played him several '50s R&B tracks by the likes of Louis Jordan, Earl Bostic and Bill Doggett as examples of the feel he wished to get on the new disc. Demos were cut in Switzerland before the proper sessions in America.

Rogers has an LP of his own forthcoming, called *Adventures in the Land Of Groove*, while he is also expected to support on Bowie's '83 world tour.

Rumours that **The Police** were to split have been scotched by the announcement that the trio will play a world tour this year, kicking off in Kenya and taking in Korea and the far east before arriving in Europe in May and the USA in June.

HOLLYWOOD COMES TO LIVERPOOL



We'll try that sound once again.

Pic John Stoddart

Frankie's boys are out to upstage the rest of the human race. DAVID DORRELL assesses their claim for star status.

EPIC STARS need epic locations, epic directors, epic movies and a double measure of epicurean philosophy: why think small when you can act big.

That, in part, is the *Frankie Goes To Hollywood* text book guide to screenplays; though the realities of life in Liverpool are somewhat harsher. And of course smaller.

Still, it's not surprising that they choose the dry, crusty air of London's British Museum for this scene; the Mausoleum like

expanses of marble and dust would not be out of place for the Burton-Taylor love pact in *Anthony And Cleopatra*. And eyes are raised and fingers are pointed whenever these urbane, urban gauchos clank into sight; these are obviously epic stars and this is, of course, the stuff of dreams.

The basic *Frankie Goes To Hollywood* — Holly (vocals), Marc (bass), Brian (guitar) and Ped (drums) — came about six months ago. The second front man, Paul, joined a while later from a local group the Spitfire Boys. Now without doubt they are

Liverpool's nastiest new property; they are more seductive in their aggression than *The Pale Fountains* for all their twee fluidity, and more original in their simple studded garb than a sanctuary full of Seagulls. Gigs are filled with apparent ease; mainly by word of mouth. Now the word is spreading like herpes and it seems doubtful as to whether the banks of the Mersey will contain them much longer.

On stage (as in real life) the band are a leather-bound bordello of punk funk; whipping up a scorching, sleazy beat whilst Paul and Holly shed layer upon layer of blackskin and sweat: all much to the frenzied appreciation of their burgeoning 'chain gang' fans.

And, of course, there are the girls, officially *The Leatherettes* (nee Julia and Marie) who do most of the actual whipping; clad in the slinkiest PVC and buckskin outfits this side of *S&M Weekly* they bask on the stage — snapping any opposition to the band's 'act' with a quick crack of the bullwhip. There is *nothing* like a Frankie gig for purging the soul of any clean thoughts. Honest.

THE THREE of us (Holly, Paul and myself) are sitting on a bench in the Roman Department. Amidst the dusty antiquities we resemble three wanton extras from an orgy scene; Holly peppers the conversation with Kewpie Doll laughs and matinee idol catchphrases like "Don't be so tacky darlin'" whilst Paul lounges comfortably with an *On The Waterfront* air of 'cool'; the medal-bedecked guard frowns constantly. This is sacrilege — but it's fun.

Did you cull the name from a film?

"Well yeah...in a way," nods Holly, his answers couched in a warm scouse brogue, "it is a movie, that's how we describe it. This is the movie and this is your audition. It's about, like, a bunch of working class Liverpool kids who have been influenced by TV, movies etc., and this is their reaction against it...or towards it. And that is exactly how it is."

So you're moving towards the stars?

"That's part of it. When we get there we'll split up. Know what I mean... (with a laff, a sly intimation that I do know)."

With all stars (and Frankie are stars, though more Diana Dors than Diana Ross) image is

everything. Appearance is paramount. So where did the biker boy cloning come from?

Holly: "It's the way we live our lives. Everyone lives their own lives...we do one thing and you do yours...nice hat by the way."

You can't help but blush nervously, the man is so disarmingly honest.

Paul continues in a slightly deeper seam of Liverpudlian: "We'd do it in any case...the same clothes that we do to the hilt. It just happens to be a really hard image...it shocks people. We don't really want to shock people like...it's not an image. It's clothes really."

But how tongue in chic is it? Holly: "I don't think that there's anything chic in it. Fashion's a weird one — haven't you heard of style?"

The mock Hollywood babe accent throws things completely; and therein lies the appeal of *Frankie Goes To Hollywood*. The stage show with its *Mad Max II* influences expands the Boy George 'androgynous appeal' syndrome until it takes in all aspects of sexuality until it is completely warped, totally perverted. This 'cabaret' is the most open, the most harmlessly hysterical sex shop you can imagine. Which still prompts you to ask — how much of this is a send up?

Holly: "Oh totally!" Paul: "When we're on stage it's fun. We are sending it up...but it's not a comedy thing."

Holly: "It's a buzz. Those girls (the 'Pettes'), when they were 16 they got into *The Rocky Horror Show*...and they're still doing it, but now they're living it. If you lived in Liverpool — everybody's off their cake, basically. 16 year-old girls on smack and stuff..."

Are you a backlash then? Holly: "We're just a symptom of it. The hottest symptom obviously. Or are you just escapists?"

Paul: "It is — we wanna get off the streets."

Holly: "The competition is so fierce."

Paul: "It's something to do with the social climate up there. People are really striving to get off the streets. The streets in

LOOK



ADD a few ribbons, re-do the make-up and it looks like Joyce Grenfell has taken to playing in the *Belle Stars*.



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Liverpool are full of shit...dogshit."

Holly: "Vermin!" He squeals in delight at his mock disdain for the home town and continues. "We love everybody in Liverpool and they luv us...!"

And they do. Unfortunately there has already been a cool reception in some quarters for this 'hottest of symptoms'; the BBC's *Riverside* show found them far too hot. Still, their video is doing the rounds (as Holly calls it, "the *Erazerhead* of videos") and they'll be on *The Tube* any week now. Other acts that use some of the same ploys have had a much more favourable response — The Village People, Queen, Boys Town Gang. Is there any link?

Paul frowns.

Holly: "Tell him to eat shit baby!"

Paul (drily): "Cut conversation. These comparisons are very dull."

Holly: "If you have to show any comparisons, be sure that this is the harder side of that. They're like dolls. Even though Freddie Mercury looks like that generally, and I've seen him at clubs...I just think they're nice."

"We're much heavier!"

Then all I can say is, if you're not purely clones, what are you? Mirrors?

Holly: "It reminds me of the Victorians in some way...where they had a really straight attitude on the surface, but it was just to hide the real debauchery that went on. I think it is a definite reflection of like...the pimps and hookers of society are just a reflection of the way the top level, economically speaking, is run. Know warrimean?"

Paul: "I think that Frankie Goes To Hollywood throws that in their faces."

Holly: "It's nightlife, subculture and sexuality all rolled into one. I think that's a good phrase for it."

Holly seemed quite pleased with that as a round-up. So am I. So the credits start rolling and Paul tells me that they want to be "the biggest fucking things to walk the earth."

Don't doubt it. I can remember another band from Liverpool, another set of silver screen stars saying just the same thing 20 years ago...FIN.

AGAIN



Eagle-eyed NME reader Tom O'Sexual saw through the disguise and asked us to blow her cover.



Afrikaa Bambaataa and chum...

SOUL SONIC WAR

Afrikaa
Bambaataa—
Zulu ambassador
from the Bronx

Pic Pennie Smith

BEFORE HIP HOP everything was darkness. And decay. And violence. For five years the Bronx had been dominated by gangs and for them the 'rumble' was an integral part of everyday life. There were a probable 315 gangs with a total claimed membership of 19,500; an army that was only passified, and consequently defused by its own internal violence and division.

That was in the mid-'70s and thankfully the gangs' demise led to a new channel for latent aggression — hip hop — a name which covers everything from the humble 'scratcher' to the manic 'graffiti artist'. At the centre of this growing 'cultural revolution' is Afrikaa

Bambaataa. Bambaataa (Zulu for 'affectionate leader') is the leading light and founding member of the 'Universal Zulu Nation', currently New York's most formidable (though peaceful) 'living art' troupe.

Afrikaa, in conjunction with the Soul Sonic Force, and under the guidance of now legendary producer Arthur Baker has issued two of the grittiest dance floor bodysmashers of the last two years. 'Planet Rock' was a breaker dance of electronic wizardry that had its hand slapped by Kraftwerk for pilfering and its back patted by everybody for the escape route that it provided for an ever spiralling rap scene. His latest attack at the mixing box 'Looking For The Perfect Beat' has resulted in the most compulsive fit of percussive

epilepsy since Candido's 'Jingo'.

On a slushy afternoon in London's bleak mid winter the man was available for some parole; a long, fast, wide lesson in the art of diplomacy that hipped and hopped from illustration to interrogation and from internal politics to political internments. All without a pause for breath because mine was only one of the multitude of interviews that the media was clamouring for.

Bambaataa is a man of beauty and sensitivity framed in the body of a great bear — a minister of cultural affairs with the might of an army behind him. Get close to the man and the idea of a bear hug never looked so inviting. But on discovering his past reputation the prospect looks more than daunting.

So how crucial in Afrikaa's development was NY's 'gang warfare'? The answer flies out in a low, continuous south Bronx drawl that is smattered with smiles and asides.

Bambaataa: "I've been in music all my life, before I was in gangs, it was part of me growing up. Black culture gave me a lot of things and it gave the people of America strength — with message songs like 'Stand' by Sly And The Family Stone, 'Say It Loud (I'm Black And I'm Proud)' by James Brown or 'Lord Of The Land' by the Temptations. These songs gave us upliftment; to be somebody and to get out there with all the Civil Rights movements. It played a strong role in my growing up but so did the street gangs. The Black Spades was like an educational group for me. It was survival in

growing."

With his solid 'gang' grounding in the politics of unrest Bambaataa is a good spokesman on the failings of corporate city councils. He drives hard through the veil of mysticism that clouds politics — the factions and the parties that obscure the real goal of socio-politics — the good of the people, and exposes them for their greed.

To Bambaataa city politics is the denizen's anathema. Therefore he berates those who would describe his music as meaningless. Which forces you to ask 'what is it about'?

Bambaataa: "Our rap is more symbolic... you have somebody to translate the Holy Bible or the Koran (Afrikaa is a practising Muslim) and the same thing is gonna be

continued on page 8

note oilskin base lowry



COMING SOON

TOUR DATES MARCH 1983

Tuesday 1st
Bradford University
Wednesday 2nd
Leeds Warehouse
Thursday 3rd
Sheffield Limit
Friday 4th
Newcastle Dingwalls
Saturday 5th
Liverpool Dingwalls

MARCH 1983 continued

Sunday 6th
Lancaster Sugar House Club
Tuesday 8th
Croydon Green Dragon
Wednesday 9th
Bristol Dingwalls
Thursday 10th
Birmingham College (Paradise Circus)
TOUR BOOKED
STEVE CHENEY - ASQUARD AGENCY

KISSING THE PINK ON TOUR



THE mainstream American comic book, always a curious but accurate reflection of social change in the USA, presents its first Rasta character, seen here in a recent issue of Detective Comics giving Green Arrow a quick touch of the old stool-pigeonry. One wonders if the good ladies and gentlemen who administer the Comics Code are aware of the true derivation of the expression 'Bloodclot'. Cool runnings in Brooklyn? Art and dialogue are by Irv Novick and Joey Cavalieri respectively, and the sequence is copyright DC Comics 1982.

COOL RUNNINGS IN A COMIC CODE

FROM *Saturday Night Live* (original cast) to Howard the Duck (original duck), underground cultures have always felt safest peek-a-booming aboveground in the explicitly comic format. It's never stopped comic strips and booklets from ruminating on unemployment, sexual mores, or modern manners. But it has meant that music was always part of the package.

A lyric by Lenny Kaye crops up in the sixth issue of *Eclipse* (illustrated by Paul Gulacy; Eclipse Publications, edited by Dean Mullany, \$2.95).

And Marvel's more mainstream *Dazzler* stars a pop songstress with superpowers — which extend beyond saving the world to covering Bruce Springsteen hits.

An item of more historical moment, perhaps, is the debut of *BOP: America's First and Only Music Comic Magazine*. Comic fiends may want to check out its 'Baby Blues' photo-collage strip or 'Teen Beat '63', in which John Lydon is caricatured. (*BOP*, Kitchen Sink Publications, \$2.75;

they even include comic trading cards).

Even better are two new volumes which chronicle the latest adventures of Zippy the Pinhead, everyone's favourite Ramones fan and former Presidential candidate. A big fave in the ICA/Bluecoat Gallery recent 'Graphic Rap' exhibition, Zippy's still the same young-at-heart enthusiast — given to exclamations such as "My life is a patio of fun!", a fondness for tacos and new election promises for the next campaign ("A '63 Chevy, a bottle of Tylenol and Lithuanian passports for everyone!"). Longer stuff in *Zippy Stories* (by Gill Griffiths, And/Or Press, Berkeley, \$7.95); cheaper lil' strips collected in *Zippy, Nation of Pinheads* (Griffiths, And/Or Press, \$4.95).

Note: Best bet for ordering American comics from the UK is to go through Knockabout comics, 249 Kensal Rd, London W11, who already handle many such artefacts and can usually get ya what ya want.

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There's also a die-cast platter and high mass cabinet to reduce unwanted wow and flutter.

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Sansui

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continued from page 7

happening with Soul Sonic Force words. You need people to translate what we're saying."

"In our new record people think we're just talking about music or that we're looking for a certain sound or something... but we're talking whatever your beat is, if you want drugs, or love, if you want a humanitarian life — then that's your 'perfect beat'."

Bambaataa himself is an obvious humanitarian; constant swipes are made at the people who paint the ghetto with a heavy, negative brush. For him 'The Message' is only one side of what is manifest in ghetto culture.

Racists of all colours and creed are also taken to pieces with similar verve — from white Catholic idolatry to the all-white future of *Star Wars*.

Bambaataa, the affectionate leader, describes the Zulu Nation as a 'nation within a nation' — his nation. If anything the Zulu way of life is more preferable to that on offer from the present regime that is waving its dirty hand across the Atlantic. I've already cast my vote — Bambaataa for President.

DAVID DORRELL



Zippy's still the same young-at-heart enthusiast as this frame from Zippy's 1983 Calender shows.

Afrikaa Bambaataa



STAND BY FOR ROMAN HOLLIDAY

STAND BY is the new single from ROMAN HOLLIDAY, produced by Peter Collins, and features an additional free second disc with three tracks taken from JOHN PEEL sessions. This is only available in the first 10,000 copies which are in a gate-fold, full colour, sleeve and priced as a normal single.

How it all began. . . .

Between a seedy drinking club and a strip show, a fresh sound arose from the depths of a new club the JIVE DIVE.

Down the stairs a young audience were jumping and jiving to a new group of 19 year olds called ROMAN HOLLIDAY.

Their set punchy, energetic a unique combination, influenced by 40's swing hero Louis Jordan, yet new songs delivered with tremendous feel and enthusiasm.

John Peel saw them there and asked them to do a session for his show, which resulted in them being invited back to record another session, plus other sessions for Peter Powell.

The band really enjoy gigging and apart from headlining in their own right they have recently supported The Clash, Culture Club, Mari Wilson and The Belle Stars.

The band write all their own material except for a couple of cover versions.

The JIVE DIVE has recently moved to Thursday nights at the Whisky A GoGo, 33 Wardour St. London W.1 and is now called the WHISKY JIVE and ROMAN HOLLIDAY appear every other week.



APPEARING EVERY OTHER THURSDAY

WHISKY JIVE

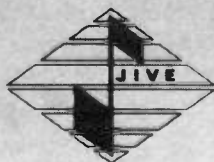
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* SEE ROMAN HOLLIDAY SUPPORTING MARI WILSON ON A NATIONWIDE TOUR IN MARCH



PRINT

NEIL SPENCER rounds up a posse of poets struggling against Thatcher's dark satanic reign

VISIONS IN THE WILDERNESS

"My streets are my Ideas of Imagination. Awake Albion, awake! and let us wake up together." — William Blake, 'Jerusalem'.

THERE'S NOTHING as cheap as a poet, either to be or to buy. Most will perform their collected works for a pint and a warm place to cuddle for the night, while to etch 'poet' in your passport all you need is a biro and an inflated sense of your own importance.

It's that simple. You don't need money for instruments and amplifiers, you don't need qualifications or previous experience, and you especially don't need a job — a distinct advantage in post-industrial Albion. Jobs and poets don't get along. Thus far, growing poets is probably the greatest success of the government's job creation scheme.

Any road, Britannia is presently awash in a flood of young scribblers, ranters, performers and players, the line between poet, comedian and cabaret artist becoming somewhat blurred on the New Variety bills that now prosper like antibodies in a sick organism.

It's a beatific vision of a Britain rich with "the exciting wonderments of future peace" that animates Ian Dury's appealing introduction to *Hard Lines*, an anthology of 'new writing by the young' from Faber & Faber (£1.95). In new age Britain, forsoes Mr. Dury, "being a creative artist will no longer be the guarded and privileged occupation of the few; it will become the norm."

A society where poets, painters, musicians, film makers, fashion designers and other exotic blooms of bohemia shamble about frantically entertaining each other in a hybrid scenario from *Jubilee*, *Rock 'n' Rock Swindle* and *Gloriana* is perhaps the best we can hope for from the wreckage being bequeathed the youth of today. Better than the impending reality of *Clockwork Orange*, 1984, and *Brave New World*.

In the meantime, goes the intro to *Hard Lines*, here's a bunch of young hopefuls with

lines chewed out of the empty hours between DOE giros.

An admirable response from Fabers to a *Something Else* BBC TV slot bemoaning the lack of outlets for young writers, the collection will doubtless see good service in the nation's sixth form common rooms as an accessible companion to these troubled times, but though the press handout makes claims for "a literature characterised by candour, anger, pain and tenderness," it's actually a mawkish rather prim volume, characterised mainly by its inoffensiveness.

Most of the writers are new to print, but Aidan Cant and Anne Clark of the Riot Stories posse are present and as ever. John Maley steals the honours for his salty episode 'Vanessa Hackett Carruthers', about a terminally ugly woman, and Andy Bylo's drawings are a treat.

It's a fact that almost all the good new poetry in this country is printed on subterranean presses. *New Departures 15* (£1.50) comes edited by 'Mad' Mike Horowitz, the Harvey Goldsmith of the poetry world, in commemoration of his third Poetry Olympics fest last autumn. It's the sharpest, most uncompromising edition in an age, bristling with scores of poets of all sizes, japes, nations and reputations.

The accent is on the offbeat, humorous and resilient, with lots of musical crossovers. The grounation growls of Michael Smith's Jamaican scanarios; the Tom Waitsian tales of Jack Micheline: Atila's empty rants; touching tributes to the late Harry Fainlight from Brian Patten and Ted Hughes; awkward Kevin Coyne, Ivor Cutler and Richard Jobson; the omnipresent Benjamin Zeph; they're all here.

Amongst all the name dropping there's some powerful work, notably Kathy 'Punk and Porn' Acker's jarring account of her teenage abortions, and from Heathcote Williams, *Tempest* Magus and holy seer of this parish, two lengthy and disrespectful epistles studded with Blakean imagery and demanding an end



Mourning for the stricken Albion. Engraving from Blake's 'Jerusalem'

to the bogus moral stictures of "Bloody Mary Mrs Grundy Langford Stop-Watch Committees with your special tangle of rules." 'Jumping Jesus The Lost Genius' tackles the 'christian' prudery and righteousness at source, sketching in Christ's sex life in much the same way D H Lawrence felt compelled to in his story, *The Man Who Died*.

Seething Wells begins issue 6 of *Molotov Comics* with a leering attack on *New Departures* as symbolising the "gross failure" of, well, all poetry and poets that went before the ranting road warriors who have now arrived to enlighten us wretched liberals. The ranters may characterise themselves as literary storm troopers, and as rogueish cheerleaders of the '80s demo they'll do fine; but in cold print they're about as inspiring as a

fart in a phone booth. There is indeed a rank smell to *Molotov Comics*.

SWells' self-elevating and ever more tiresome tirades against all poets other than the ranters parade a truly Thatcherite 'no alternative' insistence, and the ranters themselves are similarly inspired mostly by arrogance and contempt, rather like a cabinet welfare-cutting session. SWells may call himself a socialist, but there's precious little compassion for anyone other than himself.

No doubt a simple lyric like Gavin Selerie's 'Abury' — an awe-inspired gasp at the ancient Stonehenge-like monument, from *Playground For The Waiting Line* (Ziesing Brothers, £1) — would be consigned to the work camp along with its author. Fortunately Selerie sees no contradiction between 'Abury' and *Hymenaei*



TOUR DATES

MARCH 11th BRISTOL UNIVERSITY
MARCH 12th LONDON SCHOOL OF ECONOMICS
MARCH 14th LINCOLN DISCO BAR
MARCH 15th SHEFFIELD LIMIT CLUB
MARCH 16th LEICESTER UNIVERSITY
MARCH 17th MIDNIGHT EXPRESS, BOURNEMOUTH
MARCH 18th ST. GEORGES HOSPITAL, LONDON — SOLD OUT
MARCH 19th CARLTON BALLROOM, BIRMINGHAM
MARCH 22nd MANCHESTER METRO THEATRE,
ASHTON-UNDER-LYME
MARCH 24th COVENTRY GENERAL WOLFE
MARCH 25th COLWYN BAY PIER, WALES
MARCH 26th DUBLIN T.V. CLUB

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IT'S THE POOR WOT GETS THE BLAME— OFFICIAL

POOR LAW
by Res Franey (CHAR, £1.95)

IN AN operation that was to become known as 'The Sting', 283 people who walked into an Unemployment Benefit Office in Oxford on September 22nd last year were arrested on suspicion of fraud.

The DHSS, working hand in hand with the police and the press, succeeded in getting Joe Public to believe that the claimants — 100 of whom were later released without being charged — were robbing the taxpayer of a ridiculous £1.5 million. The actual figure involved was £16,341! This was just one of the gross misconceptions peddled by the whole operation, which made scapegoats out of some of the most underprivileged people in society. When you consider the

amount of money lost through high finance tax-dodging and foreign business investments in places like South Africa, that is a grand irony.

Poor Law is a painstakingly researched account of the events leading up to, during and after the mass arrest. At every stage of the operation the idea of justice, the actual powers of arrest and ultimately the concept of a welfare state appear to have been warped to suit the authorities and petty-minded officials.

The most frightening thing about the whole operation is how easy it is for tinpot tosspots to seize the powers that exist and use them in the most insidious way. The fact that this book is the first time that the experiences of those arrested have been published shows up the fallacy of Britain's 'free press' for what it is, as does the way the media took

directives from the police (as well as a bogus claims office, the police set up a special press office to deal with the case).

At just under £2 *Poor Law* is not the sort of thing people — especially unemployed people — are going to buy in mass quantities but the main facts, findings and conclusions in the book deserve to be banner-headlined over every Tory-groveling, bingo-spinning rag in Fleet Street. Just in case anybody is still in any doubt as to what exactly is going on.

GAVIN MARTIN

(*Poor Law — The Mass Arrest Of Homeless Claimants In Oxford* is published by The Campaign For Single Homeless People, Child Poverty Action Group, Claimants Defence Committee, National Association of Probation Officers and National Council for Civil Liberties.)

(Binnacle Press, £1.50), his long narrative poem about the summer of '81, revolving round the twin events of the royal wedding and the civil riots. *Hymenaei* is an exceptional effort, packing in more hard information (about law and order technology for example), social insight and imaginative vision than the entire collected notebooks and old envelopes of Swells.

"I see you, awful parent land, in light I see you."
— William Blake, 'Jerusalem'.

PERHAPS IT'S only very long poems that can give writers the space necessary to explore the booming reaches of our national identity, the topic on which the muse often seems to sing to our '80s bands, as if trying to define another nation and way of life than the one to which Mrs. Thatcher refers when she talks of 'we British'. (Is she thinking of the Britain of Cooper Clark's 'Beezley Street' or 'Ten Years In An Open Neck Shirt'?)

Just whose Jerusalem we might be building is likewise the subject of Andrew Duncan's provocative 'Deutsche Industriern' in the promising first edition of Worcester's

Equofinality (£1.75); 'The Welfare State is a woman, our mother/I loved her till she brought home that recession man.../Our press has no ideals but pornography/Our streets are abattoirs of primped flesh/Istanbul envies the vices of London/We work to make the advertisements smile at us.'

The same mag offers Barry McSweeney and more of his 'Jury Vet Odes' and the ever entertaining 'Out To Lunch'; if you want to read an art critique whose parameters are Hart Crane, Wyndgam Lewis, Plato and Frank Zappa, this is for you.

Out in the wilderness other lone voices are howling. Dave Ward's splendid *Jambo* (Window £1.50) is just reprinted, a potent mix of graphics and terse telegrams of depressed dole queue life as lived by its namesake hero. In contrast Billy Childish, better known for his scratchability band The Milkshakes, continues with his prolific, blockhead despatches from Chatham; but *Prity Thing* is a slight collection of sleazy sexual episodes recounted in the language of idiots for people of little discernment. Nasty, and very cheap — even for a poet.

WEATHER REPORT



are

omar hakim

drums, guitar & vocals

wayne shorter

soprano & tenor saxophone

josef zawinul

keyboards & synthesiser

victor bailey

bass

jose rossy

percussion & concertina

[[Procession]]

is their new album and cassette



album: CBS 25241 cassette: CBS 40/25241

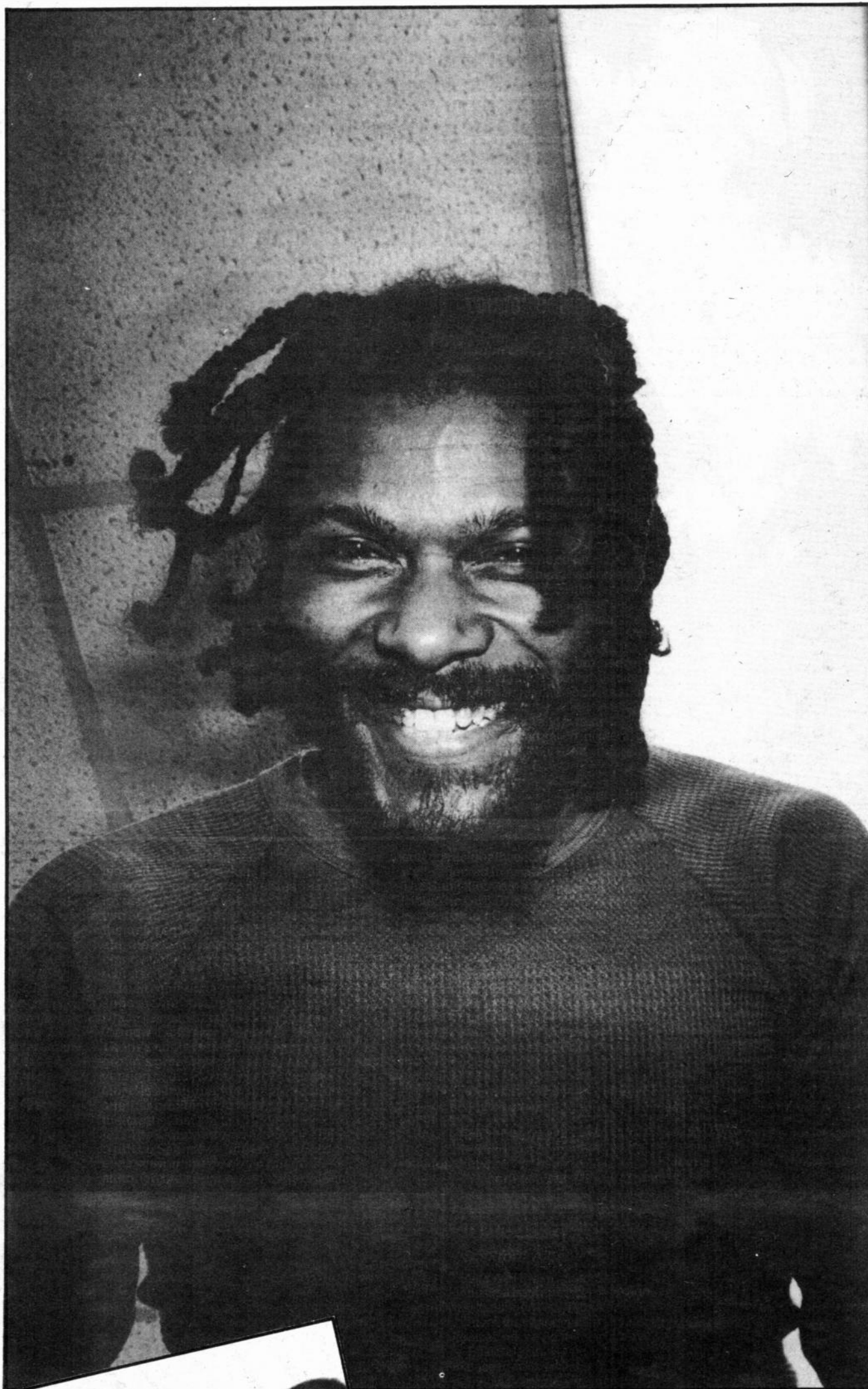
NEW DOUBLE 'A' SINGLE

SOFT CELL

NUMBERS BARRIERS

7" AND EXTENDED 12"

THE HARDER



Main pic Donnie Calvin; Inset Dwight Hawkes, Tina B. and Donnie.



ROCKERS REVENGE FIND THEMSELVES WALKING OUT OF SUNSHINE WITH THEIR COVER VERSION OF 'THE HARDER THEY COME'. PAOLO HEWITT GETS HIS REVENGE IN NEW YORK. PIX: ADRIAN BOOT

IN THEIR HANDS they hold gold chains, and as they rush past you on the street they whisper in fast and urgent voices, "70 bucks and it's yours brother," but you just walk on by, ignoring the street hustlers.

Over the road in the Choc Full Of Nuts cafe a young man goes quietly crazy.

He paces up and down the linoleum, wringing his hands and talking out loud to himself. "I told the judge, I said, Judge, why am I here before you? I ain't done nothing wrong. Nor has my mother. What kind of shit is this? But he don't listen see, so I try again and I say, Judge..."

To his audience it's a script they've heard a thousand times before and they sip up their coffee, leave a dollar on the counter and just walk on by, ignoring the street crazy.

So on this cold Wednesday afternoon, downtown Brooklyn is quiet but uneasy. With the pavements populated by all kinds, all moving fast, everyone is aware of their street value, everyone is wary and everyone is assaulted by the music that blasts out of shop doorways.

"Billie Jean is not my lover, she is just a girl who claims that I am the one..."

Jackson's pure, breathless voice, aligned with that brilliant bass line, spills out from all the stores, but the main centre of attraction is further down the street.

It comes from the Music Factory record shop where inside, a DJ with two turntables skillfully manipulates machines and records, cutting in and scratching out, putting together his own dynamite mixes of current sounds.

At the Music Factory, Donnie Calvin, lead singer for Rockers Revenge, sells records, checks stock and asks me, "Is this your first time in New York?"

My third actually, I tell him.

Calvin smiles. "So you know then. You know all about it."

ONCE IN a while a record appears from out of nowhere that is so clear-cut, so complete, that it literally trashes all opposition.

'Walking On Sunshine' was such an exuberant, masterful, dance inspiring creation that made every second of its glorious lifespan count. Every trick, every twist was intuitively right. Nothing was wasted, nothing was spared, because 'Sunshine' was simply there, mainly due to Calvin's voice which fitted Eddy Grant's visionary lyrics so perfectly.

Leaping to the mountain tops, Calvin's vocal performance was astounding. Never overbearing, he transported the listener, with his powerful tones, to his idea of heaven and then swept you off your feet with his commanding attitude.

Backed ably by the other three Rockers — Dwight Hawkes, Tina B. and Adrian (pronounced Adrienne) Johnson — Calvin's astonishing tour de force was produced and arranged by one Arthur Baker.

Together they all sat back and watched 'Sunshine' sell by the thousands in England and make a respectable dent in the American charts. Then they went in and cut a version of Jimmy Cliff's 'The Harder They Come'.

Before they did, however, Arthur Baker told Ian Penman this: "When you're loose, making a record, and you have no pressure on you, I think that's when you come out with your best music. Otherwise it shows in the music, it's restrained, it just doesn't flow."

Rockers and Baker's version of 'Harder' is solid gold proof of that wisdom.

After the gargantuan sound and feel they inspired on 'Sunshine', their follow-up comes as a harsh disappointment. Competent it might be, but where 'Sunshine' reached up with such natural feel and flair, 'Harder' plods along sullenly, and not even Calvin's voice is able to rescue it from flatness.

As for the rap at the end about "unemployment sweeping the country" — well, if you want an example of forced behaviour look no further.

'The Harder They Come' is now also selling thousands.

Funny old world we live in.

UP ON THE wall, behind the DJ, hang gold and silver discs for 'Sunshine'. The store is spacious and clean, more Our Price than say Groove or City Sounds.

Apart from Calvin, Dwight and Adrian (Tina B. is Arthur Baker's wife) there are about five more working here, all checking the stock (Jethro Tull to Gospel), checking the customers and hangin' out, grooving to the music that roars out of the speakers.

Amidst all this, Donnie Calvin cuts an imposing figure as he strolls towards you. Like his voice, he's large, but there are no signs of excess fat. The handshake is firm, the eyes trusting. He takes you to a small backroom — where Adrian is also sitting — settles you down and waits patiently.

It's his second interview of the day — "Shit, I must have chewed that guy's ear off" — but he's still talking fast.

The first LP he can remember loving was 'Oscar Peterson Plays West Side Story'.

"My father," he explains. "I was fortunate. He was the type of guy that when I got to a certain age he wouldn't let me or my brother listen to the radio. He wouldn't let us watch TV but he had a record collection and we could go over and listen to his records."

He used to animate. We'd be sitting there listening to stuff and he'd say, Now check this out, listen to that bass player, that's Ron Carter and he'd be mimicking the stuff. So I picked up on this. I started out loving the bass, but saxophone turned out to be my favourite instrument and I'd sing the sound of the sax, serious. Mimicking the sound of the sax is what really brought about a lot of my vocal attack and the lines I go in."

This was in Buffalo, upstate New York, where Calvin was raised, loving music. 13 years ago he moved to New York with his brother; hustled around town as DJs, sang in a few groups but nothing special.

Through various contacts he got to know Frankie, the manager of the Music Factory. One week Frankie went ill and Calvin, still with artistic aspirations, helped out for a couple of weeks. Frankie hired him from his bed and put him on a full time payroll.

It was the best move he made. Calvin, along with Dwight and later on Adrian, soon began establishing a rapport with regular customers to the shop, developing, unconsciously, attitudes that would keep their feet pinned to the ground when they began walking on sunshine.

"It was an avenue that no one had taken advantage of," explains Calvin, "in that it kept you street level and it kept you in tune with what

THEY FALL

people were buying. When you see a person come in with two or three kids you can tell what record buyers they are, and the fact that 25 dollars they spend on records is really a lot of money to them.

"Because on the street, you know how it is man, everything is money orientated and all people are worried about is the damn dollar. They don't care, they'll give you anything just to get it out of you. But we were coming from another angle.

"Since it was someone else's store we were more concerned that people were happy with what they got because we felt that if we built up a customer relationship it would keep them coming back and you would have a constant flow."

One of his customers at the time was producer Arthur Baker.

"I've known Arthur for three years now," says Calvin, "and whenever he had some new product he used to hustle it in the good sense. He don't mind getting his fingers dirty, he don't mind working, he don't mind doing the leg work to get the product up there and get it heard and get it to the people who need to have it in their hands.

"He was always coming through the store with new product and letting us hear it and we'd exchange information on it, what we thought were the strong or weak points. One time, when Kraftwerk was out with 'Numbers', it was very, very hot out here, Stateside and he said, 'What do you think about doing another version of 'Numbers'? We said, 'No, not 'Numbers'. Go back and get 'Trans Europe Express'. Said, you want to do something? Merge 'Trans Europe' and other Kraftwerk numbers. That would be a perfect marriage, I told him, because people are asking for that. 'Trans Europe'; they've been asking for that since it came out. It was never a record that ran off the wall, but it's been steady and constant and you can always sell it.

"So he got together with Soul Sonic Force and that was 'Planet Rock'. Then he says, 'Now I need a good reggae tune. I said...' Calvin claps his hands together. "... 'Walking On Sunshine'..."

By this time Calvin had got together with Dwight and Adrian with the idea of doing something "serious" as a group. Earlier lineups had failed to reach the desired mark.

"With Donnie, Dwight and myself," states Adrian forcefully, "music is a lifestyle. It's do or die. Like, if you took too long someone got their arm extracted. Music was like that with us."

A long admirer of Grant's, Donnie Calvin was convinced of 'Sunshine's' potential.

"I'm serious," he says, "Epic had this *damn* album, they had it for months and it's *dying* in here and there's a lot of good material on there. 'Walking' wasn't even one of my favourites, I actually like 'Living On The Frontline' better, but I knew that 'Walking' had a more commercial base and as far as clubs go, as far as fitting into that dance formula, I knew it would be easier to work with.

"So then Arthur says, 'I'm going to do that, and he put together the track, hooked it up and — with the help of John Benitez — put together a nice, tight package that *moved*, was reggae but had overtones of Hispanic percussion, overtones of synthesiser lines that were fitting in with what was popular here and the package was perfect.

"He says," continues Calvin without stopping for breath, "now all I got to do is get someone to lay a vocal down on it. I said, 'Hey! I can lay the vocal down on this. He said, 'Ah, come on man, you kidding!'

"I said, 'No, seriously. I'll lay the vocal down on it and you can walk with it like that or if they don't like it you can always get someone else to do it. We just went in and did it and the record took off..."

THUS A star was born, but a star, make no mistake, who, by dint of his record shop experience, is as sharp business-wise as he is street-wise. His conversation is littered with words like "market" or "product", and although he is undoubtedly grateful for his success, Donnie Calvin is no innocent, wide-eyed boy who's just received his unexpected Christmas bonus.

Calvin has sweated and thought out his route, taking advice and knowledge wherever he could. For example, the idea for covering 'Harder' didn't come from Calvin or his cohorts. It didn't even come from Arthur Baker. It came from Decca in England.

"And who are we to argue with them when they treated us so damn good?" argues Donnie. "Sold so many of our records, you know, so we said, 'Well, if that's where your meat (!) is, if that's where you're following is then you cater to them. That's why we went in and did 'The Harder They Come'."

Not only did Decca suggest the song, however, they also advised the group — and presumably Baker — on the production side of it, which accounts for the different feel of it when compared to 'Sunshine'.

"It was a conscious effort on our part," Donnie states. "Because 'Walking' came out and I don't know about England, but in the States it influenced quite a few of the records that came out and we didn't want to get categorised into a disco type act because this country *burns* up disco acts.

"It's very common for a group to have a record and not be heard of again. But by the same token the disco market is the saviour because it allows the record company to take a chance on an unknown and underdeveloped act without too much expense.

"It's the only market really open because the majors don't invest money in unknown acts like they used to. You've got guys who are proven sellers, proven *million* sellers, who don't have labels right now.

"Once you're good you're good," says Calvin without blinking an eye, "but you got to come back with something twice as strong because everybody gets on it and they'll burn you right up. So for 'Harder' England said we should aim for a pop type sound as opposed to a disco type sound. They thought it would work very good, so we consciously made an effort to change up the over-all production tone of 'Harder' and give it more of a pop type song."

That earlier quote from Arthur Baker about "restrained" music is suddenly making a lot more sense.

WHEN DONNIE Calvin sings he says he can only put full heart and soul into his performance if the words have true meaning or a message.

"You just get into getting your message across and being for real, and that's what I use as the basis for my lyrical presentation."

The message in 'Harder' is well defined. How about 'Sunshine'?

"I've heard Eddy Grant has said that when he put together 'Sunshine', it was his interpretation of death," says Donnie. "It was a death song, what happens after death, the passing from this plane to another plane and don't worry about whatever it is because we'll all be walking on sunshine, and that's why he says, 'leaping to the mountain tops'. What I did, since I know this isn't restricted to America," says Calvin laughing, "I know that *anywhere* death is not a popular subject.

"But we tried to sweeten it up, make the words that much broader to encompass the whole feeling of love. We tried to orientate it male and female, the feelings of love involved in there and that's the head where we're coming from."

Amongst the influences on Calvin and the group are four names that he speaks with reverence. First Stevie Wonder: "He can take you to the highest peak, bring you down, make you cry then come back and take you back up there."

The Jacksons: "Constant energy. Intense. Michael Jackson has this attitude of, 'I'm here, I'm going to give you my all, and boom! he does it. But his other brothers are serious too.'"

Labelle: "Three individuals who could have made it on their own yet they worked together as a unit and the combination of the three of them... I've seen Patti Labelle sing a song and get so involved that she just drops down on the floor. That does something to you, man."

And finally...Earth Wind and Fire: "They are professional to the max and when they come there they are ready to entertain you and before you leave they going to make sure you entertained. They are precision and professionalism."

Calvin won't hear of his group being mentioned in the same breath as the above, but he's willing to learn.

"We don't have as much talent as the people I've mentioned," he states, "but we try and make up for it by giving out energy, we try and make sure that the people enjoy themselves and I don't give a damn if all they do is sit and curse and heckle. If that's what makes them enjoy themselves I'm down because I know how it is out there man. Times is hard, money is funny and with people coming in and paying their hard-earned cash, and stuff like that, you can't afford to be a pedestal or so egotistical as to get off into the star trip."

Admirable sentiments for sure, but mention to Calvin that Rockers Revenge as a group haven't yet produced an original song and you can see the annoyance spreading across his handsome features.

"We are very orientated towards positive thought and positive actions," he affirms, "and it's hard for me to sing a song unless I can believe the words. Know what I'm saying? Unless it has some meaning for me. And I don't *care* if it's somebody else's tune that I'm doing or that people say you can only do cover tunes or whatever it is.

"They just get into how much you believe what you're saying and the kind of feeling you can generate to bring out of them. I don't think the people get into who wrote it or whatever it is.

"But we got originals," he stresses. "We got some *serious* originals and not just in the reggae vein. And it wasn't so much that I didn't have an original that I thought was just as serious as 'Sunshine' or Adrian couldn't write a tune — because Adrian and Dwight both write — that's just as serious as 'Harder', it was the fact that this ('Harder') was a tune that has a positive message that never really got out there and it needs to be done and like I say if a message is good I don't give a damn who does it. It needs to be done.

"Just like the rap we put in 'Harder They Come'. 'Countries need more communication,' we're very sincere about that, very *sincere*. I feel that communication is the root of all evil because without communication there is fear, and fear makes people panic because you're not using your mind, and as a result all these other things come up that cause friction and pull people apart.

"But the main thing I want to stress," says Calvin neatly wrapping up the interview, "is that it all goes back to the people. You can't lose sight of the value of the people. You've got to — I hate to use this word *cater* — but you have to be conscious of them because they will make you.

"If you can come up with a message or an idea that communicates it does something for you and as a result everybody has to get on the bandwagon because it's so positive and there is so much energy and so much love in it, it goes past the thing of it being a record or a group. It becomes something that is worth something, and that's what I think Rockers Revenge strive for; we strive to give the people something that will make them feel good long after we've left. I think *that's* the bottom line."

FOR CERTAIN 'Sunshine' qualifies on all tests given above. It did go beyond being a mere record and became something special, something worth having. But what Calvin fails to realise is this: for all his talk about "the people" and giving them what they need, which I've no doubt has the seeds of honesty in it, he's relying on organisations — for example, a record company — to guide him.

The two are rarely compatible. Fact: record companies exist to make money. They're not concerned with people's hearts and soul, but their money.

Simple as that. With 'Walking On Sunshine' the dual concerns of Calvin and record company were both met successfully and everyone went home happy. On 'Harder They Come' the flow started easing off. Unquestionably.

It now remains to be seen where Rockers Revenge will now walk — in or out of sunshine.



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OVERLAND TRAILS

MALCOLM McLAREN AND THE McLARENETTES: Soweto (Charisma) Everybody else sends home postcard views, McLaren transmits soundscapes. Like any self-respecting traveller these days, he's on the move with his tape recorder on and his eyes wide open, picking up the hectic bustle of market places, studying the call of barkers round the world. Of course, Tackie Mackie can outbark the best of them, stripping shirts off poor dupes' backs and convincing them they've got the better part of the bargain. Meanwhile he's off and running, trailing new tunes and new threads from a battered suitcase. It would be shameful if he were any less shameless, but the verve and nerve of his solo recordings are enough to rescue him from the hangman's noose.

This second leg of the voyage through the empire of McLaren's mind has him landing in Soweto, where he finds slack strangled guitars and enough impressions to fuel his ever slack jaw. The frenzy of activity is marvellous, if only because he's managed to make sense of it. Or perhaps that's down to his unlikely partner in crime Trevor Horn — a chicken head and oyster soup team if ever there was one. The way the pair pull off 'D'ya Like Scratchin'?' — choreographed for the cast of *Ipi Tombi*, the entire population of New York and the Red River Valley Gals — is the funniest thing since Mel Brooks' cowboys burst out of *Blazing Saddles* onto the neighbouring Hollywood musical set.

LOST GRINGOS: Nippon Samba (Ata Tak German import) Get this for an anthropological excursion: Mad German supperclub pianist Eberhardt Steinkruger leads a party of oddballs into the heart of the Amazonian jungle with the aim of bringing back the samba alive. Correction: bringing the samba back to life. The resuscitation is accomplished by way of a daring, daft cultural cross fertilization in which a female Japanese vocalist and a most extraordinary scratch guitar figure strongly. Elsewhere a full blooded Italian red wine transforms 'Onne Dich' into the sort of sodden lament no self-respecting lush's haunt is without. Over on the other side a Jap raps it up nonsensically and a peasant guitar spirals vertiginously round oriental kite tails. Given the present state of British songwriting, I'm quite happy to live out my days in Babel-on. (Available from Ata Tak, Furstenwall 64, 4000 Dusseldorf 1, Germany.)

HUNTERS AND COLLECTORS: Talking To A Stranger (Virgin)

THE LITTLE HEROES: Young Hearts (EMI) With characteristic condescension we British groom foreign cultures as pets to amuse ourselves during periodic lulls in home music. Rather than scratch the surface for what is really happening here, companies telex their branches around the world for product to bolster ailing sales. At this present impasse they are more justified than usual in golddigging abroad. Nevertheless there's good cause for caution when a whole continent is touted as the month's flavour. If it's not already obvious, Australia is this season's Africa, last season's Japan. In the wake of Men At Work monopolising the English speaking charts, there has already been "Aussie rock" items on *Riverside* and *The Tube* in *Smash Hits* and undoubtedly others to follow. Take this as our contribution!

Virgin have sensibly discovered a group in tune with the current British taste for romantic rock primitivism in Hunters And Collectors. Their bracing debut single is a bit erratic, but its promo video shades in the bits the song left out. EMI have more simply taken up an option on an Australian EMI signing in The Little Heroes, whose single is every bit as cliché ridden and dated as its title and their name implies. Down Under over and out? Let's leave The Birthday Party out of this.



Linocut illustration by Tom Dixon

SINGLES

Chris Bohn travels round the world at 45 revolutions per minute

HA'T VO'I: Que Hu'o'ng (Zickzack 12" German import) Our last port of call is Hamburg, where three Vietnamese boatgirls have struck anchor with Holger Hiller and Walter Thielsch (erstwhile and present Palais Schaumburg vocalists). The pair have pitched the trio's high voices against deep thumping bass drum and runaway snares, leaving plenty of space for the listener to dream in. 'Saigon Dep L'am' plugs the gap with an organ bought at a garage sale. It's hardly rock and roll and for that reason we ought to be curious. (Zickzack, 2 Hamburg 11, PO Box 103103.)

SINGLE OF THE WEEK

VAN MORRISON: Cry For Home (Phonogram 12") The pain Van Morrison's voice caresses is that of the self-willed exile. That the choice is his own doesn't make it any easier for him to cross the final border. A solitary man, lonely in the knowledge that he can't go home again, all he can do is bide his time, the best he can hope for is the cry for home. Only Van Morrison could pull off a record like this, in which a mystic force is invoked by something so corny as a synthed horn signature that wouldn't be out of place heralding angels in a Vangelis

soundtrack. That Van Morrison effects so complete a recovery is solely down to the yearning in a remarkable voice that gives substance to slight words. Condemned to stay away he must spend "Summertime In England", reading — according to the live literary rap interlude — Auden, Isherwood and Joyce. Sounds like my idea of a holiday. "Samuel Beckett said: 'I can't go on but I'll go on!'" And so he ought.

COUPLE OF THE WEEK

EDDIE AND SUNSHINE: All I See Is You/Somewhere Else In Europe (Survival) In matters of love I seek the advice of my good friend Walter. "In a love affair," he confides, "most seek an eternal homeland. Others, but very few, eternal voyaging. These latter are melancholics, for whom contact with Mother Earth is to be shunned. They seek the person who will keep far from them the homeland's sadness." The vessel of an Eddie And Sunshine song is one of the few currently tight enough to transport us melancholics; ironically so, as it's from the very Englishness they embody that we look to escape. Perhaps because their parody is played so straight — and then to a tune that aches with loneliness — it serves as illumination of sorts. I

can see them perform this now, duetting each other with lines so sweet as "Millions lost in loneliness hugging on themselves: Game of life or death in the hands of someone else" while all the time staring past each other into some middle distance. Peer up from 'Lexicon Of Love' long enough and you might just catch a lost look.

COUPLETS OF THE WEEK

SEETHING WELLS/LITTLE BROTHER: The Rising Sun Of Ranting Verse (Radical Wallpaper) Here, we're talking doggerel, not poetry or blues. The choice is between rhyming curses and jokes in rhyme. Smug SWells projects nothing if not a nostalgia for a war-ridden age when dividing lines were more easily discerned. Worse, he probably feels that the Falklands have legitimised his stance. Diversions via suburbia and the semi-conscious sub world of the Tetley Bittermen are scarcely more testing. Little Brother is less class-conscious, insofar as toilet humour is a universal denominator. Not so much an alternative comedian as a variety club turn, he tortuously twists old jokes into verse shape, yet manages a few laughs against all the odds.

400 COUPS

CABARET VOLTAIRE: Fools Game/Gut Level (Crepuscule 12" Belgian import) Subtitled 'Sluggin' Fer Jesus' round three. Mal and Richard viciously spar with a flagging funk riff, distracting its attention with taped crowd voices, taunting it with treated vocals. They systematically wear it down by buffeting its body with horny stabs, while administering handclaps to the cheek. This time the killer blow never comes, but the funk riff is destroyed nevertheless.

PETER SHELLEY: Telephone Operator/Many A Time (Genetic 12") 'Telephone Operator' slips by painlessly enough, a senseless electronic filtering of a perennial blues theme, suddenly bringing the listener up against the sort of song he probably despaired of ever hearing from Pete Shelley again. In 'Many A Time', love's a matter of failed advances, each one listed with a disarming sense of futility, until a need for action stirs the narrator from his lethargy. By the song's end, the music's at once more desperate and purposeful, a superbly controlled surge of noise that threatens to burst its boundaries — if it doesn't fall apart first. What more to say, except bring on The Tiller Boys?

RIP RIG AND PANIC: Beat The Beast (Virgin) The beast, we're led to assume, is Rip Rig's uncontrollable urge to fill every available silence with a display of hyperactivity, so as to prove they're all earning their keep. However good it might be for exorcising personal demons, frenzied movement doesn't necessarily guarantee excitement for others. Rip Rig And Panic remind me of those well-meant revivalist meeting interludes in Marx Brothers movies. All very well, but you can't wait until the jokes start up again. Drat that scat! The other side's 'A Dutch Vessel Docks In The USA With 20 Humans For Sale' is a much better considered piano extemporisation.

ROBERT GORL: Mit Dir/With You (Mute) As Boswell to DAF's Johnson I declare a continuing interest in the defunct duo's doings. Without Gabi breathing heavily into his ear, Robert, the one who programmed the music in DAF's sex machine, allows a more romantic side to show. 'With You' is a sweetly sung love song, featuring the simplest and most direct electronic melody, whose note-at-a-time progression recalls DAF's 'Prinzessin' and — don't laugh — Hendrix' 'Burning The Midnight Lamp'. Hendrix' spirit has always cropped up in the strangest places, so why not in the Bavarian mountains? Shucks, this song makes me go all misty-eyed just thinking about it.

BOW WOW WOW: Do You Wanna Hold Me? (RCA) Seeing how they've made it so easy, not anymore. The precocious brilliance of Bow Wow Wow used to lie in their refusal to be typecast as tearaway teenybop darlings. Just when it looked safe to embrace their spikiness they'd dangle a dead rat in your face. Now they've signed their candyfunk over to Micky Mouse producer Mike Chapman the worst thing they're likely to do is sulk if you get too close. Chapman makes everything so clean that you are forced to hear every word Annabella sings, the banality of which only serves to remind you that the most she has experienced in her short life is cartoon shows and *I Love Lucy* reruns. The allusions to *Lolita* are fanciful.

SPEAR OF DESTINY: Flying Scotsman (Burning Rome) BIG COUNTRY: Fields Of Fire (Phonogram) The Skids aren't dead, they're just operating at half speed. SOD's Kirk Brandon, the man who would be Lost Ark Raider Indiana Jones, attempts to do for the Flying Scotsman what Wagner did for the Flying Dutchman. I doubt British Rail are grateful. As Stuart Adamson holds the patent for the Skids' guitar skirl, one can't begrudge his sticking with it. Pity he's

chosen to dance backwards through time rather than forward.

THE NIGHTINGALES: Urban Ospreys/Cakehole (Cherry Red) As if to prove that whimsy isn't the province of upper crust Canterbury clowns, the rough, gruff Nightingales improvise silly verse round the discovery of osprey eggs in the narrator's back garden. It's all taken at a hurtling pace dictated by loopy Lou guitaring and then pulled up short by lumpy drumming. "Between you and me I'm serious," confides one warbling Nightingale. I'm not convinced, but I'm laughing nevertheless.

AMAZULU: Cairo/Greenham Time (Towerbell) An entertainment troupe for the troops, be they the legions of unemployed — "can't get no giro/smoking in a bar/in Cairo" — or the Greenham Common protestors, for whom they've composed the comforting message "Together we'll fry!" Chirpier than usual.

52ND STREET: Cool As Ice/Once As Nice (Factory Benelux 12") FLUCHT NACH VORN: Falle Tief (Supermax 12") — German import The possibilities of disco delineated and decimated. 52nd Street share the same desire for perfection as their Mancunian soul brothers A Certain Ratio, but hide theirs behind a painted smile, whose crookedness gives them the edge over ACR's impossibly stiff lipped dance music. Berliners Flucht Nach Vorn (roughly, The Escape Forward) tear into the big beat in a brassily endearing way. The bass is slapped around with careless bonhomie, covering up for a rather dreary vocal, while the others simply fall about laughing. I predict 1983 as a good year for Spike Jones in Germany. (Supermax, c/o Rip Off, Rambachstrasse 13, 2000 Hamburg 11.)

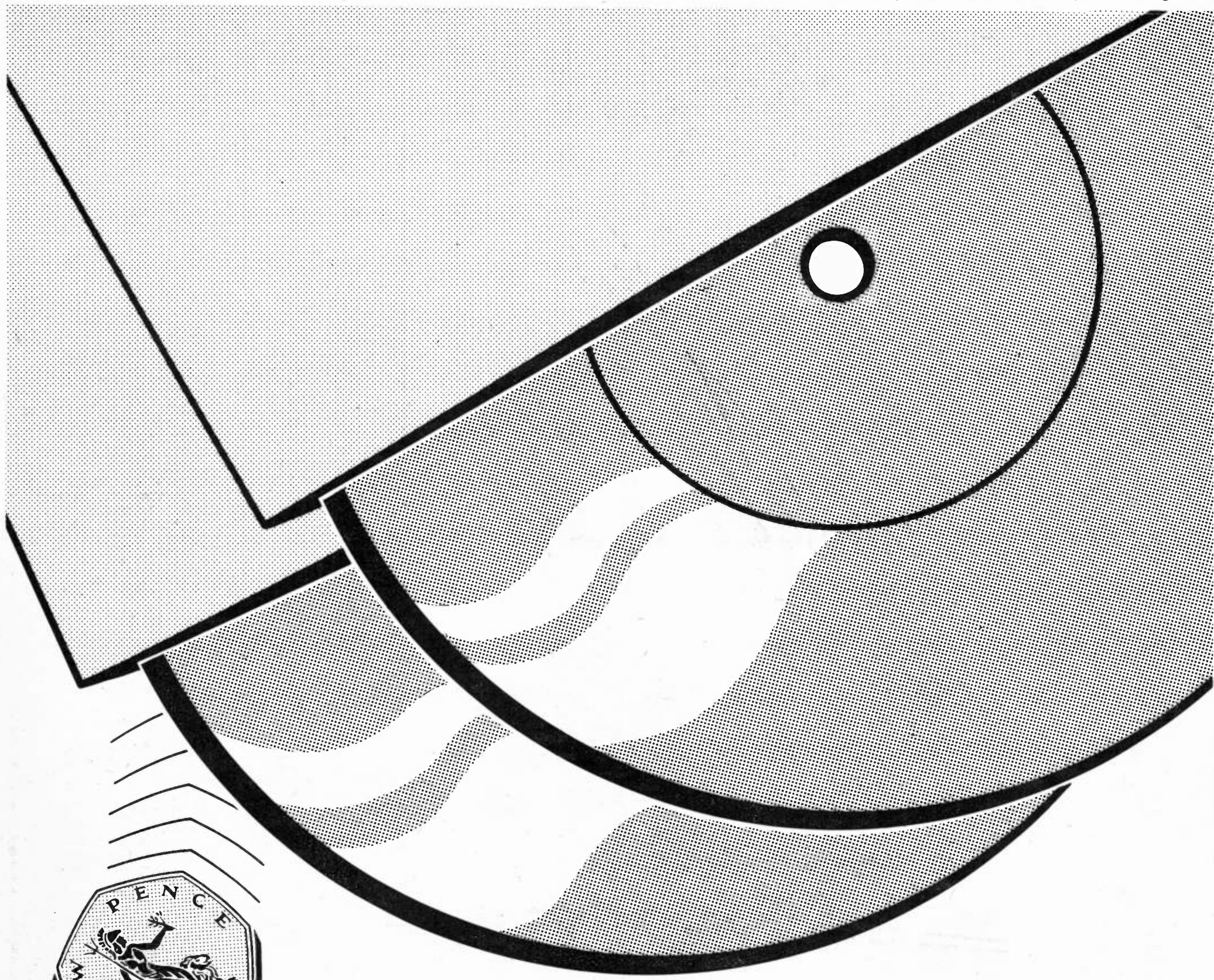
DUET EMMO: Or So It Seems (Mute 12") Emmo? Only Bruce Gilbert and Graham Lewis have the front to address Mute's Daniel Miller with the more familiar Emmo. He gets his own back by drawing them the closest they've been to a tune since the first Dome LP. Both sides benefit from the exchange. Lewis's voice negotiates a luxurious, agonisingly slow melody round a tricky sequencer pattern, from which fine electronic strands are drawn for embellishment. 'Heart Of Hearts' on the other side is the same again, but at twice the speed.

SMOKEY ROBINSON: I've Made Love To You A Thousand Times (Motown) To qualify the boast of the title he adds the rider "even if it's only in my mind". Smokey an onanist at his age? Never! A dreamy ballad, whose play with familiar Smokeyisms, if not its unsullied perfection, leaves room for doubt.

RED LIPSTIQUE: Oscar Wilde (Charly 12") I quote from Wilde's *Phrases And Philosophies For The Use Of The Young*: "No crime is vulgar, but all vulgarity is crime. Vulgarity is the conduct of others."

Oscar Wilde was witty. Dave Archer, in mapping out the disco mix of his biography, sings, awed: "Oscar wore a green carnation in his top breast pocket/Which was a sign for all Paris to be gay." Evidently, Red Lipstique are not witty. They might surprise me and riposte (from *A Few Maxims For The Instruction Of The Over-Educated*): "The only thing that the artist cannot see is the obvious. The only thing the public can see is the obvious. The result is the Criticism of the Journalist." Touche.

FELT: My Face Is On Fire/Trails Of Colour Dissolve (Cherry Red) Proof that the creeping sickness of The Incredible String Band could reach epidemic proportions is not dealt with immediately. Symptoms include getting breathless about the concept of air. Felt try to tell you they're Tyrannosaurus Rex. Don't believe them until they turn electric.



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U2

LEFT TO RIGHT: THE BOY, EDGE, LARRY, ADAM AND BONO



INTERVIEW: ADRIAN THRILLS PHOTOGRAPHY: ANTON CORBIJN

WAR

It seems inevitable that a devout Irish band like U2 should confront the realities of their war-torn homeland. They now have with their new LP, 'War'. But in this exclusive interview, the group reveal that it is also an LP of hope, love and... peace.

SOME WILL probably claim it was an epitaph for the new pop. Some will even herald the start of a rock revival, although the rockers' revenge seems more appropriate.

But whatever it signaled, something strange happened to the nation's singles chart last month.

First came 'The Story Of The Blues'; next it was 'The Cutter'; then the haunting tonal hues of 'New Year's Day' took their place in the top ten, and suddenly the singles chart was beginning to resemble an NME Readers Poll. And just for good measure, there were even a dozen old Jam singles fluttering around in the lower reaches.

After four years in the relative wilderness of a grubby 'new underground', the Class Of '79 — the post-punk rock bands — were suddenly coming good commercially.

Bono Vox, the lyrical lead voice of U2, wisely refuses to be drawn into any sweeping generalisations, but still permits himself a wry smile at this slightly unlikely turn of the tide.

"It would be stupid to start drawing up battle lines, but I think the fact that 'New Year's Day' made the top ten indicated a disillusionment among record buyers with the pop stuff in the chart.

"I don't think 'New Year's Day' was a pop single, certainly not in the way that Mickie Most might define a pop single as something that lasts three minutes and three weeks in the chart. I don't think we could have written that kind of a song.

"People are growing disillusioned with pop, with the wallpaper music and the gloss. It's as if someone has eaten too many Smarties over the last couple of years, and suddenly they're beginning to feel ill as they look at all the wrapping paper strewn around the room."

DISTANCED FROM the bustle of British pop by a few hundred miles of the Irish Sea and by their own purity of purpose, U2 have just released their third album 'War'. Produced, like the last two, by Steve Lillywhite and recorded in the isolation of Windmill Lane studios in their native Dublin, the LP is a vital watershed in their growth.

Bono describes it as "a slap in the face", and regards it as the most important move they have ever made. The songs on their two previous albums, 'Boy' and 'October', showed a young band coming to terms with themselves — with the journey from adolescence to a fragile manhood.

The new LP is different in that U2 are now facing out rather than inwards; they are now coming to terms with the outside world, and that means coming to terms with the horror of the Falklands, Beirut, Central America, the nuclear threat and the strife of their own battle-torn backyard in Ulster — coming to terms with war.

Not all the songs are directly about war but those that are rank among the most powerful the band have yet recorded.

There is a plaintive scream for compassion

in Ulster ('Sunday Bloody Sunday'), an acknowledgement of the struggle of Solidarity ('New Year's Day') and the black humour of a song about the Bomb ('Seconds'), which features fragmented excerpts from last year's chilling television documentary *Soldier Girls*. Even the love songs on 'War' are fierce and direct, largely shunning the more delicate lyricism of the earlier albums.

Just as the words have become more incisive, so the music is now more robust. U2 are a rock rarity — a band who have actually become tougher with maturity rather than blinding out as most of their contemporaries have done.

'War' is the group at their most rhythmic. Their sound is rooted in drummer Larry Mullen's shuddering tub-thumping and bassist Adam Clayton's bewildering percussive patterns. Guitarist The Edge is less dominant than before, the traditional solos of the axe hero superseded by intuitive excursions in tonality and harmonics that put an eerie veneer over the rock solid foundations.

The new material is not always successful, the band occasionally tripping over their own blustery intensity, but one or two songs are quite devastating in their ferocity. The bittersweet 'Like A Song', for example, is probably the finest realisation of the thrash ethic since Wah's epic 'Seven Minutes To Midnight' single.

Another significant trait on 'War' is the manner in which U2 have extended their musical base to include some outside assistance in the shape of electric violinist Steve Wickham, Coconuts Cheryl Poirier, Adriana Kaegi and Taryn Hagey and Kid Creole trumpet player Kenny Fradley on a couple of tracks. There are plans, too, to have the entire album remixed by New York studio whizz Francois Kervorkian, the man behind the console on the D Train singles and the successful American remix of Yazoo's 'Situation'.

Further proof of U2's emergence from their cocoon will come later in the year when they begin work on a ballet score for a Dublin theatre.

For now, though, the spotlight is on U2 as one of the country's top live bands — they start a UK tour shortly — and on the near vocational passion of their new LP.

U2 HAVE always been romantics. They are one of the few bands to retain the idealism of 1976, looking on rock music as a great quest rather than a career.

Bono unashamedly romanticises his involvement in the performing process, seeing U2 as "a garageband from garageland" taking a wild tilt at the monolithic windmills of the rock world. His punk-inspired ideals might appear quaint in the colder musical climate of 1983, but they remain essential to any understanding of U2.

"People see us as four guys who are uprooted from their city of Dublin and thrown across the world," he says. "And we are winning. We are beating the businessmen at their own game by conquering the USA on our own terms. We might not be this week's thing, but that will never bother us."

Bono sees no difference between U2 the band and the four characters that make it up. The music, he says, is simply an extension of their individual characters: its basic virtue rests in its honesty.

"When I listen to music, I want to know about the mind behind it. Who is Martin Fry? Who is

Nick Heyward? Who are they, and can I find out about it through their songs? Or do they 'put on' a song the way they might put on a mask? To me there is no real division between 'rock' and 'pop' in the long run, but there is a division between a performer who strips himself bare and one who wears a mask.

"What I want from music are people who lay themselves on the line. People like John Lennon or Iggy Pop did that. Whatever you feel about their music, you do learn about them from it. If anything, that's where the divide lies.

"When you listen to U2 you are listening to the four people involved. There's no mask. We are U2."

The following interview took place at various locations one Sunday afternoon in Dublin. Bono — the aggressive pacifist — practically jumps out of his skin when he talks, his spirit and fire a sharp contrast with the softer approach of The Edge, the suave assurance of Adam and the watchful demeanor of Larry.

Bono will talk of "credibility" and "commitment" and make it ring true, his confidence never crossing over into conceit — his belief in the U2 way is total, but it doesn't deny the value of some of the other options.

Being among the last of the rock idealists sometimes seems a good place to be.

WHY WAR?

Bono: War seemed to be the motif for 1982. Everywhere you looked, from the Falklands to the Middle East and South Africa, there was war. By calling the album 'War' we're giving people a slap in the face and at the same time getting away from the cosy image a lot of people have of U2.

Edge: It's a heavy title. It's blunt. It's not something that's safe, so it could backfire. It's the sort of subject matter that people can really take a dislike to. But we wanted to take a more dangerous course, fly a bit closer to the wind, so I think the title is appropriate.

The last two albums, 'October' and 'Boy', have both had a key to the songs in the title and this one is no different. Not all the songs are about war, but it's a good general heading. It's a big step forward for us, because we're laying ourselves on the line and we'll probably be open to a lot of flak for it.

The images conjured up by the songs are a far cry from what people might expect from U2. On 'Boy' and 'October' the imagery possessed an almost spiritual purity, whereas the songs on 'War' seem far more gruesome and horrific.

Bono: A lot of the songs on our last album were quite abstract, but 'War' is intentionally more direct, more specific. But you can still take the title on a lot of different levels. We're not only interested in the physical aspects of war. The emotional effects are just as important. "the trenches dug within our hearts".

People have become numb to violence. Watching the television, it's hard to tell the difference between fact and fiction. One minute you see something being shot on *The Professionals*, and the next you see someone falling through a window after being shot on the news. One is fiction and one is real life, but we're becoming so used to the fiction that we become numb to the real thing. That's one of the ways in which we're dealing with the subject of war on the LP.

War could be the story of a broken home, a family at war. Instead of putting tanks and guns on the cover, we've put a child's face. War can also be a mental thing, an emotional thing between lovers. It doesn't have to be a physical thing. There is such a thing as mental war. I'm

fascinated by all the different aspects and connotations.

The most obvious context at the moment is the nuclear threat. You deal with that on 'Seconds', but you'd also touched on it before on last year's 'Celebration' single: "I believe in the third world war I believe in the atomic bomb." Was that a pointer of sorts to some of the songs on the LP?

Bono: It was a pointer in that it showed our idealism wasn't becoming dissipated in the way that the idealism of the '60s just got blown away in the breeze. A lot of people got angry about those lines in 'Celebration', but all I was saying was that the realities of the bomb must be faced: "I believe in the powers that be but they won't overpower me."

Edge: People are starting to ask more questions about the bomb. In the past, people have been more apathetic. They have become so caught up with their own lives that they haven't looked outside. Now they are asking what the hell is going on.

Adam: I think people are ready to take a more militant stance to protect their future as the rise of the CND movement shows.

Bono: Before we can overcome these things we have to face them. There is a line in 'Seconds' about a fanatic assembling a nuclear device in an apartment in Times Square, New York, but it could be anywhere. We are now entering the age of nuclear terrorism where a group of fanatics could have the capabilities of bringing a bombing into a city and holding millions of people to ransom.

The first track on 'War' is called 'Sunday Bloody Sunday'. The obvious assumption is that it is about the troubles in Ulster.

Adam: It isn't so much about the troubles in the physical sense of the fighting, but about the human carnage of families being wrecked.

Edge: We all had a hand in the writing of that song, because it's probably the heaviest thing we've ever done lyrically. It's hard for us as a band to justify a title like 'Sunday Bloody Sunday', and we are very aware of that. We realise the potential for division in a song like that, so all we can say is that we're trying to confront the subject rather than sweep it under the carpet.

We thought a lot about the song before we played it in Belfast and Bono told the audience that if they didn't like it then we'd never play it again. Out of the 3,000 people in the hall about three walked out. I think that says a lot about the audience's trust in us.

Adam: It's not a comment on the situation, questioned about a lot, being based in Dublin, and we decided that it was morally wrong that we weren't coming to terms with it ourselves. Before 'Sunday Bloody Sunday', it was something that we ourselves had been sweeping under the carpet.

It's the same dilemma that The Undertones had to face before they wrote songs like 'Crisis Of Mind' and 'It's Gonna Happen' — coming to terms with something on your own doorstep. But what about 'New Year's Day', which is about Poland? What qualified U2 to make pronouncements about something like that?

Adam: It is not a comment on the situation, more an acknowledgement of Solidarity. At the time we wrote the song, we didn't know that martial law was going to be lifted on New Year's Day. We were just saying that no matter how much people try to change the situation, things are always more or less the same at the start of every new year.

That type of song can often appear very patronising. A lot of people have grown tired of

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& PEACE

U2

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rock bands wearing their social conscience on their sleeve. Isn't it all a bit self-righteous?

Edge: The position of any band talking about the topics of their day is always a very delicate one. The only justification I can give is that we are expressing our convictions. I can see how it can appear patronising, but it depends on one's motivations. There are a lot of things we could get pulled up on. If people don't like it, then that is understandable, but we will be standing by what we've done.

A lot of the songs on 'War' are interrelated. Does this mean we are witnessing the return of the dreaded 'Concept' album?

Edge: No, definitely not. That would imply that every song on the album is part of a jigsaw, which simply isn't the case. The title is a key to some of the songs, but not all of them are about war. 'Surrender' is inspired by New York; 'Two Hearts' is a love song; and 'Drowning Man' is a very restful, peaceful song.

Considering the seriousness of some of its subject matter, 'War' could have been a very grim and pessimistic LP, but you also hold out a certain amount of hope.

Bono: You have to have hope. Rock music can be a very powerful medium and if you use that to offer something positive then it can be very uplifting. On the other hand, if you use your songs to convey bitterness and hate, a blackness seems to descend over everything.

I don't like music unless it has a healing effect. I don't like it when people leave concerts still feeling edgy. I want people to leave our concerts feeling positive, a bit more free.

I don't like music unless it has a healing effect. I don't like it when people leave concerts still feeling edgy. I want people to leave our concerts feeling positive, a bit more free.

Things might look very gloomy, but there is always hope. I think there is a need to develop a new political language to get over what is happening. It is time to re-educate people. Unemployment will not decrease. The new computer technology will eventually wipe out the clerical classes, and office workers will be a thing of the past. Millions of people are already on the dole with a lot of leisure time. They are going to have to be re-educated in order to make better use of that time.

A lot of people can't handle these times and they are turning to things like heavy drug use. In the area of Dublin where I live there are 15-year-old kids using heroin. They can buy little ten-packs for £10. A lot of people just can't handle this age.

Are you afraid?

I'm frightened, yes, but I'm not cynical or pessimistic about the future and a lot of that must come down to my beliefs. It is my belief in God that enables me to get up in the morning and face the world. I believe that there is a reason and a logic to everything. If I didn't believe that and thought that everything was simply down to chance, then I'd be really afraid. I wouldn't cross the road for fear of being run over.

You say you are sustained by your Christian beliefs. What about human nature? Do you have any faith in that?

I don't know. It's fine to think that everyone is nice, man, and people are really swell, but there is still this capacity in man for terrible violence. I see that aggression in myself sometimes, and I see it in other people. The secret is to recognise it and come to terms with it.

The century that we are living in is the most barbaric ever. In the past men committed atrocities without being fully aware of what they were doing. Now man has been educated, but the atrocities are still going on. But I still have my beliefs, not so much in people, but in what lies behind people. That comes across in the music.

'War' is not a negative LP. I mean, I'm in love and there is a lot of love on the album. A song like 'New Year's Day' might be about war and struggle, but it is also about love. It is about having the faith to break through and survive against all the odds. Love is a very powerful thing. There's nothing more radical than two

people loving each other.

When I talk about love I'm thinking of an unselfish love. Emotions can be bought and sold just like anything else, but I think real love is about giving and not expecting anything in return.

So the album could just as easily have been called 'Love' — love as a weapon against repression. You seem to be saying that one can't appreciate the true value of love until it is set against the hatred and lunacy of the outside world.

I think that love stands out when set against struggle. That's probably the power of the record in a nutshell. The album is about the struggle for love, not about war in the negative sense. I would be failing in this interview if I made 'War' sound like a gloomy album, because it's not. I hope it's an uplifting record.

Some love songs devalue the meaning of the word. Disco bands turn it into a cliché by tearing it down until it means nothing. The power of love is always more striking when set against realism than when set against escapism.

HERE ARE those who will seize on the fact that U2, Wah and the Bunnyman were all in the top ten a few weeks ago as a signal that 'rock' is back: worthy old rock as 1983's alternative to the disposable pop thrash that dominated the singles chart in '82. Do you see U2 as a 'rock' group?

Adam: If you were to file us under anything in a record shop, I suppose it would be under 'rock'. But I think it is a very false divide. 'Rock' and 'pop' cross over in so many places that I don't think you can start putting bands in neat little boxes like that. Look at a group like The Doors in the '60s: they were very much a rock group, but they were also having pop hits like 'Light My Fire'.

U2 exist within a traditional rock format in that your sound is basically guitar, bass and drums. How would you counter the currently fashionable claims that the format is redundant after 25 years or so? There was a letter in Gasbag a fortnight ago alleging that U2 were no more than a 'chugging' progressive rock band with their hearts in the early '70s.

Edge: I think that anyone who can react in such a superficial, instinctive way would miss the point of what we're doing anyway, even if they liked it. They're the sort of people who base their taste on fashion and whim. I don't think the people who go to our concerts are particularly interested in what is trendy. They appreciate us on a far more gut level. They're not bothered that we're just playing guitar, bass and drums.

Bono: We've chosen to work within that format, even though a lot of people threw it out the window a couple of years ago. It suits what we want to do. We want a joust. The guitar, bass and drum set-up is good for giving people a good slap in the face.

Your instruments are only lumps of wood and metal anyway. They're hardly the best criteria to judge the worth of a band.

Bono: We believe that passion is more important than technique. 1975 was all about style and technique, Herbie Hancock and jazz-rock, and 1982 was pretty much the same with groups like Level 42. I believe we need that slap in the face once more. The sort of thing that we got in 1976. The elitist thing has got to be smashed down again.

It's like Orwell's *Animal Farm*: the pigs have all become farmers! The bands that were our contemporaries, the garagebands of 1976, are back on the big star trip. They're playing the part of the people that they pulled down. It's either intellectual crap or patronising gloss.

Adam: To be candid, I would have liked to have been part of the fashion scene that was going on in London two years ago. It would have been nice to dress up and go to *Club For Heroes*. Being the weakest member of the band emotionally, I wanted to do that, but I couldn't. It was the forbidden fruit.

In retrospect, there's a strength through having turned all that down. If I'd gone to London, it would have trivialised what I was doing in U2. At the time, though, there was a certain conflict because what was happening in London did look exciting.

But it was exciting. There was excitement in the way that the London clubs were confronting the growing drabness of rock at the time. What they offered as an alternative

might have ultimately lacked substance, but that conflict in itself did produce a certain tension.

There was nothing in it in retrospect, but at the time it did seem exciting. Watching from the sidelines, I felt that I wanted to be part of it, but somehow I just couldn't.

Bono: We see London as outsiders and probably have more objectivity through that. It's good to be able to go to London and then escape from it, never letting it become a trap for us.

Come on Bono, it's not that bad! The old London elitists jibe is a bit tired these days. You can't write off a city like that.

No, I'm not saying that and I'm glad you brought that up. I love London, but at the time that fact that we are based in Dublin, away from all the activity, does give us our own perspective.

PRIOR TO 'War', U2 grew up in almost total isolation, oblivious to outside trends and influences. Now you seem to be broadening your scope, enlisting the likes of the Coconuts, Ken Fradley and Francois Kervorkian to embellish your sound. There's even a 12" dance mix of 'Two Hearts' due for single release!

Edge: Up to now, we've defined our own terms, and if we're branching out into new areas now it's only because we actually need to. We're not pandering to any outside demands. We are always aware of what else is happening musically, but we're not prepared to let it dictate our style.

Is being on Island an advantage? They seem to be a label who will always allow a band to develop at their own pace rather than expect some immediate commercial return.

Edge: The criterion with Island is quality, whereas with other labels it is purely sales. They always hang on to a good act, even if that act is not selling records. Sometimes they have shied away from signing an act that would have made them money simply because Chris Blackwell wants a label that he can be proud of, perhaps more than he wants the money. Island is more or less an extension of his own musical taste, so he is always keen to prolong the longevity of all his acts.

Perhaps he would have liked us to have a hit earlier on, but he must be happy now that we're having hits without losing our dignity. How did the liaison with Kervorkian come about?

Bono: It came about through Chris Blackwell. Kervorkian's biggest ambition is to remix Jimi Hendrix, so Chris Blackwell gave him what he considered the next best thing, The Edge! The good thing about Kervorkian is that he won't just do the usual dance mix cliché. He just takes the master tapes and plays around with the sounds already on them. Kervorkian is Martin Hannett part two. He's got the same Dr Who features and he leads you into his garden of weeds in the same way that Hannett does.

Another direction in which you are extending your interests is the forthcoming ballet soundtrack. What inspired that?

Edge: It originally came from the proprietor of the Royal Dublin Ballet. He had this idea of using contemporary music with his company.

He got in touch with us and also with Arlene Phillips, who is the kind of choreographer who has an understanding of working with rock music.

Things are at an early stage at the moment, but we have done some stuff for it, using synths and drum machines. We're not scared to broaden our musical base. Maybe at one stage we'll get sick of guitars, but at the moment they are the best vehicle for what we want to say with U2. They convey our emotions best.

Do you ever worry about appearing too earnest? Sometimes, particularly onstage, you almost fall over your own feet in the rush to project your own passion.

Bono: Sometimes we fail and I'll be the first to admit that. Sometimes we go over the top and miss the point altogether. Sometimes we do fall flat on our faces in our endeavor to crack that barrier between the stage and the audience, but I know that our music means a hell of a lot to our audience from the letters that we receive; not the fan letters but letters that actually go into the music and take it seriously. I think part of the fun of being a U2 fan is seeing us fall flat on our feet and then get back up again.

Have you ever got to the stage of not wanting to go on?

Bono: Yeah, about once a week! When we were making 'War' we went practically to the brink of breaking the band. When we go into the studio we draw totally on our deepest resources and stretch them to the limit. If a band is going to be honest they've got to bring out everything, even the things that might frighten them.

Edge: I want U2 to be a band that takes risks. I hate this idea of U2 as a nice safe band. Maybe it's just because we don't play the rock 'n' roll game. We don't do drugs or get arrested in America or smash up hotels or get our willies out on stage. All that is just conforming to rock tradition. The rock rebel thing is very phoney.

Adam: I don't think it's very likely that we'll give in now. The longer we go on, the more interesting things become. I can see us going through an awful lot of changes that I would never have imagined when we first got going.

At first it was just a simple case of playing for fun. Now it's very different. Perhaps it's maturity, perhaps it's down to Bono getting married last year and The Edge getting married this year, but as we mature the frantic teenage issues that we were concerned with early on are changing into something else, something more complex. We're a lot more prepared to lay ourselves on the line these days.

So, the quest goes on.

Bono: Yeah, and I feel that we're winning at the moment. In some ways, U2 are only really being born now. Right now, it feels good.

I think there is a certain insight in this group, a certain ability to see human emotions and expose them honestly. There are a lot of clichéd songs around in the chart. The fiction factory loves churning out superficial songs about the same old subjects. That's just something we refuse to do. This might sound egotistical, but I think we'll always retain our honesty.

Adam: Basically, I think we're all nutters, but somehow it works. It always comes out in the wash.



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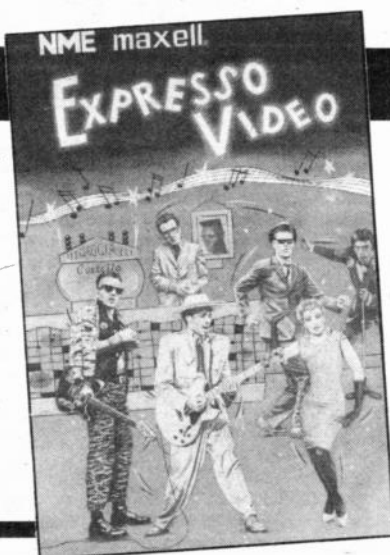
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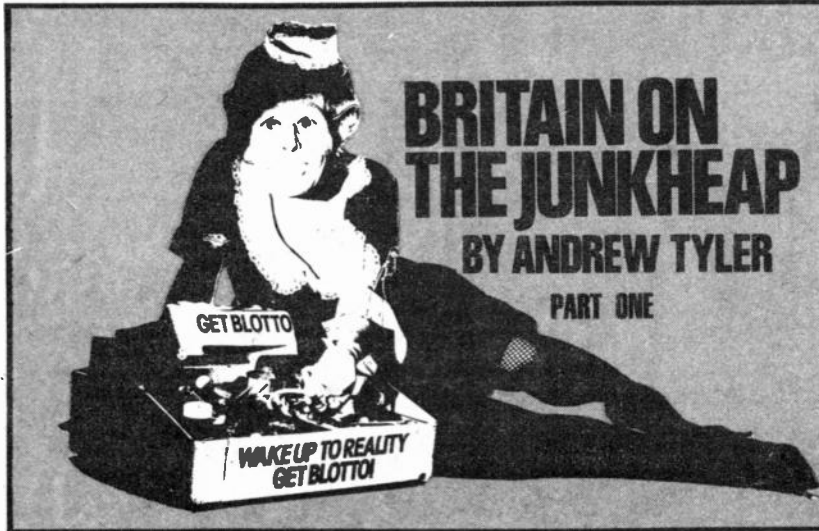
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BRITAIN ON THE JUNKHEAP

BY ANDREW TYLER

PART ONE

The adventures of the Scrapheap Generation continued: after those summer riots in which youth of every complexion stamped their feet and cried, "Hell, what do you mean we're surplus to industrial requirements..." many entered a dream-of-death state — a condition they fed with powerful intoxicants.

By 1983, they were sleepwalking into their uncertain future, blotted-out on drugs such as heroin, Diconal, Palfium, and imagining theirs was a rebel stance.

The woman in the rubber mask (right) smiled because the stumbling dream-state of youth was politically more convenient than if they

were fully awake.

It was her Government's policy to dishonour the UK north, and it was here that youth dreaming was most pronounced. It was also predominant in London among young West End drifters who came from all over looking for hope and instead found dogshit. Frequently they slept rough in the streets, sold their arses to strangers, thieved, and made and received violence. They were like a metaphor for an abandoned generation; like the gin-sodden youth of Victorian England, or those of the modern day shanty towns of Rio de Janeiro.

The masked woman said everyone had to stand on their own feet; cut their cloth

ON SCENE REPORT: MANCHESTER

STRIDING OVER a blustery road bridge towards Manchester's Hulme, with mud and crumbling brickwork in all directions, Norman drew level and then passed me by at quite a clip.

He was wearing black suede boots, a simple coat with upturned collar and in each hand a plastic bag filled with empty beer bottles.

Since he looked so intriguing I asked him which way was Hulme, and explained I was going there to research a drugs story.

"I'm an addict," he offered. He said it as though it were a pleasure to be relieved of the information. "I've just come out of a psychiatric hospital on withdrawals."

We walked down some broad steps across a meaningless cement thoroughfare, up more steps into a pub where Norman exchanged some bottles for a few pennies. He asked for 30p. I gave him £2 and he bought a bottle of cough linctus containing just enough morphine to deal with the tremors and nausea he'd suffered since leaving hospital.

"Don't write down the name of this stuff in your article. It's not really that good for you."

He told me he once played gigolo to a Dutch cocaine dealer, and I could see that though he was fairly handsome and about 25, his eyes looked set to jump from his head with a kind of imperativeness. Everything about him was imperative: the stance. The way his hand grasped the empty bottles.

I thought he might be self-conscious about publicly downing the linctus and was about to suggest we duck through a tunnel, when he unscrewed the cap and sucked like a baby on a teat.

"I was vomiting blood when I entered the withdrawal hospital," he said blandly. "I weighed

seven stone. What I really need are healthier drugs. What they sell around here for heroin is mostly St Ival's Five Pints. I only go for pharmaceuticals these days. They're purer. I know it sounds funny, but you have to think of your drugs like vitamins, like ascorbic acid or something."

NORMAN COMES from a smart Manchester middle class family, his father is a food technologist. An older brother was a '60s mod who switched onto amphetamines and then began doing over chemists, selling the proceeds in nightclubs. Norman was sent to a private school to keep him wholesome, yet while there developed a drink problem. A year later he was injecting his brother's morphine, then methedrine, Ritalin, barbiturates, an array of synthetic opiates, heroin—eventually contracting the inevitable dose of hepatitis.

Coming from relatively wealthy parents he could support his habit by stealing family objects: a food mixer for a handful of amphetamines; a bracelet for a couple of boxes of hypodermic needles.

"People like me have something to fall back on to pay for their drugs even though, as you see..." he flashes his hands before me "... I've no rings or watches or anything any more. These working class kids from the estates, though, they start out with nothing and they end up in prison."

"The clinic scene is also pretty well middle class. Some of the women down there can look very sharp, and they have to be to make it. But when they open their mouths they've got no teeth, and when they stick a cigarette in their lips it's bouncing non-stop."

We had reached Hulme's Bullring, a notorious complex of arcing council blocks that no doubt once looked stunning on the architectural graph sheets. As we rounded a corner a large mustard-coloured dog jumped at us before choking to a halt on its chain. It was tied outside a flat with boarded-up windows. There were boarded-up windows everywhere.

"Over there," said Norman, pointing at a low rise block, "is what's called the shooting gallery on account of the number of junkies. I think the council likes them all together."

"At night the kids come out on the concrete and

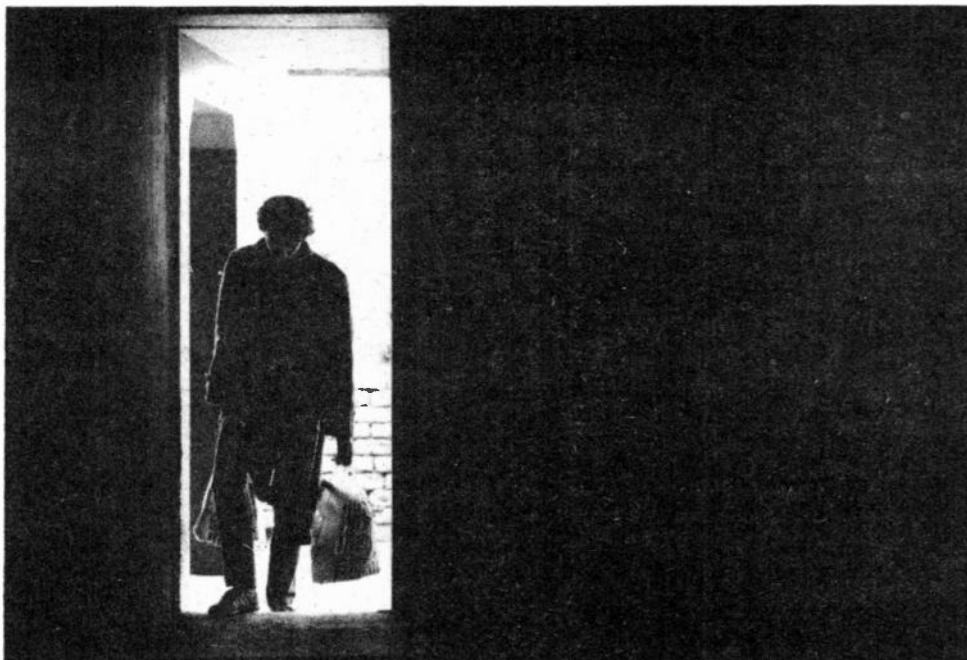
you hear them smashing their cider bottles. No one else comes out. Funny thing is this used to be a smart area. There's the Henry Royce pub, named after the Rolls Royce man. On that same site was a Rolls workshop. Rolls Royce. And now look at it."

"I still remember bomb rubble from the war, looking through my dad's car window and seeing the old cobble stones, and in Moss Side these beautiful Georgian houses that are brothels now. Sauna baths."

I bought him a Coca cola in a pub opposite the Bullring and he told me about the Shebeens of Moss Side where white boys with any sense didn't try to score their heroin anymore for fear of getting robbed at the point of a blade.

These problems, I asked him, how much were they personal and how much the state of the country? He'd said of himself that he was "unable to stand on my own two feet".

"Considering there were plenty of drugs around five years ago there was nothing like the percentage getting addicted as now. I know a lot of people, a lot of people who feel they need to use them. Considering there are less drugs about and to get them involves a lot more pain it must be the political dilemma. The country's becoming a dustbin."



YET IN other parts of Manchester people do smile. They laugh. In Piccadilly, and the financial district, they have clean gutters and well-kept facades. In the better parts they no doubt toasted each other with smart French drinks. But the big news while I was up there was about Jobs Lost! Crooked Cops! — and a bizarre murder attempt on an Asian man in a reservoir.

The afternoon paper carried a story about heroin use among Sale school children. The prices, it said, were the cheapest in Europe. They'd fallen from £40 to £10 a 'wrap'. There were now estimated to be from 2,000 to 10,000 users. A Sale publican reports finding the walls of his ladies splattered with blood drawn from syringes. He had to hire a minder after receiving threats from dealers he'd thrown out.

Manchester drugs counsellor Rowdy Yates believes the heroin situation is becoming extreme but that it's also the media's latest boundy ball used to dazzle and addict more readers.

Yates works at the Lifeline day centre project in central Manchester which both supports and challenges compulsive users. It attempts to clean them up and find something worthwhile to take the

DOING THE ROCHE RUMBLE

DRUGS ARE a currency. They have no moral content, only varying degrees of toxicity. Nations make laws and develop appetites for drugs according to their social pulse and economic imperative. It is therefore a vile hypocrisy to pretend transcendent values are involved.

For instance, right now we see the British authorities wringing their hands over the influx of South West Asian heroin, yet the peddlers of the most lethal drugs in this country are not tricky Asians or right wing Turkish terrorists. They are the pharmaceutical companies whose monopoly over the 'licit' market is enforced by government.

The picture presented to the public is that the drug companies have their odd wrinkle such as Thalidomide or the more recent Opren tragedy (61 arthritis sufferers killed off in two years). But, in the main, we are reaping benefits from a multitude of miracle cures. Not so.

A new book called *Cured To Death* by Dr Arabella Melville and Colin Johnson estimates that side effects from prescribed drugs kill between 10,000 and 15,000 people each year. Furthermore there have been no marked gains in life expectancy due to drugs since the '50s.

As a minor aside my own grandmother was one such 'side effect' victim. For years she was fed a grisly daily cocktail for a weak heart, each new drug aimed at cancelling out the bad effects of the one before. Eventually she developed leg ulcers that refused to heal and turned gangrenous. She died in a stupor of more drugs: issued to blot out recognition of what she'd come to.

Cured To Death suggests this sort of manically careless prescribing is not atypical. Four out of five visits to British doctors, say the authors, end with drugs passing hands. Yet in 90 per cent of these cases there is no medical ailment in sight. The pills are used to unclutter overcrowded surgeries by doctors who've forgotten the fundamentals of healing. They cite the burden of work, but a more irresistible factor is the strategy of major drug companies and their acquiescent partners in government.

The official pimp for these drug giants within the national Health set-up is the Department of Health and Social Security. Currently it procures £1.7 billion worth of business per year. Most goes to the top 65 firms who are guaranteed a "reasonable profit" under the terms of secret price negotiations. The details of what the companies ask of the DHSS and why, is not open to outside scrutiny. *Outsiders* include bodies such as the Committee On The Safety Of Medicine.

One individual who is not short of drug company data is the family GP. There is one rep for every seven of them. Each month s/he is unloaded with a hundredweight of advertising material. There are 40 free medical journals plugging brand name promises, free meals, film shows, jaunts to foreign capitals and hundreds of pounds worth of free drug samples — not so dissimilar from our own hyperbolic music industry.

It was at a Paris jaunt last October that a platform speaker warned about the dangers of Opren. Unfortunately the delegates were by this time insensible with the pleasure of their own importance and a vital cue was missed that could have saved lives.

Doctors and pharmacists laid the spade work for their drugs monopoly position in the late 19th Century when they inspired a series of new laws that granted them sole prescribing and dispensing rights to opium and its derivatives.

Until that time opium was sold by every type of trader and used in vast quantities, primarily by the industrial working class, to blot out life's misery and squalor.

It was the aspirin/Valium of its day. Babies were fed it when troublesome or colicky (and more than a few died). Women took it for menstrual cramps. It was used for coughs and toothaches. Poets such as Coleridge hinted at its inspirational qualities and thus tinged it with some glamour. But there was no 'addiction model'. Not until one was created as the rationale for the new monopoly laws.

The logic of these statutes was that ordinary people without 'specialist knowledge' weren't to be trusted to medicate dangerous opium for themselves. But along with this specialist knowledge came specialist fees, and so the Pharmacy Acts weren't just an attack on self-medication but, to an extent, an attack on the poor who were unable to afford doctors.

Of course there were problems associated with opium preparations — and they certainly didn't clear up once the monopoly had been achieved. Many could be attributed to powerful derivatives; also to the manner in which they were promoted.

In a German laboratory in 1803 the ten times more potent

BRITAIN'S BIG

accordingly. But some of the wilder youth had actually lost their feet on account of bad needle habits. More powers were offered the police so that they might eliminate the youth disease. Less money was set aside for the un-uniformed to pick up and mend the broken pieces.

In the following pages and over the next two weeks, we look at the effects of the youth dreaming phenomenon; its political / big business connections, the way the black market works and offer what we hope will be useful, even life-saving information.

place of their drugs. That means cutting through the flash subcultural jargon down to the frequently damaged little person underneath.

Yates is one of numerous drugs workers I spoke to who sees drug use in the 1980s as a substantially more depressing fixation than in the '60s or transitional '70s. In earlier years — despite a percentage of casualties — it was an upbeat, 'reaching out' indulgence. It came with a barrel of long-haired, essentially middle class intellectualising—complete with life-affirming taboos.

Today every kind of drug has reached everywhere. The pattern is blot-out and dismemberment, particularly among the young bored and jobless on the estates.

The vogue drug — heroin — supports this picture. Yates points out that for all its scabrous associations, heroin is, in fact, a deeply conservative drug. After the rush can't be had—which is quickly — the experience is warm, comfortable, familiar. In other words, the status quo experience.

That heroin should follow on from the barbiturate fad is the logical comedown after the wild ride. Barbiturates are poison. When injected they promote chaos and self-destruction. The year they turned up — 1979 — was the year we got a Tory Government whose message to youth was YOP! Some of them did.

Yates has a favourite phrase that goes: "Drug use is an extension of normal behavior." That means people with a hollow middle will fill it with a lot of dubious stuff, while the balanced will balance their requirements.

It applied as much to whole nations as to individuals, and the abstemious, or those who *adjust* themselves with the authorised liquor, Librium or tobacco will roll up into a frazzle at the sight of a junkie, especially if the junkie is a 16-year-old mohican fuck-up injecting Victory V lozenges by way of a comical retort to society.

In Manchester, as in all the country, the drift is away from "treatment", towards "criminalisation". There is less money and less tolerance found in the special clinics that are supposed to wean opiate addicts off their habit by a decreasing dose of Methadone linctus and some chat. The comedown is so sharp that, in isolation of any legitimate backup, the user invariably switches to the black market. Or s/he switches to crooked and ignorant GPs.

The clinics know this. The police know it. The addict understands.

CONTINUES OVER

morphine was extracted and peddled freely as a cure for opium craving. A subsequent derivative — three or four times stronger yet — was heroin. This was promoted by the German Bayer company in the 1890s as a cough suppressant and, indirectly, as the answer to morphine addiction.

To compound this gross train of illogic, another yet more powerful invention of German labs — Methadone — is presently peddled by British and American medical establishments as the heroin solution.

But the drawback with having painted opium dangerous in the 19th Century (the professionals had to in order to commandeer its distribution) was that they also triggered moral panic in the hearts of upstanding citizenry. Who was responsible for all the vile abuse? Not doctors or pharmacists — they were merely administering to an affliction. So whose fault was it?

Useful scapegoats, particularly in America, were racial minorities. There were the West Coast Chinese, for instance, in whose parlours 'sporting type' whites were discovering the secrets of opium smoking: the legend of the yellow man trading in succulent white flesh grew up. In the US South it was the negro who was damaging white youth with his evil marijuana and cocaine.

In truth a good deal more damage than these *unauthorised* fixes was being done by the increasingly popular hypodermic syringe.

It was the syringe invention that led to the creation of the bona fide junkies — a creature both exquisitely shocking and profitable for the tag-along entrepreneur. Newspapers and then films helped

CONTINUES OVER

SLEEP



THATCHER PIX: PETER ANDERSON
MODEL: KATE BARTLETT
NORMAN IN MANCHESTER
PIC: KEVIN CUMMINS

THE JUNKHEAP

MANCHESTER CONTINUED

There are other ways the drug situation illuminates the country's condition. In Manchester there's a strong racist element. That's because most heroin in the area comes from poppies grown in South West Asian tribal areas and is brought in and sold street level by networks of Asian traders.

"You have an enormous traffic in people," says Yates. "You have the fact that the opium is grown in that part of the world, together with the well-recognised business acumen in some of the immigrant Pakistanis in this country. The result is a very good network."

He carefully made these connections on a recent Jimmy Young Show and drew a "dozen or more exceptionally obscene racist letters". It's a loaded topic. We could hear more of it.

He'd be surprised if the children of these Asian traders didn't use heroin themselves and yet, "These people, black people, Chinese, never present themselves to the clinic system. I think we have to look why and I think the why is that addiction is different things to different cultures."

"Maybe heroin isn't as black as it's painted. The use of opiates in some cultures is a traditional way of getting off. And it would come with its own internal support system."

"We just ought to be more rational and recognise that some people can keep drugs under control, that abstinence probably isn't a goal anymore. Control is. We see ourselves like a casualty unit in a hospital. They can't stamp out cut fingers anymore than we can stamp out addiction."

Cut fingers! Norman didn't appreciate an analogy that so reduced his own sense of suffering.

"Heroin! Oh it's bad," he insisted. "It can kill you. It's a curse."

Think of having to contend all the time with the police. They were pushy. They were cocksure. He said he'd seen them zooming round in their transit vans, before and since the riots, 'nigger-baiting'. They also happened to deal themselves. One of the best sources of grass in town was a CID man. You get it, he says, in return for information. Not that he's grassed yet.

An addict also misses out on life's highs and lows. The world inhabited is dangerous but emotionally bland. I recall when the Bullring dog jumped at us barking it was me who backed off—not blithe Norman who continued striding with his carrier bag of bottles.

"I wouldn't have felt in anyway," He promised. It wasn't even a boast.

DRUG LIST

THE relevant law for non-medical tipplers is the Misuse of Drugs Act 1971 which specifies numerous substances as 'controlled' and exacts punishment for their possession, manufacture and sale. Severity depends on their venality rating.

CLASS A is the harshest (seven years plus an unlimited fine for possession; 14 years plus a fine for production or trafficking) and includes heroin, LSD and cocaine.

CLASS B calls for a five year maximum plus fine and includes amphetamines and cannabis.

CLASS C (two years plus fine for possession; five years plus fine for trafficking) includes mild stimulants.

Any CLASS B drug prepared for injection counts as CLASS A.

Barbiturates are still not controlled and are not likely to be before 1984.

OPIATES

THE term is used for natural drugs derived from the opium poppy including opium, morphine, codeine, as well as synthetics and semi-synthetics such as heroin, phyllophylone (Methadone) Palfium, Diconal, DF118, Fortral and Methidine.

All opiates suppress nervous system activity including reflex functions like coughing, respiration, heart rate and bowel activity. Can produce euphoria and distance from pain without interfering with the motor skills or intellect. Injection quickens the effect. They can also be sniffed, eaten and 'smoked'. Nausea and vomiting are usual for beginners.

Long term use leads to constipation, lack of appetite, reduced sex drive, interruption of the menstrual cycle. Tolerance develops. Withdrawal can mean sleeplessness, cold sweats, vomiting, stomach cramps. A down feeling often persists for several months.

Serious problems relate to the injection of adulterated street opiates and injection itself is a problem. Collapsed veins, respiratory disease, malnutrition and hepatitis from unhygienic needles are common.

Overdoses can occur when users take their usual amount after a break during which tolerance has faded, or if the drug is used with substances such as barbs and alcohol. OD deaths happen when food or vomit are trapped in the windpipe.

Diconal is particularly dangerous when injected because of its silicon content. Strokes and gangrene can be caused.

SOLVENTS

POPULARLY used substances include glues, paints, nail varnish remover, dry cleaning fluids

and typewriter correction fluid. Most of the glues are toluene based and when sniffed — usually through a plastic bag — produce a dreamy effect for a few minutes to half an hour. More intense sniffing leads to 'drunkenness' and sometimes blackouts. More experienced users have dream fantasies which they can pass round a group.

Glue sniffing has typically been considered not in itself dangerous, but involving risks such as falling off roofs or asphyxiating in the plastic bag. But a soon-to-be-published report by a Scottish doctor claims cases of toluene nerve damage, blindness and psychosis.

In a more serious category than glue are the aerosol gases, cleaning fluids and, particularly, fire extinguishers the contents of which sensitise the heart to the effects of exertion or excitement and can cause heart failure, especially when the sniffer is active. Such products contain a variety of impurities which could well be damaging in the long term.

Regular sniffing results in weight loss and depression but the effects clear up when sniffing stops.

Tolerance develops slowly. There is no real physical dependence.

BARBITURATES

CENTRAL nervous system depressant of decreasing legitimate use due to side effects and low fatal dose. Most popular trade names are Tuinal, Seconal, Nembutal and Amytal. In small doses they produce tingling hands and face and a relaxed, sociable feeling like having a couple of drinks. When the dose is increased they sedate and produce clumsiness and poor speech, perhaps aggression — again like booze. Large doses can cause unconsciousness, coma and death. The fatal dose is not very different from the "high" dose — 10 Tuinal can kill. All effects are greatly magnified when used with alcohol.

While tolerance means that more and more tabs will be needed to achieve a high, the amount required to cause respiratory failure increases relatively little. Dependence has a strong physical basis and withdrawal arouses irritability, nervousness, insomnia, faintness, nausea, twitching and sometimes convulsions which may be associated with lasting brain damage. Sudden withdrawal by heavy users can be fatal.

Heavy users are also liable to a range of physical ailments due to its depressant nature — pneumonia (because coughing is blocked) and hypothermia (because blood vessels dilate). Problems are accentuated when injected. In fact barbs, alongside Diconal, are probably the least suitable agents for injecting — being associated with abscesses, gangrene (when a vein is missed) and other infections.

MINOR TRANQUILLISERS

MOST common are the benzodiazepines Valium and Librium and the longer-acting Mogadon and Dalmane. They depress mental activity and alertness, relax muscles, but like alcohol can sometimes release aggression by lowering inhibitions. Prescribed in small doses by doctors

to control anxiety and tension; in higher doses to induce sleep. Within a few months of regular use they are unlikely to do either due to the body's tolerance.

Many more of them than barbiturates have to be taken for fatal overdose but OD and other problems all arrive quicker when mixed with alcohol. Withdrawal symptoms are again less severe than for barbs but can include insomnia, anxiety, vomiting and, after unusually high doses, convulsions.

HALLUCINOGENIC MUSHROOMS

IN Britain a dozen or so fungi attract interest, notably Amanita muscaria and those of the Paneolus and Psilocybe families, especially Liberty Cap. The latter (Psilocybe semilanceata) may be eaten fresh, cooked, brewed in tea and also preserved by drying.

The effects of psilocybin mushrooms are similar to a mild LSD experience although, unlike the latter, they arouse hilarity, heart rate and blood pressure. Effects also come quicker and leave more rapidly.

Taken at an emotionally bad time or in an unsympathetic setting fear and anxiety result. There is no withdrawal or addiction and no known hazards of long term use. Greatest danger exists in mistaking poisonous Amanita species for Liberty Cap. Death can result.

CANNABIS

FROM the wild-growing cannabis sativa weed its leaves and lighter stalks are chopped and smoked, eaten in cakes, or drunk in tea. It also comes as a hash or resin scraped from the plant's top leaves and pressed into blocks. Resin is often adulterated and can produce unpredictable results.

A cannabis high relates to the condition and mood of the user. Giggling and food craving are typical, as are leaps of imagination, sharpened appreciation of music, fear, disorientation and dizziness. There is no addiction syndrome and no reported deaths from overdosing. Long term effects are still argued about. Nothing ill has been proven. However, if regularly inhaled, it could cause tobacco smoking-type ailments.

LSD

LYSERGIC acid diethylamide is a white powder generally mixed with other substances (which might also have mind-altering effects) and formed into capsules, tablets or absorbed in liquid form onto paper, sugar cubes etc. Commonly, what's sold for LSD isn't.

The trip lasts about 12 hours with effects beginning after about half an hour and peaking 2-6 hours later. Experiences vary according to mood and conditions. At its most intense there are visual distortions, or hallucinations. These can cause wonder or panic.

On the way down the experience is more intensely personal and the taker might have to confront hitherto obscured fears. The right

CONTINUES PAGE 33

DOING THE ROCHE RUMBLE CONTINUED

push the idea (and we now know that many film stars of the early silent era were themselves hooked on a variety of solutions just as members of the British literati were before them).

Later still the music industry extracted its own rich currency, only this time the image was of a glamorous wastrel with a metal nose replacement and a blood change from Switzerland; perform your passionate art then keel over when you're 30.

But going back to the first couple of decades of the century when junkie hysteria was at its perfect pitch and pharmacists were still dishing it out, the situation read like this:

"... Within the next few months a great effort will be made to stir the nation to a sense of peril that threatens it in the spread of the drug habit ... a new hypnotic is introduced and becomes fashionable in much the same way as a new style of dressing the hair ... The hypodermic syringe is also sold to an extent that indicates a widespread use and many dainty handbags contain all that is required for a stimulant injection ... " *The London Pall Mall Gazette*, 1912.

WITH UPSTANDING citizenry aroused, the unfettered prescribing couldn't go on. Numerous laws were passed from the 1920s onwards, both international and domestic. Their effect was to brand opium the venal factor as well as to tighten the moral and financial authority over all drug sales by the pharmacological industry.

Since the public still had a deep craving to be tranquillised the profession had to switch to new, safer substances. It was bromides (potassium bromide) at the turn of the century. They were prescribed as sedatives, sleepers and anti-convulsants. They were immensely popular too, until psychiatric wards began filling up with bromism cases — those users exhibiting delirium, trembling and body rashes.

A subsequent solution was the barbiturate. Derived from barbituric acid, it was introduced as a sleeping tablet in 1903 and, like bromides, enjoyed no restriction on its sale over chemist counters until 1956 when some disquiet began to rumble.

Doctors were still prescribing more than a thousand million pills as late as 1969, at which time the drug's addictive and suicidal properties were known. Official figures suggest about 2,000 people were dying each year as a result.

Even as late as 1979 when there was no residual doubt, only professional ignorance or callousness, a further 809 barb-linked fatalities occurred.

Amphetamines (amphetamine sulphate) are in a different pharmacological category in that they stimulate rather than depress, but as another massively distributed mind-alterer they are an interesting case.

First synthesized in 1887, they became the wonder drug of World War II when prescribed by the military to pep up troop work rate. At War's end they were promoted as a "safe euphoric"; used to slim down the obese, quieten over-active children, as a cure for bedwetting — even to draw out uncommunicative psychiatric patients. Untold numbers were dumped on the Japanese.

Again there was no bar to over-the-chemist-counter sales until the early '60s when young pleasure seekers began using them without the due respect demanded by the professionals. There were rumblings in Parliament. There was the sudden discovery of their toxicity, addiction potential and the panic-stricken, sometimes violent states that could result from excessive use. Restrictions were imposed and the name amphetamine was

henceforth a muddled one.

As for the long and lucrative search for the non-toxic, non-addictive opium substitute, the contemporary solution is those two pillars of the Hoffman La Roche empire — Valium and Librium.

Like their predecessors — bromides and barbiturates — these drugs were promoted as a benign and faithful friend: mother's little helper. We now know, however, tolerance builds up within a matter of weeks and an increasingly large dose is therefore required for the 'patient' to get off. If the dose isn't increased the prescription amounts to a no-effect, useless habit.

If more supplies are got hold of then you have all the problems associated with dependence and — should it be attempted — withdrawal.

So far, Valium and Librium's toxicity is rated low but we've already seen with bromides, barbiturates and amphetamines, how perception about such things can radically change with the political business breeze.

That the ancient and deeply maligned opiate continues to be castigated is now a political and economic necessity.

Western drug companies' production is so thoroughly tied up with synthetic compounds it is important that opium — a product of Asia — is kept 'dirty'. The West signs international conventions that keep it that way. In contrast we (Britain and the US, included) refuse to ratify important United Nations agreements which would impose equivalent controls over modern psychotropics (mind-altering agents).

Because opium is 'dirty', it is shoved into the hands of thugs, and groups with extreme political ambition. Street prices climb to compensate for the trafficking hazards. People kill, rob and die for a fix which is usually adulterated. And this takes place not because these underground opiates are in themselves more dangerous than the National Health equivalent (pure opium is relatively non-toxic) but because they are a politically illegitimate currency.

WE SHOULD bear in mind at this point that the British authorities themselves once exhibited a good deal of enthusiasm for the illegal trafficking of opium. In fact we invented large-scale peddling of the drug in the 18th Century as part of the Imperial quest.

The stocks themselves originated in what is now Bangladesh and were shipped eastward to China who had previously picked up a moderate — largely medicinal — habit from the Portuguese.

At first, shipments were official. They went in through the port of Canton which the Chinese established as a conduit for foreign trade. But the approved amounts didn't suit the British East India Company, so they established agents to smuggle in more stocks both via Canton and other ports.

At the same time, Bengali peasants were pressured to grow more poppies so as to provide for this outrageously attractive Chinese market (potentially numbering 300,000,000 souls.)

It became the biggest smuggling operation the world had ever seen, and it was approved by the British government after it was pointed out to them that, even in relatively early days, revenues from the trade took care of half the cost of the United Kingdom Civil Service.

In China the habit became so endemic it reached the imperial palace itself, seizing the palace guards, the eunuchs, the emperor and killing off his two eldest sons.

When China finally cried halt, Britain went to war with her to uphold the trade. There were in fact two wars, both ending in Chinese defeat. Business continued to magnify (from 300 tons in 1790 to 3,500 in 1906), and eventually China thoroughly

capitulated. Home grown production grew to the point where it outstripped what Britain was bringing in. Yet before British trade, virtually nothing had been produced on Chinese soil.

It is a peculiarly savage irony that not only is China held culpable these days for starting the modern opium trade but that in the land of the Bengals from whence we extracted those 18th and 19th Century stocks, British drug companies (the modern equivalent of East India Company) are presently peddling large quantities of irrelevant, dangerous and highly expensive pharmaceuticals.

Bangladesh is one of the poorest nations on earth, yet each year she spends absurd amounts on modern drugs. Vitamins are sold on market stalls and quaffed instead of food. Antibiotics are marketed as a cure for colds and 'flu.

Two years ago the Bangladesh drugs bill was £39 million, three quarters of it going to Western multinationals — the largest share to British-owned firms.

Finally, in June 1982, the shutters were put up. The Bangladesh government appointed an Expert Committee to examine the vast intake; to separate the wheat from the toxic trash. It looked at 4,140 items. It found that 1,707 were either useless or dangerous and ordered that they be phased out.

Among the rejected substances was a capsule called Ceenu, promoted as a "life saving cancer drug", yet which in the States was allowed to be administered by just a few specialists and then for only two types of cancer — because of "deadly adverse reactions".

Another rejected tablet was an anabolic steroid called Orabolin. In Britain its makers warn that it is "not recommended for children" because of side effects which include stunted bone development. In Bangladesh it is pushed as a cure for malnutrition among children ... "growth in every drop!"

Oxfam report that Orabolin is frequently used by impoverished families who believe the drug is a better buy for their children than food.

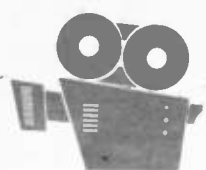
The Expert Committee also criticised the transfer pricing racket whereby Bangladesh subsidiaries of Western multinationals are charged up to five times more for raw materials by the parent company than would be asked for on the open market. It is by such means — inflating prices, avoiding tax — that certain multinationals can afford their vast promotional networks throughout the 'underdeveloped' world and thus reinforce the pharmaceutical drug habit.

Not surprisingly, when Bangladesh produced its new Expert Committee policy the multinationals read it as a dangerous precedent. They argued it would endanger the people's health by depriving them of invaluable medicine. They enlisted the aid of the British, German, US and Dutch Governments to press for its abolition or modification. Hints were dropped that foreign investment could suffer.

Against the odds the Bangladesh Government's drugs policy still remains broadly intact. It serves today as an inspiration not just to the poor nations of the South, but also to apparently sophisticated countries like our own which still has no sane drugs policy and is equally hooked on pharmacological garbage.

The sins of the old opium trade, of drug dumping in modern Bangladesh, are being repeated now in the UK. It is the jungle law of the free market economy.

● *The Drug Research Project in North London is currently interviewing heroin users about their opinions of treatment facilities and the overall scene. These talks are absolutely private and confidential. They would like to contact as many users as possible. If you are interested, contact Roger or Richard on 01 482 1740.*



SILVER SCREEN

My Favourite Year

DIRECTOR: Richard Benjamin

STARRING: Peter O'Toole,
Jessica Harper, Joseph Bologna
(UIP)

THE YEAR is 1954, when Buicks still had teeth and so did television. American television was broadcast live in those days. Before this delicious edge was eventually capped, one of its sharpest bites belonged to that short, fat genius of comic improvisation, Melvin Kaminsky. As we Gentiles know him, Mel Brooks.

Brooks is the co-producer of *My Favourite Year*, an oddball comedy directed by actor Richard Benjamin and loosely based on the backstage mayhem of a famous live TV show of the early '50s, Sid Caesar's *Your Show of Shows*. Brooks, along with Neil Simon and also Woody Allen, was a writer on the show — for a taste of which, see Kenneth Tynan's excellent profile of Brooks in his book *Show People*.

In *My Favourite Year*, a character named Benjamin Steinberger — who, to his mother's shame, changes his name to Benjy Stone (so it'll look neater on the credits of 'The Comedy Cavalcade') — is modelled on an apprentice comedy writer who might have been the young Brooks himself, minus the personality problems. But that, so far as it goes, is the extent of the Brooks connection.

Life behind the scenes of 'The Comedy Cavalcade', hosted by Stan 'King' Kaiser, is fraught with gags; much as it was, according to Tynan, behind the scenes of *Your Show of Shows*. Every exchange, no matter how mundane, is an excuse for a wise-crack. Into this frenzied squash-court of comic banter staggers Alan Swann (Peter O'Toole), an ageing romantic lead in the mould of an Errol Flynn (dashing) or a John Barrymore (drunk) who has been booked to appear for the first time in the new medium as King Kaiser's special guest.

Perhaps, since acting is anyway a sort of professional schizophrenia, it's a role on a plate; but as an actor playing the part of a movie star, furthermore,



Peter O'Toole test-drives the revolutionary Port-O-Lush.

KING OF COMEDY

a movie star whose life contains an echo of the actor's, Peter O'Toole has to sail close to the wind. It's an opportunity, nevertheless, for a bravura turn.

Alan Swann, a drunkard and a womaniser, is a part with which former roaring boy Peter O'Toole may have had some sympathy. He arrives, tight as a submarine, at a writer's meeting where Kaiser and his team have been running some clips from Swann's movies — actually clips from O'Toole's movies, *Lord Jim* and *Great Catherine*. At one point, Kaiser asks if he has worked in comedy before. "An unremarkable season with an English repertory company," says Swann, smiling thinly. A reference, surely, to O'Toole's *Macbeth*, which drew the wrath of critics and the laughter of audiences at the Old Vic recently and went on to tour to packed houses ("The most savage compliment I've ever been paid.").

Sensing disaster if the stewed and delapidated matinee idol is allowed on the show, Kaiser is ready to call it off. Enter Benjy

Stone, who, prostrate in his adolescence before the brash and confident roles that Swann used to play, pledges his job on Swann coming through. Benjy is assigned to help him over the problems of live TV: showing up, and not passing out.

In the intervening days, New York of the '50s embraces them: Swann takes Benjy to dinner at the Stork Club; Benjy takes Swann to dinner at his mother's place in Brooklyn. Benjy, who hides his shyness and insecurity behind a wise-cracking facade, and Swann, who hides his behind a screen reputation, needless to say, emerge wiser and stronger from the experience. The romantic interest is provided by Jessica Harper, and the climax occurs, with unabashed slapstick, on the night of the broadcast.

This might be taken for a routine entertainment, the nostalgic setting of which won't mean a lot to anyone under 40 and not American. But King Kaiser (Joseph Bologna), whatever resemblance he bears to Sid Caesar, turns out to be a

hilarious creation in his own right. Jewish Mothers and Neurotic Comedians, exhausted as they may seem of potential laughs, are resuscitated by the scattergun deadpans of Norman Steinberg and Dennis Palumbo's script, orchestrated by Richard Benjamin with — appropriately for the subject — the crisp pace of a *Bilko* half-hour.

In the middle of all this, the exaggerated, off-beat presence of Peter O'Toole makes for a comic coup. O'Toole is in good form as an endearing rogue with a heart of marshmallow, treading just this side of the ridiculous; and winning, when he could easily have lost, one's sympathy for a cowardly ham who has passed himself off all these years as a hero.

"But I'm not an actor," he splutters, unforgettably. "I'm a movie star!" I wonder if this isn't a kind of public exorcism of the ghost of his *Macbeth* debacle last year? An unlikely, but amusing, vehicle for the actor's sly revenge.

Paul Rambali

ONE JUST VICTORY

The Verdict

DIRECTOR: Sidney Lumet

STARRING: Paul Newman, Jack Warden, James Mason, Charlotte Rampling. (20th Century Fox)

THE DISPENSING of justice is a terrible undertaking, for it compels the reduction of entire lives to the cold print of court records. Right and wrong snap at each other until there are no longer 'sides', just relative interests. Truth is cloaked by convenience; verdicts dismiss ambiguity with a summary cuttness, like the sharp click of handcuffs.

The courtroom melodrama has made Hollywood a lot of money down the years. Sidney Lumet's film *The Verdict* has the necessary ingredients of the form — the underdog lawyer and the tussle for a truth that will transcend commonplace 'justice' — yet it is a work by a director who is himself looking for a method somehow higher than the simple manipulative charge of rightness. It has the integrity to follow its own advice.

That such a film could come from a basically no-nonsense master like Lumet might be surprising at first, but this is no arthouse disintegration of form or character. It is the sobriety of Lumet's tone that effects the different light. In a genre riddled with extroversion and tears he opts for patient, almost diffident observance of this coolly ritualised procedure; and in what is essentially a single character study he transmits a personal reading of the way our institutions are dehumanised through every ripple of Paul Newman's features, a physiognomy at last splendidly in decline.

Newman's Frank Galvin is an attorney offered a last shot at self-redemption after years of booze and bad breaks: a seemingly watertight malpractice case comes his way, the plaintiff made into so much vegetable matter by wrong drugs during childbirth, an easy seventy grand for the worn lawman in an out-of-court settlement. Except the cathartic effect of two polaroids of the ruined human being, slowly developing in full gaze of Lumet's unmoving camera eye, shines like a Damascan vision in Galvin's stricken sight. He realises he *has* to fight the case to the death.

From there, the film pushes Galvin relentlessly into the tightest of corners. In the opposite chair is Concannon — "The prince of fuckin' darkness" — a ruthlessly able defence with a huge team to support him. On day one Galvin's witnesses are bought off and his resources crumble. James Mason's portrayal of Concannon, all urbane epigram and silken sarcasm, is nearly too painful a contrast with the rusty and artless Galvin. It might be a rewiring of the central conflict of Kramer's *Inherit The Wind*, except Lumet has no share in those marshmallow emotions.

The pivotal focus on Galvin is so acute that it leaves certain elements of the film deficient. The arbitrary romantic interest supplied by Charlotte Rampling offers little other than a distraction from the main current and some extra soul-searching for the haggard attorney; and perhaps the improbability of Milo O'Shea's reprehensible judge weights sympathy too heavily with our man.

But Newman's monumental performance is too strong, too graphically candid to let such carping demean the film. Though his presence in *Absence Of Malice* was impressive, this is the

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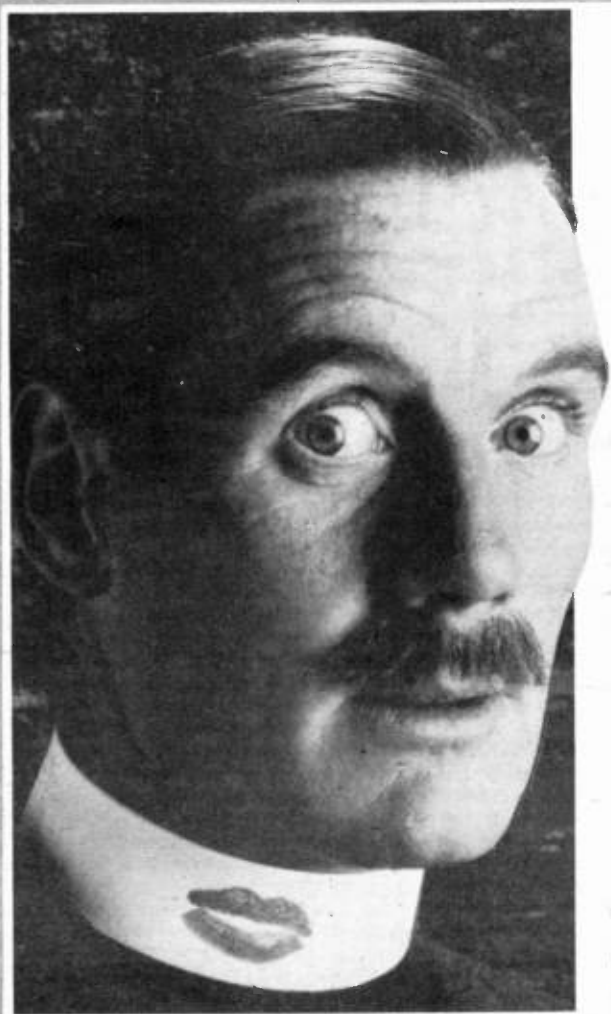
"Right — that's got the Oscar sewn up!"

AUSTRALIAN CRAWL

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EMC 3423

FEATURES THE SINGLE
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starring
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MAGGIE SMITH
TREVOR HOWARD
with
DENHOLM ELLIOTT
MICHAEL HORDERN
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PHOEBE NICHOLLS

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his body
to save
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Music produced by RAY COOPER
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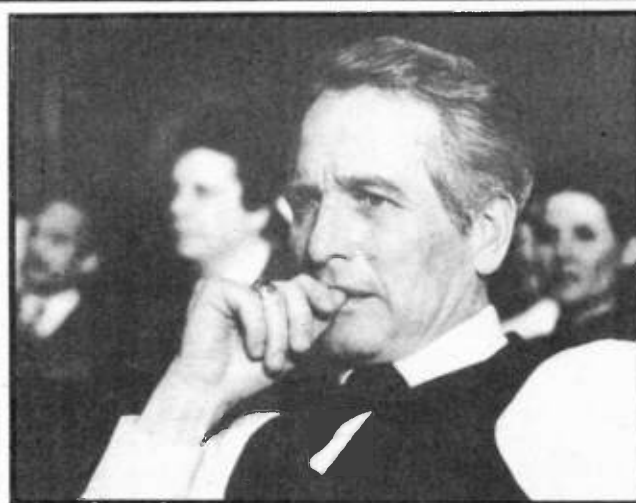
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VERDICT FROM PREVIOUS PAGE

real ascendancy to classic standing — a deeply considered insight into menopausal confusion and mixed loyalties. The surface impression of underplaying masks a complexity of character which Newman has thoroughly understood: Galvin's battle is no saintly struggle to rediscover virtue, for he is fighting — selfishly — for his own respect as much as for what is 'right'.

In using a Boston setting the director is some distance from his beloved New York, but the russet hues of a waxed, rather stately city are granted a painterly quality that only exemplifies his overall command. Imperceptibly, the film is shaded from winter back into an autumnal equinox as Galvin's resolve tightens.

Does he win? Remember there are no clear-cut winners and losers in verdicts. Sidney Lumet is no sentimentalist. He has made this film, with Newman's aid, one of the most absorbing meditations that Hollywood could muster on the span of justice and its ignition of the spirit. A superb piece of work.

Richard Cook

Summer Lovers

DIRECTOR: Randal Kleiser

STARRING: Peter Gallagher,
Daryl Hannah, Valerie
Quennessen (Rank)

SOME MOVIES, like some musics, have balls. *Summer Lovers* has tits. Lots of tits. A superabundance of tits, in fact, with the occasional naughty bit thrown in for good measure. This harmless, libidinous and ultimately pointless tale of troilism in the Greek islands is Randal Kleiser's third feature — unless one counts TV offerings such as *The Boy In The Plastic Bubble* and the recently-screened *The Gathering* as "features" — and continues the highly profitable exploitation of the soft-core teen romance genre he covered in *Grease* and *The Blue Lagoon*, only with more exposed flesh and an absence of names like Travolta, Newton-John and Shields.

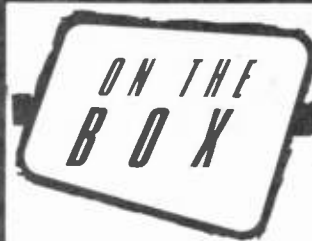
The story is banality itself — an all-American live-in couple, Michael and Cathy (Peter Gallagher and Daryl Hannah) go holidaying in the Greek islands with nothing but a complete set of darkroom equipment, a library of sex manuals and the clothes they don't stand up in; Michael meets Lina (Valerie Quennessen), a French archaeologist working on some nearby excavations, and has sex with her; he tells Cathy, who's understandably pissed off, but whose annoyance is tempered when she visits Lina

and finds out what a really nice girl this Other Woman is.

After boy meets girl and girl meets girl, the film becomes one long series of false alarms as we



A muffled titter or two. Or three.



THURSDAY 24 FEBRUARY

Get Smart. Max investigates dastardly deeds in the world of dance. (C4)
Cream In My Coffee. Repeat showing of the Dennis Potter play starring Lionel Jeffries and Peggy Ashcroft (with Martin Doyle) Shaw popping up as a lounge-lizard singer in the '30s flashback sequence, about the hope and optimism of youth decaying with the realities of old age. Hardly a barrel of laughs, but any Potter has to be worth watching. Directed by Gavin Millar. (C4)
Voices. The most unashamedly highbrow outing on TV. Last fortnight's chat between Susan Sontag and John Berger was disappointingly dull, but fireworks should fly this time as Richard Sennett argues with various sexualitarians that liberation from sex, rather than 'sexual liberation', is a better route to freedom. He has a point. (C4)

Minder. Terry goes to the seaside with Arthur and winds up minding a gee-gee. (ITV)

Question Time. Ken Livingstone, AJP Taylor, Edward Gardner MP and Polly Toynbee are the patsies interrupted by Robin Day this week. (BBC1)

Hooked! Jack Charlton on drugs (*Shurely shome mishtake?* — Ed). (BBC2)

Images Of War. The Falklands propaganda machine lumbers on, as Linda Kitson — daughter of a professional killer, though of course that had nothing to do with her getting the commission — talks about her experiences as "war artist" in last year's gunboat diplomacy exercise. (BBC2)

FRIDAY 25 FEBRUARY

The Tube. Not one of the more thrilling instalments of the Tyneside TV popmag: at the time of going to press,

await the inevitable oily three-in-one denouement. This occurs as a lot of close-up French kissing and a swift cut to the morning after the night before, with three pretty, angelic heads poking out of the same big bed.

Once this point is reached, *Summer Lovers* withers away into short-lived idyll followed by half-hearted acrimony — with a surprise visit by Cathy's mum (Barbara Rush, no less) thrown in to eke out the embarrassment quotient — until little orphan Lina, who's afraid of getting "too close" to anyone (psychological depth is not one of the film's strong points), does a runner with some doozy hippie, presumably to get her head together, etc, etc.

The ending is hardly one of the more surprising encountered in the illustrious history of the film industry, but then how could it be? The entire teen movie genre — which currently ranges from the oafish *Fast Times* and *Porky's* to *Summer Lovers* itself — is grounded in predictability, plod and mild prurience, all of which elements Kleiser has deftly accentuated to nullify anything remotely resembling lasting impact or deeper moral concern. Rumour has it that the director screened an early version of *Summer Lovers* for an audience of American teenagers before cutting it to accord with their response, removing any scene that might depict one of the three protagonists (especially Michael — this is essentially a girl's picture) in an unsympathetic light. I wouldn't be at all surprised if this were true: three such pale ciphers of humanity would be hard to find in one director's mind. And business is business, after all.

Andy Gill

the only acts scheduled were The Eurythmics and Kiki Dee. Running out of steam already? (C4)

No Problem! The Powell kids get involved in local politics as Isaiah's youth club faces closure and the Royals visit Willesden (probably for the first time). (C4)

Jazz On Four. Louis Jordan, Dizzy Gillespie, Be-Bop Preservation Society and The Jivin' Jump Band featured this week. (C4)

Herbs For All. Indoor gardening for the young at heart. (ITV)

Niagara (Henry Hathaway 1953). Early Marilyn Monroe vehicle, depicting her with none of the cuddly sentimentality of her later pictures. Instead, she plays an unsavoury, amoral tramp out to off her hubbie (Joseph Cotten) at Niagara Falls. Interesting. (ITV)

Superstars. The Final. Will Brian Hooper win again? My money's split between Lynn Davies and Des Drummond this time, and I'll appease my guilt by doing 20 sit-ups afterwards. In my armchair, of course. (BBC1)

SATURDAY 26 FEBRUARY
Idiot's Delight (Clarence Brown 1939). Allegorical comedy starring Clark Gable as a hoover and Norma Shearer as a fake Russian countess. Their romance takes place in an Alpine winter-sports hotel as the world below prepares for war. Sounds like Hollywood's version of *The Magic Mountain*, minus brains. (C4)
Louis Armstrong — The Good Years Of Jazz. I prefer the *baaad* years, myself. (C4)

Five Star Final (Mervyn Le Roy 1931). Edward G stars as a gutter-press editor in this typical '30s Warner Bros social-protest flick. Watch for Boris Karloff (who, even as *Five Star Final* was opening, was filming *Frankenstein*) as an expelled divinity student. (C4)

Night Life Presents... Cover-boy Bono and U2 in concert. (ITV)

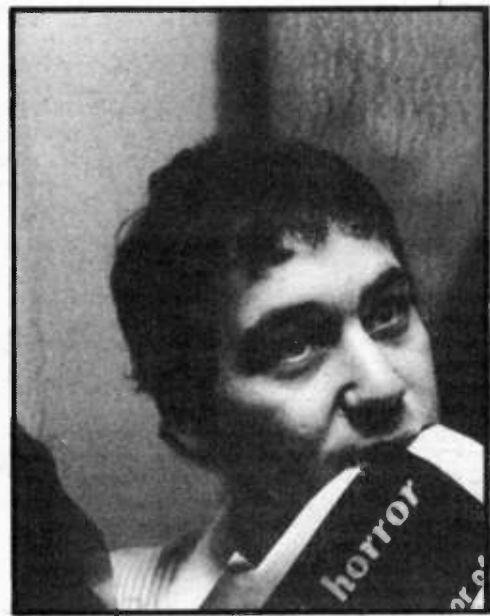
Love On The Run (Francois Truffaut 1979). Jean-Pierre Leaud, child star of Truffaut's *400 Blows*, appears again as an older Antoine Doinel. Now a successful novelist in his thirties, Antoine's personal life is in a bit of a mess, and only a torn photo can save him from disaster. (BBC2)

I WAS A TEENAGE GORE-MERCHANT

Well, almost. Richard Cook meets the youthful duo behind the smash hit horror *Evil Dead*. And lives to tell the tale. Photos: Peter Anderson.

UH... HAVE you guys seen *Evil Dead* yet?" Yes, I say, fixing Sam Raimi with the most remorseless stare I can muster. He looks worried. Sam must be the meekest horror movie director on earth. He is 23 years old and is responsible — along with his buddy and producer Robert Tapert — for *The Evil Dead*, a film that comprehensively takes the hack gore merchants to the cleaners. Did this suspiciously wholesome duo set out to *punish* audiences?

"Yes, we wanted to hurt them," Sam replies mildly. "For what they did to us! Some of the Super 8 movies we made at college we showed there and they were very cruel to us. We made a very bad comedy called *It's Murder* which was too long and people kept walking out. They kept shouting 'shut this shit off!' and didn't realise we were the projectionists."



"Grrr..."

For a moment the scene comes clear: Raimi glowering in the projection room, vowing revenge on a heartless, doomed crowd of cinemagoers... this is like something out of *Creepshow*.

"There was a scene towards the end which made people jump. Then we decided to make a horror movie."

The Tapert (economics) — Raimi (Eng. Lit., direction) team from Detroit is a natural for this kind of enterprise. They trade on qualities of zest, patience and dedicated expertise, and it pays off superbly in a film paced to mingle a screwball humour (the ingredient always lacking from the gratuitous jugular-spurt flick that swamps the US drive-in circuit) with a comprehension of shock to leave the unwary reeling: it's outstanding manipulative cinema born of a love of movie-making. If the opening and closing sequences don't make you sit up, you're tired.

"I appreciate a good story," continues the director. He chews over every question as if faintly astonished at the attention. "For the film I took elements of *A Winter's Tale* — the idea of time standing still when things go awry. And the idea of the woods coming alive is from *Macbeth*."

Shakespeare aside, how seriously are we meant to take it?

"Not too seriously. It's like a cartoon in many ways. I've never read an EC comic but I know it's like that. People say it's like Lovecraft too though I'm not very familiar with him either."

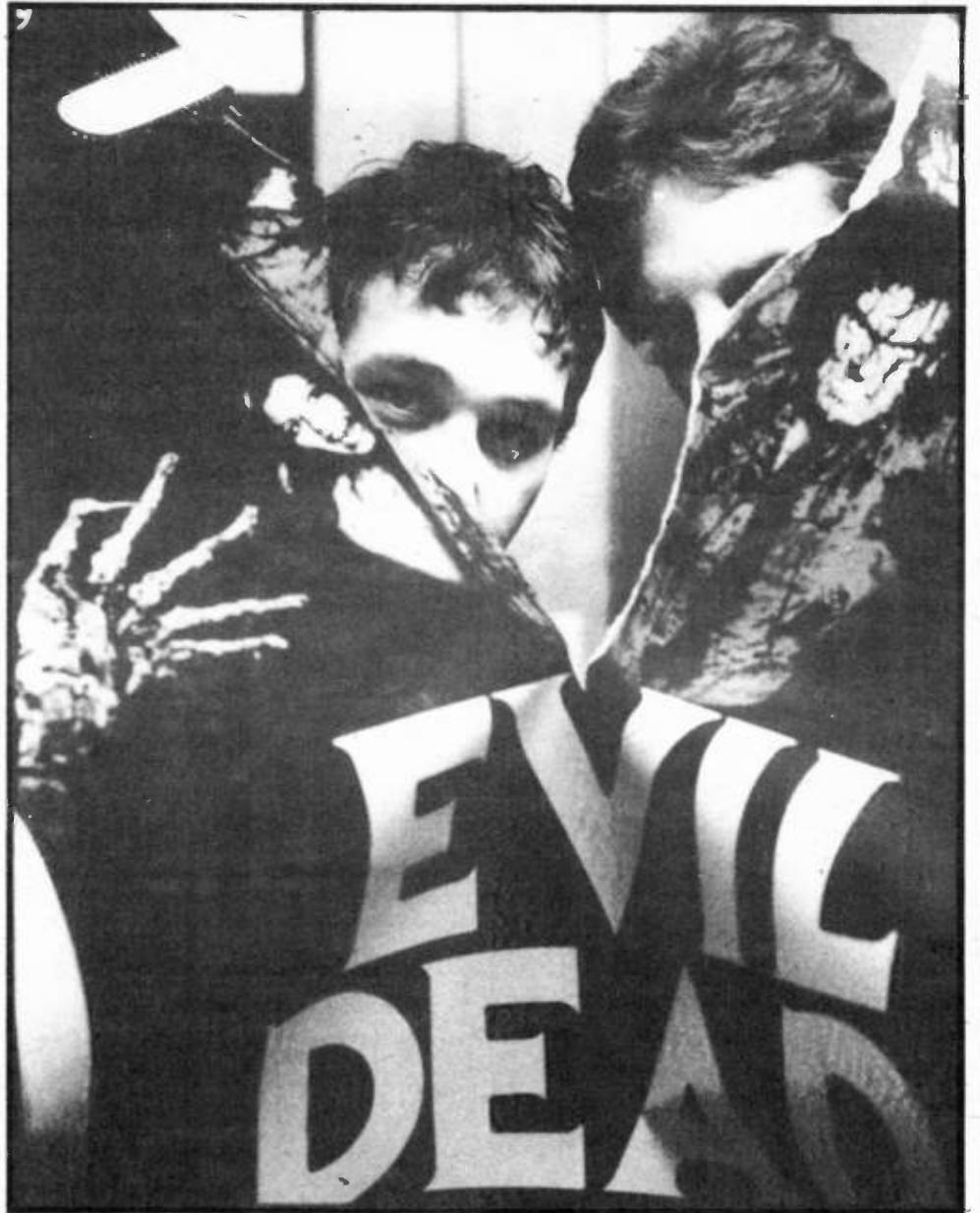
"We like the obvious people," puts in Tapert. Robert seems to be taking the mogul's role in his stride. "Romero, Cronenberg... actually *Jaws* is the scariest movie I know. When the shark gets the girl at the beginning — that's horrible!"

"My stomach hurt after I saw *The Hills Have Eyes*," admits Sam. "There's a scene in that where the *Jaws* poster is ripped in half, as if to say — this is *real* horror. So we used a ripped *Hills Have Eyes* poster in our movie."

Are they concerned that *Evil Dead* might simply be piled in with the proliferation of garbage horror picture?

Tapert: "I think it's some distance from the nasties. I don't think people will class it with the *Driller Killers* because it's so far removed from them — they have violence on human beings glorified in some way, and that's not what *Evil Dead* is about."

Raimi: "I don't care how it's classed as long as the individual experience of watching it is



The meek and the mild: Sam Raimi (left) and Robert Tapert.

fun. Classifications like 'trash aesthetic' aren't made by people who movies are made for. I think European audiences are a little too polite when they're watching, though. When they scream it's like a sneeze. American audiences are less restrained. It's like a hockey game. They had to carry someone out at one of the European Festival screenings, though."

The financial side of the production reads out like a similar case of inspired amateurism. Half a million dollars was scratched together from myriad backers, many doors were knocked on, a deal of worry was sweated through.

"If we ever had an offer from a major studio we'd probably use it as leverage to get money

by ourselves. You get yourself in all kinds of trouble with big studios. It's good when you have complete control over your own project — big studios are good for *distribution* but not necessarily the original financing. Then you have 85 people going over your script, you're fighting with ad people...they would *never* have approved *Evil Dead*! You have to make sure you can get it on television, have a hit soundtrack. Everything! When they drove the car up to the house, The Pretenders would've had to be on the radio!"

"If I could change *Evil Dead* now I'd have to rewrite the script. Our next picture is *Relentless*, a crime movie set in Detroit. It's the

CONTINUES PAGE 33

Bryan Ferry and Roxy Music. Robin Denselow chats to Ferry in a preview of Monday's concert. (BBC2)
Sight And Sound In Concert. Randy Newman, live in Slough. (BBC2)

SUNDAY 27 FEBRUARY

The Avengers. Steed and Emma discover £50,000-worth of diamonds inside a man's stomach. De Beers takes out a claim on his innards. (C4)
Kean. Ben 'Ghandi' Kingsley stars in this bio-play about Edmund Kean, king of the Victorian stage. (C4)

South Bank Show. Still one of the better attempts at covering 'The Arts' on TV; this one looks at the work of David Puttnam and Bill Forsyth, whose likeable *Local Hero* hits the big screen in a week or two. (ITV)

Don't Look Now (Nicolas Roeg 1973). The one unmissable film of the week. Donald Sutherland and Julie Christie star as the bereaved parents haunted by the ghost of their dead child in Roeg's striking psychic thriller. Only worth watching in colour, mind — monochrome viewers will be completely mystified by events. (BBC2)

MONDAY 28 FEBRUARY

Whatever You Didn't Get. The first of the final four *Whatever You Wants* features more music from bands that have appeared in the series: Depeche Mode, SLF, Weekend, Meteors and The Birthday Party. Presumably we still won't get that film about unemployment... (C4)

The Truth Game. At Last The Armageddon Show. Pilger's documentary about governmental manipulation of the 'facts' about nuclear power finally gets a screening, though you'd be hard pushed to find any mention of it in Thames TV's press programme notes. The cold feet of the media march ever on! (ITV)
Roxy Music. Filmed in concert in an old Roman amphitheatre in France. (BBC2)

Riverside. Sex Gang Children provide the music; Lynval Golding, David Grant, Virgin's Simon Draper and Rough Trade's Peter Walmsley discuss record company deals. (BBC2)

TUESDAY 1 MARCH

This Island Earth (Joseph Newman 1955). Above-average entry in the 'SF Film Festival' season (which could do with a few more flicks of the calibre of *Forbidden Planet* and *Bodysnatchers*). Aliens hijack a brilliant scientist to help them ward off attack from another lot of aliens. Could get confusing... (BBC2)
Arena. British premiere of the Twyla Tharp/David Byrne collaboration *The Catherine Wheel*. Says Twyla of her ballet: "The first element was actually the pineapple...I started connecting the abstract form and it moved itself around until finally I could make an association in my mind between the form of a Catherine Wheel making itself into the form of a pineapple slice. The pineapple slice making itself into a pineapple and then a pineapple making itself into a bomb and consequently one instrument of torture turned into another." She gets paid for this? (BBC2)

WEDNESDAY 2 MARCH

The Munsters. Grandpa helps Eddie with another school project and ends up in a space research lab disguised as a bat. Sounds promising. (C4)
The Switchboard Operator (Dusan Makejev 1967). Early feature (his second) by the Yugoslav director of *WR: Mysteries Of The Organism* and the more recent *Montenegro*. Even then, it seems, Makejev was obsessed with sex: *The Switchboard Operator* mixes lectures on sex and criminology with a fictional narrative concerning the love affair between the eponymous telephonist (Eva Ras) and a sanitary inspector(!) played by the fascinatingly named Slobodan Aligrudic. Sounds like fun — in parts, at least. But then, Makejev is one of the few directors able to leaven sexual politics with laughter. (C4)
Bones. Sounds bizarre — bluesman Taj Mahal visits Bones, an old man with a curious gift for playing the bones. (C4)
Barney Miller. Problems for Barney and the boys as new detective Dorsey arrives, firmly believing he's the only honest cop in the precinct. Still head and shoulders above every other sitcom on the box. (ITV)

Frank Galvin has one last chance to do something right.

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NME READERS' POLL



THE JAM: best group, live act, event of the year, single, album, male singer, songwriter, best dressed male, haircut, most wonderful human being, guitar bass, drums. Pic: Anton Conijn

the group

1. THE JAM
2. SIMPLE MINDS
3. THE CLASH
4. SIOUXSIE & THE BANSHEES
5. ABC
6. ECHO & THE BUNNYMEN
7. ELVIS COSTELLO & THE ATTRACTIONS
8. THE STRANGLERS
9. NEW ORDER
10. U2
11. JAPAN
12. DEXYS MIDNIGHT RUNNERS
13. THE CURE
14. YAZOO
15. MADNESS
16. THE FALL
17. BAUHAUS
18. KID CREOLE & THE COCONUTS
19. BIRTHDAY PARTY
20. SHALAMAR

male singer

1. PAUL WELLER
2. ELVIS COSTELLO
3. BILLY MACKENZIE
4. BOY GEORGE
5. DAVID BOWIE
6. IAN McCULLOGH
7. JOE STRUMMER
8. JIM KERR
9. MARC ALMOND
10. ROBERT WYATT
11. PETER MURPHY
12. MARTYN FRY
13. ROBERT SMITH
14. DAVID SYLVAIN
15. HUGH CORNWELL
16. MARVIN GAYE
17. BONO
18. KEVIN ROWLANDS
19. BRYAN FERRY
20. MARK E. SMITH

female singer

1. SIOUXSIE SIOUX
2. ALF
3. GRACE JONES
4. MARI WILSON
5. CARMEL
6. TRACEY THORN
7. KATE BUSH
8. CLARE GROGAN
9. BOY GEORGE
10. DIONNE WARWICK
11. KIM WILDE
12. CHRISSIE HYNDE
13. NINA SIMONE
14. TOYAH
15. ALISON STATTON
16. ANNABELLA LU WIN
17. DONNA SUMMER
18. JENNY BELLESTAR
19. EVELYN KING
20. LESLEY WOODS



SIOUXSIE: female singer, best dressed female, best dressed sleeve. Pic: Anton Conijn

creep of the year

1. MARGARET THATCHER
2. BOY GEORGE
3. RONALD REAGAN
4. PAUL WELLER
5. PETER POWELL
6. SIMON LE BON
7. KEVIN ROWLANDS
8. MARC ALMOND
9. MARTIN FRY
10. STEVE WRIGHT
11. NICK HEYWOOD
12. E.T.
13. SHAKING STEVENS
14. ADAM ANT
15. RENEE & RENATO



THATCHER: creep of the year.

most wonderful human being

1. PAUL WELLER
2. KEN LIVINGSTONE
3. JOHN PEEL
4. RICK MAYALL
5. DAVID BOWIE
6. ELVIS COSTELLO
7. YOSSER HUGHES
8. E.T.
9. BOY GEORGE
10. JOE STRUMMER
11. POPE JOHN PAUL
12. CAPTAIN SENSIBLE
13. TONY BENN
14. DAVID SYLVAIN
15. SIOUXSIE

songwriter

1. PAUL WELLER
2. ELVIS COSTELLO
3. STRUMMER/JONES
4. MARTIN FRY
5. GREEN GARSIDE
6. DAVID SYLVAIN
7. JIM KERR
8. SIOUX/SEVERIN
9. DIFFORD/TILBROOK
10. KEVIN ROWLANDS
10. MARK E. SMITH

singles

1. TOWN CALLED MALICE/The Jam
2. THE MESSAGE/Grandmaster Flash
3. BEAT SURRENDER/The Jam
4. TEMPTATION/New Order
5. SHIPBUILDING/Robert Wyatt
6. COME ON EILEEN/Dexys Midnight Runners
7. THE BITTEREST PILL/The Jam
8. STORY OF THE BLUES/Wah
9. STRAIGHT TO HELL/The Clash
10. MAD WORLD/Tears For Fears
11. GOLDEN BROWN/The Stranglers
12. PARTY FEARS TWO/Associates
13. THE LOOK OF LOVE/ABC
14. BACK OF LOVE/Echo & The Bunnymen
15. SEXUAL HEALING/Marvin Gaye
16. GHOSTS/Japan
17. DO YOU REALLY WANT TO HURT ME/Culture Club
18. THE BOILER/Specials AKA & Rhoda
19. PROMISED YOU A MIRACLE/Simple Minds
20. SAY HELLO WAVE GOODBYE/Soft Cell

long players

1. THE GIFT/Jam
2. COMBAT ROCK/The Clash
3. NEW GOLD DREAM/Simple Minds
4. IMPERIAL BEDROOM/Elvis Costello
5. LEXICON OF LOVE/ABC
6. DIG THE NEW BREED/Jam
7. A KISS IN THE DREAMHOUSE/Siouxsie & The Banshees
8. TOO RYE AY/Dexys Midnight Runners
9. PORNOGRAPHY/The Cure
10. SONGS TO REMEMBER/Scritti Politti
11. UPSTAIRS AT ERIC'S/Yazoo
12. KISSING TO BE CLEVER/Culture Club
13. SULK/Associates
14. HAPPY FAMILIES/Blancmange
14. LOVE OVER GOLD/Dire Straits
16. PETER GABRIEL 4/Peter Gabriel
16. HEX ENDUCTION HOUR/The Fall
18. LA FOLIE/The Stranglers
18. GARLANDS/The Cocteau Twins
18. JUNKYARD/Birthday Party
18. AVALON/Roxy Music

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- | | |
|--|--|
| P4417 AC/DC — Let's get it up | P3094 IRONHORSE — Sweet Louise |
| P3421 BAD MANNERS — Special brew | P2668 BILLY JOEL — All for Leyna |
| P4177 — Walkin' in the sunshine | 2218 ELTON JOHN — Crazy water |
| P4178 — Buona sera (don't be angry) | (P)952 K.C. & SUNSHINE BAND — Boogie shoes |
| P4574 — Got no brains | 3543 KELLY MARIE — Loving just for fun |
| 2710 BARRON KNIGHTS — A taste of aggro | 3768 — Hot love |
| 2409 BEACH BOYS — Sumahama | P2462 LENE LOVICH — Bird song |
| 143 MAGGIE BELL — Hazel | P3874 — New toys |
| 4074 MIKE BERRY — Memories | 2200 NICK LOWE — Cruel to be kind (hit version) |
| (P)3642 BOOMTOWN RATS — The elephant's graveyard | (P)3111 — Crackin' up |
| P4077 BOW WOW WOW — Prince of darkness | P2675 M — That's the way the money goes |
| 235 BRIGHOUSE & RASTRICK BRASS BAND — The floral dance | P2271 BONEY M — Gotta go home |
| P3942 BUCKS FIZZ — Piece of the action | (P)2543 — I'm born again |
| P4079 — One of those nights | P2676 — My friend Jack |
| P4503 — My camera never lies | 3115 — Hokey, hokey, it's a holiday |
| 3825 TONY CAPSTICK — Capstick comes home | (P)3799 — Children of paradise |
| (P)2095 CHIC — My feet keep dancing | 2806 MANKIND — Dr Who |
| 2418 — My forbidden lover | P3879 KEITH MARSHALL — Only crying |
| P2901 — I want your love | 1103 MARY MASON — Any way that you want me |
| 2903 JOHN COOPER CLARKE — Gimmix play loud | (P)2547 MATCHBOX — Buzz buzz a diddle it |
| P387 COCO — Bad old days | (P)3281 — Midnight dynamos |
| P3831 PHIL COLLINS — I missed again | (P)3485 — When you ask about love |
| 2334 ELVIS COSTELLO — This year's girl | P3883 — Over the rainbow/You belong to me |
| 3433 ROGER DALTREY — Without your love | (P)3880 — Babes in the wood |
| (P)2244 DARTS — Duke of Earl | 1127 GEORGE MCCRAE — I ain't lyin' |
| P3657 — Sh'boom/White christmas | P3914 SUGAR MINOTT — Good thing going |
| P4512 DOLLAR — Give me back my heart | 3121 MELBA MOORE — Pick me up I'll dance |
| P4204 DOOLEYS — And I wish | 2684 ANNE MURRAY — Daydream believer |
| P2434 EAGLES — Heartache tonight | 5188 MUSIC FOR PLEASURE — The human factor |
| P3439 EARTH WIND & FIRE — Let me talk | 3553 OLIVIA NEWTON-JOHN & CLIFF RICHARD — Suddenly |
| 2158 DAVE EDMUNDS — Deborah | P3890 HAZEL O'CONNOR — D-Days |
| P2436 — Crawling from the wreckage | P4138 — We're all grown up |
| P3588 BRITT EKLUND — Do it to me | 1266 MIKE OLDFIELD — Portsmouth |
| (P)2437 ELECTRIC LIGHT ORCHESTRA | 1267 — William Tell Overture |
| — Don't bring me down | P4809 OZZY OSBOURNE — Over the mountain |
| — Shine a little love | 3475 OZZY OSBOURNE'S BLIZZARD |
| P3074 — I'm alive | OF OZ — Crazy train |
| P3241 — All over the world | 3555 — Mr Crowley |
| (P)3662 — Don't walk away | 1297 KELLIE PATTERSON — If it don't fit don't force it |
| P4210 — Twilight | (P)2091 POINTER SISTERS — Everybody is a star |
| 4349 — Ticket to the moon | 4260 POLICE — Invisible sun |
| P2765 LOUISA FERNANDEZ — Lay love on you | P2691 PRIMA DONNA — Love enough for two |
| 2096 FIDDLERS DRAM — Daytrip to Bangor | 3699 RACEY — Runaround Sue |
| P2167 FLYING LIZARDS — TV | 1436 RAMONES — Don't come close |
| 2922 FOREIGNER — Blue morning, blue day | 3397 — She's the one |
| P3530 JOHN FOX — Miles away | 1481 REPARATA — Shoes |
| P4101 — Europe after the rain | 1470 JONATHAN RICHMAN — Egyptian reggae |
| P2769 DEAN FRIEDMAN — Lydia | 1471 — The morning of our lives |
| 3446 GILLAN — Trouble | 1547 ROSE ROYCE — Love don't live here any more |
| (P)2658 GIRL — Hollywood tease | 3707 ST. WINIFRED'S SCHOOL CHOIR |
| (P)4223 GARY GLITTER — And then she kissed me | — There's no one quite like Grandma |
| 751 ANDREW GOLD — Thank you for being a friend | P2501 SECRET AFFAIR — Let your heart dance |
| 2927 G.Q. — Disco nights | 1617 SHOWADDYWADDY — Trocadero |
| (P)4227 HEADBANGERS — Status rock | 1820 — You got what it takes |
| 3534 HIGH SOCIETY — I never go out in the rain | 1621 — Dancin' party |
| 859 IMPERIALS — Who's gonna love me | |

SINGLES

All the records listed below are 40p each, 12 for £4 or £20 for £6.
 Please give alternatives if possible.

- | | |
|---|--|
| 1622 — I wonder why | (P)3721 BARBRA STREISAND & BARRY GIBB — Guilty |
| 1623 — A little bit of soap | 1780 STYLISTICS — Sing baby sing |
| (P)2303 — Sweet little rock 'n' roller | (P)1783 SUBURBAN STUDS — No faith/questions |
| (P)2506 — A night at Daddy Gee's | P2608 DONNA SUMMER — On the radio |
| 3144 — Remember then | P3502 — The wanderer |
| P3402 SKIDS — Circus games | 4299 TIGHT FIT — Back to the sixties part 2 |
| P3711 — Women in winter (with free comic book) | 2526 TOURISTS — I only want to be with you |
| P4843 — Goodbye civilian | P2610 — So good to be back home again |
| 3568 SLADE — When I'm dancin', I ain't fightin' | P3328 PETE TOWNSHEND — Let my love open the door |
| 3904 — Wheels ain't coming down | P2316 BONNIE TYLER — Married men |
| P3151 PATTI SMITH GROUP — Frederick | P3333 VAPORS — News at ten |
| 1678 DAVID SOUL — Going in with my eyes open | 2985 VIOLINSKI — Clog dance |
| (P)1680 — Let's have a quiet night in | 4307 TREVOR WALTERS — Love me tonight |
| P2509 SPARKS — Tryouts for the human race | 3413 SUE WILKINSON — You gotta be a hustler |
| 4289 STARTURN — Starturn on 45 (Pints) | 2042 STEVIE WONDER — Heaven help us all |
| P2602 AMI STEWART — Paradise Bird/The Letter | (P)2053 — Another star |
| P3407 AMI STEWART & JOHNNY BRISTOL — My guy/My girl | P2537 — Send one your love |
| 1762 ROD STEWART — Ole Ola | 3579 XTC — Towers of London |
| (P)2862 — Ain't love a bitch | 2073 YES — Goin' for the one |
| 3568 — Passion | (P)2074 — Don't kill the whale |
| P4849 — Little Miss Understood | |
| 2863 STREET BAND — Toast/Hold on | |

All the records listed below are 60p each, 10 for £5 or 20 for £9.
 Please give alternatives if possible.

- | | |
|--|--|
| 13 ABBA — Summer night city | (P)530 EAGLES — Take it easy(live) |
| P2701 — Chiquitita | 535 — Life in the fast lane |
| 3044 — Does your mother know | P2154 — The long run |
| 4901 AFRICA BAMBATA & SOUL SONIC FORCE — Planet rock | P2753 — Please come home for Christmas |
| 26 ALTHIA & DONNA — Uptown top ranking | P2366 EARTH WIND & FIRE — Star |
| (P)4072 ANEKA — Japanese boy | 2754 — September |
| (P)4175 — Little lady | P4717 ECHO & BUNNYMEN — The back of love |
| 3223 ANGELWITCH — Sweet danger | (P)546 EDDIE & HOT RODS — Quit this town |
| 2624 APRIL WINE — I like to rock | P3841 DAVE EDMUNDS — Almost Saturday night |
| P2113 JOAN ARMATRADE — Rosie | (P)561 ELECTRIC LIGHT ORCHESTRA — Telephone line |
| P3224 — Me, myself, I | 562 — Turn to stone |
| 2221 AVERAGE WHITE BAND — When will you be mine | 564 — Wild west hero |
| (P)3048 — Walk on by | 565 — Sweet talkin' woman |
| 58 BACHMAN-TURNER OVERDRIVE | 2160 — It's over |
| — Roll on down the highway | 2161 — Night rider |
| 3632 BAD MANNERS — Lorraine | P2439 — Confusion/Last train to London |
| 62 BADFINGER — Come and get it | 4086 — Hold on tight |
| 63 — No matter what | 4718 — That's the way life's meant to be |
| 64 — Day after day | P571 SHIRLEY ELLIS — Name game/Clapping song/Nitty gritty |
| 2709 BARBRA & NEIL — You don't bring me flowers | 580 ENGLAND DAN & JOHN FORD COLEY — Nights are forever |
| P74 J.J. BARRIE — No charge | 3955 ENIGMA — Ain't no stopping |
| 3634 BARRON KNIGHTS — Never mind the presents | 4097 — I love music |
| P2222 BEACH BOYS — God only knows | P4031 EURYTHMICS — I'm never gonna cry again |
| 3050 — Here comes the night | P3843 EXPRESSOS — Tango in mono |
| P3342 BEAT — Best friend - Stand down Margaret | 602 FACES — Cindy incidentally |
| P4892 BELLE STARS — Iko iko | P3589 MARIANNE FAITHFULL — Broken English |
| 149 GEORGE BENSON — Gonna love you more | P5028 SUSAN FASSBENDER — Twilight Cafe |
| P3343 — Give me the night | (P)3529 WILTON FELDER — Inherit the wind |
| 3637 MIKE BERRY — If I could only make you care | P4596 FIXX — Stand or fall |
| 164 BILBO — She's gonna win | 633 ROBERTA FLACK & DONNY HATHAWAY — The closer I get |
| P3638 BLACK SABBATH — Die young | 3246 — Back together again |
| P3424 BLACK SLATE — Amigo | (P)4351 FOGWELL FLAX — One nine for Santa |
| 3639 — Boom boom | 641 FLEETWOOD MAC — Rhiannon |
| P2357 BLONDIE — Dreaming | P2368 — Tusk |
| 3940 GARY US BONDS — This little girl | 3007 — You make loving fun |
| 3818 GRAHAM BONNET — Night games | (P)3846 — Not that funny/Think about me |
| 3941 — Lie | P2255 FLYING LIZARDS — Money |
| 2414 BOOMTOWN RATS — Diamond smiles | P4599 — Summertime blues |
| P4331 BOW WOW WOW — Go wild in the country | 2653 DAN FOGELBERG — Longer |
| 212 DAVID BOWIE — John, I'm only dancing | P4722 FOREIGNER — Love on the telephone |
| P2128 — Alabama song | 4851 — Dirty white boy |
| 2233 — D.J. | 4517 FOUR TOPS — Tonight I'm gonna love you all over |
| P2716 — Breakin' glass (E.P.) | P2655 JOHN FOX — No-one driving |
| P3518 — Fashion | P3370 — Burning car |
| P4330 — Wild as the wind | (P)4216 ARETHA FRANKLIN & GEORGE BENSON — Love all the hurt away |
| (P)4501 — Baal's hymn | P3759 FRESHIES — I'm in love with a girl |
| 2719 BRECKER BROTHERS — East river | (P)4217 FUN BOY THREE — The lunatics have taken over the asylum |
| 232 BRENDON — Gimme some | 2257 ART GARFUNKEL — Since I don't have you |
| 241 BROTHER TO BROTHER — In the bottle | 2771 LEIF GARRETT — I was made for dancin' |
| (P)4335 TOM BROWNE — Fungi mama | 2924 GARY'S GANG — Keep on dancing |
| P4188 BUDGIE — Keeping a rendezvous | 3083 — Let's love dance tonight |
| P4584 CAN — I want more | 707 MARVIN GAYE — Got to give it up |
| 4702 CAPTAIN SENSIBLE — Happy talk | 4521 GEORDIE — Don't do that |
| CARS — Just what I needed | P4947 G FORCE — Hot Gossip |
| 307 DAVID CASSIDY — Cherish | P4948 — White Knuckles/Rockin' & Rollin' |
| 308 — Could it be forever | 2259 GIBSON BROS — Ooh what a life |
| (P)2360 CATS UK — Luton Airport | 4221 GIDEA PARK — Seasons of gold |
| 313 CERRONE — Supernature | P3250 GILLAN — Sleeping on the job |
| (P)4339 CHAS & DAVE — Stars over 45 | P3760 — Mutually assured destruction |
| P325 CHIC — Everybody dance/Dance, dance, dance | P4312 GIRL — Do you love me |
| P2731 — La freak | P4355 GARY GLITTER — All that glitters |
| 4815 JIMMY CLIFF — Wild world | 760 ANDREW GOLD — How can this be love |
| (P)4507 ALICE COOPER — Seven and seven is | 4356 GOOMBAY DANCE BAND — Sun of Jamaica |
| (P)2143 ELVIS COSTELLO — I can't stand up for falling down | P3762 VAN HALEN — And the cradle will rock |
| 2644 — Hi fidelity | 5118 — Dancing in the street |
| (P)3947 RANDY CRAWFORD — You might need somebody | 3533 DARYL HALL & JOHN OATES |
| P4088 — Rainy night in Georgia | 781 HERBIE HANCOCK — I thought it was you |
| P4342 — Imagine | 2778 — You bet your love |
| P4710 — One hello | 2445 STEVE HARLEY — Freedom's prisoner |
| (P)3948 KID CREOLE — Me no pop I | P2928 GEORGE HARRISON — Blow awa, |
| P4713 DANA — I feel love coming on | P3958 — All those years ago |
| P3237 DARTS — Let's hang on | 2178 RUPERT HOLMES — Escape |
| 4314 PAUL DAVIDSON — Midnight rider | P2261 HOT CHOCOLATE — Going through the motions |
| 5114 DECOUPAGE — Puerto Rico | P4230 PHYLLIS HYMAN — You sure look good to me |
| (P)3950 KIKI DEE — Perfect timing | P2450 JANIS IAN — Fly too high |
| P4026 DEPARTMENT S — Going left right | P4735 IGGY POP — Loco mosquito |
| 2741 NEIL DIAMOND — Play me | P4525 JULIO IGLESIAS — Quiereme mucho (yours) |
| 3752 — Hello again | 2184 INMATES — The walk |
| P4200 DIRE STRAITS — Tunnel of love | 3378 MICHAEL JACKSON — Girl friend |
| 4344 KEN DODD — Hold my hand | (P)4113 — We're almost there |
| 3753 JOE DOLCE — Shaddup your face | 2786 MICK JACKSON — Weekend |
| (P)2745 DOLL — Desire me | 2787 JACKSONS — Destiny |
| P2429 DOLLAR — I want to hold your hand | 4234 JAM — Absolute beginners |
| P4511 — Ring ring | |
| P3072 DOOLEYS — Wanted | |
| (P)3437 — Body language | |
| 500 DON DOWNING — Lonely days, lonely nights | |
| P3438 IAN DURY — I want to be straight | |
| P3953 BOB DYLAN — Precious angel | |
| P4206 — Man gave names to all animals | |
| P4207 — Saved | |

All the records listed below are 60p each, 10 for £5 or 20 for £9.
Please give alternatives if possible.

P4237 AL JARREAU -We're in this love together
4743 JOAN JETT -You don't know what you've got
P5036 BILLY JOEL -Don't ask me why
3451 ELTON JOHN -Sartorial Eloquence
4115 AL JOLSON -My mammy
(P)3673 BARBARA JONES -Just when I needed you most
P4746 GEORGE JONES & ELVIS COS-TELLO -Stranger in the house
P3380 GRACE JONES -Private life
P5037 -La vie en rose
P941 JANIS JOPLIN -Me & Bobby McGee
2669 JUDAS PRIEST -Living after midnight
4367 KASENETZ KATZ SINGING ORCHESTRAL CIRCUS -Quick Joey Small
949 K.C. & SUNSHINE BAND -Sound your funky horn
950 -Queen of clubs
951 -Get down tonight
P2098 -Please don't go
(P)2798 CHAKA KHAN -I'm every woman
4239 EVELYN 'CHAMPAGNE' KING -If you want my love
4449 KISS -World without heroes
P5099 -Sure know something
P5100 -Shandi
P5101 - (Peter Criss) - Don't you let me down
P5102 - (Paul Stanley) - Hold me touch me
P5103 - (Gene Simmons) - Radioactive
P2458 KNACK -Good girls don't
P2195 KOOL & GANG -Too hot
3455 KORGIS -If its all right with you
3456 LAMBRETTAS -Another day, another girl
P4949 LANDSCAPE -European Man
(P)3868 JOHN LENNON -Watching the wheels
(P)3194 JERRY LEE LEWIS -High school confidential
1028 LINDISFARNE -Juke box gypsy
(P)4118 LINX -So this is romance
(P)3648 LIQUID GOLD -The night, the wine, & the roses
4120 LITTLE RICHARD -Slippin' & slidin'
(P)2672 JOHNNY LOGAN -What's another year
(P)3110 LENE LOVICH -Say when!
1048 NICK LOWE -Love the sound of breaking glass
3875 PHIL LYNOTT -Yellow pearl
(P)2542 M -Moonlight & Musak
1056 BONEY M -Sunny
1057 -Ma Baker
1080 -Rasputin
4245 MADNESS -Shut up
3385 MAGAZINE -Sweetheart contract
P4127 MAGNUM -Changes (Remix/Live)
1071 MANHATTAN TRANSFER -Walk in love
P1072 -On a little street in Singapore
2342 BARRY MANILOW -Looks like we made it
2805 -Could it be magic
P4246 -Let's hang on
P4532 -Ready to take a chance
P3739 BARBARA MARKAY -It's all right to fuck all night
1088 GUY MARKS -Loving you has made me bananas
P3277 BOB MARLEY & WAILERS -Survival/Wake up and live
P4816 -Redemption song
P4817 -Natural mystic
(P)1094 MARSHALL HAIN -Comin' home
P4752 MATCHBOX -One more Saturday night
5130 -Angels on Sunday
5132 -Riding the night
2273 JOHNNY MATHIS -Gone, gone, gone
2101 PAUL MCCARTNEY (& WINGS) -Wonderful Christmas time
3979 KIRSTY MCCOLL -There's a guy works down the chip shop
P3027 MEMBERS -Offshore banking business
P4535 MOBILES -Amour, amour
(P)4131 MODERN ROMANCE -Everybody salsa
(P)4251 -Ay ay ay ay moosey
(P)3388 MODETTES -Paint it black
1192 DOROTHY MOORE -I believe you
(P)3468 MOTELS -Whose problem
(P)3885 -Days are O.K.
P1196 MOTORS -Forget about you
1208 MUD -Lean on me
P3285 BILL NELSON -Do you dream in colour
P3981 -Youth of a nation on fire
P2382 NEW MUSIK -Straight lines
P2550 -Living by numbers
(P)3888 JUICE NEWTON -Angel of the morning
3469 OLIVIA NEWTON-JOHN -Magic
(P)4135 STEVIE NICKS -Stop draggin' my heart around
2383 NOLANS -Spirit, body & soul
(P)3008 NOTTS FOREST -We've got the whole world in our hands
P3471 GARY NUMAN -I die, you die
P4137 -She's got claws
(P)2553 BILLY OCEAN -Are you ready
P4255 HAZEL O'CONNOR -Hanging around
1268 MIKE OLDFIELD -Cuckoo song
4824 -Arrival
P4625 -Sheba
(P)3777 YOKO ONO -Walking on thin ice
4139 ORCHESTRAL MANOEUVRES IN THE DARK -Souvenir
1278 DONNY OSMOND -Why/lonely boy
3778 OSMONDS -Down by the lazy river
(P)3690 OTTAWAN -You're OK
3691 ROBERT PALMER -Looking for clues
P4541 GRAHAM PARKER -Temporary beauty
3779 DOLLY PARTON -9 to 5
(P)3692 PASSIONS -I'm in love with a German film star
P4783 -Africa mine
4544 PLUTO -Your honour
P3891 POLECATS -John I'm only dancing

3479 POLICE -Don't stand so close to me
(P)3694 -De do do do, de da da da
(P)4386 -Spirits in the material world
4263 PORTSMOUTH SINFONIA -Classical muddly
P1332 PRATT & MCLAIN -Happy days
P2689 PRELUDE -Platinum blonde
2103 ELVIS PRESLEY -It won't seem like Christmas without you
1395 BILLY PRESTON -That's the way God planned it
P2690 PRETENDERS -Talk of the Town
(P)3780 -Message of love
P4264 -Day after day
P1398 ALAN PRICE -Just for you
P3894 PUBLIC IMAGE LTD -Flowers of romance
2385 QUADS -There must be thousands
P4950 QUARTZ -Street Fighting Lady
3557 SUZI QUATRO -Rock hard
3296 QUEEN -Play the game
(P)3781 EDDIE RABBIT -I love a rainy night
(P)3700 RAINBOW -I surrender
1480 RENAISSANCE -Northern lights
P2491 CLIFF RICHARD -Hot shot
4269 -Daddy's home
P3299 B.A. ROBERTSON -To be or not to be
(P)4270 B.A. ROBERTSON & MAGGIE BELL -Hold me
(P)4547 SMOKEY ROBINSON -Tell me tomorrow
1521 LINDA RONSTADT -It's so easy
(P)4053 ROSE TATTOO -Rock 'n' roll outlaw
(P)3898 DIANA ROSS -One more chance
(P)4393 -Mirror mirror
(P)4384 -Tenderess
2838 DIANA ROSS & MICHAEL JACKSON -Ease on down the road
3561 ROXY MUSIC -Same old scene
4273 ROYAL PHILHARMONIC ORCHESTRA -Hooked on can-can
P2499 ROSE ROYCE -Is it love you're after
P2388 RUTS -Something that I said
(P)3404 S.O.S. BAND -Take your time
1567 SAMANTHA SANG -Emotions
3307 SAXON -Backs to the wall
P4549 LEO SAYER -Have you ever been in love
P2391 SECRET AFFAIR -Time for action
P3036 SEX PISTOLS -Silly thing/Who killed Bambi
P2889 SHAM 69 -Tell the children
3495 SHOWADDYWADDY -Why do lovers break each others hearts
3709 -Blue moon
(P)3993 -Multiplication
1627 SILVER CONVENTION -Get up & boogie
P2349 SIMON & GARFUNKEL -My little town
P2395 SKIDS -Charade
3712 SLADE -Christmas ear bender
P3785 -I'm a rocker
(P)4282 -Lock up your daughters
P4556 -Ruby red
P4885 -Knuckle sandwich
P3313 GRACE SLICK -Dreams
1658 SLIK -Forever and ever
3152 SNIFF & TEARS -Driver's seat
3996 RED SOVINE -Teddy bear
P3714 SPANAU BALLET -The freeze
P3907 -Muscle bound/Glow
4397 -She loved like diamond
2307 BILLIE JOE SPEARS -I will survive
1694 SPINNERS -Ghetto child
P3316 -Cupid/I've loved you for a long long time
1699 STAPLE SINGERS -I'll take you there/If you're ready
P4160 STARTRAX CLUB DISCO -Startrax Club Disco
5104 CAT STEVENS -Can't keep it in
2859 RAY STEVENS -Misty
(P)4291 DAVE STEWART & BARBARA GASKIN -It's my party
P1759 ROD STEWART -I don't want to talk about it
P1760 -You're in my heart
(P)2881 -Do you think I'm sexy?
3319 - (If loving you is wrong) I don't want to be right
(P)3718 -My girl
1763 STEPHEN STILLS -Love the one you're with
(P)3409 NICK STRAKER BAND -A walk in the park
P4402 STRANGLERS -Golden brown
1782 STYLISTICS -Can't help falling in love
P1786 DONNA SUMMER -Could it be magic
(P)1788 -Down deep inside
P1782 -I love you
P1793 -Rumour has it
(P)1795 -The last dance
P2311 -Bad girls
P2977 -Heaven knows
P3161 -Hot stuff
(P)3323 -Sunset people
(P)2885 SUPERMAN -Theme from
P2400 SUPERTRAMP -Goodbye stranger
4819 SUPREMES -Supremes medley
3504 SWEET PEOPLE -And the birds were singing
2867 SYLVESTER -Dance (disco heat)
1828 SYLVIA -Pillow talk
P2609 SYMARIP -Skinhead moonstomp
P3603 TALKING HEADS -Life during wartime
P3915 -Houses in motion
1846 T CONNECTION -Do what you wanna do
P4164 THIN LIZZY -Trouble boys
1881 RUFUS THOMAS -Do the funky chicken
P3793 HARRY THUMANN -Underwater
4006 TOM TOM CLUB -Wordy rappinghoo
1890 TONIGHT -Drummer man
P2998 PETE TOWNSHEND -Rough boys
P4814 TOYAH -Ieya
1896 TRAMMPS -Hold back the night
4409 TWEETS -Let's all sing like the birdies sing
(P)4563 TYGERS OF PAN TANG -Love potion No. 9

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P4008 U.B.40 -Don't slow down/Don't let it pass you by
P4790 U.F.O. -Back into my life
P3575 U.K. SUBS -Party in Paris
4304 ULTRAVOX -Voice
P2528 UNDERTONES -You've got my number
P4584 U2 -A celebration
1929 FRANKIE VALLI -Fallen angel
2983 -My eyes adored you
P4065 VANGELIS -Heaven & hell
3176 VILLAGE PEOPLE -Go West
P3410 -Can't stop the music
(P)2617 NARADA MICHAEL WALDEN -Tonight I'm alright
4566 WAR -You got the power
3178 ANITA WARD -Ring my bell
4896 JENNIFER WARNES -Right time of the night
(P)5006 WHITE & TORCH -Parade
(P)1 ABBA -Waterloo
6 -Mama mia
7 -Fernando
(P)9 -Money, Money, Money
10 -Knowing me, knowing you
11 -The name of the game
12 -Take a chance on me
2092 -I have a dream
P2403 -Gimme gimme gimme
(P)3336 -Winner takes it all
P4321 -One of us
P4414 -Head over heels
P5013 -The day before you came
5105 -Under attack
P3807 ADAM & ANTS -Stand & deliver
P4171 -Prince Charming
P4322 -Ant rap
P4418 -Deutsche girls
P4491 -Antmusic E.P.
P4900 -Friend or foe
4172 ARTHUR ADAMS -You got the floor
P4951 AIR-SUPPLY -Even the nights are better
23 ALLMAN BROS -Jessica
(P)4173 ALTERED IMAGES -Happy birthday
P4323 -I could be happy
P4681 -Pinky blue
P5014 AMERICA -You can do magic
4174 LAURIE ANDERSON -Oh Superman
2539 ANDREWS SISTERS -I'll be with you in Apple Blossom time
2220 ANGELIC UPSTARTS -Teenage warning
P2623 -We gotta get out of this place
3046 -I'm an upstart
4419 ASSOCIATES -Party fears two
P4573 -Club country
P4821 -18 carat love affair/Love hangover
4021 B B & Q BAND -On the beat
P2116 BAD MANNERS -Ne-ne-na-na-nu-nu
P4019 -Can can
P4823 -My girl lollipop(my boy lollipop)
P4494 BANANARAMA -Really saying something
(P)3736 BARCLAY JAMES HARVEST -Life is for living
(P)4495 BARDO -One step further
72 BARKAYS/OTIS & CARLA -Soulfinger/Tramp
2118 BARRON KNIGHTS -Food for thought
P4420 TONI BASIL -Mickey
P4576 -Nobody
P4953 BAUHAUS -Ziggy Stardust
4073 BEACH BOYS -Beach Boys medley
P4496 -Rock 'n' roll music
P3937 BEAT -Doors of your heart
P4576 -Save it for later
5107 -I confess
P93 BEATLES -Love me do
P120 -Let it be
4691 -Beatle movie medley
138 BEE GEES -How deep is your love
139 -Stayin' alive
P3742 BEGGAR & CO. - (Somebody) help me out
P4955 BELLE STARS -Mocking bird
(P)4180 GEORGE BENSON -Turn your love around
4182 IVOR BIGGUN -Bras on 45
P4421 BLACK SABBATH -Turn up the night
5017 BLANCMANGE -Living on the ceiling
(P)3640 BLONDIE -Rapture
3425 KURTIS BLOW -The breaks
(P)4184 BLUE RONDO A LA TURK -Me & Mr Sanchez
P4695 COLIN BLUNSTONE -Tracks of my tears
P4500 BOOMTOWN RATS -House on fire
4581 BOW WOW WOW -See Jungle (Jungle boy) T.V. savage
4696 -I want candy
5061 DAVID BOWIE & BING CROSBY -Peace on earth/Little drummer boy
P4078 BOYSTOWN GANG -Ain't no mountain high enough
4828 -Can't take my eyes off you
4957 -Signed sealed, delivered (I'm yours)
P4697 BRAT -Chalk dust/The umpire strikes back
4905 DENNIS BROWN -Halfway up half-way down
3645 JAMES BROWN -Rapp playback
(P)3352 TOM BROWNE -Funkin' for Jamaica
5109 TYRONE BRUNSON -The Smurf
P3821 BUCKS FIZZ -Making your mind up
2358 BUGGLES -Video killed the radio star
2635 -Clean clean
(P)3520 -Elstree
(P)4023 KATE BUSH -Sat on your lap
3822 PRINCE BUSTER -Big five
P4701 JAMES CAGNEY -Yankee Doodle Dandy
(P)2133 CAPTAIN & TENNILLE -Do that to me one more time
4831 CAPTAIN SENSIBLE -Wot
4703 IRENE CARA -Fame
(P)4080 KIM CARNES -Draw of the cards
P4589 -Voyeur
2236 CARS -Let's go
2726 -My best friend's girl
P4704 -Since you're gone

1981 WHO -Won't get fooled again
P3929 -Don't let go the coat
P4798 DON WILLIAMS -Listen to the radio
2534 IRIS WILLIAMS -He was beautiful (Cavatina)
4319 PETE WINGFIELD -Eighteen with a bullet
2025 WINGS -I've had enough
P3731 STEVE WINWOOD -While you see a chance
P4897 WONDER DOGS -Ruff mix
2046 STEVIE WONDER -Higher ground
2051 -I wish
3732 -I ain't gonna stand for it
(P)4411 -That girl
P4671 XTC -Respectable street
2080 RETTA YOUNG -Sending out an S.O.S.
P2083 MICHAEL ZAGER BAND -Let's all chant
4081 CENTRAL LINE -Walkin' into sunshine
(P)4338 -Don't tell me
5083 -You've said enough
(P)3828 CHAMPAIGN -How 'bout us
P3232 CHANGE -A lover's holiday
2899 BRUCE CHANNEL -Hey Baby
P4705 CHARLENE -I've never been to me
P4504 CHAS & DAVE -Ain't no pleasing you
P4804 -Margate
P2732 CHICAGO -I'm a man
2640 CHI-LITES -You don't have to go
P4835 CHINA CRISIS -African and white
4837 DAVID CHRISTIE -Saddle up
5155 CINDY & SAFFRONS -Past present & future
P5018 CLANNAD -Theme from Harry's game
345 ERIC CLAPTON -Knockin' on heaven's door
P2904 CLASH -English civil war
P4961 -Should I stay or should I go/Straight to hell
4505 CLASSIX NOUVEAUX -Is it a dream?
P5019 -The end...or the beginning
5110 GEORGE CLINTON -Loopzilla
3946 COAST TO COAST -Let's jump the broomstick
3431 COFFEE -Casanova
3946 PHIL COLLINS -If leaving me is easy
5020 -Thru' these walls
2239 COMMODORES -Sail on
2422 -Still
4192 -Oh no
P4506 ALICE COOPER -Clones
(P)393 ELVIS COSTELLO -I don't want to go to Chelsea
P394 -Pump it up
P395 -Radio radio
(P)3088 -Accidents will happen
4193 -Good year for the roses
P4508 -I'm your toy
P4962 -From head to toe
5112 -Party party
(P)3432 RANDY CRAWFORD -One day I'll fly away
(P)4194 -Secret combination
KID CREOLE -Annie, I'm not your daddy
5113 -Dear Addy
(P)2645 CHRISTOPHER CROSS -Ride like the wind
P3749 -Sailing
(P)4197 -Arthur's theme (Best that you can do)
P4430 D. TRAIN -You're the one for me
P4592 -Walk on by
(P)3750 JAMES DARREN -Goodbye cruel world
422 DARTS -Daddy Cool
P3524 DEAD KENNEDYS -Kill the poor
P3751 KIKI DEE -Star
(P)4091 DESMOND DEKKER -007
448 DELFONICS -La la means I love you
452 DEODATO -Also Sprach Zarathustra
P4589 DEPECHE MODE -The meaning of love
4909 -Leave in silence
P2426 SHEILA B. DEVOTION -Spacer
4910 DIAMOND HEAD -In the heat of the night
2910 NEIL DIAMOND -Forever in blue jeans
P3525 -Love on the rocks
P2151 BARBARA DICKSON -Caravan song
2649 -January February
P4911 DIRE STRAITS -Private investigations
5115 DIZZY HEIGHTS -Xmas wrapping
P4202 THOMAS DOLBY -Europa & the pirate twins
P5024 -She blinded me with science
2248 DOLLAR -Love's gotta hold on me
P4093 -Hand held in black & white
4912 -Give me some kinda magic
4345 PLACIDO DOMINGO & JOHN DENVER -Perhaps love
3837 DONOVAN -Colours
2249 DOOBIE BROS. -Minute by minute
5068 DRAMATIS -I can see her now
2748 DRIVER 67 -Car 67
3362 GEORGE DUKE -Brazilian love affair
P4205 DUKES -Mystery girl
4913 JOHN DUMMER & HELEN APRIL -Blue skies
5069 DURAN DURAN -Rio
P520 IAN DURY -What a waste
P2250 -Reasons to be cheerful
529 BOB DYLAN -Is your love in vain?
2335 -Mozambique
P4487 -Knockin' on heaven's door (reggae version)
537 EARTH WIND & FIRE -Saturday nite
(P)541 -Got to get you into my life
P4431 -I've had enough
P3757 SHEENA EASTON -Take my time
P4209 -Just another broken heart
4347 -You could have been with me
P4846 -Machinery
(P)4030 ECHO & BUNNYMEN -A promise
(P)2252 DAVE EDMUNDS -Girls talk
(P)2435 -Queen of Hearts

All the records listed below are £1 each, 10 for £9 or 20 for £17.
Please give alternatives if possible.

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Please give alternatives if possible.

- P3954 DAVE EDMUNDS & STRAY CATS** —The race is on
P5070 ELECTRIC PRUNES —I had too much to dream
2759 ENGLAND DAN & JOHN FORD COLEY —I'd really love to see you
P4513 ENGLAND WORLD CUP SQUAD —This time (we'll get it right)
588 DAVID ESSEX —Oh what a circus
P4719 —Me and my girl (night-clubbing)
3956 EVASIONS —Wikka rap
5027 PHIL EVERLY —Louise
4213 EXPLOITED —Dead cities
2441 MARIANNE FAITHFULL —The ballad of Lucy Jordan
P4514 FASHION —Streetplayer mechanic
P4850 —Love shadow
4914 FAT LARRY'S BAND —Zoom
620 BRYAN FERRY —This is tomorrow
3845 —Heart on my sleeve
4432 RICHARD 'DIMPLE' FIELDS —I've got to learn to say no!
4807 FIXX —Red skies
P632 ROBERTA FLACK —First time ever I saw your face/Killing me softly with his song
2766 —Feel like makin' love
P4967 FLEETWOOD MAC —Gypsy
(P)3847 FOCUS —Sylvia
652 FOREIGNER —Hot blooded (Red vinyl)
4100 —Urgent
655 FOUNDATIONS —Baby now that I've found you/Build me up buttercup
677 FOX —Imagine me, imagine you
685 CONNIE FRANCIS —Whose sorry now/lipstick on clir
4915 ARETHA FRANKLIN —Jump to it
2256 FRANTIQUE —Strut your funky stuff
(P)3758 FREEZ —Southern freeze
(P)4853 FUN BOY THREE —Summertime
5168 —The more I see
P4102 FUNKAPOLITAN —As the time goes by
P4518 FUREYS —I will love you
P3442 PETER GABRIEL —Biko
P4968 —Shock the monkey
3443 GAP BAND —Party lights
P3865 —Burn rubber on me
5031 GARY'S GANG —Knock me out
5168 MARVIN GAYE —My love is waiting
P4519 J. GEILS BAND —Freeze frame
721 GENESIS —Your own special way
P723 —Follow you follow me
(P)4103 —Abacab
P4220 —Keep it dark
4520 —Man on the corner
(P)3372 GIBSON BROS —Mariana
4034 GIDEA PARK —Beach boy gold
P3851 GILLAN —New Orleans
P3957 —No laughing in heaven
P4222 —Nightmare
(P)3852 GIRLSCHOOL —Hit & run
P4035 —C'mon let's go
P4522 —Don't call it love (Wildlife E.P.)
P3445 —GARY GLITTER —I'm the leader of the gang/Hello I'm back again
4225 GODLEY & CREME —Wedding bells
P4358 SAMMY HAGAR —Piece of my heart
P4359 HAIRCUT ONE HUNDRED —Love plus one
P4523 —Fantastic day
4855 —Nobody's fool
P3253 DARYL HALL & JOHN OATES —Running from Paradise
3447 —You've lost that loving feelin'
P4524 —Private eyes
5033 —Maneater
803 DAN HARTMAN —Instant replay
P3375 HAWKWIND —Shot down in the night
P5074 HAYSI FANTAZEE —Holy Joe
804 HEATWAVE —Boogie nights
P4105 HEAVEN 17 —Play to win
809 HEINZ —Just like Eddie
814 JIMI HENDRIX —The wind cries Mary
4107 —Burning the midnight lamp
4108 —Voodoo chile
P4109 HI GLOSS —You'll never know
P4919 JENNIFER HOLLIDAY —And I'm telling you I'm not going
4110 HOLLIES —Hollidaze
2179 DR HOOK —Better love next time
P4970 HOT CHOCOLATE —Chances
P4363 HUMAN LEAGUE —Bein' boiled
5075 —Mirror man
(P)3671 SHEILA HYLTON —The bed's too big without you
P4971 JULIO IGLESIAS —Amor
(P)4112 IMAGINATION —In and out of love
P4736 —Music & lights
P4972 —In the heat of the night
5122 —Changes
865 BIG DEE IRWIN/MARCELS —Swinging on a star/Blue moon
3961 ISLEY BROTHERS —Harvest for the world
3962 JERMAINE JACKSON —You like me don't you
880 PYTHON LEE JACKSON —In a broken dream
P2187 MICHAEL JACKSON —Rock with you
P2375 —Don't stop 'til you get enough
5035 MICHAEL JACKSON/PAUL MCCARTNEY —The girl is mine
878 MICK JACKSON —Blame it on the boogie
P3872 JACKSONS —Heartbreak hotel
(P)4040 —Walk right now
P2376 JAGS —Back of my hand
P4738 JAM —Just who is the 5 o'clock hero
4921 —The bitterest pill
4041 RICK JAMES —Give it to me baby
P4973 PHILIP JAP —Erasure
P4236 JAPAN —Visions of China
(P)4385 —European son
P4740 —Cantonese boy
P4974 —Life in Tokyo
4114 JETS —Sugar doll
P4238 —Yes tonight Josephine
P4446 —Love makes the world go round
P4806 —The honeydripper
P4975 —Somebody to love
P906 BILLY JOEL —Just the way you are
3096 —Until the night
3379 —It's still rock and roll to me
P3965 ELTON JOHN —Nobody wins
(P)4528 —Blue eyes
P3862 ELTON JOHN & JOHN LENNON —I saw her standing there
2192 BROTHERS JOHNSON —Stomp
4822 HOWARD JOHNSON —Keepin' love new/So fine
P5038 GRACE JONES —The applestretching/Nipple to the bottle
3098 RICKIE LEE JONES —Chuck E's in love
(P)936 QUINCY JONES —Stuff like that
P3968 —Razzamatazz
P4116 —Betcha wouldn't hurt me
(P)4447 JOURNEY —Don't stop believin'
2792 JUDAS PRIEST —Take on the world
3099 —Evening Star
4859 —You've got another thing comin'
P4529 JUDGE DREAD —Lovers rock
P3542 JUICY LUCY —Who do you love
P4609 JUNIOR —Mama used to say
P4747 —Too late
4678 K.C. & SUNSHINE BAND —Shake your booty
2797 GERRARD KENNY —New York, New York
3265 —Fantasy
P4860 KIDS FROM FAME —Hi fidelity
4978 —Starmaker
5125 —Mannequin
P5039 KILLING JOKE —Birds of a feather
5077 KING EVELYN (CHAMPAGNE) —Back to love
P4862 KING TRIGGER —The river
(P)2286 KISS —I was made for lovin' you
P5087 —Christine sixteen
P5088 —Shout it out loud
979 GLADYS KNIGHT & PIPS —Baby don't change your mind
3544 —Bourgie bourgie
P4748 KOKOMO —A little bit further away
4240 KOOL & GANG —Steppin' out
P4979 —Ooh la la la (Lets go dancin')
5127 —Hi de hi, hi de ho
P4450 KRAFTWERK —Showroom dummies
(P)3772 LANDSCAPE —Einstein a go go
P3973 —Norman Bates
P3591 LED ZEPPELIN —Fool in the rain
1013 JOHN LENNON —Imagine
(P)3546 —Starting over
(P)3877 —Woman
5078 —Love
P3458 LEVEL 42 —Love meeting love
P4812 —Are you hearing (what I hear)
P4980 —Weave your spell
(P)2940 LEYTON BUZZARDS —Saturday night
3480 LINX —You're lying
(P)3270 LIPPS INC. —Funkytown
1032 LITTLE RICHARD —Long tall Sally
4121 —Rip it up
P4369 TRINI LOPEZ —Trini-trax
5079 LENE LOVICH —It's you, only you
1055 BONEY M —Daddy cool
(P)1059 —Rivers of Babylon/Brown girl in the ring
(P)2803 —Mary's boy child
P4244 —We kill the world (don't kill the world)
P3681 MADNESS —Embarrassment
5128 MAISONNETTES —Heartache avenue
4128 MAMA CASS —Dream a little dream of me
1068 MAMAS & PAPAS —Dedicated to the one I love
3877 BARRY MANILOW —Bermuda Triangle
P4372 —The old songs
P4452 —If I should love again
(P)4814 —Stay (live)
4981 —I wanna do it with you
5129 —I'm gonna sit right
P5081 MARILLION —Market square heroes
P2467 BOB MARLEY & WAILERS —So much trouble in the world
4751 MARMALADE —Talking in your sleep
(P)4533 HANK MARVIN —Don't talk
3279 MASH —Theme from MASH
3978 JOHNNY MATHIS —Stone in love with you
1105 JOHNNY MATHIS & DENIECE WILLIAMS —Too much, too little, too late
P2808 AL MATTHEWS —Fool
2380 MATUMBI —Point of view
P4982 PAUL MCCARTNEY —Tug of war
(P)1118 MARILYN MCCOO & BILLY DAVIES JR. —You don't have to be a star
1123 GEORGE MCCRAE —I can't leave you alone
P4250 MEATLOAF —I'm gonna love her for both of us
1142 MELANIE —Brand new key
3881 —Will you love me tomorrow
1143 HAROLD MELVIN & THE BLUE NOTES —If you don't know me by now
4925 STEVE MILLER BAND —Keeps me wondering why
2277 BARBARA MILLS —Queen of fools
3980 STEPHANIE MILLS & TEDDY PENDERGRASS —Two hearts
1178 HANK MIZELL —Jungle rock
4868 MODERN ROMANCE —Cherry pink and apple blossom white
3389 MOMENTS —Jack in the box
3119 MONKS —Nice legs, shame about her face
(P)4538 MONSOON —Ever so lonely
P4758 —Shakti
5186 MONTANA SEXTET —Heavy vibes
P5041 MOOD —Passion in dark rooms
P4984 MELBA MOORE —Love's comin' at ya
P4048 MOTORHEAD —Motorhead (live)
1211 MUNGO JERRY —In the summertime
4985 MUSICAL YOUTH —Pass the dutchie
2680 MYSTIC MERLIN —Just can't give you up
1219 JOHNNY NASH —Hold me tight/Cupid
P4758 NATASHA —Iko Iko
4928 —The boom boom room
2686 NEW MUSIK —This world of water
P3391 —Sanctuary
2818 OLIVIA NEWTON-JOHN —Hopelessly devoted to you
3392 —I honestly love you
P4377 —Landslide
P4821 —Make a move on me
P5042 —Heart attack
3286 OLIVIA NEWTON-JOHN & ELECTRIC LIGHT ORCHESTRA —Xanadu
(P)2552 NOLANS —I'm in the mood for dancing
P3470 —Gotta pull myself together
4456 —Don't love me too hard
4623 NOT THE NINE O'CLOCK NEWS —Reginald Bosenquet
P3287 GARY NUMAN —We are glass
(P)3688 —This wreckage
P4759 —We take mystery
4928 —White boys & heroes
(P)3554 HAZEL O'CONNOR —Give me an inch
P3983 —Will you/Eighth day
(P)3289 ODYSSEY —Use it up & wear it out
P3472 —If you're looking for a way out
4929 —Magic touch
1258 O'JAYS —Backstabbers
1259 —I love music/Love train
1262 —Brandy
2384 —Sing a happy song
P4539 MIKE OLDFIELD —Five miles out
P5043 ORANGE JUICE —I can't help myself
2688 DONNY OSMOND —Puppy love
(P)3476 GILBERT O'SULLIVAN —What's in a kiss
(P)3291 JOHN OTWAY & WILD WILLIE BARRETT —DK 50-80
5084 PALE FOUNTAINS —Thank you
1288 ROBERT PALMER —Every kinda people
P4459 —Some guys have all the luck
5085 PEECH BOYS —Don't make me wait
P4259 PIGBAG —Sunny day
P4460 —Getting up
P4764 —The big bean
2102 PINK FLOYD —Another brick in the wall
P4872 —When the tigers broke free
4930 PINKEES —Danger games
P3395 PIRANHAS —Tom Hark
P4887 ROBERT PLANT —Burning down one side
(P)4145 POINTER SISTERS —Slow hand
P4146 POLECATS —Jeepster
P2479 POLICE —Message in a bottle
4261 —Every little thing she does is magic
(P)1333 PRELUDE —After the goldrush
P1351 ELVIS PRESLEY —I got stung/One night
3480 —It's only love
2288 PRETENDERS —Kid
P3802 —Precious
P4988 —Back on the chain gang
P3481 PROFESSIONALS —1-2-3(with free poster)
P3801 Q-TIPS —Some kind of wonderful
P4461 QUARTERFLASH —Harden my heart
2569 QUEEN —Save me
P4830 —Body language
P4876 —Bock Chat
P4767 QUICK —Rhythm of the jungle
3031 RADHA KRISHNA TEMPLE —Hare Krishna Mantra
P2693 GERRY RAFFERTY —Bring it all home
P4631 RAH BAND —Perfumed garden
(P)1430 RAINBOW —Kill the king/Man on a silver mountain
P1431 —Long live rock 'n' roll
(P)1432 —L.A. Connection
(P)3988 —Can't happen here
P4545 —Stone cold
P2572 RAMONES —Baby I love you
1439 LOU RAWLS —You'll never find another love like mine
4990 SHARON REDD —Never give you up
(P)3895 REO SPEEDWAGON —Keep on loving you
P4991 CLIFF RICHARD —Where do we go from here
5134 —Little town
1476 RITCHIE FAMILY —Best disco in town
(P)3989 KATE ROBBINS —More than in love
1478 AUSTIN ROBERTS —Rocky
P2296 B.A. ROBERTSON —Bang bang
P2492 —Knocked it off
4877 ROCKERS REVENGE —Walking on sunshine
3137 KENNY ROGERS —She believes in me
P2493 ROLLING STONES —Time is on my side
P4769 —Going to a go go
3560 DIANA ROSS —I'm coming out
3704 —It's my turn
(P)3991 —Cryin' my heart out for you
4271 —Why do fools fall in love
5196 —So close
P4993 K ROWLAND —Jackie Wilson said
5135 —Let's get this straight
3139 ROXY MUSIC —Dance away
P3302 —Over you
3400 —Oh Yeah
(P)4548 —More than this
4054 ROYAL PHILHARMONIC ORCHESTRA —Hooked on classics
1549 DAVID RUFFIN —Walk away from love
4275 RUSH —Tom Sawyer
4931 —New world man
P5049 —Subdivisions
P3486 RUTS —West one (shine on me)
1556 CAROL BAYER SAGER —You're moving out today
1560 CRISPAN ST.PETERS —You were on my mind
P4880 SYLVIAN SAKAMOTO —Bamboo Houses/Bamboo Music
5136 SANTA CLAUS & XMAS TREES —Singalong-a-Santa
3306 SAXON —Big teaser
P4056 —Never surrender
1585 BOZ SCAGGS —What can I say
P4995 SCARLET PARTY —101-Dam-Nations
P4634 SCOTTISH WORLD CUP SQUAD —We have a dream
P4774 SCRITTI POLITI —Faithless
1593 BOB SEGER —Hollywood nights
P3491 SELECTOR —The whisper
P3310 SEX PISTOLS —(I'm not your) Step-ping stone
4552 SHAKATAK —Night birds
4934 —Invitations
P5050 —Stranger
3494 SHALAMAR —I owe you one
4933 —There it is
2301 SHAM 69 —Hersham boys
P2971 —Questions & answers
(P)3992 PAUL SHANE —Hi-de-hi
P4842 ROCKY SHARPE & REPLAYS —Shout, shout
4554 WINIFRED SHAW —Lullaby of Broadway
(P)4395 SHOWADDYWADDY —Footsteps
P4935 —Who put the bomb
P3496 PAUL SIMON —Late in the evening
(P)3994 SIMPLE MINDS —The American
P4555 —Promised you a miracle
4936 —Glittering prize
P5089 —Someone somewhere
5137 —Chelsea Girl
5138 SINGING SHEEP —Baa baa black sheep
P4777 SIOUXSIE & BANSHEES —Fireworks
P4997 —Slowdive
5139 —Melt
P2592 SKIDS —Animation
3713 SLADE —We'll bring the house down
2305 SISTER SLEDGE —Lost in music
P2974 —He's the greatest dancer
3149 —We are family
(P)3787 —All American girls
1669 SLY & FAMILY STONE —Dance to the music
(P)4156 REX SMITH & RACHEL SWEET —Everlasting love
2852 PHOEBE SNOW —Every night
(P)4396 SNOWMEN —Hokey cokey
(P)4886 SOFT CELL —What
P1681 DAVID SOUL —It sure brings out the love in your eyes
P4284 SPANAU BALLET —Paint me down
P4999 —Lifeline
P3497 SPECIALS —Stereotypes
2598 SPINNERS —Working my way back to you
(P)3405 SPLIT ENZ —I got you
P3999 SPLODGENESSABOUNDS —Cow-punk medium
P3499 DUSTY SPRINGFIELD —I only want to be with you/You don't have to say you love me
3716 BRUCE SPRINGSTEEN —Hungry heart
2599 SQUEEZE —Another nail in my heart
P3318 —Pullin' mussels from the shell
P4001 —Is that love
4285 —Labelled with love
P5053 —Annie get your gun
P3909 STAR SOUND —Stars on 45
(P)4060 —Stars on 45 (Vol.2)
(P)4481 —Stars on Stevie
1700 ALVIN STARDUST —My coo ca choo
P4287 —A wonderful time up there
P4480 STARGAZERS —Groove baby groove (E.P.)
1719 CANDI STATON —Nights on Broadway
1725 STATUS QUO —Caroline
1733 —Again & again
(P)3717 —Lies/Drive my car
P3788 —Something 'bout you baby I like
P4558 —Dear John
P4779 —She don't fool me
P3406 SHAKIN' STEVENS —Marie, Marie
P4062 —Green door
P4290 —It's raining
P4399 —Oh Julie
P4848 —Shirley
(P)4887 —Give me your heart tonight
P5000 —I'll be satisfied
5142 —Shakin' Stevens E.P.
1751 AL STEWART —On the border
3158 AMI STEWART —Knock on wood
3159 —Light my fire
P3911 DAVE STEWART & COLIN BLUNSTONE —What becomes of the brokenhearted
1761 ROD STEWART —Hot legs/I was only joking
P4400 —Young turks
P4483 —How long
P4401 STIFF LITTLE FINGERS —Listen
4937 —Bits of kids
4888 STING —Spread a little happiness
P4650 STRANGLERS —La folie
P4889 —Strange little girl
5198 —European female
P3791 STRAY CATS —Rock this town
4294 —You don't believe me
P3501 BARBRA STREISAND —Woman in love
2352 STYLISTICS —Na-na is the saddest word
(P)1796 DONNA SUMMER —Macarthur Park
P4781 —Love is in control
5054 —State of independence
P2519 DONNA SUMMER & BARBRA STREISAND —No more tears
1797 SUPERTRAMP —Dreamer
P3162 —The logical song
1811 SUPREMES —Up the ladder to the roof
P4890 SURVIVOR —Eye of the tiger
P2866 RACHEL SWEET —B-A-B-Y
P4652 TALK TALK —Talk talk
P4891 —Today
P3916 ROGER TAYLOR —Future management
P3505 TEARDROP EXPLODES —When I dream
P3918 TENPOLE TUDOR —Swords of a thousand men
4163 —Wonderbar
P4297 —Throwin' my baby out with the bath water
P4785 THEATRE OF HATE —The hop
P5091 THOMPSON TWINS —Lies
2997 BOBBY THURSTON —Check out the groove
P4893 TIGHT FIT —Secret Heart
P4655 TOTTENHAM HOTSPUR F.A.CUP TEAM —Tottenham, Tottenham
2401 TOURISTS —The loneliest man in the world
P4895 PETE TOWNSHEND —Uniforms
(P)4301 TOYAH —Thunder in mountains
P4407 —Four more from Toyah
P4561 —Danced
P4786 —Brave new world
4658 TRAIN ROBBERS —Ronnie Biggs (he was only the teaboy)
P4303 TWEETS —Birdie song
P4939 TYGERS OF PAN TANG —Paris by air
P4940 U.B.40 —So here I am
P3576 ULTRAVOX —Passing strangers
P4009 —All stood still
P5004 —Reap the wild wind
2319 UNDERTONES —Here comes the summer
P3000 —My perfect cousin
P4064 —Julie Ocean
2321 RANDY VANWARMER —Just when I needed you most

All the records listed below are £1 each, 10 for £9 or 20 for £17.
Please give alternatives if possible.

- 1939 **BOBBY VEE** -Run to him/Share you
(P)4306 **VIDEO SYMPHONICS** -Flame trees of Thika
3924 **VISAGE** -Mind of a toy
4585 -Damned don't cry
4793 -Night train
P5093 -Pleasure boys
4068 **VOGGUE** -Dancing the night away
5145 **WAITRESSES** -Xmas wrapping
1955 **JOE WALSH** -Rocky mountain way
1956 -Life's been good
(P)4011 **GROVER WASHINGTON JR.** -Just the two of us
P4795 **WAVELENGTH** -Hurry home
1966 **JEFF WAYNE** -The eve of the war
3213 **MARTI WEBB** -Tell me on a Sunday
P5005 **WHAM** -Young guns (go for it)
P4013 **WHITESNAKE** -Would I lie to you
1985 **WHO** -Let's see action
P3180 -Long live rock
3928 -You better you bet
P5009 -Athena
P4663 **KIM WILDE** -View from a bridge
P5010 -Child come away
1996 **ANDY WILLIAMS** -Solitaire
1998 **DENICE WILLIAMS** -Free
P4669 **MARI WILSON** -Baby it's true
P4941 -Just what I always wanted
- 5094 -Beware! Boyfriend
P2024 **WINGS** -With a little luck
(P)2027 **EDGAR WINTER GROUP** -Frankenstein
5059 **SHELLEY WINTERS** -Nine times out of ten
P5011 **STEVE WINWOOD** -Valerie
P3215 **STEVIE WONDER** -Outside my window
P4799 -Do I do
P5012 -Ribbon in the sky
2058 **BETTY WRIGHT** -Where is the love
4568 **BILL WYMAN** -A new fashion
P4569 **XAVIER** -Work that sucker to death/Love is on the one
3513 **XTC** -Generals & Majors/Don't lose your temper
P3733 -Sgt. Rock
P4412 -Senses working overtime
P4570 -Ball and chain
3734 **YARBOROUGH & PEOPLES** -Don't stop the music
P4571 **YES** -Into the lens
2884 **NEIL YOUNG** -Four strong winds
5096 **YOUNG STEVEN & AFTERNOON BOYS** -I'm alright
2088 **WARREN ZEVON** -Werewolves of London

All the records listed below are £1.40p each or 10 for £13.
Please give alternatives if possible.

- 2 **ABBA** -Honey, honey
8 -Dancing queen
P2219 -Angel eyes/Voulez vous
3516 -Super trouper
P4170 **ABC** -Tears are not enough
4416 -Poison arrow
4679 -The look of love
P4899 -All of my heart
2404 **AC/DC** -Highway to hell
3220 -Whole lotta Rosie
3415 -You shook me all night long
3627 -Rock 'n' roll ain't noise pollution
(P)4820 -For those about to rock
17 **ACE** -How long
P3628 **ADAM & ANTS** -Zerox
P3629 -Car trouble
P3630 -Young Parisians
P3631 -Antmusic
4680 -Goody two shoes
P3417 **AIR-SUPPLY** -All out of love
21 **MORRIS ALBERT** -Feelings
24 **HERB ALPERT** -This guy's in love with you
P2407 -Rise
P4492 **ALTERED IMAGES** -See those eyes
27 **AMEN CORNER** -Bend me shape me/High in the sky/Gin house
30 **AMERICA** -A horse with no name
32 **LYN ANDERSON** -Rose garden
35 **CHRIS ANDREWS** -Yesterday man
36 **ANDREWS SISTERS** -Boogie woogie bugle boy
P37 **ANIMALS** -The house of the rising sun/Don't let me be misunderstood
38 -We gotta get out of this place
39 **PAUL ANKA** -Diana
40 -Lonely boy
P41 -Put your head on my shoulder
42 -You're having my baby
5060 **ADAM ANT** -Desperate but not serious
P4493 **ANTI NOWHERE LEAGUE** -I hate ... people
4684 **APPLEJACKS** -Tell me when
43 **ARCHIES** -Sugar sugar
45 **ARGENT** -Hold your head up
46 **JOAN ARMSTRONG** -Love and affection
P4325 -No love
47 **LOUIS ARMSTRONG** -What a wonderful world
P3810 **P.P. ARNOLD** -Angel of the morning/First cut is the deepest (double single)
P4685 **ASIA** -Heat of the moment
P4902 -Only time will tell
4822 **ASSOCIATION** -Windy/Never my love
3420 **ATOMIC ROOSTER** -Devil's answer/Tomorrow night
52 **AVERAGE WHITE BAND** -Pick up the pieces
4952 **CHARLES AZNAVOUR** -The old fashioned way
2229 **B52'S** -Rock Lobster
P3811 **B MOVIE** -Remembrance day
P4499 -Nowhere girl
280 **B.BUMBLE & STINGERS** -Nut rocker
55 **BACCARRA** -Yes Sir, I can boogie/Sorry I'm a lady
57 **BACHMAN-TURNER OVERDRIVE** -You ain't seen nothin' yet
59 **BAD COMPANY** -Can't get enough
61 -Feel like makin' love
3226 **BAD MANNERS** -Lip up fatty
P3813 -Just a feeling
2708 **JOAN BAEZ** -The night they drove old Dixie down/There but for fortune
4942 **LONG JOHN BALDRY** -Let the heartaches begin/Mexico
67 **KENNY BALL/SOUNDS ORCHESTRAL** -Midnight in Moscow/Cast your fate to the wind
4686 **BANANARAMA** -Shy boy
5106 -Cheers then
4687 **BAND A.K.A.** -Grace
68 **BAND OF THE BLACK WATCH** -Scotch on the rocks
P4689 **KEN BARRIE** -Postman Pat
77 **LEN BARRY** -1-2-3
78 **FONTELLA BASS** -Rescue me
P3815 **BAUHAUS** -Kick in the eye
4020 -Passion of lovers
5149 -Lagartija Nick
P91 **BEACH BOYS** -Good Vibrations/Heroes & villains
2711 -Surfin' USA
2120 **BEAT** -Tears of a clown/Ranking full stop
2121 -Hands off she's mine
2627 -Mirror in the bathroom
3636 -Too nice to talk to
(P)3816 -Drowning - All out to get you
P4903 -Jeanette
- P84 **BEATLES** -Please please me
95 -From me to you
P96 -She loves you
P97 -I want to hold your hand
(P)98 -Can't buy me love
P99 -A hard day's night
P103 -I feel fine
P104 -Ticket to ride
(P)105 -Help
106 -Eight days a week
P108 -We can work it out/Day tripper
(P)110 -Paperback writer
P111 -Yellow submarine/Eleanor Rigby
P112 -Strawberry Fields forever/Penny Lane
P113 -All you need is love
P114 -Hello Goodbye
P115 -Lady Madonna
P116 -Hey Jude
P117 -Get back
118 -The ballad of John and Yoko
P119 -Something/Come together
P122 -Yesterday
P123 -Back in the U.S.S.R.
P124 -Got to get you into my life
P127 -Sgt Pepper's lonely hearts club band
P4954 **BEATLES WITH TONY SHERIDAN** -My Bonnie/Skinny Minny
P129 **JEFF BECK** -Hi ho silver lining
2122 **BEE GEES** -Words
3609 **ARCHIE BELL** -Here I go again
(P)144 **WILLIAM BELL & JUDY CLAY** -Private number
145 **BELLAMY BROTHERS** -Let your love flow
2228 -If I said you had a beautiful body, would you hold it against me
P4801 **BELLE STARS** -The clapping song
5150 -Sign of the times
3054 **GEORGE BENSON** -Love ballad
(P)3423 -Love X Love
3743 -The greatest love of all
4328 -Never give up on a good thing
155 **CHUCK BERRY** -No particular place to go/Sweet little sixteen
156 -My ding-a-ling
3745 -Johnny B. Goode/Carol
3746 -Rock & roll music/Memphis Tennessee
(P)3747 -Roll over Beethoven/Maybelline
4181 **DAVE BERRY** -The crying game
P5016 **MIKE BERRY** -Tribute to Buddy Holly
P163 **IVOR BIGGUN** -The winker's song
165 **ACKER BILK** -Stranger on the shore
P169 **JANE BIRKIN** -Je t'aime...moi non plus
2201 **STEPHEN BISHOP** -On and on
2561 **BLACKBYRDS** -Walkin' in rhythm
172 **CILLA BLACK** -You're my world/Alfie/Love is just a broken heart
2411 **BLACKFOOT SUE** -Standing in the road
176 **MR BLOE** -Groovin' with Mr Bloe
177 **BLONDIE** -Denis
(P)2124 -Atomic
2412 -Union city blues
P2631 -Call me
2715 -Heart of glass
3056 -Sunday girl
P3517 -The tide is high
(P)4673 -Island of lost souls
P4825 -War child
2126 **BARRY BLUE** -Do you wanna dance
2413 -Dancin' on a Saturday night
4826 **BLUE MINK** -Melting pot
5151 -The Banner Man/Stay with me
184 **BLUE OYSTER CULT** -Don't fear the reaper
P4498 **BLUE RONDO A LA TURK** -Klatoveesedstein
P4694 **BLUE ZOO** -I'm your man
4956 -Cry boy cry
P3346 **BLUES BAND** -Blues band (E.P.)
2893 **BOB & EARL** -Harlem shuffle
2632 **BODYSNATCHERS** -People do rock steady
P3817 **MARC BOLAN** -Sing me a song
P4186 **GARY US BONDS** -It's only love
2231 **BOOMTOWN RATS** -Don't like Mondays
(P)3641 -Banana Republic
198 **DANIEL BOONE** -Beautiful Sunday
199 **DEBBIE BOONE** -You light up my life
3348 **PAT BOONE** -Speedy Gonzales/Johnny Will
4578 -Love letters in the sand
4579 -April love
4580 -Friendly persuasion/I'll be home
203 **KEN BOOTHE** -Everything I own
204 -Crying over you
P206 **BOSTON** -More than a feeling
(P)3819 **BOW WOW WOW** -W.O.R.K.
P4187 -Chihuahua
P4827 -Louis Quatorze
209 **DAVID BOWIE** -The laughing gnome

All the records listed below are £1.40p each or 10 for £13.
Please give alternatives if possible.

- 211 -Starman
213 -The Jean Genie
220 -Young Americans/Knock on wood
221 -Space oddity
2232 -Fame/Golden years
P3643 -Scarey monsters
P3820 -Up the hill backwards
(P)4502 -Cat people (putting out fire)
2633 **BOX TOPS** -The letter
5108 **LAURA BRANIGAN** -Gloria
229 **BREAD** -Make it with you/Everything I own
P4332 **BRIDESHEAD REVISITED** -Theme from
2720 **ALICIA BRIDGES** -I love the nightlife
236 **JOHNNY BRISTOL** -Hang on in there baby
2634 **BROOK BROS** -Warpaint/Ain't gonna wash for a week
239 **ELKIE BROOKS** -Lilac wine
2722 -Don't cry out loud
4333 -Fool if you think it's over
4582 -Our love
P4803 -Nights in white satin
5152 -Gasoline alley
243 **BROTHERHOOD OF MAN** -Save your kisses for me/Oh boy
P4698 -Lightning flash
249 **ARTHUR BROWN/THUNDERCLAP NEW-MAN** -Fire/Something in the air
2894 **DENNIS BROWN** -Money in my pocket
4699 -Love has found its way
250 **JAMES BROWN** -Sex machine
251 -Get up offa that thing
P4334 **BROWN SAUCE** -I wanna be a winner
255 **JACKSON BROWNE** -Stay
256 **BROWNSVILLE STATION** -Smokin' in the boys room
257 **DAVE BRUBECK** -Take five
4338 **LINDSEY BUCKINGHAM** -Trouble
4337 **BUCKS FIZZ** -The land of make believe
P4700 -Now those days are gone
5062 -If you can't stand the heat
261 **ERIC BURDEN & ANIMALS** -San Francisco nights
263 **JOHNNY BURNETTE** -Dreamin'
264 -You're sixteen
265 **KATE BUSH** -Wuthering heights
2636 -Breathing
3426 -Army dreamers
P4829 -The Dreaming
P267 **PRINCE BUSTER** -Al capone
3823 -Ten commandments of love
271 **BUZZCOCKS** -Have you ever fallen in love
272 **MAX BYGRAVES** -Deck of cards
273 **BYRDS** -Mr. Tambourine man/Turn turn turn
4583 -Chestnut mare/I wasn't born to follow
3824 **ROY C** -Shotgun wedding
274 **SUSAN CADOGAN** -Hurt so good
3610 **EDDIE CALVERT** -Oh mein Papa
277 **GLEN CAMPBELL** -Wichita lineman
279 -Honey come back
280 -It's only make believe
281 -Rhinstone cowboy
282 **GLEN CAMPBELL & BOBBY GEN-TRY** -All I have to do is dream
4674 **FREDDIE CANNON** -Palisades Park
4830 -Way down yonder in New Orleans
4320 **JIM CAPALDI** -Love hurts
3647 **CAPTAIN & TENNILLE** -Love will keep us together/The way that I wanna touch you
4906 **IRENE CARA** -Out here on my own
290 **ERIC CARMEN** -All my myself
(P)3828 **KIM CARNES** -Bette Davis eyes
295 **CARPENTERS** -Please Mr Postman
299 **VIKKI CARR** -It must be him
301 **JASPER CARROT** -Funky moped/Magic roundabout
302 **CLARENCE CARTER** -Patches
304 **CASCADES** -Rhythm of the rain
305 **JOHNNY CASH** -A boy named Sue
306 -A thing called love/One piece at a time
P4907 **CAVA CAVA** -Where's Romeo?
5153 **CENTRAL LINE** -Nature boy
2237 **CHAIRMEN OF THE BOARD** -Give me just a little more time/You've got me dangling on a string
4832 **CHAMPS** -Tequila/Limbo Rock
2728 **GENE CHANDLER** -Get down/When you're number one
3428 **CHANGE** -Searching
317 **CHANTAYS/SURFARIS** -Pipeline/Wipeout
318 **HARRY CHAPIN** -W.O.L.D./Cats in the cradle
P4959 **RAY CHARLES** -I can't stop loving you/Georgia on my mind
2900 **TINA CHARLES** -I love to love
3062 **CHEAP TRICK** -I want you to want me
P4833 -If you want my love
320 **CHUBBY CHECKER** -Let's twist again
322 **CHER** -Bang bang
323 -Gypsies, tramps and thieves
4706 **CHERI** -Murphy's law
P327 **CHICAGO** -If you leave me now
4834 -Hard to say I'm sorry
P330 **CHICKEN SHACK** -I'd rather go blind
331 **CHICORY TIP** -Son of my father/What's your name
332 **CHIFFONS** -Sweet talkin' guy
P4585 -He's so fine/Sailor Boy
335 **CH-LITES** -Have you seen her
5154 **CHINA CRISIS** -Christian
4836 **CHORDETTE** -Lollipop
339 **CHRISTIE** -Yellow river
340 **LOU CHRISTIE** -Lightnin' strikes
3355 **TONY CHRISTIE** -I did what I did for Maria/Is this the way to Amarillo
(P)344 **ERIC CLAPTON** -I shot the sheriff
P4960 **DAVE CLARK FIVE** -Everybody knows/Red Balloon
P4838 **LOUIS CLARK & R.P.O.** -If you knew Sousa(and friends)
3943 **PETULA CLARK** -This is my song
4082 -Sailor
4083 -Downtown/I know a place
(P)350 **CLASH** -White riot
351 -Complete control
- 352 -Clash city rockers
353 -In Hammersmith Palais
2137 -London calling
P2733 -Tommy gun
P3356 -Bank robber
3651 -Hitsville UK
P3830 -The magnificent seven,
P4340 -This is Radio Clash
P4586 -Know your rights
P4707 -Rock the Casbah
P3944 **CLASSIX NOUVEAUX** -Tokyo
356 **BUZ CLIFFORD** -Baby sitting boogie
P3653 **COAST TO COAST** -Do the hucklebuck
3429 **COASTERS** -Poison Ivy/Charlie Brown
3430 -Yakety yak
(P)380 **EDDIE COCHRAN** -Summertime blues
361 -C'mon everybody
362 -Somethin' else
2421 -Three steps to heaven
363 **JOE COCKER** -With a little help from my friends/Delta lady
5156 **JOE COCKER & JENNIFER WARNES** -Up where we belong
366 **COCKNEY REBEL** -Judy Teen
P4839 **TOTO COELO** -I eat cannibals
5064 -Dracula's tango/Mucho macho
370 **NAT KING COLE** -Unforgettable
371 -Ramblin' Rose/When I fall in love
373 **DAVE & ANSIL COLLINS** -Double barrel/Monkey spanner
374 **JUDY COLLINS** -Amazing grace/Send in the clowns/Both sides now
3655 **PHIL COLLINS** -In the air tonight
5111 -You can't hurry love
376 **COMMODORES** -Easy
379 -Three times a lady
4085 -Lady (you bring me up)
381 **PERRY COMO** -And I love you so/For the good times
3582 -Magic moments/Catch a falling star
2423 **RUSS CONWAY** -Side saddle/Roulette
384 **SAM COOKE** -Twistin' the night away
385 -Chain gang/Cupid
386 **RITA COOLIDGE** -We're all alone
389 **ALICE COOPER** -School's out/Elected
P4587 -For Britain only/Under my wheels (live)
3656 **ELVIS COSTELLO** -Clubland
(P)4341 -Sweet dreams
P4709 -You little fool
4840 -Man out of time
5021 **JOHN COUGAR** -Jack & Diane
(P)396 **JULIE COVINGTON** -Don't cry for me Argentina
398 **LES CRANE** -Desiderata
P4842 **CREAM** -Badge
P4963 -I feel free
4089 **CREDENCE CLEARWATER** -Revival - Proud Mary
4196 -Bad moon rising
P4711 **KID CREOLE** -I'm a wonderful thing
P4841 -Stool pigeon
403 **BING CROSBY** -White Christmas
406 **CROSBY, STILLS & NASH** -Mar-rakesh express
5157 **CHRISTOPHER CROSS** -Allright
P2242 **CRUSADERS** -Street life
408 **CRYSTALS** -He's a rebel
409 -Da doo ronron/Then he kissed me
410 **CUFFLINKS** -Tracey/When Julie comes around
4908 **CULTURE CLUB** -Do you really want to hurt me
5065 -Time
P3832 **CURE** -Primary
5066 -Let's go to bed
5158 -Let's go to bed
P5022 **ROGER DALTREY** -Giving it all away
P3068 **DAMNED** -Love song
P4343 -Damned E.P.
P4712 -Lovely money
412 **DANA** -All kinds of everything
2363 **CHARLIE DANIELS** -The devil went down to Georgia
416 **DANNY & THE JUNIORS** -At the hop
417 **BOBBY DARIN** -Splish splash/Queen of the hop
420 -Multiplication
421 -Things
2145 -Dream lover/Mack the knife
4090 **DAVE DAVIES** -Death of a clown
P428 **SKEETER DAVIS** -End of the world
430 **DAWN** -Knock three times/Candida
431 -Tie a yellow ribbon
3191 **DORIS DAY** -Secret love/Whatever will be, will be
4588 **MURIEL DAY** -Nine times out of ten
5023 **CHRIS DE BURGH** -Don't pay the ferryman
P4965 **WALDO DE LOS RIOS** -Mozart's Symphonie No.40
P3949 **DEAD KENNEDYS** -Too drunk to
435 **JIMMY DEAN** -Big bad John
3438 **DAVE DEE, DOZY, BEAKY, MICK & TICH** -Legend of Xanadu/Zabadak
440 **DEEP PURPLE** -Smoke on the water
441 -Black night (Live)
2908 -Black night/Strange kind of woman
P4425 -Woman from Tokyo
5159 **DEF LEPPARD** -Photograph
444 **DESMOND DEKKER** -The Israelites/You can get it if you really want
447 **DELPHONICS** -Didn't I
450 **JOHN DENVER** -Annie's song
451 **KARL DENVER** -Wimoweh
3834 **DEPECHE MODE** -Dreaming of me
P3951 -New life
P4199 -Just can't get enough
4426 -See you
(P)454 **DEREK & THE DOMINOES** -Layla
P2648 **DEXY'S MIDNIGHT RUNNERS** -Geno
P3882 -Plan B
P4714 **DEXY'S MIDNIGHT RUNNERS & EMERALD EXPRESS** -Come on Eileen
466 **NEIL DIAMOND** -Cracklin' Rosie
468 -Sweet Caroline
2909 -I am...I said
5067 -Heartlight

All the records listed below are £1.40p each or 10 for £13.
Please give alternatives if possible.

- 475 **BO DIDDLEY** -Bo Diddley
P4427 **MARLENE DIETRICH** -Lily Marlene
476 **DION (& THE BELMONT)** -A
teenager in love
477 -Runaround Sue
478 -The wanderer
2247 **DIRE STRAITS** -Lady writer
2911 -Sultans of swing
P3836 -Skateaway
5160 -Twisting by the pool
479 **DIXIE CUPS** -Chapel of love
2428 **KEN DODD** -Tears/The river
4092 **JOE DOLAN** -Make me an island
4844 **THOMAS DOLBY** -Windpower
P4203 **DOLLAR** -Mirror, mirror
P4716 -Videotheque
480 **FATS DOMINO** -Ain't that a shame
481 -Blueberry hill
P5026 -Red sails in the sunset
4428 **LONNIE DONEGAN** -Rock island line
4590 -Gamblin' man/Puttin' on the style
485 **DONOVAN** -Catch the wind
486 -Sunshine superman/Mellow yellow
487 -Jennifer Juniper/Hurdy gurdy man
488 **DOOBIE BROS.** -Listen to the
music/Long train running
2912 -What a fool believes
P2152 **DOOLEYS** -Love patrol
493 **DOORS** -Light my fire
495 -Riders on the storm
3952 **LEE DORSEY** -Working in a
coalmine
496 **CARL DOUGLAS** -Kung fu
fighting/Run back
501 **CHARLIE DRAKE/FRANK IFIELD**
-My boomerang won't come back/I
remember you
507 **DRIFTERS** -Save the last dance for
me
508 -Saturday night at the movies
510 -Like sister & brother/There goes my
first love
P4986 **JULIE DRISCOLL** -This wheel's on
fire
4591 **DRUPI** -Vado via
4593 **DUKES** -Thank you for the party
517 **DAVID DUNDAS** -Jeans on
2749 **SIMON DUPREE** -Kites/For whom
the bell tolls
P3754 **DURAN DURAN** -Planet earth
3838 -Careless memories
4028 -Girls on film
P4348 -My own way
4716 -Hungry like the wolf
4845 -Save a prayer
2750 **IAN DURY** -Hit me with your rhythm
stick
521 **SLIM DUSTY** -A pub with no beer
523 **BOB DYLAN** -Like a rolling stone
524 -Positively 4th Street/Subterranean
homesick blues
525 -Just like a woman
526 -Lay lady lay
527 -Knockin' on heaven's door
533 **EAGLES** -Hotel California
534 -Lyn' eyes
(P)2752 -One of these nights
P2251 **EARTH WIND & FIRE** -After the
love has gone
4208 -Let's groove
5161 -Fall in love with me
P3073 **EARTH WIND & FIRE/EMOTIONS**
-Boogie wonderland
542 **EAST OF EDEN** -Jig - a - jig
2650 **SHEENA EASTON** -Modern Girl
3364 -9 to 5
(P)3839 -When he shines
4029 -For your eyes only
543 **EASYBEATS** -Friday on my mind
3240 **ECHO & BUNNYMEN** -Rescue
5162 -The cutter
P5026 **DUANE EDDY** -Dance with the gui-
tar man
4095 **RANDY EDELMAN** -Uptown
uptempo woman/Concrete & clay
552 **DAVE EDMUNDS** -I hear you
knockin'
P2159 -Singin' the blues
4594 -Baby I love you/Born to be with you
4348 **ALTON EDWARDS** -I wanna spend
some time with you
558 **ELECTRIC LIGHT ORCHESTRA**
-Roll over Beethoven/Showdown
2253 -Diary of Horace Wimp
2757 -Can't get it out of my head/evil
woman/Strange magic
566 **ELGINS** -Heaven must have sent you
4315 **ELIAS & ZIG ZAG FLUTES** -Tom
Hark
567 **YVONNE ELLIMAN** -Love me
570 -If I can't have you
576 **EMERSON, LAKE & PALMER**
-Fanfare for the common man
578 **EMOTIONS** -Best of my love
582 **EQUALS** -Baby come back
P583 **ERUPTION** -I can't stand the rain
3077 -One way ticket
584 **DAVID ESSEX** -Rock on
2917 -Imperial wizard
5116 -A winter's tale
5071 **EURYTHMICS** -Love is a stranger
592 **EVERLY BROS** -Bye bye love
593 -Wake up little Susie
594 -All I have to do is dream
P595 -Till I kissed you
596 -Cathy's clown/Temptation
598 -Ebony eyes
(P)3612 -So sad/Lucille
P3613 -Price of love/Crying in the rain
4847 -Problems
4848 -When will I be loved
600 **EXILE** -Kiss you all over
603 **YVONNE FAIR** -It should have been
me
604 **ADAM FAITH** -What do you
want/Lonely pup/How about
that/Somebody else's baby
(P)3608 **PERCY FAITH** -Theme from 'A
Summer Place'
605 **MARIANNE FAITHFULL** -As tears go
by/Come & stay with me/Summer
nights
2204 **DON FARDON** -Indian reservation
3844 **CHRIS FARLOWE** -Out of time
618 **JOSE FELICIANO** -Light my fire
4488 **FREDDY FENDER** -Wasted days
and wasted nights/Before the next
teardrop falls
621 **BRYAN FERRY** -Tokyo Joe
4413 **FESTIVAL SINGERS** -Auld Lang
Syne/Happy Birthday/For he's a jolly
good fellow
P4720 **BILLY FIELD** -You weren't in love
with me
P4808 **FIRM** -Arthur Daley (e's Alright)
4515 **FIRST CHOICE** -Armed & extremely
dangerous/Smarty pants
2338 **FIRST CLASS** -Beach Baby
4433 **ROBERTA FLACK & DONNY
HATHAWAY** -Where is the love
636 **FLEETWOOD MAC** -Albatross
637 -Man of the world
640 -Dreams/Go your own way
P2168 -Sarah
5117 -Oh Diane
643 **FLOATERS** -Float on
P4516 **A FLOCK OF SEAGULLS** -I ran
P4721 -Space age love song
5029 -Wishing (if I had a photograph of
you)
644 **FLOWERPOT MEN** -Let's go to San
Francisco
4099 **EMILE FORD & CHECHMATES**
-What do you want to make those
eyes at me for?
649 **TENNESSEE ERNIE FORD** -Sixteen
tons
P4214 **FOREIGNER** -Juke box hero
4352 -Waiting for a girl like you
653 **FORTUNES** -You've got your trou-
bles/Here it comes again
4434 **FOSTER & ALLEN** -A bunch of
thyme
5030 -Old flames
657 **FOUR SEASONS** -Sherry/Dawn
658 -Big girls don't cry/Walk like a man
3043 -Dec '63/Who loves you
5163 -Rag Doll/Silence is golden
5164 -Let's hang on/Working my way back
to you
5165 -I've got you under my skin/Opus 17
664 **FOUR TOPS** -Baby I need your
loving
665 -I can't help myself/It's the same old
song
667 -Reach out I'll be there/Standing in
the shadows of love
668 -Bernadette/Seven rooms of gloom
669 -Walk away Renee
3605 -Simple game
4215 -When she was my girl
4353 -Don't walk away
P2168 **JOHN FOX** -Underpass
2442 **CONNIE FRANCIS** -Everybody's
somebody's fool
2443 -My happiness
(P)687 **ARETHA FRANKLIN** -I say a little
prayer
690 **JOHN FRED & PLAYBOY BAND**
-Judy in disguise
691 **FREDDIE & DREAMERS** -I'm telling
you now/You were made for me
4852 **FRIDA** -I know there's something
going on
4490 **BOBBY FULLER FOUR** -I fought the
law
4435 **FUN BOY THREE** -Tain't what you
do
4602 -The telephone always rings
5167 -Tunnel of love
2770 **FUNKADELIC** -One nation under a
groove
4218 **FUREYS** -When you were sweet
sixteen
4219 **BILLY FURY** -Halfway to paradise
4916 -Love or money
5072 -Devil or angel
697 **PETER GABRIEL** -Solsbury
Hill/Games without frontiers
699 **GALLAGHER & LYLE** -I wanna stay
with you/Heart on my sleeve
701 **JAMES GALWAY** -Annie's song
P4724 **GANG OF FOUR** -I love a man in
uniform
(P)3371 **GAP BAND** -Oops inside your
head/Yearning for your love
P4033 **PAUL GARDINER & GARY
NUMAN** -Storm troopers in drag
702 **ART GARFUNKEL** -I only have eyes
for you
P2923 -Bright eyes
705 **MARVIN GAYE** -Too busy thinking
about my baby/Wherever I lay my hat
706 -Let's get it on
709 **MARVIN GAYE & TAMMI TER-
RELL** -You're all I need to get
by/two can have a party
713 **MARVIN GAYE & KIM WESTON**
-It takes two
708 **MARVIN GAYE/SUPREMES &
TEMPTATIONS** -I heard it through
the grapevine/I'm gonna make you
love me
714 **CRYSTAL GAYLE** -Don't it make
my brown eyes blue
715 -Talkin' in your sleep
716 **GLORIA GAYNOR** -Never can say
goodbye
(P)2772 -I will survive
719 **GENESIS** -I know what I
like/Counting out time
720 -A trick of the tail
724 -Many too many
2657 -Turn it on again
3249 -Duchess
3444 -Misunderstanding
P4854 -Paperlake
725 **BOBBIE GENTRY** -Ode to Billie Joe
726 **GERRY & PACEMAKERS** -You'll
never walk alone/How do you do it
727 -Don't let the sun catch you crying
728 -Ferry across the Mersey
P4875 **GILLAN** -No easy way
734 **GORDON GILTRAP** -Heartsong
P3373 **GIRLSCHOOL** -Race with the devil
P4728 **GO GO'S** -Our lips are sealed
748 **ANDREW GOLD** -Lonely boy
749 -Never let her slip away
752 **GOLDEN EARRING** -Radar love
755 **BOBBY GOLDSBORO** -Honey
756 -Summer (the first time)
4440 **GOOMBAY DANCE BAND** -Seven
tears
P4729 **LARRY GRAHAM** -Sooner or later
4918 **GRAND MASTER FLASH &
FURIOUS FIVE** -The message
P3088 **EDDIE GRANT** -Living on the
frontline
4969 -I don't wanna dance
5169 -Electric avenue
763 **DOBBIE GRAY** -The in crowd
764 -Drift away
P765 -Out on the floor
4943 **AL GREEN** -Tired of being
alone/Let's stay together
767 **NORMAN GREENBAUM** -Spirit in
the sky
5170 **GREYHOUND** -Black & White/Moon
river
5171 **BILLY GRIFFIN** -Hold me tighter in
the rain
2777 **GUN** -Race with the devil
P4357 **ADRIAN GURVITZ** -Classic
P4730 -Your dream
772 **GUYS & DOLLS** -There's a whole
lot of loving/You don't have to say
you love me
(P)4226 **HAIRCUT ONE HUNDRED** -Favour-
ite shirts
775 **BILL HALEY & COMETS** -Rock
around the clock
776 -See you later alligator
3854 -Haley's golden medley
P778 **DARYL HALL & JOHN OATES**
-Rich girl
3192 -She's gone
5172 -One on me
4316 **RUSS HAMILTON** -We will make
love
780 **ALBERT HAMMOND** -It never rains
in Southern California/Free electric
band
(P)4731 **JOHN HANDY** -Hard work
782 **STEVE HARLEY & COCKNEY
REBEL** -Make me smile
783 **HARPERS BIZARRE** -Feelin'
groovy/Anythin' goes
P788 **JET HARRIS & TONY MEEHAN**
-Diamonds/Scarlet O'Hara
5119 **KEITH HARRIS & ORVILLE**
-Orville's song
789 **MAJOR HARRIS** -Love won't let me
wait
790 **RICHARD HARRIS** -McArthur Park
791 **ROLF HARRIS** -Tie me kangaroo
down sport/Two little boys
792 **GEORGE HARRISON** -My sweet
lord
795 **NOEL HARRISON** -Windmills of
your mind
P798 **HAWKWIND** -Silver machine
P800 **ISAAC HAYES** -Shaft
P4849 **HAYSI FANTAZEE** -John Wayne is
big leggy
5173 **HAYSI FANTAZEE** -Shiny Shiny
801 **JUSTIN HAYWARD** -Forever
autumn
3856 **HEATWAVE** -Jitterbuggin'
P3857 **HEAVEN 17** -We don't need this)
Fascist groove thang
P4228 -Penthouse & pavement
5034 -Let me go
4442 **HEDGEHOPPERS ANONYMOUS**
-It's good news week
812 **JIMI HENDRIX** -Purple haze
813 -All along the watchtower
2327 **CLARENCE 'FROGMAN' HENRY**
-But I do/You always hurt the one
you love
4603 **HERD** -From the underworld/Paradise
lost
4604 -I don't want our lovin' to die
816 **HERMAN'S HERMITS** -I'm into
something good
817 -There's a kind of hush
3091 **PATRICK HERNANDEZ** -Born to be
alive
820 **HI TENSION** -British hustle/Hi
tension
4856 **AL HIBBLER/KITTY KALLEN**
-Unchained Melody/Little things mean
a lot
P4732 **BERTIE HIGGINS** -Key largo
4443 **HIGHWAYMEN** -Michael
2446 **VINCE HILL** -Edelweiss/Roses of
Picardy
2447 **MICHAEL HOLLIDAY** -Story of my
life
823 **HOLLIES** -He ain't heavy he's my
brother
825 -The air that I breathe
P4361 **HOLLY & THE IVEYS** -Christmas
on 45
826 **BUDDY HOLLY** -True love ways/It
doesn't matter anymore/Raining in my
heart
827 -Peggy Sue/Rave on/Rock around
with Olie Vee/Midnight shift
828 **BUDDY HOLLY & THE CRICKETS**
-Maybe baby/Think it over/That'll be
the day/It's so easy
829 **EDDIE HOLMAN** -Hey there lonely
girl
(P)2661 **RUPERT HOLMES** -Him
831 **HONEYCOMBS** -Have I the
right/That's the way
832 **DR-HOOK** -Sylvia's mother
833 -A little bit more
2374 -When you're in love
838 **HOT BUTTER** -Popcorn
839 **HOT CHOCOLATE** -Emma
841 -You sexy thing
842 -So you win again
P3376 -Are you gettin' enough
P4805 -Girl crazy
4734 -It started with a kiss
845 **HOTLEGS/PIPKINS** -Neanderthal
man/Gimme dat ding
2448 **AL HUDSON** -You can do it
849 **HUES CORPORATION** -Rock the
boat
P2664 **HUMAN LEAGUE** -Holiday 80 (E.P.)
P3257 -Empire state human
P3763 -Boys & girls
P3858 -The sound of the crowd
P4111 -Love action
P4229 -Open your heart
P4362 -Don't you want me
P4808 **HUMBLE PIE** -Natural born boogie
851 **ENGLEBERT HUMPERDINCK**
-Release me
852 -Last waltz
4857 **TAB HUNTER** -Young Love
5120 **WILLIE HUTCH** -In & out
855 **BRIAN HYLAND** -Sealed with a
kiss/Ginny come lately
856 **BRIAN HYLAND/JERRY KELLER**
-Itsy bitsy teany weany yellow polka-
dot bikini/Here comes summer
5174 **ICEHOUSE** -Hey little girl
4920 **BILLY IDOL** -Hot in the city
4231 **JULIO IGLESIAS** -Begin the beguine
P3960 **IMAGINATION** -Body talk
4232 -Flashback
4526 -Just an illusion
5123 **INCANTATION** -Cacharpaya
5175 **INDEEP** -Last night a D.J. saved my
life
862 **INK SPOTS** -If I didn't
care/Whispering grass
3538 **IRON MAIDEN** -Women in uniform
4444 -Run to the hills
P4737 -The numbers of the beast
866 **ISLEY BROTHERS** -This old heart
of mine/Behind a painted smile
3095 **IVY LEAGUE** -Tossing and
turning/Funny how love can be
872 **TERRY JACKS** -Seasons in the sun
881 **JACKSON FIVE** -I want you
back/ABC
882 -I'll be there
3539 -Lookin' through the windows/Doctor
my eyes
3260 **JERMAINE JACKSON** -Let's get
serious
2186 **JOE JACKSON** -It's different for
girls
5176 -Steppin' out
875 **MICHAEL JACKSON** -Got to be
there
877 -Ain't no sunshine
3963 -One day in your life
5177 -Billie Jean
876 **MICHAEL JACKSON/MARVIN
GAYE** -Ben/Abraham, Martin & John
883 **JACKSONS** -Show you the way to
go
2933 -Shake your body
889 **JAM** -In the city
890 -All around the world
891 -News of the world
892 -David Watts/A bomb in Wardour
Street
P893 -Down in the Tube Station at
midnight
2263 -When you are young
2453 -Eton rifles
2667 -Going underground/Dreams of
children
2934 -Strange town
3449 -Start
P3765 -That's entertainment
3964 -Funeral pyre
4445 -Town called Malice/Precious
5124 -Beat surrender
5178 -The modern world
894 **JIMMY JAMES & VAGABONDS**
-I'll go where the music takes
me/Now is the time
896 **TOMMY JAMES & THE SHON-
DELLS** -Mony mony
5179 **JAMMERS** -Be mine tonight
4858 **PHILIP JAP** -Save us
P3541 **JAPAN** -Gentlemen take polaroids
3860 -The art of parties
(P)4235 -Quiet life
(P)4527 -Ghosts
P4741 -I second that emotion
5076 -Nightporter
900 **JEFFERSON AIRPLANE** -White rab-
bit/Somebody to love
(P)4742 **WAYLON JENNINGS** -Dukes of
Hazzard
901 **JETHRO TULL** -Living in the past
P4744 **JOAN JETT** -Crimson & clover
P4607 **JOAN JETT & THE BLACK
HEARTS** -I love rock 'n roll
P908 **ELTON JOHN** -Your song/Border
song
P912 -Rocket man/Daniel
915 -Crocodile rock
P916 -Goodbye Yellow Brick Road
918 -Candle in the wind
P919 -Don't let the sun go down on
me/Someone saved my life tonight
P921 -Philadelphia Freedom/Lucy in the sky
with diamonds
P922 -Island girl/Saturday nights alright for
fighting
P923 -Pinball wizard/Benny and the Jets
924 -Sorry seems to be the hardest word
929 **JOHNNY & HURRICANES** -Red
river rock
3514 -Beatnik fly/Johnson's goose
932 **JOHNNY JOCKSON & BANDWA-
GON** -Breakin' down the walls of
heartache
933 **KEVIN JOHNSON** -Rock 'n' roll I
gave you the best years of my life
934 **MARV JOHNSON/JIMMY RUFFIN**
-I'll pick a rose for my rose/What
becomes of the broken hearted
3966 **AL JOLSON** -Swanee
2193 **JON & VANGELIS** -I hear you now
4366 -I'll find my way home
4608 **GLORIA JONES** -Tainted love
935 **JIMMY JONES** -Handy man/Good
timin'
3863 **QUINCY JONES** -Ai no corrida
(P)4923 **JOURNEY** -Who's crying now
3767 **JUST BROTHERS** -Sliced tomatoes
942 **JIMMY JUSTICE** -When my little
girl is smiling
5180 **KAJAGOOGOO** -Too shy
946 **EDEN KANE** -Well I ask you/Forget
me not
947 **KANSAS** -Carry on wayward son
P3100 **JANET KAY** -Silly games
2794 **K.C. & SUNSHINE BAND** -That's
the way
P4977 **GENE KELLY** -Singin' in the rain
3381 **KELLY MARIE** -Feels like I'm in love
958 **JOHNNIE KIDD & PIRATES**
-Shakin' all over
P3970 **KILLING JOKE** -Follow the leader
P4530 -Empire song
4861 **BEN E. KING** -Stand by me/Spanish
Harlem
963 **CAROLE KING** -It might as well rain
until September
2800 -It's too late
962 **EVELYN 'CHAMPAGNE' KING**
-Shame
4924 -Love come down
964 **JONATHAN KING** -Everyone's gone
to the moon
2457 **SOLOMON KING** -She wears my
ring
4610 **KINGS OF SWING ORCHESTRA**
-Switched on swing
3453 **KINGSMEN** -Louie louie
P966 **KINKS** -You really got me/All day
and all night
967 -Tired of waiting for you/Sunny
afternoon
968 -Lola
3865 -Waterloo sunset/Dedicated follower
of fashion
P4044 -Better things
P2194 **FERN KINNEY** -Together we are
beautiful
4448 **KATHY KIRBY** -Secret love
3868 **KLEER** -Get tough
976 **GLADYS KNIGHT & PIPS** -Help
me make it through the night
978 -Midnight train to Georgia
977 -The way we were/Try to remember
978 -The best thing that ever happened to
me
4611 **JOHN KONGOS** -He's gonna step
on you again/Tokoloshe man
P3545 **KOOL & GANG** -Celebration
4368 -Get down on it
3266 **KORGIS** -Everybody's got to learn
some time
P4045 **KRAFTWERK** -Computer love/The
model
986 **BILLY J. KRAMER** -Bad to me/Little
children
(P)3771 **KRANKIES** -Fan dabi dozi
990 **LABELLE** -Lady Marmalade
3616 **FRANKIE LAINE** -Woman in
love/Jezebel
3617 -High noon/Cool water
992 **GREG LAKE** -I believe in Father
Christmas
995 **LAUREL & HARDY** -The trail of the
lonesome pine
P996 **LED ZEPPELIN** -Whole lotta love
1002 **BRENDA LEE** -Sweet nothin's/I
want to be wanted
1004 -I'm sorry/All alone am I
3383 -Speak to me pretty/Here comes that
feeling
3384 **LEAPY LEE/JOHN ROWLES** -Little
arrows/If I only had time
5181 **TONY LEE** -Reach up
1006 **LEMON PIPERS** -Green tambourine
1007 **JOHN LENNON** -Power to the
people
(P)1008 -Happy Xmas
1012 -Stand by me/Woman is the nigger of
the world
3678 -Give peace a chance
3104 **KETTY LESTER** -Love letters (Pic-
ture disk)
P4241 **LEVEL 42** -Starchild
5182 -The Chinese way
3269 **JONA LEWIE** -You'll always find me
in the kitchen at parties
P3678 -Stop the cavalry
1015 **JERRY LEE LEWIS** -Whole lotta
shakin' goin' on/Great balls of fire
1019 **RAMSAY LEWIS** -Wade in the
water
(P)1020 **JOHN LEYTON** -Johnny remember
me/Wild wind
1021 **GORDON LIGHTFOOT** -If you could
read my mind
1022 -Sundown
1026 **LINDISFARNE** -Meet me on the cor-
ner/Lady Eleanor
P3872 **LINX** -Intuition
4864 **LIQUID GOLD** -Where did we go
wrong
1029 **LITTLE EVA** -The locomotion
1038 **LOBO** -Me and you and a dog name
Boo
1039 -I'd love you to want me
3680 **LOOK** -I am the beat
3109 **TRINI LOPEZ** -If I had a hammer
3590 **LOS INDIOS TABAJARAS** -Maria
Elena
1042 **LOVE AFFAIR** -Everlasting love/A
day without love
4613 -Rainbow valley/Bringing on back the
good times
1043 **LOVE UNLIMITED** -Walkin' in the
rain with the one I love
1044 -Love's theme
1046 **LOVIN' SPOONFUL** -Daydream
2483 **LOWRELL** -Mellow mellow right on
3482 **LULU** -To sir with love
1064 **FRANKIE LYMON & TEENAGERS**
-Why do fools fall in love/I'm not a
juvenile delinquent
3114 **M** -Pop music
5183 **BOBBY M** -Let's stay together
1082 **MARY MACGREGOR** -Torn
between two lovers
2378 **MADNESS** -The prince
2485 -One step beyond
P2544 -My girl
(P)3443 **BAGGY TROUSERS**
P3682 -Return of the Los Palmas 7
3876 -Grey days
4371 -It must be love
4451 -Cardiac arrest
P4750 -House of fun
4865 -Driving in my car
1065 **MAMA CASS** -It's getting better
1069 **MANHATTAN TRANSFER** -Chan-
son d'amour
1074 **MANHATTANS** -Kiss & say
goodbye/Hurt
3386 -Shining star
1076 **BARRY MANILOW** -Mandy
1077 -I write the songs
1078 -Can't smile without you
2212 -Copacabana
(P)3549 -Lonely together
(P)3775 -I made it through the rain
1081 **MANFRED MANN** -Do wah diddy
1082 -Pretty flamingo
(P)4815 -The mighty Quinn
2272 **MANFRED MANN'S EARTH BAND**
-Blinded by the light
2947 -You angel you
P3740 **BARBARA MARKAY** -Give your
dick to me
2379 **BOB MARLEY & WAILERS** -Is this
love?
3278 -Could you be loved
3484 -Three little birds
3975 -No woman, no cry
4247 -Exodus
4248 -Waiting in vain
4249 -Jamming
1081 **MANMALADE** -Ob la di ob la
da/Loving things
P1082 -Reflections of my
life/Rainbow/Cousin Norman/Radancer

All the records listed below are £1.40p each or 10 for £13.
Please give alternatives if possible.

- 2468 LENA MARTELL -One day at a time
2545 MARTHA & MUFFINS -Echo beach
1096 MARTHA & VANDELLAS -Jimmy Mack/Third finger, left hand
1098 DEAN MARTIN -Memories are made of this/That's amore
3387 WINK MARTINDALE/LEE MARVIN -Deck of cards/Wandrin' star
1100 AL MARTINO -Spanish eyes
1101 MARVELETTES -When you're young & in love
P1104 JOHNNY MATTHIS & GLADYS KNIGHT -When a child is born
1107 MATTHEWS SOUTHERN COMFORT -Woodstock
3486 SUSAN MAUGHAN -Bobby's girl
3195 CURTIS MAYFIELD/MELBA MOORE -Move on up/This is it
1111 C.W. MCCALL -Convoy
1112 PAUL MCCARTNEY (& WINGS) -Another day
1113 -My love
1115 -Jet
1116 -Band on the run/Helen wheels
1117 -Junior's farm
2679 -Coming up
3282 -Waterfalls
P4753 -Take it away
P4834 PAUL MCCARTNEY & STEVIE WONDER -Ebony & ivory
1119 VAN MCCOY -The hustle
P1121 MCCOYS -Hang on Sloopy
1122 GEORGE MCCRAE -Rock your baby
3117 MCFADDEN & WHITEHEAD -Ain't no stopping us now
1130 BARRY MCGUIRE -Eve of destruction
1131 SCOTT MCKENZIE -San Francisco
5133 MALCOLM MCLAREN -Buffalo gals
1132 DON MCLEAN -American pie
1133 -Vincent
3283 -Crying
P14816 -Castles in the air
1134 RALPH MCTELL -Streets of London
P1135 MEATLOAF -You took the words right out of my mouth
2949 -Bat out of hell
P4373 -Dead ringer for love
P4754 -Read 'em & weep
P4983 MEDICINE HEAD -One & one is one/Rising sun
1139 MEL & TIM -Backfield in motion
5184 MELLE MEL & DUKE BOOTEE -Message 11 (Survival)
1145 HAROLD MELVIN & THE BLUE NOTES -Don't leave me this way
5040 MEN AT WORK -Who can it be now
5185 -Down under
P4453 MIDDLE OF THE ROAD -Chirpy chirpy cheep cheep
3550 MIDNIGHT COWBOY -Theme from
1152 JOHN MILES -Music
1155 FRANKIE MILLER -Darlin'
1159 NED MILLER -From a Jack to a King
P3467 ROGER MILLER -King of the road/England swings/Little green apples
P14755 STEVE MILLER BAND -Abracadabra
P1166 MILLIE -My boy lollipop
1167 MINDBENDERS/WAYNE FONTANA -Groovy kind of love/The game of love
2681 MARCELLO MINERBI/NINI ROSSO -Zorba's dance/Il silenzio
1168 MIRACLES -The tracks of my tears/The tears of a clown
1171 -Love machine
1173 GUY MITCHELL -Heartaches by the number/Singing the blues
P4867 -Rock-a-Billy/Knee deep in the blues
P4130 MIXTURES -Pushbike song
P14374 MOBILES -Drowning in Berlin
P4375 MODERN ROMANCE -Queen of the rapping scene
5082 -Best years of our lives
4817 MOJOS -Everythings alright
1177 MOMENTS (& WHATNAUTS) -Girls/Dolly my love
1180 MONKEES -Last train to Clarksville/Daydream believer
1181 -I'm a believer
2811 MARILYN MONROE -I wanna be loved by you
1184 HUGO MONTENEGRO -The good, the bad and the ugly
1185 CHRIS MONTEZ -Let's dance
1186 -The more I see you
P4757 MOOD -Paris is one day away
1187 MOODY BLUES -Go now
1188 -Nights in white satin
1189 -Question
1191 DOROTHY MOORE -Misty blue
3120 GARY MOORE -Parisienne walkways
5187 MELBA MOORE -Mind up tonight
3886 ENNIO MORRICONE -Chi mai
P1194 MOTORHEAD -Louie louie
2278 -No class
2952 -Overkill
P3552 -Ace of spades
P3776 MOTORHEAD/GIRLSCHOOL -St Valentine's day massacre
1202 MOVE -Night of fear/I can hear the grass grow
4818 -Flowers in the rain/Fire brigade
4819 -Blackberry Way/Brontasaurus
1203 MUD -Tiger feet/Dynamite/Oh boy
1210 MARIA MULDAUR -Midnight at the oasis
4133 MUNGO JERRY -Baby jump/Alright
1215 WALTER MURPHY -A Fifth of Beethoven
1216 ANNE MURRAY -Snowbird
2814 -You needed me
5083 MUSICAL YOUTH -Youth of today
1218 NAPOLEON XIV -They're coming to take me away ha ha
1220 JOHNNY NASH -I can see clearly now
1221 -Tears on my pillow
2279 DAVID NAUGHTON -Makin' it
1223 NAZARETH -This flight tonight/Love hurts
1226 RICKY NELSON -Poor little fool
1227 -Never be anyone else but you
1228 -Hello Mary Lou
1230 SANDY NELSON -Let there be drums
4869 WILLIE NELSON -Always on my mind
5189 NEVADA -In the bleak midwinter
P3887 NEW ORDER -Ceremony
P4262 -Procession/Everything's gone green
1232 NEW SEEKERS -I'd like to teach the world to sing
4820 ANTHONY NEWLEY -Why
P4263 OLIVIA NEWTON-JOHN -Physical
4455 NICE -America
P14822 NICOLE -A little piece
4870 -Give me more time
1248 NILSSON -Without you/Everybody's talkin'
P3982 999 -Obsessed
1247 1910 FRUITGUM CO -Simon says
2687 NOLANS -Don't make waves
4927 NOVA NANCY -No No No
P2473 GARY NUMAN -Cars
P4379 -Love needs no disguise
1249 BILLY OCEAN -Love really hurts/Red light spells danger
1254 ODDYSSEY -Native New Yorker
3984 -Going back to our roots
4780 -Inside out
P2554 MIKE OLDFIELD -Blue Peter
P4457 ROY ORBISON -Blue Bayou/It's over
P4458 -Oh pretty woman/In dreams
P2555 ORCHESTRAL MANOEUVRES IN THE DARK -Red flame White light
P3290 -Messages
P3474 -Enola gay
P4258 -Joan of Arc
P3482 -Maid of Orleans
1282 GILBERT O'SULLIVAN -Clair
4141 -Get down
3477 OTTAWAN -D.I.S.C.O.
4142 -Hands up (Give me your heart)
4144 OVERLANDERS -Michelle
1285 OZARK MOUNTAIN DAREDEVILS -Jackie blue
3985 ELAINE PAGE -Memory
2476 PATTI PAGE -Tennessee Waltz
P13478 ROBERT PALMER -Johnny & Mary
1289 PAPER LACE -Billy don't be a hero/The night Chicago died
2285 MERTON PARKAS -You need wheels
5190 ALAN PARSONS PROJECT -Old & wise
1293 DAVID PARTON -Isn't she lovely
1294 DOLLY PARTON -Jolene
3197 PAUL & PAULA -Hey Paula
1298 BILLY PAUL -Me and Mrs Jones
1299 FREDA PAYNE -Band of gold
3128 PEACHES & HERB -Reunited
2477 JOHNNY PEARSON -Sleepy shores
3628 CHARLES PENROSE/GEORGE FORMBY -STANLEY HOLLO-WAY -Laughing policeman/Window cleaner/Lion & Albert
1307 PETER & GORDON -A world without love
1309 PETER, PAUL & MARY -Leaving on a jet plane
1310 PETERS & LEE -Welcome home/Don't stay away so long
P4542 PHD -I won't let you down
4626 EDITH PIAF -Non, je ne regrette rien/No regrets/Exodus
1312 BOBBY 'BORIS' PICKETT -Monsternash
3198 WILSON PICKETT -In the midnight hour
P4543 PIGBAG -Papa's got a brand new pigbag
1315 LIEUTENANT PIGEON -Mouldy old dough
1316 PILOT -Magic/Just a smile
1317 PINK FLOYD -Money
4627 PINKERTON'S ASSORTED COLOURS -Mirror, mirror
5191 PIONEERS -Let your Yeah be Yeah/Long shot kick the bucket
4986 PIRANHAS -Zambezi
1318 GENE PITNEY -Twenty-four hours from Tulsa
4810 -I'm gonna be strong/Backstage
P5044 -Looking through the eyes of love
1323 PLATTERS -Only you/The great pretender
P13693 -Smoke gets in your eyes/Harbour lights
1325 PLAYER -Baby come back
3595 POINTER SISTERS -Fire
1327 POLICE -Can't stand losing you/Roxanne
2558 -So lonely
2559 -Walking on the moon
1328 PONTTAILS -Born too late
3515 BRIAN POOLE & TREMELOES -Twist and shout/Do you love me/Candy man/Someone someone
1330 SANDY POSEY -Single girl
4387 MIKE POST & LARRY CARTON -Theme from 'Hill Street Blues'
P1331 MIKE POST COALITION -The Rockford Files
P5045 COZY POWELL -Dance with the devil
P4874 PRELUDE -Only the lonely/Know the way I feel
1338 ELVIS PRESLEY -Hound dog/Don't be cruel
P1340 -Blue suede shoes/Tutti frutti
P1343 -Love me tender
P1346 -Jailhouse rock
P1347 -Loving you/Teddy bear
P1354 -The girl of my best friend
P1355 -It's now or never
P1356 -Are you lonesome tonight
1357 -Wooden heart
P1359 -His latest flame/Little sister
1360 -Can't help falling in love/Rock-a-hula baby
P1363 -Return to sender
1367 -Viva Las Vegas
P1369 -Crying in the chapel
P1373 -Guitar man
1375 -If I can dream
P1378 -In the ghetto
P1377 -Suspicious minds
P1378 -The wonder of you
1381 -There goes my everything
1382 -Rags to riches
1383 -American Trilogy/Until it's time for you to go
1388 -My boy
1390 -T-r-o-u-b-l-e
1392 -Moody Blue
1393 -Way down/My way
3199 -How great thou art
3205 -Don't cry Daddy
P3623 -All shook up
P3624 -Heartbreak hotel
P3696 -Santa Claus is back in town
3892 -Loving arms
4147 -I just can't help believing
P4765 -The sound of your cry
2563 BILLY PRESTON & SYREETA -With you I'm born again
1396 JOHNNY PRESTON -Running bear
P12482 PRETENDERS -Brass in pocket
P12958 -Stop your sobbing
4628 PRETTY THINGS -Don't bring me down/Honey I need
1397 ALAN PRICE -Jarraw song
4811 LLOYD PRICE -Stagger Lee/Personality
3987 CHARLIE PRIDE -Crystal chandelier
5192 PRINCE -1999
4829 P.J. PROBY -Hold me
1400 PROCOL HARUM -A whiter shade of pale/Homburg
1401 -Conquistador/Salty dog
4875 PSYCHEDELIC FURS -Love my way
P1406 GARY PUCKETT & UNION GAP -Young girl
1406 -Lady willpower
P4482 QUARTZ -Nantucket sleighride (Theme from Weekend World)
1413 SUZI QUATRO -If you can't give me love
5088 -Heart of stone
2832 SUZI QUATRO & CHRIS NORMAN -Stumblin' in
1416 QUEEN -Killer Queen
1417 -Bohemian rhapsody/You're my best friend
1421 -Good old fashioned lover boy
1422 -We are the champions
P13482 -Another one bites the dust
3698 -Flash
4768 -Las palabras de amour
4266 QUEEN & DAVID BOWIE -Under pressure
2833 EDDIE RABBIT -Every which way but loose
1428 GERRY RAFFERTY -Baker Street
P2386 RAINBOW -Since you've been gone
2570 -All night long
1433 RAM JAM -Black Betty
1437 RAMRODS -Ghost riders in the sky
2490 RARE BIRD -Sympathy
1438 RATTLES -The witch
4989 RAW SILK -Do it to the music
1440 JOHNNY RAY -Cry
1441 -Just walkin' in the rain
1445 REAL THING -You to me are everything
1449 REDBONE -The witch queen on New Orleans
5193 SHARON REDD -In the name of love
1450 OTIS REDDING -My girl
1451 -The dock of the bay
1452 HELEN REDDY -Angie baby
P4388 -I can't say goodbye to you
1454 LOU REED -Walk on the wild side
1456 JIM REEVES -Distant drums
4267 -Welcome to my world/I won't forget you
5046 RENEE AND RENATO -Save your love
3483 DEBBIE REYNOLDS -Tammy
P12836 REZILLOS -Destination Venus
P4389 RHODA WITH THE SPECIALS -The boiler
1465 CHARLIE RICH -The most beautiful girl
2295 CLIFF RICHARD -We don't talk anymore
3702 -A little in love
4268 -Wired for sound
P4467 -Move it
P4468 -Living doll
P4468 -Travellin' light
P4469 -Please don't tease
P4470 -The young ones
P4471 -The next time/Bachelor boy
P4472 -Summer holiday
P4473 -Wind me up
P4474 -Congratulations
P4475 -Miss you nights
P4476 -Devil woman
4812 -The only way out
P5047 -The minute you're gone
1469 JONATHAN RICHMAN -Roadrunner
1472 THE RIGHTEOUS BROTHERS -You've lost that lovin' feeling
1473 -Unchained melody
1475 MINNIE RIPPERTON -Lovin' you
5087 LIONEL RITCHIE -Truly
1477 MARTY ROBBINS -El Paso/Devil Woman
3896 SMOKEY ROBINSON -Being with you
1480 TOM ROBINSON BAND -2,4,6,8 Motorway
5195 ROCKERS REVENGE -The harder they come
1484 LORD ROCKINGHAM'S XI -Hoots mon
1485 JIMMY RODGERS -Honeycomb/Kisses sweeter than wine
4944 -English country garden/Woman from Liberia
1486 TOMMY ROE -Sheila/Heather honey
1487 -Dizzy/The folk singer
1490 KENNY ROGERS -Lucille
2579 -Coward of the county
P13559 -Lady
P1489 KENNY ROGERS & THE FIRST EDITION -Ruby, don't take your love to town
1495 ROLLING STONES -Not fade way
1496 -It's all over now
1498 -The last time
1499 -Satisfaction
1500 -Get off my cloud
1501 -19th nervous breakdown
1502 -Paint it black
1506 -Jumpin' Jack Flash
1507 -Honky tonk woman
1509 -Brown sugar
1512 -Angie
1516 -Fool to cry
1517 -Miss you
P1518 -Respectable
3300 -Emotional rescue
P13484 -She's so cold
4148 -Start me up
4390 -Try a little harder
P4391 -Waiting on a friend
3618 MAX ROMEO -Wet dream
P4992 RONNETTES -Be my baby
1524 DAVID ROSE & ORCHESTRA -The stripper
1527 DIANA ROSS -Remember me
1528 -I'm still waiting/Touch me in the morning
1530 -Do you know where you're going to
1531 -Love hango'er
2837 -Ain't no mountain high enough/Reach out and touch
3399 -Upside down
3485 -My old piano
P4770 -Work that body
4878 -It's never too late
5048 -Muscles
P1535 DIANA ROSS & MARVIN GAYE -You are everything
4272 DIANA ROSS & LIONEL RITCHIE -Endless love
1537 ROXY MUSIC -Virginia Plain/Pyjamarama
2298 -Angel eyes
3784 -Jealous guy
P14879 -Avalon
4994 -Take a chance with me
P4771 ROYAL PHILHARMONIC ORCHESTRA -BBC World Cup grandstand
1541 ROYAL SCOTS DRAGOON GUARDS -Amazing grace
1542 ROSE ROYCE -Car wash
1545 -Wishing on a star
4150 RUBETTES -Sugar baby love
1551 JIMMY RUFFIN -Farewell is a lonely sound
2695 -Hold on to my love
1552 TODD RUNDGREN -I saw the light
P4832 PATRICIA RUSHEN -Forget me nots
P2699 RUTS -Staring at the rude boys
P3140 -Babylon burning
1555 BARRY RYAN -Eloise
4945 BUFFY SAINTE-MARIE -Soldier blue/I'm gonna be a country girl again
1562 KYU SAKAMOTO -Sukiyaki
1563 SAM THE SHAM & THE PHAROAHs -Woolly bully
1571 SANTANA -Samba pa ti
1572 -She's not there
1573 PETER SARSTEDT -Where do you go to my lovely
P2637 SAXON -Wheels of steel
P3305 -747 (Strangers in the night)
3900 -And the band played on
P1576 LEO SAYER -The show must go on/One man band
1579 -You make me feel like dancing/When I need you
3308 -More than I can say
P4773 -Heart (Stop beating in time)
1584 SCAFFOLD -Lily the Pink/Thank U very much
1587 BOZ SCAGGS -Lowdown/Lido shuffle
P3488 MICHAEL SCHENKER GROUP -Armed & ready
P3563 -Cry for the nations
4932 -Dancer
P4550 SCORPIONS -No one like you
4489 JACK SCOTT -What in the world's come over you
4262 SCRITTI POLITTI -The 'sweetest girl'
P4873 -Asylums in Jerusalem/Jacques Derrida
1589 SEARCHERS -Needles and pins/Don't throw your love away
4635 HARRY SECOMBE -If I ruled the world/This is my song
2585 SECRET AFFAIR -My world
1591 NEIL SEDAKA -Happy birthday sweet sixteen/Breaking up is hard to do
4551 -Oh! Carol/Calendar girl
1592 SEEKERS -Georgy girl/I'll never find another you
2502 -Carnival is over/Morningtown ride
2392 SELECTOR -On my radio
2587 -Three minute hero
2888 -Setting words
5197 SET THE TONE -Dance sucker
1594 SEX PISTOLS -God save the Queen
1595 -Pretty vacant
2970 -Somethin' else/Friggin' in the rigger
1598 SHADOWS -Apache/Wonderful land/FBI
3142 -Theme from 'The Deer Hunter'
3621 SHAG -Loop di love
4279 SHAKATAK -Easier said than done
P4775 -Street walkin'
2503 SHALAMAR -Second time around/Right in the socket
4553 -I can make you feel good
P14776 -A night to remember
5088 -Friends
1602 SHANGRI LAS -Leader of the pack
1603 DEL SHANNON -Runaway/Hats off to Larry
1604 -Little town flirt/Keep searchin'
P5051 -Swiss maid/Hey little girl
P4478 HELEN SHAPIRO -Walking back to happiness
4883 ROCKY SHARPE & REPLAYS -Clap your hands
4151 SANDIE SHAW -Always something there to remind me
4152 -Puppet on a string
1605 GARY SHEARSTON -I get a kick out of you
4280 PETER SHELLEY -Gee baby/Love me love my dog
1608 SHIRELLES -Will you love me tomorrow
1610 SHOCKING BLUE -Venus
1625 SHOWSTOPPERS -Ain't nothing but a houseparty
1626 SILVER CONVENTION -Fly Robin fly/Get up and boogie
1634 SIMON & GARFUNKEL -Sound of silence/Homeward bound
1636 -Mrs Robinson
1638 -Bridge over troubled water
1628 CARLY SIMON -You're so vain
1629 -Nobody does it better
P4884 -Why
1630 PAUL SIMON -Mother and child reunion/Me & Julio down by the schoolyard
2208 -Slip slidin' away
3735 -50 ways to leave your lover
P4153 SIMPLE MINDS -Love song
1639 FRANK SINATRA -Strangers in the night/My way
3401 -Theme from New York, New York
1643 SINE -Just let me do my thing
1644 SINGING NUN -Dominique
1645 SIOUXIE & BANSHEES -Hong kong garden
2891 -Happy house
3312 -Christine
3710 -Israel
1646 PETER SKELLERN -You're a lady
P2506 SKIDS -Working for the Yankee dollar
2991 SKY -Toccata
P12593 LYNARD SKYNYRD -Freebird
1651 SLADE -Merry Xmas everybody
P4998 -Coz I luv you/Goodbye t'Jane
5090 -And now the Waltz
1657 PERCY SLEDGE -When a man loves a woman
1660 SMALL FACES -Sha la la la lee/All or nothing
1661 -Itchycoo park
3403 -Tin soldier
3906 -Lazy Sunday
1662 HURRICANE SMITH -Oh babe what would you say
2851 O.C. SMITH -The son of Hickory Holler's tramp
1664 PATTI SMITH GROUP -Because the night
1666 WHISTLING JACK SMITH -I was Kaiser Bill's batman
2992 SMOKIE -If you think you know how to love me/Living next door to Alice
5140 SNOWMEN -Xmas party
P4157 SOFT CELL -Tainted love
4283 -Bed sitter
P4479 -Say hello, wave goodbye
P4778 -Torch
5141 -Where the heart is
1676 SONNY & CHER -I got you babe
1682 JOE SOUTH -Games people play
1683 SPACE -Magic fly
P3567 SPANDAU BALLET -To cut a long story short
4058 -Chant No 1 (Don't need this pressure on)
P4557 -Instinction
P12994 SPARKS -This town ain't big enough for both of us
1688 BILLIE JOE SPEARS -Blanket on the ground
2308 SPECIALS -Gangsters
P2510 -Message to you Rudy
2597 -Too much, too young
3314 -Rat race
P3715 -Do nothing
P3997 -Ghost town
1692 SPINNERS -It's a shame
P3317 SPODGENESSABOUTS -Simon Templar/Two pint of lager
4645 SPRINGFIELDS -Island of dreams/Silver threads & golden needles
1691 BRUCE SPRINGSTEEN -Born to run
P5052 SPRINGWATER -I will return
2260 SPYRO GYRA -Morning dance
2975 SQUEEZE -Cool for cats
3154 -Up the junction
P4646 -Black coffee in bed
1697 JIM STAFFORD -Spiders & snakes/Mr girl Bill
P14159 ALVIN STARDUST -Pretend
1706 STARLAND VOCAL BAND -Afternoon delight
1708 EDWIN STARR -Stop her on sight (SOS)/Headline news
2854 -Contact/H.A.P.P.Y. radio
1711 KAY STARR -Wheel of fortune
1716 RINGO STARR -You're sixteen
1718 CANDI STATON -Young hearts run free
4647 -Suspicious minds
1723 STATUS QUO -Down the dustpipe/Pictures of matchstickmen
1727 -Down down
1729 -Mystery song
1730 -Wild side of life
4161 -Mean girl
1734 STEALERS WHEEL -Stuck in the middle
1735 STEAM -Na na hey hey kiss him goodbye
1741 STEELY DAN -Reeling in the years
1744 STEPPENWOLF -Born to be wild
1747 CAT STEVENS -Morning has broken
3789 -Moonshadow
2516 RAY STEVENS -Bridget the midget/Everything is beautiful
2600 -The streak/Misty
2601 SHAKIN' STEVENS -Hot dog
P3790 -This ole house
P3910 -You drive me crazy
P1756 ROD STEWART -Sailing
1757 -Tonight's the night
P14292 STIFF LITTLE FINGERS -Straw dogs
P3320 -Nobody's heroes/Tin soldiers
P3408 -Back to front
P4780 -Talk back
1764 R & J STONE -We do it
1767 STRANGLERS -Peaches/Go buddy go
1769 -No more heroes
1770 -Five minutes
1772 -Walk on by
P2310 -Duchess
P2398 -Nuclear device
3719 -Thrown away

All the records listed below are £1.40p each or 10 for £13.
Please give alternatives if possible.

2976	STRAWBS -Part of the union	3332	UNDERTONES -Wednesday week	
13720	STRAY CATS -Runaway boys	5203	UPSETTERS/BORIS GARDNER	
1774	BARBRA STREISAND -The way we were		-Return of the Django/Elizabethan Reggae	
1775	-A star is born/Evergreen	P4791	MIDGE URE -No regrets	
P4559	-Memory	4167	U2 -Fire	
1778	STYLISTICS -You make me feel brand new/I can't give you anything(but my love)	(P)4305	-Gloria	
		5204	-New years day	
2606	STYX -Babe	1926	RICKY VALENCE -Tell Laura I love her	
2607	SUGARHILL GANG -Rapper's delight	2109	RITCHIE VALENS -Donna/La Bamba	
4938	-The lover in you	2529	FRANKIE VALLI -You're ready now	
11785	DONNA SUMMER -Love to love you baby	1933	LEROY VAN DYKE -Walk on by/The auctioneer	
1789	-I feel love	3923	VANGELIS -Chariots of fire	
5055	SUPERTRAMP -Its raining again	2530	VANITY FAIR -Hitchin' a ride/Early in the morning	
1799	SUPREMES -Where did our love go	2615	VAPORS -Turning Japanese	
1800	-Baby love/Stop in the name of love	4659	FRANKIE VAUGHAN -Tower of strength/Wanderin' eyes	
1802	-I hear a symphony		-Garden of Eden/Green door	
1804	-You can't hurry love	P1936	SARAH VAUGHAN & BILLY ECK-STINE/JULIE ROGERS -Passing strangers/The wedding	
1812	-Stoned love	P1937	BOBBY VEE -Rubber ball	
P1818	BILLY SWAN -I can help	1938	-Take good care of my baby	
1819	SWEET -Little Willy/Blockbuster	1940	-The night has a thousand eyes	
1822	-Love is like oxygen	1941	VELVEETTES -Needle in a haystack	
2996	-Ballroom blitz/Fox on the run		1942	VENTURES -Hawaii 5-0
P5056	-Coco	4792	VERNONS GIRLS -Lover please	
4946	SWEET SENSATION/PAPER DOLLS -Sad sweet dreamer/Something here in my heart	2886	VILLAGE PEOPLE -YMCA	
1824	SWINGING BLUE JEANS -Hippy hippy shake/You're no good	1947	GENE VINCENT -Be bop a lula	
5001	SYLVESTER -Do you wanna funk	3728	VISAGE -Fade to grey	
P1829	BOOKER T. & MGS -Time is tight/Soul limbo	5144	WAH -The story of the blues	
2521	-Green onions	3510	JOHNNY WAKELIN -In Zaire/Black Superman	
13792	TALKING HEADS -Once in a lifetime	1949	WALKER BROS. -The sun ain't gonna shine (anymore)	
1830	TAMS -Hey girl, don't bother me/Be young, be foolish, but be happy	1950	-No regrets	
1831	A TASTE OF HONEY -Boogie Oogie Oogie	1951	JUNIOR WALKER -Road runner	
1832	TAVARES -It only takes a minute	4661	SCOTT WALKER -Joanna/Lights of Cincinnati	
1833	-Heaven must be missing an angel	1960	CLIFFORD T. WARD -Gaye	
1837	-More than a woman	1961	DIONNE WARWICK -Walk on by	
1842	R. DEAN TAYLOR -There's a ghost in my house	1962	-Do you know the way to San Jose	
1844	-Indiana wants me/gotta see Jane	5057	-Heartbreaker	
5002	TEARS FOR FEARS -Mad world	5146	-All the love in the world	
5199	-Change	(P)3578	DENIS WATERMAN -I could be so good for you	
P4404	TECHO TWINS -Falling in love again	P4794	JEFF WAYNE -Matador	
3165	TEDDY BEARS -To know him is to love him	(P)2619	ERIC WEISBERG & STEVE MAN-DELL -Duelling banjos	
1850	TEMPTATIONS -Get ready/Just my imagination	1967	MARY WELLS -My guy/What's easy for two is so hard for one	
3572	-Ball of confusion/Take a look around	P4796	KEITH WEST -Excerpt from a teen-age opera	
1880	TEN C.C. -I'm not in love	5205	WHAM -Wham rap	
1888	JOE TEX -Ain't gonna bump no more	4318	NANCY WHISKEY/CHAS MCDEVITT -Freight train	
5143	THE THE -Uncertain smile	P2620	WHISPERS -And the beat goes on/My girl	
P4405	THEATRE OF HATE -Do you believe in the west world	(P)3926	-It's a love thing	
1889	THEM -Gloria/Baby, please don't go	1971	BARRY WHITE -You're the first, the last, my everything	
1871	THIN LIZZY -Whisky in jar	4662	WHITE PLAINS -When you are a king	
1872	-The boys are back in town/Jailbreak	3214	WHITESNAKE -Fool for your loving	
P3919	-Killers live E.P.	3927	-Don't break my heart again	
1877	THIRD WORLD -Now that we've found love	5058	-Here I go again/Bloody luxury	
P4653	-Try jah love	1975	ROGER WHITTAKER -The last farewell	
4677	B.J. THOMAS -Raindrops keep falling on my head	1976	WHO -I can't explain	
1882	TIMMY THOMAS -Why can't we live together	1977	-Substitute/Pictures of Lily/I'm a boy	
5200	THOMPSON TWINS -Love on your side	1978	-Pinball wizard	
1883	THREE DEGREES -When will I see you again/Dirty of man	1988	-Who are you	
1887	THREE DOG NIGHT -Mama told me not to come	P5007	-My generation	
4063	TIGHT FIT -Back to the sixties	P5008	-Happy Jack	
4406	-The lion sleeps tonight	5147	WHODINI -Magic's wand	
P4654	-Fantasy island	1991	WILD CHERRY -Play that funky music	
P2981	JOHNNY TILLOTSON -Poetry in motion	3797	KIM WILDE -Kids in America	
1889	TOKENS -The lion sleeps tonight	P3930	-Chequered love	
4300	TOM TOM CLUB -Genius of love	(P)4308	-Cambodia	
P4894	-Under the boardwalk	4664	MARTY WILDE -A teenager in love/Sea of love	
1892	TORNADOS -Telstar	4665	-Bad boy/Danny	
5201	TOTO -Africa	4666	-Endless sleep/Donna	
P4007	TOYAH -I want to be free	4667	ANDY WILLIAMS -Can't get used to losing you/Can't take my eyes off you	
5003	-Be loud be proud (be heard)	4668	-Home lovin' man/Can't help fallin' in love	
1893	TOYS -A lover's concerto	2533	DANNY WILLIAMS -Moon river/Wonderful world of the young	
1898	TRAMMPS -Disco inferno	P2000	DON WILLIAMS -You're my best friend	
11900	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN -You're the one that I want/Summer nights	3414	-I recall a gypsy woman	
1902	TREMELOES -Silence is golden/Here comes my baby	(P)3181	JOHN WILLIAMS -Cavatina	
1903	T.REX -Hot love/Ride a white swan	5148	-Theme from E.T.	
P1905	-Children of the Revolution/I love to Boogie/Action/London Boys	2004	MASON WILLIAMS -Classical gas	
P1906	-20th Century Boy/Dreamy Lady/The Groover/New York City	2005	MAURICE WILLIAMS & ZODIACS -Stay	
1907	-Truck on/Zip gun boogie/Teenage dream	P2535	VIOLA WILLS -Gonna get along without you now	
P4562	-Telegram Sam	2009	JACKIE WILSON -Higher & higher	
4656	-Get it on/Jeeperster	2010	-I get the sweetest feeling	
4657	-Deborah/One inch rock	P4567	MARI WILSON & IMAGINATION -Beat the beat	
P4787	TRIO -Da da da	2013	WINGS -Give Ireland back to the Irish	
1909	TROGGS -Wild thing/With a girl like you	2014	-Mary had a little lamb	
2527	-Love is all around/Anyway that you want me	2015	-Hi, hi, hi	
2541	TUBES -White punks on dope	2016	-Live and let die	
P3171	TUBEWAY ARMY -Are friends electric	2017	-Listen to what the man said	
1910	IKE & TINA TURNER -River deep, mountain high	2022	-Maybe I'm amazed	
1911	-Nutbush city limits	2023	-Mull of Kintyre/Girls school	
1912	TURTLES -Happy together	2026	-London Town	
1913	-Elepore/She'd rather be with me	3182	-Goodnight tonight	
1915	TWINKLE -Terry/Golden lights	2028	RUBY WINTERS -I will/Come to me	
1916	CONWAY TWITTY -It's only make believe	2031	BILL WITHERS -Lovely day	
P4788	TYGERS OF PAN TANG -Rendezvous	4670	-Lean on me/Ain't no sunshine	
1917	BONNIE TYLER -Lost in France/It's a heartache	2032	WIZZARD -See my baby jive/Angel fingers/Ball park incident	
1920	TYMES -Ms. Grace/You little trustmaker	2033	-I wish it could be Xmas everyday	
1921	TYPICALLY TROPICAL -Barbados	2035	STEVIE WONDER -Uptight/Yesterday, yesterday, yesterday	
P4165	U.B.40 -One in ten	2038	-For once in my life	
P4484	-I won't close my eyes	2039	-My cherie amour	
P4789	-Love is all right	2044	-Superstition	
5202	-I've got mine	2045	-You are the sunshine of my life	
3331	ULTRAVOX -Sleepwalk	2052	-Sir Duke	
3727	-Vienna	3512	-Masterblaster (Jamming)	
P3921	-Slow motion	(P)3931	-Latelly	
4166	-The thin wall	(P)4070	-Happy birthday	
5092	-Hymn	2062	TAMMY WYNETTE -Stand by your man	
		P2538	XTC -Making plans for Nigel	

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2067	-Shapes of things
4898	-Still I'm sad/Devil hearted you
4672	YAZOO -Only you
P4800	-Don't go
5095	-The other side of love
2072	YES -Wonderous stories
2077	JOHN PAUL YOUNG -Love is in the air
3210	NEIL YOUNG -Heart of gold
P3216	NEIL YOUNG & CRAZY HORSE -My my hey hey
2081	YOUNG RASCALS -Groovin'
2082	ZAGER & EVANS -In the year 2525
2089	ZOMBIES -She's not there

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T141	LONNIE DONEGAN -My old man's a dustman/Does your chewing gum loose it's flavour	T187	-You're lying
T190	FUN BOY THREE -In the summertime	T175	SCRITTI POLITI -Asylums in Jerusalem
T33	FUNKADELIC -One nation under a groove	T195	STIFF LITTLE FINGERS -Bits of kids
T154	GODLEY & CREME -Snack attack	T178	TIGHTFIT -Secret heart
T155	HAIRCUT ONE HUNDRED -Fantastic day	T133	TWEETS -Birdie song etc.
		T127	STEVIE WONDER -Happy birthday

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IN THE GREATEST upset since Brighton's cup win at Anfield, rank outsiders The Jam have beaten all the odds to snatch a dramatic last minute triumph in this year's readers poll.

The virtually unknown Woking-bred threesome are in fact no longer with us but there can be no doubt as to the impression they have made on the nation's pop pickers. They have won not only top group — for the *fourth* year running, beating Led Zeppelin's record of three consecutive triumphs in the '70s — but also 12 other categories, twice as many as they took last year.

Not even the Falklands war or the Greenham Common peace protest could impinge on their immovability and so our hearty commiserations, sorry *congratulations* must once again go out to Messrs Weller, Foxton and Buckler.

Beneath the Woking Wonders, however, things are nowhere near as settled as they have been for the past two years. If one ignores the votes cast for The Jam and looks instead at the runners-up spot in each category a more varified and shifting picture emerges: in this new hierarchy, Simple Minds have risen to number two band, Kid Creole And The Coconuts make second best live act and Elvis Costello is runner up both as songwriter and male singer.

Of the old guard, The Clash have enjoyed their best poll position for years — they copped second best LP, third best band, songwriters and haircut — while Siouxsie has triumphed yet again in the female vocal stakes, narrowly beating a strong challenge by Alf of Yazoo and even a small threat by Boy George. The Banshees also showed up strongly elsewhere, 'A Kiss In The Dreamhouse'

winning best dressed sleeve and Siouxsie finishing best dressed female, with drummer Budgie and guitarist John McGeoch finishing runners-up in their respective instrumental sections.

But '82 was also a great year for new names, Wham taking the dance floor section with 'Young Guns', ABC making the top five in the group category, Grandmaster Flash running up in the singles list with 'The Message', Tracey Thorn among the female singers while even one-time *NME* tealady Gary Crowley sneaks into the top ten radio shows with his Tuesday Club.

Apart from The Jam, one or two others managed to hold on to their titles, John Peel hosting the hottest thing on the airwaves for the 21st year running and Margaret Thatcher proving opinion polls correct with her Creep Of The Year accolade.

Other worthy winners — all for the first time were Madness (video), Vince Clark (electronics), *The Young Ones* (TV show), *E.T.* (film) and Helen O'Hara of The Emerald Express (miscellaneous instrument).

There were also some notable absentees — The Human League, Squeeze, Ultravox all slipped dramatically along with last year's best new group Altered Images — and those such as Echo And The Bunnymen who failed to capitalise on last year's success in the way they might have hoped.

Still, there's always next year and who's to bet that The Style Council won't be up there making the running. As things stand, Paul Weller looks very unlikely to surrender.

1982

live act

1. THE JAM
1. KID CREOLE & THE COCONUTS
3. THE CLASH
4. SIMPLE MINDS
5. ELVIS COSTELLO & THE ATTRACTIONS
6. U2
7. SIOUXSIE & THE BANSHEES
8. ECHO & THE BUNNYMEN
9. BAUHAUS
10. CULTURE CLUB

dancefloor favourite

1. YOUNG GUNS GO FOR IT/Wham
2. PRECIOUS Jam
3. THE MESSAGE/Grandmaster Flash
4. WALKING ON SUNSHINE/Rockers Revenge
5. PAPA'S GOT A BRAND NEW PIGBAG/Pigbag



WHAM: dance floor favorite. Pic: Peter Anderson

best dressed sleeve

1. A KISS IN THE DREAMHOUSE/Siouxsie & the Banshees
2. Dig The New Breed/The Jam
3. LEXICON OF LOVE/ABC
4. NEW GOLD DREAM/Simple Minds
5. THE GIFT/The Jam



event of the year

1. THE JAM SPLIT
2. THE FALKLANDS WAR
3. GREENHAM COMMON
4. THE WORLD CUP
5. THE POPE'S VISIT

best dressed male

1. PAUL WELLER
2. BOY GEORGE
3. AUGUST DARNELL
4. DAVID SYLVAIN
5. BRUCE FOXTON
6. MICHAEL FOOT
7. MARTIN FRY
8. KEVIN ROWLANDS
9. BRYAN FERRY
10. CAPTAIN SENSIBLE

best dressed female

1. SIOUXSIE SIOUX
2. BOY GEORGE
3. MARI WILSON
4. GRACE JONES
5. TOYAH WILCOX
6. BANANARAMA GIRLS
7. KIM WILDE
8. CLARE GROGAN
9. PRINCESS DIANA
10. ANNABELLA LU VIN

haircut

1. PAUL WELLER
2. TERRY HALL
3. JOE STRUMMER
4. MARI WILSON
5. BOY GEORGE



VINCE CLARK: electronic instrumentalist.

electronics

1. VINCE CLARK
2. DAVE GREENFIELD
3. DAVID BALL
4. MICK McNEILL
5. THOMAS DOLBY

guitar

1. PAUL WELLER
2. JOHN MCGEOCH
3. ROBERT SMITH
4. MICK JONES
5. THE EDGE

bass

1. BRUCE FOXTON
2. J.J. BURNEL
3. MICK KARN
4. PAUL SIMONON
5. DEREK FORBES

drums

1. RICK BUCKLER
2. BUDGIE
3. PETE DE FRIES
4. STEVE MORRIS
5. SLY DUNBAR

miscellaneous

1. THE EMERALD EXPRESS/violin
2. STEVE NAIVE/keyboards
3. SAXA/sax
4. STEVE NICHOL/trumpet
5. LAURIE ANDERSON/violin

radio show

1. JOHN PEEL
2. KID JENSEN
3. MIKE REID
4. STEVE WRIGHT
5. LENNY HENRY'S SUNDAY HOOT
6. ALEXIS KORNER
7. WALTERS WEEKLY
8. MIKE SWEENEY
9. GARY CROWLEY'S TUESDAY CLUB
10. TOP 40

promo video

1. HOUSE OF FUN/Madness
2. BUFFALO GALS/Malcolm McLaren
3. THE BITTEREST PILL/The Jam
4. ROCK THE CASBAH/The Clash
5. POISON ARROW/ABC
6. OUR HOUSE/Madness
7. PASS THE DUTCHIE/Musical Youth
8. GOLDEN BROWN/The Stranglers
9. SHOCK THE MONKEY/Peter Gabriel
10. RIO/Duran Duran



MADNESS: best video.

tv shows

1. THE YOUNG ONES
2. BOYS FROM THE BLACKSTUFF
3. THE TUBE
4. CORONATION STREET
5. MINDER
6. TOP OF THE POPS
7. OLD GREY WHISTLE TEST
8. GOING OUT
9. WHATEVER YOU WANT
10. THE MUNSTERS



THE YOUNG ONES: best T.V. show

film

1. E.T.
2. BLADE RUNNER
3. POLTERGEIST
4. THE WALL
5. CAT PEOPLE
6. DIVA
7. THE THING
8. TRON
9. ROCKY III
10. MAD MAX II



E.T.: film of the year.

Pic: Peter Anderson

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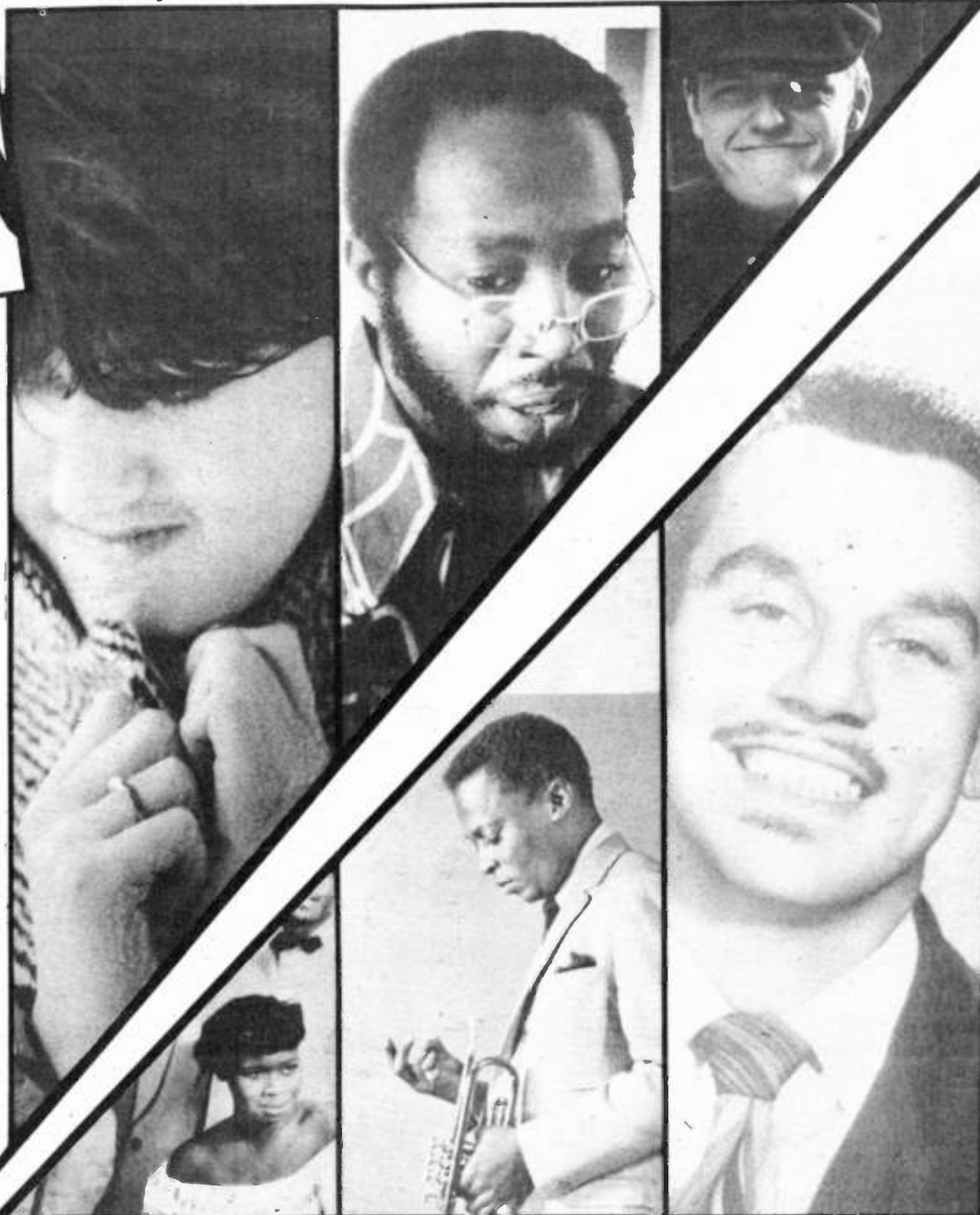
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EDDY GRANT: Hello Africa
HEARTBEAT: Spook Sex
THE CORPORATION: Hard Times
THE MIGHTY DIAMONDS: Lucky
IMAGINATION: Follow Me
SHRIEKBACK: Mothloop II
MADNESS: Grey Day (live)
GREGORY ISAACS: Cool Down The Pace
LENE LOVICH: Never Never Land
PRINCE CHARLES & THE CITY BEAT BAND: Cash (Cash Money)
THE REPUBLIC: My Spies
THE BLUEBELLS: Aim In Life
EVERYTHING BUT THE GIRL: English Rose
PALAIS SHAUMBURG: Hockey
ERIC BOGOSIAN: Live At The ICA
ORCHESTRA JAZIRA: Love
BENJAMIN ZEPHANIAH: This Policeman (Is Kicking Me To Death)

TRACKS

LITTLE ESTHER: T'Ain't What You Do
H-BOMB FERGUSON: My Brown Frame Baby
SAM 'THE MAN' TAYLOR: Midnight Rambler
THE THREE BARONS: The Milkshake Stand
JOE TURNER: Howling Winds
ART PEPPER QUARTET: Brown Gold
TINY GRIMES & CHARLIE PARKER: Romance Without Finance
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JOHNNY OTIS: All Nite Long
FATS NAVARRO: Spinal
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EDDIE JEFFERSON: The Birdland Story
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U2

War (Island)

"If people come along expecting the world from U2 then they're gonna get it. I'm not afraid we won't be able to give it to them." Bono Vox 1981.

"What interests me are the three primary colours; bass, guitar and drums. The three sounds are basic enough to have unlimited resources." Bono Vox 1982.

SOME THREE years ago 'Boy', U2's debut album, was released and — pivoting on "the three primary colours" — it was and still stands as one of the most refreshing and strong-minded rock albums ever released. A voyage through adolescence to the threshold of manhood, 'Boy' moved from fear, remorse, elation to realisation with a crisp agile music and spinning celestial spirit in its sense of wonder and joy of discovery.

With 'Boy', U2 moved out into the wide world beyond their native Dublin, determined to maintain their strong purpose and dignity within the hoary world of rock 'n' roll but always holding belief in the power and potential of both rock music and its culture.

Having toured extensively and exhaustively they released 'October', their second album, but this time round they were firmly entrenched in the terrain 'Boy' had so successfully breezed over, embroidered and elevated. The rock beast was devouring their initial zest and individuality.

Perhaps saddest of all, Bono's heartfelt Christianity, which for the first time came clearly to the fore, was transposed over a cumbersome, bloated rocky noise as a pointed but plain liturgy, lacking the sheer passion and exuberance of great pop music. Despite a few good moments, 'October' failed where 'Boy' had succeeded — unable to convey or sustain the intended mood of the album.

From the spring and hope of 'Boy' through the austere autumn of 'October' we come to the violent raging winter and the backdrop for 'War'. The 11-year-old fresh-faced, innocent kid from the debut album is again pictured on the cover but now his face has a distinct look of alarm. On the inside sleeve our four warriors wrap up against the frozen Scandinavian wastes. Although personal allegiances and commitments remain, 'War' depicts a world in conflict and disintegration.

Which is hardly news to anyone. The first thing that strikes about this record is that it's constructed from the detached viewpoint of a cocooned rock band. Perhaps they really have just woken up to what's going on; perhaps they feel that only now, after seeing many of the terrors and tragedies in the world at first hand, are they in a position to write about them; or perhaps it is part of a contrived strategy to illustrate the growing awareness of four young men. Whatever, it doesn't stop much of what is here from sounding like hapless, dated Clash style agit-pop.

The little drummer boy artillery lambast of 'Sunday Bloody Sunday' opens; lyrically and



If U2 go down to the woods today...

Bono and Boy pic Anton Corbijn

U2 RUN AGROUND ON ROCK

musically it reminds me of a slightly superior Stiff Little Fingers, hardly what the world needs right now. The singing of Bono Vox is much better than Jake Burns, however; indeed his strong melodic voice is a rare quality in rock music and even when the songs and performances sink low (and they do sink very low in places), it still resounds — clear and graceful.

'Seconds' is the album's oddest musical creation — the militaristic beat of 'Sunday Bloody Sunday' played on a big booming bass line at half-speed and overlaid with brash acoustic guitars, it sounds something like a remixed 'Eve Of Destruction'. The subject matter is international terrorism — in or outside of government: "Held to ransom, hell to pay, A revolution everyday/USSR, DDR, London, Peking/It's the puppets/It's the puppets who pull the strings."

The second salient factor about 'War' is that it over-reaches itself, I think of the great personal fury of songs like 'Out Of Control' and 'I Will Follow' and the line in 'Rejoice — "I can't change the world/But I can change the world in me" and wonder exactly what they hope to have achieved with this literal but sincere sloganeering. Looks like just another fly poster on the wall.

Where 'Boy' floated and stung 'War' is hog tied and hamfisted, where 'Boy' shone and flowed 'War' is dull and static where 'Boy' propelled lucid pellets of fire and imagination 'War' cranks out blank liberal awareness.

After the outstanding 'New Year's Day' — which as Barney Hoskyns noted in his singles review is their finest single since 'I Will Follow' — the album declines quite dramatically. Using tribal wars in youth culture as an analogy to wars between nations, 'Like A Song' underlines again how they invest and expect too much from 'rock culture':

"And we love to wear a badge, a uniform/And we love to fly a flag/But I won't let others live in hell.../And we fight amongst ourselves/Too set in our way to rearrange."

Who, for godsake, gives a damn? Rock music as a naive communal 'we can change the world' pursuit went *rigor mortis* when the Stones played Altamont and the three Js (Janis, Jimi and Jim) topped themselves. If it's to be stirred to life again, it will be through spontaneous action — not calculated manifestoes from the soap box.

The messy punky scatterfire of 'Like A Song' — redolent of their most overwrought live work — fades into side two where the art of lyrical shadow boxing meets musical disintegration and the result is dreadful. 'The Refugee' is a hapless gung-ho approximation of 'funk' rock with its ridiculous "Whoopah — ooooo — she's a refugee" chorus hardly befitting the subject matter. The rest of the side is a voyage through slashing, blaring rock histrionics — 'Red Light' is a sweaty, grinding labourious navy rock work-out and 'Surrender', with its "the city is a mean and cruel place" lyrics, sounds particularly hackneyed.

'War' sticks basically to the primary colours (although there are occasional embellishments from trumpet and violin). Consider then a record that attempted the same theme as 'War' — a start of the decade, state of the earth concept — Marvin Gaye's 'What's Going On'. It had to use a maze of strings, woodwind and horns to generate its daunting, haunting mood. One wonders if the basic rock format is equipped to deal with such a task.

The closing '40' relieves the frontal assault with the most overtly spiritual song on the record. I have a lot of personal sympathy with Bono's beliefs but I don't think he's ever put them across strongly or provocatively enough, and '40', rendered as a summer seminar round the campfire acoustic song of praise, is another disappointing failure.

I could never underestimate U2's concern or their sincerity but for me the uplifting passions and preoccupations that grasped the imagination on 'Boy' are buried too deeply in the density and overdrive of 'War' to have any effect. For everything the LP tries to express I can pick out music from Van, Otis, Aretha; or even — for a sound that really rises like the howling seas and erupts like a volcano — any of Phil Spector's mini-orchestral epics is far more effective than the corrosive brutal dynamics of this rock music.

In spite of itself 'War' is another example of rock music's impotence and decay.

Gavin Martin

SUNSHINE SUPERMAN

EDDY GRANT

Walking On Sunshine (Ice)

MORE THAN ten years before there was 2-Tone — indeed when 2-Tone was just a tingle in the soles of Jerry Dammers' shoes — there were The Equals; they had the best band name ever (except perhaps for The Dead Boys) but they made a great noise too, leaping around in big blouses and bellbottoms from 1968 to 1971 and producing casual gems like 'Baby Come Back' — their first million-seller, originally recorded as a B-side. When they dissolved the only proof of perfection past left were three great singles and Eddy Grant.

Eddy Grant is such a singular success story because unlike most other black singers he seems human; neither shallow sharp-stepping Me Generation optimism endlessly reiterated or Rastafarian ranting against baked beans, sliced bread and everything Babylonian. He is the crooner as regular Joe; depressed at times, optimistic at others — illustrated illustriously on Side One of this long-playing record (originally released in 1979) where 'Living On The Frontline' is sandwiched between two versions of 'Walking On Sunshine.' In fact the whole record is a wonderful thing — the only exception being 'Singing In Guyana', which is enough to make anyone — heh heh — commit mass suicide.

Julie Burchill



Eddy — more Equal than most.

Pic Anton Corbijn

THE PARTISANS

The Partisans (No Future)

ANOTHER WEEK another anarchy record. Once again the sales have been so massive that the NME coffers have had to be prized open and actual money parted with in order to obtain a copy of this highly sought-after little item.

This time, it's The Partisans

who, despite looking rather evil on the face-up-against-the-telephone-box cover, are revealed on the back to be quite a respectable looking bunch who wear clean UK Subs T-shirts — even if they do call themselves by names like Spike and Shark and sing songs called '17 Years Of Hell' and 'Don't Blame Us'.

It's all very easy to sneer at a record like this for its adoption of

the ringed A as a cultural icon, for its predictability or for the sensory deprivation dash of its musical base. Somehow, though, The Partisans have a great deal more charm and appeal than any of the tribe they immediately associate themselves with.

The essential difference is that The Partisans have a genuinely youthful exuberance which immediately distinguishes them

from born-too-early menopausal groaners like the UK Subs or Crass. Given a little less respect for the old lags, mind you, they might amount to a little more.

The Partisans are essentially an unpretentious youth club band making it big. Their lyrics are eminently sensible and they are not without a certain charisma — good luck to them.

Don Watson

STODGE AND CHIP

PORTION CONTROL

I Staggered Mentally (In Phase)

PORTION CONTROL serve a plateful of Cabaret Voltaire, a side order of D.A.F. and a dollop of Chrome. It's heavy going, but amidst the stodge one can taste a couple of tempting mouthfuls.

"Hard, rhythmic electronics" is how the situationist commandos of Portion Control — John Whybrew, Ian Sharp and Dean Paviani — describe their music. But, as with Psychic Television, music is only one prong of their "media assault". Not having seen them live, I can only guess that the "appropriate visuals" consist of a montage of ominously juxtaposed images of brutality, claustrophobia and alienation.

Such moods are all too easy to contrive with electronic instruments. What could be more innately inhuman and threatening than a machine, especially if it evokes the rhythms and textures of the harsh, even malignant, urban-industrial nightmare? Creating a passable

soundtrack to Fritz Lang's *Metropolis* is no great feat. Humanising the chip — as have done artists as various as Marvin Gaye, Eno and Depeche Mode — is the real challenge.

But whilst 'I Staggered Mentally' will hardly soothe the furrowed brow, only intermittently does it wrack the soul with anguish. The problem lies with the proliferation over the last few years of this genre of musical masochism. Portion Control have no angle which the Cabs, Chrome, Family Fodder and many others have not already covered.

It doesn't help that Portin Control advertise their intent so blatantly. With the primal scream sleeve, menacing song-titles and hardcore manifesto, they've painted themselves into a corner. Anything less than a 'Half Machine Lip Moves' was bound to feel overblown and clichéd.

But a few effective passages indicate that Portion Control may yet dish up the goods, either by changing their preoccupations or else giving the existing strategy the welly it needs to make it work.

Until then, take it away, waiter.

Mat Snow

MOTOR CITY BLUEGRASS

VARIOUS ARTISTS

Cruisin' Ann Arbor (Ann Arbor Music Project-US import)

'CRUISIN' ANN Arbor' immortalises original work by 12 new bands from the Detroit and A² areas — including winners from the local popularity poll conducted by *The Metro Times* ('Detroit's Alternative Publication of News and the Arts', a sheet which ranks right up there with *The Austin Chronicle* for local-muso hipitude).

And if you're wondering what the haps round Motor City are these days you may be in for the shock I was when I found that the best stuff (at least on this sampler) is C&W. Sometimes straight, sometimes pastiche, it's performed here by the likes of George Bedard and his Bonnevilles, The Urbations (their 'Surfboard Baby' boasts the collection's primo couplets, cf: "Surfboard baby where did you get your board? I've seen you strap it on your 1934 Ford"), The Steve Newhouse Band, The Blue Front Persuaders (who warble a lighthearted little Ry Cooder ripoff about a guy whose girl blows his unemployment cheque on blow), and Ragnar Kvaran, who has a great goofy voice, contributes a Cramps-worthy tune about how the devil pursues those who overeat ('Cookies For Breakfast'), eventually divesting them of their loved ones' loyalty.

All this happens on the

'Uptown' side; 'Downtown' is given over to three-piece minimo-minimalism (Non-Fiction, whose Miller brothers can list the two Destroy All Monsters singles in their personal discography), pedestrian/derivative local lectures (VVT, the Gene Pool Band, and poll-toppers SLK who've grown from a six to an eight-piece Devoid outfit). There's also hardcore from The Cult Heroes, who include a note to the effect that their track was penned in "the Federal Correctional Institute, Lexington, Ky". That's a junk detox bin as old as Burroughs — it's also one Olde Detroit tradition better buried with memories of guitar armies (since it was one major reason they never materialised).

In toto, though, a lively listen — and considering it comes to you live from Joe's Star Lounge in Ann Arbor, you can forgive the sound if you wanna satiate your curiosity. Available for five bucks (that doesn't include postage) from: Ann Arbor Music Project, P.O. Box 8044, Ann Arbor, MI 48107 USA.

Cynthia Rose

FAILING TO GET THE GIST

THE GIST

Embrace The Herd (Rough Trade)

HOW WE once again ask, can a band as original as Young Marble Giants have split into two bands as unexceptional as Weekend and The Gist?

'Embrace The Herd' is not an album of the despair-inducing dreadfulness of 'La Variete'; there is still the spiky charm of Moxham's bass to give an edge to the whimsy. Alas, without the opposing clarity of Alison's voice, the tension that made Young Marble Giants so terrifying is lost. The result is a set of quirky songs that are vaguely interesting...but no tingles.

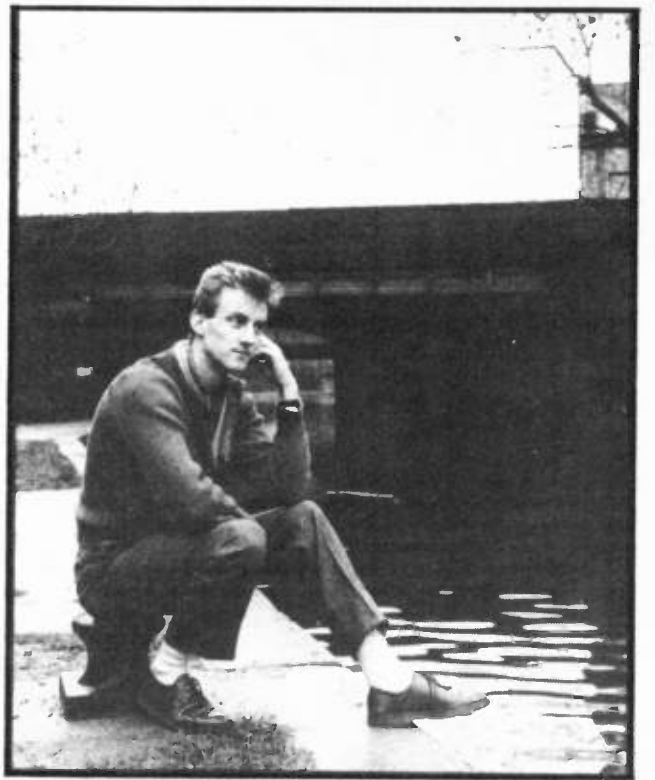
The instrumentals on this collection at least have a touch more bite than the unbearably coy twiddles of Weekend, but really you can spend 30 seconds waiting for something significant to happen before the attention drifts and you find yourself musing on matters entirely unconnected for the remainder of the record.

The last thing I wanted out of The Gist was more of the YMG's formula. What I had hoped for, though, was some sort of forward progression. What movement we have here is at best sideways, and mainly backwards.

Three of these tracks were actually home-recorded and that 'musical evening in' atmosphere surrounds the rest of the album. It has the feeling of firesides, Welsh cottages and shaggy dogs, which is not entirely without its charm but ultimately inconsequential.

Mind you, making a synthesiser sound rustic is quite a notable achievement.

Don Watson



Stuart Moxham — a wet or just a little damp? Pic: Graham Smith

GETTING BETTER BY THE MINUTE

MINUTEMEN

What Makes A Man Start Fires? (SST)

IF YOU want more needle-time for your money, 18 songs clocking in at between 52 seconds and two and half minutes may seem a poor deal. But if you search for that crucial LP, then this is for you.

File this LP with 'Live At The Witch Trials' or 'The Modern Dance', because 'What Makes A Man Start Fires?' is one of those rare albums that affects the parts other records don't even attempt to reach.

Lumped in with the LA 'hardcore' scene, Minutemen play live with all the gonzo frenzy of anyone brought up on

the first three Ramones albums. Singer/guitarist D. Boone, a vast smiling Blob-like creature, bounces up and down onstage like a gigantic jack-hammer, with the passionate urgency of a thin man desperately struggling to get out.

And this sense of frustration animates every moment of this album. Words and music just aren't adequate to express Minutemen's driving extremes. But 'What Makes A Man Start Fires?' is no bludgeoning rant. Packed into the 90-second average length of a Minutemen song is more tension, more emotion and more musical invention than in a lifetime of Southern Death Cult.

Minutemen play cross-bred

music, drawing furious brevity from archetypal punk and infusing it with the structures, rhythms and melodic forms of jazz and funk. Try to imagine the sound of early Gang Of Four, The Fall and Pere Ubu amalgamated, speeded up and compressed into blinding bursts of amyl-nitrate. Something like that.

George Hurley on drums plays flashing, inverted jazz-punk signatures. Bassist and principal writer Mike Watt counterpoints with simple but telling patterns. Darting and weaving comes D. Boone's utterly distinctive guitar. Recalling heroes such as Tom Verlaine or even Wilko Johnson, he veers quicksilver-like from off-beat

clip to treble chop to spidery abstractions to fluid, lyrical grace. And reflecting his guitar's high-pitched angst, he howls with the voice of a man trying to warn a crowd of drunken disbelievers.

And what does he sing? Here are the lyrics of 'Mutiny in Jonestown': "Cast off! Me in these ropes?/I'm one knot tangled in the heap/I know it's paradox with my dreams/The ship's creaking/Taking on bullshit/I fucking scream: jump ship!"

As absurdly gnomic as Beefheart, but in the same mysterious way, as electrifying and moving.

Flame on!

Mat Snow



Minuteman D. Boone



LIVE DATES: FEB. 24 · MANCHESTER · HACIENDA FEB. 25 · LEEDS · POLYTECHNIC
FEB. 26 · ST-ALBAN'S · CITY HALL FEB. 27 · BRIGHTON · JENKINSON'S MARCH 7 · LONDON · LYCEUM

THE BIRTHDAY PARTY
12" EP THE BAD SEED



BAD 301

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Work of Heart



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"Harper is to Britain what
Joel & Springsteen are to America"
Derek Jewell-Sunday Times (LP of the year)

As close as you'll get to the
soul of a great musician

on tour
now!

WHOLE LOTTA SUN KING

JERRY LEE LEWIS

The Sun Years (Charly)

"NOW IS the winter of our discontent made glorious summer by this SUN of Memphis, Tennessee," as the Bard said, donning his cat clothes and running an oily rag over his sadly quiffless dome.

What a fabulous undertaking this is! A 12-record set of 209 (!) of the pumpin' piano man's Sun studio takes. If old age and herpes haven't taken their deadly toll, this is the thing to trigger massive coronary infarction in the failing rocker's breast. Mortgage the video! Sell the kids!

Sam Phillips and his artists created one of the most characteristic and enduring of all rock 'n' roll sounds; some would say THE definitive '50s noise — forever fresh and immediate, arrowing directly from the little studio at 706 Union Avenue, to the hearts and minds and feet and haircuts of millions.

I contend that you simply cannot lump this vital and alive music in alongside all its many and varied derivatives and bastard offspring when 'rock' is being dragged out for its, by now, ritual humiliation. The music of J.L. Lewis and his Sun cohorts and rivals will be relevant as long as there are people around with ears to hear and enjoy simple, good-time, jumpin' music created spontaneously and performed with tons of heart and soul and good humour. M'lud.

Part of the reason for this music's singular vividness is detailed in Sam Phillips' introduction to the accompanying booklet, viz: "Generally I didn't go

in for overdubbing. Still don't, even if they get 94 tracks. I understand all the techniques and all the bullshit but I just don't see the spontaneity. I'm not trying to go back in time and I don't say that you shouldn't overdub the occasional instrument. Sure, I'm not against improvement or new techniques but I feel that you can have too many crutches, too many shots, too many opportunities... Today I see and hear too much of the lack of the real soul that has to come with knowing 'this is it'. I like the originals, I like things that I know are there because somebody feels, 'I can do it. It might take one take, or four, or whatever, but I can do it myself, right here and now.'"

Precisely. Listen to the Sun recordings, listen to the sound of the first Beatles album or the first Clash album, for that matter. There is no one in the way, no one between the listener and the immediate recording experience. It's the nearest thing to a live performance for an audience of one — you, the listener. Maybe the best production on records is that where you don't notice the producer.

This stack of Lewis takes, mistakes, out-takes and in takes is a sparkling testament to and documentation of the Sun recording process and the creation of JLL's rock 'n' roll hit records. In many cases the compilers have seen fit to include snippets of conversation between Jerry and his fellow musicians — fluffs, bum tries, breakdowns and anything else that provides an insight into the recording process and the nature of the remarkable Lee Lewis himself. Younger readers can research the

essential facts of the man's career elsewhere. If I suggest that he was, in many ways, the Johnny Rotten of his time that will nudge you in the right direction.

Included here is the bizarre burst of in-studio moral and religious fervour that necessitated Sam Phillips' calming Jerry Lee with his personal exposition of the Christian philosophy, while Jerry's backing musicians moan and groan impatiently on the sidelines. They crash into a take of 'Great Balls Of Fire' eventually and a couple of takes later the boy's back on form, stating that he "sure would like to eat a little pussy." By take 14 of this session he's moaning about having the 'gags' before whacking into the version that would eventually see the light of day as SUN 281, 'Great Balls Of Fire'.

Jerry's first million-seller, 'Whole Lotta Shakin' Goin' On', was a one-try take, recorded after tries at songs like 'Love Letters In The Sand' and 'Little Green Valley'. Elsewhere we hear another biggie, 'High School Confidential', pulled out of the locker after a series of fluffs, breakdowns and fits of the giggles. This really is too much!

All the Sun hits are here (as well as all the flops that followed Jerry Lee's disastrous first British tour) and everything else that the compilers felt would grace the definitive Jerry Lee Sun box. The individual discs are in nice picture sleeves (could have done with soft, inner sleeves, though) with witty and informative notes for every track and, usually, sound assessments of the merits of a particular cut, though I feel they are unnecessarily dismissive of 'Li-yin' Lovin' Wreck', 'Lovin' Up A Storm' and a coupla others.



Jerry Lee Lewis. Illustration Ian Wright

The accompanying booklet is full of wise words and terrific action shots of the maestro, plus a couple of pages reproducing some of the malodorous press

coverage of the aforementioned British disaster. An excellent analysis of the SUN sound is provided by one Hank Davis. Cliff White was the Project Supervisor

and the compilation is down to Cliff White and Martin Hawkins. Did I say already that this collection is a gas?

Ray Lowry



BIG COUNTRY

New Single
Fields Of Fire
C/W
Angle Park

7" Cat No COUNT 2

12" (Includes Fields Of Fire Alternative Mix)

Cat No COUNT 12

U2 WAR

NEW ALBUM
AVAILABLE 28.2.83

LIMITED EDITION
PICTURE DISC

AVAILABLE ON CASSETTE
AND RECORD



GUCCI SOLE MAN

BILLY GRIFFIN

Be With Me (CBS)

HIGH CLASS executive-styled black Californian music — don't you just love it? It rolls in on coasters, purrs away in a limo and stays long enough to breathe a lung full of Bel Air cool, take a dip in artificially heated pools and maybe flash a Gucci sole (never soul) or two.

The performers and players — except when Marvin's fuelling it all with his schizoid sexual / spiritual odyssey — don't really matter. There's no need to reach out and declare or proclaim personal commitment, just keep a hollow head and a plastic heart and glide on by, leaving a seamless, hopelessly-devoted-to-you dedication to a lifestyle that is good, rich and complacent.

Billy Griffin seldom swerves from the golden rule. It's taken six years for the man who replaced Smokey Robinson at the forefront of The Miracles (which must be a bit like replacing Moses at the head of The Twelve Tribes) to get his solo album released.

It wasn't six years of burning inspiration and a stockpiling of ideas, that's for sure. More like six years waiting for his nondescript number to be called, waiting to join the professionals and being damned grateful he got there.

Larkin Arnold — head of black music at CBS and the man responsible for overseeing Marvin Gaye's illustrious comeback — has, as executive producer, tried to map out a high-flying romancing emoterama, but the songs, and Griffin's limited falsetto, aren't shrewd or perceptive enough to carry it through.

'Hold Me Tighter In The Rain', a fine single and specially extended for the LP, is the only track that really stands out, striking a high clear note between the languorous ballads and tame uptempo entries like 'The Beat Is Getting Stronger' or 'Breaking Out'. Compared to the agile care and passion of 'Rain', the rest of the tracks fall flat and lifeless. Griffin's inability to do little else than twatter along with the upper register of the synthesiser becomes tiresome on the faster songs, and on ballads like 'Love Is Not A Word', his dull sense of the grandiose epic is hardly helped by his sounding like a whippet drowning in a vat of mollasses.

Gavin Martin



Angry Samoans LP sleeve — probably their roadie.

SPLUTTER, SPLATTER SEX SHOCK HORROR

ANGRY SAMOANS

Back From Samoa (Bad Trip — US import)

BRITPUNKS splutter righteously. Californian punks simply splatter. The splatterpunks match the Britpunks' dour social realism with a scattershot mentality that is only slightly undermined by the fact that their sawn-offs are loaded with chocolate-covered raisins and not broken glass.

If Britpunks have forgotten that they're not supposed to care, the splatterpunks never knew they should. So, when the bomb falls, you'll find the Angry Samoans at the drive-in, watching non-stop pulp movies, taking notes. They'll have just run down a skunk and tumbled the rinky dink ra-rah refreshment girl. They'll have spat chewing gum at the frats and screeched insults at the queers: "HOMOSEXUAL! Up the ass! HOMOSEXUAL! Make it last! HOMOSEXUAL! Jerking off! HOMOSEXUAL! Go get lost!"

From government health warnings they'll know how to shock their parents by simulating the

symptoms of drug addiction: "Poke your eyes out!" And Donovan's Brain (Oh, you mean Felix Felst's felsty '50s flick — Film Ed) will tell them all they need to know about anatomy: "They saved Hitler's cock! They hid it under a rock! I discovered it last night / I couldn't believe my eyes! When Hitler's cock! It started to talk... If Hitler's cock could choose a mate it would choose Sharon Tate!"

When the bomb blast illuminates the sky, they'll consider it the best thing they've seen since When Worlds Collide and they'll run home to tell mom and dad all about it. For, deep down, they're nice, home loving boys. Besides, they know who holds the purse strings: "MY OLD MAN'S A FATSO! HE'S GOT A BATHTUB FOR A MOUTH! MY OLD MAN'S A FATSO! BUT YOU KNOW HE OWNS THIS HOUSE!"

The Angry Samoans are too well-off to be logical inheritors of the The Ramones, pillhead dunce cap, though it undoubtedly fits. They're more Jonathan Richman on angel dust, psycho nafs with quivering jellies for brains. For them, life's one long Halloween night — all tricks and no treats. 'Snot fair. Snot fare.

Chris Bohn



CULTURE

Lion Rock (Cultural Foundation/Rough Trade)

THE GLADIATORS

Back To Roots (L'Escargot)

TWO OF the major vocal groups of the mid-'70s return inna different stylee — or, to be more precise, inna indifferent stylee. Culture are now little more than a Spear-style showcase for Joseph Hill, and the best things about 'Lion Rock' are the front cover painting of Hill and the title tune, which has considerable spring in its step. Elsewhere, Hill and a collection of fairly uninspired studio musicians meander through a disappointing selection of tunes which neither illuminate Hill's feelings nor flatter his voice.

The Gladiators fare somewhat better: their harmonies are still simultaneously chilling and warming and their spirit strictly upful. Albert Griffith and Clinton Fearon seem to have lost the magic of the 'Trenchtown Mix Up' and 'Proverbial Reggae' days, though: last night's smoke merely makes the room stuffy the morning after.

Charles Shaar Murray

MANFRED MANN'S EARTH BAND

Somewhere In Africa (Bronze)

EVEN BEFORE we get to the extended, disgraceful misappropriation which is 'Africa Suite' — reducing the sorrows of the Bantustans to the level of commuter belt white rock indigestion is about as low as trivialisation gets — there are bonehead takes on Anthony More's 'World Service' and Sting's 'Demolition Man' to struggle through. Appalling.

Richard Cook

THE DYNATONES

Curtain Call (War Bride/Red Lightnin')

Competent, relaxed and unexceptional white blues from a band fronted by harpist Charlie Musselwhite. Unlike to create a disturbance in the mind of anybody not utterly devoted to bluesy substances.

Charles Shaar Murray

ERIC CLAPTON

Cigarettes And Money (Duck)

IT IS tempting to assume that the presence of Ry Cooder and Duck Dunn on this album — not to mention the inclusion of some very tasty tidbits filched from the repertoires of such worthies as Sleepy John Estes, Albert King and Johnny Otis — has stimulated old sleepy-time Eric to create himself an occasion worth rising to. Instead, the old fart has dozed his way through yet another album. Look at the cover slot — even the guitar's gone to sleep.

Charles Shaar Murray

LITTLE RICHARD

"Ooh! My Soul" (Charly)

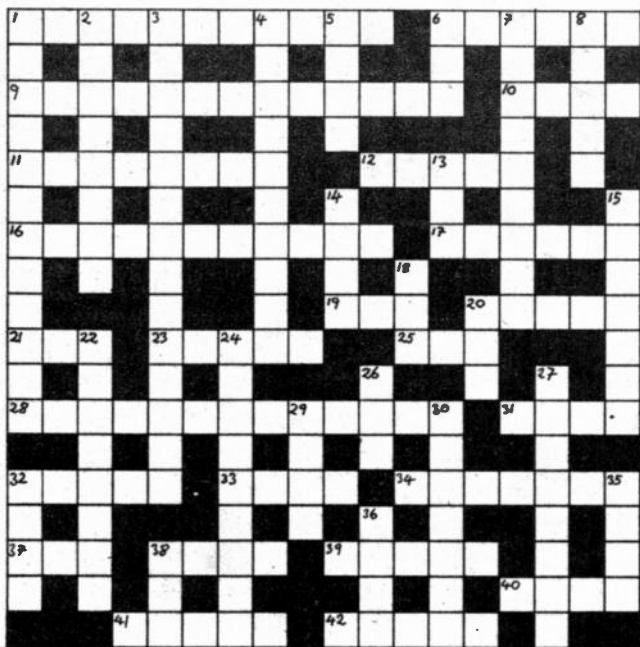
FINE COMPANION volume to Edsel's 'Get Down With It' compilation of last year, which concentrated on material recorded for Okeh in the mid-'60s; this one covers the late-'50s Vee Jay period, and contains the more famous cuts: 'Lawdy Miss Clawdy', 'The Girl Can't Help It' and 'Slippin' And Slidin' are all here, though none are done with quite the élan and hysteria of the Specialty versions. One surprise is a version of Big Joe Turner's 'Cherry Red' which shows that Mr Penniman could have been a slow blues shouter of no mean ability had he not been hit by the rock and the Lord (in descending order of importance).

Andy Gill



Little Richard

EXPRESS



Compiled by TREVOR HUNGERFORD

CLUES ACROSS

1. Blues influenced rockers from Canada who rose to fame with 'Born To Be Wild' (11)
6. Southern Death Cult's ode to Buster Bloodvessel (3-3)
9. Stevie Wonder track off 'Songs In The Key Of Life'; a hit for David Parton (4-3-6)
10. Liverpool band get into the kangaroo meat? (4)
- 11 + 34A. 1975 Roxy Music single — your candle perhaps during those light nights? (4-4-7)
- 12 + 23A. Film/Costello single (5-5)
16. Find America peculiar? Elvis Presley single from 1969 (2-1-3-5)
- 17 + 18D + 20D. Probably Al Stewart's best known number (4-2-3-3)
19. City baby attacked by rats — give 'em fire (1-1-1)
20. Gilbert O'Sullivan's first number one (5)
- 21 + 27D. And the Monkees first and only number one (2-1-8)
23. see 12A.
25. Little —, the Locomotion girl (3)
28. Reggae artist who sings for the 'Night Nurse' (7-6)
31. Defeat for Dave Wakeling? (4)
32. David Jones and the Lower —, was Bowie's very first band (5)
33. 'Carrie —', by the Hollies (4)
34. see 11A.
37. Modern Romance label (1-1-1)
38. Bob —, Grateful Dead guitarist (4)
39. Belle Stars label (5)
40. Richard — and the Voidoids (4)

LAST WEEK'S ANSWERS

ACROSS: 1 One the Juggler, 9 As, 10 Ha, 11 + 20A During Wartime, 12 Only, 14 Ph.D., 15 Ante, 16 Fool, 17 Hog, 18 Lu, 19 Nom, 20 See 11 A, 22 Pirate, 23 Dial, 26 Drop, 28 Sit, 30 Dion, 32 Veto, 34 E(very) B(rother), 36 Big, 37 Eno, 38 Roman, 40 Hunger, 41 Eye, 42 Glen, 43 Stan, 46 R(andy) N(ewman), 47

Nature Boy, 48 See 21 D.
DOWN: 1 Oh Diane, 2 Eurythmics, 3 Hand, 4 ESG, 5 U.L.U., 6 Lend An Ear, 7 Rhythms, 8 Kajagoogoo, 12 Oh, 13 Lou Reed, 14 Plaid, 16 Flat, 20 Waiting, 21 + 48A Midnight Love, 24 Lovers', 25 Therein, 27 Pen, 29 IBA, 31 Tori, 36 Boy, 38 Melt, 40 Herb, 44 Two, 45 NME.

EVIL DEAD

FROM PAGE 25
story of a man who tries to commit the perfect murder. He pulls it off but by a series of coincidences the murder turns out to be his own... It's a lot of fun. It's relentless! *Evil Dead* is my version of a horror film so *Relentless* will be my version of a thriller. I don't feel like a film-maker, I feel like a fan." Sam looks into the future, mystified at where he is and

what he's doing. Will there come a time when he'll have to give up films and get a proper job?
"We do maintenance on cars — touching up the paintwork and stuff. Pretty good money, about 125 dollars a day for running around with a can of spraypaint. We could do commercials, if we wanted. But we don't."
So *this* is the movies.

DRUG LIST

FROM PAGE 22

right setting and company are important. There have been brain damage scares (split chromosomes) but nothing proven. There is no addiction problem and while leaps from tall buildings have been publicised these are less than common. In the same hallucinogenic class but rarely seen in Britain are the synthetics, DMT and MDA.

COCAINE

WHITE crystalline powder derived from the leaves of the Andean coca shrub and offering a powerful if short-lived kick similar to amphetamines. Cocaine is expensive and invariably adulterated with lactose, milk powder, glucose or sometimes sulphate. It is not addictive physically, but regular snorters fall into a dependence syndrome and can damage or destroy the nasal membranes causing bleeding and headaches. Repeated use can result in a deluded, persecuted state with the sensation of

crawling insects over the skin. Effects clear up when use is stopped.

AMPHETAMINES

SYNTHETIC stimulants produced licitly and illicitly in a variety of forms, strengths and in combination with other drugs. Trade names include Drinamyl, Dexdarnine, Benzedrine, Ritalin and Preludin.

A large underground trade is done in both 'blues' (tablets) and amphetamine sulphate powder, which is frequently badly adulterated and therefore not suitable for injection. Small doses produce mental and physical energy, cheerfulness, confidence; larger, continuous doses moodiness, insomnia, mental confusion, malnutrition (due to suppressed appetite) and the crawling insects over the skin syndrome. Even modest use results in a degree of post-high exhaustion (the nature of the drug being to borrow from the body's finite energy stocks). While there's no recognised withdrawal, heavy users frequently go through an extensive period of depression and listlessness.

THE PRIVATE CLEESE

● fears of a clown:
the John Cleese
Interview

● plus

ROBERT PALMER · PETER BLAKE · GAP BAND · GARTH CROOKS · BIKE LORE & THE TOILET TIME FORGOT! · SQUEEZE · MIDGE URE AND A HISTORY OF P.X.

THE FACE

MARCH ISSUE ON SALE NOW. 75p

SEPARATE WAYS

(WORLDS APART)



THE NEW SINGLE FROM JOURNEY

3 TRACK 12" CONTAINS
PREVIOUSLY UNRELEASED RECORDING
'ONLY SOLUTIONS'

7" & 12" B/W FRONTIERS
A CLASSIC SINGLE FROM A CLASSIC ALBUM: 'FRONTIERS'
7" A3077-12" A13-3077

Stamey unveils new technique

ANOTHER new recording technique is being launched next week. It's the Groovegate System, which enables drums to trigger different rhythm effects by having the signals from the drums directed into a noise gate, and then into an Acetone organ — and all without the use of synthesizers or electronic drum machines.

The system was pioneered by Chris Stamey of New York group The dB's, with whom he functions as writer, guitarist and singer. But it's in his own right that Stamey introduces the new technique, by way of his solo album 'It's A Wonderful Life', released by Albion Records on March 4. He's just arrived in the UK to promote his new brainchild, but he'll be reunited with the other dB's next month when they start work on their third album.

● The Global Infinitists are a four-piece band who, although hailing from Seden, are totally removed from the Abba sound! Their first UK release is an eight-track mini-album, with their name as its title, released by Abstract Records on March 11 with a recommended price of £2.99.

● Gabi Delgado, former vocalist and lyricist with German duo D.A.F., has his debut solo single released by Virgin on March 4. It features two tracks with equally intriguing titles, 'History Of A Kiss' and 'Sex Goddess' — and there's also a 12-inch format with an extended version of the A-side and a club dance mix of the coupling. His solo album 'Mistress' follows on March 25.

● The 12-inch version of 'Hip Hop, Be Bop (Don't Stop)' by Man Parrish is released by Polydor on March 11 — it's taken from the Man Parrish album which has been in the US dance charts for 11 weeks, and which is due for April release here. This week Polydor issues the hot import item 'Space Is The Place' by The Jonzun Crew, with an instrumental version on the B-side, and an extra track called 'Pac Jam' on the 12-inch.

● Level 42 are off to Los Angeles next month to record a new LP with Earth Wind & Fire's production team Dunn & White, and they'll also be undertaking their first US tour. But they've already recorded a new single for UK release in late March, details to follow.

● TV Personalities have a second compilation of previously unreleased recordings issued by Whaam Records next month, titled 'Then God Snaps His Fingers'. It comprises 17 tracks from various sessions in London and Berlin, where the group spent most of 1980, and it includes a magazine detailing their career.

● Action Pact, who recently figured strongly in the indie charts with 'Suicide Bag', have a new single released this week on Fall-Out Records (through Jungle). It's called 'People', and the B-side features 'Sixties Flix' and 'Times Must Change'. They are currently recording their debut album, and will then be going on the road.

Ph.D release their new single 'I Didn't Know' on WEA International on March 4. It's taken from their upcoming album 'Is It Safe?', and was written and produced by the duo, who are Tony Hymas and Jim Diamond. The B-side is 'Theme For Jenny', and the bonus track on the 12-inch format is their worldwide hit 'I Won't Let You Down'.

ULTRAVOX have a new single issued by Chrysalis on March 4. The A-side is a track from their 'Quartet' album titled 'Visions In Blue', written by the band and produced by George Martin. The coupling is the previously unreleased 'Break Your Back', and the extra track on the 12-inch format is a live version of 'Reap The Wild Wind' recorded at Hammersmith Odeon.

BILLY FURY's live version of 'Wonderous Place', recorded at the Radio 1 15th anniversary concert at Hammersmith Odeon last autumn, is released this weekend by Dakota Records. The other side features contributions to the same event by Dave Berry and Malcolm Roberts. All proceeds will go to the Nordoff Robbins Music Therapy Centre.



VICIOUS BY NAME BUT . . .

They're called VICIOUS PINK PHENOMENA, though they don't look particularly vicious — in fact, their new single is an up-date of that sexy heavy breather 'Je T'aime', originally a No. 1 hit for Jane Birkin and Serge Gainsbourg in 1969. It was arranged and produced by Dave Ball of Soft Cell, and comes in both seven-inch and New York 12-inch dance mix. The duo are the first signing to Warehouse Records of Leeds, with distribution through CBS.

Indie No. 1 now a picture disc

CHERRY RED — who've been enjoying enormous success with their 99p sampler album 'Pillows And Prayers', which has topped the independent charts for two months — are now releasing a picture disc of the LP, identical in content to the 17-track original, and retailing at £1.99. Also this weekend from the same label comes the debut album by The Marine Girls titled 'Lazy Ways', and a new Ben Watt single 'Some Things Don't Matter' / 'On Box Hill'. Distribution is by Pinnacle.



THE GAS, who now spend most of their time in America, release their second album this week. Recorded in Canada, it's called 'From The Cradle To The Grave' and retails at £3.99 on Definitive label Good Vibrations (distributed by Spartan). The band will shortly be touring the UK and Ireland, and their dates are promised for next week.

MARK KNOPFLER of Dire Straits releases a solo instrumental single through Phonogram on March 4 — titled 'Going Home', it's the theme from the upcoming film 'Local Hero'. Other musicians on the track include saxist Mike Brecker (ex-Brecker Brothers), keyboard man Alan Clark (Dire Straits) and bassist Tony Levin (King Crimson). The B-side is 'Smooching', and it comes in both 7" and 12" formats.



RUTS DC release a three-track 12-inch this week on their own Bohemian Records label (through Spartan), selling at £1.99. The A-side is 'Weak Heart', and it's coupled with 'Accusation' and 'Militant', all three being extended versions of tracks on their debut album 'Rhythm Collision'. There's no sign of any live dates, though — Paul Fox is currently touring Germany, Dave Ruffy is touring with Arctic Camera as well as recording with Captain Sensible, and Sage is rumoured to have joined the Foreign Legion!

WIRE have their original 'Crazy About Love' track, taken from the session recorded for John Peel in autumn 1979, released by Rough Trade this week — it runs 15 minutes and the two tracks on the B-side are the band's latest studio recordings, both previously unissued, 'Second Length (Our Swimmer)' and 'Catspult 30'. Wire were basically Graham Lewis and Bruce Gilbert, who are now recording under the name of Doms — in which capacity they'll soon be releasing an album called 'Will You Speak This Word' on Union Records (through Pinnacle).

PETE TOWNSHEND's previously reported double album of original demos is now set for March 11 release by WEA on the Alco label. Titled 'Scoop', it features a total of 26 well-known Who tracks and lesser-known unused Townshend compositions from the period 1964-61, as performed by the one-man band. He commented: 'I have hundreds of such demos, and this isn't meant to be a definitive collection'.

CLIMAX BLUES BAND release their first album for Virgin Records on March 4, titled 'Sample And Hold' — it contains ten tracks, eight of them written by founder members Colin Cooper and Peter Haycock. The band are currently engaged in the European leg of a world tour, and British dates will be announced shortly.

● Self Immolation launch their subsidiary label Hardt Records, whose first release is a compilation album by influential German group Einsturzende Neubauten — consisting of previously unissued tracks and material only available so far on German release. The group are currently recording their new studio album in Hamburg and Berlin, and preparing for their first live assault upon the UK, including an appearance at London Lyceum on March 7.

● Rumpo Records of Northampton are now distributed by The Cartel, and the first release to benefit from the deal is the compilation album 'Rumpoia — An Answer Within'. The ten bands featured are Workshop, Armpit Orchestra, Cellar 16, Syndromes, Insect Flax, Bullets For Silver, Exit Girls, Damayata, Groovy Underwear and Skating For Cover — and the latter two will shortly be releasing singles on the label.

12-inch singles in Virgin drive

VIRGIN are launching a major campaign to promote a number of in-demand 12-inch singles from their back catalogue. All will be deleted on March 4, then reissued on April 1, together with three which have been deleted for some time — 'Death Disco' by PIL, '3D EP' by XTC and 'I Travel' by Simple Minds. To coincide with this promotion, Virgin are releasing two four-track compilation EPs, one by The Ruts including their hits 'Babylon's Burning' and 'Staring At The Rude Boys', the other by The Members including their two chart entries 'The Sound Of The Suburbs' and 'Offshore Banking Business'.

● The Toy Dolls, who scored in the indie charts with their recent single 'Nellie The Elephant', release their debut album 'Dig That Groove Baby' on March 3 — it's on Volume Records, through Red Rhino and The Cartel. The group are currently supporting The Angelic Upstarts on most of their tour dates.

● Following the death of Woodhead Monroe, the man who gave his name to the trio which recorded for Stiff, the two remaining members — augmented by girl singer and drummer — have formed a new group called Via Marconi. They make their debut this week with the single 'Serious Dancing' on ZimZam Records, who have just signed a new distribution deal with IDS.

● New European Records (through Rough Trade) release a mini-album by Death In June titled 'The Guilty Have No Pride', which includes their current single 'State Laughter'. The group are playing a number of UK dates to support it.

● In Phase Records Sampler 2' is a ten-track cassette featuring two tracks each from Bona Dish, The Legendary Pink Dots, Solid Space, Moscovite 5 and Portion Control. Two of those bands already have their own albums on release — 'Brighter Now' by the Pink Dots and 'I Staggered Mentally' by Portion Control. Distribution is by Rough Trade.

● American hard rock trio Talas, whose bassist Billy Sheehan will be playing with UFO on their upcoming UK and European dates, have their album 'Sink Youth Teeth Into That' issued this week by new label Food For Thought Records (through IDS).

● Five-piece Icelandic jazz-funk outfit Mezzoforte, currently figuring in some specialist charts with their album 'Surprise, Surprise' and 12-inch single 'Garden Party', this week release a seven-inch version of the single on the Steinar label. The group are being lined up for a UK concert and club tour in June and July.

MARIANNE FAITHFULL has a new album, her third for Island Records, released next Monday (28). Titled 'A Child's Adventure', it contains eight tracks, one of which 'Running For Our Lives' is issued as a single this same day.

WAH! follow their smash hit 'Story Of The Blues' with a new single on Eternal Records (through WEA) titled 'Hope'. The seven-inch is released on March 11 and is coupled with 'Sleep', both tracks written by the group's founder and frontman Pete Wylie. The 12-inch appears a week earlier, and includes an extended version of the A-side plus three extra tracks — 'You Can't Put Your Arms Round A Memory', 'Year Of Decision' and an instrumental version of 'Hope'.

THE COCTEAU TWINS, just back from a month-long Dutch tour, have a new EP released by 4AD Records on March 7. The three tracks — 'Peppermint Pig', 'Laugh Lines' and 'Hazel' — were all produced by Alan Rankine of The Associates.

● Harry Ray, former member of The Moments, releases his new single 'Love Is A Game' this weekend through PRT on the licensed Sugar Hill label. B-side is 'Sweet Baby', and it comes in both 7" and 12" formats.

● Tracey Ullman — star of many West End shows and, more recently, of TV's 'Three Of A Kind' — has her first single released by Stiff this weekend. It's her version of the Jackie De Shannon classic 'Breakaway', and it was produced by Peter Collins, the man behind the sound of The Belle Stars and Musical Youth.

● Oslo-based Strawberry Records have opened a UK office in South London, with distribution by Pinnacle. First albums are 'Hideaway' by keyboard man Hakon Graf, 'Ouverture' by multi-instrumentalist Pluto, 'Watch That First Step' by Bruce Stephens who was formerly with US group Blue Cheer, and 'Labyrinth' by American Kit Watkins who's currently playing full-time keyboards with Camel.

● Three-piece group The Biz, who recently supported Imagination and Sharon Redd around the UK, have their single 'Falling' issued by Midas (distributed by PRT) this weekend. There's a dub mix on the other side, while the 12-inch format features no less than four different versions — UK mix, dub mix and crash beats parts 1 & 2.

● Wild Willy Barrett, now resigned to life without Otway, has signed to Carrere Records. His debut single for the label is issued this weekend, titled 'Old Joe Clarke'.

● The Whispers release their new single 'This Time / Tonight' on Solar Records (through WEA) on March 4, and there's a 12-inch with a bonus track called 'Turn Me Out'. It's a preview of their upcoming album 'Love For Love'.

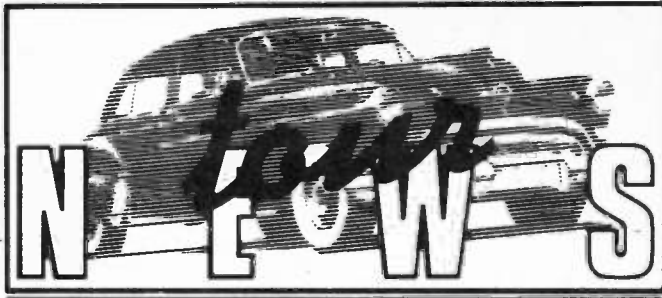


FOUR LIVE TRACKS ON DEPECHE'S 12-INCHER

DEPECHE MODE have a special 12-inch version of their current hit single 'Get The Balance Right' rushed out this week by Mute Records. It's a limited numbered edition and, besides the extended version of the A-side, it features four live tracks which were recorded at London's Hammersmith Odeon towards the end of last year. It comes in a new blue-and-silver sleeve.

● Magnum Force next week release a mid-price compilation called 'Rockfile 2', featuring a dozen acts associated with the label past and present — Shakin' Stevens, Gene Vincent, Ace Skudder, Lyndon Needs, The Crazy Cats, The Bopcats, The Bluecaps, Red River Rock, Joey Escott, The Strollers, Johnny Storm and Johnny & The Roccas. The label is also reducing six of its full-price albums to its mid-price range — these include 'At The Rockhouse' by Shakin' Stevens, 'Live At The Paradise' by Link Wray and 'The Boy They Couldn't Stop' by Gene Vincent. Distribution is through PRT.

● Seventh Seance make their vinyl debut with a 12-inch single called 'The Incision'. It runs 16 minutes, and comes complete with a lyric sheet. Release is by Icon Music (through Rough Trade and The Cartel).



The Rushians are coming!



THE RUSH tour, forecast by NME in our Issue of December 11, was officially confirmed this week by Danny Betesh for Kennedy Street Enterprises. It's their first visit since 1981, and they'll be playing eight major concerts at four of the country's biggest venues — Birmingham National Exhibition Centre (May 14 and 15), London Wembley Arena (17, 18 and 20), Deeside Leisure Centre (23) and Edinburgh Ingliston Royal Highland Exhibition Centre (24 and 25).

Box-offices open tomorrow (Friday), except at Wembley where it's March 4. Ticket prices for personal applicants to the venues are £6 and £5 (Birmingham and Wembley), £5.50 (Deeside) and £5 (Edinburgh). Postal bookings are also being accepted, and there are various other outlets for personal callers (which are subject to booking fee), as follows:

BIRMINGHAM: By post with SAE from Kennedy Street Enterprises (to whom Postal Orders should be made payable), P.O. Box 4, Altrincham, Cheshire WA14 2JQ, priced £6 and £5. Or personally from Cyclops (Birmingham), Piccadilly (Manchester), Mike Lloyd (Hanley and Newcastle-under-Lyme), Goulds (Wolverhampton), Lotus (Stafford) and Apollo Theatre (Coventry).

WEMBLEY: Postal bookings being accepted immediately at £6.30 and £5.30 (including booking fee) from Kennedy Street Enterprises, P.O. Box 77, London SW4 9LH — Postal orders only and enclose SAE. Or by personal application from March 4 at London Theatre Bookings, Keith Prowse, Premier Box Office and Albemarle.

DEESIDE: By post at £5.50 with SAE — same details as for Birmingham. Or personally from Piccadilly (Manchester), Penny Lane (Liverpool) and Penny Lane (Chester).

EDINBURGH: By post at £5 with SAE — details as for Birmingham. Or personally from Playhouse Theatre and Virgin (Edinburgh), Apollo Theatre and Virgin (Glasgow), Virgin (Newcastle), Cathy McCabe (Dundee), Rockpile (Dundee), Pink Panther (Carlisle) and Two Thousand And One (Ayr).

ALL THAT GLITTERS...

GARY GLITTER, the original glam rocker, begins an extensive UK tour this week — the 21 dates include a London headliner at the Lyceum, with the remainder divided equally between colleges and theatre venues. The full schedule comprises Hull University (tonight, Thursday), Wolverhampton Civic Hall (Friday), Bangor University (Saturday), Dundee University (March 4), Glasgow University (5), Arbroath Smokies (6), Edinburgh Playhouse (7), York University (8), Coventry Warwick University (10), Leicester University (11), Northampton County Ground (12), Cardiff University (15), Nottingham Rock City (16), Sheffield University (18), Huddersfield Polytechnic (19), Manchester Ashton Metro Cinema (20), St. Austell Cornwall Coliseum (25), Poole Arts Centre (26), London Strand Lyceum (27), Worthing Pavilion (28) and Dartford Civic Hall (30).

Rich: January open-heart op, tour in March

BUDDY RICH, the world's greatest living jazz drummer, brings his orchestra to the UK for a major tour next month — just six weeks after, at the age of 66, he underwent open-heart surgery! They play Sheffield Crucible (March 13), Bristol Colston Hall (14), Birmingham Odeon (15), Folkestone Leas Cliff Hall (16), Preston Guildhall (18), Cardiff St. David's Hall (19), Reading Hexagon (20), London Ronnie Scott's Club (21-26), Stockport Davenport (27), Plymouth Theatre Royal (28), Cheltenham Town Hall (31), Gravesend Woodville Hall (April 1), Hatfield Forum (2), Southend Cliffs Pavilion (4), Dublin National Concert Hall (5), Belfast Ulster Hall (6), Eastbourne Congress (7), Halifax Civic (8), Portsmouth Guildhall (9), London Lewisham Concert Hall (10), London Barbican Centre (11), Northampton Derngate Centre (12) and Nottingham Royal Concert Hall (13).

THE MOBILES, just returned from distant shores, are playing a number of dates to coincide with the releases of an upcoming new single on Rialto Records. So far set are Essex Technical College (March 4), Eastbourne Kings Club (8), Kingston Polytechnic (10), London Roshomon Probel Institute (12), London City Polytechnic (18) and Birmingham University (19), with more being finalised.

CLANNAD, who played a couple of London shows before Christmas coinciding with the chart success of their single 'Theme From Harry's Game', have now lined up another London concert to tie in with the release of their new album — at the Barbican Centre on Thursday, April 14. All tickets are £4.50, and they'll be available at the box-office from March 5. Promoter is Harvey Goldsmith.

FRAMED is the group formed by ex-Girlschool bassist Enid Williams and ex-Sham 69 guitarist Dave Parsons. With Enid also handling lead vocals, the rest of the line-up comprises Graham Noon (synthesiser), Barbara Spitz (guitar) and Ian Whitewood (drums). They'll be touring the London area next month, making their debut at Fulham Greyhound on March 16, with more dates to be announced shortly. They're also busy recording demos, aided and abetted by producer Nick Garvey.

UK SUBS, newly returned from nine weeks in the States, left on Sunday for a 15-day tour of Poland — they'll be playing 20 shows, including matinees, at venues varying in size from sports stadia to small clubs. On their return, they'll be shooting off once again, this time to Australia — and British gigs are likely to be next in line. Between all this activity, they're looking for a new record deal.

MISSING PERSONS, one of the hottest bands to emerge from the L.A. club scene, make their UK debut at London Strand Lyceum on March 14 — tickets are on sale now priced £3, and the support has yet to be confirmed. They'll also be appearing live on Channel 4's 'The Tube' on March 11. As a prelude, Capitol next week releases their single 'Words', taken from their recent album 'Spring Session III'.

DIONNE WARWICK has added an extra show at London Hammersmith Odeon to her UK tour schedule, announced three weeks ago. She's already set to play there on May 13, and the second concert is on Saturday, May 14 — tickets are on sale now priced £9, £8 and £7.

Kajagoogoo

PLAY THE MAJOR THEATRE CIRCUIT

KAJAGOOGOO, current chart-toppers with their single 'Too Shy', are undertaking their first major tour in May — playing 22 dates at leading theatre venues, and climaxing at London's Hammersmith Odeon. Prior to the outing, they'll have a new single titled 'Ooh To Be Ah' issued by EMI next month, followed by their debut album in April. The full tour schedule — for which tickets go on sale this Saturday (26) at 10am, though prices vary from one venue to another — comprises:

Margate Winter Gardens (May 3), Norwich East Anglia University (4), Ipswich Gaumont (5), Aylesbury Friars (7), Southampton Gaumont (8), Brighton Dome (9), Leicester De Montfort Hall (10), Leeds University (11), Hanley Victoria Hall (13), Birmingham Odeon (14), Liverpool Empire (16), Sheffield City Hall (18), Manchester Apollo (19), Edinburgh Playhouse (20), Glasgow Apollo (21), Aberdeen Capitol (22), Newcastle City Hall (24), Derby Assembly Rooms (25), Bristol Colston Hall (26), Poole Arts Centre (27), St. Austell Cornwall Coliseum (28) and London Hammersmith Odeon (30). A support act has still to be named.

Brixton is dealt more ace cards

BRIXTON's Ace Cinema in South London has announced details of its three concerts at the end of next week. As reported in our last issue, there's a 4 Square Gospel Concert on Thursday (March 3), and the line-up has now been confirmed as seven-piece group The Challengers, The Zionites, Sister Lavine and the New Testament Assembly Crusade Choir, plus film of Mahalia Jackson (admission £3). Friday (4) is a Los Angeles night with Black Flag, Minutemen and Nig Heist (£2.50). And the Saturday bill (£5) is topped by Poison Girls, with support from The Cravats and Tymon Dagg (£2).

Meanwhile, the projected show tonight (Thursday) — with The Go-Betweens, Weekend and The Room — has been cancelled, and cash refunds are available from the point of purchase. For the Osibisa show tomorrow (Friday), supports are now set as Rauf Adu & His Nyabingi Drummers and Dagamba. And newly confirmed for this Saturday (26, tickets £2.50) is a bill featuring Wilko Johnson & Lew Lewis, Diz & The Doormen and Gaz's Rebel Blues Rockers.

STOP PRESS. Extra Tears For Fears dates: Leicester De Montfort Hall (April 14), Sheffield City Hall (15), Harrogate Centre (16). All tickets £3.50.

Nightingales in flight

THE NIGHTINGALES begin an extensive tour this week, coinciding with the release of their new single 'Urban Ospreys'/'Cakehole' on Cherry Red Records — it was written and produced by Robert Lloyd, and it introduces the group's new bassist John Nester, who recently replaced Steve Hawkins in the line-up. Dates so far set are at Birmingham Duma Express (tonight, Thursday), Liverpool College of Higher Education (Friday), Stoke Talbot Hotel (Saturday), Sheffield University (February 28), Barnsley Rebecas (March 1), Bristol Dingwalls (2), Harlow Bennies Nightclub (3), London Tooting St. George's Hospital Medical School (4), Shifnal Star Hotel (12) and Birmingham Fighting Cocks (18) — and there's more to come.

JOHN CALE, who played London The Venue at the end of January, returns from a European tour for some more UK gigs next month. So far confirmed are Manchester Hacienda Club (March 10), Bristol Dingwalls (15), Sheffield Dingwalls (16) and a return to London The Venue (17).

ORCHESTRAL MANOEUVRES In The Dark will be supported on their British tour opening on April 14, as well as on their preceding European tour, by The Cocteau Twins. Meanwhile, OMD's previously reported fourth album 'Dazzle Ships' is now officially set for release by Virgin on March 4.



GORDON GILTRAP'S instrumental hit 'Heartsong', now being used as the theme for BBC-1's *Holiday* series, is being reissued by Dakota Records this weekend in response to heavy demand. And the guitar maestro has dates at Stevenage Gordon Craig Theatre (this Sunday), Croydon Fairfield Hall (March 8), Dartford Orchard Theatre (31), Peterborough Key Theatre (April 12), Manchester Gallery (13), Carlisle Stanwick Arts Centre (14) and Banbury Arts Centre (May 21), with more being set.



Santana in May visit

SANTANA are returning to Britain in the spring. Details of their visit haven't yet been announced officially, but it's already known that they'll be playing three nights at London Royal Albert Hall on May 2, 3 and 4 — though tickets are not yet on sale. It's not yet clear if they'll be making any other UK appearances.



Aztec Camera wide exposure

AZTEC CAMERA set out next weekend on a major UK tour, on which they'll be showcasing their current single 'Oblivious', as well as performing tracks from their upcoming Rough Trade album 'High Land, Hard Rain'. Prior to this, they're off to Newcastle next Wednesday (2) to record a pilot show for Tyne Tees TV's new show *Switch*, which takes over from *The Tube* at the end of March. Further tour dates will be announced shortly, but meanwhile those confirmed so far are:

Colchester Essex University (March 5), Keele University (9), Bristol Polytechnic (10), Liverpool University (11), Salford University (12), London Strand Lyceum (15), Derby Blue Note (16), Glasgow Night Moves (17), Edinburgh University (18), Leicester Polytechnic (19) and Leeds Warehouse (20). Support act at the Lyceum is The Farmers Boys.

JOHN MARTYN'S FORAY IN APRIL

JOHN MARTYN, the wandering minstrel who recently returned from Australasia, begins a six-country European tour in mid-March. He then plunges straight into a series of UK dates, to be followed by a tour of the US and Canada. Five British concerts have been confirmed so far — at Bournemouth Winter Gardens (April 17), Cardiff St. David's Hall (18), Mansfield Leisure Centre (22), Aylesbury Friars (23) and Northampton Dergate Centre (24) — but more are being finalised and will be announced shortly. Martyn will be accompanied throughout by Jeff Allen (drums) and Alan Thomson (bass), and he'll be playing two complete sets — one solo, the other ensemble — without a support act.

album (as yet untitled) will be issued next month, and newly booked to coincide are:

Lincoln Theatre Royal (April 8), Bournemouth Winter Gardens (10), Southampton Guildhall (11), Corby Festival Hall (13), Guernsey Beau Sejour Leisure Centre (16 and 17), Jersey Opera House (18), Croydon Fairfield Hall (19), Bury St. Edmunds Theatre Royal (20), Margate Winter Gardens (21), Barnstaple Queens Hall (22), Cardiff St. David's Hall (23), Blackburn King George's Hall (27), Leicester De Montfort Hall (28), Dunstable Queensway Hall (29) and Reading Hexagon (May 1).

GARY STEADMAN, who was lead guitarist with Classic Nouveaux until he left last summer, has now joined Sheffield band Vision. The outfit had previously released their debut single 'Lucifer's Friend' on MYM Records (distributed by PRT) and, with Steadman in attendance, the follow-up 'Love Dance' is due out in March. A schedule of UK and European dates is currently being finalised and will be announced shortly.

THE THE are returning to the London scene, after such a lengthy absence that even their management can't remember precisely how long! They'll be playing a Thursday night residency at the Marquee Club on March 3, 10, 17 and 24 under the banner of 'Rock And Roll With The The'. Admission is £2.50.

GEORGE MELLY and John Chilton's *Footwarmers* return from a four-week tour of the Far East to play London W.C.1. Birkbeck College (March 11), Shesham High School (12), Shrewsbury The Lion (17), London Oxford St. 100 Club (18), London Royal Lancaster Hotel (19), Derby Playhouse (20), London W.1 Langans Brasserie (24), London Camden Centre (26), London Stratford Theatre Royal (27), Colchester Mercury Theatre (28) and Birmingham Hawkins Bar (29 and 30).

THE BELLE STARS and CHINA CRISIS have both delayed plans for major British tours, originally intended to start about now, because of their current chart successes — which have resulted in extra studio commitments, and demand for their services on TV and radio, as well as personal appearances. The Belle Stars' schedule is now being finalised for April, and China Crisis will hit the road in May — and, in both cases, details are expected in a couple of weeks.

THE THOMPSON TWINS have switched the venue of their gig this Sunday (27) from Folkestone Leas Cliff Hall to Norwich East Anglia University — tickets are £2.75 (advance) or £3.20 (doors). Their only other date before they leave for America next weekend, at London Hammersmith Palais on February 28, remains unchanged.

BLACK ROOTS, already set for a headliner at London Brixton Ace Cinema next Monday (28), have March dates at Barnstaple Queens Hall (2), Street Strobe Theatre (4), Hull Dingwalls (9), Newcastle Dingwalls (10), Bristol Trinity Hall (12) and Stroud Marshall Rooms (19). They also appear in BBC-2's *Oxford Roadshow* on March 11.

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March 5	NOTTINGHAM Royal Centre	£6.00, £5.00, £4.00
March 6	LIVERPOOL Empire	£6.00, £5.00, £4.00
March 8	LEICESTER De Montfort Hall	£6.00, £5.00, £4.00
March 9	IPSWICH Gaumont	£6.00, £5.00, £4.00
March 10	BRIGHTON Centre	£6.00, £5.00, £4.00
March 12	SOUTHAMPTON Gaumont	£6.00, £5.00, £4.00
March 13	CROYDON Fairfield Hall	£6.00, £5.00, £4.00
March 14	PORTSMOUTH Guildhall	£6.00, £5.00, £4.00
March 15	CARDIFF St. David's Hall	£6.00, £5.00, £4.00
March 16	HAMMERSMITH Odeon	£6.00, £5.00, £4.00
March 17	HAMMERSMITH Odeon	£6.00, £5.00, £4.00
March 18	BRISTOL Hippodrome	£6.00, £5.00, £4.00
March 19	BRISTOL Hippodrome	£6.00, £5.00, £4.00
March 20	POOLE Arts Centre	£6.00, £5.00, £4.00
March 21	ST. AUSTELL Cornwall Coliseum	£6.00, £5.00, £4.00
March 22	NOTTINGHAM Royal Centre	£6.00, £5.00, £4.00
March 23	OXFORD Apollo	£6.00, £5.00, £4.00
March 24	PRESTON Guild Hall	£6.00, £5.00, £4.00
March 25	HARROGATE Centre	£6.00, £5.00, £4.00
March 26	SCARBOROUGH Futurist Theatre	£6.00, £5.00, £4.00
March 27	MANCHESTER Apollo	£6.00, £5.00, £4.00
March 28	MANCHESTER Apollo	£6.00, £5.00, £4.00
March 29	BIRMINGHAM Odeon	£6.00, £5.00, £4.00
March 30	BIRMINGHAM Odeon	£6.00, £5.00, £4.00

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Monday 28th February	Reggae Night BLACKROOTS + TRIBESMEN With Special Guest BENJAMIN ZEPHANIAH	£2.50
Thursday 3rd March	GOSPEL NIGHT 4 BRITISH GOSPEL BANDS	£3.00
Friday 4th March	L.A. PUNK NIGHT THE MINUTE MEN BLACK FLAG NIG NEIST	£2.50
Saturday 5th March	POISON GIRLS + TYMON DOGG	£2.00
Monday 7th March	Reggae Night TAPPER ZUKIE — THE ALARM	£3.00
Wednesday 9th March	GBH + THE DESTRUCTORS + ONE WAY SYSTEM	£2.50
Thursday 10th March	RICHARD HELL & THE VOIDOIDS SISTERS OF MERCY + THE HIGH FIVE GROUP	£3.00
17th March	COMING SOON SEX GANG CHILDREN	
24th March	THE DAMNED + Guests	£3.00
28th March	WAILING SOULS	£4.50

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THURSDAY 14th APRIL 7.30 p.m.

Tickets: £5.00 Available from Virgin Bristol, Spillers Cardiff, Derricks Swansea, La Monde Travel Wells, Pathway Records Shepton and Bath Place Records Taunton, Rival Records Bath, Acorn Records Yeovil, & South West Concert Club (coaches also Tel: 02372 6219)

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175 FULHAM PALACE ROAD, W.6

Thursday 24th February	A BIGGER SPLASH + The Blood Oranges	£1.25
Friday 25th February	MOTION—LOTION featuring Jo Anne Kelly + No Sweat	£1.50
Saturday 26th February	ONLY AFTER DARK + Double Agent	£1.50
Monday 28th February	THE AMAZING AUNT MAY DANCE BAND + Rich Bitch	£1.25
Tuesday 1st March	Whamm Records Nite with: DIRECT HITS/DOCTOR & THE MEDICS	£1.25
Wednesday 2nd March	From Ireland TOKYO OLYMPICS + Le Lulus	£1.50

THE LYCEUM

The Strand, London WC2

MISSING PERSONS

plus guests

Monday 14th March 7.30pm

ALL TICKETS £3.00

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BROADWAY

Clarendon Hotel, Hammersmith Broadway W6

Thursday 24th February	BARNEY S 50 S DISCO	£1.00
Friday 25th February	THE GYMSLIPS + Kissed Air	£1.50
Saturday 26th February	WRATHCHILD + Invisible Band	£1.50
Sunday 27th February	OBJET D'ART + Ghosts	£1.00
Monday 28th February	BOYS OWN + Monomix	£1.00
Tuesday 1st March	IDOT BALLROOM BEACH PARTY	50p

Real Ale Served 7.30-11.00pm.

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WATFORD present

7th, 8th & 9th MARCH FOR 3 NIGHTS ONLY

THE Pinkies

Admission tickets available in advance or just pay on the night.

BAILEYS, 127 THE PARADE, WATFORD.
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THE Venue

160-162 Victoria Street, London SW1E 5LB
Tel 828 9441

Doors Open 8.00 pm
Main band on at 9.30 pm

THIS WEEK

Thursday 24th February £3.00	Monday 28th February Closed
Friday 25th February £3.00	Tuesday 1st March Closed
HUNTERS & COLLECTORS	Thursday 3rd March £2.00
Saturday 26th February £3.00	THE ALARM
RE-FLEX	

COMING SOON

Monday 7th March	£4.50
LAKE SIDE	
Tuesday 8th March	£7.00
BLACK ECHOES REGGAE AWARDS Feat Wailing Souls + Jah Thomas	
Thursday 10th March	£3.00
JOHN WATTS (On Stage 9 pm)	
Friday 11th March	£3.00
SPEAR OF DESTINY	
Thursday 17th March	£4.00
JOHN CALE	

THURSDAY

Ladies Night
Free admission for girls

WEDS.
Don't blink! or you'll miss 25p a drink!
all night! £5 Boys £4 Girls

TUES.
"NOTHING BUT A PARTY"
Sounds of the swinging 60s
£3

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RARE SOUL with Dick Coombes
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Friday night at Le Beat Route with Steve, Ollie, Steve Lewis, Carlo.
is NEW YEAR'S EVE!
Drinks 50p with Free Bubbly at midnight!
Plus live cabaret!
Entrance £5.00
Open 9.00 p.m. to 3.30 a.m.
Licensed until 3.00 a.m.
Right of admission reserved

EVERY SAT.

International Jazz Stars at The Stables, Wavendon

Rare visits by... **AL COHN**
(International Star of the Tenor Sax)
Friday 4 March at 8 p.m.
EDDIE 'LOCKJAW' DAVIS
Friday 1 April at 8 p.m.
DIGBY FAIRWEATHER'S PIZZA EXPRESS BAND
Friday 8 April at 8 p.m.
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Wavendon Allmusic Plan, The Stables, Wavendon, Milton Keynes MK17 8LT
Box Office Tel: (0908) 583928

CAMDEN JAZZ WEEK

EX ORNETTE COLEMAN + JAMES BLOOD ULMER
the first British appearance of the funky

RONALD SHANNON JACKSON

and the DECODING SOCIETY
+ JULIAN BAHULA'S JAZZ AFRICA
Wednesday 16th March

The Camden Jazz week at the ROUND HOUSE
March 14-19 GIL EVANS ORCHESTRA, BENNIE WALLACE TRIO, BOBBY WELLINS QRT, LESTER BOWIE ENSEMBLE, SUNWIND, FREDDIE HUBBARD QRT, SOH, CECIL TAYLOR UNIT + DIANNE MCINTYRE DANCE COMPANY, Howard Riley/Keith Tippett

Tickets from Round House, Chalk Farm Road, NW1.
01-267 2564 and Camden Box Office, St Pancras Library, 100 Euston Road, NW1. 01-388 7727
The Camden Jazz Week is presented by the Camden Festival and the Jazz Centre Society

U.B.U. ENTERTAINMENTS PRESENTS

THE UNDERTONES

+ SUPPORT
at BRADFORD UNIVERSITY GREAT HALL

Saturday 12th March
Tickets £3.00 Advance £3.50 Door available from Bostocks Records, Bradford,
Union Shop or by post
Enquiries BRADFORD 734135
Open to the public

T.P.S.U. GIGS N' THINGS presents

THE EURYTHMICS + THE CHOIR

at The Byron Building, Shakespeare Street, Nottingham.
Friday 4th March 9.00 p.m.-1.00 a.m.

Tickets £1.50 Advance £2.50 door available from Student Union's Shops, Selectadisc, Revolver, Way Ahead, Victoria Box Office, N.U.S.U.
and usual outlets.
for further details ring 0602 46725.

POLY MANCHESTER

Saturday 26th February

SOUTHERN DEATH CULT

Saturday 5th March

THE PASSAGE

Saturday 12th March

FARMERS BOYS

If you don't know about WEDNESDAYS & FRIDAYS then you'd better loosen up...
"THE BEST SHOT"
No rules: Total Dance
All the above are licensed till 2am and subject to usual conditions of entry.
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Design inspired by CITYFUNK 20 11 80 Jon's "Age Of Plunder" & Howards wonderful sense of humour

nationwide GIG GUIDE

HAVE YOU noticed how so many of the major tours begin their travels in Scotland? Presumably this is to enable them to smooth out the rough edges as far away from London as possible, before the critics can catch up with them. Anyway, we have to look North of the Border to find the starting point of this week's two principal new tours. The first is by U2 who — coinciding with the release of their new 'War' album — hit the road in Dundee (Saturday), Aberdeen (Sunday), Edinburgh (Monday), Newcastle (Tuesday) and Lancaster (Wednesday). And the other is the annual outing by 10.c.c., who set out in Aberdeen (Tuesday) and Edinburgh (Wednesday), with the nucleus of Eric Stewart and Graham Gouldman using the same musicians as when they last toured.

A breath of the Andes brightens the British winter, when INCANTATION perform with the Ballet Rambert in Leicester on Thursday, then begin their own mini-tour in London (Tuesday) and Worthing (Wednesday). Among up-and-coming bands joining the circuit frenzy this week are SHRIEKBACK, BIG COUNTRY, THE POLECATS, BLUE ZOO, THE FABULOUS THUNDERBIRDS and KISSING THE PINK — while old stagers THE DUBLINERS are doing the rounds again and, from America, DENIECE WILLIAMS begins her UK tour on Saturday.

THE THOMPSON TWINS are playing a couple of shows, at Norwich (Sunday) and London's Hammersmith Palais (Monday), prior to leaving for distant shores. And that old campaigner ERIC BURDON pays a rare visit to London, playing a week-long season from Monday.

U2 4 U 2 C

Bono's boyos hit the road



Food for thought as BONO contemplates three haggis suppers

thursday

24th

Bannockburn The Tandhu: Henry Gorman Band
Basildon Raquels: Sad Lovers & Giants
Birmingham Barrel Organ: Orphan
Birmingham University: Shady Deals
Blackpool Yellow Submarine: The Membranes
Bournemouth The Academy: Caught In The Act
Bracknell South Hill Park Arts Centre: The Seychelles
Bradford Manhattan Club: Xero
Bradford Palm Cove: The Destructors/The Underdogs
Bradford Pile Bar: Soldier
Bradford University: The Gents/The Prisoners/Rhabdallion
Brentwood Hermit Club: The Lurkers
Brighton Country Music Club: Steve Young
Bristol Dingwalls: Peter & The Test Tube Babies
Cardiff Casablanca Club: The Living Legends
Cardiff Chapter Arts Centre: Harfoot Brothers
Chatham Central Hall: Chas & Dave
Chesterfield Star Inn: Our Pete & The Wage Slips/Jumping Jeannie & The 4½ Garden Gnomes
Croydon Fairfield Hall: Chris Barber Band/Ottile Patterson
Croydon The Cartoon: Large Portion
Dartford Flicks: Animal Nightlife
Derby Havana Club: New Regime
Eastcote Bottom Line: Juice On The Loose
East Grinstead The Sussex: 25 Watt Idol
Gateshead Honeysuckle: The Short Bluesline
Glasgow Night Moves: Orchestre Jazira
Glasgow The Roxy: The Angelic Upstarts/The Toy Dolls
Glasgow Tiffany's: Runrig
Gt. Yarmouth Big Apple: Stills
Hatfield Polytechnic: Lenny Henry
Hemel Hempstead Pavilion: Digby Fairweather Quintet
Henley-on-Thames Five Horseshoes Inn: School Report
Hitchin Jean's: Safe In Bed
Hull Dingwalls: Southern Death Cult
Hull Duke of Cumberland: The Nashville Teens
Hull University: Gary Glitter
Ipswich Gaumont Theatre: Thin Lizzy/Mamas Boys
Leeds Polytechnic: Bill Nelson & The Yorkshire Actors Company
Leeds Warehouse: Shriekback
Leicester Haymarket Theatre: Incantations/Ballet Rambert
Liverpool Dingwalls: Big Country
Liverpool Kirklands Wine Bar: Tears Of Joy/Product McKenzie
Liverpool Left Bank: Zanti Misfitz
Liverpool The Mayflower: The Rivals
Liverpool University: Pigbag
Liverpool Warehouse: The Danse Society
London Adlib at The Kensington: The Creamies/The Misfits
London Battersea Arts Centre: Kokomo
London Battersea The Latchmere: Duffo
London Brentford Red Lion: Chuck Farley
London Brixton Old White Horse: District Six
London Camden Dingwalls: The Fabulous Thunderbirds
London Camden Dublin Castle: The Zodiacs
London Calford The Black Horse: The Wild Eagles
London Charing Cross Duke of Buckingham: The Invisibles
London Covent Garden Rock Garden: The Escape
London Covent Garden Seven Dials: Bobby Wellins Quartet/Lol Coxhill
London Deptford Albany Empire: Chris Difford and Glenn Tilbrook's musical *Labelled With Love* (until Sunday, also March 3-6)
London Ealing Questors Theatre: Morrissey Mullen/Paz
London Fulham Golden Lion: Dumpy's Rusty Nuts
London Fulham Greyhound: A Bigger Splash/The Blood Oranges
London Islington Hope & Anchor: The Milkshakes
London Kensington De Villiers Bar: Gold Dust Twins
London Marquee Club: The Enid

London N.7 The Favourite: Jan Ponsford Quintet with Jim Dvorak
London N.W.1 Musicians Collective: British Summertime Ends/Nicholas Janni
London N.W.2 Hogs Grunt: Slip Stream
London Oxford St. 100 Club: Skrewdriver
London Putney Half Moon: Juice On The Loose
London Rotherhithe Prince of Orange: Bill Brunskill Band
London Shepherds Bush The Bush Hotel: The Rhythm Tendency ABA/Lotte Literati/Ben Elton/Mivvy Mime Company
London Soho Pizza Express: Al Grey Quintet (until Saturday)
London Stockwell Old Queens Head: Red Terror & Green
London Stoke Newington Pegasus: Hank Wangford Band
London Victoria The Venue: The Polecats
London Waterloo Royal Victoria: Freddy's Feetwarmers
London Willesden Spotted Dog: The Directors
London Woolwich Tramshed: The Truth/The Escort
London W.1 (Charlotte St) Sol y Sombra: Frank Chickens
London W.1 Dover Street Restaurant: Katz City Swingers
London W.1 (Gt. Portland St) The Albany: Room 13
Manchester Apollo Theatre: Madness
Manchester (Ashton) Metro Cinema: Blue Zoo
Manchester Band On The Wall: Phil Chapman
Manchester Hacienda Club: The Birthday Party
Manchester The Gallery: Passion Day
Newcastle Dingwalls: Eurythmics
Newcastle Soul Cellar (at Grey's Club): Hurrall
Northampton Silver Horse: Precious Little Idols
Nottingham Bramcote Leisure Centre: Smuggler
Nottingham Hearty Good Fellow: Colin Staples
Breadline/Ray Gunn & The Lasers
Oldham Moor End Bar: The Relatives
Oxford Pennyfarthing: Mono-Pacific
Reading Top Rank: Twelfth Night
Sheffield City Hall: Def Leppard
Sheffield Dingwalls: The Pinkees
Sheffield Hallamshire Hotel: Alice Goes Pop
Sheffield Limit Club: The Meteors
Sheffield The Hanover: Vincent Tate & The Innocents/The Fighting Tikkas
Sheffield The Leadmill: The Party
Southampton Guildhall: The Dubliners
Stockton Dovecot Arts Centre: Partners In Crime/The Lovehearts
Trowbridge Peewee's: Blue Side Of Midnight
Wallasey Withens Lane Technical College: Subtle Hints
Watford Verulam Arms: Clientelle
Weymouth Verdi's: Hot Snacks
Whitehaven Whitehouse Disco: Saracen
Wokingham Angie's: Juke Jump
Wolverhampton The Woodhays: Sub Zero
York University: Dagaband

friday

25th

Aberystwyth University: Kevin Turvey & The Bastard Squad
Ashington Leisure Centre: Blue Zoo
Ayr Pavilion: Runrig
Birkenhead Sir James Club: Subtle Hints
Birmingham Fighting Cocks: Afrikan Star/Benjamin Zephaniah
Bournemouth The Academy: Central Line
Bournemouth Town Hall: Hot Snacks
Bracknell South Hill Park Arts Centre: Tatty Ollity/Tony Allen & ABA
Bradford Textile Hall: The Word/The Three Johns
Brighton Centre: Thin Lizzy/Mamas Boys
Bristol Dingwalls: The Inmates
Bristol Trinity Hall: Trinity
Bude Bullers Arms: Chris Barber Band
Canvey Island Goldmine: Animal Nightlife
Cardiff Ex-Servicemens Hall: Flux Of Pink
Cardiff Great Western Hotel: Blue Side Of Midnight
Chadwell Moonraker: Soldier
Coventry General Wolfe: The D.T.'s/Down All The Days
Coventry Ryton Bridge: Streetlite

Croydon The Cartoon: Basils Ballsup Band
Dover St. Margaret's Holiday Village: The Nashville Teens
Durham University: Dagaband
Edinburgh Nite Club: Twisted Nerve
Feltham Football Club: Only After Dark
Gateshead Honeysuckle: The Daughters/The Reptiles
Glasgow Hardrock Cafe: Saracen
Glasgow Joanna's: The Pinkees
Glasgow Night Moves: Eurythmics
Gravesend Red Lion: English Rogues
Gt. Yarmouth Big Apple: Terrain
Harrow The Roxborough: Dream Cycle 7
Hastings Rumours Club: Savage Hearts/A21
Huddersfield Polytechnic: Bill Nelson & The Yorkshire Actors Company
Hull Dingwalls: Big Country
Leeds Polytechnic: The Birthday Party
Liverpool College of Higher Education: The Nightingales
Liverpool Dingwalls: The Shakin' Pyramids
Liverpool Empire Theatre: Madness
Liverpool University: Crosstalk A/V
Liverpool Warehouse: John Cooper Clarke
London Adlib at The Kensington: A Bigger Splash/A Scanner Darkly
London Battersea Arts Centre: Cyril Tawney
London Brentford Red Lion: G.B. Blues Co. with Root Jackson
London Brixton Ace Cinema: Osibisa
London Brixton Old White Horse: Lotte Literati/Rhythm Tendency ABA/Ben Elton/Mivvy Mime Company
London Brixton The Fridge: US
London Camden Dingwalls: The Republic/Shea
London Camden Dublin Castle: Doctor K's Blues Band
London Camden Southampton Arms: Jellyroll Blues Band
London Camden Town Hall: Misty In Roots
London Covent Garden Seven Dials: Tony Coe Quartet/Alan Skidmore
London Ealing Questors Theatre: Ronnie Scott Quintet/Geoff Castle's Impressions Orchestra
London Farringdon The Metropolitan: Larry Stabbins Trio/John Ryall/Lunatic Fringe
London Fulham Golden Lion: Kokomo
London Fulham Greyhound: Motion/Lotion/No Sweat
London Fulham Kings Head: Tony McPhee Band/Frankie Flame & The Flames
London Hackney Chats Palace: Cruzial/Black Shades/Sweet Distortion Roots/Utopia
London Hammersmith Clarendon Hotel: The Gymslips/Kissed Air
London Hounslow Old Town Hall: Sad Among Strangers
London Islington Hope & Anchor: Wipeout
London Kensington Imperial College: The Cocteau Twins/It's Immaterial/Zerra
1/Capt. J.J. Waller/Seething Wells
London Marquee Club: The Enid
London Mile End Queen Mary College: Seventh Seance/Coldwar/Still Life
London N.W.2 Grosvenor Rooms: Lorne Gibson/Colt 45
London N.W.2 Hogs Grunt: Holloway Allstars
London Oxford St. 100 Club: Dudu Pukwana's Zila
London Peckham Newlands Tavern: Tokyo
London Putney Half Moon: The 45's
London Rotherhithe Prince of Orange: Original East Side Stompers
London Stockwell The Plough: Southside
London Stoke Newington Pegasus: Juice On The Loose
London Tottenham-Court Road Dominion Theatre: Moving Hearts
London Tower Bridge Rd. The Copper: Grooverlax/Tablet
London Victoria The Venue: Hunters & Collectors
London Woolwich Thames Polytechnic: Vaguely Divine/Dresden
London W.1 (Conway St) Adams Arms: The Other Man/J.C.4/Ed The Poet
London W.1 Dover Street Restaurant: The Extraordinaires
London W.C.1 New Merlin's Cave: Agent Orange
Maidenhead The Bell: Fugitive
Manchester Band On The Wall: Jah Warriors
Manchester Portland Bars: Private Sector
Manchester The Gallery: Live For The Weekend
Middlesbrough The Cavern: Pallas
Newcastle Freeman Hall: Orchestre Jazira

Newcastle Mayfair Ballroom: Def Leppard
Newcastle University: Pigbag
Oxford Pennyfarthing: Dealer
Reading University: Dancette
Redhill Lakers Hotel: Juvenessence/No Angry Man
Retford Porterhouse: The Angelic Upstarts/The Toy Dolls
Sheffield Dingwalls: Peter & The Test Tube Babies
Sheffield Polytechnic: The Danse Society
Shrewsbury Shelton Club: The Dancing Did
Slough College: Howard Jones
Southampton Kingsland Hall: Tom McEwan
Southampton University: The Polecats
Southend (Westcliff) Queens Hotel: Crawlin' Kingsnakes/West City 5
St. Helens The Raven: A.S.A.
St. Ives (Cambs) Liberal Hall: Mars
Treforest Wales Polytechnic: Zanti Misfitz
Washington Biddick Farm Arts Centre: Peter Sarstedt
Wokingham Angie's: Illusionz
Worcester College: The Apollinaires

saturday

26th

Aberdeen University: Eurythmics
Bangor University: Gary Glitter
Birmingham Fighting Cocks: And Also The Trees/Twist
Birmingham Junction Inn: Headbolt/Alfie Noakes
Birmingham The Mermaid: Crucial Music
Boston The Cinema: Deniece Williams
Bracknell South Hill Park Arts Centre: Jim Couza
Brighton Zap Club: Dance Factor
Bristol Dingwalls: The Polecats
Bristol Docklands Settlement: Blurt
Cambridge Burleigh Arms: Trux
Cardiff Chapter Arts Centre: Hybrid
Chesterfield Top Rank: Bingo Reg & The Screaming Jeannies/Stuttering Jack & The Heart Attacks
Colne Franks: The Meteors
Consett Trades Union Memorial Hall: The Toy Dolls/Heartaches
Coventry General Wolfe: I/The Hollow
Coventry Polytechnic: The Danse Society
Coventry Warwick University: The Pinkees
Croydon The Cartoon: Little Sister
Dorset Institute: Sad Lovers & Giants
Dundee Caird Hall: U2
Edinburgh University: Pigbag/Orchestre Jazira
Glasgow Strathclyde University: Blue Zoo
Gt. Yarmouth Big Apple: Ground Zero
Guildford College of Technology: Dave Kelly Band
Guildford Royal Hotel: The Equals
Hanley The Vine: Groovy Underwear
Harwich Centre Club: Tony McPhee Band
Hastings Rumours Club: The Majestics
Hayes Beck Theatre: The Dubliners
Hull Dingwalls: 52nd Street
Liverpool Dingwalls: Pallas
Liverpool Left Bank Bistro: Bullets For Silver/The Syndromes
Liverpool Royal Court Theatre: Def Leppard
Liverpool Warehouse: Dark Continent
London Adlib at The Kensington: The 45's/The Mojo Filters
London Barnes Bulls Head: Iain Bellamy Quintet
London Battersea Arts Centre: Dave Swarbrick
London Brentford Red Lion: Fast Buck
London Brixton Ace Cinema: Wilko Johnson & Lew Lewis/Diz & The Doormen
London Brixton The Fridge: Roman Holiday
London Camden Dingwalls: K.K. Khan Band/Something Foreign
London Camden Dublin Castle: King Kleary & His Savage Mooses
London Charing Cross Duke of Buckingham: The Invisibles
London Covent Garden Seven Dials: Trevor Watts' Moire Music/Stanz Sulzmann
London Crouch End Kings Head: The Stringrays/The Time Dance
London Ealing Questors Theatre: Humphrey Lyttelton Band/Bobby Wellins Quartet
London Fulham Golden Lion: Chuck Farley
London Fulham Greyhound: Only After Dark/Double Agent

London Greenwich The Mitre: Ed Banger
London Hackney Chats Palace: Poison Girls
London Hammersmith Clarendon Hotel: Wrathchild/The Invisible Band
London Harlesden Ye Olde Crown: A Bigger Splash
London Highgate Jacksons Lane Community Centre: Jo-Ann Kelly Band
London Islington Hope & Anchor: The London Cowboys
London Kentish Town Bull & Gate: Hank Wangford Band
London Leicester-Square Centre Charles Peguy: Mervyn Africa Quartet
London Marquee Club: Pendragon
London N.W.1 Musicians Collective: Maggie Nicols/Contradictions/The Space Invaders
London N.W.2 Hogs Grunt: Rio & The Robots
London N.W.2 The Cricklewood: Lotte Literati/Rhythm Tendency ABA/Ben Elton/Mivvy Mime Company
London Oxford St. 100 Club: The London Apaches/Frankie & The Flames
London Putney Half Moon: Georgie Fame & The Blue Flames
London Roehampton Digby Stuart College: Roddy Radiation & The Tearjerkers
London Rotherhithe Prince of Orange: Cuff Billet/Malc Murphy's Stompers
London Stockwell Old Queens Head: Talkover/Makka
London Stockwell The Plough: Don Rendell
London Stoke Newington Pegasus: Big Chief
London Tottenham-Court Rd. The Roebuck: Joolz/Don Carroll/Emile Sercombe/The Newtown Neurotics
London West Hampstead Moonlight Club: King Kurt/The Screaming Dead
Manchester Band On The Wall: Well Knit Frames
Manchester The Gallery: Agency Music/The Reporters
Manchester University: Kevin Turvey & The Bastard Squad
Middlesbrough The Cavern: The Angelic Upstarts
Newmarket Cabaret Club: Ralph McTell
Newcastle Dingwalls: Peter & The Test Tube Babies
Newcastle (Emlyn) Plough Hotel: The Ferrets
Newport Gwent College: Zanti Misfitz
Norwich East Anglia University: Misty In Roots
Oxford Pennyfarthing: Vetos
Oxford Radcliffe Arms: Steve Young
Peterborough Werrina Stadium: Flux Of Pink
Indians/Antisept/War Whores
Portsmouth Guildhall: Thin Lizzy/Mamas Boys
Reading Top Rank: Jackie Lynton, 3and/After Dark
Rochdale Art Gallery: Gods Gift
Sheffield Dingwalls: The Shakin' Pyramids
Sheffield The Hanover: A Bohemian Situation
Sheffield The Leadmill: Ipso Facto and In The Nursery (lunchtime)/Jah Warrior (evening)
Southampton The Crown: Hot Snacks
Southend (Westcliff) Queens Hotel: The Gymslips/Scizzors
South Shields The Brunswick (lunchtime): The Cuban Unit
St. Albans City Hall: The Birthday Party
Stirling University: Runrig
Stoke Talbot Hotel: The Nightingales
Sunderland Polytechnic: The Daintees/Patrick & The Dub Warriors
Sutton Coldfield Penns Hall Hotel: The Searchers
Taunton (Hill Farrance) Anchor Inn: Chris Barber Band
Tavistock Kingdom House: The Works/Dead Fish
Trowbridge Peewee's Bar: The Wasters
Trowbridge The Crown: Blue Side Of Midnight
Warrington Lion Hotel: Saracen
Wishaw Crown Hotel (lunchtime): The Pests
Wokingham Angie's: Ruthless Blues

sunday

27th

Aberdeen Capitol Theatre: U2
Birmingham Odeon: Madness
Bradford Manhattan Club: Xero
Brandon Flintnappers: Terrain
Brighton Jenkinsons: The Birthday Party
Bristol Colston Hall: Def Leppard
Bromley The Northover (lunchtime): Bill Scott & Ian Ellis
Buxton Crown & Mitre: Fault
Croydon The Cartoon: The London Apaches (lunchtime)/The Drivers (evening)
Dartford The Orchard: The Dubliners
Dundee Dance Factory: Eurythmics
Edinburgh University: Pigbag
Haywards Heath Claire Hall: Steve Young
High Wycombe Nags Head: The Alligators
Kettering Kings Arms (lunchtime): Dave Johnson Jazz Band & Guests
Lancaster University: Kevin Turvey & The Bastard Squad
Lane End Osbourne Arms: Howard Jones
Leeds Central Station Hotel (lunchtime): One O'Clock Jump
Leeds Royal Park Hotel (lunchtime) and Central Station Hotel (evening): Volunteers
Liverpool Victoria Oswestry: The Pinkees
London Barbican Centre (lunchtime): Alvin Roy Band
London Battersea Arts Centre: Dominique Piitarelly
London Battersea Nags Head: Jugular Vein
London Battersea The Latchmere (lunchtime): Wilma Williams & The Combo
London Brentford Red Lion: Fast Buck (lunchtime)/Rodeo (evening)
London Camden Centre: Orchestre Jazira
London Camden Dublin Castle: The Swamp Creatures
London Charing Cross Of Buckingham: The Invisibles
London Finchley Torrington: Kokomo
London Finsbury Park Sir George Robey: The Directors
London Friern The Orange Tree (lunchtime): Young Jazz
London Fulham Golden Lion: Little Sister
London Greenwich Theatre Bar: Geoff Warren Quartet
London Hackney Chats Palace (lunchtime): Scratch Band
London Hammersmith Clarendon Hotel: Objet D'Art/Ghosts
London Islington Hope & Anchor: Primary
London Islington Pied Bull: The Swinging Hoovers
London Kennington The Cricketers: The Feelers
London Kentish Town Bull & Gate: The Sun
London Lewisham Concert Hall: Gene Pitney

CONTINUES OVER

GIG GUIDE: continued

London Marquee Club: **Le Mat**
London N.W.2 Hogs Grunt (lunchtime): **Pete Neighbour Band**
London Oxford St. 100 Club: **Wally Fawkes/Al Fairweather/Stan Greig Trio/Brian Leake's Sweet & Sour etc.** (Dill Jones Benefit)
London Putney Hall Moon: **Juissance**
London Rotherhithe Prince Of Orange: **Elise & Her Jazzmen** (lunchtime)/**Dennis Fields Hot Jazz** (evening)
London Soho Pizza Express: **Bruce Boardman Band**
London Stockwell The Plough: **Stevie Smith, Steve Waller & Friends**
London Stoke Newington Pegasus: **The Republic**
London Stratford Green Man (lunchtime): **Radio Radio/Crime Of Passion/Tax Dodge**
London Trafalgar Square St. Martin's Crypt: **Jim Couza/Saffron Summerfield**
London Wimbledon Theatre: **George Fame & The Blue Flames/Laverne Brown Band/Frankie Flame & The Flames**
London Wood Green Brabant Rd. Centre: **Rhythm Tendency ABA/Lotte Literati/Ben Elton/Mivvy Mime Company**
London W.1 Portman Hotel (lunchtime): **Dick Charlesworth & His City Gents**
Maidstone Hazitt Theatre: **Geoff Castle's Impressions Orchestra**
Manchester The Gallery: **The Angelic Upstarts/The Toy Dolls**
Newquay Central Hotel: **The Winners**
Norwich East Anglia University: **The Thompson Twins**
Nottingham Hearty Good Fellow: **Dawn Trader**
Oxford Apollo Theatre: **Thin Lizzy/Mamas Boys**
Oxford Polytechnic: **Chris Barber Band**
Peterborough Key Theatre (lunchtime): **32-20**
Poynton Folk Centre: **Martin Carthy, John Kirkpatrick & Howard Evans**
Redcar Coatham Bowl: **The Enid Redhill Lakers Hotel**
Pookiesnackeburger/Capt. J.J. Waller
Stevenage Bowes Lyon House: **G.B.H.**
Uxbridge Brunel University: **Twelfth Night**
Wigan Riverside Club: **Soldier**
Windsor Blazers: **Chas & Dave** (for a week)
Wokingham Angie's: **The Nashville Teens**

monday 28th
Birmingham The Grapes: **Xpertz**
Birmingham Night Out: **Fat Larry's Band** (until Wednesday)
Bradford Manhattan Club: **Sex Gang Children/Requiem**
Bristol Dingwalls: **Fred Stoat & The Rodents Of Swing**
Canterbury Kent University: **And Also The Trees**
Chatham M.I.C. Club: **The Milkshakes**
Crawley Dr. Samuel Johnson: **Large Portion**
Croydon The Cartoon: **The Heat Merchants**
Durham University: **Kevin Turvey & The Bastard Squad**

Edinburgh Playhouse Theatre: **U2**
Glasgow Tiffany's: **Pigbag**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Lancaster University: **Dagaband**
London Adlib at The Kensington: **Sacrilege**
London Barnes Bulls Head: **Stan Tracey Quartet/Art Themen**
London Brentford Red Lion: **The 45's**
London Brixton Ace Cinema: **Black Roots/Tribesmen/Benjamin Zephaniah**
London Camden Dingwalls: **Eyes/Private Collection/Cold War Warriors**
London Camden Dublin Castle: **The Dynamite Band**
London Charing Cross Duke Of Buckingham: **The Pokadois**
London Covent Garden The Canteen: **Eric Burdon** (for a week)
London East Ham Ruskin Arms: **I.Q.**
London Fulham Golden Lion: **Screen Technique/Operators**
London Fulham Greyhound: **The Amazing Aunt May Dance Band/Rich Bitch**
London Hammersmith Clarendon Hotel: **Boys Own/Monomix**
London Hammersmith Palais: **The Thompson Twins**
London Hampstead Three Horseshoes: **Brian Knight & Kick Out The Jams**
London Islington Hope & Anchor: **Dolly Mixture**
London Islington Pied Bull: **Holloway Allstars**
London Knightsbridge Pizza on the Park: **Tony Lee & Bill Le Sage** (for a week)
London Marquee Club: **Pallas**
London N.W.2 The Castle: **Wes McGhee & Friends**
London Oxford St. 100 Club: **Trevor Watts' Moire Music/Lol Coxhill**
London Poplar Civic Hall: **Exposure**
London Putney Half Moon: **The Electric Bluebirds**
London Rotherhithe Prince Of Orange: **Frog Island Band**
London Stockwell Old Queen's Head: **Baby 'n' The Monsters**
London Stoke Newington Pegasus: **Limehouse**
London W.1 (Maddox St) Gilbray's Bar: **Fred Rickshaw's Hot Goolies**
Manchester Band On The Wall: **Grammer & His Familiars**
Manchester The Gallery: **The Comedy Train**
Middlesbrough Teesside Polytechnic: **The Pinkies**
Nottingham Palais: **Misty In Roots**
Oxford Apollo Theatre: **Thin Lizzy/Mamas Boys**
Plymouth Ronnie's Club: **The Works**
Poole Wessex Hall: **Madness**
Portsmouth Cambridge Hotel: **Safety In Numbers**
Sheffield University: **The Nightingales**
Southend Zero 6: **Dumpy's Rusty Nuts**
Sunderland Annabel's: **The Cuban Unit**
Swinton Bee Hive Hotel: **Rockin Horse**
Watford Bailey's: **Gene Pitney** (for a week)

tuesday 1st
Aberdeen Capitol Theatre: **10 c.c.**
Barnsley Rebeccas: **The Nightingales**
Birmingham The Grapes: **The Great Outdoors**



Bracknell South Hill Park Arts Centre: **Georgia Jazz Band**
Bradford University: **Kissing The Pink**
Bristol Granary: **Pallas**
Croydon The Cartoon: **Da Da 45**
Kingston Polytechnic: **The Meteors**
Leeds Brannigans: **Sex Gang Children/Cannibal Feast**
Leeds Parkers Wine bar: **Xero**
Liverpool Pyramid Club: **The Brazier Brothers**
Liverpool Warehouse: **Spear Of Destiny**
London Brentford Red Lion: **Juice On The Loose**
London Camden Dingwalls: **Screaming Lord Sutch & The Savages**
London Camden Dublin Castle: **Jay Stapley & The Chiswick Flyers**
London Camden The Palace: **Killer Wales**
London Canning Town The Balmoral: **The Wrectangles**
London Charing Cross Duke Of Buckingham: **Wit Of A Banker**
London Covent Garden Rock garden: **Dance On A Telephone**
London Fulham Golden Lion: **Chuck Farley**
London Fulham Greyhound: **Direct Hits/Doctor & The Medics**
London Hammersmith Clarendon Hotel: **Idiot Ballroom Beach Party**
London Hornsey Kings Head: **Main Avenue Jazzband**
London Islington Pied Bull: **Eastern Alliance**
London Putney Half Moon: **Morrissey Mullen**
London Soho Pizza Express: **All-Star Jazzband**
London Strand Lyceum Ballroom: **Madness**
London Tottenham-Court Road Dominion Theatre: **Incantation**
London W.1 (Bond St) Embassy Club: **Emotional Play**
London W.1 (Down St) Gulliver's: **Frank Chickens/Kinder/Dion & Poloni/Ian Sherman/Tony Green/Richard Strange & Rene Eyre**
London W.1 (Jermyn St) Maunkberrys: **Richard Green & The Next Step**

Newcastle City Hall: **U2**
Northampton Old Five Lells: **Precious Little Idols**
Nottingham Rock City: **Def Leppard**
Richmond (Yorks) Terrace House Hotel: **Jape**
Sheffield The Hancover: **Bob Gilpin's Inheritance**
Stockport (Hazel Grove) Red Lion: **Ex-Directory**
Swindon Wyvern Theatre: **The Dubliners**
West Bromwich Four Ways: **Sub Zero**

wednesday 2nd
Alconbury Aquarius Club: **Trux**
Birmingham Golden Eagle: **The Angelic Upstarts/The Toy Dolls**
Birmingham Odeon: **Def Leppard**
Birmingham The Grapes: **The Mr. Rons**
Brighton New Regent: **Rootical**
Brighton Top Rank: **Misty In Roots**
Bristol Dingwalls: **The Nightingales**
Edinburgh Playhouse Theatre: **10 c.c.**
Edinburgh Queens Hall: **Bill Nelson & The Yorkshire Actors Company**
Hitchin The Regal: **Weapon Of Peace**
Hull Dingwalls: **Pallas**
Lancaster University: **U2**
Leamington Spa Hinton's: **Hot Snacks**
Leeds Brannigans: **Conflict/Omega Tribe/Icons Of Filth**
Leeds Pack Horse Hotel: **Xero**
Leeds Warehouse: **Kissing The Pink**
Leicester Polytechnic: **Pigbag**
Liverpool Dingwalls: **Eurythmics**
London Adlib at The Kensington: **Glass Ties**
London Brentford Red Lion: **Diz & The Doormen**
London Brixton Frontline Theatre: **Cafe Cabaret**
London Camden Dingwalls: **Prince Far I**
London Camden Dublin Castle: **Carol Grimes Band**

THE BIRTHDAY PARTY have briefly relinquished their Berlin base in order to return to the UK, and their visit coincides neatly with the release of their new EP 'The Bad Seed'. They're live action this week at Manchester (Thursday), Leeds (Friday), St. Albans (Saturday) and Brighton (Sunday). More dates are being finalised for next month, though their London showca at the Lyceum on March 7 has already been announced.

London Charing Cross Duke of Buckingham: **The Invisibles**
London Fulham Greyhound: **Tokyo Olympics/Le Lulus**
London Fulham Kings Head: **Basils Ballsup Band**
London Islington Hope & Anchor: **Turkey Bones & The Wild Dogs**
London Kings Cross Pindar Of Wakefield: **The Heavenly Bodies**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London N.4 The Stapleton: **The Reactors**
London Putney Half Moon: **Bob Kerr's Whoopie Band**
London Southgate Cherry Tree: **Big Chief**
London Tottenham-Court Road Dominion Theatre: **Madness**
London Tufnell Park Boston Arms: **Bitelli's Onward International**
Manchester (Ashton) Shades: **The Politician**
Manchester Hacienda Club: **The Virgin Prun**
Manchester The Gallery: **The Earwigs**
Newcastle Dingwalls: **Peter & The Test Tube Babies**
New Romney The Seahorse: **The Record Players**
Norwich University: **Kevin Turvey & The Bastard Squad**
Oldham Romeo & Juliet: **Dagaband**
Southampton Concorde Club: **Sacha Distel/Barney Kessel**
Southampton Gaumont Theatre: **Thin Lizzy/Mamas Boys**
South Woodford Railway Bell: **Original East Side Stompers**
Worthing Assembly Rooms: **Incantation**



STEWART & GOULDMAN take 10c.c. on the road

THE WAREHOUSE CLUB

19 20 Somers St. Leeds 1. Phone 468287

Thursday 24th February SHRIEKBACK	Thursday 3rd March SPEAR OF DESTINY
Wednesday 2nd March KISSING THE PINK	Wednesday 9th March PHILIP JAP

LATE BAR 9-2a.m Sunday Gigs doors open 7.30p.m.-10.30p.m.

Contemporary Music Network Arts Council OF GREAT BRITAIN

Tomorrow's music is already here...

ELECTRONIC MUSIC NOW

—from live electronics and tape to computer-generated sound

Tim Souster sound projection
(composer of music for 'Hitch Hiker's Guide to the Galaxy')

John Wallace trumpet & flugelhorn

Music by Roger Smalley, Alejandro Vinas, Denis Smalley, Mike McNabb, Jonathan Harvey
New piece by Tim Souster:
"The Transistor Radio of St Narcissus"

February

Sun 27 LONDON Round House 7.30pm

Mon 28 LEICESTER Poly, Great Hall, Scraptoft 7.30pm

March

Tues 1 MANCHESTER Royal Northern College of Music 7.30pm

Wed 2 LEEDS University, C.C. Concert Hall 7.30pm

Thu 3 KEELE University, Walter Moberly Hall 7.30 pm

Fri 4 LIVERPOOL Bluecoat 7.30pm

Sat 5 DARLINGTON Arts Centre 8.00pm

Sun 6 DURHAM Sir James Knott Hall, Trevelyan Coll. 7.30pm

Mon 7 SHEFFIELD Leadmill 7.30pm

Wed 9 NOTTINGHAM Midland Group 8.00pm

Fri 11 WELLS Town Hall 7.30pm

Sat 12 BRISTOL Arncliffe 8.00pm

Sun 13 CARDIFF University College, Music Dept 8.00pm

Further details from the venues or from Music Department,
Arts Council of G.B., 9 Long Acre, London WC2

(01-379 7717)

U. L. U. PRESENTS MISS PIBBS HOT STY

Feat Sean Oliver, FLASH & MARK SPRINGER

From RIP RIG & PANIC + Support

Friday 25th February 8.00pm All Tickets £2.50

THE ELECTRIC GUITARS THE HIGH FIVE GROUP

DAGAMBA

Friday 4th March 7.30p.m.

All Tickets £2.50

PALE FOUNTAINS

+ **BEN WATT**

Friday 11th March 7.30p.m.

Tickets £2.50 Advance £3.00 door

U. L. U. MALET STREET, LONDON WC1

Tubes: Goodge Street, Euston Sq & Russell Sq

FLICKS DISCOTHEQUE

Kent Road, Dartford, Kent

Modern Dance Night Every Thursday

Thursday 24th February Thursday 3rd March

ANIMAL NIGHTLIFE ONE THE JUGGLER

Thursday 10th March

THE TOY SHOP

Tel: DARTFORD 25520

THE LYCEUM

STRAND

DEREK BLOCK PRESENTS

AZTEC CAMERA

SCREEN 3

THE FARMERS BOYS

THE DAINTIES

TUESDAY 15th MARCH 7.30pm

ALL TICKETS £3.00 FROM BOX OFFICE 01836 3715 STAR GREEN KEITH PROWSE

PREMIER BOX OFFICE: LONDON THEATRE BOOKINGS & USUAL AGENTS

PETER AND THE TEST TUBE BABIES

"THE REAL TOUR"

FEB: DINGWALLS: LIVERPOOL Wed. 23, BRISTOL To be arranged, SHEFFIELD Fri 24, MARCH: DINGWALLS: NEWCASTLE Wed 2, HULL Thurs 3, NORWICH GALA Fri 4, LONDON: DINGWALLS: To be arranged, LEEDS BRANNIGANS Wed 9, BRADFORD PALM COVE Thurs 10, BIRMINGHAM GOLDEN EAGLE Wed 16, RETFORD PORTERHOUSE Fri 18.....

Special guests NEWTOWN NEUROTICS

+ SGT STONE (x Cert) PUNCH 9 JUDY FROM BRIGHTON BEACH!

Coming soon ZOMBIE CREEPING FLESH* TRAPPER RECORDS

EARS 1 ORDER NOW

THE CAVE

NEW MERLINS CAVE

MAGERY STREET., LONDON WC1

(Five minutes Kings Cross Stn)

Thursday 24th February & 3rd March

NATIONAL GOLD + Cold Steel £1.00

Friday 25th February

PRIMARY + AGENT ORANGE £1.00

Saturday 26th February

DOG DOG DOG + Play School £1.00

Sunday 27th February

K. K. KHAN £1.00

Monday 28th February

LOOK MUMMY CLOWNS + Kissed Air £1.00

Tuesday 1st March

ROULETTE + THE MONTELLAS £1.00

Maximus

Discotheque

14 LEICESTER SQ, LONDON WC2

Every Monday Rock Night

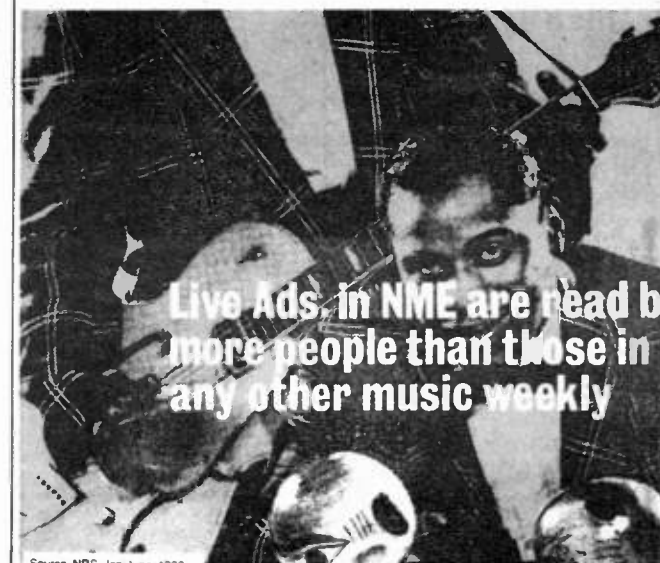
With D.J. FRANK SAMMS

Live This Week

TAXI

doors open 8.30 p.m.

£3.00 Admission. Drinks 50p



Source NRS Jan June 1982

LIVE ADS (01-261 6153)

PLP Presents

BILL NELSON'S INVISIBILITY EXHIBITION

featuring

BILL NELSON
MICK KARN
THE YORKSHIRE ACTORS

plus other star attractions

DOMINION THEATRE
Wed. 16th March 7.30pm

tkts £4, from Dominion Box Office, Tottenham Court Rd, W1. 01 580 9562 usual agents

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LABELLED LOVE

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LYRICS AND MUSIC BY DIFFORD/TILBROOK ♥ BOOK BY JOHN TURNER
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♥ DESIGN BY KATE OWEN ♥



EVERY THURS./FRI./SAT./SUN. EVENING FOR 7 WEEKS ♥
♥ ADM. THURS/SUN. £2.50/£2.00, FRI./SAT. £3.00/£2.50, MON. £2.00
♥ DOORS 7.30 SHOW 8.30 ♥
♥ BAR/FOOD/DANCING AFTER THE SHOW! ♥
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Derek Block presents

PICBAC

PLUS **the frank chickens**

PLUS **LAUREL and HARDY (THE POP-UP TOASTERS)**

Saturday 5th March 8pm

..... TICKETS 4.00 3.50
AVAILABLE IN ADVANCE FROM BOX OFFICE 01 580 9562 LONDON THEATRE BOOKINGS
KEITH PROWSE PREMIER BOX OFFICE STAR GREEN AND USUAL AGENTS

Live Ads. in NME
are read by more
people than those
in any other music weekly

SOURCE ABC JAN/JUNE 1982

DENIECE WILLIAMS
"Too Much Too Little Too Late"

LIVE AT
Baileys

127 THE PARADE, WATFORD.
10th, 11th, 12th March
bookings available
(0923) 39848

QUEEN MARY COLLEGE S.U.
432 Bancroft Rd,
Mile End, London
Tel: 01-980 5555

SEVENTH SEANCE

+ **COLD WAR**

Friday 25th February
8pm—11.30pm
Doors open 7.30pm
Adm. £1

TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING

FEBRUARY
28 Thompson Twins
MARCH
1 Incantation
4 Def Leppard
5 Pigbag
7 Birthday Party
7, 8 Soft Cell
11 New Order
13 The Eurythmics
14 U2
14 Philip Jap
14, 15 Funboy 3
15 Aztec Camera
16, 17 10CC
17 Peter, Paul & Mary
20 The Undertones
20 Loudon Wainwright III
21 Shriekback
22, 23, 24 Elkie Brooks
24 The Damned
27 Mari Wilson
27 Gary Glitter
28, 29 Dolly Parton
29 U2
APRIL
6, 7 Joan Armatrading
7, 8, 9, 10 Leo Sayer
10 Tears For Fears
12 Planxty
13, 14 Manfred Mann
14 U.F.O.
15, 16 Gill Scott Heron
17 Marillion
19 OMD
22, 23 MJQ
23, 24 Joni Mitchell
27, 28 Miles Davies
MAY
2, 3, 4 Santana
9 OMD
16 - 29 Liza Minelli
17, 18 and 20 Rush
26, 27 Iron Maiden
21, 22 London Blues Festival

TELEPHONE CREDIT CARD BOOKINGS ACCEPTED
PERSONAL CALLERS WELCOME
SEND S.A.E. FOR FREE LIST OF LONDON GIGS
LONDON THEATRE BOOKINGS
96 Shaftsbury Avenue W.1 Phone 439 3371

THE NEW MOONLIGHT
100 West End Lane
(West Hampstead Tube)
Wednesday 23rd February £1.50
TOKYO OLYMPICS
+ The False Dots
Thursday 24th February £1.50
RITUAL + Traxis
Friday 25th February £1.50
WRATHCHILD
+ Gothique + Volts
Saturday 26th February £1.50
KING KURT
Sunday 27th February £1.50
DEATH IN JUNE
+ Iron In Flesh
Monday 28th February £1.50
TREATMENT
Tuesday 1st March £1.50
Night Of Trash
THE MILKSHAKES
+ The Stingrays

ROCK RETURNS TO THE
CARNARVON CASTLE
Camden Lock
LONDON NW1
Fri. 'To be announced'.
Sat.
'EXCLUSIVE MODELS'
+ Support
Sun. night
'A BIGGER SPLASH'
Tel: 01-485 7858

DUDU PUKWANA
Funky Afro Jazz Band
ZILA
Friday February 25th
100 Club, 100 Oxford St, W1
8.30p.m.—1 a.m. £3 (£2.50)

KINGS HEAD
4 FULHAM HIGH ST: 736 1413
Wednesday 23rd February £1.00
BASI BALLS
UP BAND
Thursday 24th February £1.50
Latin Funk
COMBO PASSE
Friday 25th February £2.00
TONY McPHEES
BLUES BAND
Saturday 26th February £1.50
SAM MITCHELLS
BLUES BAND
Sunday 27th February £1.00
VIN ORDINAIRE
Monday 28th February £1.50
COUNT LET LOOSE
Tuesday 1st March £1.00
SOUTHERN COMFORT

Please phone before setting out, check, but avoiding major disasters, here is...

WHAT'S ON AT THE ROCKGARDEN

THE ESCAPE
THU. FEB 24. A poprock sizzle of vitality, brimming with energy, emotion & sheer class. Sounds...

RUBY TURNER
FRI 25. Sounds said "good ol' R&B". Turners voice is full of raucous, rollicking, sweet soulful emotion. I'd forgotten what was good about that era (60s), but Ruby Turner reminded me. Two sets, 10 & 11.45.

CAROL GRIMES
SAT. Possesses, along with Phoebe Snow, one of rock's most expressive voices. Repertoire draws its inspiration from Detroit via Tamala & Memphis soul. 2 sets, 10 & 11.45.

CHEVALIER BROS
WED 2. MAR. "An infectious blend of boogie-woogie, skiffle & live N.M.E."

HOLLYWOOD KILLERS
THU 3. MAR. Kinks back catalogue + soul a latter day pop all cleverly done.

THE DOORS OPEN 8.30 till late, except SUNDAY WHEN ITS 7.30 till 12. REAL ALE AND COCKTAILS RIGHT THRU YOU HAVE TO BE 18. OUR RESTAURANT - OPEN 8.30 till 11.00 P.M. MOST DAYS. WE'RE ON THE CORNER OF KING ST & JAMES ST. OLD GENT GARDEN FOR LIVE MUSIC INFO: 634 1424. PHONE FOR RESTAURANT INFO: 240 3961

MCD presents

DEEP PURPLE

plus Guests

ROCK GODDESS

ODEON THEATRE, HAMMERSMITH
FRI 4th MARCH 7.30 p.m.
Tickets: £4.00, £3.50 Available from b/o Tel. 01 748 4081 And usual agents

Derek Block presents

PHILIP JAP

PLUS SUPPORT

MONDAY 14th MARCH 9.30pm
TICKETS 3.00 in advance 3.50 on door
FROM LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE, STAR GREEN, ROUGH TRADE AND USUAL AGENTS

BRIGHTON ROCK PRESENTS

BIRTHDAY PARTY

+ Support

7.30pm SUNDAY 27th FEBRUARY £2.50
JENKINSONS, KINGSWEST, SEAFRONT, BRIGHTON.
TICKETS FROM JENKINSONS, VIRGIN RECORDS, FINE RECORDS (WORTHING), & ATTRIX RECORDS



Harvey Goldsmith and Roger Forrester present

ERIC CLAPTON AND HIS BAND

Friday April 8th and
Saturday April 9th Edinburgh Playhouse
£6.50 £5.50 Box Office 031-557 2590

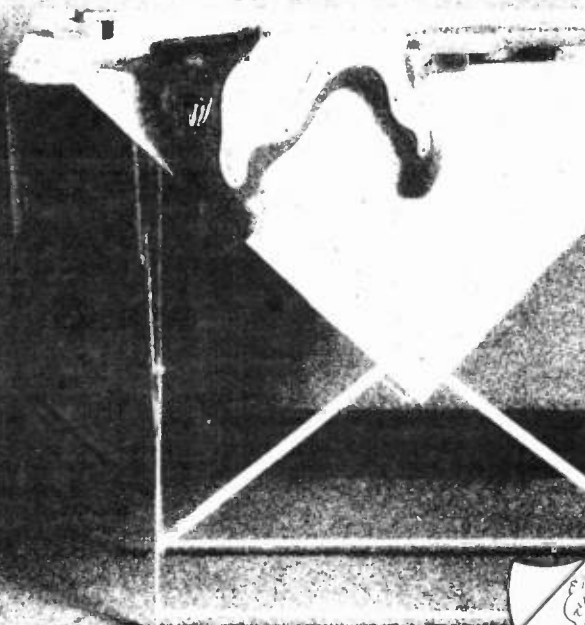
Monday April 11th Newcastle City Hall
£6.50 £5.50 Box Office 0632 320007

Tuesday April 12th Liverpool Empire
£6.50 £5.50 Box Office 051-708 7714

Friday May 13th
St. Austell Cornwall Coliseum
£6.50 £5.50 Box Office 072681 4261

Saturday May 14th Poole Arts Centre
£5.50 Box Office 0202 670521

New album 'Money and Cigarettes'
Out Now.



LIVE ADS (01-261 6153)

HOWARD JONES

Friday February 25th SLOUGH COLLEGE
 Sunday February 27th LANE END, OSBORNE ARMS
 Tuesday March 1st LONDON, MARQUEE
 Friday March 4th CAMBRIDGE, GIRTON COLLEGE
 Saturday March 11th OXFORD, POLYTECHNIC
 Sunday March 13th DAVID JENSEN RADIO 1 SESSION
 (To be broadcast in late March)
 Thursday March 17th MANCHESTER, POLYTECHNIC

UNTIL SATURDAY
 5 MARCH ONLY

IVOR CUTLER

Tricycle Theatre
 Kilburn High Road
 01-328 8626

Derek Block presents The LYCEUM The Strand London WC2

EURYTHMICS

PLUS One the Juggler

PLUS THE CHOIR

Sunday 13th March 7.30pm

Tickets £3.25 in advance £3.50 on door
 FROM LYCEUM 01-836 3715 PREMIER BOX OFFICE LONDON THEATRE BOOKINGS
 KEITH PROWSE STAR GREEN AND USUAL AGENTS

MARILLION

Plus Special Guest

PETER HAMMILL

ODEON THEATRE, HAMMERSMITH
 SUN/MON 17th/18th APRIL 7.30p.m.

Tickets £3.50

Available from B/O Tel: 01 748 4081
 Albemarle, Keith Prowse, Premier, LTB and Stargreen



Prince

+ Support

DOMINION THEATRE
 Monday 18th April at 8pm

Tickets £5.00, £4.50, £4.00 on sale
 Saturday 26th February from the Box office
 01 580 9062 and usual agents.

LSE ENTS presents RAG BALL FEATURING

OSIBISA

with Mega Video Disco, Cheap beer, late bar, two films
 and packed with amazing surprises.

Saturday 26th February 7.30pm

Tickets £2.50 advance £3.00 door

Tickets available from usual Box Office or LSE Students Union, Houghton St.
 London WC2H 7HP (Hampstead Tube)
 Enquiries 405 8544

PINKEES

ON TOUR
 FEB

23rd HULL, Dingwalls
 24th SHEFFIELD, Dingwalls
 25th GLASGOW, Joanna's
 26th WARWICK University
 27th LIVERPOOL, Victorias
 28th TEESIDE POLY
 29th JOHN BLAKE BENEFIT NIGHT,
 London

PINKEES

This 6 x 2 advertisement
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 costs only **£72**
 and will be seen by
 over **One Million people.**
 Ring **01-261 6153** for details

TUNNEL	
Thursday 24th February	DEL STEVENS (ROCK D.J.)
Friday 25th February	T34
Saturday 26th February	ED BANGER
Wednesday 2nd March	THE ELECTRIX
Tuesday 22nd March	THE ENID
338 TUNNEL AVE., GREENWICH SE10.	TEL: 858 0895
(200 yards southside Blackwall Tunnel)	

RUBELLA
 at the
THE CAGE
 THURSDAY 24th FEBRUARY
 at THE OTHER CLUB
 NEXT TO MANOR HOUSE
 PUB. MANOR HOUSE TUBE
 Entrance In SEVEN SISTERS
 ROAD.
 Doors open 9.00pm, Till Late
 Next Week—Thursday
 3rd March
BRIGANDAGE



LONDON

WED 23
 REGGAE SPECIAL
BLACK ROOTS
 THUR 24
FABULOUS THUNDERBIRDS
 PLUS THE COBRAS
 FRI 25
REPUBLIC
 SUPPORTED BY SHEA
 SAT 26
K.K. KHAN BAND
 SOMETHING FOREIGN
 MON 28
 EYES
 PRIVATE COLLECTION
 COLD WAR WARRIORS
 TUES 1
 STAR CHOICE CLUB PARTY
SCREAMING LORD SUTCH
& THE SAVAGES
 WED 2
 REGGAE SPECIAL
PRINCE FARI
 & FULL SHOW
 THUR 3
NEIL INNES
 HARVEY & THE WALLBANGERS
 COMING SOON
 SAT 5
STEVE YOUNG
 TUES 8
PETER & the TEST TUBE BABIES
 WED 9
ORCHESTE JAZIRA
 THUR 10
WILKO JOHNSON
 & LEW LEWIS

NEWCASTLE

Waterloo St. City Centre, Newcastle Upon Tyne
 Tel: 0632 324156
 FORMERLY THE BIER KELLER
 WED 23
THE NEWS
 THUR 24
THE EURYTHMICS
 FEATURING ANNIE LENNOX & DAVE STEWART (TOURISTS) WITH MICKY GALLAGHER (BLOCKHEAD) & CLEM BURKE (BLONDIE'S DRUMMER)
 FRI 25
52ND STREET
 SAT 26
BIG COUNTRY
 WED 2
PETER & the TEST TUBE BABIES
 SUPPORTED BY NEWTOWN NEUROTICS
 + SGT. STONE
 THUR 3
RAVEN
 FRI 4
KISSING THE PINK
 SAT 5
PALLAS
 COMING UP!!
 FRIDAY 11
CHRIS REA
 FRI 18
 ☆ **JOHN COOPER CLARKE** ☆

BRISTOL

The Priory, All Saints St. City Centre, Bristol
 Tel: 0272 294312
 FORMERLY THE BIER KELLER
 WED 23
THE ENID
 THUR 24
PETER & the TEST TUBE BABIES
 SUPPORTED BY NEWTOWN NEUROTICS
 + SGT. STONE
 FRI 25
THE INMATES
 SAT 26
THE POLECATS
 MON 28
 RADIO BRISTOL
 6 O'CLOCK ROCK SHOW
 PRESENTS
FRED SOAT & the RODENTS OF SWING
 ROS ALL SUPPORT
 WED 2
THE NIGHTINGALES
 THUR 3
RED BEANS 'N' RICE
 FRI 4
 FROM USA CBW WITH
STEVE YOUNG
 SAT 5
UMO VOGUE
 COMING SOON
 THUR 10
KISSING THE PINK
 FRI 11
BIG COUNTRY
 TUES 15
JOHN CALE
 WED 16
FABULOUS THUNDERBIRDS

LIVERPOOL

Brownlow Hill, Mount Pleasant, Liverpool 3
 Tel: 051 708 8815
 FORMERLY THE BIER KELLER
 WED 23
PETER & the TEST TUBE BABIES
 SUPPORTED BY NEWTOWN NEUROTICS
 + SGT. STONE
 THUR 24
BIG COUNTRY
 FRI 25
THE METEORS
 SAT 26
PALLAS
 WED 2
 SEE LOCAL ADS
 THUR 3
52ND STREET
 FRI 4
VIBRATORS
 SAT 5
KISSING THE PINK
 COMING SOON
 FRI 11
 FROM USA
RICHARD HELL & the VOIDOIDS
 THUR 17
 FROM USA
FABULOUS THUNDERBIRDS

SHEFFIELD

Unit 3, Funnell House, Funnell St. Sheffield
 Tel: 0742 71801
 FORMERLY THE BIER KELLER
 WED 23
BIG COUNTRY
 THUR 24
THE PINKEES
 FRI 25
PETER & the TEST TUBE BABIES
 SUPPORTED BY NEWTOWN NEUROTICS
 + SGT. STONE
 SAT 26
TOY SHOP
 WED 2
52ND STREET
 THUR 3
VIBRATORS
 FRI 4
PALLAS
 SAT 5
CHRIS REA
 COMING SOON
 SAT 12
RICHARD HELL & the VOIDOIDS
 WED 16
JOHN CALE
 FRI 18
 FROM USA
THE FABULOUS THUNDERBIRDS
 SAT 19
JOHN COOPER CLARKE
 WED 23
THE DAMNED

HULL

38-46 George St. Hull
 Tel: 0482 7441
 FORMERLY THE BIER KELLER
 WED 23
THE PINKEES
 THUR 24
SOUTHERN DEATH CULT
 FRI 25
BIG COUNTRY
 SAT 26
52ND STREET
 WED 2
PALLAS
 THUR 3
PETER & the TEST TUBE BABIES
 SUPPORTED BY NEWTOWN NEUROTICS
 + SGT. STONE
 FRI 4
HEFTY ROCK NIGHT
SARACEN
 SAT 5
KEVIN COYNE
 COMING SOON
 SAT 19
 FROM USA
FABULOUS THUNDERBIRDS
 MON 21
THE DAMNED

LUTHER KING!

LUTHER VANDROSS

London Dominion

THIS THING called soul...

To say his show was 'brilliant' would be stretching the point somewhat, although 'great' comes nearest to summing up this Luther Vandross St Valentine's Day concert.

Not that the knives weren't waiting for him on his arrival. Cast by some as the epitome of Everything That Is Wrong with American soul music, bland, soppy and (Van)dross, Luther also enjoys the passionate support of those who see him as a Soul Light for the 80's — fast, forward and modern.

The boy sure inspires extremes, but after this showing all doubt must be cast aside. His show was great. Classy, good-natured, just the right amount of corn quota and the best American soul display this side of last year's epics from Creole and Shalamar. Yes. That good.

All the trappings were present. The chocolates we were handed in specially embossed wrappers on our arrival, the cleverly designed stage set, the obligatory wind up (dry ice, band crashing around on their instruments) before Luther's arrival and, of course, the music itself, executed with stunning precision and feeling by his band, which also included Chic's Alfa Anderson on backing vocals.

Knowing Luther's passionate belief in Motown, his group responded accordingly, setting up solid rhythms on bass and drum and filling in the spaces with deft melodies and touches, supplying the base for the vocal interplay that forms such a strong part of Vandross' particular soul vision.

Their version of Smokey's 'Since I Lost My Baby', for instance, was one of the most moving parts of the show: stirring, strong and unbelievably emotive. And that was the second number in.

It was quickly followed by some enterprising choices of material. 'Searching', from Luther's old group Change, was given a delightful snappy airing and the sheer, childish joy of 'She Loves Me Back' (melody courtesy of the Four Seasons' 'December 1963 [Oh What A Night]'), with playful dance routines from Luther and his singers, kept everything on a natural high.

Luther's detractors might point to the inanity of his lyrics, but when the two big ballads arrived, 'Forever, For Always, For Love' and Dionne Warwick's 'House On The Hill', it quickly became apparent that it's not *what* he's singing but rather *how* he's singing it.



Van' tries to get on down

Pic: Terry Lott

Unlike the magnificent Al Green, his voice is not one dimensional, but wide ranging, *huge* voice that constantly saves the structurally weak songs that characterise his slower material. His voice is distinctive, has depth and feeling, and Monday night he was intent on showing it off, especially on 'House' where at times he actually got too overbearing. No matter, but it was disconcerting to see Luther occasionally indulging in voice effects when the whole point of his vocal ability is that he doesn't *need* that kind of trickery.

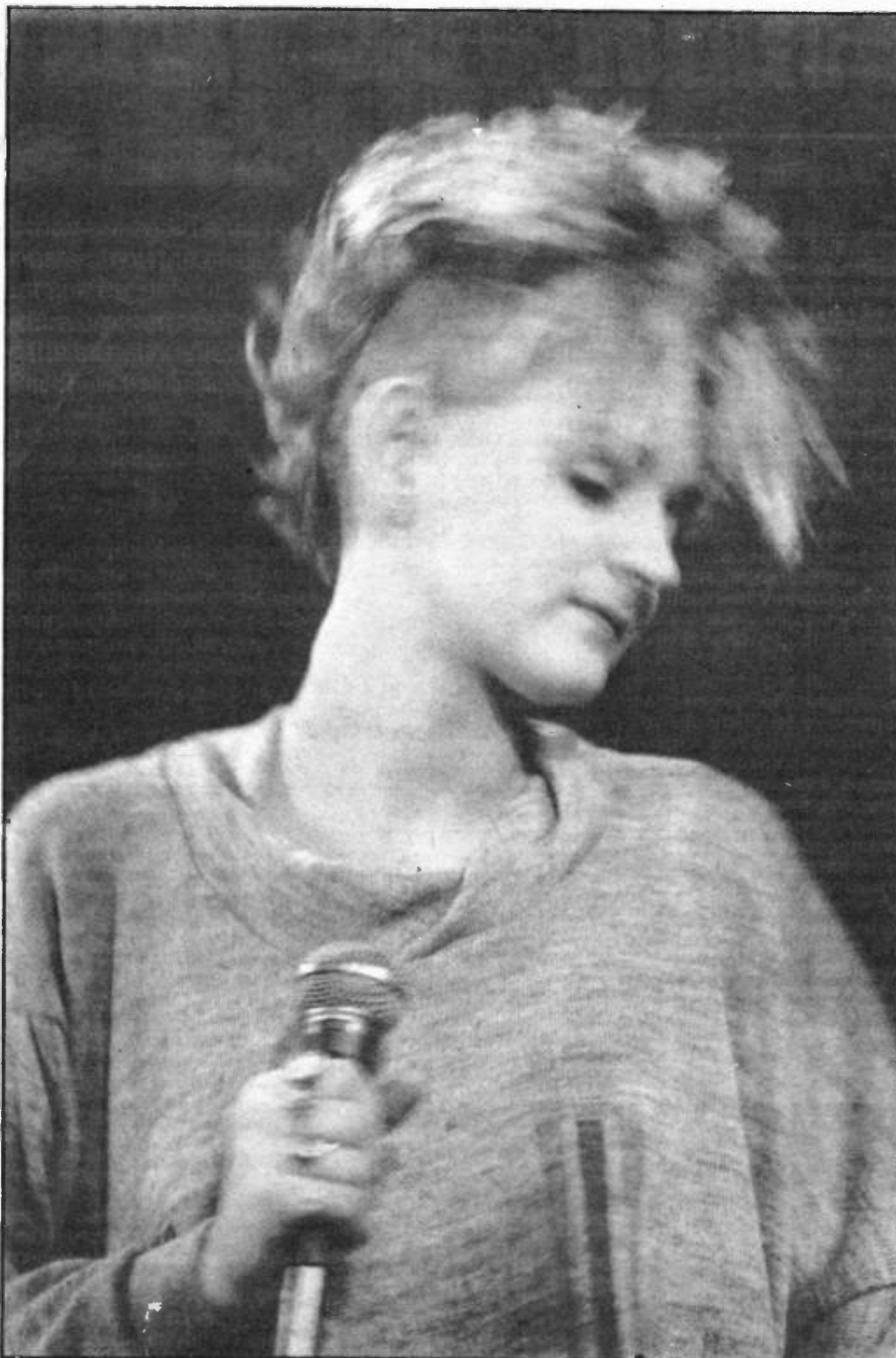
Another let-down was the overlong band introductions, something that seems to be ingrained in American soul singers. With Luther the tedium of it all was admittedly broken by the jokes he cracked and the neat way he announced their names, numbers and positions by singing (literally) their praises.

Thankfully matters were saved by his joyful 'Bad Boy/Having A Party' closing number, a rousing good time song that had both band and audience, eh, 'getting on down' to the big beat, before Luther and his musicians made their neat exit through the specially erected paper house at the back of the stage.

No encore (it was his second show that day, the previous night's being cancelled due to New York snow holding up the band) but Luther Vandross had delivered in style, incorporated most of modern day soul expression in his act — the glamour, the sentimentality, professionalism, optimism, joy and dance action — and won a lot of hearts.

He was, in fact, a major element of this thing called soul.

Paolo Hewitt



Alice dodges the slops

Pic: Leon Morris

MARINE GIRLS

University Of London

THOSE WHO came in hope of another guest appearance by Paul Weller, a couple of songs from Everything But The Girl or even a short Tracey Thorn set were in for a disappointment.

The Marine Girls are a group in their own right and their career warrants consideration as a separate entity to the more publicised solo activities of their chief songwriter. This college appearance gave them some of the breathing space they so badly need and emphasised that the potential so starkly revealed on their 'Beach Party' cassette a couple of years ago is not going to waste.

Where most live bands are robust and rounded, the Marine Girls revel in an enchanting fragility. Their sound is stripped bare of verbose embellishment,

Jane's bobbling bass and Tracey's jangled chords providing a minimal backdrop to the deceptively barbed lovesick venom of vocalist Alice. On the two songs where they do allow themselves the luxury of some outside aid, the mellow saxophone of Tim Horn blends unobtrusively into the overall picture.

Their remarkably rich repertoire of songs is only partially reflected in a set which concentrates understandably on the new 'Lazy Ways' album. Tracey Thorn's songwriting skills are one of the group's great strengths and, while their version of the Buzzcocks' 'Love You More' is a truly inspired interpretation, another original would be preferable to their rather flat cover of 'Fever'.

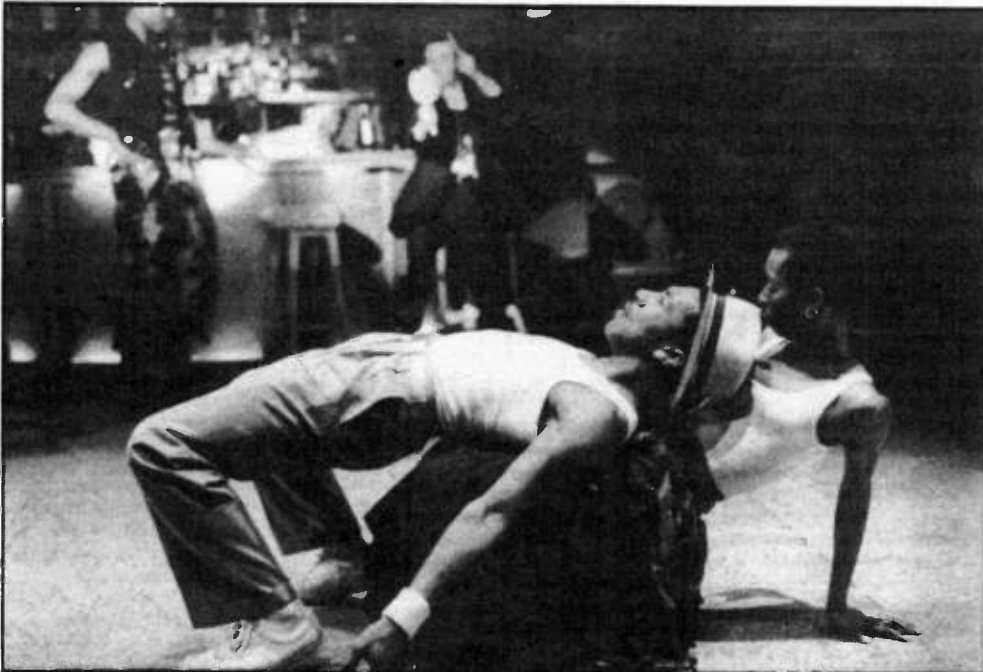
The highpoint was probably a bitter 'Tutti Lo Sanno' — "the look in that boy's eyes will follow you home tonight" — although their concern with the darker

and occasionally petty side of love was well-reflected in new titles like 'Place In The Sun', 'Leave Me With The Boy' and 'Hate The Girl'. The two hearings of the current 'Don't Come Back' single, however, seemed a slightly uncharacteristic concession to commercialism.

Those who maintain that Hatfield's finest are no more than a cute little girlie pop group could hardly be much wider of the mark and any cynics in this audience were left in no doubt about a more caustic, cutting edge after a 'supportive' female in the audience had lobbed a glass at the band after Alice fluffed a line in 'Fever': the offender was immediately offered the chance to have it out on stage but politely declined.

For all their brittle fragility, the Marine Girls are well capable of handling any reaction that they might provoke.

Adrian 'Well Miffed' Thrills



Therese tries to get on up

Pic: Leon Morris

'LABELLED WITH LOVE'

Deptford Albany Empire

ANY ATTEMPT to script a musical from an album is fraught with danger. And 'Labelled With Love', the Combination's musical based on the Squeeze album 'East Side Story', rarely breaks loose from its limitations.

However, six very different characters are portrayed with insight and compassion as a series of affairs of the heart develop around the nail in The Heart pub. The theme of lost and found loves is handled with well-balanced sincerity, sentimentality and humour.

Alison Therese Limerick as Monica, backing vocalist in The Long Honeymoon, shines as a rich, earthy singer and lithe dancer. And though the band lacks cohesion and suffered tonight from a muddy rhythm sound, they should improve as 'Labelled With Love' continues its seven weeks at the Albany.

Leon Morris

THE

LONDON COWBOYS

Hope & Anchor Islington

CARRYING ON in the musical traditions embraced by the buccaneer and mascara rock of The Ramones and The New York Dolls are London Cowboys with their own flavour of fast, tight swaggering rock 'n' roll.

In a suitably grotty venue the band arrived late and played loud to an audience of boys with just a handful of girls (Swedish) thrown in.

Vocalist and guitarist Steve Dior roared heartily of his animal instincts and past girlfriends who mislaid their underwear while the thumping rhythms of drummer Robert E Lee and former Pistols and Rich Kids bassist Glen Matlock wound us up relentlessly, plus the added bonus of guitarist Barry Jones' tireless licks and riffs.

It was hot and sweaty — we all shouted and yelled for more, got it, and went home feeling invincible.

Regine Moylett

LIVE!

DEATH MAGAZINE '62 PORTION CONTROL

The Slammer

WITH POPULAR music currently the province of pedants, plunderers and paedophile fodder, where better to seek alternative distraction than Richard Strange's The Slammer? Yet even this place has not totally escaped the malaise infecting British art with a half-heartedness that results in incomplete conceits being paraded as something new.

At present, too many of the "different" artists offering themselves to The Slammer suffer from the semi-literacy affecting elsewhere; they're smart enough to cite what has gone before without knowing how to make any sense out of it in order to take it further. Portion Control are prime examples. They telegraph their complaints onto a screen in a visual language half-digested from TG and Cabaret Voltaire, while their singer has apparently studied under The Virgin Prunes. Like the last named and The Thompson Twins, they remove any irony from Zappa's snide aside "They look too weird, it serves them right". I hope they get what they deserve.

The daft named but otherwise appealing Walsall group, Death Magazine '62, combat such information indigestion with the physical clatter of metal on metal. Mourning horns distinguish their panel beating from Berlin's Collapsing New Buildings or South London's SPK and Test Dept. If, in the fervour of the moment, they forget where they've got to, their long percussive workout has high points enough to reach a climax of sorts.

Given the choice between McLaren's *nostalgie de la boue* and semi-literacy, I'd take their neo-primitivism anytime. At least it shreds pretensions faster.

Chris Bohn

THE RECOGNITIONS Glasgow Nightmoves

THE NIGHT meandered on. The alcohol was being consumed in ever increasing quantities with relentless efficiency — and this was just in the band's dressing room. "Well, I've got to have wet lips to blast ma sax" quoth Cristine, blonde saxophonist in The Recognitions, out of jeans and in a skirt for the first time since primary seven.

The Recognitions, colourful and cheery as ever, bounced and flipped on the Nightmoves stage: like a pool of psychedelic dolphins. Highly charged, they ran through their set and battered the audience with distinctive dancing music. Hey! I just can't keep my body still.

The Recognitions blast your aural with a truly unique blend of strict time jazz with a rounded edge, laced with Cristine's free flowing sax a la James Chance. This tightly scripted union runs stylishly through all their songs and is particularly enjoyable on 'This Last Dance' and the fave rave of Glasgow at the moment, 'Blue Train, Red Train'.

The dislocated hip up the road at Maestro's missed out on all the action. Late night became early morning and still the band cranked it up and played on. There was Cristine, a litesome, mini-skirted gazelle. And Paul Maguire, giving it cool Chandler, a Dashiell Hammet with a guitar and a song in place of a notepad and Beretta. Unified by their pink Fender Jaguars, the band made for a searing gig.

My, my, my, slap my thigh, come and hear The Recognitions and you'll get some fine rhythms. Groove.

Bobby Cisco

THE ALARM

Marquee, London

GUIARS ARE alive and kicking down in the last-ditch bastion of rock, the Marquee club. Christ! A twelve string acoustic — quick, pass the joss-sticks.

The able-bodied Alarm give the post-punk synth-pop generation a history lesson on how to handle the guitar — early '70s style. The four Welsh cowboys stroll onto the stage to the soundtrack of a spaghetti western. Obvious comparisons to Americana Clash are only surface deep. The lads' influences seem to go back further, to pre-LA Rod and the Faces and Mott The Hoople.

The Alarm must have a great sense of humour to dress in their gun-slinger outfits and sing songs like '68 Guns'. Although their stances are steals from the warriors of the Westway, who have now found the Westworld, The Alarm's followers don't care

as they stamp their feet and punch the air.

The reason is that The Alarm bang out their simple yet catchy songs in such a powerful and enthusiastic way, even the most anti-rockist could not help being caught up in the excitement.

Mike Peters' strong and convincing vocals are backed up well with fine harmonies, while the hackneyed stances are forgivable as they have substance as well as effect. Stirring, footstomping anthems such as their last single, 'Marching On', are greeted with cheers from an audience familiar with the songs and prepared to leap about. The Alarm don't let their fans down.

The club was steaming as the boys encored with a refreshing rendition of 'Maggie May', cheekily dedicated to John Peel. If the fickle British do not take to The Alarm's brand of rock, then maybe the group will leap from sweaty clubs to Stateside success.

Alan Marke



A master of words and timing... Randy forgets his next line

Pic: Leon Morris

L'HUMANITE!

RANDY NEWMAN MATHILDE SANTING

London Dominion

NO DRY ice, but Randy Newman has the best light show on the road. As he sings "There's a red moon rising on the Cuyahoga River", a solitary red spot wobbles slowly up the back-of-stage curtain; on "City of Light" — voila! — the stage is bathed in a blazing web of spotlights.

Well, it may look dumb in print, but Pink Floyd should be so witty. On the night, it worked — an extension of Newman's deceptively off-hand humour. Behind that relaxed, wise-cracking persona lurks the sharpest brain in American pop; a master of words and timing.

Newman's rarest asset, though, is that delicate balance he keeps between a cool head and a generous heart. Complexity is given its due in his songs, as is human baseness, but the compassionate core remains intact. This isn't wet liberalism but simple humanity: though, as Richard Cook said, "There's not a single beat of cynicism in his heart", there's not a shred of illusion either. That's why his songs are funny, and true.

'Born Again' clouded the picture, a surprising dud; but 'Trouble in Paradise' is Newman back on form — 'Christmas in Capetown' and 'My Life Is Good' are two of his best. He's even better live; the songs come over with new urgency in the intimate, exposed context of a solo performance. And without a slick band or cushion of strings to bounce his irony off, Newman is less detached, summoning up a drama, intensity and outrageousness that his records sometimes lack.

He sings nearly 30 songs, every one

a model of economy. Highlights are a lovely, bluesy 'Marie', the bleak 'Baltimore', underplayed readings of 'Sail Away' and 'Davy The Fat Boy', plus a spirited 'Political Science' that draws the biggest applause of the night. Eleven years ago, this song "on American foreign policy" seemed a playful exaggeration — now we laugh in shock at how true it rings: "They don't respect us — so let's surprise them! We'll drop the big one and pulverize them". What once seemed like laughable B-movie machismo is now likely to turn up in any Ronald Reagan speech.

Newman's graceful piano style, with its flurries of jokiness, and his cracked, slurred vocals are personal to him, but his songs are like a vista of contemporary America: a procession of freaks, baddies and losers whose histories provide a glimpse of the immense sadness or cruelty or beauty that lies beneath the surface of everyday life.

Earlier in the evening, Mathilde Santing gave us a glimpse of a future star. A Dutch singer, supported here by two minimalist synth players, her music touches on electronic pop, '60s girl groups and torchy jazz: imagine a sound equi-close to Young Marble Giants, Ellie Greenwich and Lee Wiley.

English pop jazz has failed so far because the singers — the strident Carmel, the dreary Tracey Thorn — are so patently second-rate; but Santing has a pure, soulful voice that will leave you giddy with pleasure. I'd prefer to hear her with a backing of sax, upright bass and brushed cymbals — her faster songs suffered from the syndrum's relentless choppliness — but on the slow swing of 'I've Grown Accustomed To Her Face' and a truly heady 'You Go To My Head', she proved that she really does have the magic.

Graham Lock

EVELYN WAUGH!! — THE ONLY THING WE GOT TODAY....

SERIOUS DRINKING Liverpool Club Fiasco

SERIOUS DRINKING philosophise about the joys and perils of ale, women and football; they revel in a twin vocal ranting attack and crash joyously about stage, cranking up a wrecked racket that borrows equal parts from Sham, Mekons and early Gang Of Four. You can tell from the clothes, the jokes and the 'boys night out' attitude that they're real lads, just like you and your mates.

Well, that is until you learn that four of the five are proud possessors of degrees and then you're left to ponder whether these boys are sending themselves up, taking the piss out of the pogoing yokels they'd brought down from Norfolk (their very own barmy army, I'm informed), or could they be for real? One of their mates shouts "Show us your bum" which group and followers find inexplicably hysterical. I dunno, maybe you need a degree.

After this particular bout of Serious Drinking it seems as if they manage to stay just the right side of self parody, though their blunt, bludgeoning satire often threatens to backfire. 'The Revolution Starts At Closing Time' is about as serious as these drunkards get, settling for the most part for singalongable witty chants like the anthemic 'Love On The Terraces' single, 'Bobby Moore Was Innocent' and their brilliant portrayal of that eternal question that blights many a teenage romance in 'Are You Coming Over To My House, Or Am I Coming Over To Yours?'. Laugh? I nearly blushed.

Reservations seem pointless as they run through a spitefully funny, chaotic set, ending up with a stage full of bevvied, ale-gutted mates either joining in the joke or unintentionally sending themselves up. It didn't seem to matter which.

It's a great idea; let's just hope they've got the sense to realise when the joke's worn thin.

Kev Mc

THE FARMER'S BOYS MARK MI WURDZ IPSO FACTO

Sheffield Leadmill

TWO GROSSLY incongruous bands without a drum kit between them, one quicksilver comic and a group of videotruckers obsessed with trash. It hardly seems the bill to warrant more than a thousand people scurrying through doors that hold facilities for only six hundred. Perhaps it was because I chose the entertainment.

Perhaps not. Fast emerging contemporaries of the northern Sex Societies, Ipsos Facto parade a gothic intrusion with panache to spare. To the dissonant sounds of a whip-cracking drum machine, funereal bass overkill and the lead singer ripping his shirt to shreds, these single-mindedly diabolical children stand on the verge of tearing the city of steel and socialism and reactionary musical cliques to bloody pieces. But more of this macabre four piece later.

After years of hawking a bag of jokes round every pub in Sheffield, the regularity of his appearances on The Tube and Radio One are at last establishing Mark Mi Wurdz as one of the most honest and funniest men around. Half an hour of relentless newsreel delivery with a gag in every line gains him thunderous applause. He even gets them singing along to an impromptu lyric detailing the events of the preceding morning when Michael Heseltine was assaulted with a variety of (relatively harmless) missiles.

The Farmer's Boys could only really follow that with a Country And Western set, which they delivered with hilarious spontaneity. Slipping in their three singles while handing out free records to the assembled masses, the evening ended on as high a note as Ipsos Facto had started it: Baz, the singer, threw out a collection of ABC singles (my own in fact) only to see them come hurtling back. A casual passer-by on his way to the laundry, wearing a gold lamé jacket, was apparently not amused.

Amrik Rai

PLAYDEAD

Islington Pled Bull

PLAYDEAD; deep from within the depths of the 'dark' punk well, this group have been operating their band of gloom-laden lurch for over three years now. However, where other, less experienced bands from their niche have already achieved varying degrees of popularity and recognition — from records in the top 40 to mild cult followings — for this band there seems to be nothing.

The audience is thin on the ground tonight and the 'expectation count' is low, the group themselves doing nothing to raise it as they troupe onstage kitted out in building-site vogue. The initial visual blandness is continued throughout the gig as

all four members stand virtually stock-still through the set. Whoever said, in the distant past, that rock'n'roll should be 75% visuals and 25% heart-wrenching music certainly had something — Playdead have neither.

Their sound is comprised of and compressed with heavy, cold black slabs of very Killing Joke style noise. It's a choppy, rhythmic set that has its chilling moments although overall it's a heartless, anonymous slam.

I can see the tinted musical insights that Playdead are trying to achieve through their dusky propaganda but as long as the feeling is missing from their work, then they'll always remain the snubbed troupers and tryers of the 'new punk'.

Richard North

HERE AND NOW NATURAL AVENUE

Edinburgh Nite Club

I HAVEN'T seen so much hair in years. The hippy faction has survived the '70s, patchwork jeans and Hawkwind t-shirts intact, and wallied into another decade, though why they should adopt Here & Now as a pet band is as much a mystery to me as was Toyah's early fostering by a punk following. Little chance, however, of Here & Now launching a line of cosmetics or sailing up the charts. They've enjoyed much the same place in the same few hearts since the late '70s when they undertook an ambitious freebie tour with a fledgling Fall in tow, the latter team taking flight halfway through when malnutrition set in.

Tonight under the Here and Now wing we have a local synth-based trio called Natural Avenue, playing their first gig with a cool confidence suggesting stage experience elsewhere. They played an encouraging half hour's snappy pop over tapes and drum machine, sounding sharpest with instrumentals as the singer has yet to find a key to fit his voice. But theirs is a name to watch, even if they do share it with a John Lodge album. Trevor Horn could put them on your radio tomorrow.

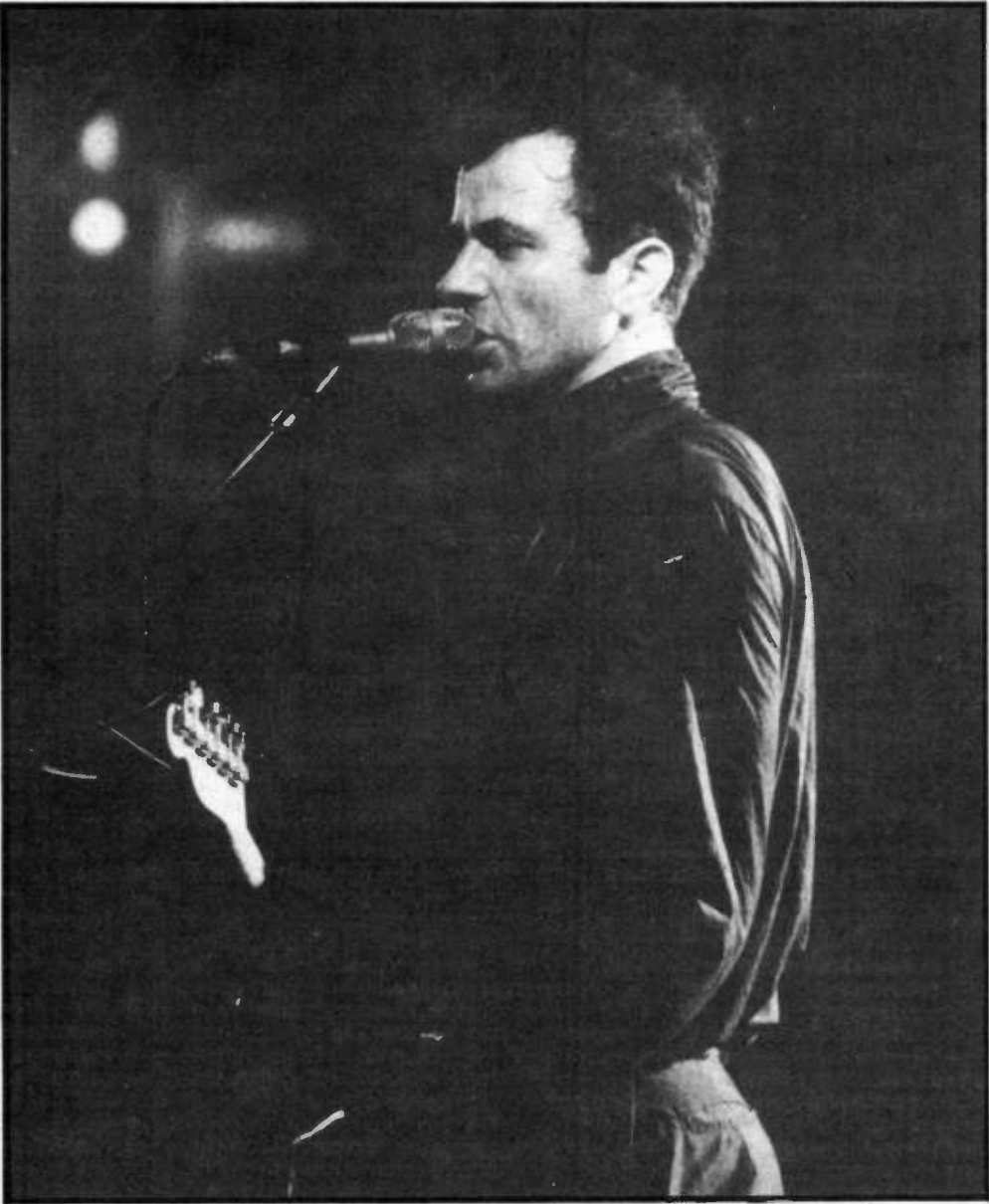
When the Here & Now foursome took off with a discordant slam, any lingering doubts about the hippy connection disappeared with the godawful Tangerine Dream records we'd been subjected to prior to their appearance. They dance the thin line between punk and HM, with occasional excursions into reggae and even Fall country, at home in whatever territory they choose. Here & Now could give U2 disciples something new to chew on, guitarist Dino's wandering screams sounding particularly Edgy tonight.

It's difficult to relate their depth and range of style to the consistency of their obscurity, or their energy and innovation to their audience and its meagre size. Not that they seem to mind, but Here & Now would grace Men At Work's dubious throne, and the operative word here is "welly" not "wally".

Ian Bolton

LIVE!

FASTEN YOUR SAFETY BELTS!

THIS WEEK: VAN'
NEXT WEEK: LAURIE

HUGE

Pic: Roger Ball

B-STREAMED

THE STRANGLERS

Hammersmith Odeon

I'M SURE by now you've all had enough of the flippant approach to events of this sort and of snidey reviews of The Stranglers. After all, despite being B-streamed in the class of '77, they've proved themselves the most consistently successful (commercially if not artistically) of the bunch. Without doubt, The Stranglers are a phenomenon to be reckoned with — unfortunately, though, the outward manifestation of that phenomenon is so utterly ridiculous that it proves nigh impossible to give it serious attention.

However matured their later work appears, The Stranglers live still behave like a bunch of geriatric schoolkids, playing games being rock stars. You've seen the scenario a thousand times: Band comes on, Audience stands up, Enter bouncers, Exit band refusing to come back until bouncers leave, Exit bouncers, Re-enter band, Audience (front) stand on chairs, thus impairing view of Audience (back) . . . Great irritation!

early '70s was referred to as a 'bank of keyboards', Burnel and Cornball stand on either side of the stage plucking and strumming respectively, Black plods away from the back . . . and they're all wearing black so you can't even see if their shirts are getting wet — chiz, chiz.

One point of interest is watching the audience and observing the phenomenon of the bending and the unbending leg. In fact it all gets really exciting during 'No More Heroes' when there is the opportunity of viewing not only the phenomenon of the bending and unbending arm but also the phenomenon of the bum-showing stage invader.

I know I haven't said much about the music — but then, in all honesty, there is not a lot to say.

You've all heard the records and the live show is a slavishly accurate reproduction of most of them. The one innovation I noticed was transforming 'European Female', which is at least pleasantly sparse on record, into an overblown escapade that might have been techno-rock if it hadn't been so inept. Nothing against ineptness, you understand, but ineptness posing as musicianship is *repulsive*.

"You spell brilliant with a 'b'," observed a cheerful character at my shoulder, visibly glowing in the direction of my notebook. I looked at him quizzically, shrugged my shoulders and left.

Don Watson

BLACK FLAG

London 100 Club

WHILE WE'VE seen, at long last, the welcome signs of a resparking of the spirit in Britain, it takes an event like the visit of LA's Black Flag to show just how far we've been lagging behind.

So how, for God's sake, can the spiritual wasteland of LA produce a band of the malevolent, nerve tapping splendour of Black Flag? This band may not compare with the lingering, dark and loathsome loveliness of The Birthday Party, but compared with the cheap thrills induced by this country's few competitors, their squalid sexual glory is something that is genuinely worth being provoked by.

Black Flag are, first and foremost, one hell of an ugly bunch, one of the most unsightly and exciting crews to hit these shores since The Ramones.

In the centre of things there's Henry Rollins, a twisted, narcissistic bunched up cluster of muscles who looks like a cross between a black macho joke and a strangely pathetic cartoon strip

villain. On stage he sings with every tendon and sweats blood with every note — he's a picture of desperation, an energetic burst from a deep gnawing source.

It would be easy to see Black Flag simply as a more adept bunch of apocalypse merchants: easy and totally false. Like The Birthday Party, Black Flag's passionate criminality takes them beyond such simple distinctions. Within their sound there is a floating beauty of perfect precision, an ability to slow the music to an achingly wonderful grind, while simultaneously raising its intensity to a peak.

Black Flag are one of a painfully small number of bands capable of stepping beyond the superficial threat and delivering a profound promise.

Don Watson

ROY HARPER

Manchester Polytechnic

AND IN those days there could be heard the voice of one crying in the wilderness: "I'm some kind of an ogre as far as the media is concerned. I don't know why."

Today, Roy Harper is clean-shaven. He is, however, anything but fresh-faced. Most noticeable now, beneath the thinning, respectably cut hair is a furrowed brow. He looked worried.

Well, the packaging around his current re-launch certainly couldn't muffle the metallic clanging of those homely chord sequences. Flanking Harper were a skinhead bass player and a long-haired lead guitarist — an odd combination to look at — enthusiastically trying to fuse Harper's arcadian past to the thermonuclear present. But Harper was a man with fans who favoured the past, answering his new material with requests for "Kangaroo Blues", Roy! Requests which Roy, with mounting insecurity, fended off by using phrases like "That was years ago, mate!" and finally "Shut up, peasant!" But if it was a ghastly attempt to poke fun at his image, it was more like farce.

Bob Dickinson

XX1
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Pete Shelley



● Telephone Operator

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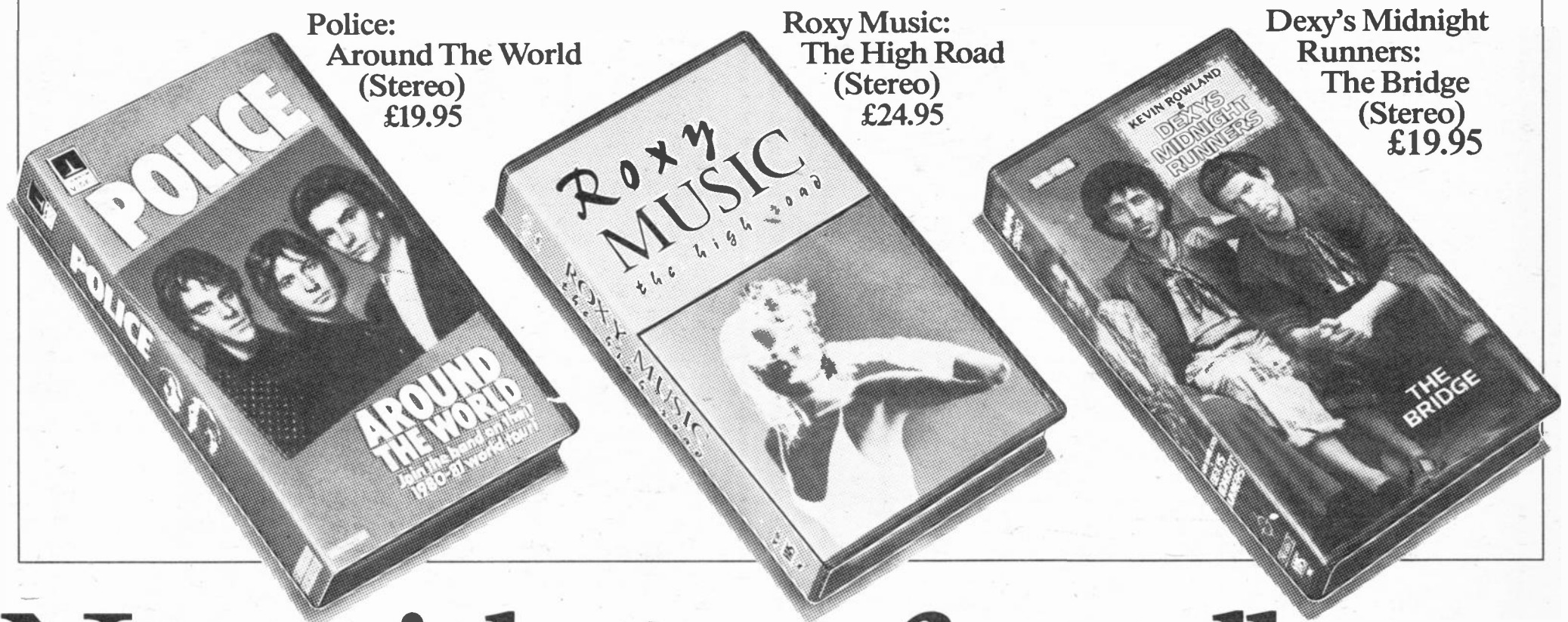
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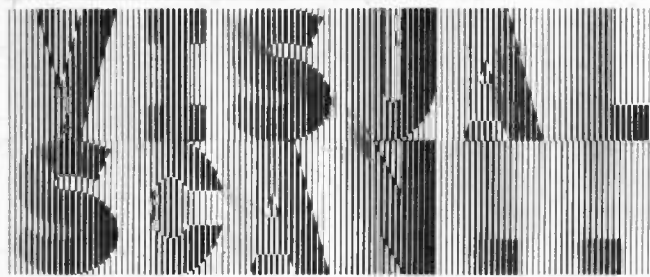
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Overkill
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Dark Side of the Moon
Meddle
Relics
Wish You Were Here

Gary Numan:
Pleasure Principle
Police:
Ghost in the Machine
Outlandos D'Amour
Regatta De Blanc
Zenyatta Mondatta
Roxy Music:
Avalon
Flesh and Blood
Greatest Hits
Stranded

W H SMITH



Offer subject to availability. Prices correct at time of going to press. At video branches displaying this door sign.



A COLUMN FOR THE SQUARE OF EYE

Playwrights — doncha just love 'em?

WHENEVER TV drama opens with one character alluding to *Top Of The Pops* in his first line of dialogue and the other character's reply includes the word "overdose" you can hotfoot it to Ladbroke and lay money on another deluge of Rock As The Nation's Parents Perceive It. Only, in the case of Central TV's *No Excuses* series, to air on ITV beginning May 16, the perpetrator is Barrie Keeffe, who previously scripted the stunning *The Long Good Friday*.

Perhaps I should say merchandiser rather than perpetrator; *No Excuses* is a carefully plotted mega-project. There's the six-episode serial itself, the 'encore' hour of all its concert sequences spliced together and re-aired, the book in its £1.50 and £6.95 versions, the full-colour poster, the badge, the forthcoming *TV Times* cover story on Charlotte Cornwell, the single

Ms Cornwell making a complete ass of herself in the earlier *Rock Follies*



whose release coincides with the first broadcast, and the LP on CBS.

It's been a while in the planning, too; originally entitled *Forever Young*, *No Excuses* is an extension of Keeffe's previous play *Bastard Angel*, which ran at London's Warehouse awhile back. Then, as now, it starred Cornwell and actor Donald Sumpter. The, as now, Keeffe's rock saga attracted critical comparison to David Hare's previous *Teeth 'n' Smiles*.

That starred Helen Mirren as a similar 'British Janis Joplin' figure, but Mirren (who also of course appeared in *The Long Good Friday*) was far more convincing, partly because her character was supposed to have stayed stuck on the beer and skittles r'n'b pub and club circuit.

Keeffe, though, has evolved those opposite premises which sank *Bastard Angel*: Cornwell (one of the most unbelievable characters in Howard Schumann's stylised *Rock Follies*) plays a '60s superstar who has "arrived at a watershed in her private life". As critic Victoria Radin noted way back at the Warehouse: "Keeffe knows less about the rock business than even I do and seems to have no interest in learning more. He is reinforcing stereotypes."

The most reactionary, middleclass stereotypes, too. You know 'em: *ROCK STARS!!!* Just bound to be Joplins from Jordantown if they're female, belting out that old reductionist r'n'b which will eventually enable them to (gasp) purchase the mock-Tudor mansion of their dreams. Of course they toss off blasé, ballsy clichés about sex and attract the odd male groupie. Why is this groupie almost always from public school? Because —

nudge, nudge, this is your scriptwriter winking — at bottom, of course these female rockers are coarse because they're real little scrubbers.

Well. With the massed resources of professional pop diarists, models, half-baked pop stars made by the papers and genuine living clichés like Jagger or Roger 'Tudor Mansion' Daltrey around, it's not much good pointing out that you can't construct 'real' drama about the 'real' rock business. For a start, anyone who thinks the rock business is 'real' needs their head examined anyway. For seconds, the nitty-gritty with which you'd have to work is as unfilmable as it's always been unprintable. (cf *Cocksucker Blues*).

That's why, from *Rock Follies* to *Phantom Of The Paradise* to *Smithereens*, all the writers and directors with any sense have all been highly stylised and selective with the points they made about pop's phenomena — and the way they make them. Face it, real pop stars always make excuses; and they do NOT go round exclaiming "Guess what I've got!" every time they pull out the familiar folded packet. If they want drugs, our 'superstars' have 'em. It's as matter of fact as VD in their world. Or obsessive self-interest.

These facts, of course, have never in themselves constituted wonderful raw material for drama. But if a socially-conscious playwright chooses to stuff seven episodes of supposed 'comment' on the same old dry-cleaned, tarted-up fake facts about the rough rock lifestyle down the throats of the TV audience then he's just adding to the stockpile of corn in the silo.

CYNTHIA ROSE

Are you Jedi for..

● THE SPINOFF merchandising industry, which knows a cert when it sees one on the horizon, is already tooling up for the release of *Revenge Of The Jedi* (*Star Wars* 3) later this year. US games giant Parker Bros, who already have a cartridge of *The Empire Strikes Back* available, are planning to release no fewer than three videogames to go with the film: 'Jedi Arena' should be in the shops next month, followed by 'Revenge Of The Jedi 1' and '2' in July and September respectively. Pretty sound business sense, considering the *Tron* arcade and home videogames grossed more than the film itself...

For cretins only

● STUPID IDEA of the century dept: Bib, the makers of all those Hi-Fi "Accessories" you buy and never use, have introduced the VHS Cassette Re-Record Tab, a little plastic thing you snap into the hole left when you broke off the safety tab on the spine of your cassette. Blister-packs of 20 tabs will retail at £1.47. A roll of masking tape, on the other hand, costs in the region of 50 pence...



Body Heat, available from Warner Home Video

Nasty business

● IT HAD to happen: under the advertising blurb "What's 12ft tall and eats people?", World Of Video 2000 have released a video going by the title E.T.n. The Extra-Terrestrial Nastie. Other new horrors out on video include Romero's *Creepshow* (*Intervision*), Wes Craven's *Deadly Blessings* (*Spectrum*), James Glickenhaus' *Suicide Cult* (*Mega Films*) and John Hough's *The Incubus* (*New Realm*). The latter, incidentally, was the eighth biggest-grossing movie in the US last year, according to the *Hollywood Reporter* — a position Sam Raimi's *Evil Dead* (see page 25) seems set on emulating this side of the water; in a mere two weeks, the film's grossed over £100,000 in Scotland alone, while sales of the videocassette (to videoclubs, mainly) have already put it up there in the *Star Wars*/Superman league...

All inhuman life...

● THE SECOND edition of *Private Spy*, the video exposé magazine which resembles nothing so much as an audiovisual *News Of The Screws*, is now available. Introduced by an obviously short-of-a-bob-or-two Reggie Bosanquet, the magazine boasts "explicit sex scenes...not suitable for minors", and claims to include "Sensational pics of Norman Scott's prostitution days". Excuse me for a minute while I go and disinfect my hands after typing this...

Lydon film

● VIRGIN'S FILM & Video division, whose currently available feature film videos include *Ai No Corrida*, *Eating Raoul* and *Richard Pryor Live In Concert*, have lined up Roberto Faenza's *Order Of Death* for release this spring. This film, you'll remember from *NME*'s interview with him last year, marks the true acting debut (we'll leave the *Swindle* out of this, okay) of John Lydon, though true film fans will be more interested in the presence of one Harvey Keitel...

● FINALLY, a few films worth badgering your local club for: Bruce Beresford's *The Club* (*Video Brokers*), a tough, two-fisted and funny flick about Australian Football; Sam Peckinpah's *The Getaway* (*Warner Home Video*), a typically gory bank heist outing; Ken Shapiro's *Modern Problems* (*CBS Fox*), starring Chevy Chase as an air traffic controller who develops telekinetic powers; Norman Jewison's *In The Heat Of The Night* (*MGM UA*); Spielberg's *Duel* and Pakula's *The Parallax View* (*CIC*); Siodmak's *The Spiral Staircase* (*Guild*); Kershner's *The Eyes Of Laura Mars* (*RCA Columbia*); Powell & Pressburger's *One Of Our Aircraft Is Missing* (*BBC*); Martin Lewis' *Secret Policeman's Other Ball* and Tony Garnett's *Prostitute* (*Videospace*); the double-version (dubbed English, and French with English subtitles) cassette of Godard's *Alphaville*, and Derek Jarman's *The Tempest* (both *Palace*), and — lastly but by no means least — a compilation of old British comedy clips put together by Dick Vosburgh, entitled *To See Such Fun* (*RPTA*), the biggest barrel of laughs you'll have in a long time...

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REGGAE RUNNINGS

BODY MUSIC of Tottenham are agents for two shots of distinctive Ranking Dread toast new y issued on discomix. On the Body Music label itself, 'Gate Man' (BMBIS 7) is an agitated, uncompromising performance co-produced by Dread and Tapper Zukie; while on the Super Duper imprint he reworks 'How Much Is That Doggie In The Window?' to howl 'Dog Man Style' (SD 151).

Also new out on discomix: **Wintson Fergus**, 'Keep Dancing' c/w 'One Day Up' (Burning Sounds — BSD 06); **Prediction**, 'Pretty Lady' c/w 'The Place Is Still The Same' (Prediction — PTN 001); **Cornell Campbell & Raymond Naptali**, 'Love Trap' c/w 'Professor At The Controls' (Shuttle SH 001) — produced by Bunny Lee and Fatman; **Captain Sinbad**, 'Sister Miracle (Live)' c/w **Ashanti Waugh**, 'Funny Love' (Rusty International — RI 006); **Prince Hammer**, 'Tell Them To Wait' (Pops — PBR 002); and **Junior English**, 'So In Love' c/w 'I Caught You (Voice A Version)' (International English — IE 01).



A Baghdad seafarer during the reign of Caliph Haroun al-Rashid.

Pic: L R Jones.

SINBAD SAILS ON

SINCE THE release of his debut Greensleeves album 'The Seven Voyages Of . . .', Jamaican mc Captain Sinbad has been off the recording scene, though active on the UK club circuit where he makes a number of live appearances.

It is during one of these, at a dance in Harlesden, that Rusty captures the toaster rapping over the Studio 1 'Hi Fashion Dub' rhythm with Saxon Hi Fi at the controls for Sinbad's latest discomix release 'Sister Miracle'.

We meet in Shepherd's Bush and exchange opinions on this current phenomenon of live recordings, particularly as regards cassettes which are

becoming increasingly popular, and how some artists refuse to do dances where taping is consistent. We conclude that these cassettes are a fine method of exposing a new DJ or sound.

Captain Sinbad made his earliest appearances with sounds like Arrow's Ambassador and Sound Of Silence alongside mcs Billy Boyo, Trevor Ranking, Jah Mikey and Toyon. His first release music was for Sugar Minott's Black Roots label in 1978.

He speaks of forthcoming releases. "A one 12 inch, this one's name is 'ET', see the film? This is I's prediction, seen."

Also in the can is a DJ clash album versus Peter Metro

recorded in Joe Gibbs and Channel One with Junjo.

With this album on CSA, I wonder if he still operates with Greensleeves.

"I still deal with them," he says.

"But you can't put a egg inna one basket, 'cause if the basket get drop, whole of them egg go mash up!"

He intends to operate in other fields. He plays drums and is improving on bass. And currently produces youngsters Prince Joker, Jah Mikey and other for his Youth In Progress label.

"This DJ business, some people a take it fe joke . . . but it's a international music, y'know."

Dominic Kenny

STATION UNDERGROUND NEWS

OBSERVER STATION UNDERGROUND REPORTING — flashing from a semi-frequency — retreat to silence . . . this Thursday in the dance hall at Essex University, Wivenhoe Park, Colchester — 9.30pm to 1.30am — a nite fe remember featuring live onstage One Force & steelband & DJ Claude Sylvester. Licensed bar. Admission: £1.50 in advance from Monica 01-639 9562 or £2 at door . . . **here, now, at this moment** . . . on Friday is held a rapping and toasting competition organised by the Alpertown Youth Community Centre, Ealing Road, Alpertown, Wembley, Middx. Entrance fee is £2.50, which includes a donation to the Sickle Society. Information: 01-902 7509 . . . **where only the stones speak** . . . also on Friday is a human rights benefit from 8pm at SOAS, Malet St, off Russell Square, WC2 featuring live onstage Errol Dunkley with Steel An' Skin. Tickets £2 on 01-580 0916 or £2.50 at door . . . **the moted air sings in strange syllables** . . . on Saturday at William Foster School, Langham Road, London N17 live onstage Moodie alongside Triumphant Youths Of Zion, Ras Elroy Bailey, Wizard Hi-Fi, Niah Man, Ras Speedie, Daniel Dread, poets, dancers and magic. Rave from 5.30pm to 11 . . . **that you may in some part** . . . hatters gathering at the Starlight Youth Club, 88 Inkerman Street in Luton on Saturday from 6pm with the mighty Fat Man Hi Power with mike mc Ray Naptali + Buckie plus also Luton's number one Gemini Hi Power with Winston the cool operator and posse. Ital West Indian food on sale. Members £1.50; others £2 . . . **hear with your whole being** . . . and at newly renovated The Willow Club, 240 Amhurst Road, N16 on Saturday from 9pm is a Come As You Dare party with music by Danny Cassanova and Roxey. Tickets £2 on 01-254 9887. Licensed bar and restaurant . . . **what they have to say to you** . . . at the Apollo Club, 375 High Road, Willesden, NW10 on Saturday night is a Musical Fair starring Sir Lloyd from south west supported by Smokey T & Now Generation . . .

★ ★ ★

LISTEN TO THEM . . . the fourth anniversary independence dance of St Lucia is celebrated at the Podium, Nine Elms Lane, New Covent Garden, Vauxhall, SW8 on Saturday — from 7.30pm to 2am — featuring Zagada plus disco . . . **you, who come to this place** . . . next Monday at 8pm in Nottingham is the Misty In Roots Back From Africa spectacular with support by Natural lites. Sounds by V Rocket at the New Palais, Parliament Street . . . **unaware of what it has to give** . . . also on Monday at the Ace in Brixton is Roots Nite with live music from Black Roots & Tribesman with special guest Benjamin Zephaniah plus sounds by Nasty Rockers with mcs Ricky Ranking, Johnnie Dollar and Baby Welley from 7pm to 11.30. Bar. Food. Welcome one and all. Tickets: £2.50 . . . **they have not retreated to silence** . . . on Tuesday at the Four Aces Club, Dalston Junction, E8 in tune to Jah Tubby's and Sir George from 7pm until 11.30pm. £1 . . . **but will give you the words you cannot find yourself** . . . next Wednesday (March 2) at the Embassy Club, 7 Old Bond Street, W1 cabaret with Erica Gale at 11.30pm . . . **for your prayers** . . . currently exhibiting in Coventry is The Pan-African Connection of work by young artists at the Herbert Art Gallery, Jordan Well. Admission free . . . **One Love**

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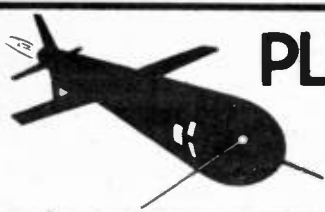


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PRISON AGAIN FOR GRANNIES

● ARE BRITISH courts sending women to prison for objecting to the deployment of a weapon its manufacturers themselves already consider obsolete? Yes. The day after another 36 protesters from Greenham Common Women's Peace Camp were again sentenced to prison terms, the US Air Force announced it was reducing its original order for the air-launched Cruise missile from 3,400 to 1,499. They have suddenly also decided to stop production of the missile altogether by 1985.

Why? Because the Russians now plan on earlier deployment of a weapons system the Americans have found Cruise is "vulnerable to". Of course the Yanks have a new and more expensive weapon to top the Russian-announced Ilyushin system... but it's "top secret" until the contract to build it is brokered.

Where does all this leave Britain? Neither the American secret system or the Russians' Ilyushin comes as news to NATO — but the taxpayers of Britain may be interested to learn that they're scheduled to accept deployment of a 'defence system' whose makers now admit that its usefulness, even in terms of destruction, has already been superseded.

● Meanwhile, the 36 women campaigners who oppose Cruise are serving out 14-day criminal sentences — for "conduct likely to cause a breach of the peace".

The conduct in question was the women's non-violent entry on to the US Air Force base at the Common during the evening of January 1; the defendant maintained throughout the proceedings that, as they told *NME*, "It is not us who behave in a manner likely to cause a breach of the peace, but the government". Their solicitor, Elizabeth Woodcroft, also cited the government's breach of international law as set down at the Geneva Conference.

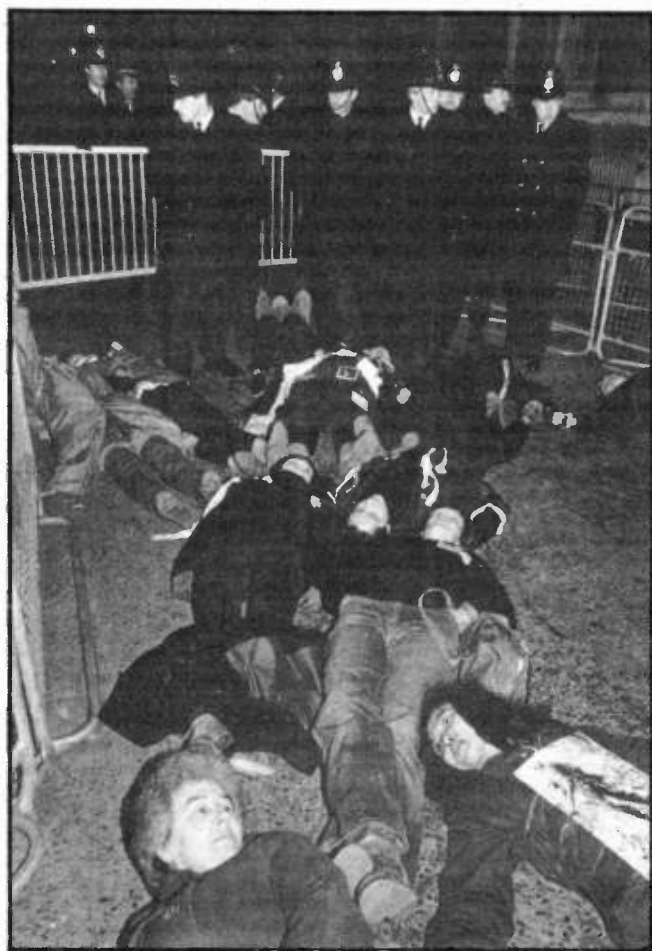
As the sentenced protestors were each offered the choice of binding themselves over to keep the peace, each made an individual statement of conscience. Their solicitor had explained that the women undertook their entry of the base to bring publicity to their cause, but also to their methods — all non-violent.

Among those making statements to the court were two grandmothers (one — Nelly Logan — aged 73), a German woman and two Swedish women.

● Many of the accused further amplified their court defence — a moral case, they argued — in their individual statements. Lynne Houghton said she "could not stand by and watch this happen; nuclear weapons have so much overkill built in that they leave nothing of what is attacked or what is defended."

The 73-year-old Ms Logan, who cited her six grandchildren, told the court that she had witnessed two world wars "and now see the government planning for a third".

"I am protesting at the insanity



Women stage a silent protest outside Downing Street on the evening Vice President Bush visited Mrs Thatcher. Pic: Ed Barber

of the world in letting this happen," she continued. "I felt compelled to take my action for the sake of future generations."

It was a sentiment at the heart of the women's defence — which included impressive testimony from several medical and research experts. Dr Alice Stewart, an eminent epidemiologist, testified on the basis of her studies of deaths resulting from A-bomb tests in the Pacific; Dr. Rosalie Bertell cited her study of 16 million Americans which found low-level radiation of the kind already in most of our bodies to be a "causative factor in most of mankind's major illnesses".

Dr. Bertell told the court that "four million" people had already died as a direct result of low-level radiation caused by "nuclear proliferation and the nuclear industry in general — the very things the Greenham protestors are trying to stop".

"Our survival as a human race depends on a genetic stability

which low-level radiation can destroy in a few generations," the convicted women told *NME*. "What we're doing at the moment is partly to try and emphasise nuclear proliferation's serious impact on the genetic pool and on future generations. It is irreversible. At the present rate,

humanity will destroy itself with or without a nuclear war."

● Dr Barton, however, chose to look to criminal law rather than to the Geneva Convention commitments of the UK; he ruled that "although the defendants have in this country the freedom to express these views and to protest, this must be within the laws of the country."

Six of the women he sentenced were among 23 who have already served prison terms for refusing to be bound over last November.

"I don't know how they do it really," said one Greenham Common campaigner as she watched the two grandmothers bundled off to Sutton Park prison in Maidstone, Kent. (Other women have been sent to Holloway Prison in London and to Cookham Wood). "The more I find out about nuclear proliferation, the worse it gets. I was motivated to join when I thought there were just one or two atom bombs out there — that was enough for me!"

Most important of all the convicted women reiterated their commitment to "non-violent direct action only"; a statement they felt necessary after outside supporters who had joined them jostled Defence Minister Michael Heseltine a fortnight ago.

● The women will now appeal against their criminal sentence. Meanwhile, a mini-peace camp has sprung up outside Holloway Prison and flowers with messages of support are arriving at Sutton Park and Cookham Wood. Any details about such support are available from 1, Crowland Terrace, London N1 (please send an a.s.e. and mark envelopes 'General Information').

The team there are preparing for the Peace Camp campaigners' next court case, due February 22 when 59 restraining injunctions are expected to be given out, against named parties "and others". These injunctions will put anyone who disregards them and returns to the 'forbidden area' of the Peace Camp in contempt of court. It is also expected that the dissemination of any information about the camp will be construed as "incitement". All of which adds up to the first serious legal attempt to wipe out Greenham Common's Peace camp and its campaign.

CYNTHIA ROSE

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The true meaning of life is to be found halfway through 'Bo Bo Ska Diddle Doodle' by Wayne Walker recorded on October 1st 1957. I rest my case.
Jake, Cardiff.
Was he expounding on the original philosophic breakthrough made by Louis Jordan in the immortal 'What's The Use Of Getting Sober (When You're Only Going To Get Drunk Again)'? Ah well, back to the mundane stuff from hereonin — GM.

Must we be subject to the clique-conscious, London-based ideas put over by your newspaper, *Harpers And Queen* and *The Face*? The latest fashion talk, the 'new sounds' and places to be seen in are exclusive only to a couple of thousand privileged who seem to be an odd mixture of the Sloane Square set and unemployed art students. Even your correspondents from the provinces do little more than tug their forelocks in the direction of their betters at the Camden Palace.

To come to the point, I am accusing your staff of creating their own petty world. The 'hard times' cult, presumably an apology to the four million unhappily duded, stunk of the cocktails and acid of the past year. You sit in your Carnaby Street penthouse suite — "What'll it be this week?" Well, Lockers heard an African jazz number on Nigerian World Service and Hoskyns thinks the Bunnymen stink... Absolutely no notice is taken of the 'mood of the times'. It is fair enough reporting on new groups and styles, but at least don't ram it down our throats (King Sunny, JoBoxers, *ad nauseum*).

My suggestion is that the editorial team should be disbanded and staff should be based in Sheffield, Merseyside, Scotland etc. Radical, eh? It means getting off your self-satisfied conservative arses. But if you really didn't mean what you said on *The Tube*, then file this letter under 'Hick who is really jealous of us because he's not one of the in-crowd'.

Stephen C Allen, Crosby.
Your suggestion that we move our 'penthouse suite' (this place? that's a laugh!) around the country sounds fine but isn't practical. These pages are open to anyone from anywhere with something of their own to say rather than whining about the scene in London. I agree that Soho's 'places to be seen' are nothing to get worked up about, and I can't see where we're running a campaign to have a load of poxy ex-hairdressers (who invariably run these places) dictating your styles and tastes. Anyway you'd be too clever for that, or would you? — GM.

CHRIS BOHN. Thank you for your excellent article on 'Einsturzende Neubauten'. It excited and inspired me immensely. It also saddened me because it made me realise how diehard, traditional and unimaginative the English 'music scene' is. It's all having an image, fucking clothes and fashion. Why has everybody become so full of self pity and hypocrisy? Everybody's so busy protecting their little safe worlds, not realising that they are just self-limitations. I wish people would value IDEAS more, even when they're totally illogical and may seem impossible. Life is full of so many possibilities, why not explore them? Thanks for the article.
Sussie, Seven Kings.

Y' see, Stephen, the world's most international rock weekly strikes again. Mix a bit of Neubauten's new stoicism, Imagination's fizzy tizzy and this week's junk horror story and maybe we're giving a much broader picture of the mood of the times than you think — GM.

The launch of the Hacienda was greeted by great enthusiasm by both the music press and the TV magazine programmes. The initial aims of the club were creditable. "The Hacienda must be built," deadpanned Tony Wilson as he explained the need for more than 'just another club' to

cater for Manchester's bored youth. This idealism justified the support that *NME* gave the club. I believe that you are equally obliged to print this letter concerning how Factory have failed to live up to their promises.

The Factory organization has an obsession with style; usually to the detriment of content. In the Hacienda's case this is reflected in their preoccupation with the industrial architecture, at the expense of obtaining good acoustics. The management have attempted to treat this oversight and the sound is no longer abysmal. This criticism has been raised in the media coverage, but always as a minor detail, overshadowed by praise for the architecture. The choice of music played at the club doesn't help. There is little variation on the disco/funk beat (except Saturdays) and as everything comes in 12 inches, you have to wait ten minutes for the record to change.

Perhaps this does accurately reflect the turgid state of pop, and yes you can't suit everybody's taste in music, but their present selection doesn't seem to suit anybody's taste; just look at the amount of complaints in the Factory newsletter. These criticisms have not been answered, just given a token voice.

My final complaint concerns their most recent change in policy. The price of drinks jumped from pub to club rates a few weeks ago. The price of admission took a similar leap last Saturday. The new prices policy puts the club out of reach of the financially lower orders, who can no longer afford to drop in for a casual drink. In doing so the Hacienda has become an elite club, like any other in town. They made this transition only after they had secured a 5,000 odd membership who were sold the old idealistic policy that they no longer adhere to. This seems to be a rather unethical piece of salesmanship.

This was not written as a cynical knife in the back, but as an attempt to provoke the management into a response, preferably not just a literary one, as I am sure Mr. Wilson has the rhetorical capacity to refute most things.

Anon, ex-member of Hacienda's.

*First Buffalo guy goes round the wide world,
Round the wide world,
Round the wide world.*

*Hundred Buffalo sheep go to the Mudd Club,
To the Mudd Club,
To the Mudd Club.*

*One thousand different peoples have their culture ripped off,
Culture ripped off,
Culture ripped off.*

*A million dollars and pounds pour into the bank,
Into the bank,
Into the bank.*

*First Buffalo guy goes exhume another corpse,
Exhume another corpse,
Exhume another corpse.*

Hundred reactionary sheep etc.

Anon

Well, Malcolm, it looks like you can pull the Buffalo hide over everyone's eyes all of the time — GM.

I would like to say to readers who live outside Merseyside and who think the new 'Mersey sound' is the answer to the dross in the charts that you are not going to find the answer there. At the moment Liverpool is probably the most stagnant area for popular music in the British Isles.

The reason I say that is I've just seen two of the new bands, namely Icicle Works and The Bamboo Fringe, and I have come to the conclusion that every group in Liverpool owns a copy of 'Crocodiles' and will keep ripping it off until they split up. If this letter is read by any of the bands it will hopefully give them the kick up the arse they need to get Liverpool into the forefront of new talent.
Peter Lea, Wirral.

SEE NO EVIL: HEAR NO EVIL: SPEAK NO EVIL



GAVIN MARTIN oversees while readers overheat and speak their minds

I know the Liverpool/Merseyside music scene is regarded as pretty incestuous but I always thought the lesser-known groups ripped off the more popular ones. It seems now the roles have been reversed. The case in point are the new Orchestral Manoeuvres single — all those American voices sound very much like Some Detergents' 'How Pop Is Made' to me — China Crisis' 'Christian', which is certainly a cross (sic) between This Final Frame's 'Eden' and Chain Of Command's 'Excuses' (that's what you get for supporting a name band, eh lads?) and the Bunnymen, who sound more and more like they're ripping pages from the Pete Burns songbook.

Is this the wicked way of the pop world or does it display a lack of ideas? *Eric Evans, Liverpool 12.*
Well, the pop world of Tears For Fears, Belle Stars, Kajagoogoo, Fantazee and Men At Work has shown a very strong relationship with 'a lack of ideas' for some time now — GM.

Rough, tough JoBoxers, eh? With your DMs and braces and baggy trousers and your tough, bluff talk; with your hats and your bullshit and your hoping and hyping to get big. Well, I hope you don't make it. Understand what I'm saying? I hope you fail, fall and crumple because your continued denials of pretence and pose just don't wash; you look as false as you play and talk as false as you look

and that for anyone other than Adrian Thrills means you've got no chance.
Gerry Cooney.
PS Never mind, just change your clothes and sound and you might be on the *NME* front cover, hoping to get big again!

Is there any truth in the rumour that the exquisitely attired JoBoxers are to cover my 'Nothing Rhymes'?
G. O'Sullivan, Kentish Town.
Unlikely, but they may like to meet you sometime for a few shorts — GM.

According to the latest opinion polls, the Tories have 46%, while Labour have just 31%. This compares with the 33% who voted for Duran Duran in the televised *British Rock And Pop Awards*. Does this therefore mean that Duran Duran are more popular than the Labour Party and ought to put up candidates at the next election? More seriously, what should I do, being someone who both is a member of the Labour Party and can't stand Duran Duran. Suggestions welcome please!
Tim Mickleburgh, Warwickshire.
Don't worry, as from 12 o'clock last night, following a landslide victory at the polls and a subsequent invitation from the Queen, the country is now under a Council of Style led by Chairman Weller and co. — GM.

U2 have never been very good at what they have tried to do. 'Boy' was a milestone in its consistency, concept and expression — it happened to coincide with a resurgence of 'rock' bands in 1980-81. People took U2 to their hearts as they took to Wah! Heat and the Bunnymen — the sound embodied aggression and search, carefully balanced. But no-one understood U2 as they rode and still ride the crest of a new wave that in reality they have little in common with.

The present irony is that U2 share places in the singles Chart with Wah! and the Bunnymen — and yet seem poles apart from either. Wylie sings the blues, Mac sings relentless torture, while Bono shouts, defiantly, the same prophecy as he shouted three years ago — "I will be with you again."

Now U2 are noticed by the 'pop people', these people try and grapple with their background. "They're religious, aren't they," they ask. Yes they are, I answer and get lost trying to explain how I believe U2's religiosity is so diametrically opposed to 'established religion'. It's no good. U2 signed their own death warrant when they tried to convert the singles market. U2 have never been very good at what they do, but they try. Over the last two

years they have been confronted with the wider world and while 'October' was an oppressive, incomplete reaction to the series of shocks they witnessed, from Dublin to Chicago, they still promise what they promised when they began. Hope — a flicker, not a fire — passion and innocence. If this innocence leads them to form glam rock poses, ooze pretentious fervour and grandiosity, it is because they cannot ignore the medium they have chosen. U2 are a band to try and understand. They are a candle in the snow, for God's sake, don't blow it out.
Jeremy Shakespeare (distant relation), Exeter.

I am writing to express my sympathy for Doctor Sym (12.2.83). If he thinks that U2 are in accordance with the '70s, he's very much mistaken. They are about depression, anger, confused Catholicism and personal religious beliefs; in other words they are about 1983. These feelings are all genuine (listen to Bono speaking sometimes), and could never be a 'bastard version' of anything.

U2 aren't waving guitars or smiling idiotically, they're simply enjoying themselves. I'm sorry Doctor Sym doesn't get that gut feeling or painful truth that The Shadows could never have radiated. So there.
Daz, Reading (age 7).

Cynthia Rose's review of Pat Banatar's Hammersmith concert was in total contrast to what I and a packed house raved over. She looks good and sounds good, all done without the aid of lasers and other special effects. The music press in general seem to take great delight in criticising all and everything that Pat and band do. Could it be she comes from the wrong side of the Atlantic?
Dave Needs, Thame.
Actually, both Cyndy and Pat come from the wrong side of the Atlantic — GM.

The levels *NME* will stoop to to gain street cred. Supposedly a leading advocate of a multiracial society, your true pose was advocated in *Portrait Of The Artist* (5.2.83). ANL was the trend of '77/'78 but of course the hip cocktail set ethos of last year still remains fresh. Vital to this was the soul boy love of African music, nothing wrong in that. However, irrespective of King Sunny Ade's personal political allegiance, the column was about as bright as publishing Tony Greig's likes after a Soweto riot. Come on, *NME* watch the papers, see what the Nigerian government are up to and delay publishing. Just because blacks are persecuting fellow blacks doesn't mean it's not racism.
S Zazjenski.

PS This is not an attack on Sunny Ade but on the ignorance of *NME*. PPS *NME* is still the best read in town!

You know it's been so lonely up here in Sheffield with nothing to do but clean up after those bloody dogs. I reckon Len and Rita must have forgotten me — they don't write or phone me and they never mention me on the telly. So you can imagine I was right chuffed the other Thursday night — there I was watching *Top Of The Pops* (hoping Duran Duran might be on) and this band came on playing a really nice song, I think called something daft like Kajagoogoo. Anyway, straight off I recognised the bass player — I mean, she'd done her hair in these bead things, but it was still Vera. I wonder what she's done with Jack? Still, at least she'll be able to introduce me to that singer, the one with the funny hair, I think he's ever so handsome — much better than Bri.
Sharon, The Kennels, Sheffield.

When, oh when, will Keith Allen stop writing his own fan mail! I refer, of course, to the letter you printed in last week's *Gasbag*. How anyone could say that Keith Allen is "too hot to handle" is

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beyond me. I saw several of the *Whatever You Want* shows and talk about lack of professionalism! My kid brother (11) could do better, at least he'd be able to get the interviewee's names correct!

It seems to me the whole show was put together by a bunch of reactionary old hippies of whom Keith Allen is the epitome!!!

We don't want to watch programmes on teenage prostitution, we want more good clean pop fun like *The Tube!* Keith realised this early on and that is why he started to ridicule the very talented Paula Yates on one of his shows.

Diane Constantine, London W1.

A bit unfair on Allen, I think, his report on Arlington House for instance was excellent. However, his decline over the last few episodes was painful to watch, playing silly buggers with Shirley Williams at the New Year party and then acting like a spoilt schoolboy on a report on Access TV. But Paula Yates talented? There's more talent in the SDP f'rchrissake—GM.

Whatever happened to unity within music?

"If the kids are united, they will never be divided," sang Jimmy Pursey before being destroyed by the selfsame kids he had admired. Now it seems to be every man for himself. We all laughed at the hippies and their speeches of comradeship, but at least they had a spirit of unity that is totally lacking today.

Hippy Festivals weren't so egotistic and money grabbing as today's with artists squabbling over billing and payments. I was only 17-years-old at the time, but can well remember Hawkwind and T2 playing for free outside the IOW festival and the spirit seemed to live on into the early days of punk with The White Riot tour which involved The Clash, Jam and Buzzcocks, amongst others.

Can you imagine Duran Duran sharing the bill with Toyah or The Jam or any other leading band of today? I can't see it myself. The unity is lost and it is the public who suffer. The free Hyde Park gigs (Stones, Pink Floyd, etc) are gone and the major one day events such as the Oval (Who, Faces, America and Mott the Hoople on one bill!) are no longer there. Reading Festival is still there, but only for the headbangers of the world of HM.

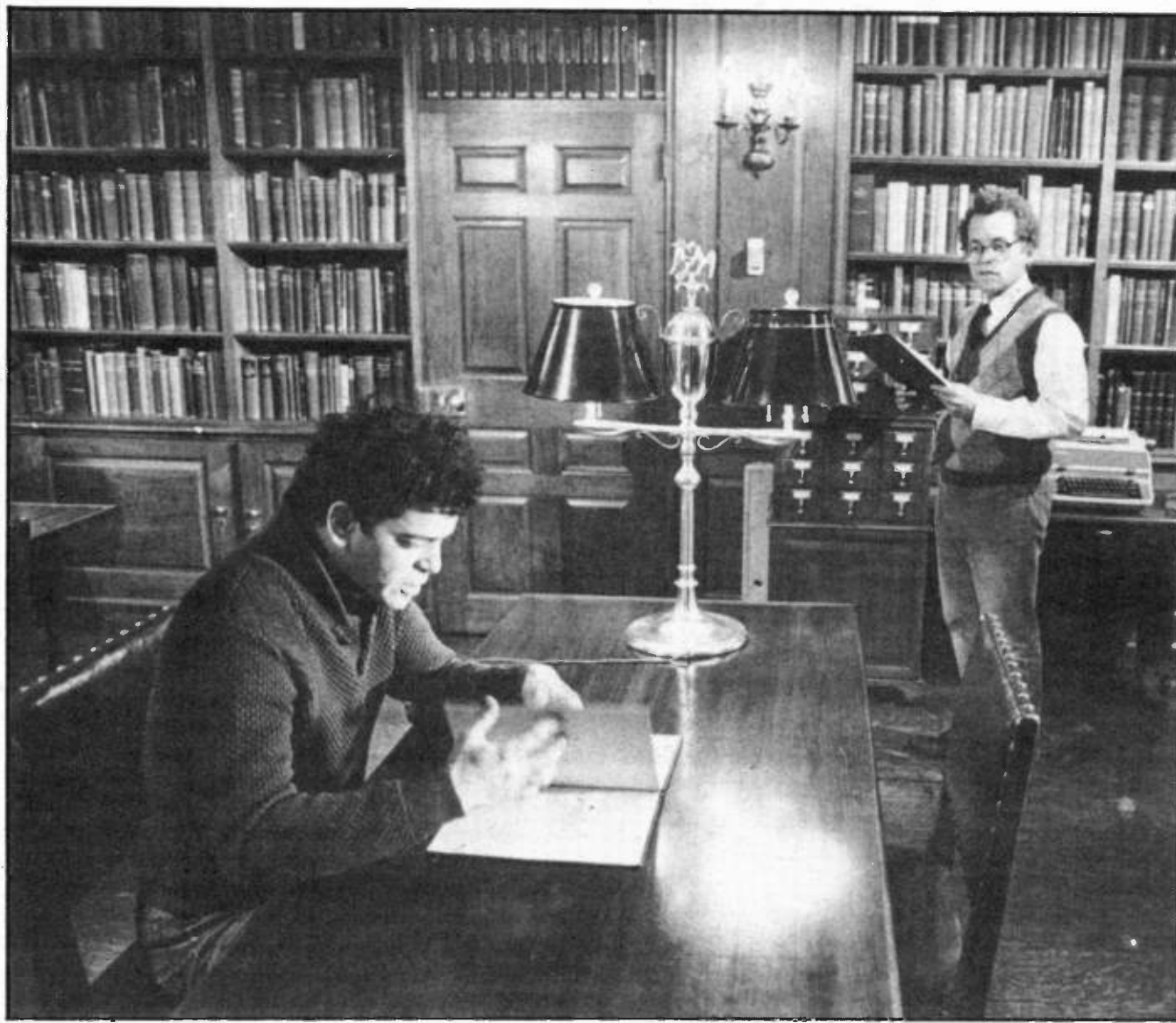
Also lost is the unity of minds and music. Paul Weller has gone from the safety of The Jam onto a solo career whereas it would have been more beneficial to have linked up with another artist such as Strummer, Shelley or Wilko and to have worked together rather than individually. The Jam were Paul Weller just as Toyah is Toyah Wilcox and Culture Club are Boy George. The name is immaterial.

Glen Matlock once tried to get Paul Weller to help him form what eventually became The Rich Kids. It seems a shame that nobody else is willing to take gambles like they used to. The Supergroup may be old hat, but it certainly provided interesting combinations such as Humble Pie, ELP, CSN&Y and yes, even Joe Walsh joining The Eagles added something to that lucklustre West Coast band.

When I was in the USA recently, I was overwhelmed by the comradeship between bands such as X, Dead Kennedys, Cramps and GoGos and am ashamed at the selfish, egotistical behaviour of our own bands. As long as record companies wave cheques at bands, they seem ready to put out crap rather than looking beyond their last single. The Who were wise to split up last year because in 1983 the music business is at an all time low.

Alan Anger, Hampstead.

Almost as bad as when the spurious communal rock fraternity of the '60s bore such hideous incarnations as ELP, Humble Pie etc. You Hampstead people really do live in your own little world, don't you? And you expect the rest of us to come along and dance round a pow-wow. Do us a favour and get back to the wine bar—GM.



SO THIS IS HOW IT ALL ENDS... not with a bang, but curled up with a good Reed. Now that he has retired from rock 'n' roll, Grandpappy Lou has a chance to catch up on all those books he missed flunking classes at Syracuse U. in '62.

But just what is that's got Lou so engrossed he won't look up for Garland Jeffreys' world famous impression of Edward G. Robinson in *Woman In The Window*? Delmore Schwartz? Hugh Selby Jr? A new knitting pattern?

The secret of Lou Reed's reading habits and worse are all revealed in Jeffreys' upcoming video 'What It Takes To Win Your Love'. Not to be missed! pic: Chuck Pulin/Star File

T-ZERS

LADIES AND GENTLEMEN public announcement:

In the absence of any discernible new fashion or trend amongst today's youth, T-zers has commissioned a special white paper entitled *Pop. Where To Now?*

Written by one Professor Ernest Pathetic, one of the country's leading lunatics, this erudite tome was finally finished last Sunday dinnertime. Five pages long and years in the making, the work took Prof. Pathetic as far afield as Bridlington Bay and the Malayan jungle haunt of Bera Bera before the distinguished nutter finally came to his conclusions.

They are namely this; the most disturbing trend amongst today's colourful, zingy pop stars is one of lunacy. They are going insane. Bonkers. Stark raving mad.

To support his thesis, the Prof. points to these striking examples of the madness so rife amongst today's pop fraternity.

1. The current rumour that The Human League are to dispense with the production skills of Martin Rushent. With a batch of new songs ready for the studio treatment, Oakey and co. are casting their net further afield and leaving poor old Marty alone in his Genetic studio. That their enormous success was in no small measure due to his production skills doesn't seem to bother anyone...

2. Michael Jackson's recent revelations in *Rolling Stone* that his new house will contain a room stocked with shop-room dummies. These Jackson will deck out in all kinds of weird costumes. Why? "Because they can be the friends I never had," quoth the young superstar. Whew!

3. Bobby Bluebell's current claim that someone, somewhere,

is sticking pins into a doll, resembling the gangling bespectacled one, intent on destroying fading wunder kids

The Bluebells. Stay away from that voodoo Bobby; 'Cath', the current Bluebells' '45, is 95 in the charts...

4. Kajagoogoo are number one. We are indebted to the good Professor Pathetic for his astounding findings. The brussel sprouts are in the post...

On a saner level, congrats and roses to Tony Hadley, crooner extraordinaire with Spandau Ballet, who spliced the troth on Saturday to his girlfriend of three years standing, Leonie Lawson. Hadley, one of the best right-backs England has never produced, mumbled something about his "instinct" finally getting it right before he left for a two week honeymoon in The Palace cocktail bar...

Talking of which, this week's *Tube* will be transmitted live from Camden Palace with the current hot tip that Visage will be giving their debut live performance on the show...

This week's *King Of Comedy* T-zer: not only are The Clash heavily featured in the new *Scorsese/De Niro* epic, but we can expect music from BB King, Bob James, Ray Charles, Rickie Lee Jones, Donald Fagen, Talking Heads, Tom Petty and Ric Ocasek. The soundtrack is currently being

produced by Robbie Robertson of Band fame. No wonder the world of comedy is the subject of the film with a lind-up like that...

Good news for Dexys fans. Not only have they another single lifted from 'Too-Rye-Ay', entitled 'Celtic Soul Brothers', but their LP is to be re-titled 'Dexys: Greatest Hits'. Eight of the LP's songs have now appeared in single form at one time or another...

Fred Vermerel, author of *The Sex Pistols File*, has his second book on Kate Bush published this week. In it, the intrepid author has traced the Bush family line back to

500 AD, (when Kate was just a mere twinkle), and discovered that one relation, Henry Bush, died in a ditch out of his brains from the demon drink around 1870. Always one for authenticity, Vermorel then went and jumped in the same ditch, photographs of which are now included in the tome...

On the same day that Paul Weller's new combo, *The Style Council*, release their debut single, so Nick Heyward releases his debut solo single...

Correction time: it's not the Independent Labour Party who wish to publish CSM's George Orwell piece, but Independent Labour Publications. What a difference a name makes, eh?...

Bruce Springsteen now writing songs for a comeback Mitch Ryder album. Let's just hope he does it a little better than his last attempt to revive Gary US

Bonds... Yawnsville: Todd Rundgren now producing ex-girlfriend Bebe Buell...

ACCORDING TO a list put out by the Musicians Union, one John Lydon has failed to re-new his Musicians Union card. This means that until he pays up he will be effectively blacked by promoters, agents, etc. etc. As the spiky one has done frig all in the last five years except get fat and scowl we here at T-zers are sincerely hoping that this will be the inspiration he needs to get up off his thing...

Laurie Anderson's much touted eight hour show, spread out over two nights at the Dominion, finally clocked in at a reasonable four and a half hours. Horlicks was served at half-time...

How to win friends and influence people in positions of power, part 496: scheduled for a *Top Of The Pops* appearance last Wednesday, Thin Lizzy turned up for rehearsals two hours late. Harangued viciously by the producer Lynott finally snapped and in his finest Irish accent called

him "a wanker". Result: no Lizzy on the show...

NME Cover Boys Einsturzende Neubauten; along with Malaria, are to support the *The Birthday Party* at the Lyceum on March 7th...

Following last week's T-zer concerning One The Juggler's benefit concert for the National Gypsy Council, 30 members of the Hole In The Wall gypsy gang turned up for their Coventry show, stood in the first row and chanted the names of Rokko and Lushi, Juggler's token gypsies, for the entirety of the concert. Strange boys. No-one turned into a hedgehog...

Down in the tube station at midnight: Gary Crowley, ex-Godfather of the Mod Movement and the man who started the craze for eyeliner, was beaten up by a gang of Mods coming home from a recent Gap Band show...

News reaches us of the latest recession fighting moves by the American record retail trade, which has taken to issuing trading stamps to their customers. A stamp comes with every five dollars spent, and a free album with every 12 stamps. The idea is said to be catching on in a big way...

Boy George to American interviewer who asked him about his image: "It's like a tramp on the street really..."

Country and Western currently being tipped as Next Big Thing Stateside, with Bob Seger and Creedence Clearwater Revival being heavily airplayed on country stations. We also hear the Neil Young is in the nashville studios, and that Uncle Ray Charles is back in the studios after a four year absence to cut a C&W album...

Finally, song titles of the week award to Californian punk band The Angry Samoans. Contained on their 14 song LP, which lasts a mammoth 18 minutes, are such gems as 'My Old Man's A Fatso' and 'They Saved Hitler's Cock'. Is this what they mean by positive punk?

NME

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