SPECIALS IN COLOUR

ADAM & THE ANTS
FILE

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ADAM & THE ANTS
HEAVY HEAVY HEAVY

Rainbow, Gillan, Maiden, Krakus tours

THE LAMBERTS have joined forces with their drummer Paul Winter. Temporarily they’ll be using Steve Soszko who used to play in the band. He makes his debut with the Lambert’s when they play Manchester Winter Gardens on January 17. The Lambert’s release a live single in mid-February, followed by an album and a tour later in the year. They’re opening up for the Manchester Academy on January 17. The Lambert’s have just released their debut album, which is available at the Lambert’s box office.

CHEVY/WINE

Chevy will be supporting April Wine on their tour. Chevy’s management has reported that they are planning to tour with April Wine. They are also planning to open for Chevy on their tour with April Wine. They will be playing in support of their new band, "The Love of My Life." Chevy will also be featuring on a B.C. to T.V. concert program to be shown early February.

MO-DETTE'S MOVE

THE MO-DETTE’S commence a short tour of China this month. The tour is due to start in Shanghai on January 19, and will then move to Beijing on January 21. The tour will conclude in Nanjing on January 30. The band members are currently working on their new album, which is due for release in mid-February.

UNDERTONES TO EMII

THE UNDERTONES’ new album is due for release on February 6. The album is titled "Rhythm and the Blues" and features the hit single "Teenage Kicks." The band will be touring the UK in February to promote the album.

STING STARS

CLAPTON GIG

The Clapton gig will be a special event, featuring some of the greatest guitarists in the world. The lineup includes John Mayall, Jeff Beck, and Eric Clapton. The gig is due to be held in London in June, with tickets available from the ticketing office at the venue. The event is expected to be a sell-out.

HEAVY HEAVY HEAVY

RAINBOW have announced a new album, "Rolling Stone," due for release in March. The album features the singles "Ride the Storm" and "Silver Night." The band will be touring the UK in support of the album.

KISS OF DEATH

GEN X have released their new album, "Kiss Me Deadly," which features the singles "Kiss Me Deadly" and "I Want to Be With You." The album is due for release on February 6. The band will be touring the UK in March to promote the album.

LASER STYX

UNSTOPS ON THE STREETS

THE ANGELS Upstarts embark on a short tour, January 19, in support of their new single, "The Angels." The band will be playing in London, Birmingham, and Manchester. Tickets are available from the venues.

STING STARS

Ernst Clapton Clays plays the lead role in Clapton's new film "What's My Name." The film is directed by Paul Greengrass. Clapton is expected to perform at the film's premiere in London on March 6. The film will also be released in the US on March 12.
PHIL COLLINS SOLO LP

GENESIS DRUMMER Phil Collins whose new single 'The Air Tonight' is bubbling under the chart releases his debut solo album, 'Face Value', on February 13. It features 10 songs including a different version of the single, plus a re-modelling of Genesis' 'Behind The Lines' track written for the 'Duke' album and Lennon and McCartney's 'Tomorrow Never Knows'.

As well as singing on the album the versatile Collins, plays drums and keyboards. Also featured are Bolland and Clark and the Earth Wind and Fire brass section.

Collins is also considering making live appearances without Genesis, but no further details of these are known at the moment.

U2 SHORT TOUR

U2 ARE to play a short nine date tour at the end of the month - their last gigs in the UK this summer. The tour starts at Anfield on January 13 and continues at Plymouth's Barbican on January 19, York University on January 20 and concludes Edinburgh University's Commodore Hall, where tickets are again being snapped up.

The American dates clash with the release of their new album 'Celebrate The Bullet' on February 27 and as no final agreement had been made, the Selecter felt it best to withdraw from the tour. Consequently, these two concerts will give fans the opportunity to hear material from the band's new album, planned for April release. Stiff Little Fingers are expected to follow this with an extensive UK tour in May.

SELECTER OUT

The Selecter have pulled out of their projected American tour part due to Arnett O'Conner and the SKA, plus, due to take place at the end of the month.

Steve Wonder will be taking part in a Martin Luther King memorial rally in Washington on January 15. To commemorate the life of these great rights leader, he will also be playing a special memorial concert in the city the following day.

TWELFTH NIGHT will be playing two special gigs in Reading as well as the one at the Marquee on January 23. The band will also be playing a series of, as yet, unconfirmed club dates.

THE RELUCTANT STEEROTYPES were their television debut on the 1st Grey Perry's 'Ovations' show last Sunday playing the London Venue on January 21.

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FINGERS SPECIAL

STIFF LITTLE FINGERS are opening the new year by playing a special concert in their home town of Belfast on January 22. The show will be broadcast by BBC TV in a documentary about the band and their background.

TRUST IN ELVIS

TRUST IN ELVIS will be on January 22 and contains 34 new Costello compositions including 'Cheer Up', 'Lion's Walk', 'You'll Never Be A Man And Stiff Time'.

The tour starts at St Andrew's, St Andrews, on January 1 followed by the tour at the University of Scotland's Barrowgate Theatre on January 2 and concludes Edinburgh's Festival Theatre on February 10. The tour features the new single 'President's Speech' (which will be released on February 6) as well as the band's new album which will be released in the late Spring.

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NOTE: This issue of Record Mirror will be available at select record stores on February 6.
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MOP-TOP MEMORIAL

By Derek Massyet

IT CONTINUES to be a hard day's night for Strawberry Fields, the Beatles' Liverpool home, which has been sold for £1.3 million to a developer who plans to build a theme park on the site.

The campaign to raise £400,000 to build a statue in the city centre has raised just £100 after almost 3 years, and the plans have been met with opposition from local residents and business owners.

The campaign has faced challenges, including a lack of public support and funding, as well as legal hurdles and opposition from local authorities. Despite these setbacks, the campaign continues to strive for its goal of creating a memorial to the Beatles in Liverpool.

Thousands of letters and petitions have been sent in support of the campaign, with many people expressing their love for the Beatles and the importance of preserving their legacy. The campaign has also received support from local politicians and community leaders, who have pledged their support in the fight to bring the Beatles' story to life in Liverpool.

Despite the challenges, the campaign remains committed to its vision of creating a lasting tribute to the Beatles in Liverpool. They are hoping that with continued support and funding, they can bring the Beatles' story to life for generations to come.
A couple of titillating titbits to warm the hearts and make you forget the bleak midwinter is in order, I think.

How about the night stands, just fooling midwinter, sin order, I think. interview in Forum lor haven't done anything like that for a certain age I wasn't get to know people. After a startlers. "When I was our peroxide thrush claims, ••• I do get interested younger I was really Into one with sex always varies. Sometimes wild!)’ sexual and nothing else. I interested anymore.''

"Brain, a man trapped in a woman's body. "Quick nurse, the screens unfortunately. a woman with a man's s." Some female speculation not necessarily a woman. I always feel that I was. One woman who isn't as confused about her sexuality is Dolly Parton who was challenged by some female males to do a striptease outside the Pop Art Hotell the bathwashing hour of midnight. The dance was broadcast on the hotel or "Bust" and our diminutive

The first Jock McEwen Mindless Violence Award of the Year goes to Little John of the Lightning Raiders, who decided to stop the infamous prom gig at the Veneto for The Aliens with a bout of wine - spilling over various oranges and alcoholic clothing and bodies. The youngster was quizzed by some officials. The violence dissipater (a bouncer) gave the choice between losing the affair and being arrested or being dismissed. Either way he's bored. "I'm not that kind of a man."

Our court room correspondent (No, not the man at the bar) was busy last week. First of all he watched up and coming pop idol Gary Glitter fail to turn up to answer charges relating to driving with a lack of blood in his alcohol stream and failing to provide a breath specimen (does that mean he was dead at the time? Smeared wrists and another party at the same court on January 28 were his just rewards.

Meanwhile in Cambridge the Specials, Terry Hall and Jerry Dammers to be specific, for it was they, were noted for giving words and other behaviour likely to cause a breach of the peace. Mind you, how anyone could tell that this was disturbing the piece in that area is beyond your simple - minded High St. Both were fined the not exactly minute sum £400 cash for trying to keep the garage open. Next time it would be easier and cheaper to let them kill each other, such is life.

Super sociable George Harrison has put up a sign outside the front gate of his Venetian estate which has the message "Private Property. Absolutely No Admittance" in 60 languages, including Americanese. Can't hear you ask. How does "Get your Ass Outta Here!" sound to you?

Steve Diggle of the almost legendary band almost forgotten Buzzcocks was bitten by a British bulldog, not one of Barbara Woodhouse's many successes, and he lost the use of his arm for two days. I was going to use his silly quote about it being a constitutional bite and he's a wally losing that cut off but I'm sure going to think of something better. Maybe not.

You may be sad to hear that our man at the bar this time, not the White Lion says that it seems that none of the Stranglers will be incarcerated for shooting a not

My way of saying that it was a mistake.

The boys of The Specials are playing the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum. It's the only time in their career that they have been allowed to play the Lyceum.
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HIS WEEK has been a trauma for moi. Not only am I still walking around like something out of Papillon with my filthy bandage, but I took me an entire day just to fix up my week's thrilling column — when once more I'll be doing truly gripping things with fascinating people and also using both hands. This means that my column won't be about people's piles for once.

On Wednesday I did a cover for Cosmopolitan — an experience I'll treasure for many years to come. Modelling for Cosmopolitan sounds frightfully glamorous and my hairdresser and I both developed a rash as the band had been attacked by a mad bitch with the excelle-nt. Little did I realize the difficulties involved in creating the right look for the magazine. After arriving in the studio first of all you're faced with all the Cosmopolitan employees who have been running at breakneck speed to make sure that your lip stick is in the right place etc. Contrary to popular belief Cosmo girls all don't come from Hampstead and hare multiple orgasms every time the photographer looks. Unfortunately they do all weigh six stone, have long blonde hair and wear Charles Jordan boots. It can be disconcerting when one is being literally embattled by the make-up artist while you plough your way through a half pound bag of Marks and Spawks. This by the way is in itself no mean feat when you're four inches of paper卓越 on your chippers.

The photographer's studio used to be a Baptist church, and in the middle of the room was what was called the pit. At first I didn't know what this pit was, so when he kept muttering about shooting me in the pit I was quite apprehensive as I hadn't even got my dress on yet and he was ready to look me up. After another half an hour — during which my hairdresser's rash spread like the opening stages of typhoid and my face showed up on all the pictures — we moved to the actual studio, where there was a charming blue background and I slipped into a frightfully Roman blue affair, which as usual made me look like a reject from a Rosy Music sleeve (a single sleeve at that). I was feeling frightfully keen now I didn't have the title under my rear end. Looking sexy is obviously not as simple as I had previously thought. If you ever have tried lifting your shoulders up, positioning, blowing out, raising one eyebrow and creating cleavage all out of one inch bust you'll get a grasp of what was demanded. All the time I was wondering whether anything had been put into my face or exploding, as you're not meant to look like a semi drowned fish while gently blowing out. I had a wonderful time, better than weightlifting any day, I then went to see Flash Gordon, where I invaded several ladies selling chlo ice cream by practising my eyebrows raising and some self-boosting at the same time eating a King Cone. En passant Flash Gordon has to be one of the worst films in history — considering it cost £10m the opening credits looked like they cost about four quid.

I was wondering about Covent Garden this afternoon after all and I had driven from Newcastle at five in the morning, when I planted into an art gallery. At first I wondered whether something had been put in the tea (I'd had at the Blue Room, or maybe it was lack of Kipps'). A young man was standing in front of me with his face painted red, a piece of string around his neck with a painting dangling from it and his white painted with black postcard point. Thank God he hadn't used acrylic I suppose. Anyway in the interests of his family's feelings he'd also got a brown paper bag on the back of his head. I could have suggested better places for it but I'd been temporarily struck dumb! He was surrounded by a crowd of artists looking people mumbling about realism. I've thought he was more concerned with the wind and rain affecting his performance as the wind around the gallery.

Next week a wonderful new show starts at the Oxford Road Show, Family enough it's a film in the Oxford Road in Manchester, entails a gripping trip up from London for the participants every week. I'm now thinking of super market trolleys. The first show can be seen next Friday and will probably include me attempting not to fall off a cat — catholic suspended 20 feet in the air while selling the world everything they ever wanted to know about Lionel and numerous other people in the space of two minutes. My hair has slowed up so much in preparation I may sound like the Guinness Touchie if I'm not careful. As the show is live, viewers may even be able to see me break my other hand as I get off the lighting again.

As I was saying a couple of weeks ago, I rang a friend and made a satellite film for Japan of the discuss Whitney and Max yet to recover from their troubles. The Whitney's new near are probably unlikely to recover from the proceedings too quickly themselves. Apparently they were meant to be welling their footage of the original Christmas tree, with a helicopter swooping into the streets giving Japanese viewers views of Ireland that have not been seen before. Apparently they were meant to be welling their footage of the original Christmas tree, with a helicopter swooping into the streets giving Japanese viewers views of Ireland that have not been seen before. Unfortunately the helicopter pilot was also my mother's friend, a woolly rather too much, pushing the tree through the negligees of the Hodina, while — professionals to the tiller end — General Bragg was driving through the shrubbery. In another week lots of love PAULA XXXX.
JOE JACKSON BAND
NEW SINGLE
BEAT CRAZY
(From the album "BEAT CRAZY")

"IS SHE REALLY GOING OUT WITH HIM?"
Previously Unreleased Live Version

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"A new rock family, a wild nobility. We are the family."

"The time to worry in what everybody likes you, where everybody likes you, you've got it.

Adam & The Ants

Here are a few who haven't been surprised by the sudden and successful Ant invasion of the national singles and albums best sellers lists. While the adage about whom you don't see the only way to go is up remains true, there can be few artists from this rich heritage who refer to rock that have taken such widespread derision and abuse but come out with success, respect, and good music without changing any of the ideals that brought him the notoriety in the first place.

Adam (real name Adam Tennant) was an influential teacher in history and art and his work, according to his former teacher and Art College teacher at the time that Adam discovered was a wild and rebellious artist. As a music critic who has written in many ways, from post-punk to an even more grounded Realism, to the Sex Pistols and beyond, his work and his graphic designs were not to be missed, and his influence is felt today in the world of music and art.

One principle that he touched onto straight away was that, like the Sex Pistols, did not want to compete with the established order of the rock 'n' roll hierarchy and that it would be more effective to create an audience rather than cater to one. They've got to remember that it didn't really matter if you couldn't play it the right way. The music was the last consideration quite honest.

After recruiting the band through ads in the music press and the word of mouth, they were assembled by the Ants' manager who stressed the need for a sense of community.

The band was formed by John Lydon and共管理人-statements promising a punk explosion in the rest of the UK. The band virtually included everyone who appeared on the stage, including the audience who, in turn, contributed to the punk Explosion of '76, the actual punk explosion of '76, as well as a few punk groups.

Another rock band that is also worth mentioning is 'Deus Girls' which was formed by John Lydon and共管理人-statements promising a punk explosion in the rest of the UK. The band virtually included everyone who appeared on the stage, including the audience who, in turn, contributed to the punk Explosion of '76, the actual punk explosion of '76, as well as a few punk groups.

Despite the nickname, the ever-assertive Adam does not have any anarchy towards the establishment. He was an ardent supporter of the punk explosion in the rest of the UK. The band virtually included everyone who appeared on the stage, including the audience who, in turn, contributed to the punk Explosion of '76, the actual punk explosion of '76, as well as a few punk groups.

The discography of Adam & The Ants is a misleading one. Although he has released several records, the Ants' debut album is generally considered to be the best. The album sold 39,939 in a short space of time and has remained a constant seller, despite Adam having reservations about the music's commercial success which he sees as being indicative of a more superficial and indifferent mainstream with the music.

However, Adam himself has been a model for other bands. For his role in the punk explosion of '76, he has been compared to punk legends like the Sex Pistols and The Damned.

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THE NEW SINGLE FROM MADNESS AS

THE RETURN OF THE LOS PALMAS 7
B SIDE OTHERWISE UNAVAILABLE
THAT'S THE WAY TO DO IT

BUY 108

TO HEAR THIS SINGLE RING 014935332
PUNK ROCK group The Four Be Two's were banned for life from all Royal Garden Parties yesterday after being involved in a riot inside the grounds of Buckingham Palace.

The battle started when the band's manager and former guitarist Mr Jock McDonald allegedly assaulted one of the guards of the party. And one of the guards is said to be suffering from a broken nose after attempting to pull members of the group's entourage off a guest.

In a press statement today McDonald claims The Four Be Two's are blameless, and that the riot started when someone else "put the boot in."

The band are led by Jimmy Lyon, brother of punk rock supporter Johnny Rotten... and so it goes.

The mighty WEA Records have The Four Be Two's on their books — presumably to make records and money. Despite what McDonald will later try to impress us with, The Four Be Two's will never be a major, innovative musical force, but they are capable of making good records — and already have done.

One Of The Lads was a splendid piece of Paddy disco, Weighty, exciting, dancing music. Particularly the title track.

Frustration was a need, punch three minute cheap song, if it's too abrasive perhaps it would the polished pop.

Their forthcoming debut album The Last Bigger — with the spreading 15 minute "Fly DCIO" a disturbing piece of instrumentation — also contains more than an indication that they'll continue to produce something worth listening to.

The Four Be Two's as a band take things very seriously indeed. I can recall seeing Jimmy Lyon at parties persuading me to travel on to the next date of their abortive Scottish tour to see how good they really were. I'd caught their Glasgow show — riddled with PA problems and Upstarts aggravation — and delivered my four letter verdict back at the hotel. He was anxious for the chance to prove they could do better.

The band are led by Jimmy Lyon, brother of punk rock supporter Johnny Rotten... and so it goes.

So the band are led by Jimmy Lyon, brother of punk rock supporter Johnny Rotten, yet they make good records — and already have done.
THE NATURE OF THE BEAST
THE NEW ALBUM FROM APRIL WINE

APRIL WINE
THE NATURE OF THE BEAST TOUR 1981
Tuesday 13th BRADFORD St Georges Hall
Wednesday 14th BIRMINGHAM Odeon
Thursday 15th DERBY Assembly Rooms
Saturday 17th SHEFFIELD City Hall
Sunday 18th LIVERPOOL Empire
Monday 19th NEWCASTLE City Hall
Tuesday 20th EDINBURGH Odeon
Wednesday 21st MANCHESTER Apollo
Sunday 25th SOUTHAMPTON Gaumont
Monday 26th BRISTOL Colston Hall
Tuesday 27th HAMMERSMITH Odeon
**SOMETHING IN THE AIR**

PHIL COLLINS: 'In The Air Tonight' (CBS). Young Phil has produced this year's THE CLASH: 'Hullsville UK' (CBS). I first heard this album back in 1981. In between hate the Clash, I hate their petty Umberling up to the next Genesis album. I don't know with the soft heart of a two week old marshmallow, how to slide through these precious moments of quizzical charm. He hasn't picked up leftovers from the Genesis is gr. He's not until the silence is broken by Phil deftly leaping over to the drum stool. This single is in the same league as Peter Gabriel and attempts at playing politics. I have overgrown little pink kids who should know better, playing with fire. Sandinista guerillas be damned! Can you really imagine the Clash doing something practical and changing around the jungle with machine guns? Hell hah. But on this single, this could theme be explained. Let's forget about everything which didn't actually rub the wrong way with me. I like the tune you see, there's probably a message in there somewhere but I don't like the lyric. Imagine Sandinista guerillas sitting round the campfire after a hard day's village and having a singalong with 'Judy in Disgrace' and 'Higher and Higher'. This just can't lose.

JOHN LENNON: 'Woman' (Getterm). For my money the best track off the 'Double Fantasy' album Sentimental Lennon, as I think he should be best.

PAUL SIMON: 'Oh Mardon' (Warner). Simon's a bit of a boring old sod judging these days. More introspection and morbid self-examination that he seems to be trinking it over and over again. More morbid Simon, but his repetition is big enough to carry him through it.

CLIFF RICHARD: 'A Little in Love' (EMI). Again this is going to be a muck motor (muck motor). Can you really imagine the Clash doing something practical and changing around the jungle with machine guns? Hell hah. But on this single, this could theme be explained. Let's forget about everything which didn't actually rub the wrong way with me. I like the tune you see, there's probably a message in there somewhere but I don't like the lyric. Imagine Sandinista guerillas sitting round the campfire after a hard day's village and having a singalong with 'Judy in Disgrace' and 'Higher and Higher'. This just can't lose.

CLIFF's in again. Again he will be tripping off but that boyish face with laugh at them all. Cliff knows where he's going and he always will. Another faultless exercise in producing a clean single.

DIANA ROSS: 'It's My Turn' (Motown). Carol Bayer Sager alias Reniabeal Woman was the brains behind this. She's tossed up a glossy dollop of dough but dear Diana makes it sound very credible. Taken from wintry movie of the same name starring Breakfast. Michael Kirk and somebody else, an all American couple. Get out your handkerchief.

GILBERT O'SULLIVAN: 'Hello It's Goodbye' (CBS). To think this is the man who was the genius behind 'Nothing But Love'. Gilbert seems to be keeping his talents pretty well hidden lately. So hidden, that maybe he won't be able to find them again.

THE REGENTS: 'Just A Little' (Atco). For reasons I can't fully explain, this song sounds like Al Stewart with the backing track to the Flash Gordon movie. A surprising if bizarre combination, but the energy dissipates quickly and it disappears up its own backside.
URIAH HEEP: 'Think It Over' (Bronze). Old stagers still with a kick or two up their sleeves. An unapologetic flood of melodica, 'brass' firing, some of the vocals a little bit of a chorus. Keep it up and shout 'em down in their first really serious singles chart potential for many years.

MANNED MANN'S EARTHBOUND: 'For You' (Bronze). Springsteen. And nothing else. Doors and the Monk88. (The mind Polydor, stop indulging yourselves. STOP IT. It's not much. But as I've said before they are so many others like them around SORRY.

THE VON TRAP FAMILY: 'No Reflections' (Wormtown). Jesus who? an ugly bunch. They'll make Ronnie i.e. Look 'endemic. Er what a luff taking their names from the family in the 'Sound of Music'. Three tracks nothing to Magnelli and Jill who are now married with two kids. space.

IVAN MILLER: 'Think Better, Think More'. (Bronze). Another year and another fresh crop of hit-songsmiths is upon us. Demming, Stay level and content with all the clothes you wear in normal. But as I've said before there are so many others like them around SORRY.

THE NURSES: 'Love for Again' (Teen A Teeners) — and it appears as if was recorded in a hospital ward. Authors, an imitation of the Doobies and the Monkees. (The mind fancies — Ed, 'utilise a promising combination and in a garage way I like it — but next time do things more professionally.

DEBRINGER: 'Direct Line' (Dior). Another year and another fresh crop of hit-songsmiths is upon us. Demming, Stay level and content with all the clothes you wear in normal. But as I've said before there are so many others like them around SORRY.

CHR 1: We can’t remember where. It reckons

APRIL WINE: ‘Nature Of The Beast’ (Capitol E.S.T. 12125)

PETER CRIS: ‘Out of Control’ (Mercury 6392 065)

UFO: ‘The Wild The Willing And The Innocent’ (Chrysalis CHR 1935)

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PHIL COLLINS
FIRST SOLO
SINGLE
IN THE AIR
TONIGHT

OUT NOW ON
VIRGIN RECORDS

INCLUDES A 12 PAGE CARTOON BOOKLET,
"THE LIFE AND TIMES OF PHIL COLLINS"
BY CLIVE COLLINS
BILLY'S BOYS GET THE GREEN LIGHT

GEN X: 'Kiss me Deadly' (Chrysalis CR 8017)

By Mike Nichols

As a matter of fact they're back! Not before time, either, but with a thousand other albums being checked out of the store, the wait has been worthwhile. For GEN X (not the abbreviations,包装 Lincoln who made many attempts to get the band together) are back! For they're back with a bang and a bit of a two-fisted, in-your-face attitude.

'Unpredictable' works fine for a tune written by a guitar who was a bit too quick for their own good. In between are a host of tracks that bear an unmistakably flabby sixties feel and guitar breaks. They've learned from their mistakes and are in the face of a punning pop schedule.

'Gen X: Photograph' is a great rock album that isn't too hard to find. Their career hasn't been marred by excessive advance and promotion, but they have their African roots, and they know it, too. They're back! And they're back! The band's due to release a new album soon.

'Hang On For Your Life' is the first track. And it's, well, hang on. It just isn't that great. 'Where's The Party?' is a solid opener, however, and with the hit singles 'I'm In Love With You', 'I'm Gonna Love You More', and 'Anytime', the band has learned from their mistakes and is in the face of a punning pop schedule.

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'Better Than The Rest' is a great rock album that isn't too hard to find. Their career hasn't been marred by excessive advance and promotion, but they have their African roots, and they know it, too. They're back! And they're back! The band's due to release a new album soon.

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NEW 12 INCH SINGLE (CHS 12.2485)
RAPTURE
BW
LIVE IT UP SPECIAL DISCO MIX
7 INCH VERSION (CHS 2485)
RAPTURE
BW
WALK LIKE ME
TAKE FROM THE ALBUM

ALTO AMERICAN COL. 1246

Chrysalis
THE NEWSPAPER: Record Mirror, January 17, 1981

GENERAL AND MAJOR OR TERRY AND JERRY OF THE SPECIALS: WOULD YOU BELIEVE THAT THESE TWO HAVE THE SAME BODILY FUNCTIONS AS YOU AND I?

BY MIKE GARDNER

JERRY

It was great fun, though. Each night the promoter would come up to the stage and give them all the same speech: "Can't blame them, really. They're just POOR.IDS!"

I was disappointed after various sessions with the City slickers. I didn't mean that much, but it was only a label, so if they fell unhappy it was no good trying to give them ideas.

On the other hand he feels the label's role as a flourishing pad for new acts has been most satisfactory and is pleased with the success of the likes of The Beat and Madness.

The Specials are about to embark on a second tour which includes dates with The Clash, The Selecter and others.

The group's eccentric style of stagecraft, the band's intense energy and the fact that they have never been presented in any of the major cities has given the group a reputation which is now beginning to rub off on some of the other bands.

TERRY

It's not a put-down of drinking, he continues, "after all, that's my stand. It's not a question of what you do, but how you do it. People, it seems, have to make their own decisions and take their own chances."

Hardly surprising that most people who participate in this type of activity are not upset by the song's title. "It's just the easiest message to get across."
IS IT ME?

I'M SUFFERING from a rather severe sexual problem. Over the past year I've been out with two different girls, and in both cases have been unable to have sexual intercourse properly.

My penis feels its erection before I begin intercourse and then I can't enter the vagina, I believe. I may be wrong and that the problem is of a psychological or physical nature. My immediate concern is what I can do about it. What can I go to be helped with in this problem? What sort of places, including my family doctor, could help? Is this a viable or not? My current girlfriend is planning with me.

Mark, Manchester

* Impotence can be defined as the inability to have an erection or ejaculate however much you want to. As you're unable to achieve an erection, you're not impotent. But your problem in the past has been to sustain the initial momentum.

This experience may be just the result of a seldom case of self-denying nervousness, it's not unusual to face an erection at all hours when you first attempt intercourse and an unsuccessful first attempt can give your self-confidence the kind of knock that will lead to a repetition of the pattern unless you have hope in breaking it.

Talk to an understanding and supportive girlfriend, you're already halfway there with the problem. Talk it over with her. It's possible you both may be able to work through this temporary setback together.

without seeking specialist therapy or counselling. Alternatively, you may both decide to consult a psycho-sexual therapist, not such as penile as it sounds.

If you want to take specialist advice there are several courses of action open to you both. Your GP can refer you to a counsellor without the need for an explanation of the full details.

Simply ask. Alternatively, you can both make an appointment with a therapist at your nearest Family Planning Centre. Or you could write for an appointment and discuss consultation at the same time.

Or you can ask your GP or a medical officer at the Centre to refer you to a counsellor at the Sexual Dysfunction Clinic, Withington Hospital, Neill Lane, Withington, Manchester M20 2BL. (Tel: 01-436 3503). Ring or write for an appointment, and discuss consultation at the same time.

Older Woman

I'M THE only boy Junior working in a London address salon, so I'm very popular with the lady customers, I really feel something for one called Rolf, he's quite old and in his late twenties or early thirties. He's very nice and he's very wealthy. We go on very well, and he has my heart in tow.

I think she could be the one to give me the love and care that I didn't have from my parents. She doesn't have any children, I do know that.

Should I ask her out for a drink? Someone at work says she likes me. There must be something there, what should I do?

Nat, London

* What you really need is a good customer relationship with your woman, and there's no reason to suppose Rolf ever needs to anything more than a mutual support within the confines of the hairdressing salon. Easy as you may find it to talk with her, you must accept that your attention, ever-listening ear andability are probably more safety and paid for, all part of the service. Her regular appointment with the service provider is just a tiny part of his life. A pleasant bit, partly a mixed one. She returns to her husband and outside interests, feeling better for it, and you can play out the twist until the next time.

The only young male in a senior or otherwise populated by witness, of course you're bound to be popular, as an additional bonus to the star treatment. But if you're crossing the reaches of the role you're expected to play, you could be in for a big surprise. Any approach might be even simpler as an extension of the modest hot, roller fantasy, and you're not yet to be treated too seriously. You can meet plenty of older women outside of work.

Taller Pills

Are there any pills I can take to make me grow taller? I'm 7 now and I feel I could use an extra couple of inches. I'm really starting to annoy myself, as most of my friends are taller than I am.

Alan, London

* There's no magic formula around to add inches to your height. Once you've stopped growing in your mid 20s to late teens, that's it! But why worry? Height counts for more than mere height and there are plenty of successful shorties around to prove the point. Study around to prove the point. Size doesn't matter.

**LADY MATTIS**

NEW SINGLE

CHEATED

c/w THIRTY PIECES OF SILVER

FREE LIVE SINGLE

IN GATEFOLD SLEEVE

IN GATEFOLD SLEEVE

FLIRTING WITH SUICIDE

RECORDED LIVE AT THE MARQUEE

SINGING IN THE STREETS

FAN KLB KORNER

FAN KLB KORNER

LILLY'S a few more fan clubs and in-store appearances for you. If you want a signed and stamp-booked version of your favourite acts, drop a stamped addressed envelope to us mentioning which ones you want and we'll forward to you.

THE BEAT: c/o Marilyn Hedgerose, 32 Blease Street, Birmingham Nl. COX: c/o FAN KLB, 55 Park St, Birmingham Nl.

THE QUIREBOYS: c/o WFP, 10-12 Bartons Road, Birmingham Nl.

INSTRUMENTAL TOWN RATS: 35 Shaver Street, London Wl. 0207


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WOLVERHAMPTON WONDERER

I live in a very boring town where the nightlife and parties are limited. There's nothing much to do here except for staying home and watching TV. I do occasionally go out with my friends, but we usually end up at a local bar or restaurant. It's not very exciting.

NO TIME

I was going to write a long, passion-filled letter about how much I love the Police and how they are the best band on earth, but I just don't have time. I'm always busy with work and other commitments, and I often feel like I'm living in the wrong town.

MISS BOLSHIE

I'm not exactly sure what London's like, but I know it's a big and bustling city. I've heard stories about all the great things to see and do there, and I'm planning to visit someday. In the meantime, I'll just have to enjoy the music of the Police.

THE IATE SHEARLAW

I hate John Shearlaw. I find his music to be insufferable and his lyrics to be nonsensical. I can't stand his voice, and I find his songs to be unlistenable. He's a terrible musician, and I won't be wasting any more of my time on his crap.

OBSCURED BY TENT-POLES

The organizational incompetence and disgusting treatment of the fans at the Police concert on Tooting Bec Common composes me to put pen to paper. We queued for hours in the rain to buy our tickets — fair enough. We were told that the mud was too thick for our boots, and we were instructed to bring our umbrellas. We waited for hours in the rain to be admitted. I'm not sure what the Police see in this, but I know it was a terrible experience. We were left standing in the mud, soaking wet, and frustrated.

SOS FROM SA

We just don't know how to express our feelings for the Police; they are the best band on the planet. We are deeply saddened by the news of their split. We have purchased every record they have released, and we are now left with nothing but memories.

ON THE BRINK

I am on the brink of sanity and you can't care. In 1981 I went to see the Police in concert and was thoroughly disappointed. I couldn't understand the lyrics, and the music didn't move me. I was left feeling disappointed and underwhelmed.

BOOMERANG

For four months I have read Sounds, but I can't stand it. I'm tired of the same old stories, and I'm getting tired of the same old music. I think it's time for a change.

STAMP

I can't remember if I put a stamp on this letter. I'm not sure. I'll just have to trust that it got there.

MISS BOLSHIE

I'm not sure if this is the right section for this, but I think it's important to point out that the Police are one of the greatest bands of all time. Their music is timeless, and their influence is still felt today.

I HATE SHEARLAW

I hate John Shearlaw. I find his music to be insufferable and his lyrics to be nonsensical. I can't stand his voice, and I find his songs to be unlistenable. He's a terrible musician, and I won't be wasting any more of my time on his crap.

Yours sincerely,

[Signature]

[Date]

[Location]
NOW RIO is definitely my idea of a tasty chick. Trouble is — she don't think I'm sophisticated enough."

Dean Eugene, lead guitarist with Rio and The Robots is talking to me in a pub in Hammersmith. Rio herself has just slipped off to the ladies room, and Dean has taken the opportunity of her brief absence to confide his innermost feelings to me.

"Rio's travelled all over the world. She's been to Paris, London, New York. Me, I never had no proper education or exciting life."

"Do I detect a tear rolling towards my beer glass?" says Dean. "Or is it just a trick or the light created by the position of his tongue in the side of his cheek?" "I've got going for me is my incredible charm and good looks," says Dean. "The chandelier featured break into a wide grin."

"Rio and The Robots are beginning to attract attention. They have been together for ten months, and although they've yet to secure a recording contract, at least three major record companies are showing more than a passing interest in the group, and they already have an impressively full date idea for the New Year."

"Comparisons with Blondie already abound in what little press they've had, so let's make it clear that they're not a washed-out version of Blondie, they're a western twist on the Blondie sound, but they have their own ideas."

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"Rio's travelled all over the world. She's been to Paris, London, New York. Me, I never had no proper education or exciting life."

"But beyond that, she's a girl with a real personality — the real sex symbol of this band," says Dean. "Gaylord is the new girl in the band, and he's not a bad looking fellow. His ideas for the show are very simple — he likes being up front and drumming his way through the set."

"Rio is the only one of the group who's interested in the audience, and they are a kind of combination which is very simple to communicate and entertain."

"I think the similarities are superficial. Blondie always gives me a rise, but I don't think Nick at all."

="DANCING WITH MYSELF * "UNTUCHABLES"

(SPECIAL 4 TRACK 12 INCH)

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HOW WINWOOD WON

Virginia Turbett

STEVE WINWOOD will be 33 on May 12 this year. And lots of other people will make that age during 1981 but few will be able to draw on a career that is rich with achievement, overspillng with quality artefacts and still be able to give notice that the talent has been barely tapped.

Steve Winwood was a prodigy at the tender age of 13 playing in pubs, able to play piano, organ, bass, guitar and sing with one of the most melodic of whilst boy voices, stamped in Ray Charles. His father played in a choice band and so access to instruments was not going to be a barrier in the flowering of the Winwood talent.

“We had the inevitable piano in the front room and I used to print on that. My father played in a band but he also played bass and drums a bit and so those instruments were always lying around.

“The first instrument I had when I was young was a beautiful banjo which I promptly broke out and played cricket with and presented it to smoothines at the age of four or five.”

Then I was encouraged to play the clarinet. The age of 13 the usual used to put the off, it used to grate on my nerves and gave that up, and put down tunes on the piano.”

His brother Muff now the manager of the Uni. ASD department at GSB Records, led him to taking up the guitar and the popular music of Benny Goodman, Artie Shaw and Tommy Dorsey was an initial influence. It wasn’t long before the two of them were playing various clubs, mainly in and out.

Though they never had a record player or a TV, they were exposed to everything and produced a lot of manner. The title track for the film, “Here We Go Round The Mulberry Bush” was one of the first things they wrote.

It wasn’t long before they were able to see a film and that was the kind of thing, and the idea of the collaboration, he left after a year but during that year we had some great moments. The first Traffic albums, Mr Fantasy and Traffic, established the reputation as being far more than Stevie Winwood’s backing band but Mason’s talent for light melody was all added to the other Brothers band members for jazz oriented compositions and it left after the completion of each album. After the second they called it a day.

Winwood then drifted into Blind Faith, the first supergroup, with Eric Clapton and Ginger Baker from the recently departed Cream and Rick Grech of Family on bass. Blind Faith represented a time when the business had some of its innocence and became the pursuit of those things we had kind of scenario, not even in a derogatory way but it wasn’t successful. It seemed that the nerve in reconnection because they were glam so they are to be quiet honest I wasn’t that keen on the idea of it, I didn’t think that it was a commercially formatted band. I should point out that the lyrics were more Mavly’s who never collaborated.

“Pimpin’ was a box song about a girl going on holiday and having a lover and that was the kind of thing. I thought we should be doing. The title track for the film, “Here We Go Round The Mulberry Bush” was the first thing we wrote. The title track for the film, “Here We Go Round The Mulberry Bush” was the first thing we wrote.

It was a new track. It wasn’t done. When someone had a certain amount of success you didn’t stop and do something else you cashed in on what was successful.

We stopped listening to music. We used to listen to the whole spectrum of the music we could be exposed to everything and produce something that was we.

After six months of writing they produced three songs in the last six months of the nearly era of 1966. All three of which seemed to hit the pulse of that time with an unusual accuracy, I was in with Mason and I had no problem. At that age (13) you get something in your head and you go to get it.

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The Something he had to do tow him and his cohorts Mason, Colley and Wood, to the Burlesque in country to Aston Friends or ‘Get it together in the country’. (Ruth Ed)

It was a marketing premise that seemed to me to be a way people would say ‘I went there and never knew that was there’ and it seemed like that.

Using the Leslie Prophet they had gathered from the 1960s appearances they managed to get a recording contract, with a line-up that had been on ‘on interpretations of the band with Pete and Muff being five years my senior and Spencer slightly older. The crunch came when I met the guys who I would later start Traffic with.

“By this time there was a clique and a certain kind of scenario, not even in a derogatory way but it wasn’t successful. It seemed that the nerve in reconnection because they were glam so they are to be quiet honest I wasn’t that keen on the idea of it, I didn’t think that it was a commercially formatted band. I should point out that the lyrics were more Mavly’s who never collaborated.

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money. But was Blind Faith an accountant's band, looking better on paper than a musical fusion?

"As soon as we made the fusion we became an accountant's band. It seemed too obvious to others, I'd played with them before and so it seemed very natural.

The band reflected the shift in audience attention from the collective to individual members of bands.

"People appreciated it on the participants' past merits and it was impossible for us to be judged as a group of musicians. I liked the people but there wasn't the carefree juvenile thing on the road like with Traffic. There were huge sums of money floating around. But the break up was elementary. It was disturbing not to be judged on your merits. Afterwards I left I was being made to feel I was a spent force but it was a mistake rather than a failing."

Winwood then embarked on a solo project in 1970 but hit some problems and called for Chris Wood and Jim Capaldi to help out and together they became Traffic again and started their most successful phase. Traffic quickly became one of the most successful bands of the era combining artistic growth with a deserved critical and financial acclaim. After another six albums, among them "Fusion", eachalbum and more success Winwood forced the end of the outfit. He wanted to seek new challenges in writing and production and felt that Traffic was a restriction on those ambitions.

He became a musical nomad, working with the diverse likes of Stevie Winwood of Eric Clapton, the banks, and the Fania All-Stars. John Martyn and countless other sessions. Then in 1977 he released his first solo album, "Winwood" to many critical plaudits. But he felt out of touch at the age of 35 with the sudden surge of energy that the new wave had brought with it.

"I did question what I was doing at the time. I don't think it's a good idea to work with the wind. I felt that a lot of things that were happening at that time and in my life were too much. There's still good albums and bad records and I still feel the same way."

"In 1979-80 it's even more healthy. People are buying less records and they've become more choosy. The recession can do nothing but help the industry and improve the quality. People will buy and listen and be more discerning."

THREE and a half years later Steve Winwood releases only his second solo album "Arc Of A Diver". The majority of the time in between he spent building his studio at his 50 acres farm in the Gloucestershire countryside. The same which concentrating on sheep and beef, could allow this with the help of a local farmer. He also trains dogs as a form of non musical exercise. But the studio has been a severe drain on his resources which has meant that he has sold instruments and loosened his passion for Ferrari's. Even so the life of a country gentleman seems dysonic.

The only dysonic part of my life is the studio and being able to record ideas without looking studio time and all the other problems.

"It's probably the most meaningful record I've done. It's been the most local experience of any record I've made. It's a long process learning to make records.

"I've followed this album through different stages of writing and playing the material to the final editing of the master. Though it seems I've taken three years to make a new album it has only taken six or seven months.

Winwood has always claimed to have problems with writing lyrics and he brought in lyric-specialist Will Jennings, best known for his work with Steely Dan and the Beatles. By that time Winwood's "Streetlife and One Day I'll Fly Away", to help out.

Winwood is now planning to put a band together and make another album before setting off on a world tour. He has completed "Another Day" and "Living for the City" and is working on "Close to You". He has also had his talent under a veil and is now at work on what he hopes will be the first serious solo album that will closely draw more interest to it.

"In a way I'm a musician, making records is a lot of trickery. If I had done any other job I would have noticed that I had started to repeat myself which is bad for a job special. This trick is in knowing where your strengths are and..."

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

THURSDAY

JANUARY 15

\[\text{Time} \quad \text{Event} \quad \text{Venue} \]

2:10 PM

Roxy Music

Brixton Academy

There's more than a taste of female domination on the gig circuit too, as TOTAL WILLOK opens its first tour for four months in Brixton. This is the band's first London date after playing at the end of the year (see next week's issue), and the venue has been chosen to ensure a good crowd. The gig is supported by THE LEOPARD'S AND THE LION'S HEART.

FRIDAY

JANUARY 16

\[\text{Time} \quad \text{Event} \quad \text{Venue} \]

11:00 PM

Toyah

Odeon, Oxford Street

IT'S RECOVERY week for music biz operators as BLACK SABBATH read for their scheduled 15-talent spring line-up, including three weeks late as a result of the latest round of strikes. Diana Ross and the Supremes are also among the line-up.

LONDON

Wednesday, January 16

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LONDON

SUNDAY

Roxy Music

Brixton Academy

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SUNDAY
JANUARY 21

BANBURY, Town Hall, Liberty Studios

SUNDAY
JANUARY 18

BANBURY, Town Hall, Liberty Studios
Reviewer finds Holy Grail shock

BY ALAN ENTWISTLE

The Warehouse, Preston

Despite sound problems Pylon played an almost flawless set. Bassist Michael Lachowski produced interesting harmonics that were taken up by Curtis Crowe's wiry, offbeat drumming and chopped into form by the raw edge of Randy Beatty's acidic guitar. Vanessa Ellison could then weave her soaring vocals through this wall of sound and create rock music that's heavy but never metallic. Recent title, "Working Is No Problem!" and "Stop It!" are all examples of Pylon at their best. And when Vanessa takes a rest during the instrumental, 'Weather Radio', the remaining three quarters of the band are able to take their music even further. But Pylon still need time.

They're still developing a sound. And although they're getting close to achieving this, some of their material - "Light On My Heart", for instance - is still too loose. Pylon haven't yet fully hitched.

THE PASSAGE/CRISPY AMBULANCE/THE CRAVATS/BASEMENT 5

ICA, London

By Gordon Sharpton

The WILD, the wonderful and the weird all combined to make another week of entertainment at London's nearest venue to Buckingham Palace. The quality of the exhibitions varied from excellent to awful, with the latter occasionally being sandwiched in the passage on which I shall waste no more space.

Drizzy Ambulance, however, did a lot to restore my faith in thePyton's abilities as a talent scout. These new Factory signings are as unpredictable as the fall but much more devastating. Most of their songs bounce along with the angular rhythm of Delta 5 without being so intense. The Basement 5 are perhaps the worst live band I've ever seen in a long time and this impression is heightened by the fact that their records are good. My impression hasn't changed after this gig as they

THE KICKS

Crystal Palace Hotel, London

By Alan Smith

Students, skints, old Nappies, young Nippers and just about every ethnic type between. The entire population of South London seemed to be whisked from their cricket to this, the premier night spot.

God knows what would have happened if this low grade gig had been well publicised. Even after all this time, it's rare that you encounter a band that's so bad you can't find a Lindsifarne or a Bay City Rollers. You just walk through the door and grab the game by the throat. Of course, the tour de force on this night was the Kicks, with their screeching guitar, driving bass and drumming that had the audience on their feet. Their repertoire has been changed down the years, they're still the kids who refuse to grow up. But the sense of unashamed fun and devotion to live appearances is ever-present.

OUT OF THE CLOSET AGAIN

LINDISFARNE

By Mark Cooper

Crystal Palace Hotel, London

LINDISFARNE, the band that never quite made it, were back in London for a rare gig. The venue was the Crystal Palace Hotel, and the band was in fine form.

The setlist included some of their best-known songs, including "Wild Violet" and "Lady's In Love With You". But the highlight of the night was "The Road To头条", which had the audience singing along.

Without a doubt, LINDISFARNE is still one of the best bands on the circuit. Their music is timeless, and their popularity continues to grow. If you haven't seen them live yet, make sure you do.
THE FLATBACKERS
Middlesex Hospital, London
By Malcolm Dome
Don't be surprised if this year's
STANDARDS / TABERNACLE
The Tabernacle, London
By Philip Hall
AERIAL AFFECT
101 Club, London
SOUND VENDORS / MARK
THE FLATBACKERS
Lucy Dray
SPECIALS COP IT
SPECIALS MEMBERS

The group stopped playing when the

They did it again
... and again and again

LUCY DRAY

FLATBACKERS' Lucy Dray

and wore their newly created

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Middlesex Hospital, London
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UK NEWIES

Nico Donelty: "To Prove My Love" (CBS 52846, 1981). A welcome return from the singer-songwriter, now available on vinyl for the first time. "To Prove My Love" is a lovely ballad with a strong chorus and a memorable melody. The track has a smooth sound and is sure to please fans of Donelty's previous work.

Kathleen Byron: "Love Me Again" (CBS 52847, 1981). A beautiful ballad with a soulful vocal performance. The track features a rich orchestral arrangement and a strong melody that will stay with you long after the song ends.

James McVinnie: "Dancing in the Street" (CBS 52848, 1981). A powerful and passionate performance that captures the spirit of the original Motown classic. The track has a driving beat and a soulful vocal delivery that will have you dancing in your seat.

IMPORTS

KATASZMOROSA MOWPIN: "Birds Eye View" (The C U L T 1, 1981). A hard-hitting rock song with a powerful guitar riff and a strong vocal performance. The track features a driving beat and a catchy melody that will have you singing along.

BREAKERS

SLAVY: "Watching You (Atlantic 10487, 1981). A rocking and soulful performance that will have you tapping your feet and swaying to the beat. The track features a driving guitar riff and a strong vocal delivery that will have you singing along.

REUNION

SHAKAPhone: "This is the Sound of the Shack" (CBS 52849, 1981). A memorable ballad with a powerful vocal performance and a driving rhythm section. The track features a driving beat and a catchy melody that will have you humming along.

DISCO DATES

THURSDAY (F 19 Dec): "The Shack" (CBS 52850, 1981). A driving and soulful performance that will have you dancing in your seat. The track features a powerful guitar riff and a strong vocal delivery that will have you singing along.

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That somebody’s been picking on my cherry tree
Don’t want this whole nobody nobody nobody
But I hear tell someone’s been doing round in my oak

Chorus
And I ain’t gonna stand for itbaby
And I ain’t gonna stand for itbaby
And I ain’t gonna stand for itbaby

And I ain’t gonna stand for itbaby
And I ain’t gonna stand for itbaby

And I ain’t gonna stand for itbaby
And I ain’t gonna stand for itbaby

And I ain’t gonna stand for itbaby
And I ain’t gonna stand for itbaby

She had a horror of rooms she was tired you can’t hide tear
And when I looked in her eyes they were blue but nobody home
She couldn’t been a killer if she didn’t walk the way she do
She’d opened stranger doors that we’d never close again

She began to wall jealousies screams
Waiting at the lights know what I mean.

Scary monsters supercreeps keep running running scared
Scary monsters supercreeps keep running running scared,

She asked me to stay and I slide her room
She asked for my love and I gave her a dangerous mind
Now she’s stupid in the street, and she can’t socialise
I love the little girl and I love her till the day she dies.

Jimmy’s guitar sound jealousies scream
Waiting at the lights know what I mean.

Scary monsters supercreeps keep running running scared
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