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W E W E

Edited by ROBIN SMITH



THE PLASMATICS, America's most outrageous band, will be playing a series of European dates in January, but it's still not known whether they will be playing any British gigs. The band were due to play at the Hammersmith Odeon last year, but were forced to cancel the show after council officials were worried about their explosive stage act.

The European dates which start at Rome Piper Club on January 29 and end at Berlin Metropol on February 12 will be the band's first outside of America. Apparently the band won't be destroying any cars on stage but lead singer Wendy O Williams has promised an all new stage show with plenty of surprises.

MO-DETTES MOVE

THE MO-DETTES commence a short series of dates this month. Those so far confirmed are: Oxford Scamps January 19, Cheltenham Eves 20, London Marquee 21, North London Polytechnic 23, London Crystal Palace Hotel 24, York University 30, Middlesbrough Rock Garden 31.

The Mo-dettes also join Spizz and cohorts with an Advisory Service for Squatters at London City University on January 29.

UNDERTONES TO EMI

THE UNDERTONES look set to sign a worldwide contract with EMI, following their split with Sire Records at the end of last year.

Feargal Sharkey has been in London having close meetings with the company, and it is rumoured that the Undertones will sign a deal similar to that of Dexy's Midnight Runners, where they can set up their own label which is licensed to EMI.

This would mean that a new album featuring material previewed on their last tour — would probably be released at the end of February.

PLENTY OF ECHO

ECHO AND the Bunnymen say they have received 3000 applications for 400 passes for their mystery gig in the Peak District on Saturday. Because of this they're planning similar types of gigs later in the year and they're keeping the applications until they put on some more concerts.

LAMBRETTAS LOSE

THE LAMBRETTAS have parted company with their drummer Paul Wincer. Temporarily they'll be using Steve Gray who used to play in Toyah's band. He makes his debut with the Lambrettas when they play Margate Winter Gardens on January 17. The Lambrettas release a new single in mid February, followed by an album and extensive tour.

NO CHEVY/WINE

CHEVY WILL not be supporting April Wine on their tour. Chevy's management say that although they were negotiating to support the band and many adverts billed them to appear with April Wine, they never signed anything. But Chevy will be doing their own club tour in February and will also be featured in a BBC 2 'In Concert' programme to be shown in early February.



IRON MAIDEN: new 'Killers' album

HEAVY HEAVY HEAVY

Rainbow, Gillan, Maiden, Krokus tours

1981 SEES a string of major heavy metal bands taking to the road and releasing new albums. Off and running are Rainbow, Gillan, Iron Maiden, Krokus and Max Webster.

•RAINBOW HAVE now completed their new album 'Difficult To Cure' featuring their new line up. Vocalist Graham Bonnet has been replaced by American vocalist Joe Lynn Turner and drummer Bobby Rondinelli takes over from Cozy Powell. The album, out on February 9, has been produced by Roger Glover.

Meanwhile a single, 'I Surrender' written by Russ Ballard and taken from the album will be released in a full colour bag on January 23. Rainbow are currently in New York preparing for a major American tour which runs from mid February to the end of April. The band play some British dates in June and these are being lined up at the moment.

Former Rainbow drummer Cozy Powell, who is guesting with the Michael Schenker band in America, has signed as a solo artist to Polydor and has recorded some tracks for an album which should be out in the middle of this year.

•GILLAN WILL be back in action this month, releasing a new single followed by a British mini tour in the Spring.

The new single, 'Mutually Assured Destruction', all about the possibility of a nuclear war, will be released on January 30. Assuming that no bombs drop on Britain between now and March, Gillan's dates will be: Bournemouth Winter Gardens March 2, Blackburn King Georges Hall 3, Nottingham Rock City 4, London Rainbow 5, surprise show

somewhere in the north west' 7, Newcastle City Hall 8.

The Gillan show at Newcastle City Hall will be a benefit for Radio Lollipop, a charity which aims to raise money for children in hospital in the Newcastle area.

Starting this month Gillan will also be recording their second album for Virgin followed by extensive tours of Europe and America. Tickets for the British mini tour are on sale now priced £4 and £3. No support band for the shows have been confirmed yet.

•IRON MAIDEN release their new album, 'Killers', in February when they'll also begin a massive tour.

Their new album out on February 9 features 10 tracks produced by Martin Birch and sees the studio debut of new guitarist Adrian Smith — who replaced Dennis Stratton, now with Lionheart.

Tour dates are: Ipswich Gaumont February 17, Norwich University of East Anglia 18, Oxford New Theatre 19, Lancaster University 20, Derby Assembly Rooms 21, Manchester Apollo 22, Hanley Victoria Hall 23, Dunstable Queensway Hall 24, Guildford Civic Hall 25, Bristol Colston Hall 27, Taunton Odeon 28, Bournemouth Winter Gardens March 1, Southampton Gaumont 2, Bradford St Georges Hall 4, Liverpool Royal Court 5, Middlesbrough Town Hall 5, Newcastle City Hall 7, Glasgow Apollo 8, Edinburgh Odeon 9, Sheffield City Hall 10, Birmingham Odeon 12, Cambridge Corn Exchange 13, Blacknell Sports Centre 14, Hammersmith Odeon 15.

This concert tour is only the first leg of 125 dates around the world. At the end of May Maiden will be touring Japan, where they have been voted the best new band in the world.

Tickets for the British shows, priced between £3.50 and £2.50, will go on sale from January 16 — see local press for details. Special guests on the British tour will be French band Trust.

The video, which was recorded at Maiden's Rainbow concert just before Christmas, will be on general release from the beginning of March. •KROKUS, THE Swiss based band begin their biggest tour so far next month. And the group will be releasing a new album, 'Hardware', on February 6, preceded by a special three track single on January 30.

The single, available in a picture bag, contains 'Rock City', 'Mad Racket' and 'Mister '69'.

Tour dates are: Edinburgh Odeon February 20, Glasgow Apollo 21, Middlesbrough Town Hall 22, Manchester Apollo 23, Liverpool Empire 24, Cardiff Sophia Gardens 25, Derby Assembly Rooms 26, Hanley Victoria Hall 27, Sheffield City Hall 28, Reading Top Rank March 1, Birmingham Odeon 2, Wolverhampton Civic Hall 3, Southampton Gaumont 4, Dunstable Queensway Hall 5, Ipswich Gaumont 6, Hammersmith Odeon 7, Bristol Colston Hall 8, Newcastle City Hall 10, Bradford St Georges Hall 11, Leicester De Montfort Hall 12. Most tickets go on sale at box offices at the end of this week, or in early February.

KISS OF DEATH

GEN X release their first album in two years 'Kiss Me Deadly' on January 23. A four track EP will also be released on January 16 with 'Dancing With Myself' and 'Untouchables' from the album, plus 'King Rocker' and a cover version of Gary Glitter's 'Rock On'. The EP will be available in both Tin and 12in.

The band will also be playing three dates in January: Rickmansworth Waters Meet January 22, Nottingham Rock City 23, Birmingham Cedar Ballroom 24.

LASER STYX

STYX RELEASE their new album, 'Paradise Theater', this week. The album is laser etched with a Styx logo around one side and a portrait of two reclining women in period costume. The album is only the second laser etched album to be brought out, the first was Split Enz' 'True Colours'.

'Paradise Theater' is a concept album based on the life and times of an old theatre in Chicago. A single from the album, 'Best Of Times', will be released on the same day and Styx are lining up a British tour for later in the year. Further details are not yet known, but the tour is thought to include at least one night at the Hammersmith Odeon.

STING STARS

STING WILL be starring in the film version 'Of Whistle My Guitar Gently Weeps' a novel written by Paul Breeze.

Sting will play the lead role of Billy, an up and coming guitarist whose career is ruined after he's mugged. The plot revolves around Billy's insatiable thirst for revenge.

Because of Sting's role and the Police's desire to write some new songs, it is thought that the Police will be out of action for at least six months, but there's been no talk of a split. Sting was also rumoured to be taking a part in the new James Bond film and he did make a cameo appearance in a small budget film 'Radio On'.

UPSTARTS ON THE STREETS

THE ANGELIC Upstarts embark on a short January tour with a new single 'Kids On The Streets' released on January 26.

Dates which have been confirmed are: Leamington Spa Royal Centre January 16, Liverpool Brady's (matinee and evening show) 17, Paisley Bungalow Bar 18, 19, Aberdeen Fusion 20, Scarborough Taboo 23, Walsall Town Hall 24, Bradford Tilfany's 29, Bolton Sports Centre 30, Birmingham Digbeth Civic Centre February 7.

More dates are likely to be added.

CLAPTON GIG

ERIC CLAPTON plays a one off gig at the London Rainbow on February 5, before beginning an extensive tour of America.

Stall seats will be taken out of the theatre allowing people to dance freely and all tickets priced £5 are available from the Rainbow box office and all usual agencies.

THE LOOK

THE LOOK: The London based band whose single 'I Am The Beat' is currently climbing the charts, play the following dates: London South Bank January 16, West Runton Pavilion 17, London Marquee 19, London Greyhound 20, Blackpool Norbreck Castle 22, York College 23, Leeds Florde Green Hotel 24, St Neots Priory 25, Port Talbot Troubadour 29, Birmingham Polytechnic 30, Guildford Surrey University 31.

FRANKIE MILLER

FRANKIE MILLER: plays a short series of dates this month before taking a break to work on some new material. Liverpool Warehouse January 15, Hull College of Higher Education 16, London Marquee 17, Port Talbot Troubadour 22, Grimskirk Edgehill College 23, Retford Porterhouse 24.

SLADE

SLADE: added dates: Hanley Victoria Halls February 19, Newcastle Mayfair 20, Sunderland Polytechnic 21, Derby Assembly Rooms 22, Liverpool Empire 23, Reading Top Rank 25, St Austell Cornwall Coliseum 26, Exeter University 27, Cardiff University 28, Lanchester Polytechnic March 2, York University 3, Leeds Polytechnic 4, Manchester Apollo 5, Lancaster University 6, Bradford University 7, Leicester De Montfort Hall 9, Southampton Gaumont 10.

SPLODGENESSABOUTS

SPLODGENESSABOUTS: Woolwich Tramshed January 22.

CUBAN HEELS

CUBAN HEELS: a Glasgow based band who recently released their new single 'Walk On Water' on their own CUBA Libre label, play the following London dates: The Kensington January 21, Dingwalls 23, Moonlight 26, Putney White Lion 27, 101 Club 29.

PATRIK FITZGERALD GROUP

PATRIK FITZGERALD GROUP: High Wycombe College of Higher Education January 21, Bath Motes Club 22, Guildford Surrey University 26, Canterbury Kent University 28, Brighton Concorde Collective 29, London Moonlight 30, London Pied Bull February 3, London Rock Garden 5, Richmond Snoopies 9.

THE TEA SET

THE TEA SET: play a series of dates starting this month before the release of their debut album on Liberty Records. Gigs are: London Dingwalls January 20,

TOUR 3



THE BELLE STARS, (pictured above) a seven piece band with five former members of the *Bodymatchers* — Stella, Sarah-Jane, Penny, Miranda and Judy — and two newcomers Lesley Shone on bass and singer Jenny McKeown, play a series of dates this month; West Norwood Thurlow Arms January 15, London Rock Garden 20, Canterbury College of Art 22, London Greyhound 24, Hope and Anchor 25, London Gossips 26, Stockwell Old Queens Head 30.

Rickmansworth Watersmeet (supporting Gen X) 22, Nottingham Rock City 23, Birmingham Cedar Ballroom 24, London Hope and Anchor February 2, 9, 16 and 23.

TOYAH WILLCOX

TOYAH WILLCOX: has added an extra date to her tour announced in Record Mirror last week — London Lyceum February 22. Coinciding with the tour, Safari Records will be releasing a Toyah EP featuring four tracks recorded with her new band — 'It's A Mystery', 'Warboys', 'Angels And Demons' and 'Revelation'.

CAMEL

CAMEL: added date: Bournemouth Winter Gardens February 28.

FRANKIE VALLI AND THE FOUR SEASONS

FRANKIE VALLI AND THE FOUR SEASONS: the veteran American group whose hits include 'Rag Doll' play a lengthy tour in February. Dates so far confirmed are: St Austell Coliseum February 28, Manchester Apollo March 3, Blackburn

King George's Hall March 4, Poole Arts Centre 6, Windsor Blazers 7, Eastbourne Congress Theatre 8, Doncaster Rotifers 10, Nottingham Rock City 11, Birmingham Odeon 13, London Apollo 14, Lewisham Concert Hall 15.

MATCHBOX

MATCHBOX: will be playing a string of English dates next month after their short Irish tour which was announced last week. Dates are: Reading Hexagon February 6, New Brighton Floral Pavilion Theatre 7, Wakefield Unity Hall 8, Blackburn King George's Hall 11, Nottingham University 13, West Runton Pavilion 14, St Austell Cornwall Coliseum 18, Warrington Parr Hall 19, Aberystwyth Kings Hall 20, Ashington Leisure Centre 21, Redcar Coatham Bowl 22, Bournemouth Winter Gardens 25, Southend Cliffs Pavilion 26. More dates will be added later.

THE CHEATERS

THE CHEATERS: Blackpool Jenks 17, 17 and 18, Warrington Carlton Club 18, North Staffs Polytechnic 21, Manchester Commande SU 23, Preston Warehouse 24, Carlisle Micks Club 28, Workington Matador Club 30, London Rock Garden 31.

THE DECORATORS

THE DECORATORS: who release their second single 'Pendulum And Swings' on the independent Red Linear label in February

play the following dates: Clapham 101 Club January 15, Richmond Snoopies 16, London Moonlight 22, London Clarendon 23, Acton Kings Head 25, London Moonlight February 5, London Clarendon 14, London Moonlight 19. The Decorators' Absent Friends' track will also be featured on a Rockburgh Records compilation album scheduled for late Spring release.

BARRY ANDREWS RESTAURANT FOR DOGS

BARRY ANDREWS RESTAURANT FOR DOGS: following London dates: Hope and Anchor February 15, Moonlight Club 16, Greyhound 17.

THE MECHANICS

THE MECHANICS: who are featured in their own BBC South West show 'The Mechanics Keepin' The Show On The Road' shortly, play the following dates: London Rock Garden January 16, London 101 Club 17, Plymouth Tops 22.

WITCHFYNDE

WITCHFYNDE: Colwyn Bay Pier January 14, Birkenshead Gallery 15, Huddersfield Cloustrax 17, Mansfield Forest Town WML 22, Mallock Darley Dale Northwood Club 23, Blackpool Norbreck Castle 30, Walsall Town Hall 31.

THE HITMEN

THE HITMEN: currently recording new tracks with Roxy Music producer Rhett Davis play the following London dates: Hope and Anchor January 22, Dingwalls 23, South Bank Polytechnic 30, Rock Garden February 6, Egham Royal Holloway College 7, Uxbridge University 11, Bedford College 13.

PRIVATE SECTOR

PRIVATE SECTOR: Winstford Bees Knees January 20, Glossop Surrey Arms 23, Eccles Town Hall February 15, Manchester Portland Bar 19, Ashton The Birch March 11.

THE KLONES

THE KLONES: following London dates Gravesend Red Lion January 13, Stockwell Old Queens Head 17, Moonlight Club 23.

GRACE KENNEDY

GRACE KENNEDY: who releases her new album 'I'm Starting Again' on February 6, preceded by a single of the same name this week, plays the following dates: Croydon Fairfield Hall February 19, Portsmouth Guildhall 21, Bristol Colston Hall 25, Brighton Dome 26, Chatham Central Hall 26 - Cardiff New Theatre March 8. Grace starts her own BBC2 television series on January 26.

RELEASES

- **THE BOOMTOWN Rats** release their new single 'The Elephants' Graveyard' this week. It's taken from their recently released 'Mondo Bongo' album but it's been re-mixed and re-edited. The B side, 'Real Different', has never been available before.
- **MADNESS RELEASE** their seventh single, 'The Return Of Los Palmas 7', on January 16. The B side is the previously unavailable 'That's The Way To Do It'. In 1980 Madness enjoyed 49 weeks of Top 75 chart success.
- **MANCHESTER** based band **The Freshies** have signed to MCA and are re-releasing their current single after changing its title. The single has been changed from 'I'm In Love With The Girl On The Manchester Virgin Megastore Check Out Desk' to 'I'm In Love With The Girl On A Certain Manchester Megastore Check Out Desk'. They had to do it so that the IBA would give them airplay. The girl in question actually exists and her name is Helen.
- **GRACE JONES**, infamous star of a recent Russell Harby show, releases her new single 'Demolition Man' on February 9. The song was written for Grace by Sting of The Police and

- two versions of the single a 7in and a 12in will be available on the same day. The B side of the 7in is 'Warm Leatherette', while the B side of the 12in is 'Bulshit'. Grace plans to release her new album in March.
- **NOOSHA FOX** releases her new single 'More Than Molecules' this Friday. It's her first release on Earlobe Records — Noosha used to be the lead singer of Fox who clocked up hits in 1975 with 'Only You Can' and 'Imagine You'.
- **VARDIS**, who now won't be touring with Black Sabbath, release their new single, 'Silver Machine', on January 23. It's a re-working of the old Hawkwind track and the band are also rehearsing tracks for a new album, 'The World's Insane'. The band are also hoping to line up some tour dates for the near future.
- **THE VAPORS** release their new single, 'Spiders', on January 26. The B side, 'Galleries For Guns', will not be available on their forthcoming album produced by Dave Tickle of Split Enz fame. The album was recorded in Britain but is being mixed in Los Angeles.

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TOP 60 TOP 60

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1	1 ABBA SUPER TROUPER	4-49	21	17 IAN DURY & THE BLOCKHEADS LAUGHTER	3-99	41	39 LIGHT OF THE WORLD ROUND TRIP	3-99
2	2 JOHN LENNON DOUBLE FANTASY	3-99	22	26 UB 40 SIKING OFF	3-99	42	55 DIANA ROSS DIANA	4-29
3	3 BARRA STREISAND GUILTY	4-29	23	13 ROD STEWART FOOLISH BEHAVIOUR	3-99	43	34 ALAN PARSONS THE TURN OF A FRIENDLY CARD	4-39
4	4 DR. HOOK GREATEST HITS	4-29	24	19 NEIL DIAMOND THE JAZZ SINGER	4-29	44	45 THE POLICE OUTLANDOS D'AMOUR	3-99
5	22 ADAM & THE ANTS KINGS OF THE WILD FRONTIER	3-99	25	ROSE ROYCE GOLDEN TOUCH	3-99	45	35 VARIOUS THE LEGEND OF JESSE JAMES	3-99
6	10 STEVIE WONDER HOTTER THAN JULY	4-29	26	14 STEELY DAN GAUCHO	3-99	46	41 SUPERTRAMP PARIS	5-49
7	6 THE POLICE ZENYATTA MONDATA	3-99	27	25 DIRE STRAITS MAKING MOVIES	3-99	47	47 THE JACKSONS TRIUMPH	3-99
8	THE BOOMTOWN RATS MONDO SONO	3-99	28	32 GEORGE BENSON GIVE ME THE NIGHT	2-99	48	46 VANGELIS SEE YOU LATER	3-99
9	12 MADNESS ABSOLUTELY	3-99	29	20 BAD MANNERS LOONEE TUNES	3-99	49	43 SAXON STRONG ARM OF THE LAW	3-99
10	9 BARRY MANILOW BARRY	4-29	30	21 THE EAGLES LIVE	4-49	50	38 MARTI WEBB WON'T CHANGE PLACES	3-99
11	18 QUEEN FLASH GORDON	3-99	31	29 DR. HOOK RISING	3-99	51	52 TOYAH TOYAH! TOYAH!	3-29
12	8 FLEETWOOD MAC LIVE	4-49	32	27 ORCHESTRAL MANOEUVRES IN THE DARK ORGANISATION	3-99	52	54 THIN LIZZY CHINATOWN	3-99
13	5 THE CLASH SANDINISTA	4-49	33	30 MIKE OLDFIELD GEE	3-99	53	49 MOTORHEAD AGE OF SPADES	3-99
14	16 BRUCE SPRINGSTEEN THE RIVER	5-49	34	31 THE POLICE REGATTA DE BLANC	3-99	54	44 DON WILLIAMS THE VERY BEST OF...	3-99
15	YES YESHADOWS	3-99	35	23 DEEP PURPLE IN CONCERT 70 AND 72	4-79	55	53 TALKING HEADS REMAIN IN LIGHT	3-99
16	24 BARRY MANILOW MANILOW MAGIC	3-99	36	10 JERMAINE JACKSON JERMAINE	3-99	56	42 VISAGE VISAGE	3-99
17	13 STEVE WINWOOD ARC OF A DIVER	3-99	37	40 STATUS QUO JUST SUPPOSIN	3-99	57	48 BETTE MIDLER DIVINE MADNESS	3-99
18	16 ORIGINAL CAST NOT THE NINE-O'CLOCK NEWS	3-99	38	36 KATE BUSH NEVER FOR EVER	4-29	58	50 NEIL YOUNG HAWKS AND DOVES	3-99
19	11 BLONDE AUTOAMERICAN	3-99	39	33 WHITESNAKE LIVE IN THE HEART OF THE CITY	4-79	59	56 WILTON FELDER INHERIT THE WIND	3-99
20	7 THE JAM SOUND AFFECTS	3-99	40	37 HAZEL O'CONNOR SONS AND LOVERS	3-99	60	58 SPYRO GYRA CARNIVAL	3-99

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WHAT TO LOOK NOW



By MARK COOPER

THE MEDIA is currently taking much pains and profit to commemorate the life and murder of John Lennon. There's at least six specials on the news stands and here, the first book, **STRAWBERRY FIELDS FOREVER: JOHN LENNON REMEMBERED** (Bantam £1.75). The book consists of the standard newspaper account of Lennon's murder and a brief 70 page "life" of Lennon. It's described on the back as a "dramatic new biography" which runs through "John Lennon's life, his family, his music and influence on 20th Century thought". Not bad for 94 pages.

The account is tasteful enough and well-written, but that last phrase about "20th Century thought" points to its weakness, namely a tendency to pretension. There's a deal of rather amateur psychologising, particularly a section which purports to explain Lennon's personality and drives in terms of his loss of his mother Julia when he was 14. The explanation is convincing enough but it's also simplistic. The "explanations" offered for Mark Chapman's behaviour are also a trifle wayward. Perhaps the writers would have done better to quote Peter Gabriel's "Family Snapshots" with its lines about "shooting into the light".

The gem here, however, is an interview with John and Yoko conducted by Barbara Graustark of Newsweek in September of this year. John remains the most articulate and interesting interviewee in the history of rock as Penguin's reissue of 'LENNON REMEMBERS: THE ROLLING STONE INTERVIEWS' reminds us. The Newsweek interview continues and completes those long interviews of 1970. What emerges is an intimately honest account of Lennon's struggle with fame.

The Beatles were public property whether the four individuals who made up the group like it or not. These interviews are Lennon's account of his struggle to retain his individuality, his humanity and his

self-possession in the face of a business and a public who desired him to be their puppet and plaything. And Lennon's voice — ceaselessly honest, vulnerable and self-assertive — is a testament to his success. He managed to hold on.

Lennon lived through one of the great public traumas of the sixties, the Beatles. His interviewers constantly remind him that he is a Beatle while he asserts again and again that he is John, half of John and Yoko. Lennon always hated being limited, being told what to think and how to act. He hated school and in the end he hated the Beatles as a myth, hated with a power that was close to love.

Public image. These interviews are an account of a man who is constantly attempting to see through things. "Just gimme some truth", Lennon, more than any of his generation, realised the price of fame. He became private at last and then began "starting over", discovering that through hard work, he had somehow survived a massive trauma, personality intact.

Lennon's interviews show a man becoming human and refusing to be a public image. To become human he reasserts his faith in fundamental rock and roll and offers a critique of the music business that goes down well with anyone familiar with the spirit of 76-77: "The king is always killed by his courtiers, not by his enemies. The king is overfed, overdrugged, overindulged, anything to keep the king tied to his throne. Most people in that position never wake up." He woke up, with much help from Yoko.

Lennon was never able to recapture completely himself from fame, as his murmur shows. He could free himself from it, but he couldn't free his fans. Chapman made Lennon news again, put him back into the headlines. These interviews, with their wit and humanity, remind us of what we have lost. They also cancel Chapman's attempt to make Lennon and himself party to the false god, Fame. Lennon belonged to himself and to Yoko.

CreAture FeAture



Dear sir,
I was going through my photograph file the other day when I came across this photograph of the 'thing that ate Long Acre', which, you might agree, bears a more than passing resemblance to Mike Hitchcock's Nickels Nicholls who works for you. The thing described was photographed at the Venue chewing on something rather ugly.

Yours sincerely,
Chris Tarrant
P.S. But looking uglier Tarrant Talent

radio thrill time

BY NEIL TAYLOR

UNLESS YOU go around with your head in a bucket, you'll know that on Radio 1 on Sunday afternoons since August, a rather remarkable programme has been broadcast. It's called B15.

Each week, in B15, ideas from Radio 1 listeners all over the UK are brought together and assembled into a two hour programme hosted by Adrian Love. I've been fortunate enough to have five features broadcast on the air so far, including a series about victims of violence. To date the programme has aired over 200 new ideas of all kinds. It goes out between 3 pm and 5 pm and there's no stuffy discussions to bore you to tears, just people like you presenting their own thoughts.

One of the ideas was from a guy who wrote in saying he thought that hypnotism was a load of bull. So the producers found a hypnotist, brought the disbeliever into the studio, and promptly hypnotised him on air! Then there was Steve Fitzpatrick who thought that music papers were rubbish. So Alf Martin came in to the Beeb to defend his* publication and in the arguments which followed, Alf won hands down. Some of the more zany ideas have included Saxa of The Beat playing a saxophone down a telephone line "live" from the USA.

A whole range of ideas are possible on B15. Do you fancy a bash at broadcasting to millions of people? You don't even have to have a new idea — just something interesting.

One of the co-producers Chris Riley whose idea the programme was in the first place says: "We get

thousands of letters but we're always looking for new ideas. Some people seem to think that the programme is planned months in advance and that they don't stand a dog's chance of getting in. This isn't true. People have written in on more than one occasion on the Thursday and been on the air on the Sunday. It all depends on the idea. Secondly, people think that being a large organisation like the Beeb, the letters we receive go straight in the bin as we haven't time to read them. But every letter is read to see if it can be of use and every letter is acknowledged."

Coming on to the programme also has its bonuses. You get to see behind the scenes at the BBC and meet a few famous people as well — Muhammed Ali, Bev Bevan, Olivia Newton John, Wonder Woman to name a few who've been on. "It isn't Jim'll fix it," says Chris, "but the general idea is just to make a varied, fun, unpredictable and informative programme that comes from your ideas."

All you have to do is dream up an idea on anything at all, and think how you could make it work on radio (eg a live football match in the studio would be a bit tricky!).

If your idea is chosen, you'll be given help in scripting and presenting it. You needn't be nervous as Adrian Love is an expert in guiding people through their piece. Even if you were to dry up completely, he'd rescue you.

Go on, have a bash and drop a line to Studio B15, Radio 1, Broadcasting House, London W1A 4WW.

MOP-TOP MEMORIAL

By Derek Massey

IT CONTINUES to be a hard day's night for those persistent fans still attempting to create a Beatle memorial in Liverpool.

The campaign to raise £40,000 to build a statue in the city centre has

raised just £300 after almost 3 years, and the organisers have been sacked by a city council committee.

Bob Wooler, a former Cavern Club disc jockey and A'an Williams, the Beatles first manager have been refused a further chance to raise the cash. Instead the task goes to Bill

Gates, a businessman and patron of the arts who, for many years, was connected with the Cow and Gate dairy product company.

Alan Williams says he doesn't feel bitter and that his main concern is to see the job done. "It should be a lot easier now; John Lennon's death has awakened interest in the campaign," he said.

"We never got the support from business. EMI are the one's who really let us down; they spend more than £40,000 on a publicity handout, but gave us nothing."

The original sculptor, local man Brian Burgess will lose the commission. Mr Gates is likely to

appoint John Doubleday whose statue of Charlie Chaplin will be erected in Leicester Square in April.

His design is four life-size figures at pavement level so tourists can pose with the fab four. But the city will still have to wait some time for its statue. Mr Doubleday has a full order book for the next two years.

Another Mecca for Beatle hunting tourists opened recently (Jan 5) in Liverpool, despite a shortage of cash.

A group of local fans have started a centre and museum selling Beatle memorabilia with displays of rare photographs, posters and signed record covers. Among the first

visitors were a family from Belgium and members of a Beatles fan club from Holland. With the help of voluntary labour, organisers Liz and Jim Hughes have re-constructed the arches of the Cavern and a huge three-dimensional mural which dominates the museum.

Although the original plan was to raise £5,000 the centre has been opened on a budget of just £1,000. But more money will be needed to buy museum items before they all go to America.

So far the project has been received enthusiastically. After all, incredible as it may seem, it is the first tangible recognition that the Beatles ever came from Liverpool.

private highs



A couple of titillating titbits to warm the hearts and make you forget the bleak midwinter is in order, I think. How about the **Debbie Harry** interview in **Forum** for starters. "When I was younger I was really into one night stands, just fooling around and not bothering to get to know people. After a certain age I wasn't interested anymore."

Still on the theme of disinterest our peroxide thrush claims, "If I do get interested it has to be really just wildly sexual and nothing else. I haven't done anything like that for a long time." Then how about the rivetting, "My degree of satisfaction with sex always varies. Sometimes I'm not interested at all. Sometimes I *must* have it." That's a bit more like it. But she goes and spoils all the fantasies with, "I need somebody who thinks of me as a creature, not necessarily a woman. I've always felt that I was, unfortunately, a woman with a man's brain, a man trapped in a woman's body." Quick nurse, the screens

One woman who isn't as confused about her sexuality is **Dolly Parton** who was challenged by some female mates to do a streak outside the ritzy **Bei Air Hotel** in Hollywood at the betwisting hour of midnight. The dare was once around the hotel or "bust" and our diminutive



Motorhead's Philthy Phil makes a welcome return to the ligging scene complete with neck brace cleverly disguised as a bow tie stuck with gaffa tape. On the left stands the holder of the Jock McDonald Mindless Violence Award for January 1981, Little John of the Lightning Raiders.

Pic by Andy Phillips

songstress provided both for lucky inhabitants of the area.

Bjorn Ulvaeus of **Abba** married 31 year old divorcee **Lena Kallersjo** last week in a double ceremony with his sister **Ava**. While it's understandable that he wanted a quiet wedding he could have at least invited the rest of the band. But did he also have to marry a woman who is the virtual twin of his previous wife **Agnetha**? You're never alone with a clone.

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? Smacked wrists and another party at the same court on January 20 were his just rewards.

Meanwhile in Cambridge **The Specials**, **Terry Hall** and **Jerry Dammers** to be specific, for it was they, were nicked for using words and other behavior likely to cause a breach of the peace. Mind you, how anyone could tell that they were disturbing the peace in *that* row is beyond your simple-minded **Highs Spy**. Both were fined the not exactly minute sum £400 each for trying to keep rival gangs apart. Next time it would be easier and cheaper to let them kill each other, such is justice.

Super sociable **George Harrison** has put up a sign outside the front gate of his **Henley** estate which has

the message "Private Property - Absolutely No Admittance" in 10 languages, including Americanese. What? I hear you ask. How does "Get Your Ass Outta Here" sound to you?

Steve Diggle of the almost legendary and almost forgotten **Buzzcocks** was bitten by a British bulldog, not one of **Barbara Woodhouse's** major successes, and he lost the use of his arm for two days. I was going to use his jolly quip about it being a constitutional bite and he's now feeling that cuts!!! but I'm sure going to think of something better. Maybe not.

You may be sad to hear that our man at the bar (the courts, not the **White Lion**) says that it seems that none of the **Stranglers** will be incarcerated for inciting a riot

charge which they brought back from their French holidays in **Nice**. Worse luck they're about to tour extensively and release yet another opus, appear on your TV screens in **March** in concert, release a single called 'Thrown Away' and allow the cynical ramblings of **Jet Black** on the **Nice** affair to be written in a book called 'Much Ado About Nothing'. It'll only be available through **S.I.S.**, **New Hibernia House**, **Winchester Walk, London SE1 9AG** from next month. C'est la vie!

With **Mark Chapman** pleading not guilty to the charge of killing **John Lennon**, thus ensuring good copy for all newspapers and lots of dough for his lawyer, **New Yorkers** are trying to react against **The Gun**. Their first attempt will be to not have a starting pistol to get the infamous **New York** marathon underway; suggestions as to what they'll use can be quickly forgotten 'cause I'm not interested.

The first **Jock McDonald Mindless Violence Award** of the Year goes to **Little John** of the **Lightning Raiders** who decided to spice the tedious promo gig at the **Venue** for **The Allies** with a bout of wine - spilling over various craniums and attached clothing and bodies. The youngster soon quit after some efficient violence dissipater (a bouncer) gave him the choice between leaving the affair with both arms attached or otherwise. I think the lad made the right decision. Either way he's armless now. (Tsk, tsk - Ed).

Soundman Trevor Griffiths of **The Sweet** found that his black turbo charged **Cortina Estate** had been stolen after the band had played the **Lyceum**. It's the only one in the country and cost £6,500. All very boring I know but there is the little matter of £500 reward for information leading to a recovery. Interested? Then phone either **Handle Artistes** on 01 - 493 9637 or **Bow Street Police Station** on 434 5212, if the car or registration number **REA 866R** should cross your path.

Post modernist funk pugilist **Grace Jones** has co-opted the services of unknown songwriter **Sting** for her new single, the aptly titled 'Demolition Man' which is released on **February 9**.

TREVOR RABIN

Wolf

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Chrysalis

NATURAL BLONDE COLUMN

THIS WEEK has been a traumatic one for moi. Not only am I still walking around like something out of Papillon with my filthy bandage, but it took me an entire day just to fix up next 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 though we'd been attacked by a mad triffid with the excitement. Little did I realise the athletics involved in creating the right look for ei magazine. After arriving in the studio first of all you are faced with all the Cosmopolitan employees who have to check out the session and make sure that your lip stick's in the right place etc. Contrary to popular belief Cosmo girls all don't come from Hampstead and have multiple orgasms every time the photographer coughs. Unfortunately they do all weigh six stone, have long blonde hair and wear Charles Jourdan boots. It can be disconcerting when one is being literally embalmed by the make up artist while you plough your way through a half pound bag of Marks and Sparks' wine gums.

This by the way is in itself no



mean feat when you've four inches of pink lipstick on your choppettes. The photographer's studio used to be a Baptist church, and in the middle of the floor was what was called his pit. At first I didn't know what his pit was, so when he kept muttering about shooting me in the pit I was quite apprehensive as I hadn't even got my rigid put on yet and he was ready to lock me up. After another half an hour — during which my hairdresser's rash spread like the opening stages of leprosy and my face showed up coral on all the pictures — we moved to the actual studio, where there was a charming blue background and I slipped into a frightfully Grecian blue affair, which

as usual made me look like a reject from a Roxy Music sleeve (a single sleeve at that). I was feeling frightfully keen now I didn't have the tiles under my real end. Looking sexy is obviously not as simple as I had previously thought. If you have ever tried lifting your shoulders up, pouting, blowing out, raising one eyebrow and creating cleavage out of a 32 inch bust you'll get a grasp of what was ahead that afternoon. Dexterity is needed to do all these things at once while not giggling or exploding, as you're not meant to look like a semi drowned Gobi fish while gently blowing out. I had a wonderful time, better than weightlifting any day. I then went to

see Flash Gordon, where I worried several ladies selling choc ices by practising my eyebrow raising and some amoudering blowing at the same time as eating a King Cone. En passant Flash Gordon has to be one of the worst films in history — considering it cost as zillions the opening credits looked like they cost about four quid. I was wandering along Covent Garden this afternoon after Alf and I had driven from Newcastle at five in the morning, when I glanced into an art gallery. At first I pondered whether something had been put in the tea I'd had at the Blue Bar, or maybe it was lack of Kippies? 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 Willie painted with black poster paint, 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 artistic-looking people mumbering about realism. I'd have thought he was more concerned with the wind and rain affecting his performance as he wandered around the gallery.

Next week a wonderful new show starts on BBC2, called the Oxford Road Show. Funny enough it's filmed in the Oxford Road in Manchester, entailing a gripping trip from London for the participants every week amid paving football fans being sick into supermarket trolleys. The first show can be seen next Friday and will possibly include moi attempting not to fall off a cat-walk suspended 20 feet in the air while telling the whole world everything they ever wanted to know about Lemmy and numerous other people in the space of two minutes. My talking has speeded up so much in preparation I may sound like the Guinness Toucan 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 scaffolding again.

As I was saying a couple of weeks ago, a friend of mine made a satellite film for Japan of the glorious Nolans and has yet to recover from their trousers. The Nolans I now hear are probably unlikely to recover from the proceedings too quickly themselves. Apparently they were meant to be wiggling around a 50-foot Christmas tree, with a helicopter swooping around overhead giving Japanese viewers views of Ireland that have never been seen before. Unfortunately the helicopter pilot was also mesmerised and swooped rather too much, pushing the tree over onto the Nolans, who — professionals to the bitter end — continued dancing and singing through the shrubbery. So until next week, lots of love PAULA XXXX

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Adam & The Ants

"So unplug the jukebox and do us all a favour that music's lost its taste so try another flavour — 'Antmusic'." (Antmusic)

"A new royal family, a wild nobility. We are the family." ("Kings Of The Wild Frontier")

"The time to worry is when everybody likes you. When everybody likes you you've had it." (Adam Ant)

THERE CAN be few who have not been surprised by the sudden and successful Ant invasion of the national singles and albums best sellers lists. While the adage about when you're down the only way to go is up remains true, there can be few artists in the rich heritage we refer to as 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 left Marylebone Grammar School with A-levels in History and Art which was enough for him to get a place studying graphic design at Hornsey Art College. It was there that Adam discovered artists like painter Alan Jones, whose cold but like painter clad bodies are described in sexy leather clad songs.

The discovery that Malcolm McLaren was bringing that imagery into reality at his Kings Road 'Sex' boutique was an even more profound realisation, even more profound realisation. Exposure to the Sex Pistols in 1976 showed him that graphic design was not the true platform for his talents. One principle that he latched onto straight away was that he, 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.

"You've got to remember that it didn't really matter if you couldn't play at the time. The music was the last consideration quite honestly." After recruiting the band through ads in the music press and the grapevine it was the appointment of 'Sex' sales assistant Jordan as the Ants' manager that proved the next boost.

It was through her arty punk connections that got them their first gig at the ICA, a London arts centre. The management were told that the Ants were a country and western band who wanted to join the folk groups providing background music in the restaurant.

The band virtually induced coronarys among the audience by appearing all strapped up in their leather clothes and hoods, did one song 'Beat My Guest' and got thrown out. Fortunately, odd - ball poet John Dowie invited them to perform during his interval at the ICA theatre and they finished their set to popular approval.

It was Jordan who also managed to get Adam a role in Derek Jarman's cinematic interpretation of the punk explosion 'Jubilee' as well as get two Ant songs, 'Plastic Surgery' and 'Deutscher Girls', onto the soundtrack.

But Adam's creation of an audience of 'Antpeople' didn't hold any sway amongst the established rock press and the critical flak rained down upon the Ants with an unerring regularity. But the Ants responded with the creation of a sizeable and vociferous live following.

Adam offered an attractive alternative to what he terms as the "sexless, grey, to what he terms as the 'dole queue' 'Blank generation', dole queue martyrdom — nonsense. But he claims that the press were blinded by the bandwagon jumpers like Sham 69 who highlighted all the bad things about the working class and emphasised the pessimism that the commentators saw as the spark that ignited the flame of punk

with the "What have we got? We got nothing" soapbox philosophy. Adam was far more interested in the positive aspects of punk being a celebration of youth and so were the 'Ant people'.

Adam blames the attitude of the press for the length of time it took him to get a recording contract, even then it was with Decca who were about to be taken over and only 'Young Parisians' appeared as the fruit of the liaison.

He then threw in his hand with the independent label 'Do-It' in 1979 for whom he released three records, including his debut album set 'Dirk Wears White Sox'.

The album sold 20,000 in a short space of time and has remained a constant in the independent charts since, despite the independent reservations about the Adam having reservations about the musical content which he sees as being indicative of the severe financial and personal strains within the outfit.

However, Adam's experience of the independent labels has left him distrustful of them. Though they released the album and two singles, 'Zerox' and 'Cartrouble', he claims that they still owe him money.

Another troubled liaison was the one he had with Malcolm McLaren who took over the running of the band in October 1979. By January 1980 McLaren has taken the rest of the band to back Anabella Luwin in Bow Wow Wow and left Adam on his own with only the name of the band for company.

Despite the ridicule from the ever alert press Adam does not have any animosity towards the erstwhile Svengali of punk because he feels that the split did him a lot of good and that his relationship, based on a form of hero worship, lent itself to him not responding accurately to major matters due to a constant state of awe.

Adam's first action was to phone Marco Pirroni, a guitarist whose five minutes of fame had included a legendary spot as the original strummer for Siouxsie Sioux, Steve Severin and Sid Vicious, on drums at the Banchee's 101 Club debut in 1977. Now his function is to write and arrange the majority of the music for Adam's

strident imagery. Adam added Kevin Mooney on bass and Merrick and Terry Lee Miall on drums to compete the outfit. It was this group who have since capitalised on the ardent hardcore following that the Ants have gained and the CBS contract that helped them realise and concentrate that support.

The band started to utilise Adam's passion for French imports of tribal music, the Zulu, Masai, Burundi and Pigmy structures, exaggerating and simplifying the polyrhythmic patterns. The sound is an impressive amalgamation of punk guitar strained through Link Wray, chanting vocals, thumping bass, and a cobweb lattice of drums.

"We are not interested in being a singles band," he claimed in a recent interview. "We want every song to be a classic. We want to give them some 'up' music, something that is rich and has a wild nobility."

"When I listened to the records of the tribes, hammering their bits of wood together, I felt like a hypocrite, a white boy copping the tribal rhythms, and there's nothing new in that. So I read a lot of books too, about the Zulu people and the Masai warriors, and of course the American Indians. 'Dog Eat Dog' is very Zulu. The heavy beat in the middle of the song is styled on Zulu warriors hitting their shields."

"The reason I've used the warrior theme is because warriors are like peacocks. They have integrity and independence. In their appearance they use a unique make - up that sets them aside from everybody else in the tribe."

"We are playing Ant Music For Sex People and that is it. That's what we call it, 'cause if we don't they're gonna call it something else like 'mindless tribalism'." "The emphasis is on entertainment; a big exciting show. Those kids are gonna go home wrecked, absolutely soaking wet, sweating their gut out with their little hearts beating and they're not gonna forget it! There's no props in our show, there's no theatrical costuming. We dress for the occasion, and it is an OCCASION."

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McDONALD: (left) with a couple of Four Be Two's.

THE GROUSE BEATER

That lovable rogue Jock McDonald. By BILLY SLOAN



McDONALD: (top far right) with a few "friends".

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 guests at the party. And one of the Royals is said to be suffering from a broken nose after attempting to pull members of the group's entourage off a guest.

But 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 Lydon, brother of punk rock superstar 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 on me, 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 B side dub.

"Frustration" was a neat, punchy three minute pop song, if a bit too abrasive perhaps to compete with the polished pops.

Their forthcoming debut album 'The Last Supper' — with the sprawling 15 minute 'Fly DC10' 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 still recall Jimmy Lydon at pains to persuade 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.

If you think Lydon's merely cashing in on big brother's success, you've probably not even read this far. But as young Jim so rightly says — if he'd wanted to do that he'd have done it at the height of the Pistols' career.

Jimmy Lydon is a friendly, approachable bloke who gets his kicks from drinking, football and playing in a band. And gets as milked as any other musicians if things aren't going too well. Anyway, he's to retire soon to get wed.

IN the wake of being banned from TOTP for beating up Adam and his Ants. Being arrested onstage in Aberdeen on fraud charges, and allegedly knifing an Angelic Upstart.

And also being involved in a "fracas" with Wings guitarist Denny Laine, the Four Be Two's are the darlings of the Street Of Shame — but for all the wrong reasons. Their esteem is measured in column inches.

Jock McDonald has perfectly plausible explanations on why the band are misunderstood and blameless for all these incidents, and more. Sitting in his tidy South London flat, dressed in the ornamental Scotland football jersey, he looks uncannily like McCartney's brother Mike McGear and is the perfect host. He's anxious to put over his side of the story.

Take any permutation of George Raft, Al Capone, Hazel, Hans Christian Anderson, Malcolm McLaren, Max Miller, Jim Baxter, Groucho Marx, The Pied Piper and Fagan — and you've got the side of McDonald I've been exposed to. You gotta fill a pocket or two.

He constantly contradicts himself in the most colourful and entertaining fashion.

Talking to him is never dull, always amusing and frequently compelling. Indeed there are so many sides and whims to his character, dealing with him is like reading through one of those joke greetings letters you'd buy down the local card shop. Y'know.

Dear Carolyn Just a few lines to tell you that I've met this bloke called Jock McDonald who is A) A Really Shrewd Businessman. B) A Total Con Artist. C) A Dangerous Villain. D) A Jack The Lad Who's Making Himself A Few Quid.

He's the manager of a band called The Four Be Two's who are A) Very Good. B) Quite Good. C) Shite. D) Capable Of Making Some Good Records.

And you should see the guys he goes around with. They're A) Charming Fellows. B) Just Like The Blokes Down The Local. C) Paid Personal Assistants. D) Psychopathic Thugs. Tick the boxes.

DIRECT QUESTION: Do you tell lies?
DIRECT ANSWER: Yes.

The facts and fantasies get altogether more difficult to differentiate from here on in. Read on.

JOCK McDonald's background is — shall we say — colourful. Brought up in Clydebank near Glasgow, he quit a job in the local shipyards after winning the British DJ Award in 1969. The first prize was a trip to the USA to study FM radio.

At 23 he moved into a house with Iggy Pop, sang with Richie Blackmore, toured with Genesis and campaigned for George McGovern in the presidential race of 1972.

He came back to these shores when the Pistols reared their ugly heads, and is now a full legal business partner to Yankee poor little rich girl Kathy Ross.

McDONALD: "She's one of the richest girls in the world. Through her wishing to see John Lydon in concert she gave me £18,000 to remove the seats at the Rainbow — money means nothing to them, it's a tax loss."

"Her family run Bally's the games

machine empire. The Space Invader alone made them multi millionaires. She sends me money every week to look after our affairs."

In addition to running a superb modern musak club Studio 21, his other income comes through the McDonald-Lydon label which has cornered the market in pumping out 12in singles based on headline grabbing situations.

"Why Won't Rangers Sign A Catholic" by Pope Paul And The Romans. 'Crack Away The Arsenal Beans' by The Sex Bristols and the superb 'The Bunker' by The Bollocks Brothers (sung with aplomb by the lad himself) have all figured well on the sales returns.

As Hazel would say all good little earners.

McDonald also has an eye for the calculated press stunt that any good PR would be proud of.

1000 a side football matches at Brighton; a punk protest for the closure of Beaufort Market, playing on the back of a lorry outside the American Embassy; their weekly free publicity spots courtesy of TOTP. He's done 'em all.

And what about his charity work he'll tell you? Showbiz football matches and Christmas Day concerts for London's orphans. He reckons he's helped raise over 20 grand for various good causes.

It could all be bullish of course, but his meticulous book of press cuttings and photographs look impressive.

However it still remains that little of The Four Be Two's musical output makes the comics. Any time you read about them there's not a musician in sight and the lists are flying. The sinister side takes precedent.

QUESTION: You're always surrounded by an entourage of hangers on. Isn't that looking for trouble, and whose fault are all these brushes with the law?
McDONALD: "I can afford to take people out to the best clubs in town. Without being flash I have the money to do it. I usually have in my company about 15 people who are

on my payroll.
"At any given time I can pull together an organisation very quickly. The brushes with the law are not our fault all the time. It's all been down to us having fun and getting into trouble for it."

"Maybe I've gone out and got the wrong kind of publicity for the band — maybe I stand guilty of that. But it's like what Christ said — 'Let those who have no guilt cast the first stone'. None of them could."

Q: Do the band have any musical aims?
McDONALD: "Of course we do. With this album we have one of the best records of the last three years. The NME said we were one of the best bands at the Leeds Sci-Fi Festival and I don't think there's any way you can go back on that. It will all be said in the new album — that will prove beyond all doubt how good we really are."

McDonald feels that in the bleak, industrial eighties the characters have gone out of rock 'n' roll. He's carrying out a one man crusade to put rock back on course.

I find his company fun and entertaining — but then again I've never had to cross him.

As a kid your mother would tell you not to associate with — "those bad boys".

She was probably talking about people like McDonald. The last words are his.

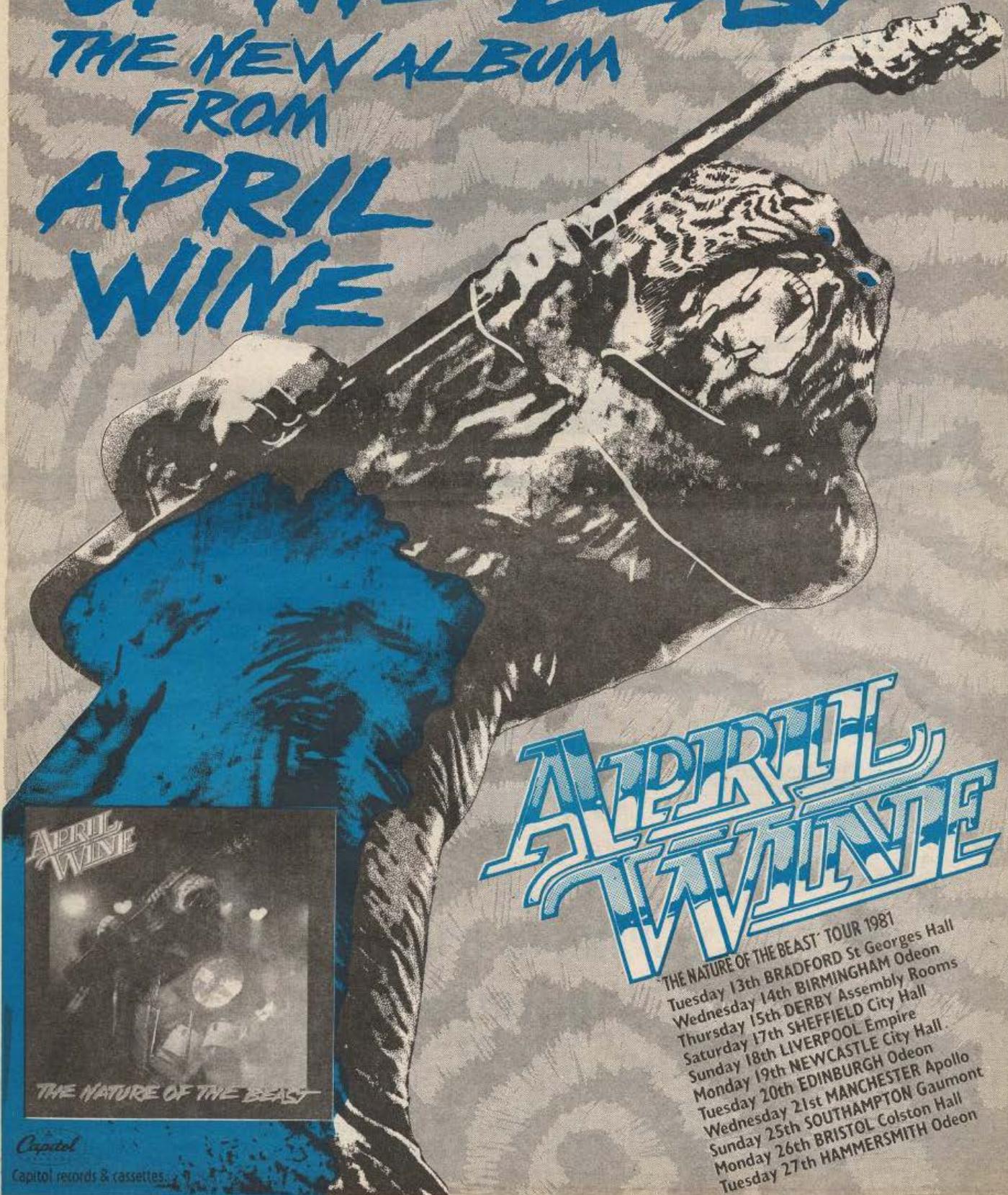
Q: What will Jock McDonald be doing when he's 50?
McDONALD: "I'll be controlling a huge empire of money, with our own record label, the largest in the world. I can do it right now if I want to — but I've just got to do it in my own way first. I don't think we've ever come cheap."

"I'm just in all this for the wind up. I've never done anybody any harm. . . . ?"

ON my way back to the West End on the train I spot an advertisement for Fiat cars. It reads — "Man made, by robots". Somehow The Four Be Two's it fits. I'm sure McDonald will like that.

THE NATURE OF THE BEAST

THE NEW ALBUM FROM APRIL WINE



APRIL WINE

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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



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SINGLES

Reviewed by ROBIN SMITH

SOMETHING IN THE AIR

PHIL COLLINS: 'In The Air Tonight' (Virgin). Of course darlings, this just had to be at the top of the page. Young Phil has produced this year's first near blockbuster. In between limbering up for the next Genesis album/tour, Collins the only drummer I know with the soft heart

what better recommendation could you possibly need than that?

THE CLASH: 'Hitsville UK' (CBS). I hate the Clash. I hate their petty

somewhere but I can't make out the lyrics. Imagine Sandinista guerillas sitting round the campfire after a hard day's pillage and having a sing-song with 'Judy In Disguise' and 'Higher and Higher'. This just can't lose.

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

Cliff's year. Again he will be slagged 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.

PAUL SIMON: 'Oh Marion' (Warners). Simon's a bit of a boring old spudger these days. More

DIANA ROSS: 'It's My Turn' (Motown). Carole Bayer Sager alias Rentaballed 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 wimpy movie of the same name starring bearded Michael Kirk and somebody else, as



of a two week old marshmallow, slides through delicious moments of gulzical charm. He hasn't picked at leftovers from the Genesis chocolate box but opted for a bittersweet approach. This is full of eerie melancholy 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 with politics. I hate overgrown snotty-nosed kids who should know better, playing with fire. Sandinista guerillas be damned. Can you really imagine the Clash doing something practical and charging around the jungle with machine guns? Hah hah. But on this single, the cuddly foursome adroitly turn themselves to something which doesn't actually rub the wrong way with me. I like the tune you see, there's probably a message in there

remembered and the ideal follow up to the paunch and raunch of 'Starting Over'. Ethereal chorus where nothing is spared for dramatic effect, especially with lines like "The little child inside the man please remember my life is in your hands." In between hearing about Lennon memorial frisbees and hamburgers, listen to this and restore your sanity.

CLIFF RICHARD: 'A Little In Love' (EMI). Again this is going to be

introspection and morbid self examination that he seems to be trading on over and over again. More unsmiling Simon, but his repetition is big enough to carry him through it.

BILLY JOEL: 'Sometimes A Fantasy' (CBS). Sometimes I reckon our Billy would be better off cashing in on the Manilow slurp market for Britain. That doesn't mean this isn't an excellent single with fire in its belly, but I think it'll creep into the bottom 30 and stay that way. This is maybe to close to his last epic.

an all American couple. Get out your handkerchiefs.

GILBERT O'SULLIVAN: 'Hello It's Goodbye' (CBS). To think this is the man who was the genius behind 'Nothing Rhymes'. 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' (Arista). For reasons I can't fully explain, this song sounds like Al Stewart with the backing track to the Flash Gordon movie. A promising if bizarre combination, but the energy dissipates quickly and it disappears up its own backside.

• REFORMATION •



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URIAH HEEP: 'Think It Over' (Bronze). Old stagers still with a trick or two up their sleeves. An unstoppable flood of melodic bludgeoning, pleas of anguish in the vocals and a killer of a chorus. Heep set 'em up and shoot 'em down in their first really serious singles chart potential for many years.

MANNFRED MANN'S EARTHBAND: 'For You' (Bronze). Springsteen song and Manfred's usual self on keyboards — so what's wrong? The real trouble is that this is so typically Mann style that you'd have

DEDRINGER: 'Direct Line' (DinDisc). Another year and another fresh crop of HM signings is upon us. Dredinger play fast and furious with all the cliches you care to name. But as I've said before there are so many others like them around. Sorry.

THE VON TRAP FAMILY: 'No Reflexes' (Woronzow). Jesus what an ugly bunch. They'd make Reggie Kray look handsome. Eh what a laff taking their name from the family in the 'Sound of Music'. Three tracks

nothing to Maggie and Jill who are now married with two kids apiece.

TV Smith's Explorers: 'Tomahawk Cruise' (Big Beat). One from the punk scrapheap TV was one of the



THE RAMONES: 'I Wanna Be Sedated' (RSO). Be prepared, Stigwig's big movie 'Times Square' is on its way with the Ramones featured among greater names on the soundtrack. I never saw the joke in the Ramones and this sounds like a rework of Rockaway Beach.



difficulty telling it apart from some of their other products. It's about time they kicked themselves out of the rut and Manfred bought himself a new car.

BLUE ANGEL: 'I'm Gonna Be Strong' (Polydor). Play this loud enough and you'd cut through steel at 50 paces. All high pitched Ronstadt mimicry and nothing else. Polydor, stop indulging yourselves.

THE NURSES: 'Love You Again' (Teen A Toons). ... and it sounds as if it was recorded in a hospital ward. Almost an imitation of the Doors and the Monkees. (The mind boggles — Ed!). Quite a promising combination and in a strange way I like it — but next time do things more professionally.

for what's its worth on this EP. I listened to the title track but thought the other two were perhaps best left unexplored.

ROSETTA STONE: 'Hiding From Love' (Limo). Tired old teeny band still clawing away at something. They've signed to Limo and virtual obscurity. Sweet and semi-wholesome sounds that mean

thrashers in the Adverts. It's all too late gentle people. Too late.

THE SPECTRES: 'Stories' (EMI). A similar story. Matlock and Kustow on a piece of bufoonery. My God it's so damn sad.

XTC: 'Sgt Rock Is Going To Help Me' (Virgin). XTC are too damn clever for their own good. I'm sure those sharp-witted fellows from Swindon have alienated themselves from too many people. Annoying obscurity from 'Black Sea'. XTC like this just drives me insane. Re-run of 'General And Majors' on the back though and a free colour poster with every copy. What marketing.

THE QUICK: 'Young Men Drive Fast' (Epic). Epic go up market with a smart young duo. All nice haircuts and synths but not at all bad for a debut with a medium sized hook. Maybe a medium sized hit.

VIRGIN PRUNES: 'Twenty Tens' (Rough Trade). Absolute hell. I gave this track a minute and then for own safety, switched off.

NASHVILLE TEENS: 'Live For The Summer' (50). The only thing you can hang this resurrection on is that they once had a hit with 'Tobacco Road' a generation ago. This is a marginally good song but pretty dull at the same time.

ELAINE PAGE: 'If You Don't Want My Love' (Arista). After gushing all over the floor in 'Evita' this isn't going to break the typecast. Comfortable ballad that many ex-musical stars seem to indulge in. Can't anybody offer her another mega production?

BETTE MIDLER: 'Big Noise From Winnetka' (Atlantic). Even a Parkinson show and the dire threat of barring her tits failed to make Bette Midler over here. Familiar forties style Boogie Woogie Bugle Boy breathlessness.

RONNIE SPECTOR: 'Dartin' (Red Shadow). Off come the dust covers and she's wheeled out once again. To think it used to be hip to drool over this piece of fluff. A boring little bash recorded with friends and neighbours or 'leading New York musicians' as the nice lady from Red Shadow said. Another one to add to the putrefying pile of half-cocked remakes.

Late comers

BLONDIE: 'Rapture' (Chrysalis). Supremely orgasmic. Special disco mix this, as our heroine takes on Chic and the Gap band and wins. Anything's better than 'The Tide Is High' and this is amazingly fluent. The first Blondie track I can actually listen to since I don't know when.

ULTRAVOX: 'Vienna' (Chrysalis). Full blown futurism on a real sod's opera that soars for 2,000 feet before you can look around and lands with a cataclysmic bump. The acceptable face of post modernism. If Genesis were young again this is how they would have started.



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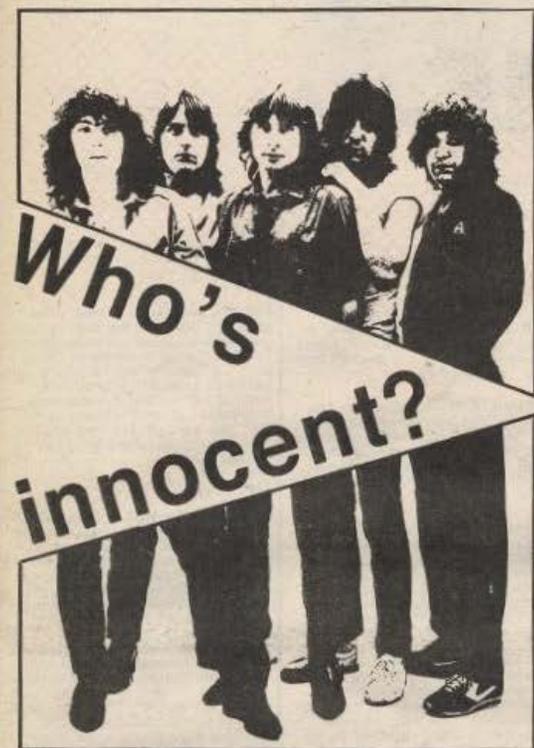
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UFO: Neil Carter, Paul Chapman, Phil Mogg, Pete Way, Andy Parker.

UFO: 'The Wild The Willing And The Innocent' (Chrysalis CHR 1307)

By Robin Smith

WHAT A life. Come to think of it, what an album — with Mogg, Way, Chapman, Parker and Carter returning more to the wham and bam of the old days.

It must have been new boys Neil Carter and Andy Parker that led UFO back onto the straight and narrow.

Grittier than the last album, 'The Wild The Willing And The Innocent' will leave you with mud in your palm and grit in your eye.

Heroic fodder, where Mogg turns his collar up against the cold and kicks cans all around the streets. But there's still a touch of George Martin here and there. You're just settling into a comfortable niche after listening to 'Chains Chains' when an entire string section opens up somewhere in 'Long Gone' and plunges all the way through into the title track. A quirky little track that doesn't sound crass in the circumstances but adds a dash of colour.

'It's Killing Me' sounds like the track that Mogg enjoyed the most. He bawls like he's been up too late and can't get to sleep. All this before the guitars take off on a Boston-like theme. 'Makin' Moves' is archetypal UFO, moving like an express train and ending loosely — the best thing I've heard since 'Doctor Doctor'. 'Lonely Heart' is the slow number I've been waiting for. All dressed up with somewhere to go and pretty harmonies. I'm sure they've borrowed parts of this song from somewhere else, but I just can't remember where. I reckon they should have ditched that solo as well. 'Couldn't Get It Right' stands on its own feet before we

end with 'Profession Of Violence' a tear in every line as they pull it all out with acoustic guitar and piano. Underneath it all they're a soft bunch, Excuse me, while I bite passionately into my pen. +++++

APRIL WINE: 'Nature Of The Beast' (Capitol E-ST 12125)

By Malcolm Dome

FOR APRIL Wine, '81 is make or break in the UK. Although vastly experienced, this Canadian quintet have been guilty in recent times of several touring and recording errors which have left them in subliminal limbo rather than out at the front.

'Nature Of The Beast', however, is a positive step towards rehabilitation. Co-produced by Mylet Goodwin and Mike Stone, this has the sort of well-drilled, penetrative panache that makes for quality hard rock. Now, of course, even the most mercurial of mixer maestros would be impotent without a collection of genuinely expressive songs upon which to weave his craft and 'NOTB' certainly boasts as many winners as Willie Carson.

'All About Town' starts off with a bracing trail of melodic melodrama that's high on the drama and low on the mellow. It's a compositional / executional procedure repeated successfully on 'Sign Of The Queen' (with some switchblade lead guitar from Brian Greenway) and 'Bad Boys'. Yet the real beauty of 'The Beast' is that it holds an appeal for all moods. So 'Tellin' Me Lies' has elements of Couchois-style funk whilst 'Just Between You And Me' is a temperate powerballad. More extreme is 'Crash & Burn', the closest these Springtime Winos get to out and out pyromania. Sadly, there are also a trio of rather tame tomes thrown in for less than good measure, viz 'One More Time' and

'Big City Girls' (Two repetitive metal / pop / AOR hybrids of moderate dimensions) and 'Caught In The Crossfire, a comic-strip space saga that lacks humour and passion.

Overall, though, this does hit solid city square on the Jaw. +++++

PETER CRISS: 'Out of Control' (Mercury 6302 065)

by Frank Plowright

MUCH AS I enjoy their simplistic electric headbanging, my favourite Kiss track is the melodic ballad 'Beth', one of the few Kiss tracks written by Peter Criss. His first solo album, recorded while still with Kiss, was a disappointment but he enjoyed producing it enough to leave the group and go solo, in the process losing all individuality and aiming at a softer market. This change is likely to meet with little success on this showing, as he's just moving into a crowded marketplace with poor goods.

Of course all the signs were on that first album: Criss is a closet electric folkie and what we have here is a collection of bland ballads and diluted rock numbers. The only time that anything near Kiss quality is achieved is on 'Feel Like Letting Go', which rocks along quite pleasantly. The rest of the album is distinctly unmemorable, with even a Felix Cavaliere song failing to lift the standard.

Another minor gripe is the titles of the songs: 'My Life', 'Words', 'Feel Like Letting Go' and 'I Found Love'. Sound familiar? Although only the Cavaliere song is a cover version nearly all the titles sound familiar.

This stuff may be aesthetically rewarding to Criss, but it's totally unambitious and uninspired. It seems as if 'Beth' was the only good song in him. ++

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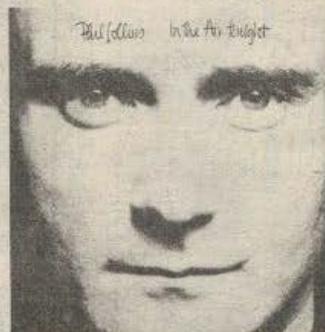
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TALK ABOUT *deja vu*. Entering the downbeat if cosy office of Trigger, the managerial arm of the mighty 2-Tone label, I'm confronted with all sorts of faces from the past. A motley crew comprising the Selector overseers, a couple of former Bodysnatchers and a diminutive bright-eyed ball of energy I seem to have run into in all sorts of unlikely places since first ever setting foot in London.

I advised to make my own cup of black tea or coffee (the empire has run out of milk) it becomes apparent that these latter three are part of an embryonic female septet about to launch themselves as the Belle Stars. In such company one could almost ignore the lateness of Specials Jerry and Terry who I've come to interview.

By way of excuse Messrs Dammers and Hall (gets to sound more like a music hall sketch all the time, doesn't it?) have been involved in protracted talks with their solicitor. The following day will see them in one of Her Majesty's law courts following an incident which took place during last autumn's tour.

Cambridge was the setting and "threatening behaviour likely to cause a breach of the peace" the charge. Aware of The Specials' bellicose style of stagemanship, the accusation hardly comes as a surprise, but an explanation seems in order all the same.

"There was a fight in the audience," recounts Jerry, "and we shouted 'stop it or we'll go'. Then the bouncers started piling in and we said 'that includes you' but then they started coming up to us so we just walked off. When someone started blaming us, Terry told him to f--- off and the police suddenly appeared with the charge. But we know we were right!"

Dammers reckons one of the main causes of the incident was the size of the hall. "Obviously if there are kids at the back who can't see us, they're bound to get stroppy, so in future I think we'll go back to playing smaller places. Ideally, night clubs like Rotters in Liverpool with a capacity of about 2000."

In the meantime, however, Jerry would like a break from touring altogether. "We've worked solidly over the past two years," he points out, "and it's just become a slog. Playing the same things so many times has got to be like going through the motions and we need time off to get some new material together."

So much so that The Specials' second American tour which was to have opened later this month has been put on ice. In the light of 'More Specials' having just been released there, wasn't this somewhat precipitous?

"If we had gone ahead with it," Jerry replies firmly, "I doubt if we'd ever have played again. About two weeks ago I started cracking up and that was the warning; time for a rest."

Rumours about the state of Dammers' mental health have been proliferating with alarming regularity. Why, even Elvis Costello, who produced the band's first album, passed comment recently 'baldly opining' he's snapped. Elvis's evidence was based on The Specials' eccentric version of Dylan's 'Maggie's Farm' that is currently gracing(?) the charts.

"He was right!" Jerry concedes. "What made you put out such a record?"

"Well basically I was fed up with working, which is what the song is about. Then there was the fact that Maggie referred to Maggie Thatcher, too. Oh, you didn't realise that? We thought it was fairly obvious. Maybe we should have put her picture on the sleeve! Anyway, I just went into the studio and did the most stupid thing I could think of."

Afterwards it occurred to Dammers that he must be going round the bend. Having a keen interest in this sort of behaviour, I asked him how this manifested itself.

"I can't describe it, really, but I was confused and depressed and just went to pieces. You probably noticed signs of strain on the last tour and that was partly due to the

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?

Mike Gardner did, the girl in the chemist didn't



JERRY



TERRY

fact that I needed time off. Both to think and to write."

He goes on to explain that the last album was rushed, some lyrics barely being written before the rest of the band followed him into the studio to record the songs, all parts of which he had written himself. Assuming full responsibility for The Specials' material obviously places quite a burden on Dammers' shoulders. Then one has to take into account that The General is leading a seven-piece outfit whose number is swollen to nine by the addition of brass men Rico and Dick when they are out on the road.

"Unfortunately, I always feel responsible for everything we do and I like to get it all right. Songs, sleeves... it must be exactly the way I want which is why I get into a state. It's difficult enough writing stuff in the first place when you know a roadie's livelihood depends on it, never mind when you're trying to beat deadlines. I don't want to go through that kind of pressure ever again."

In the clear light of day (or should I say the warm glow of the hostelry where we're all sipping pints) Jerry comes across as a very reasonable individual, well on the way to recovering from the traumas of the past few months. Though not overfond of doing interviews, he's quite happy to chat, commenting that "it's not like talking to one of the, er, serious papers where you need to spend two weeks in a Tibetan monastery by way of preparation!"

Terry Hall, in contrast to his role of vociferous frontman on stage, is more reticent. Though listening to the proceedings with his usual intensity, rather like The Jam's Bruce Foxton alongside Paul Weller, his main contribution is the occasional freeze - dried one - liner.

The best of these is conveying his thanks to all Record Mirror for their support in the poll (a way of drawing attention to the fact that none of The Specials got a mention in any of the categories) but as the booze begins to take effect, he opens up more, supporting most of Dammers' replies.

The conversation turns to the band's home town, Coventry, where all the members of the band still live. Jerry reveals that for the purpose of the odd gig and allowing other bands to do likewise, he tried to get the lease on an old cinema. "The Police didn't object, strangely enough, but the council made up for it by deciding to sell it to someone else. A studio or a rehearsal studio wouldn't be a bad idea, either. We as a band haven't rehearsed for two years!"

W as he disappointed about Selector defecting to the Chrysalis mothership?

"Being on 2-Tone didn't mean that much," he shrugs, "it's only a label, so if they felt unhappy it was no good trying to get them to stay."

On the other hand he feels the label's role as a launching pad for

new acts has been most satisfactory and is pleased with the success of bands like The Beat and Madness. In fact, The Specials are about to embark on a series of four non-strain including Irish dates with The Beat whilst a longer term project includes some of the other bands too.

Madness, Selector, Bad Manners and The Bodysnatchers will all appear alongside The Specials and The Beat in the forthcoming film, 'Dance Craze'. This consists of live footage of concerts which have taken place in various locations over the past year or so and the ever-active Jerry is presently at work re-mixing the soundtrack.

How did the film originate? "This American bloke Joe Masso started filming without us knowing about it and then went bankrupt so had to sell it to Chrysalis. It's a straight live movie with no pretensions and should make good viewing."

With the vast number of dates the aforementioned bands have collectively clocked up, it's no surprise that someone managed to sneak a camera into some of them. The past year alone has seen The Specials visit Europe, the US and even Japan, the latter in particular yielding more than its fair share of amusing anecdotes.

"During the last gig," recalls Jerry, "the Nips invaded the stage - I don't know how they knew they were supposed to - but the security guys wouldn't let them. It

was great fun, though. Each night the promoter would come up to us on his knees and say 'pls don't rat them up - or no more 2-Tone bands play here!'

"The funny thing is," adds Terry, "Jock McDonald then told us that the 4 Be 2's were gonna go!" "e said they'd already been," rejoins Jerry, cracking up at the very thought.

How about Australia? Fancy doing any shows over there?

"What? Japan's far enough, thank you very much!" exclaims Terry. "He nearly got thrown off on the way back as it was. Him and Neville got the crew so pissed up that they threatened to leave us in Alaska!"

"Can't blame them, really," reflects Jerry. "First I tried to open the emergency exit and when that failed, went to kip in first class. Crazy, it was. Just like Rod Stewart is supposed to go on!"

I wondered how he could reconcile this sort of hedonism with writing a song like 'Stereotypes', whose protagonist is lambasted for drinking 17 pints a night etc.

"That wasn't supposed to sound moralistic," Jerry declares, "just the opposite, though maybe the lyrics were too rushed to be clear enough. The point is, there's no such person that drinks that much then drives home to shag loads of women."

"It's not a put-down of drinking," he continues, "after all, that's my main hobby! It's more a slag-off of the macho myth. The trouble with pop music people is that they invent those sort of myths. Like Ray Davies with all those Kinks songs about the working class Englishman. Not only is that lumbering him with a false image, but then it's sold back to them, perpetuating the myth."

Hardly surprising that most people misunderstood the point of the song. It's not the easiest message to get across.

"Right - and once you've had hits it's all the more difficult to express that kind of radical sentiment because when you try to be radical people think you're a failure."

From this one can assume that Dammers' major priority is not commercial success.

"A lot of groups try and pander to the audience's idea of the masses, I hope we never do that. Although pop music might be about expressing ideas for other people, I try and speak for myself which can be very difficult because if you try and attack established myths and clichés, people take it personally."

Jerry then comes up with a most interesting theory: "When Pete Townshend wrote 'My Generation' and 'I Can't Explain' he wasn't speaking for himself or his public. He was just taking the piss out of Roger Daltrey 'cos he thought he was thick."

The fact remains, however, that in order to avoid getting trapped in a formula-ised hit single rut, The Specials are prepared to keep changing the style, as evinced by the difference between the first two albums.

Almost like starting over again each time, right?

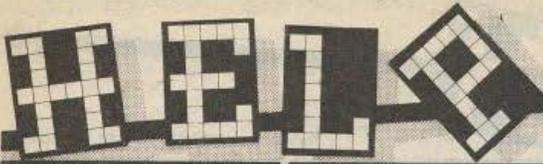
"Yeah," Dammers agrees, "and hopefully we'll be doing it for the third time when I've had the chance to come up with new material. It certainly won't be what people are expecting, otherwise you end up just like Showaddywaddy, trying to get hits."

Eventually, the music gets more and more inane," adds Terry, "until like in the case of The Police you end up trying too hard for a hit."

This reluctance to have a guaranteed seat on the gravy train is matched by a refusal to compromise to the demands of the business by moving to London. "At least in Coventry we can relax," says Terry "although we are sometimes recognised. Like I was asked for my autograph by the girl on the Sainsbury's check-out desk. Then again a woman in the queue wanted to know who I was."

"I hate being recognised," moans the garrulous Jerry, "but get offended if a person doesn't know who I am!"

Nevertheless, it is Terry who has the final word: "I went into a chemist for a toilet roll and the assistant looked at me in disbelief. She probably thought I didn't shit so I had to explain that sometimes even pop stars do! Now if that doesn't get into next year's quotes of the year..."



Edited by SUSANNE GARRETT

IS IT ME?

I'M SUFFERING from a rather serious 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 loses its erection before I begin intercourse and then I can't enter the vagina. I believe I may be impotent and that this may be either psychological or physical. My immediate concern is what I can do about it. Where can I go to be helped with my problem? What sort of places, (excluding my family doctor), could help? Is this curable or not? My current girlfriend is sticking with me.

Mark, Manchester

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

This experience may just be the result of a vicious circle of self-defeating nervousness. It's not unusual to lose an erection out of sheer nerves 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 help in breaking it.

As you have an understanding and supportive girlfriend, you're already halfway to resolving the problem. Talk it over with her. It's possible that you'll 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 an ordeal 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, 63/65 Palatine Road, Withington, Manchester M20 8LJ. (Tel: 061-434 3555). Ring or write for an appointment, and discuss contraception 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, Neil Lane, West Didsbury, Manchester. • The Brook Advisory Centre, offers psycho-sexual counselling in Birmingham, Bristol, Cambridge, Coventry, Edinburgh, London and Liverpool. See phone book.

OLDER WOMAN

I'M THE only boy Junior working in a London hairdressing salon, so I'm very popular with the lady customers. I really feel something for one customer who is quite old — in her late twenties or early thirties. Her husband is older I think and she's very wealthy. We get on very well and I have no trouble talking to her.

I think she could be the one to

give me the love and care I didn't have from my parents. She doesn't have any children, I do know that.

Should I let her know how I feel? Should I ask her out for a drink? Someone at work says she likes me. There must be something there. What should I do?

Hal, London

• What you clearly have going is a good customer relationship with this woman, and there's no reason to suppose it'll ever lead to anything more than a mutual rapport within the cosy confines of the hairdressing salon. Easy as you may find it to talk with her, you must accept that your attention, ever-listening ear and flattery are probably seen as bought and paid for, all part of the service. Her regular appointment with the preening you provide is just a tiny part of her life. A pleasant but purely asexual one. She returns to her husband and outside interests feeling better for it, and your role is played — out, until the next time.

As the only young male in a salon otherwise populated by women, of course you're bound to be popular, as an added bonus to the star treatment. But if you overstep the reaches of the role you're expected to play, you could be in for a big surprise. Any approach might be seen simply as an extension of the weekly hot-roller fantasy, and dismissed, not unkindly, as a joke, not 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 17 now and only 5 feet 4 inches. This is really starting to annoy me, as most of my friends are taller than I am

and my girlfriend would be too if she didn't wear flat shoes.

Alan, London

• 'Fraid not. There's no magic formula around to add inches to your height. Once you've stopped growing in your mid to late teens, that's it. But why worry? Personality counts far more than mere height and there are plenty of successful shorties around to prove the point. You're a whole head higher than cuddly Dudley Moore, three inches ahead of Napoleon Bonaparte, four up on Casanova, and a whole five taller than ravishing Ronnie Corbett. Your girlfriend clearly likes you the way you are, so why should you care?

SHORT BITS

ANDY of CARDIFF, for help, advice and information contact the Albany Trust, 16-20 Strutton Ground, London SW1. (Tel: 01-222 0701 — office hours), in complete confidence. The Trust offers constructive support to transsexuals, transvestites or anyone with a problem of sexual identity.

NAZRUL of LONDON, we have lots of letters for you. Send us your address (again) and we'll hand 'em over. BEN from COLCHESTER, please ring the Help number any weekday if you want to talk. Thanks to everyone who applied for freebie copies of MAKE IT HAPPY by Jane Cousins. (Penguin - £1.25). Due to enormous response we gave them all away, so please stop blagging.

• Problems? Need some information? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. To ensure a personal reply, please enclose a stamped addressed envelope. Or, if it's really urgent, ring our Helpline number, 01-836 1147, Monday to Friday, 9.30 am - 6.00 pm.

FAN KLUB KORNER

HERE'S a few more fan clubs and information sources for your files folks. Send a stamped addressed envelope for full membership details every time, and let us know about the kind of service they're offering too. Good experiences? Bad experiences? Give us some feedback.

THE BEAT, c/o Marilyn Hebrides, PO Box 320, Birmingham B29 7PR. BOOM-TOWN RATS, 60 Parker Street, London WC1. KATE BUSH, PO Box 38, Brighton BN1. COMMODORES, Anita Ashton, Marshall Arts Ltd, 58 Parker Street, London WC2. IAN DURY and THE BLOCKHEADS, Blockheads Club, 32 Alexander Street, London W2. ELO, c/o Jet Records, 192/194 Gloucester Place, London W1. RORY GALLAGHER, Julie Gordon, 40 Chorwell, Sulgrave Village, Washington, Tyne & Wear, NE37 3AL. HAWKWIND, Hawkfan, c/o Brian Town, 29 Gordon Street, Wilsloch, Cambé, JAPAN, 31 Hampton Court Parade, East Molesey, Surrey BARRY MANILOW, 47 Temple Road, Croydon, Surrey, and PO Box 1649, Covina, California 91722, USA. GARY NUMAN, PO Box 14, Staines, Middlesex, TW20 4AZ. POLICE, c/o Family Products, 41B Blenheim Crescent, London W11 2EF. QUEEN, 5 Compton Street, Notting Hill Gate, London W8. RAINBOW, PO Box 7, Prescott, Merseyside. CLIFF RICHARDS, 142 Weston Park, Hornsey, London N8, or PO Box 4164, 1009 AD, Amsterdam. STATUS QUO, PO Box 63, London W2. B27. SPODGENESSA BOUNDERS, Linton House, Linton Grove, Nunhead, TOYAH WILCOX, Intergalactic Ranch House, 42 Manchester Street, London W1. UB40, PO Box 235, Barkbrook, Birmingham B12 8LR.

New official fan clubs and changes of address? Keep us up to date with what you're doing.

Playin' Mantis

NEW SINGLE

Cheated

G/W THIRTY PIECES OF SILVER

FREE LIVE SINGLE
RECORDED LIVE AT THE MARQUEE
IN GATEFOLD SLEEVE
"FLIRTING WITH SUICIDE"
"PANIC IN THE STREETS"

ARISTA





Write to: MAILMAN, 40 LONG ACRE, LONDON WC2

WOLVERHAMPTON WONDERER

I LIVE in a very boring town where the night life and parties are limited (Wolverhampton). OK, make the best of what you've got I hear you say, I do — I also enjoy my life self, but things up here in the heavy polluted area of the West Midlands is getting worse.

My protest is about the male species who insist on hanging round lamposts every evening with their life support systems switched off. Trying to have fun with the opposite sex up here is worse than signing on the dole. Their idea of fun is nicking a car and dumping it when all the juice has run out. If that doesn't excite you, you can shop around for something else like my mate and I did one night. We actually witnessed a guy proudly walking down the road wearing a school peaked cap, denim jacket with 'Matchbox' on the back, purple bell bottom trousers, red socks and a pair of Joe Jackson shoes on.

The same night we popped in a pub for a drink only to be confronted by a gang of long haired yobs, expelling us quickly as they said they were being invaded by 'mods' in their stately home of heavy metal freaks.

My mate and I keep trying to find some normal guys up here but alas we fail. My reflection tells me I'm not that ugly, so please tell me is this the latest 'fashion' or 'thing' to do, or am I living in the wrong town? (What's Portsmouth like?)

So come on 'talent' stop hanging around with your mates and show your faces in the town centre at weekends and Wednesdays — minus your teddy bears and model aeroplanes of course!

From a frustrated female who is not into nicking cars and making love to lamp posts.

I'm frustrated, why not see what London's like?

SOS FROM SA

YOU JUST do not know how very jealous I am of all the Britons; they have so much to see, so much to hear, whilst I am stagnating on the other side of the earth.

I have to be content with snippets of news, reviews on bands shows, seeing the odd appearance on TV, but I shall never be able to attend any shows to see my favourite bands in the flesh. And this is my reason for humbling myself to such an extent that I am actually begging you, Mr Mailman, to print my request for British pen pals, especially those who enjoy Madness, The Beat, Kate Bush (I'd give my bush of hair to see her live) the Police and XTC. You see if I had British friends to fill me in on those details, I would not have that dreadful void in my life any longer. Help me Mr Mailman or else — or else I'll die of musical starvation.

Cheryl Hearne, 225 Muller Street, Queenswood, Pretoria 0186, South Africa.

I'll help you but I don't just like music. What's your vital statistics?

ON THE BRINK

I AM on the brink of suicide (really) and you don't care. In 1980 I sent you 15 letters (one per week) costing me £1.80 in stamps. Not one was printed and you print a number of idiotic paragraphs by that Connolly moron every week. If you don't print this letter my next letter shall be written by hanging by the arse from the nearest tree with my head in boiling oil.

Michael O'Connor (RM's craziest browser), Co Kerry, Eire.

We were tempted to leave it out because we've never seen anyone hanging that way but the trouble is we need the readers.

WE'RE TOPS

THERE ARE a few things I want to mention in this letter — first of all, I'd like to say that I buy all four of the main music papers — Sounds, New Musical Express and Melody Maker as well as Record Mirror and to me they are all (with the exception of RM) very, very boring. No joking — I nearly fail to sleep when I read the other papers; especially when they go on and on about nuclear power, waste, bombs and politics. Okay, fine — these are important issues and they all affect our lives but I don't pay out money to read about them in MUSIC PAPERS! Record Mirror doesn't delve into those sort of things too often so that is why your paper is the tops.

Secondly, I was very annoyed to read all the bad reviews in these papers of Blondie's album 'Auto-American'. All four papers — No Musical Excess, Malady Mawker and Zzzzounds and even RM went on about it having no musical direction, too much of a change and why don't they go back to doing what they do best — powerful pop singles like on 'Parallel Lines'.

If they did that they could be accused of running out of ideas, getting past it, being accused of being a mechanical pop machine, not being able to do anything different, no variety. So when they do come out with an album ('Auto-American') they've changed everything, included all types of music on the LP, put more variety into it than a tin of Quality Street and they are still run into the ground — what have they got to do to please the musical press?

Colin, Huntingdon, Cambs.
Politics? Isn't that a parrot with a clock around its neck? The reason we don't write about all that... er... stuff you mentioned is because we've got a bunch of thickos working for us.



STING takes refuge from angry fans.

OBSCURED BY TENT-POLES

THE ORGANISATIONAL incompetence and disgusting treatment of the fans at the Police concert on Tooting Bec Common compels me to put pen to paper.

We queued for hours in the rain to buy our precious tickets — fair enough. We queued for an hour in the mud to get into the Supertent (the tickets informed us that the doors opened at 6.30 for a 7.30 start, but we were still queuing at 8.00). Having fought our way inside we waited a further 1½ hours while entertainment (?) was provided by the likes of Tommy Cooper (how the hell were the audience supposed to see his tricks, even if they'd wanted to?), plus some twat on the piano and another who announced from time to time that the band would be on in a couple of minutes. It was about as well organised as the Sunday School Christmas pantomime.

I have no criticism to make of the Police's performance; they played well and gave us (eventually) what we came for. From my square inch of Supertent Sting was obscured from vision by an oversize tent - pole, but that's life.

However, it seems that paying your £5 for a ticket is no longer a sufficient price for the entertainment. It seems that fans must also be stretched to the very end of their patience and physical endurance before earning this privilege.

Helen Jeffries, Warringham, Surrey.

CALLING THE Police — it just wasn't on. £5 to queue in the mud and cold for an hour and a half wait, then a further hour and a half wait for your entrance. The stage was so low that we could only recognise the Police from the occasional flashes of Sting's blonde hair. We made you into millionaires Police and feel you have repaid us by exploiting us — we were bitterly disappointed.

C Gribben, Coulsdon, Surrey.

I THINK it's about time someone said how much of an institution the Police have become. They're churning out the same song over and over again just like fellow establishments such as Abba, the Jam, Status Quo, Kelly Marie and Madness. I said this about Blondie this time last year but at least now they've risked what they had and successfully changed their style.

When the Police first emerged they were one of my favourite bands. I thought 'Outlandos D'amour' was the best album of the seventies. 'Regatta de Blanc' coming second. I waited eagerly for the follow-up and what a let down. A poor remix of the previous two. Why don't they move away from everything they've done — anyone with a following they've got wouldn't be rejected if they did.

It's apparent they're taking things for granted. Their attitude is that a million people bought the last album so they're bound to buy the next. Well they're bound to get bored if the next is the same as the last, and what will they do then? Blondie's a fine example of this — after a brilliant album they turned out 'Eat to the Beat'. It went platinum because people eagerly awaited the follow up to 'Parallel Lines' but because it was inferior 'Auto American' hasn't got the sales it deserves. I'm writing this letter because I think it's a shame to see someone with as much talent as the Police have got falling into a rut.

S Goolery, Liverpool.

I HATE SHEARLAW

I HATE you John Shearlaw. There I sat crying over the Status Quo split. Getting excited about Rockpile and the Police touring together and actually believing John Peel was leaving Radio One.

I should've known better! But never mind, I've had the last laugh, cos underneath my crossword I've found the answers. Ha ha ha.

Christine, Great Yarmouth

YOU BASTARD Shearlaw. For a moment I really thought Quo had split, well that's ruined by Christmas.

Jon Pigswill, Waltham Chase.

IT WAS 10.15am on Friday, January 2, 1981. I was lying in bed bored with Simon Bates golden year when out of nowhere my sister arrived complete with a cup of tea and Record Mirror.

I sat up, had a slurp of tea (which was too hot by the way) and opened Record Mirror. I shit myself when I saw QUO SPLIT — SHOCK. My hand was trembling as I started to read the words. I lay down and the room

went round, Bates played David bloody Essex and I began to wonder if it was worth going on. No more Quo, the thought of it, no Quo just a bloody film.

At 11.30am I managed to come out of my coma and I read the Quo thing again (hoping it was just a nightmare) it wasn't. I then looked at the other bits of news and then right in the bottom corner found that it was all lies.

I'd just like you all to know that I hate the lot of you for doing that, I don't suppose you stopped to think of all the people you killed doing that, heart attacks are serious you know. You made unnecessary work for ambulance drivers. If that's your idea of fun then mine is to let John Shearlaw become more acquainted with the bullets of a 12 bore shotgun. I hope you choke on your Easter eggs!

The only Saxon fan in Appledore, (except when Foley comes down).

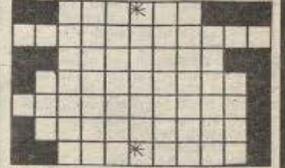
• We even had the artists mentioned on the pages worried. Still, it's a good way of getting rid of a few rock stars.

WANNABY-LIP

NAME

ADDRESS

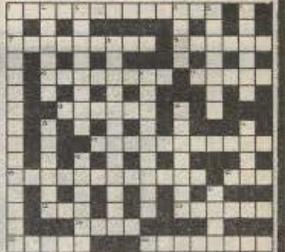
POP-A-GRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the started down column spells out a Lennon classic. Remember the clues aren't in the correct order. You have to decide what the right order is.

In a sadist establishment you'll discover Strummer etc (9)
Terry paid P to reconstruct this Beatles' classic (3, 7)
If she was better timed she'd still be outrageous with or without the bugle boy (5, 8)
What Rod has in common with Otis Redding and Madness (2, 4)
Old crazy Gerty Dand wants to feel his love (4, 5)
In French, you bloom might translate for Showaddywaddy (4, 4)
Confuse set that to find Adam's mates (3, 4)

X-WORD



- ACROSS
- 1 If it's true could Debbie down? (3, 4, 2, 4)
 - 2 Hazel O'Connor hit (5, 3)
 - 3 1959 Fleetwood Mac hit (2, 4)
 - 4 1974 Slade hit (8)
 - 5 Pink Floyd classic from Dark Side Of The Moon (5)
 - 6 Elton said he was his brother (6)
 - 7 What Talking Heads are scared of (4, 2, 5)
 - 8 Abba No 1 (5, 7)
 - 9 Queen's favourite month (3)
 - 10 2 & 24 across What Bob and the boys were caught in (3, 4)
 - 11 Could they be the Queen's favourite group (6)
 - 12 See 22 across
 - 13 Pete Townshend's glass (5)
 - 14 See 11 down

- DOWN
- 1 No change for Roxi Music (3, 4, 3, 5)
 - 2 Group that made The Long Run (6)
 - 3 Joe Jackson LP (2, 3, 3)
 - 4 Maiden or Butterfly (4)
 - 5 1974 Ronnie Lane hit (3, 4)
 - 6 What Thin Lizzy had on the loose (6)
 - 7 Skids LP (4, 2, 8)
 - 8 11 & 26 across Jam hit (3, 6, 3, 5)
 - 9 1978 Chic hit (2, 5)
 - 10 Black sheep who sang Have A Cigar on Floyd's Wish You Were Here LP (6)
 - 11 Turner or Charles (4)
 - 12 Vacant or Things (6)
 - 13 ELP for example (4)

SOLUTION TO LAST WEEK'S X-WORD:
ACROSS: 1 Breaking Glass, 4 Ram, 3 Glory Boys, 8 Queen, 10 A Curious Feeling, 12 Ace Of Spades, 15 Peter, 16 Noel, 17 Devo, 18 Storm, 20 Whip It, 22 Start, 23 Layla, 26 Black, 27 Four Tops, 28 Rak, 29 Ruts
DOWN: 1 Baggy Trousers, 2 Enola Gay, 3 Squeeze, 4 Run With The Pack, 5 Mr Big, 6 You're In My Heart, 8 Island Girl, 11 I'm Free, 13 Sports Car, 14 Bright Eyes, 19 Over You, 21 Blood, 24 Yes, 25 Abba.

SOLUTION TO LAST WEEK'S POPAGRAM: (in order of puzzle) Terry Hall, Motorhead, Blockheads, Ringo Starr, Elton John, Diana Ross, John Oates, Down, Yoko Ono.

LAST WEEK'S WINNER: John Rogers, 5 Grey Rock Walk, Liverpool L5 5HS

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 y'know, sung in bars and clubs in New York. Me, I never had no proper education or nothing."
Do I detect a tear rolling towards his beer glass? Or is it just a trick of the light caused by the position of his tongue in the side of his cheek?
"All I've got going for me is my incredible charm and good looks." The chiselled features 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 sheet for the New Year.

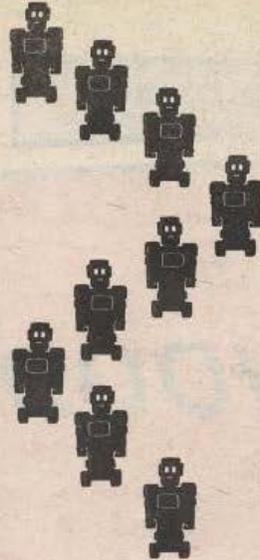
Comparisons with Blondie already abound in what little press they've had, so let's tackle that one first. In common with Blondie they are a modern pop group with a sure emphasis on catchy songs and a beautiful girl singer. But beyond that I think the similarities are superficial. Blondie always struck me as being rather stylized and remote, relying heavily on strong production, clever video techniques, and the Debbie Harry glamour machine. Actually going to their gigs is not much fun. Going to Rio and The Robots' gigs is heaps of fun.
"What we aim to do," says Rio, "is above all to entertain people. We love being there on stage and we



DEAN EUGENE of RIO and THE ROBOTS

aim to communicate that feeling of happiness to the audience. I think that during the seventies music suffered a technological takeover — all those gadgets and techniques actually came between the artist and the audience, and there was a kind of communication breakdown. Rio and The Robots are here to communicate and entertain."

"And we're into a visual approach," chimes in Dean. "What happens on the stage has got to look interesting and appealing." Well — dull it isn't. Rio usually gets through two or three costume changes. She invariably occupies herself during the instrumental sections with a series of very simple but effective dance sequences. Guitarists Dean and Gaylord Hawkins both engage the attention



with their variations of the cybernetic strut. The line-up is completed by the powerhouse rhythm section of Keith Rogers on bass and the Mighty Johnny Webb on drums. They play their 'electric dance band' music with élan and empathy.

Rio speaks in a husky voice with an accent half way between Northern England and East Coast American. She seems to pick up accents the way most people collect holiday souvenirs. Referring to a previous feature on the Tourists in which Annie Lennox complained about being constantly stereotyped as up front glamorous girl singer plus band, I asked Rio if she minded being projected in that way.

"I think it would be hypocritical of me to say that I minded. I don't, as it happens, like that photograph you've got there, but not because it makes me out as a sex symbol or anything. I just don't think it looks very pretty. I'm part of the show and my body's part of me. If I didn't like people looking at me I wouldn't be doing it."

Dean looks up — "I'm the real sex symbol of this band," he chirps. "Gaylord (rhythm guitarist) thinks he's better looking than me. He's a real egotist just like Maurice Chevalier. He's got no sense of modesty. It's obvious I'm better looking than him."

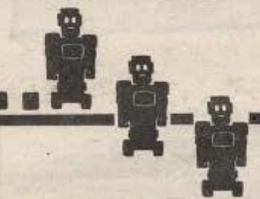
He turns his attention to a party of noisy Americans at the next table and starts regaling them with tales of his invaluable contributions to Rio and The Robots.

"I'm an entertainer," Rio reaffirms. "That means I'm a singer, musician, actress, exhibitionist — we all are."

The group have a single provisionally scheduled for release in the near future to tie in with a string of college and club gigs. The strength of their material and their warmth of personality form an irresistible combination which I'm convinced will propel them far beyond the Rock Gardens and Dingwalls of this world. Go and see them there while you still have the chance.

RETURN OF THE ...

INTERVIEW BY DAVID SINCLAIR



GENEX

SPECIAL 4TRACK 12 INCH

*DANCING WITH MYSELF • *UNTOUCHABLES
(EXTENDED VERSION)

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KING ROCKER

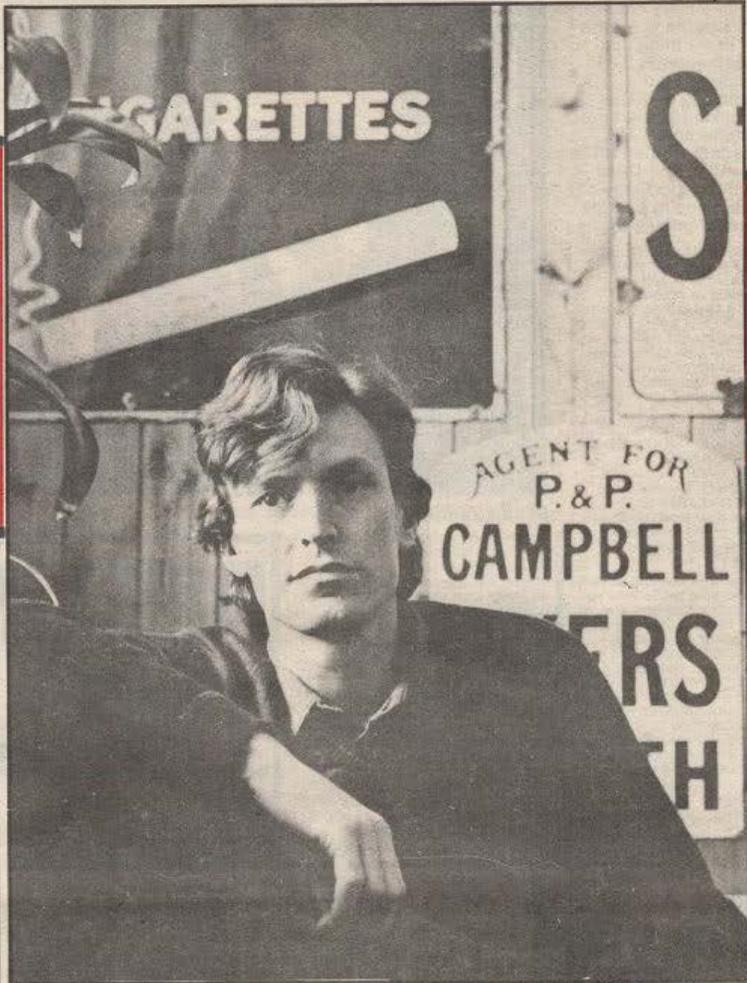
Chrysalis

ALSO AVAILABLE ON 7 INCH
*TAKEN FROM THE NEW ALBUM: KISS ME DEADLY

IMAGES PAR:

HOW WINWOOD WON

Virginia Turbett



STEVE WINWOOD: "I had a beautiful banjo which I smashed to smithereens."

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, overflowing 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 soulful of white boy walls, steeped in Ray Charles. His father played in a dance 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 plink on that. My father played sax in the 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 went out and played cricket with and smashed it to smithereens at the age of four or five.

"Then I was encouraged to play the clarinet. The squeaking used to put me off, it used to grate on my nerves so I gave that up and picked out tunes on the piano." His brother Muff, now the manager of the UK A&R department at CBS 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 outfits, mainly jazz in output.

Though they never had a record player an early 2-track tape machine with overdub facilities, handbuilt by his uncle, proved a valuable boost to the learning process.

"It was around this time that we heard Elvis and it suddenly gave us meaning to what we were doing."

They managed to fuse the two influences, the rock 'n' roll and the West Coast jazz of Charlie Mingus and Cannonball Adderley into a strange hybrid which later in the eclectic sixties would be called jazz-rock.

After playing with various aggregations Spencer Davis, a former Birmingham University lecturer, asked the brothers to back him during his folk act. This liaison became permanent and with the

ever-increasing diversity of music that was coming to England and specifically Winwood's home town of Birmingham via imports, the band's music was everchanging, taking in folk, blues, country-rock, rhythm and blues and more pop styles.

"It seems that we were a really good live act. We really used to get them whipped up. I suppose it's because there were many bands playing rock 'n' roll but not with the rhythm and blues swing to it and they seemed to like that."

Using the sizeable reputation they had gathered from their live appearances they managed to get a recording contract with a line-up that had Steve on keyboards and vocals, his brother Muff on bass, Spencer Davis on guitar and mainstream jazz drummer Pete York on drums.

By the time of the first hits, 'Keep On Running', 'Somebody Help Me' and 'Gimme Some Loving' Winwood was only 16 and his main memories are of working even harder, doing double gigs every night and of being

and not copy records. We didn't write our own material until near the end. I was getting very unhappy. It was a build-up which was accentuated by the age differences 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

The something he had to do took him and his cohorts, Mason, Capaldi and Wood, to the Berkshire countryside to Aston Tirrold to "get it together in the country". (Huh Ed.)

"It was a marketing phrase really. It seemed to me to be a way people I kept up interest in where Spencer Davis left off and where Traffic started.

those things are kind of cosmetic, not even in a derogatory way, but slightly superficial. It seemed to hit the nerve in retrospect because they weren't that big as hits. To be quiet honest I wasn't that keen on the idea of stiar," he smirks. "But it was a democratically formed band. I should point out that the lyrics were Dave Mason's, who never collaborated.

"Paper Sun" was a soap opera about a girl going on holiday and having an affair 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 and that was total collaboration."

While the individual members of Traffic weren't the cream of the crop, in terms of playing ability there was a peculiar chemistry that makes for the best of musical magic.

"Dave Mason for some reason didn't like the idea of the collaboration. He left after a year but during that year we had some great gigs.

The first two Traffic albums, 'Mr Fantasy' and 'Traffic', established the concoction as being far more than Steve Winwood's backing band but Mason's talent for light melody was at odds with the other members' more jazz-oriented ambitions and he left after the completion of each album. After the second desertion they called it a day.

WINWOOD then drifted into Blind Faith, the first "supergroup", with Eric Clapton and Ginger Baker from the recently defunct Cream and Ric Grech of Family on bass. Blind Faith represented a time when the business lost its pretence of innocence and became the pursuit of

in awe at TV studios as the likes of Jerry Butler of the Impressions, The Supremes and The Animals would "see a little kid looking lost and come up and talk to me."

"Time mellow memories and when I think of the Spencer Davis Group I remember all the good times and I probably blot out the bad moments.

"With Spencer Davis we were always striving. It was either a surprise that things were happening so well for us or it was a struggle. It was never calculated.

"At that point we were a so-called R & B band and I wanted to develop

of musicians and villains in Birmingham and I met them there. Dave Mason roaded for us towards the end having already played in Jim Capaldi's band and Chris Wood was playing in another band with Carl Palmer.

"I wanted to write things that were original and more creative than just exercising some musical skill.

"I think it was relief all round when I left, even though we were still hot. There were reservations all round from Spencer, Muff and Island Records chief Chris Blackwell but I had no qualms. At that age (17) you get something in your head and you've got to do it."

"It was a new tack. 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 so that we could be exposed to everything and produce something that was us."

After six months of idyllic living they produced three singles in the last six months of the heady era of 1967. All three of which seemed to hit the pulse of that time with an unerring accuracy. I put it to him that 'Hole In My Shoe' did encapsulate the summer of love.

"I think that it's my old age but



**Scribe:
Mike Gardner**

studio at his 50 acre farm in the Gloucestershire countryside. The farm, which concentrates on sheep and beef, could break even he claims if he didn't make records. He runs it as a going concern 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 lessened his passion for Ferrari's. Even so the life of a country gentleman seems idyllic.

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

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

"I've followed this album through from playing all the instruments and writing all the material to the final EQing 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 the Crusaders and the Randy Crawford hits 'Streetsville' and 'One Day I'll Fly Away', to help out.

Winwood is now planning to put a band together and make another album before satisfying the growing feeling that he should tour again and present his talents in the live arena.

As Winwood enters his 34th year on this planet and his 17th as a musician at the peak of the public eye, I put it to him that he has always held his talent under a veil, releasing it in small doses that merely draw more interest to it.

"Don't get me wrong, but making records is a lot of trickery. If I had done anymore you would have noticed that I had started to repeat myself and it wouldn't have been special. The trick is in knowing where your strengths are and playing to it. You could say I'm an illusionist."

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 participant's 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 amicable. It was disturbing not to be judged on your merits. Afterwards I felt 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, various permutations of line-up 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 Stomu Yamash'ta, Eric Clapton, the salsa orientated Fania All-Stars, John Martyn and countless other sessions. Then in 1977 he released his first solo album 'Winwood' to many critical plaudits. Did he feel out of touch at the age of 28 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 time were cosmetic. There're still good records 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

BEGINNING OF THE ENZ

Side One
MY MISTAKE
CRUISE WORDS
BUILD AS BRASS
ANOTHER GREAT DIVIDE
CHARLIE

ALSO AVAILABLE ON CASSETTE

A NEW
ALBUM

Side Two
LATE LAST NIGHT
STRANGER THAN FICTION
WALKING DOWN
A ROAD



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LOW PRICE

WARRIOR

Compiled by SUSANNE GARRETT and COLLETTE IVE

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

THURSDAY

JANUARY 15

BIRMINGHAM, Barrel Organ (021 6221353), New Clear Band
BIRMINGHAM, Odeon (021 643 6101), Roxy Music
BLACKPOOL, Horbreck (52341), The Drones
BOURNEMOUTH, Pinecliff (426312), XS
BRISTOL, Green Room, King Street (832165), The Controls
CAMBRIDGE, Great Northern (80340), Bloodshot
CANTERBURY, College of Art (88371), Rio And The Robots
CHOLELY, Joiner's Arms (70611), Warlock
COVENTRY, Dog And Trumpet (51678), Bread
COVENTRY, General Wolfe (88402), Debbie Fulant
CROYDON, Barton (01 688 4500), Doublet
DAGENHAM, Caeson Public House, Oxlow Lane, Janine
DERBY, Assembly Rooms (31111), April Wine
DUBLIN, Stardust Ballroom (317827), The Specialists/The Beat
EASTCOTE, Clay Pigeon Hotel (01 866 5358), Morrissey-Mullen Band
EAST KILBRIDE, Olympia (22286), Liberty Bodice
ETON, The Christopher Hotel (Windsor 53648), Shaz
GLASGOW, Dial Inn (041 332 1842), The Jets
GLENROTHES, Rathes Arms (75271), Chaser
GRANGEMOUTH, International (72456), The Outpatients
GREENOCK, Victorian Carriage (25456), Snapshots
GUILDFORD, Civic Hall (67314), Toyah Wilcox
HIGH WYCOMBE, Nag's Head (2759), Dirty Money
KINGSTON, Waves, Three Tuns (01 549 8601), Nashville Teens
LEAMINGTON SPA, Crown Hotel (26421), Akatraz
LIVERPOOL, Brady's (051 336 3959), Wanda And The Dentists/The Zeros
LIVERPOOL, Masonic (051 355 5803), Frankie Miller/Dick Smith Band
LIVERPOOL, Star And Garter, Asylum
LONDON, Basement Bar, Clarendon Hotel, Hammersmith (01 253 4299), Good Question
LONDON, Bridge House, Canning Town (01 476 2859), Dolly Mixture/Jim Slips
LONDON, Brook House, Hayes (01 845 2286), B Film/Orson Blake
LONDON, The Castle, Tooling (01 672 7018), Dead Cert
LONDON, Cock Tavern, Fulham (01 385 4161), Old No.7
LONDON, Deuragon Arms, Hackney (01 385 4045), The Von Trapp Family

IT'S RECUPERATION week for music biz casualties, folks. **BLACK SABBATH** hit the road for their scheduled 13-date spring tour, running three weeks late as a result of bassist Geezer Butler breaking an all-important digit during Kung Fu practise in the land of the rising yen. Dates now begin with a quadruple session at London's Hammersmith Odeon, (Sunday, Monday, Tuesday, Wednesday), with provincial concerts happening next guide around. Meanwhile **ROXY MUSIC** conclude their rescheduled New Year offensive, previously cancelled due to **BRYAN FERRELL**'s unusual illness, at Leicester Granby Hall, (Saturday).

There's more than a taste of female competition on the gig circuit too, as **TOYAH WILLCOX** opens her first major tour for seven months, backed by a brand new band line-up, at Guildford Civic Hall, (Thursday), moving to Birmingham, Aston University, (Friday), Bath Pavilion, (Saturday), Coventry, Warwick University, (Monday), Manchester Polytechnic, (Tuesday) and Keele University, (Wednesday), with more college 'n club bookings to follow. **HAZEL S CONNOR** jumps back including visits to York University, (Tuesday) and Bradford St George's Hall, (Wednesday), while **THE WOLFEES**, those staunch purveyors of je ne sais quel, belt it out again at Oxford Scamp, (Monday), Cheltenham Pie's, (Tuesday) and London Marquee, (Wednesday). Cambridge-spained band **DOLLY MIXTURE** also make one of their infrequent visits to the metropolis, playing London Bridge House, Canning Town, (Thursday).

From the past, **BLADE**, whose latest single "We're Gonna Bring The House Down" has the dubious distinction of having been recorded in a two-day session in the bogs at Portland Studios, offer nostalgic gas at Guildford, University of Surrey, (Friday), Ipswich, (Saturday), Peterborough Writins Stadium, (Monday), and here, and **LINDISARNE**, featuring both old-timer Alan Hull and Ray Jackson on vocals nowadays can be caught at Norwich University of East Anglia, (Saturday), Poole Arts Centre, (Sunday), Reading University, (Monday and Tuesday), and Loughborough University, (Wednesday).

London highlights also include the **DOMTOWN RAVE**, Hammersmith Odeon, (Saturday) and **LITTON KWESI JOHNSON**, with **ASWAI** and the **REGGAE REGULATORS**, Hammersmith Palais, (Monday). Check out the rest for the best.

LONDON, Dingwells, Camden Lock (01 267 4967), Split Rivit
LONDON, Golden Lion, Fulham (01 385 0421), The Tubes
LONDON, Half Moon, Herne Hill (01 274 2733), Regiment/Box
LONDON, Haborough Tavern, Southall, Red Slips
LONDON, Hope And Anchor, Islington (01 359 4515), Barry Andrews' Restaurant Foraged
LONDON, 105 Clou, Oxford Street (01 639 0933), The Ramons
LONDON, Marquee, Wardour Street (01 437 6603), Martians/Lance/The Orange Cardigan
LONDON, Moonlight Club, Millway Hotel, West Hampstead (01 624 7611), Eign Marbles/Metro Gitter
LONDON, Newlands Tavern, Peckham (01 839 6215), Future Duo
LONDON, Old Queen's Head, Brixton (01 735 4900), The Silence
LONDON, Pegasus, Stags Newington (01 226 2933), JJ And The Flyers
LONDON, The Plough, Stockwell (01 274 3879), London Apaches
LONDON, The Railway, Hornsey (01 388 0070), Diz And The Dormen
LONDON, Rock Garden, Covent Garden (01 240 3961), The Sound

LONDON, Royal Albert, Deppford (01 692 1400), The Realists
LONDON, Royal, Southgate (01 326 4112), Breathless/Real Hope
LONDON, Upstairs at Barnes, Frith Street (01 439 1547), The Jump
LONDON, Tramshed, Woolwich (01 855 3371), The Pickups
LEWISBURG, White Swan, Greenmich (01 831), Shadwin
NOTTINGHAM, Hearty Goodfellow (42257), Colin Slaples/Breadline
ROSWITHAM, Rock City (412544), UFO/EMI
OXFORD, Sneeze, Old Good Hope (422544), Missing Presumed Dead/The Zitz
RICHMOND, Snooty's, The Castle (01 948 4244), Missing Presumed Dead/The Zitz
SALISBURY, Cathedral Hotel (20144), The Blips
SHEFFIELD, Hallamshire (29787), Astro/Mark My Words
SHEFFIELD, Limit (730840), Deaf Aids
SODDYMPTON, Joiner's Arms, (25612), Vaneat Motion
SWANSEA, Brangwyn Hall (50821), George Hamilton IV
TODMORDEN, Crockett's, Draggater
WATFORD, Bailey's (39848), Ritz
WINDSOR, Blazers (56222), Grace Kennedy
WORTHING, Seaside (6602), Dash

FRIDAY

JANUARY 16

ALFRETON, Somercotes, Black Horse (3007), Manito
BARTON ON HUMBER, Youth Centre (32369), Limeight
BIRKENHEAD, Gallery Club, Witchfynde
BIRMINGHAM, Aston University (359 6531), Toyah Wilcox
BIRMINGHAM, Barrel Organ (021 622 1353), Willy And The Poor Boys
BIRMINGHAM, College of Further Education (921 6106), Cive Rivata
BIRMINGHAM, Fighting Cocks (021 499 2554), Privates
BIRMINGHAM, Golden Eagle, Hill Street (021 643 5403), Andy Loyd and the Wedge
BIRMINGHAM, Odeon (021 643 6101), Roxy Music
BLACKPOOL, Jenka (62353), The Cleaners
BLACKPOOL, Norbreck Castle (52311), The Jump Club
BOURNEMOUTH, Pinecliffe Hotel (426312), Credits
BRENTWOOD, Hermit Club (218897), The Crying Shames
BRISTOL, Colston Hall (22768), George Hamilton
BRISTOL, 76 Club (61037), Weapon
CAMBRIDGE, Great Northam (89440), Rank Amateurs
CHOLELY, Joiner's Arms (70611), Dick Smith Band
COTTINGHAM, Civic Hall, Head Hunter
COVENTRY, Dog and Trumpet (21678), The Editors
DAGENHAM, The Star, Oxlow Lane, Janine
EDINBURGH, Playhouse Nite Club, (31 665 2691), TV 21
ELLENHIRE PORT, Bull's Head (01 339 5860), Mops
ETON, The Christopher Hotel (Windsor 6848), Chantown
GALWAY, Lureland (7687), The Special / The Beat
GLASGOW, College of Building and Printing, Liberty Bodice
GILFORD, Dial Inn (041 332 1842), School The Moon
GLENROTHES, Rathes Arms (75370), Everest the Hard Way / Way of the West
GUILDFORD, Surrey University (1281), Slade
HALSHAM, The Crown (86004), Black Market
LANCASTER, Greaves Hotel (83943), The Accelerator
LEAMINGTON SPA, Royal Spa Centre (34418), Aggie's Upstairs
LEEDS, Floride Green Hotel (490884), Switches
LIVERPOOL, Brady's (051 236 3959), The Little Roosters
LIVERPOOL, Dolphin, Ganning Place, Stun The Band
LIVERPOOL, Masonic (051 355 5803), Asylum
LONDON, Basement Bar, Clarendon Hotel, Hammersmith (01 253 4399), Department S / Theatre of Hate

LONDON, Belize Park Country Club, Hampstead (01 435 0521), Soul Dance
LONDON, Cock Tavern, Fulham (01 385 6021), Jazz Sluts
LONDON, Commonwealth Institute (01 602 3252), Dennis Bower's Dub Band and Friends
LONDON, Dingwells, Camden Lock (01 267 4967), Root Jackson And The GB Blues Company / The Pat
LONDON, Half Moon, Herne Hill (01 788 2387), Eign Marbles
LONDON, Hope and Anchor, Islington (01 359 4510), The Regents
LONDON, 101 Club, Clapham (01 223 8309), Blurt / Balloons
LONDON, John Bull, Chiswick (01 994 0062), Red Shoes
LONDON, Marquee, Wardour Street (01 437 6603), Jackie Lynton Band
LONDON, Middlesex Polytechnic, Trents Park (01 389 9941), Spitter
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Barry Andrews Restaurant for Dogs / Alghan Rebels / Kan Kan
LONDON, North East London Polytechnic (01 485 5485), Victims of Pleasure / Twig And The Kicks
LONDON, Old Queen's Head, Stockwell (01 274 3879), The Zitz
LONDON, Pegasus, Green Lane (01 228 5930), Juice on the Loose
LONDON, Prince Rupert, Plumstead (01 854 0678), Avenue
LONDON, The Railway, Hornsey (01 340 1020), Seven Year Itch
LONDON, Rock Garden, Covent Garden (01 240 3961), Levi Dexter and the Ripchords / Team 23
LONDON, Roundhouse, Chalk Farm (01 267 2364), Ozym
LONDON, School of Oriental and African Studies, Malet Street (01 405 1977), Mergar / Renegade
LONDON, South Bank Polytechnic, Rotary Street (01 261 1525 x39), The Look
LONDON, Star and Garter, Putney Pier (01 788 0345), Statch 22
LONDON, Upstairs at Ronnie's, Frith Street (01 439 0147), Flight UK
LONDON, The Venue, Victoria (01 834 5500), Hi Tension
LONDON, The Walmer Castle (01 703 4639), Moonier
LONDON, White Lion, Putney (01 788 1540), The Soul Band
LONDON, White Swan, Greenwich (01 691 8331), Mermaids
MANCHESTER, Lamplight 061 681 9850, The Product
MERIDEN, Youth Club, Inquest / Fifth / Destroy / Diz And The Dils / The Young Vomiers
NEWCASTLE UPON TYNE, Mayfair (23109), UFO / Fist
NORWICH, White's (25539), Route 66
NOTTINGHAM, Hearty Goodfellow (42257), Last Resort
NOTTINGHAM, Test Match (869681), Dawn Traders
OXFORD, Penny Farthing (48007), Spring Offences
PAISLEY, Bungalow Bar (041 888 6667), Shaking Pyramids

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ALBUM

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TOUR

- JANUARY
 15th Guildford Civic Hall
 16th Aston University
 17th Bath Pavilion
 19th Warwick University
 20th Manchester Polytechnic
 21st Keele University
 23rd Sheffield Polytechnic
 24th Newcastle University
 26th Leeds Polytechnic
 27th Leicester University
 28th Bradford University
 30th Nottingham Rock City
 31st West Rulton Pavilion
 FEBRUARY
 1st Dursstable Civic Hall
 London date to be announced



RAYLEIGH, Croc's (77003), Crucifixion
RICHMOND, Snopce's, The Castle (01 848 4244),
 The Decorative Ladies / The Mud Hutters
RUNCORN, Cherry Tree (74171), Spring Offensive
SHEFFIELD, City Hall (22885), Boomtown Rats
SOUTHAMPTON, Joiner's Arms (25612), Tondra
SOUTHAMPTON, Technical College (26181),
 Slavers
SOUTHEND, Zero 8 (546344), Level 42
STAFFORD, North Staffordshire Polytechnic,
 Beacouside (52331), Graduate
SUNDERLAND, Mayfair (843827), Angel Witch
SWANSEA, Technical College (51821), Lucifer
WALLASEY, Dale Inn (051 639 9847), Terminal
WARRINGTON, North Cheshire College, Johnny
 Storm
WATFORD, Bailey's (38948), Ritz
WINDSOR, Blazers (56222), Grace Kennedy
WORTHING, Balmoral (36221), Push

SATURDAY

JANUARY 17

BATH, Pavilion (26628), Toyah Wilcox
BEDFORTH, Civic Hall (31226), George Hamilton IV
BIRKENHEAD, Gallery, Dick Smith Band
BIRMINGHAM, Barrel Organ (021 622 1353), Bright Eye
BIRMINGHAM, Festival Suite (021 643 5071),
 Partizan
BIRMINGHAM, Fighting Cocks (021 449 2574),
 Babylon Rebels / Tadpoles
BLACKBURN, Galleys/eaves Hotel (67098), JG
 Spools
BLACKPOOL, Jenks (213203), The Cheaters
BOURNEMOUTH, Pinecliff (42372), Gringo
CHORLEY, Joiner's Arms (70611), Alkatrazz
COVENTRY, Dog And Trumpet (21678), Strangers
CROYDON, Carlton (01 588 4500), Seven Year Itch
DERBY, Longside College (21491), Metro Glider
DUNFERMLINE, Belleville Hotel (21076), Everest
The Hare Way / Way Of The West
EDINBURGH, Playhouse Nine (031 885 2064),
 Those French Girls / The Hollow Men
ESHER, Orleans Arms (85550), Dynamo Joe
ETON, The Christopher (Windsor 69948), Juke
 Ems
GLASGOW, College of Technology (041 332 7090),
 Winston J Groovy Band
GLASGOW, Dial Inn (041 332 1842), Dallas
GRAVESEND, Red Lion (86172), Crete Hall Road,
 Blind Wolf
Huddersfield, Cleopatras (24510), Witchlynde
ILKESTON, Harrow Inn, Breakdown -
 IPSWICH, Gaumont (53641), Slade
KEELE, University (01924), Equivalent VIII
LEEDS, Floride Green Hotel (49084), Dark Star
LEEDS, Haddon Hall (71151), Dale Hargreaves'
 Flamingo
LEEDS, University (42284), UFO / Fist
LONDON, Africa Centre, Covent Garden (01 836
 1973), Jubels / Kabbal
LONDON, Archway Studios, Coldharbour Lane,
 Brixton (01 274 5307) Soldiers Of Destruction
LONDON, Basement Bar, Clarendon Hotel, Ham-
 mersmith (01 969 1343), The Calvary
LONDON, The Bedford, Balham, Fruit Eating
 Band
LONDON, Belsize Park Country Club (01 436 1002),
 Soul Dance
LONDON, Bridge House, Canning Town (01 476
 2689), The Little Rascals / The Pope
LONDON, The Cellar, Regents Park, Road,
 Camden, Dave Evans
LONDON, Cock Tavern, Fulham (01 385 4161),
 Chantoussie
LONDON, Commonwealth Institute, Kensington
 (01 892 3230), Dennis Bove's Duh Band and
 Friends
LONDON, Dingwatts, Camden Lock (01 267 4967),
 Jim Wine / The Bachelors
LONDON, Greyhound, Fulham (01 385 0526), Barry
 Andrews Restaurant For Dogs / Afghan Hounds
LONDON, Half Moon, Herne Hill (01 274 2733),
 Transista
LONDON, Hammersmith Odeon (01 748 4612),
 Boomtown Rats
LONDON, 101 Club, Clapham (01 223 8309),
 Mechanics / The Dave
LONDON, Marquee, Wardour Street (01 437 6807),
 Frankie Miller
LONDON, Moonlight Club, Railway Hotel, West
 Hampstead (01 824 7611), Dumb Blondes / M/Ps
LONDON, 603 Queen's Head, Stockwell (01 274
 3829), The Klonex
LONDON, Pegasus, Green Lanes (01 226 5930),
 Big Chief
LONDON, The Railway, Hornsey (01 340 1020),
 Juice On The Loose
LONDON, Rock Garden, Covent Garden (01 240
 3961), The Realists / The Cubes
LONDON, Star And Garter, Putney Pier (01 786
 6346), Salt
LONDON, Two Brewers, Clapham (01 826 3621),
 Sad Among Strangers
LONDON, Upstairs At Ronnie's, Fifth Street (01 439
 0747), Flight UK
LONDON, The Yaman, Victoria (01 834 3820),
 Mergler / Tams 23
LONDON, Walmer Castle, Peckham (01 700 4630),
 Edukators
LONDON, White Lion, Putney (01 788 1540), C
 Sharp
LONDON, White Swan, Blackheath Road, Green
 wick (01 895 8391), Moonlight
ECCESTER, Great Hall (29532), Roby Music
MALVERN, Kag's Head (42757), Shaker
MANCHESTER, University Union (061 273 5115),
 Performance
MARGATE, Winter Gardens (Thornel 21345), The
 Lambretas / Naughty Thoughts
MARKET HARBOUROUGH, Wetland Park College
GENO Washington
NORTHAMPTON, Headmaster, Ladios Lane
 (28529), UK Dada
NOTTINGHAM, Boat Club (86952), Quartz
NOTTINGHAM, Test Malch (81481), Aftermath
NORWICH, East Anglia University (52068),
 Lindesfarne / Trimmer And Jenkins
OXFORD, Peony Farming (49007), Never Never
 Band
PAISLEY, Bungalow Bar (041 856 5667), Liberty
 Bodice
PORTSMOUTH, Polytechnic (81775), Chinatown
PRESTON, War Chest (7216), Alkatrazz
RAYLEIGH, Croc's (77003), Thompson Twins
READING, Technical College, Balmeau Pictures
RICHMOND, Shirley's, The Castle (01 848 4244),
 Dixie Star
RUNCORN, Cherry Tree (74171), Never Never
 Band
SHEFFIELD, City Hall (22885), April Wine
SOUTHAMPTON, Joiner's Arms (25612), The Ex-
 tending Siregulls
SUNDERLAND, Mayfair (843827), Switches
TALINON, Celler Bar (2013), Talon
WALLASEY, Dale Inn (051 639 9847), The Walin'
 Boys
WATFORD, Bailey's (38948), Ritz
WATFORD, Red Lion (28295), The Attendants / B
 Film
WHITWORTH, Royal Arms, Dragster
SHEFFIELD, KGB, Abbeydale Road (84664), The
 Phonics / The Anakalche
SHEFFIELD, Linnit (73040), Roy Sundholm Band
LONDON, Southall Community Centre (01 574
 348), Misty In Roots
WINDSOR, Blazers (56222), Grace Kennedy

SUNDAY

JANUARY 18

BLACKBURN, Tam Doh, Liberty Bodice
BLACKPOOL, The Jesters
BOLTON, Swan Hotel (27021), Shaker



UFO: Bradford St Georges Hall, Monday

BRADFORD, University, Vaults Bar (392712), The
 Jump Club
CAMBRIDGE, Great Northern (60340), GBH
CHORLEY, Joiner's Arms (70611), Alkatrazz
CROYDON, Carlton (01 688 4500), London
 Apaches
CROYDON, Carlton (01 688 4500), Rockola
EXETER, University (77911), Metro Glider
GLENROTHES, Roshes Arms (175371), Limited
 Life
HAILSHAM, Crown Hotel (840041), Stealer
HATFIELD, Forum Theatre (71217), Manfred Mann
HULL, Humber-side Theatre (23638), Head Hunter
LEEDS, Floride Green Hotel (49084), Dragster
LEEDS, Staging Post (73541), Knife Edge
LIVERPOOL, Empire Hall (051 709 1555), April Wine
LIVERPOOL, Masonic (051 355 5803), Dick Smith
 Band
LONDON, Bridge House, Canning Town (01 476
 2689), Sun Fighter / Nettie Blue
LONDON, Bull And Gate, Kentish Town (01 485
 5358), Juice On The Loose
LONDON, The Castle, Tooting (01 672 7018), The
 Silence
LONDON, Cock Tavern, Fulham (01 385 4161), The
 Work
LONDON, The Duke, Creek Road, Deorford (01 692
 1011), The Bluebirds
LONDON, Half Moon, Herne Hill (01 274 2733), Talk
LONDON, Hammersmith Odeon (01 748 4612),
 Black Sabbath / AIZ
LONDON, Hope And Anchor, Islington (01 359
 4510), The Fatbackers
LONDON, 101 Club, Clapham (01 223 8309),
 Kicks / The Forms
LONDON, Kings Head, Acton (01 992 0282), Guy
 Jackson / The Pulsaters
LONDON, Marquee, Wardour Street (01 437 6803),
 Torbo / Race Against Time
LONDON, Moonlight Club, Railway Hotel, West
 Hampstead (01 824 7611), Modern English / Felt
LONDON, Pegasus, Stock Newington (01 226
 5930), Ivory Coasters
LONDON, The Railway, Hornsey (01 340 1020),
 Back To Back
LONDON, Rainbow, Finsbury Park (01 283 3140),
 Boomtown Rats
LONDON, Rock Garden, Covent Garden (01 240
 3961), Blackmarket / The Youth / Gymplis
LONDON, Torrington Music, North Finchley (01
 485 4710), The Policats
MIDDELSBROUGH, Rock Garden (241995), Roy
 Sundholm Band
NOTTINGHAM, Hearty Goodfellow (42257), Dawn
 Trader
NOTTINGHAM, Kimberley Leisure Centre, Slade
NOTTINGHAM, Test Match (59981), Ex Directory
OXFORD, Peony Farming (49007), Movie Stars
PETERBOROUGH, Gladstone Arms (44388),
 Junction 13
POOLE, Arts Centre (70521), Lindesfarne / Trimmer
 And Jenkins
RETFORD, Porthouse (704881), The Boys
ROTTERHAM, Thrusco Hotel, Switches

SOUTHAMPTON, Joiner's Arms (25612), Blues
STOKE, Trentam Gardens (657341), UFO / Fist
UXBRIDGE, Brunel University (59125), London
 Apaches
WALLASEY, Dale Inn (051 639 9847), Caspar's
 Enigmas
MONDAY
JANUARY 19
BAMBERIDGE, Pear Tree (Preston 35193),
 Alkatrazz
BIRMINGHAM, Barrel Organ (021 622 1353), (021-
 622 1353), Beshara
BIRMINGHAM, Romeo And Juliet's (021 643 6696),
 Demolition
BLACKBURN, The Regent, Fat Elsie
BRADFORD, St George's Hall (22513), UFO / Fist
CAMBRIDGE, Great Northern (60340), The Models
COVENTRY, Warwick University (27406), Toyah
 Wilcox
CROYDON, Carlton (01 688 4500), The Hook /
 Laughing Apple / The Blues
ETON, The Christopher (Windsor 69948), Kicks
GLASGOW, Doune Castle (041 649 2745),
 Frenchwys
HALFAX, Civic Theatre (51156), Saxon
Huddersfield, Polytechnic (81858), Roy Sun-
 dholm Band
LONDON, Castle, Tooting (01 672 7016), Fruit
 Eating Bears
LONDON, Cock Tavern, Fulham (01 385 6021),
 John Spencer's Spectacles
LONDON, Film Studio, Criklewood (01 385 0926),
 The Little Roosters
LONDON, Hammersmith Odeon (01 748 4612),
 Black Sabbath / AIZ
LONDON, Hammersmith Palais (01 748 2812),
 Award / Linton Kessi Johnson / The Reggae
 Regulators
LONDON, Hare And Hounds, Islington (01 226
 2952), Seven Year Itch
LONDON, 101 Club, Clapham (01 223 8309), Rock
 Goddess / First Aid
LONDON, Marquee, Wardour Street (01 437 6803),
 The Look
LONDON, Moonlight Club, Railway Hotel, West
 Hampstead (01 824 7611), Schlemmer K/Dinkie
 Dean
LONDON, North East London Polytechnic (01 527
 7371), Dix Dilexy
LONDON, Old Queen's Head, Stockwell (01 274
 3829), Taiwan Pils
LONDON, Pegasus, Stock Newington (01 226
 5930), Brett Marvin And The Thunderbolts
LONDON, The Railway, Hornsey (01 340 1020),
 Juice On The Loose
LONDON, Rock Garden, Covent Garden (01 240
 3961), The Rest / The Cue
LONDON, Royal Exchange, Camden (01 485 1547),
 Juice On The Loose

LONDON, Stapleton, Crouch Hill (01 272 2108),
 Sore Throat
LONDON, Upstairs At Ronnie's, Fifth Street (01 439
 0747), Organisation
LONDON, Windsor Castle, Harrow Road (01 286
 8402), Poser
MANCHESTER, Apollo (061 273 1112), UFO / Fist
MANSFIELD, Polytechnic (061 273 1102), Toyah
 Wilcox
PETERBOROUGH, Gladstone Arms (44388), Felix
 Reading, University (660222), Lindesfarne / Trimmer
 And Jenkins
RICHMOND, Snopce's, The Castle (01 848 4244),
 So and the Generals / Phantom Zone
PETERBOROUGH, Warrana Stadium (84061),
 Slade
RICHMOND, Snopce's, The Castle (01 848 4244),
 Sore One / Lost Property
SHEFFIELD, University (240761), Blueprint / Jump
 Club
SOUTHEND, Zero 8 (546344), Angel Smith Band
WALLASEY, Labour Club, Dick Wilcox Band

TUESDAY

JANUARY 20

ABERDEEN, Fusion Ballroom (21135), Angelic
 Upstarts / Ina-Roi
ABERDEEN, University (527751), Bad Manners
BIRKENHEAD, Gallery, Dead on Arrival
BIRMINGHAM, Barrel Organ (021 622 1353), Raah
BLACKBURN, Bay Horse, New Inns, Rishton
 (48443), Alkatrazz
BIRMINGHAM, St George's Hall (22513), Saxon
BRIGHTON, Basement Club, Polytechnic (681286),
 Brian Brain
BRIGHTON, The Northern Hotel (602919), Eclipse
BRISTOL, Granary (01 888 4500), Reflex
CAMBRIDGE, Great Northern (60340), Rellip Act-
 ion
CHELTHAM, Eve's Night Club (41192), The Mo-
 Dettes
COLERAIN, Bally Mosey Club, Matchbox
CROYDON, Carlton (01 688 4500), LM2
DERBY, Assembly Rooms (31111, x 2255), George
 Hamilton IV
EDINBURGH, Odeon (031 667 3805), April Wine
ETON, The Christopher (Windsor 69948), Bob
 Taylor's Full Frontal Rhythm Boys
GLASGOW, Dial Inn (041 332 1842), Henry Gorman
 Band
HULL, Oriental, Head Hunter
LEICESTER, Polytechnic (555576), Roy Sundholm
 Band
LIVERPOOL, Christ's Notre-dame College, Dick
 Smith Band
LONDON, Basement Bar, Clarendon Hotel, Ham-
 mersmith (01 969 1343), The Satellites / Auntie
 Put
LONDON, Bridge House, Canning Town (01 476
 2689), The Policats
LONDON, Bull And Gate, Kentish Town (01 485
 5358), Big Chief
LONDON, Cock Tavern, Fulham (01 385 6021), Side
 Street
LONDON, Covent Garden Community Centre,
 Shelton Street (01 240 0443), Rubber Johnny
LONDON, Dingwatts, Camden Lock (01 267 4967),
 The Tea Set
LONDON, Greyhound, Fulham (01 385 0526),
 Switches
LONDON, Hambrough Tavern, Southall (01 474
 6254), The Attendants / Orson Blake
LONDON, Hammersmith Odeon (01 748 4612),
 Black Sabbath / AIZ
LONDON, Hope And Anchor, Islington (01 359
 4510), The Ges
LONDON, 100 Club, Oxford Street (01 836 9933),
 The Drones
LONDON, 101 Club, Clapham (01 223 8309),
 Shekatas / Whizz Kids
LONDON, Marquee, Wardour Street (01 437 6803),
 More
LONDON, Moonlight Club, Railway Hotel, West
 Hampstead (01 824 7611), Delta 5 / Out on Blue
 Six
LONDON, Nelson's Club, Wimbledon (01 948
 5113), Sore Throat
LONDON, Old Tiger's Head, Lee Green, Yakeley
 Yoke
LONDON, Pied Bull, Islington (01 837 3218), The
 Variations
LONDON, Rock Garden, Covent Garden (01 240
 3961), Neon Dior

LONDON, Upstairs At Ronnie's, Fifth Street (01 439
 0747), Crysta Shames
LONDON, Windsor Castle, Harrow Road (01 286
 8402), Poser
MANCHESTER, Apollo (061 273 1112), UFO / Fist
MANSFIELD, Polytechnic (061 273 1102), Toyah
 Wilcox
PETERBOROUGH, Gladstone Arms (44388), Felix
 Reading, University (660222), Lindesfarne / Trimmer
 And Jenkins
RICHMOND, Snopce's, The Castle (01 848 4244),
 So and the Generals / Phantom Zone
SHEFFIELD, City Hall (22885), Slade
SHEFFIELD, Linnit (73040), The So Hollow /
 Ulmarak / B Movie
SOUTHAMPTON, Joiner's Arms (25612), Precious
 Carouse Turner
SWINDON, Brunel Rooms (31284), Reluctant
 Site-Dettes
YORK, University (112326), Hazel O'Connor

WEDNESDAY

JANUARY 21

ALDERSHOT, Princess Hall, George Hamilton IV
BIRMINGHAM, Barrel Organ (021 622 1353),
 Digway
BLACKBURN, King George's Hall (84249), Saxon
BRADFORD, St George's Hall (22513), Hazel
 O'Connor
BRIGHTON, University of Sussex (698114), Johnny
 Marx 7th Sun
BRISTOL, Granary, Welshback (26272), Dark Star
CAMBRIDGE, E. Great Northern (80340), Spider
CROYDON, Carlton (01 688 4500), Basil's Balls-Up
 Band
LEEDS, The Christopher (Windsor 69948), Chain
 Reaction
GLASGOW, Dial Inn (041 332 1842), Dolphins
HIGH WYCOMBE, College Of Further Education
HARROW WEALED, Mid-Herts Country Club (01 954
 3247), Gogo Washington
IPSWICH, Gaumont (53641),
 Patrick Fitzgerald Group
KEELE, Clubland Ballroom, Matchbox
LEEDS, Marquis of Granby, Exgate (155480),
 Seal Pump
LIVERPOOL, Scamps (051 709 1226), Stan The
 Duard
LONDON, Cock Tavern, Fulham (01 385 4161),
 The Dudes
LONDON, Dingwatts, Camden Lock (01 267 4967),
 Isaac
LONDON, Gossips, Dean Street (01 734 5726), The
 Crying Shames
LONDON, Hammersmith Odeon (01 748 4612),
 Black Sabbath / AIZ
LONDON, Hope And Anchor, Islington (01 359
 4510), Joe Broadband And The Stand-Outs
LONDON, King's Head, Acton (01 992 0282), Local
 Heroes SW3 / The Nuggles
LONDON, Marquee, Wardour Street (01 437 6803),
 Mo-Dettes
LONDON, Moonlight Club, Railway Hotel, West
 Hampstead (01 824 7611), Animal Magnet / The
 Icon
LONDON, Rock Garden, Covent Garden (01 240
 3961), Thompson Twins / Treatment
LONDON, The Windsor Castle, Harrow Road (01
 286 8402), The Zitz
LONDON, Two Brewers, Clapham (01 826 3621),
 Gogo Washington
LONDON, Upstairs At Ronnie's, Fifth Street (01 439
 0747), Metro / Sue Lyn Band
LONDON, The Windsor Castle, Harrow Road (01
 286 8402), The Zitz
LOUGHBOROUGH, University (83171),
 Lindesfarne / Trimmer And Jenkins
MANCHESTER, Apollo (061 273 1112), April Wine
MANSFIELD, Westfield Folk House, New
 Apostles
NEWPORT, Showway (50976), Switches
NORWICH, White's (25539), The Axe Band
NOTTINGHAM, Hearty Goodfellow (42257), Colin
 Staples / Breakline
OXFORD, Cape Of Good Hope (42576), FBA
RICHMOND, Snopce's, The Castle (01 848 4244),
 Furniture / Le Clump
SHEFFIELD, City Hall (22885), UFO / Fist
SITTINGBOURNE, Old Ashree, The Chels
SOUTHAMPTON, Joiner's Arms (25612), Articks
WORTHING, Balmoral (36221), West Street

Paul Ladbey for Kitchcraft Ltd
 present

HAZEL O'CONNORS
 Megahype
 A PHRASE SUSPECT

St. GEORGES HALL BRADFORD
 WED. 23rd JANUARY 7.30pm
 (All seats reserved)
 (All seats reserved)
 (All seats reserved)
 (All seats reserved)

COVENTRY THEATRE
 SAT. 24th JANUARY 7.30pm
 (All seats reserved)
 (All seats reserved)
 (All seats reserved)
 (All seats reserved)

Angelic starts

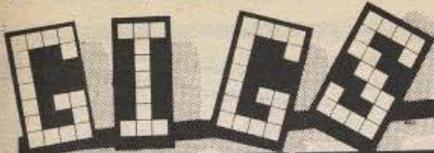
January

- 16th Leamington Spa Royal Spa Centre
- 17th Liverpool Bradys (matinee & evening)
- 19th - 19th Paisley Bungalow Bar
- 20th Aberdeen Fusion
- 23rd Scarborough Taboo Rock Club
- 24th Walsall Town Hall
- 29th Bradford Tiffany's
- 30th Bolton Sports Centre
- 31st Manchester The Squint

Feb 7th Birmingham Diabetti Civic Centre

NEWS Agency contact Nigel - 730 9141

ANGELIC UPSTARTS: start their tour at Leamington Spa on Friday



BRUCE boosts scalper haul

Reviewer finds Holy Grail shock

BRUCE SPRINGSTEEN AND THE E STREET BAND
Madison Square Gardens, New York

By Mike Gardner

I HAVE seen the future of rock 'n' roll and his name is... Ooops, nearly put you off then. Not another rave for 'The Boss', totally uncritical, full of superlatives and claiming he's the best thing since Eve gave Adam the apple. Yer darn tootin'.

This was a homecoming for Bruce. The buzz around the city of New York was gaining a fierce momentum for the previous week and the atmosphere around the arena was frantic with a minimum of 200 kids selling 'Brooce' paraphernalia. The scalpers were out in force with 'Joysey's' and various other bits of paraphernalia. The scalpers were out in force asking £100 for 55 tickets and getting it.

Inside the atmosphere was beyond anything I'd ever experienced making me realise that this was going to be an event as opposed to a normal run of the mill gig. The reason Bruce Springsteen can whip such an enthusiasm as to get nearly half of the population of New York's under 35s chasing after a mere 100,000 tickets with the same fervour Arthur chased the Holy Grail becomes apparent after the first number. He attacked 'Born To Run' with an attitude that it was his last number on this planet and he wanted people to remember it. The energy which he displayed on the opener left the mind sated, exhausted and satisfied and that was only the beginning.

He took material like 'Spirit In The Night' and an excellent 'Growing Up' from the first album, 'Asbury Park 4th Of July (Sandy)', and other standard Springsteen live faves, 'Rosalia', 'Jungleland', 'Santa Claus Is Coming To Town' and gripped them by the scruff of the neck, shook out all ideas of complacency and injected it with a power and vitality that made the material appear spanking new, just out of the wrapper.

Throughout, the audience bayed 'BROOOCE' between numbers in a deafening electric wave of aural excitement. The energy never dropped once throughout the four and a quarter hours of actual performance from either side. A heavy chunk of 'The River' was included which accentuated the power of songs like 'Independence Day', 'Point Blank', and the little track while also highlighting the lightweights of some of the rockers but all grew from the live interpretations. The essence of Springsteen, whether he was singing his own songs or 'I Fought The Law' or Creedence's 'Who'll Stop The Rain', is that he pushes every song with nothing more sophisticated than his own energy and personality and nobody gets to deny that is a remarkable talent. One day somebody will give Bruce a good slugging but on this performance it's going to be a long time coming. To say this is the best performance I've ever been to is an understatement. All I will say is that it's nearly worth killing to lay your hands on a ticket for his forthcoming British dates.

PYLON
The Warehouse, Preston
By Alan Entwistle
DESPITE SOUND problems Pylon played an almost faultless set. Bassist Michael Lachowski produced interesting harmonics that were taken up by Curtis Crowe's wacky, off-beat drumming and shaped into form by the raw edge of Randy Bewley's acidic guitar. Vanessa Ellison could then weave her jarring vocals through this wall of sound and create rock music that's as 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 — 'Dub' or 'Feast On My Heart', for instance — is still too loose. Pylon haven't yet fully hatched.

THE PASSAGE/CRISPY AMBULANCE/THE SOUND/THE CRAVATS/BASEMENT 5 ICA, London
By Gordon Charlton
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 exhibits varied from excellent to awful, with the latter accolade being awarded to The Passage on whom I shall waste no more space. Crispy Ambulance, however, did a lot to restore my faith in Rob Gretton's ability as a talent scout. These new Factory signings are as unpretentious as the Fall but much more danceable. Most of their songs bounce along with the angular thrust of Delta 5 without being so intense. The Basement 5 are perhaps the worst live band that I've 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

shambolically massacred vinyl masterpieces such as 'Last White Christmas' and 'Sillicon Chip'. The Sound have been praised often in this paper and there's not much I can add to what's been said except that they turned in yet another stunning live set, introducing new songs like 'Fire' that I can't wait to hear on record. To me, The Cravats typified what the ICA Rock Week was all about. They were typically provincial in that they put every ounce of energy into their performance regardless of the distinct lack of audience reaction. They didn't suit the ICA's intellectual atmosphere but to me, this rare London gig was something special.

SOFT BOYS ICA, London
By Mark Cooper
THE SOFT BOYS are welcoming 1981 by retiring to 1965. They are brilliantly over the top and reproduce the best excesses of early psychedelia with love and a dash of innocence. The language used to express the world of acid was always corny and melodramatic in the extreme, and in songs like 'I Wanna Destroy You', 'Underwater Moonlight' and the long closer 'Insanely Jealous' with crashing

rhythm guitar from Kimberley Rew crassly underscoring the paranoid meanderings of lead Rabya Hitchcock, the Soft Boys consistently delighted and amused. The Seeds are sown, the Byrds have flown, welcome to the Soft Boys. This ain't parody, this is perfection. They encored with Dylan's 'Black Crow Blues', a suitable pointer to where their hearts may be found. And as fresh as 1964 it was. 1981? Who needs it?

EDDIE AND THE HOT RODS Marquee, London
By Gill Pringle
DESPITE BEING one of the most unfashionable bands gigging around today, the Hot Rods' fans have obviously grown up and aged with them, still managing to pack out the Marquee and even create some sense of atmosphere. Sadly however, the Hot Rods have had their time, no matter how short-lived, and it is doubtful whether they can repeat it against the overwhelming demands of fashion and trend. Holding out little optimism either, bassist Paul Grey forsook the band for The Damned over a year ago, followed by co-writer and guitarist Graham Douglas who left for personal reasons.

Without these two the band is barely recognisable, apart from singer Barry Masters — even the old heavy metal style has been exchanged for a softer R & B sound, not that this deterred the hard-core of headbangers. The addition of an organist is effective for some of the time, but for every single track it becomes sheer monotony. Masters is still the focus of the band, looking as he does like the archetypal pop star. His voice, style and looks are so perfect that it's not surprising to feel that if his winning combination hasn't clicked yet, it never will. The band are not entirely to blame themselves — they have done everything they can, it's EMI who haven't. Most of the set consisted of new material taken from their latest album, now released in the US. No creeping across the Atlantic here though. The band would like the album released in Britain, but it's only on import here. New numbers like 'We Won't Mind' and 'Awayday Kids' were punchy and full of the old adrenalin, but it was inevitably 'Do Anything You Wanna Do' that brought the greatest response. The Hot Rods don't deserve any vindictiveness. They are a good live band, and their fans will undoubtedly follow them to the end.

OUT OF THE CLOSET AGAIN

LINDISFARNE Crystal Palace Hotel, London
By Robin Smith
STUDENTS, SKINS, old hippies, young hippies and just about everybody in between. The entire population of South London seemed to be sandwiched from floor to ceiling at this premier night spot. God knows what would have happened if this low key gig had been more widely publicised. Even after all this time, it's rare that you'll encounter a better atmosphere than you'll find at a Lindisfarne show. You just walk through the door and it grabs you by the throat. Their repertoire hasn't exactly changed down the years, they're still the kids who refused to grow up. But their sense of unabashed fun and true devotion to live appearances could even raise a smile on the face of the Ayatollah.

Yes, it was all your old favourites plus one or two new ones thrown in for interest. Not only that but they actually managed to play in time all the way through and produced harmonies that the Eagles would have been nearly proud of. 'No Time To Lose' was brought out of the closet for a superb airing. Neat and tight, it dovetailed together with no signs of wear. 'Lady Eleanor' came on with the rhythm of a belly dancer. Ray Jackson just had to get in his 'Warm Feeling' song which apparently has been covered by Max Bygraves and Val Doonican — see I told you about Lindisfarne's almost universal appeal. Moving up market, Lindisfarne played 'Clear White Light' which included their one tremendous stage effect of the night, blasts of hellish white light from the stage. Lindisfarne are currently breaking house records at smaller clubs and pubs in a variety of places. Getting back to the roots is doing them a lot of good. Unfashionable they may be, but they're still good.

THE KICKS

NEW SINGLE

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IF LOOKS COULD KILL

They did it again



BEACH BOYS LA Forum

By Mike Nicholls

WELL IT happened on New Year's Eve. The faithful still stroking the boards. A little out of the fact that they were consistently out of tune. Greatest hit followed celebrated surfing shambolic ineptitude.

But — better make that BUT — there was an indefinably magical air to the proceedings which sent even 50 - buck - a - head scalper victims gloriously unpretentious remain the most complete lack of stegemanship practically an art - less attitude was beely, bearded Mike Love and jolly up his cohorts give the impression of a scout master talked into wearing a silver tour jacket.

In contrast the three Wilsons looked frightening nondescript, though it was

reassuring to see Brian tackle the vocals on 'Sloop John B'. The rest of his time was spent incorrigibly out to lunch as we've been led to believe this past decade or so.

'California Girls', 'Darlin'', 'God Only Knows', 'Do It Again', both the 'Surlin's' and half a dozen others and they were off for 30 minutes following 40 on. Whilst part one opened with introductions from no lesser personage than Priscilla Presley, part two had Bruce Johnson mysteriously paying tribute to Capital Radio's Roger Scott.

He also pointed out that having only been in the band for 15 years, as the new boy he'd like to dedicate the rest of the set to the live originals.

The same seductive sense of ease characterised the rest of the show which slid to an inevitable conclusion with 'Good Vibrations'. Less predictable were the special encore guests. Ladies and gentlemen, would you welcome Jan and Dean, perfect partners for Brian in the ever - so - slightly - out - of - it

And so in one odd corner of the globe began 1981. It's hard to imagine 2001 being any different. They might have even learned one or two new tunes by then but don't count on it.

SOUND VENDORS / MARK AND THE MYSTICS / TABERNACLE

The Tabernacle, London

By David Ashley

THIS WAS really Joe Strummer and friends, for what it was worth. Of course it's always a pleasure to see Mr Strummer. But it was lucky that most of the audience had already decided to enjoy themselves.

The Sound Vendors and Mark And The Mystics came on as one and at times played as one. The two saxophonists, one doubled as an accordionist, saved the evening for me. Their playing added essential depth to most of the numbers. Strummer seemed to hold the show together with his strong rhythm guitar. A young lady and a slightly merry gentleman fronted the band with lead vocals. I can only put the abysmal co-ordination down to lack of rehearsal.

Nothing seemed to deter the festive mood of the throng, events such as an untimely power cut were shrugged off with indifference. 'Sex Machine' and 'Funky Town' were the best known songs the band covered. The latter was complemented by some interesting saxophone. 'Outa Sight' was my favourite number of the evening, with blues accordion and a strong bass line. Ironically Joe Strummer, the man most had come to see, spent a great deal of the short time on stage playing to the drummer.

Joe sang for one number and it was worth waiting for. His dry hoarse voice is unmistakable. Booby prize of the evening went to the singer who kicked the roadie who was replacing a grounded monitor.

THOMPSON TWINS The Marquee, London

By Gill Pringle

NOT ONLY have the Thompson Twins got themselves a record deal but they've been reading up on Talking Heads too.

The addition of two percussionists to their old four-piece line-up touches a dash of colour to the once grey and desolate picture, although it's a little doubtful whether this is altogether right for them.

Some new material, obviously written with percussion in mind, was incorporated into the set, while old standards like 'Squares And Triangles' and 'Could Be Her, Could Be You' were jollified with chirpy saxophone, a roll on the congas, and a shake of the castanets. For most of the time this worked, but there were times, particularly towards the end when friends were invited to join in, that it sounded downright messy.

Despite this, for me, the Thompson Twins can't really go wrong, and the addition of Joe Leeway and Jane Shorter on percussion and sav can only broaden their sound and hopefully push this excellent band further into the forefront.

Already something of a cult in South London, their music is often grouped along with the Teardrop Exploder and Echo and The Bunnyman. Similar yes, but assist / singer Tom Bailey does not abandon himself as much as the Teardrops. Julian Cope, tending to focus on social issues rather than psychedelic wanderings and disillusioned love. Certainly more comparisons can be drawn with The Sound.

'Perfect Game', a cheerful little comment on psychiatry and a long-time favourite among their regular set, is the band's most recent single. Layered and textured, although sometimes chaotic, this number is typical of their style.

RESTRICTED CODE / AERIEL AFFECT

101 Club, London

By Phillip Hall

AERIEL AFFECT provided easy entertainment with their frothy brand of well thought-out pop music. The first of their set was full of strong hooks and dashing rhythms with hints of welcome Teardrop influences about them. The rootsy blonde singer's arrogant poses held my attention, while the set wandered off into a rather hesitant direction. But for their first London gig, AA showed promise.

Restricted Code were nowhere near as instant as their support band but they left me feeling a lot more excited. In their uniform black trousers and white shirts, with

squiggly patterns on them, at first they appeared to be yet another grim Glaswegian band. Their music certainly relies on a lot of screeching discordant chords and tortured vocals but their grimness is their saving grace.

The two tall strapping guitarist / vocalists put so much confused energy into the songs that they succeeded in really stamping their personalities on the set.

Many of the songs do sound embarrassingly contrived and titles like 'Oysters' and 'Forks' don't really help.

Restricted Code are encouragingly unpredictable and adventurous. A comparison between early Wire and early Beatles sprung to mind. Underneath their mixed-up music are a whole series of intriguing possibilities. No persuasion needed, I'm intrigued enough to check them out again.

THE BALLOONS / THE EVENT GROUP

101 Club, London

By Chas de Whalley

NOT SO much a gig this, more of an event. A Happening even.

In fact, taking the Event Group to task, there was probably more Shock Theatre going on than there was music. Admittedly their two synthesizers, one bass and a tape machine pumped out a neat example of Parliament-styled superfunk riffing. But that one riff did not let up for the whole of their 45 minute set. It pulsed and pounded from tedium to trance and back again several times over and might have driven a man to spend a small fortune at the 101 Club's bar had it not been for the totally engrossing mimeshow that used it for a soundtrack.

Five figures joined in a macabre dance of death which, with a little help from a Roman Catholic priest, a talking TV set cum fallout shelter, a 'What's In It For Me?' budget box and some neo-occult figurines, sought to depict the terrible consequences of a nuclear attack. Sort of The War Game meets Holger Czuyk in a Shoot Out at Clapham Junction. And worth checking out a second time, if you survive the first!

In comparison the poor Balloons — proprietors of Earwax Records no less — were totally upstaged, and, to add insult to injury, had to play to an emotionally drained audience too. The normally distinct image of evening suits and bow ties looked almost mundane after the elaborate costumes and lights of the Event Group. And their music was difficult to assimilate too, as the guitar, bass and drums of Chris Proud, Dave Swift and Steve Penfold wove a knotted web of seemingly freeform psychedelic jazz with distinct overtones of Captain Beefheart's 'Troutmask Replica'.

To the layman the shape and structure of music like 'Poles And Peaches' and 'A Thousand People' would have been impossible to discern had vocalist Chris Webster not taken the strands firmly in hand with a strong and assertive bluesy delivery. His voice gave the Balloons a strangely anachronistic flavour, like listening to Country Joe MacDonald backed by the early Strangers with the MX 80 Sound boys at the mixing desk.

But then that's the Earwax Experience for you, I suppose.

SKATEWAVE

LEISURE

— AN APOLOGY

WE OWE an apology to Skatewave Leisure, suppliers of the tent in which Police played at Tooting Bec Common just before Christmas, which we described in an article on this page in our first issue for '81 as "highly inflammable". Skatewave have told us that their 'Supertents' conform to the relevant British Standard and are fully flame proof. Skatewave erected the Supertent under the close supervision of the Greater London Council and their structure complied with all statutory requirements of safety imposed by the Council. We now recognise that there was no foundation for that statement and apologise for any embarrassment caused.

THE FLATBACKERS Middlesex Hospital, London

By Malcolm Dome

DON'T BE surprised if this year sees all-girl trio the Flatbackers follow Girlschool out of South London and into Big Time City, although they certainly can't be described as an HM band. Rather, their's is a sound rooted in the culture of traditional mainstream rock, yet flowering via prudent use of frenetic new wave rhythms.

To date, the resultant mix is as little short of devastating, but as they simply proved at this hospital hop, they've a firm grasp of stage dynamics, making for an evening of fun, frivolity and fervour. Drummer Lyn Monk delivered a deadpan assurance that twinned neatly with Lucy Dray's expressively craggy bass lines. Stridently tearing through the beat section came Julie Usher's concussive guitar work; this young lady has a truly formidable potential and a genuine sensitivity for her craft. What's more

Flatbackers' material possessed a generous dosage of real songs; the type that makes for chart status, ranging from the powerful intelligence of 'Pumping Iron' to the bopping accommodation on 'Buzz Going Round'.

My sole criticism lies squarely with Lucy's vocals, which were rather shallow and monotonous for my tastes. These girls won't change the world, but they sure as hell could enrich our musical landscape.



FLATBACKERS' Lucy Dray

SPECIALS COP IT

SPECIALS MEMBERS Jerry Dammers and Terry Hall were each fined £400 plus £133.50 costs when they were convicted of using threatening words and behaviour during their concert in a tent on Cambridge Midsummer Common last October.

Dammers and Hall were at Cambridge Magistrates Court last week when the court was told that they had deliberately provoked the audience into fighting. A steward also claimed that Hall had threatened him with a microphone stand.

Jerry Dammers claimed that there were some Cambridge United supporters in the audience who turned on the band's friends thinking they were Coventry supporters. Dammers said that the

group stopped playing when the fighting broke out and he saw one of the bouncers wading into the group with his fists. A local doctor and a solicitor who were at the gig (I) also told the court that they thought the Specials had in fact tried to control the fighting.

After the hearing, Jerry told Record Mirror: "3,000 people who were at the concert will recognise the injustice of the decision. We detest violence at our concerts. We were trying to stop the fighting."

Added Terry Hall: "I would like to be able to say it was a fair cop, but it wasn't."

The court ordered that their full addresses shouldn't be revealed to avoid harassment by fans.

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75	FASHION, David Bowie	RCA

CHART FILE

CHARTFILE'S survey of the best-selling singles of the last 25 years led, as these things always do, to a number of requests for a similar listing of albums. Prior to the rise of The Beatles, albums were considered the poor relations of the record industry but the tremendous escalation in sales experienced during 1963/4 finally prompted 'Record Retailer' (now 'Music Week') to print an annual recap of the best-selling LPs. Initially this information was compiled on an inverse points basis: 50 points for Number One, 49 points for number two, etc. but since 1969, when SMRS took over the compilation of the chart the year-end survey has been compiled by adding together the weekly sales figures recorded by chart return dealers. As this category has become increasingly important I have listed the top three albums for each year:

- 1964: (1) West Side Story — Soundtrack
(2) With The Beatles — Beatles
(3) The Rolling Stones — Rolling Stones
- 1965: (1) Beatles For Sale — The Beatles
(2) Mary Poppins — Soundtrack
(3) Sound of Music — Soundtrack
- 1966: Not compiled
- 1967: (1) Sound of Music — Soundtrack
(2) Best Of The Beach Boys Volume 1 — Beach Boys
(3) Dr Zhivago — Soundtrack
- 1968: (1) Sound of Music — Soundtrack
(2) Live At The Talk Of The Town — Tom Jones
(3) Greatest Hits — Diana Ross & The Supremes
- 1969: (1) Best Of The Seekers — Seekers
(2) Sound of Music — Soundtrack
(3) His Orchestra & Singers — Ray Conniff
- 1970: (1) Bridge Over Troubled Waters — Simon & Garfunkel
(2) Led Zeppelin II — Led Zeppelin
(3) East River — Soundtrack
- 1971: (1) Bridge Over Troubled Water — Simon & Garfunkel
(2) Every Picture Tells A Story — Rod Stewart
(3) Sticky Fingers — The Rolling Stones
- 1972: (1) Twenty Dynamic Hits — Various
(2) Twenty All-Time Hits Of The 50's — Various
(3) Simon & Garfunkel's Greatest Hits — Simon & Garfunkel
- 1973: (1) Aladdin Sane — David Bowie
(2) Don't Shoot Me, I'm Only The Piano Player — Elton John
(3) Band On The Run — Paul McCartney & Wings
- 1974: (1) Tubular Bells — Mike Oldfield
(2) Best Of The Stylistics — Stylistics
(3) Once Upon A Star — Bay City Rollers
- 1975: (1) Atlantic Crossing — Rod Stewart
(2) 20 Golden Greats — Abba
(3) Forever & Ever — Demis Roussos
- 1976: (1) Arrival — Abba
(2) 20 Golden Greats — Shadows
(3) 20 Golden Greats — Diana Ross & The Supremes
- 1977: (1) Saturday Night Fever — Various
(2) Grease — Various
(3) The Album — Abba
- 1978: (1) Parallel Lines — Blondie
(2) Band On The Run — Paul McCartney & Wings
(3) The Very Best Of — Leo Sayer
- 1979: (1) Greatest Hits Volume 1 — Abba
(2) 20 Golden Greats — Beach Boys
(3) Forever & Ever — Demis Roussos
- 1980: (1) Arrivals — Various
(2) 20 Golden Greats — Diana Ross & The Supremes
(3) Grease — Various

Stevie Wonder's 1967 album under the rather obvious pseudonym **Eivets Rednow** has been much in evidence in cutout bins recently. Rather more rare is Stevie's 1965 American single 'Incesne' which was credited to Anglos and is currently fetching up to \$60 dollars in the States.

The radio version of 'The Freshies' 'I'm In Love With The Girl On The Manchester Virgin Megastore Checkout Desk' omits all mention of **Branson's** emporium substituting the word 'certain'.

The Nolans' latest hit is their first not to be written by **Ben Findon** and cohorts, the girls opting instead for a **Ken Gold/Billy Ocean** song.

12-inch version of Blondie's latest, 'Rapture', runs a full 10 minutes, and the group plan to record a 15 minute PH-style song as a B-side — if they can get temperamental drummer Clem Burke to cooperate. It seems that Clem's musical tolerances are rather narrow and any significant departure from Blondie's normal style brings severe protestations from behind the drum kit... **ALAN JONES.**

UK ALBUMS

1	SUPER TROUPER, Abba	Epic
2	DOUBLE FANTASY, John Lennon	WEA/Geffen
3	KINGS OF THE WILD FRONTIER, Adam & The Ants	CBS
4	DR. HOOK'S GREATEST HITS, Dr. Hook	Capitol
5	THE VERY BEST OF DAVID BOWIE, David Bowie	RCA
6	GUILTY, Barbara Streisand	CBS
7	NOT THE 9 O'CLOCK NEWS, Various	BBC
8	ZENYATTA MONDATTI, Police	A&M
9	MANILOW MAGIC, Barry Manilow	Arista
10	FLASH GORDON, Queen	EMI
11	ABSOLUTELY, Madness	Stiff
12	MAKING WAVES, Nolans	Epic
13	HOTTER THAN JULY, Stevie Wonder	Motown
14	SCARY MONSTERS & SUPERCREEPS, David Bowie	RCA
15	IMAGINE, John Lennon	Parlophone
16	JAZZ SINGER, Neil Diamond	Capitol
17	AUTOAMERICAN, Blondie	Chrysalis
18	BARRY, Barry Manilow	Arista
19	SIGNING OFF, UB40	Graduate
20	SHAVED FISH, John Lennon (Plastic Ono Band)	Parlophone
21	SOUND AFFECTS, Jam	Polydor
22	MAKIN' MOVIES, Dire Straits	Vertigo
23	ARC OF A DIVER, Steve Winwood	Island
24	YESSHOWS, Yes	Atlantic
25	SANDINISTA, Clash	CBS
26	20 GOLDEN GREATS OF KEN DODD, Ken Dodd	Warwick
27	SKY 2, Sky	Ariola
28	THE RIVER, Bruce Springsteen	CBS
29	FOOLISH BEHAVIOUR, Rod Stewart	Riva
30	REGGATTA DE BLANC, Police	A&M
31	BAT OUT OF HELL, Meat Loaf	Epic
32	NIGHTWITCH, The Police	K-Tel
33	JUST SUPPOSIN', Status Quo	Vertigo
34	NEVER FOREVER, Kate Bush	EMI
35	FLESH & BLOOD, Roxy Music	Polydor
36	CLASSICS FOR DREAMING, James Last	Polydor
37	BRIGHT LIGHTS, Showaddywaddy	Arista
38	FLEETWOOD MAC LIVE, Fleetwood Mac	Warner Bros
39	BACK IN BLACK, AC/DC	Arista
40	GIVE ME THE NIGHT, George Benson	Warner Bros
41	SLADE SMASHES, Slade	Polydor
42	SINGS 20 NO. 1 HITS, Brotherhood of Man	Warwick
43	MORE SPECIALS, Specials	2 Tone
44	CHART EXPLOSION, Various	K-Tel
45	PARIS, Supertramp	A&M
46	RUMOURS, Fleetwood Mac	Warner Bros
47	ONE STEP BEYOND, Madness	Stiff
48	STRONG ARM OF THE LAW, Saxon	Carrere
49	LIVE IN THE HEART OF THE CITY, Whitesnake	UA
50	AXE ATTACK, Various	K-Tel
51	THE BEATLES 1962-1966, Beatles	Parlophone
52	ORGANISATION, Orchestral Manoeuvres In The Dark	Dindic
53	LIVE, Eagles	Asylum
54	WAR OF THE WORLDS, Jeff Wayne	RCA
55	Q&A, Mike Oldfield	Virgin
56	INSPIRATION, Elvis Presley	CBS
57	OUTLANDS D'Amour, Police	A&M
58	DIANA, Diana Ross	Motown
59	HITMAKERS, Various	Polydor
60	ACE OF SPADES, Motorhead	Bronze
61	GAUCHO, Steely Dan	MDA
62	GREATEST HITS VOL. 2, Abba	Epic
63	VERY BEST OF ELTON JOHN, Elton John	Rocket
64	IN CONCERT, Deep Purple	Harvest
65	LOONEE TUNES, Bad Manners	Magnet
66	SIMON & GARFUNKEL'S GREATEST HITS, Simon & Garfunkel	CBS
67	DIRK WEARS WHITE SOX, Adam & The Ants	Doll
68	HUNKY DORY, David Bowie	RCA
69	ROCK & ROLL, John Lennon	Parlophone
70	BREAKING GLASS, Hazel O'Connor	A&M
71	SONG OF SEVEN, John Anderson	Atlantic
72	TELEKON, Gary Numan	Beggars Banquet
73	TOYAH TOYAH TOYAH, Toyah Wilcox	Safari
74	I JUST CAN'T STOP IT, The Beat	Go-Fast
75	THE BEATLES 1967-1970, Beatles	Parlophone

HEAVY METAL

1	BOXFUL OF LOVE, Uriah	A&M Import
2	LOVE JUST WON'T QUIT, Target	A&M Import
3	HEART BENDER, Hunt	Via Import
4	THE GRAND ILLUSION, Styx	A&M
5	HOPE, New England	Elektra Import
6	AFTERMATH, Geddes Axe	Demo tape
7	I DON'T WANNA LOSE YA, Limelight	Future Earth
8	CREEUS, Zen	Epic Import
9	LIVE IT UP, St. Paradise	Epic Import
10	AWAKENING, Jefferson Starship	Grunt
11	ANGEL OF HELL, Zayus	Demo tape
12	BLITZ, Pansa Division	Demo tape
13	RUGBURN, Nantucket	Epic Import
14	IT'S A MAD MAD WORLD, Weapon	Virgin
15	FACE THE DAY, Angel City	Epic

Compiled by The Bailey Brothers, East Reiford Porterhouse and Rotters —

FUTURIST

1	SCARY MONSTERS, David Bowie	LP RCA
2	NO G.D.M., Gina X	LP EMI
3	THE BUNKER, Bollock Brothers	12" Lydon/McDonald
4	THE MODEL, Kraftwerk	LP EMI/Capitol
5	TOUR DE FRANCE, Telex	LP Sire
6	CUT A LONG STORY SHORT, Spandau Ballet	12" Chrysalis
7	ONE OF THE LADS, Dub	4" be 2" 12" Island
8	FREEZ, Spandau Ballet	12" Chrysalis
9	CELEBRATE, Simple Minds	LP Arista
10	COLIN NEWMAN	7" Beggars Banquet
11	ANGEL FACE, Shock	7" RCA
12	FIRESIDE FAVOURITE, Fad Gagel	7" Mute
13	BEHIND THE MASK, Yellow Magic	7" A&M
14	TERROR COUPLE KILL COLIN, Bauhaus	7" A&M
15	GENTLEMEN TAKE POLAROID, Japan	LP Virgin

Compiled by Dave Archer Studio 1, 21 Oxford St., London (Saturday nights) and The Daisy, 74 Charlotte St. (Fridays).

REGGAE

1	YOU'RE THE ONE, Tropical Breeze	Silver Camel
2	WARMONGER, Barry Brown	City Sounds
3	FLUTE ON FIRE, The Majestarians	Daddy Kool
4	THE STIFF, Jerry Minervin	Joe Gibbs
5	IF YOU SEE MY MARY, Gregory Isaacs	African Museum
6	NATURAL COLLIE, Freddie McGregor	High Times
7	GOOD THING GOING, Sugar Minott	Hawkeye
8	AT THE CLUB, Victor Romero	Special Request
9	NEVER GET BURNED, Twinkle Brothers	Virgin
10	RUNNINGS, Dennis Browne	Dance

YESTERYEAR

ONE YEAR AGO (January 12, 1980)	FIVE YEARS AGO (January 17, 1976)	TEN YEARS AGO (January 16, 1971)	FIFTEEN YEARS AGO (January 15, 1966)	TWENTY YEARS AGO (January 14, 1961)
1 ANOTHER BRICK IN THE WALL, Pink Floyd	1 BOHEMIAN RHAPSODY, Queen	1 GRANDAD, Clive Dunn	1 DAY TRIPPER, The Beatles	1 POETRY IN MOTION, Johnny Tillotson
2 I HAVE DREAM, Abba	2 GLASS OF CHAMPAGNE, Sailor	2 I HEAR YOU KNOCKING, Dave Edmunds	2 KEEP ON RUNNIN', The Spencer Davis Group	2 I LOVE YOU, Cliff Richard
3 BRASS IN POCKET, Pretenders	3 MAMA MIA, Abbs	3 WHEN I'M DEAD AND GONE, McGuinness Flint	3 WIND ME UP, Cliff Richard	3 SAVE THE LAST DANCE FOR ME, The Drifters
4 DAY TRIP TO BANGOR, Fiddler's Dram	4 IN DULCE JUBILO/ION HORSEBACK, Mike Oldfield	4 RIDE A WHITE SWAN, F.Flex	4 THE CARNIVAL IS OVER SEEKERS, The Seekers	4 IT'S NOW OR NEVER, Elvis Presley
5 ONLY WANT TO BE WITH YOU, Tourists	5 LET'S TWIST AGAIN!, Chubby Checker	5 I'LL BE THERE, The Jackson Five	5 MY SHIP IS COMING HOME, The Walker Brothers	5 PERIFDIA, The Ventures
6 TEARS OF A CLOWN/RANKING FULL STOP, Beat	6 WIDE EYED AND LEGLESS, Andy Fairweather-Low	6 CRACKLIN' ROSIE, Neil Diamond	6 THE RIVER, Ken Dodd	6 COUNTING TEARDROPS, Emile Ford
7 PLEASE DON'T GO, KC and The Sunshine Band	7 KING OF THE COPS, Billy Howard	7 BLAME IT ON THE RONY, EXPRESS, Johnny Johnson and The Bandwagon	7 LET'S HANG ON, The Four Seasons	7 PORTRAIT OF MY LOVE, Mott The Hoople
8 RAPPER'S DELIGHT, Sugarhill Gang	8 ITCHYCOO PARK, The Small Faces	8 HOME LOVIN' MAN, Andy Williams	8 TILL THE END OF THE BAY, The Kinks	8 PEPE, Duane Eddy
9 WALKING ON THE MOON POLICE	9 HAPPY TO BE ON AN ISLAND IN THE SUN, Demis Roussos	9 NOTHING RHYMED, Gilbert O'Sullivan	9 A MUST TO AVOID, Herman's Hermits	9 BUONA SERA, Acker Bilk
10 MY SIMPLY HEART, Three Degrees			10 MERRIE GENTLE POPS, The Barrop-Knights	10 LONELY BUB, Adam Faith

UK DISCO

- 1 1 DO YOU FEEL MY LOVE?, Eddy Grant Ensign 12in
- 2 2 CELEBRATION, Kool & The Gang De-Lite 12in
- 3 4 DON'T STOP THE MUSIC, Yarbrough & Peoples Mercury 12in
- 4 8 NEVER GONNA GIVE YOU UP/DON'T BLAME ME, Patrice Rushen Elektra 12in
- 5 3 I LIKE (WHAT YOU'RE DOING TO ME), Young & Company Excalibur 12in
- 6 12 BURN RUBBER ON ME, Gap Band Mercury 12in
- 7 7 STRETCH/EXPRESS/DO IT (TILL YOU'RE SATISFIED), BT Express Excalibur 12in
- 8 5 I'M COMING OUT, Diana Ross Motown 12in
- 9 11 MYSTERIES OF THE WORLD/IN THE SHADOW/MANHATTAN SKYLINE, MFSB T.S.O.P LP
- 10 8 I SHOT THE SHERIFF/PAINTED LADY, Light Of The World Ensign 12in
- 11 10 NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills 20th Century-Fox 12in
- 12 9 GROOVE-ON, Willie 'Beaver' Hale TK 12in
- 13 16 RAPP PAYBACK, James Brown RCA 12in/US TK LP
- 14 17 EVERYBODY GET UP/RIVERS, UK Players A&M 12in
- 15 24 ALL MY LOVE, L.A.X. Epic 12in
- 16 22 (FLYING ON THE WINGS OF LOVE, Level 42 Polydor 12in
- 17 44 RISE AND SHINE, Linx Chrysalis 12in
- 18 40 YOU'RE TOO LATE, Fantasy Epic 12in
- 19 33 BETTER DAYS/LOVE DON'T STRIKE TWICE/DON'T KNOW WHAT TO SAY/OANCIN' DANCIN' /WHAT'S ON YOUR MIND, Blackbyrds US Fantasy LP
- 20 29 LET IT FLOW/WINELIGHT, Grover Washington Jr. Elektra 12in
- 21 21 YOU'RE OK - D.I.S.C.O. (SEGUE)/YOU'RE OK, Ottawan Carrere 12in
- 22 13 CAN'T FAKE THE FEELING, Geraldine Hunt Champagne 12in
- 23 23 HEARTBREAK HOTEL, Jacksons Epic
- 24 24 HERE'S TO YOU/NO MUSIC, (New York) Sky Excalibur 12in
- 25 25 FASHION, David Bowie RCA 12in
- 26 51 IMAGINATION/CAN MAKE IT BETTER/UP ON SOUL TRAIN/CONTINENTAL SHUFFLE/ISAY YOU (WOULD LOVE FOR ME TOO), Whispers US Solar LP
- 27 19 BILLY WHO?, Billy Frazier & Friends Champagne 12in
- 28 20 IF YOU FEEL THE FUNK, LaToya Jackson Polydor 12in
- 29 36 THE GLOW OF LOVE/IT'S A GIRL'S AFFAIR, Change WEA 12in
- 30 15 JUST A GROOVE, Glen Adams Affair Excalibur 12in
- 31 31 BITS & PIECES III, Various Canadian Special Disco Mixer 12in
- 32 46 GANGSTERS OF THE GROOVE, Heatwave GTO 12in
- 33 53 BON BON VIE/CANDIDATE FOR LOVE/CAN'T KEEP MY HANDS TO MYSELF, T. S. Monk US Mirage LP
- 34 18 WHAT CHA DON', Seawind A&M 12in
- 35 63 I HEAR MUSIC IN THE STREETS, Unlimited Touch US Prelude 12in
- 36 32 IS IT IN SPANK, Jimmy 'Bo' Horne TK 12in
- 37 43 BOOM BOOM, Black Slate Ensign 12in
- 38 26 I WANT YOU GET UP!, Narada Michael Walden Atlantic 12in
- 39 62 FUNKY MEN, James Brown US TK 12in
- 40 26 TIME, Light Of The World Ensign LP
- 41 27 BOURGIE BOURGIE, Gladys Knight & The Pips CBS 12in
- 42 44 I WANT TO BE WITH YOU/SUP AND DIP, Coffee De-Lite 12in
- 43 53 INHERIT THE WIND, Wilson Fidler MCA 12in
- 44 30 HAPPY BIRTHDAY LATELY/DO LIKE YOU/DID I HEAR YOU SAY YOU LOVE ME/AS IF YOU READ MY MIND, Stevie Wonder Motown LP
- 45 35 IF YOU WALK OUT THAT DOOR, Jerome OJM 12in
- 46 57 STRUT YOUR STUFF/WAITING ON YOUR LOVE/CHECKING YOU OUT, Young & Company US Brunswick LP
- 47 86 CAN YOU HANDLE IT, Sharon Redd US Prelude LP
- 48 10 SOUTHERN FREEZE/FLYING HIGH/MARIPOSA (BUTTERFLY), Freeze Pink Rhythm LP
- 49 89 IAIN'T GONNA STAND FOR IT, Stevie Wonder Motown
- 50 61 BACK ON THE ROAD, Earth Wind & Fire CBS
- 51 69 AND LOVE GOES ON/FACES/SPARKLE, Earth Wind & Fire CBS LP
- 52 10 SIX NINE SHUFFLE, Antidote UK Champagne 12in
- 53 63 TO PROVE MY LOVE, Ned Cohery CBS 12in
- 54 34 FEELS LIKE THE RIGHT TIME/COVINA, Shakatak Polydor 12in
- 55 58 FUN TIME/ONE CHILD OF LOVE, Peaches & Herb Polydor 12in
- 56 58 POSIN' 'TIL CLOSIN' /JITTERBUGGIN' /TURN AROUND/GOING CRAZY/WHERE DID I GO WRONG/ALL I AM/DREAMIN' YOU, Heatwave US Epic LP
- 57 90 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG, Roberta Flack/Peabo Bryson US Atlantic LP
- 58 49 HELP YOURSELF, Edit Point Magnet 12in
- 59 59 THE BOTTLE, Gil Scott-Heron/Brian Jackson Inferno 12in
- 60 10 REMOTE CONTROL/THE AWAKENING, The Reddings Epic
- 61 78 MIGHTY FINE/BE LOUDER, Peter Jacques Band RCA 12in
- 62 66 POSSESSED/FIGHT BACK, L.A.X. US Prelude LP
- 63 54 FUNKIN' ON THE ONE, The Reddings US BID LP
- 64 73 THE FUNK WON'T LET YOU DOWN/LOOK UP!, Patrice Rushen Elektra LP
- 65 10 TOO TIGHT, Con Funk Shun Mercury 12in promo/US LP
- 66 85 LOVE MONEY, Funk Masters Tania Music 12in
- 67 77 PARTY IS THE SOLUTION, Floyd Beck US Precision 12in
- 68 37 SUPERLOVE/I CAN'T GET ENOUGH/TAKE IT EASY, Skyy US Salsoul LP
- 69 51 SHE'S A GROOVY FREAK/IT'S THE REAL THING, Reej Thing Calibre 12in
- 70 75 JUST HOLDIN' ON, Ernie Watts Elektra 12in
- 71 10 GET ON UP/WHAT IT IS/IT'S BEEN MISSING YOUR LOVIN'/YOU PUT SOME FUN IN MY LIFE, Cecil Parker EMI LP
- 72 50 THROW IT DOWN, Cameo Casablanca 12in
- 73 65 NIGHTS (FEEL LIKE GETTING DOWN), Billy Ocean Dutch GTO 12in
- 74 68 STEP ON, Harry Mocco Samba 12in
- 75 10 I WISH/HIGHER GROOVE, Rollercoaster Calibre 12in
- 76 79 FUNK, Demo-Bary Canadian Scorpio 12in
- 77 78 I HAD TO SAY IT, Millie Jackson Spring LP 12in Acetate
- 78 47 DISCO NIGHTS (REMIX), Coi Arista 12in
- 79 10 BOOGIE BODY LAND, Bar-Kays Mercury 12in promo/US LP
- 80 84 LET'S DO IT AGAIN/CHILIN' OUT, Fatback Spring 12in
- 81 10 SOME THINGS NEVER CHANGE/MAKE THAT MOVE/WORK IT OUT/THIS IS FOR THE LOVER IN YOU, Shalamar US Solar LP
- 82 10 SHAKE IT UP, Dazz Band Motown 12in promo
- 83 10 MELLOW OUT/TRAINED-EYE, Trammps Atlantic LP
- 84 10 GRAND PRIZ/DOUBLE STEEL, Fuse Japanese CTI LP
- 85 74 JAMIN' (SAX), Demo Cates Canadian Scorpio 12in
- 86 10 BODY BAIT/HEY YOU, Symba US Venture LP
- 87 10 DO IT RIGHT, Bobby & Demo Canadian Scorpio 12in
- 88 10 DON'T STOP, K.I.D. Groove Production 12in white label
- 89 64 LOVE FESTIVAL/JONES VS. JONES/TAKE IT TO THE TOP/1 NIGHT PEOPLE, Kool & The Gang De-Lite LP
- 90 37 KID STUFF/FANCY DANCER, Lenny White Elektra 12in

US SINGLES

- 1 1 STARTING OVER, John Lennon Geffen
- 2 2 LOVE ON THE ROCKS, Neil Diamond Capitol
- 3 3 GUILTY, Barbra Streisand & Barry Gibb Columbia
- 4 4 THE TIDE IS HIGH, Blondie Chrysalis
- 5 5 HUNGRY HEART, Bruce Springsteen Columbia
- 6 6 EVERY WOMAN IN THE WORLD, Air Supply Arista
- 7 11 PASSION, Rod Stewart Warner Bros
- 8 8 TELL IT LIKE IT IS, Heart Epic
- 9 9 LADY, Kenny Rogers Liberty
- 10 11 DE DO DO DO, DE DA DA DA DA, The Police A&M
- 11 13 IT'S MY TURN, Diana Ross Motown
- 12 15 LOVE A RAINY NIGHT, Eddie Rabbit Elektra
- 13 14 IMADE IT THROUGH THE RAIN, Barry Manilow Arista
- 14 16 CELEBRATION, Kool & The Gang De-Lite
- 15 17 HEY NINETEEN, Steely Dan MCA
- 16 12 HIT ME WITH YOUR BEST SHOT, Pat Benatar Chrysalis
- 17 10 MORE THAN I CAN SAY, Leo Sayer Warner Bros
- 18 19 TIME IS TIME, Andy Gibb RSO
- 19 22 GIVING IT UP FOR YOUR LOVE, Delbert McClinton Capitol
- 20 21 SUDDENLY, Olivia Newton-John & Cliff Richard MCA
- 21 25 MISS SUN, Boz Scaggs Columbia
- 22 26 \$ TO \$, Dolly Parton RCA
- 23 27 TOGETHER, Tierra Boardwalk
- 24 24 ONE STEP CLOSER, The Doobie Brothers Warner Bros
- 25 30 THE WINNER TAKES IT ALL, Abba Atlantic
- 26 31 SAME OLD LANG SYNE, Dan Fogelberg Full Moon
- 27 18 MASTER BLASTER, Stevie Wonder Tania
- 28 34 KEEP ON LOVING YOU, RCO Speedwagon Epic
- 29 35 SEVEN BRIDGES ROAD, Eagles Asylum
- 30 20 ANOTHER ONE BITES THE DUST, Queen Elektra
- 31 28 WOMAN IN LOVE, Barbra Streisand Columbia
- 32 49 IAIN'T GONNA STAND FOR IT, Stevie Wonder Tania
- 33 37 GOLD LOVE, Donna Summer Geffen
- 34 38 XLLW TIME, Fred Knobloch and Susan Anton Scotti Brothers
- 35 45 HEARTBREAK HOTEL, The Jacksons Epic
- 36 10 WOMAN, John Lennon Geffen
- 37 39 HE CAN'T LOVE YOU, Michael Stanley Band EMI-America
- 38 23 EVERYBODY'S GOT TO LEARN SOMETIME, The Korgis Asylum
- 39 41 MY MOTHER'S EYE, Bette Midler Atlantic
- 40 43 I NEED YOUR LOVIN', Teena Marie Gordy
- 41 45 SHINE ON, L.T.D. A&M
- 42 46 SMOKEY MOUNTAIN RAIN, Ronnie Milsap RCA
- 43 53 A LITTLE IN LOVE, Cliff Richard EMI-America
- 44 48 GAMES PEOPLE PLAY, The Alan Parsons Project Arista
- 45 47 LOVE T.K.O., Teddy Pendergrass PIR
- 46 50 WHO'S MAKING LOVE, Blues Brothers Atlantic
- 47 39 YOU'VE GOT THAT LOVIN' FEELING, Daryl Hall and John Oates RCA
- 48 33 WHIP IT, Devo Warner Bros
- 49 32 I BELIEVE IN YOU, Don Williams MCA
- 50 36 NEVER BE THE SAME, Christopher Cross Warner Bros
- 51 38 FOOL THAT I AM, Rita Coolidge A&M
- 52 61 AL LEAH, Donnie Iris MCA/Capitol
- 53 42 THEM FROM THE DUKES OF HAZZARD, Waylon Jennings RCA
- 54 63 BACK IN BLACK, AC/DC Atlantic
- 55 44 NEED YOUR LOVING TONIGHT, Queen Motown
- 56 50 I'M COMING OUT, Diana Ross Casablanca
- 57 54 GIRLS CAN GET IT, Dr Hook Columbia
- 58 51 TEACHER TEACHER, Rockpile Columbia
- 59 50 YOU, Earth, Wind & Fire ARC/Columbia
- 60 67 UNITED TOGETHER, Aretha Franklin Arista
- 61 68 FULL OF FIRE, Shalamar Solar
- 62 72 SKATEAWAY, Dire Straits Warner Bros
- 63 55 SEQUEL, Harry Chapin Boardwalk
- 64 73 RIDERS IN THE SKY, Outlaws Arista
- 65 56 TURN AND WALK AWAY, The Babys Chrysalis
- 66 60 THE WANDERER, Donna Summer Geffen
- 67 58 GOTTA HAVE MORE LOVE, Climax Blues Band Warner Bros
- 68 82 TREAT ME RIGHT, Pat Benatar Chrysalis
- 69 82 BREAKFAST IN AMERICA, Supertramp A&M
- 70 65 DREAMING, Cliff Richard EMI-America
- 71 66 DEEP INSIDE MY HEART, Randy Meisner Epic
- 72 64 THIS TIME, John Cougar Riva
- 73 70 FASHION, David Bowie RCA
- 74 74 HE'S SO SHY, Pointer Sisters Planet
- 75 71 SET THE NIGHT ON FIRE, Oak Mercury

US ALBUMS

- 1 1 DOUBLE FANTASY, John Lennon/Yoko Ono Geffen
- 2 4 CRIMES OF PASSION, Pat Benatar Chrysalis
- 3 3 HOTTER THAN JULY, Stevie Wonder Tania
- 4 7 GREATEST HITS, Kenny Rogers Liberty
- 5 2 GUILTY, Barbra Streisand Columbia
- 6 5 BACK IN BLACK, AC/DC Atlantic
- 7 9 THE JAZZ SINGER, Neil Diamond Capitol
- 8 8 ZENYATTA MONDATT, The Police A&M
- 9 10 GAUCHO, Steely Dan MCA
- 10 6 EAGLES LIVE, Eagles Asylum
- 11 13 AUTOAMERICAN, Blondie Chrysalis
- 12 12 FOOLISH BEHAVIOUR, Rod Stewart Warner Bros
- 13 11 THE RIVER, Bruce Springsteen Columbia
- 14 16 LIVE, Fleetwood Mac Warner Bros
- 15 15 GREATEST HITS/LIVE, Heart Epic
- 16 17 BARRY, Barry Manilow Arista
- 17 18 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project Arista
- 18 14 THE GAME, Queen Elektra
- 19 21 HINFIDELITY, Rco Speedwagon Epic
- 20 19 MAKING MOVIES, Dire Straits Warner Bros
- 21 22 CHRISTOPHER CROSS, Christopher Cross Warner Bros
- 22 23 CELEBRATE, Kool & The Gang De-Lite
- 23 28 SUPER TROUPEUR, Abba Atlantic
- 24 24 HITS, Boz Scaggs Columbia
- 25 25 GREATEST HITS, The Doors Elektra
- 26 30 ANNE MURRAY'S GREATEST HITS, Anne Murray Capitol
- 27 29 LOST IN LOVE, Air Supply Arista
- 28 26 FACES, Earth, Wind & Fire ARC/Columbia
- 29 33 FLASH GORDON (ORIGINAL SOUNDTRACK), Queen Elektra
- 30 31 TRIUMPH, The Jacksons Epic
- 31 20 ONE STEP CLOSER, The Doobie Brothers Warner Bros
- 32 47 \$ TO \$ AND ODD JOBS, Dolly Parton RCA
- 33 27 SECONDS OF PLEASURE, Rockpile Columbia
- 34 34 DIANA, Diana Ross Motown
- 35 39 FANTASTIC VOYAGE, Lakeside Solar
- 36 36 LIVING IN A FANTASY, Leo Sayer Warner Bros
- 37 37 FREEDOM OF CHOICE, Devo Warner Bros
- 38 38 AGAINST THE WIND, Bob Seger & The Silver Bullet Band Capitol
- 39 32 GREATEST HITS VOL. 2, Linda Ronstadt Asylum
- 40 41 TP, Teddy Pendergrass PIR
- 41 44 WINELIGHT, Grover Washington Jr. Elektra
- 42 42 HONEYSUCKLE ROSE, Soundtrack Columbia
- 43 43 GLASS HOUSES, Billy Joel Columbia
- 44 45 FEEL ME, Cameo Chocolate City
- 45 46 HOLD OUT, Jackson Browne Asylum
- 46 50 BLACK S&T, XTC Virgin
- 47 48 ALIVE, Kenny Loggins Columbia
- 48 56 YESSHOWS, Yes Atlantic
- 49 49 SCARY MONSTERS, David Bowie RCA
- 50 40 HAWKS AND DOVES, Neil Young Reprise
- 51 56 ANDY GIBB'S GREATEST HITS, Andy Gibb RSO
- 52 35 REMAIN IN LIGHT, The Talking Heads Sire
- 53 53 THE WANDERER, Donna Summer Geffen
- 54 54 PARIS, Supertramp A&M
- 55 55 GIVE ME THE NIGHT, George Benson Warner Bros
- 56 57 PANORAMA, The Cars Elektra
- 57 59 NIGHT PASSAGE, Weather Report ARC/Columbia
- 58 80 XANADU, Soundtrack MCA
- 59 65 AS ONE, Bar-Kays Mercury
- 60 72 JERMAINE, Jermaine Jackson Motown
- 61 51 DIVINE MADNESS (ORIGINAL SOUNDTRACK), Bette Midler Atlantic
- 62 52 ALL SHOOK UP, Cheap Trick Epic
- 63 64 TOUCH, Con Funk Shun Mercury
- 64 62 ARETHA, Aretha Franklin Arista
- 65 75 I BELIEVE IN YOU, Don Williams MCA
- 66 10 GREATEST HITS, Ronnie Milsap RCA
- 67 10 TROMBULATION, Parliament Casablanca
- 68 10 LIVE AND MORE, Roberta Flack and Peabo Bryson Atlantic
- 69 10 GHOST RIDERS, Outlaws Arista
- 70 73 IRONS IN THE FIRE, Teena Marie Gordy
- 71 71 CANDLES, Heatwave Epic
- 72 74 WILD PLANET, B-52's Warner Bros
- 73 63 AEROSMITH'S GREATEST HITS, Aerosmith Columbia
- 74 10 PCH!, Patrice Rushen Elektra
- 75 10 MADE IN AMERICA, Blues Brothers Atlantic

US SOUL

- 1 1 CELEBRATION, Kool & The Gang De-Lite
- 2 2 HEARTBREAK HOTEL, The Jacksons Arista
- 3 3 UNITED TOGETHER, Aretha Franklin Epic
- 4 4 FANTASTIC VOYAGE, Lakeside Chocolate City
- 5 4 KEEP IT HOT, Cameo Believe In A Dream
- 6 7 REMOTE CONTROL, Reddings Casablanca
- 7 8 AGONY OF DEFEET, Parliament P.I.R.
- 8 6 LOVE T.K.O., Teddy Pendergrass Warner Bros
- 9 9 WHEN WE GET MARRIED, Larry Graham Warner Bros
- 10 10 YOU, Earth, Wind & Fire ARC/Columbia
- 11 15 LOVE OVER AND OVER AGAIN, Switch Gordy
- 12 14 TOO TIGHT, Con Funk Shun Mercury
- 13 19 BOOGIE BODY LAND, Bar-Kays Mercury
- 14 11 MASTER BLASTER, Stevie Wonder Tania
- 15 12 I'LL NEVER FIND ANOTHER, Manhattans Columbia
- 16 13 LOOK UP, Patrice Rushen Elektra
- 17 10 I JUST LOVE THE MAN, The Jones Girls P.I.R.
- 18 10 BURN RUBBER, Gap Band Mercury
- 19 16 HAPPY ANNIVERSARY, Roy, Goodman & Brown Polydor
- 20 10 MAKE THE WORLD STAND STILL, Roberta Flack and Peabo Bryson Atlantic

US DISCO

- 1 1 CELEBRATION, Kool & The Gang DeLite
- 2 2 IT'S A WARR/ANJIA, Nana Emergency
- 3 3 LOVELY ONE, The Jacksons Epic
- 4 7 YOU'RE TOO LATE, Fantasy Pavilion
- 5 5 DIRTY MIND, Prince Warner
- 6 6 LOOK UP/NEVER GONNA GIVE YOU UP, Patrice Rushen Elektra
- 7 9 VOICES INSIDE MY HEAD, The Police A&M
- 8 8 YOU OUGHT TO BE DANCIN', People's Choice Casablanca
- 9 4 ALL MY LOVE, L.A.X. Prelude
- 10 10 ACTION SATISFACTION/GET DOWN, GET DOWN, Melody Stewart B. Records/Brazilia
- 11 11 IF YOU COULD READ MY MIND, Viola Wills Arista
- 12 16 I HEAR MUSIC IN THE STREETS, Unlimited Touch Prelude
- 13 13 CAREER GIRL/IT'S NOT WHAT YOU GOT, Carrie Lucas Solar
- 14 12 HOW LONG/TIGHT PAIR, Lipps Inc Casablanca
- 15 15 TAKE OFF, Harlow G.R.A.F.
- 16 14 MASTER BLASTER, Stevie Wonder Tania
- 17 20 YOUR PLACE OR MINE, Quinella Beckel
- 18 10 PASSION, Rod Stewart Warner
- 19 10 LOOKING FOR CLUES/JOHNNY & MARY, Robert Palmer Island
- 20 17 SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE, Linda Clifford Capitol

INDEPENDENT

1	1	CARTROUBLE, Adam & The Ants	Do It
2	2	ZEROX, Adam & The Ants	Do It
3	3	IT'S OBVIOUS/DIET, Au Pairs	Human
4	6	RABBIT, Chas & Dave	Rockney
5	5	DECONTROL, Discharge	Clay
6	7	SIMPLY THRILLED, HONEY, Orange Juice	Postcard
7	4	THE EARTH DIES SCREAMING/DREAM A LIE, UB40	Graduate
8	10	TELEGRAM SAM, Bauhaus	4AD
9	9	GUILTY, Honey Bane	HB
10	13	BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls	Crass
11	20	FEEDING OF THE 5,000 (SECOND SITTING), Crass	Crass
12	12	TRY, Della S	Rough Trade
13	19	KILL THE POOR, Dead Kennedys	Cherry Red
14	16	REALITY ASYLUM, Crass	Crass
15	11	DANCED, Toyah	Safari
16	8	BEER DRINKERS AND HELL RAISERS, Molohead	Big Beat
17	21	HOLIDAY IN CAMBODIA, Dead Kennedys	Cherry Red
18	31	IT'S KINDA FUNNY, Josef K	Postcard
19	30	CALIFORNIA UBER ALLES, Dead Kennedys	Fast
20	23	ARMY LIFE, Exploited	Exploited
21	14	POLITICS/IT'S FASHION, Girls At Our Best	Record/Rough Trade
22	22	EXPLOITED BARNY ARMY, Exploited	Exploited
23	15	SEVEN MINUTES TO MIDNIGHT, Wahl Heat	Inevitable
24	25	SECONDS TOO LATE, Cabaret Voltaire	Rough Trade
25	33	ATMOSPHERE, Joy Division	Factory
26	28	ORIGINAL SIN, Theatre Of Hate	SS
27	28	REQUIEM, Killing Joke	Malicious Damage
28	18	ANIMAL SPACE, Sits	Human
29	37	FIGHT BACK (EP), Discharge	Clay
30	17	TIME, Hazel O'Connor	Albion
31	42	REALITIES OF WAR, Discharge	Clay
32	27	WHATCHA MOMMA DON'T SEE (YOUR MOMMA DON'T KNOW), Gary Glitter	Eagle
33	29	DEAF, Crispy Ambulance	Factory
34	50	LOVE WILL TEAR US APART, Joy Division	Factory
35	38	NAZARETH LIVE EP, Nazareth	NEMS
36	24	FOUR SORE POINTS (EP), Anti-Pasti	Ropetelet
37	35	DISNEY BOYS/THE FLOOD, Blue Orchids	Rough Trade
38	41	FLIGHT, A Certain Ratio	Factory
39	34	AT LAST I'M FREE/STRANGE FRUIT, Robert Wyatt	Rough Trade
40	—	GET UP AND USE ME, Fire Engines	Codex
41	—	WARDANCE/PSYCHE, Killing Joke	Malicious Damage
42	—	CAN'T CHEAT KARMA (WAR/SUBVERT), Zounds	Crass
43	32	MAN IN THE GLASS, Dangerous Girls	Human
44	—	TOTALLY WIRED, Fall	Rough Trade
45	—	GIRLS DON'T COUNT, Section 25	Factory
46	40	THIS IS LOVE, Gist	Rough Trade
47	43	YOU CAN BE YOU (GIRL ON THE RUN), Honey Bane	Crass
48	—	I.O.U., Jane Kennaway & Strange Behaviour	Growing Up In Hollywood
49	—	FOR MY COUNTRY, UK Decay	Fresh
50	49	I'M IN LOVE WITH THE GIRL ON THE MANCHESTER VIRGIN MEGASTORE CHECKOUT DESK, Freshies	Razz

ALTERNATIVE/INDEPENDENT ALBUMS

1	2	DIRK WEARS WHITE SOX, Adam & The Ants	Do It
2	1	SIGNING OFF, UB40	Graduate
3	5	GROTESQUE (AFTER THE GRAMME), Fall	Rough Trade
4	3	TOYAH! TOYAH! TOYAH!, Toyah	Safari
5	6	FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys	Cherry Red
6	7	STATIONS OF THE CRASS, Crass	Crass
7	11	UNKNOWN PLEASURES, Joy Division	Factory
8	—	A FACTORY QUARTET, Various	Factory
9	4	SONS AND LOVERS, Hazel O'Connor	Albion
10	9	IN THE FLAT FIELD, Bauhaus	4AD
11	10	CLOSER, Joy Division	Factory
12	20	COLOSSAL YOUTH, Young Marble Giants	Rough Trade
13	12	LIVE AT THE COUNTER EUROVISION '79, Misty In Roots	People Unite
14	3	CHAPPAQUIDICK BRIDGE, Poison Girls	Crass
15	—	TOTAL'S TURNS (IT'S NOW OR NEVER), Fall	Rough Trade
16	13	LIVE AT WEST RUNTON, The Normal & Robert Rental	Rough Trade
17	15	PINDROP, The Passage	Object
18	14	JRA, G. Lewis & B. C. Gilbert	4AD
19	—	CRAVATS IN TOYLAND, Gravats	Small Wonder
20	17	RITA MARLEY, Rita Marley	Trident

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VIRGIN

1	KINGS OF THE WILD FRONTIER	Adam and the Ants
2	ZENYATTA MONDATTI	The Police
3	SUPER TROUPER	Abba
4	DRAMA	Yes
5	MANILOW MAGIC	Barry Manilow
6	DOUBLE FANTASY	John Lennon
7	DOCTOR HOOK'S GOLDEN GREATS	Dr Hook
8	SANDINISTA	Clash
9	ARC OF A DIVER	Stevie Winwood
10	FLASH GORDON SOUNDTRACK	Queen
11	SCARY MONSTERS & SUPER CREEPS	David Bowie
12	NOT THE NINE O'CLOCK NEWS	Various
13	HOTTER THAN JULY	Stevie Wonder
14	SIGNING OFF	UB40
15	THE RIVER	Bruce Springsteen
16	FLEETWOOD MAC LIVE	Fleetwood Mac
17	AUTOAMERICAN	Bonnie
18	ABSOLUTELY	Madness
19	SOUND AFFECTS	Jam
20	HITCH-HIKERS GUIDE TO THE GALAXY SOUNDTRACK	Various

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

SONGWORDS

STEVIE WONDER

I Ain't Gonna Stand For It

On Motown

Don't wanna believe what they're tellin' me
That somebody's been pickin' in my cherry tree
Don't wanna mistrust nobody by mistake
But I hear tell someone's been diggin' round in my cake.

Chorus

And I ain't gonna stand for it baby
And I ain't gonna stand for it baby
And I ain't gonna stand for it baby
(nah-ah nah-ah)

And I ain't gonna stand for it baby
And I ain't gonna stand for it baby
I ain't gonna stand for it baby
nah-ah (nah-ah nah-ah) nah-ah
(nah-ah nah-ah)

Don't wanna believe what somebody said
But somebody said somebody's shoes was under my bed

Don't wanna cause nobody no bodily harm
But somebody's been rubbin' on my good luck charm

Chorus

I ain't gonna stand for it baby
And I ain't gonna stand for it baby, no
And I ain't gonna stand for it baby, oh, oh, no, no, no,
no, no, (nah-ah)

I ain't gonna stand for it baby
And I ain't gonna stand for it baby
And I ain't gonna stand for it baby oh, oh, no, no, no,
no, no, (nah-ah)

(I ain't gonna stand for it baby, I ain't gonna stand for it baby,
I ain't gonna stand for it baby)
no, stand
for it baby nah-ah (nah-ah) baby, ah, ah.

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DAVID BOWIE

SCARY MONSTERS

On RCA



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

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

Scary monsters supercreeps keep
me running running scared
Scary monsters supercreeps keep
me running running scared.

She asked me to stay and I stole 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'll love her 'til
the day she dies.

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

Scary monsters supercreeps keep
me running running scared.

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VIDEO

1. JAWS (ICI)
2. ELECTRIC BLUE 004 (World of Video 2000)
3. THE MUPPET MOVIE (Precision)
4. THE WARRIORS (ICI)
5. TAKE THE MONEY AND RUN (Rank)
6. WOODSTOCK (Warner Bros)
7. BLONDIE (Brent Walk in)
8. DIARY OF ANNE FRANK (Magnetic Video)
9. DEATHWISH (ICI)
10. STRAW DOGS (Guild)

FILMS

1. FLASH GORDON (Col-EMI-War) — ABC 1 Shaftesbury Avenue, ABC 1 Bayswater, ABC 1 Edgware Road, ABC 1 Fulham Road, Classic 1 Haymarket, Studio 4
 2. THE DOGS OF WAR (UA) — Odeon Leicester Square
 3. CALIGULA (GTO) — Prince Charles
 4. ANY WHICH WAY YOU CAN (Col-EMI-War) — Warner 2, Scene 4, Classic 4 Oxford Street, ABC 2 Bayswater, ABC 2 Edgware Road, ABC 2 Fulham Road
 5. HOPSCOTCH (Rank) — Plaza 1, Classic 1 Oxford Street, Cinecena 3
 6. 7. STARDUST MEMORIES (UA) — Classic 1 Oxford Street, Cinecena 3
 7. 10. AIRPLANE! (ICI) — Plaza 4, Classic 5 Oxford Street
 8. SMOKEY AND THE BANDIT RIDE AGAIN (ICI) — Empire, ABC 3 Bayswater, ABC 3 Edgware Road, ABC 3 Fulham Road
 9. 5. SNOW WHITE AND THE SEVEN DWARFS (Walt Disney) — Classic 3 Haymarket, Studio 2, Odeon 4 Kensington, Odeon 2 Westbourne Grove
 10. 9. SEEMS LIKE OLD TIMES (Col-EMI-War) — Warner 4, Plaza 2, Columbia
- UK PROVINCIAL TOP FIVE
1. SNOW WHITE AND THE SEVEN DWARFS (Walt Disney)
 2. FLASH GORDON (Col-EMI-War)
 3. ANY WHICH WAY YOU CAN (Col-EMI-War)
 4. THE BLUE LAGOON (Col-EMI-War)
 5. RAISE THE TITANIC (ICI)

BOOKS

1. JOHN LENNON — A Legend 85p
 2. SONGS OF JOHN LENNON £3.95
 3. IMAGINE ALBUM — John Lennon £2.95
 4. POLICE — Special Issue 75p
 5. CLASH — Before And After £4.95
 6. JAM — The Modern World By Numbers £3.95
 7. POLICE — Songs By Sting 3rd Album £3.50
 8. ELO'S STORY (paperback) £2.95
 9. DAVID BOWIE IN HIS OWN WORDS £2.95
 10. ENCYCLOPAEDIA METALLICA £2.95
- Compiled by MUSIC SALES, 78 Numan Street, London, W1

STAR CHOICE



GARY KEMP from SPANDAU BALLET

1. ONE NATION UNDER A GROOVE — 12", Funkadelic
2. SHAKE 12", Bombers
3. GET UP OFFPA THAT THING, James Brown
4. LOW RIDER, War
5. DO THE BUS STOP, Fatback Band
6. CONTORT YOURSELF, James White and the Blacks
7. PARTY LIFE, Jimmy Castor Bunch
8. LET'S GET IT ON, Marvin Gaye
9. JUNGLE FEVER, Chatlat
10. SUMMERTIME, Billy Stewart

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