

RECORD MIRROK

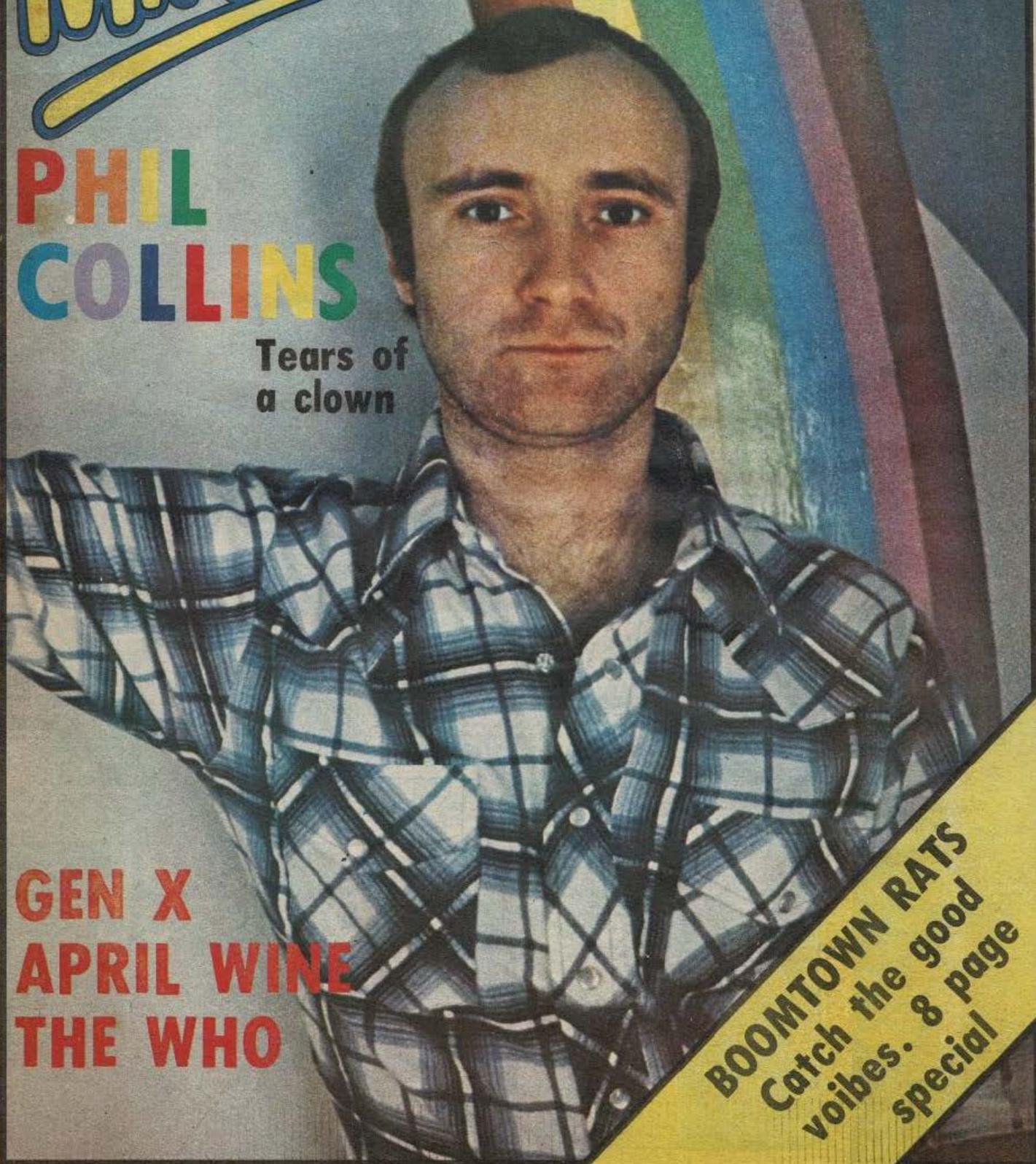
PHIL COLLINS

Tears of
a clown

GEN X
APRIL WINE
THE WHO

BOOMTOWN RATS
Catch the good
voibes. 8 page
special

PHIL COLLINS pic by PAUL COX



RECORD MIRROR

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NEWS

Edited by ROBIN SMITH

BA FLYS FLAG

BA ROBERTSON will be busy for the first half of this year, completing his new album, making his film debut and appearing on television.

BA is currently finishing work on his album 'Bully For You' which is produced by Terry Britten who also worked on BA's first album.

BA's film debut will be in 'Monster Club' starring Vincent Price and Britt Ekland. The film will be out in April and Robertson is featured singing his self-penned song 'Sucker For Your Love', which will also be included on his new album.

BA is also featured on 'Rock Goes To College' on February 16 during an appearance filmed at Salford University. The following day BBC-2 will be showing 'Maggie' described as a "youth orientated drama," for which BA wrote the theme.

Robertson has also taped an 'In Concert' for BBC Scotland which will be shown in March and he wrote the theme with Terry Britten for ATV's new rock show 'Rock Stage' which will be shown in Mar.



MILWAUKEE'S finest employs the biggest, fattest cop they can find to restrain eight stone Wendy W.

MARVIN FINISHES

MARVIN GAYE brings out his long awaited new album 'In Our Lifetime' on February 16. The album was recorded in America and London and written produced and arranged by Marvin himself.

The album was originally scheduled to be released in March last year until the title of 'Love Man', but because Marvin was said to be experiencing intense personal and other problems he was unable to finish the album until last November.

WENDY GETS STITCHED UP

WENDY O'Williams, lead singer with America's most outrageous band the Plasmatics was taken to hospital and needed 12 stitches above her eye after an incident with the local police in Milwaukee last week.

The Plasmatics had appeared at the Milwaukee Palm Club and after the show Wendy was met backstage by four officers of the vice squad who arrested her for "simulating masturbation with a sledgehammer in front of the audience." Some reports said that Wendy had stripped naked in front of the capacity crowd at the gig.

Wendy was taken outside where more vice squad officers were waiting and she was allegedly pushed to the ground and beaten up. Plasmatics manager Rod Swenson tried to come to her rescue but he was knocked unconscious and the entire band was arrested.

Having been treated for a severe cut above the eye and other injuries Wendy and the rest of the band appeared in jail and were subsequently released on undisclosed bail. They are scheduled to appear in court in six weeks where they will plead not guilty to the charges. The band also want to make charges against the Police who arrested them. It has been said that up to 30 police officers were involved in their arrest.

Meanwhile the Plasmatics begin a short tour of Europe beginning in Rome on January 29. As yet there are no details of any British dates.

Ironically the first three singles by the Plasmatics were issued on their own Vice Squad label.

THE PRETENDERS release their first single in 10 months when they bring out 'Message Of Love' on February 6.

The track is a new Chrissie Hynde song and the B side 'Porcelain' which was also written by Chrissie has long been a stage favourite. Both songs were recorded in Paris at the Pathe Marconi Studios and produced by Chris Thomas.

The Pretenders are currently halfway through completing their new album which should be out in April. After the album's release the Pretenders will be embarking on a world tour kicking off with a series of British dates before touring America, the Far East and Australia. The British dates for the tour should be known in a few weeks.



CHRISSE HYNDE

HUGH'S NICE ONE

THE STRANGLERS released their new album 'Themninblack' on February 9. The album contains 10 tracks with music and lyrics written arranged and produced by the band themselves.

This will be the Stranglers first group album since 'The Raven' released in September '79. The concept was originated by Hugh Cornwell in Nice last year and he told RECORD MIRROR this week "The Meninblack continues the Stranglers investigations into phenomena associated with the religious experience. Themninblack are purported to visit witnesses of UFO sightings the world over and contribute to their silencing or disappearance."

The album was recorded and mixed with Steve Churchyard in Europe between January and August 1980. Tracks include 'Waltz in Black' and 'Just Like Nothing On earth.'

Exeter University Students Union have cancelled the Stranglers concert there on February 10 because of a security wrangle. The Students Union normally hire the hall from the University authorities who employ a security patrol for all concerts held there - but the security patrol have refused to work on a Stranglers gig because of the band's alleged reputation. The authorities have now withdrawn permission for the Students Union to hire the hall.

A spokesman for the Stranglers told RECORD MIRROR "The band are fed up with this constant harassment and are considering taking legal action." The Stranglers will now be playing Plymouth Polytechnic on February 10. Tickets which are on sale now are £3.25 in advance or £3.50 on the door.

DENNY IN COURT

DENNY LAINE was remanded until March 5 when he appeared at London Marlborough Street Magistrates Court last week.

Laine who was allowed unconditional bail is accused of causing Jock McDonald actual bodily harm during a brawl at Mortons Club in Berkeley Square, Mayfair, on December 3.

Following our report of James O'Neill's court appearance last week, we have been asked to point out that he was not in fact Motorhead's road manager but only a stage hand for their last tour. He also no longer works for the band.

MAX CANCEL

MAX WEBSTER were forced to cancel gigs at Hammersmith Odeon last week when one of the members was struck down by food poisoning.

YET MORE FROM BRUCE

BRUCE STRINGSTEEN has added yet another string of dates to his forthcoming British mini tour.

In addition to sell out gigs at Wembley and Birmingham, Springsteen will also be playing Manchester Apollo March 23, 24, Edinburgh Playhouse 30, Newcastle City Hall 31.

Tickets for the Manchester and Edinburgh concerts are all priced £5 and will be available by personal application only from the respective box offices from 10 am on Sunday February 1.

Tickets for Newcastle are priced £5 and are available by post only from the Box Office, City Hall, Northumberland Road, Newcastle On Tyne (tel 0632 29097). Cheques or

postal orders should be made payable to Newcastle City Hall and please enclose a SAE.

All five Wembley dates for the tour are sold out but there are still some tickets available for Springsteen's date at the Birmingham National Exhibition Centre on March 28. Tickets for this date are £5.80 and £5.30 (including booking fee) and postal orders only made payable to GP Productions should be sent to Bruce Springsteen, GP Productions, PO Box 47L, London W1A 4TL. Enclose a SAE and write 'Birmingham March 28' and price of tickets required on the back of your application envelope. Please allow six weeks for delivery.

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POLECATS SPECIAL

HOTLY TIPPED band the Polecats will be playing a special one-off show at the London Marquee on February 8.

The date will precede their first national tour, details of which should be known in the next few weeks. The band are also said to be on the verge of signing a major record deal and a single from the band should be out shortly.

DESTRUCT DELAY

GILLAN have put back the release of their new single 'Mutually Assured Destruction' by a week and they've also added some dates to their tour which starts at Bournemouth Winter Gardens on March 2.

The single will now be available on February 6 and the new dates are Middlesbrough Town Hall March 9, Bradford St Georges Hall 10, Manchester Apollo 11.

Dedringer have just been confirmed as support band for all of Gillan's dates.

ALEX DATES

ALEX HARVEY one time leader of the Sensational Alex Harvey Band will be playing a short series of club dates next month.

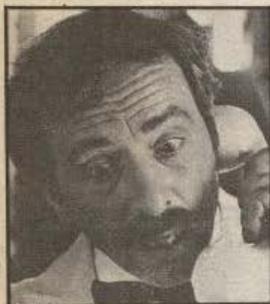
This will be his first tour for a year and he will be working with a line up that's similar to the band he previously took on the road with him. Dates are: Chesterfield Shoulder of Mutton February 5, Newcastle Mayfair 6, Liverpool Warehouse 7, Leeds Florde Green 8, Swansea Circles 11, Nottingham Rock City 12, Blackpool Norbreck Castle 13, Relford Porterhouse Club 14, Redcar Coatham Bowl 15.

CALVERT CULVERT

BOB CALVERT is joined by other former Hawkwind members Lemmy and Simon King, for a double A sided single released on the Flickknife Label next month.

Calvert has signed a one-off deal with the label and the single will feature two tracks 'Lord Of The Hornet' and 'The Greenly And The Rose'. The single will be available through Virgin, Pinnacle and Bullet or by mail order (price £1 including p&p) from Flickknife, 82 Adelaide Road, London W12.

Calvert will also be premiering his new show 'Robert Calvert: Fact and Fictions' on Tuesday February 3 to Saturday February 7 (performances 8pm Tuesday to Saturday, 10.30pm Thursday to Saturday), at TheatreSpace, 48 William IV Street, London WC2. Tickets are £2 and £1.50 for benefit cardholders.



Que ...? Your name eez is Helton John and you want me to record a seengle?

That's right, Manuel. The famous incompetent Spanish waiter of Fawltly Towers fame has been signed up by Elton's record company Rocket to make a single.

Out on February 7 his debut effort will be 'Shaddup You Face' which has already been a number one in Australia ... but then Australians always did have rather peculiar tastes. Manuel also hopes to be touring if Meestair Fawltly will give him some days off.



STRAY CATS

CATS ON TOWN

THE STRAY Cats who release their second Dave Edmunds' produced single 'Rock This Town' this week, will play their first major headlining tour next month. The dates will coincide with the release of the Cats' debut album which should be out on February 20.

The Barracudas will be supporting on all dates which run: Southampton University February 27, Bristol Locarno March 1, Swansea Top Rank 2, Cardiff Top Rank 3, Brighton Top Rank 4, Liverpool Royal Court 6, Manchester University 7, Lancaster University 8, Glasgow Tiffanys 9, Edinburgh Tiffanys 10, Newcastle Gosforth Royalty 12, Sunderland Polytechnic 13, Leeds University 14, Sheffield Top Rank 15, Leicester Polytechnic 16, Reading Top Rank 18, Dunstable Queensway Hall 19, West Runton Pavilion 20, Birmingham Odeon 21, London Lyceum 22.

ANGRY JAM

THE JAM are angry that a company is importing massive quantities of one of their singles recorded for the German market. It's 'That's Entertainment' a track taken from 'Sound Affects' and the band are upset because they always said they didn't want another single from this album released. The German single is on the Metronome label and its rumoured that so far 150,000 copies have been imported.

Bruce Foxton told RECORD MIRROR this week "The Jam did not want another single released in this country which was taken from 'Sound Affects'. There is nothing we can do about the German single being imported but we will be in the studios shortly to record a completely new track for release as a single as soon as possible."

BECK BACK TO BOOGIE BRITAIN

JEFF BECK will be playing a short British tour in March — his first dates over here for seven years.

Dates are Newcastle City Hall March 4, Edinburgh Playhouse 5, Manchester Apollo 7, Birmingham Odeon 8. Tickets for most venues are available now, but also check your local press for details.

Beck last toured Britain in January 1974 and his last stage appearance here was a gig at the London Roundhouse in May 1976. For a back up band Beck will be using the band he recruited in 1980 drummer Simon Phillips, keyboardist Tony Hymas, and bassist Mo Foster. The present band played on the bulk of Beck's most recent album 'There And Back' and they were also with him when he headlined a 32 date American tour last Autumn.



JEFF BECK

TWO FOR ONE

HEAVY METAL'S fast emerging maestros the Tygers of Pan Tang will be releasing two singles for the price of one on February 6.

The first 15,000 copies of 'Hellbound' will contain a second free single 'Bad Times' in a special bag. The five-piece band are also recording an 'In Concert' programme which will be broadcast on Radio One on February 14.

PIL FLOWERS

PIL, THE band fronted by ex-Sex Pistol John Lydon, release their new album 'The Flowers Of Romance' at the end of March.

Most of the album is being recorded at the Townhouse, although the band's next single is being recorded at the Manor.

According to a spokesman from their record company Virgin: "It's a shift away from the assumed path that they were travelling on."

The mind can only wonder what delights are in store.

The Ritz, Brixton

WE SAID in our 10th January issue that all the "(Not the) News Items" on pages 2 and 3 of our first '81 issue were a hoax and just in case any of you still don't believe us you can take it from us that the Ritz Cinema in Brixton is still very much alive and kicking and needs no subs from Bowie or anyone else.

SON OF TWO-TONE AND SKA A GO GO

'DANCE CRAZE' — the new movie featuring Bad Manners, the Beat, Madness, Bodysnatchers, Selector and the Specials will open on February 15.

The film will be shown as a main feature at cinemas in Manchester, Leeds, and Sheffield followed by 36 other cities during the next month. Live footage of all the bands was shot during their British tours last year, although the Beat were filmed in action during their Autumn tour of America. The film was produced by 'Babylon' producer Gavrik Losey and directed by Joe Massot.

The sound track album of the film will be released on February 6 on the Two Tone label and it features all the bands who appear in the film.

Special filming techniques were used to capture the full excitement of the bands' live performances including using on stage cameras shooting in super 35mm — a system which uses the entire area of a 35mm frame. When the film is shown in London it will be in 70mm with a six track stereo sound.



BODYSNATCHERS (RIP)



STEVIE WINWOOD

STEVE CHANCES IT

STEVIE WINWOOD'S 'While You See A Chance' single will be released in cassette form next week.

This will be Island Records first ever cassette single and only the fourth cassette single to be released in Britain — following on from Bow Wow Wow, John Lennon and Dave Bowie.

'While You See A Chance' is in the shops from this week as a limited edition of 5,000. The cassette is packaged in a flip top box and the B side is 'Vacant Chair'. The cassette will sell for £1.15, the same price as the normal single.

A BIT OF VIOLENCE

DOCTOR FEELGOOD who release their new single 'Violent Love' on February 2 will also be playing a 15 date tour in March, with the possibility of more dates being added later.

Dates so far are: Limerick NIHE February 19, Dublin University College 20, Cork University College 21, Galway University College 22, Belfast Ulster Hall 23, Leicester Polytechnic 25, Newcastle University 26, Aberdeen University 27, Dundee University 28, Hull City Hall March 1, Norwich University of East Anglia 3, Bristol University 4, Warwick University 5, Sheffield Polytechnic 6, Southampton University 7, London Venue 8.

The band's new single is a re-work of an old Otis Rush number.



TOYAH

TOYAH: will be appearing at the London Rainbow on February 21 replacing her scheduled Lyceum gig on February 22.

THE MONOCHROME SET

THE MONOCHROME SET: who recently split with their record company Din Disc will be playing a short series of dates in February; Bristol University 7, Bath Tiffanys 8, Cheltenham Eves 9, Liverpool Bradys 13, Durham University 14, Manchester Polytechnic 15, Leeds Warehouse 16.

JETS

JETS: a three piece rockabilly band from Northampton who have signed to EMI and release their new single 'Who's That Knocking' shortly followed by an album 'Jets' on February 9, will play the following dates; Northampton Friendly's Club January 30, Southampton Guildhall 31, Derby Friary Hotel February 1, Stevenage Bowes Lyon House 7, Milton Keynes Crawford Arms 12, Loughborough Town Hall 14, Coventry Red House 27, Shepton Mallet Showers Sports and Social Club 28, Birmingham Breendon Cross March 6, Birmingham Metropolitan Hotel 7, Bognor Regis Riverside Caravan Club 14, Brean Rock and Roll Festival April 3, 4, 5, Manchester Belle Vue World of Wheels Show May 2, 3, 4.

DEN HEGARTY AND THE RANDOM BAND

DEN HEGARTY AND THE RANDOM BAND: the former Darts singer and his band will be playing three consecutive dates at the London Greyhound on February 9, 16, 23.

LINDISFARNE

LINDISFARNE: added dates; Taunton Odeon February 1, Exeter University 2, Ashington Leisure Centre 18, Warwick University 19, Oxford New Theatre 20, Woolwich Thames Polytechnic 21, Croydon Fairfield Hall 22.



SIMPLE MINDS

SIMPLE MINDS: who will be playing a series of American gigs shortly play their last British concert for a long time when they appear at Glasgow Tiffanys on March 1. Tickets go on sale from January 31 at various local record shops.

MISTY IN ROOTS

MISTY IN ROOTS: added dates; Nottingham University January 30, Slough Wrexham Parish Hall 31.

CLIMAX BLUES BAND

CLIMAX BLUES BAND: who release their new single 'Dance The Night Away' on February 6 have added a date at the London Venue January 31.

EQUINOX

EQUINOX: Saltburn Zetland Hotel March 1.

DIAMOND HEAD

DIAMOND HEAD: Swindon Brunel Rooms February 3, Tonypancy Naval Club 4, Blackpool Norbreck Castle 5, Worlington Slip Disc 6, Southend Zero 6, 9, Scunthorpe Priory Hotel 10, Bradford Princeville 12, Leeds Florde Green 13, Bristol Granary 14, Paisley Bungalow 18, Glenrothes Rothas Arms 19. Their single 'Wanted Too Long' will be released on February 9.

JOHN COUGAR

JOHN COUGAR: has added three more dates to his forthcoming tour, Edinburgh Valentines February 15, Newcastle Polytechnic 16, Leeds Warehouse 17.

THE EUROPEANS

THE EUROPEANS: Gravesend Prince of Wales January 31, Maidstone Ship Inn 3, Gillingham Ashtree 4, Herne Hill Half Moon 14, Richmond Snoopy's 25, Woolwich Tramshed 26, London Greyhound 27, Gravesend Terminus 28, London Kensington March 1, Biggleswade Shuttleworth College 12.

BLUE ORCHIDS

BLUE ORCHIDS: London Rock Garden January 28.

ARTHUR 2 STROKE AND THE CHART COMMANDOS

ARTHUR 2 STROKE AND THE CHART COMMANDOS: Newcastle Cooperae February 5. The band are currently lining up an extensive March tour to promote the release of their forthcoming single.

GORDON GILTRAP

GORDON GILTRAP: who recently signed to PVK Records and releases his album 'Peacock Party' on February 8, plays the following dates; Sussex University February 4, Manchester University 5, Birmingham Aston University 6, Sheffield University 7, Aberdeen University 12, Stirling University 14, Edinburgh University 14.

THE ATRIX

THE ATRIX: who have recently been supporting the Boomtown Rats will be playing a selection of gigs in their own right. Dates are; Limerick Parkway Ballroom January 28, Waterford Showboat 29.



YACHTS

YACHTS: who have been out of action for six months will be touring in February and they've added a new bass player Mick Shiner. The band are also in the studio recording a new single and gigs are; Leicester Polytechnic January 30, Warwick University 31, Brunel University February 1, London Dingwalls 4, London Hope and Anchor 5, London Golden Lion 6, Herne Hill Half Moon 7, Canning Town Bridgehouse 12, London Moonlight 13, London Greyhound 14, Woolwich Tramshed 26, London Rock Garden 27.

MANITOU

MANITOU: a Leicester based heavy metal band play the following dates; Leicester University February 6, Nottingham Hearty Goodfellow 13, Nottingham Tiffanys March 9.

SPIDER

SPIDER: Teesside Polytechnic January 28, Colwyn Bay Dixieland 29, Ashton Under Lyne Spread Eagle 30, Huddersfield Polytechnic February 4, Scarborough Taboo Club 6.

SHADOWFAX

SHADOWFAX: added London dates; Windsor Castle February 4, Greyhound 5, Sebright Arms 12, Windsor Castle 20, Walmer Castle 27.

UFO

UFO: added date Preston Guildhall January 30.

MADAME

MADAME: Little Sutton Bulls Head January 23, Chorley Joiners Arms 30, Liverpool Masonic February 4, Liverpool Warehouse 6, Liverpool Scamps 12, Liverpool Warehouse 20, Liverpool Masonic 23, Liverpool Warehouse 28.

RELEASES

- 101 RECORDS release an album 'Live Letters' on January 30. It's the fourth compilation album from bands who have appeared at the London 101 Club.
- THE TRANSMITTERS release a new album on Heartbeat Records 'And We Call That Leisure Time' on January 30.
- THE VIP'S release their new single 'Things Aren't What They Used To Be' on February 12. The single will be available on the Gem label and the B side is 'Thought You Were My Friend'.
- ROCKET RECORDS have signed Fred Wedlok and are rush releasing his single 'The Oldest Swinger in Town' which is already picking up a lot of radio play.
- WHITE EUROPEANS and Come On, two bands who recently signed to Aura Records, release singles in early February. White Europeans will be releasing 'Sun Arise' while Come On will be bringing out 'Housewives Play Tennis'.
- ZORKIE TWINS release their new single on January 30. It's a double A side featuring 'Mrs Simpson' and 'From Now On'.
- BARRY MANILOW releases his new single 'I Made It Through The Rain' at the end of this month. The single will be packaged in a limited edition especially designed poster bag.
- THE ALAN PARSONS PROJECT release their new single 'Games People Play' this week. It's taken from their latest album 'The Turn Of The Friendly Card'.



PRAYING MANTIS

- J J CALE releases his new album 'Shades' next month. Among the musicians featured on the album are David Briggs and Tony Cogbill.
- CHERRY RED RECORDS are releasing The Bodast tapes a previously unreleased album featuring Yes guitarist Steve Howe. The album was recorded in 1969 and produced by Keith West.
- CALLING HEARTS from south London release their debut single 'Haunted House' on January 30. The band will also be playing several London dates to tie in with the release of the record.
- PRAYING MANTIS release their debut album 'Time Tells No Lies' on February 20. It features their current single 'Created' and also 'Flirting With Suicide'. The band are also currently setting up a tour.

I CAN'T PRETEND



THE
barracudas
NEW SINGLE
OUT NOW



4 GREAT GUYS, 3 GREAT CHORDS, 2 GREAT SONGS

AN BRIEF

THE RAY BEATS, a progressive band from New York, have been added on the bill of the Rainbow's 'No New York' night on February 20.

THE LOVE OF LIFE ORCHESTRA will be playing two one off London gigs next month. Venue February 19, Dingwalls February 21.

THE LONDON Lyceum is holding a 'Fetish Night' on February 8. Bands appearing will be Clock DVA, Cabaret Voltaire, Zev and Throbbing Gristle. Tickets are £3 from usual outlets and the concert will be filmed for a compilation tape.

THE COMSAT ANGELS will be supporting Siouxsie and the Banshees on their forthcoming tour which begins on February 15 at the Hammersmith Palais.

BAUNAS have managed to sort out the pressing problems with their debut 12" single 'Bela Lugosi's Dead' and the single will be available in quantity from this month.

STYX sold out 27,000 seats at the Los Angeles forum in 68 minutes recently and their new single 'Best Of Times' is being played by more than 300 American radio stations.

RICK WAKEMAN and MIKE OLDFIELD will be the judges at the finals of the Battle Of The Bands nationwide talent contest at the Hammersmith Odeon on March 1. From an original entry of 600 bands, 72 were chosen to take part in 12 regional heats and the winners will be appearing at the Odeon.

WASTED YOUTH will not now be supporting Japan at the Hammersmith Odeon, but they will be supporting Toyah at the Rainbow on February 21.

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DON'T LOOK NOW

SOD THE bloody hostages. Sod Ronald Reagan becoming President. Sod even the imminent release of a new Todd Rundgren solo album and Spurs marching triumphantly onto Wembley. The news of the week has to go to the fact that Her Majesty's wonderful boys in blue have stationed themselves outside London's Cheapo Cheapo records and are questioning the many scribes who supplement their meagre expense accounts with the money accrued from all the vinyl sent gratis by record companies with the words 'NOT FOR SALE' indelibly etched on the sleeves. An ashened faced Mike Nicholls was heard to lament, "How am I supposed to run a Spitfire sports car, my Portobello Road penthouse suite and my nights at the Embassy Club. Let alone my drink problem, my harem, ..."

UP AND coming tunesmith Paul McCartney has received a request from the Wisconsin state governor Lee Dreyfus to hand over the lolly gained from the state signature tune 'On Wisconsin' for either of two not so convincing reasons. (A) "The song has genuine meaning and value for the people of this state as well as alumni of the university" or (B) "Donate it to the state in memory of John Lennon". The rights to the 1969 song were obtained when McCartney acquired the publishing company seven years ago and he receives a sum every time it's played.

MARIE OSMOND, despite last week's 'Don't Look Now' item, claims that she still plans to remain a virgin until she marries. She said: "They think I am a little weird



... Even Policemen are employing bodyguards these days. Sting (67), for one, is pictured here with two hunkies who failed the audition for 'Raging Bull', and, quoth your very own Felix The Cat sound-alike, "very handsome they are too. We'll be employing Slug 'Knee Crusher' Higgins (left) and Jock 'Baby Crusher' McPhee on our forthcoming Crappola Fungyami tour." Pic by Lynn Goldsmith.

because I haven't yet, like I'm missing a big thing ..." She said it.

ARE THE fabulous brothers Warner kicking themselves for turning down Phil Collins' smash hit. You'd have thought they would have known better since the American company

turned down 'Peter Gabriel 3' last year as they claimed it "wasn't commercial". Smacked wrists in order, eh?

THE SOUND of distant drums told us that White Heat's Marquee date was attended by no less a person

than Ayatollah Richard Branson of the Virgin Empire. The rousing set, or should that read arousing set, was noted by the fact that Bob Smeaton, lead singer and Springsteen disciple, spent the whole gig with his well formed vitals protruding from a hole in his trousers giving the band the much needed exposure that will elevate them above the morass.

THE BRUISED forehead and metallurgists department informs us

of a worthy publication called Phoenix born from the ashes of heavy metal frazzling Flying V. The current issue has thoughtful pieces on Triumph, Scorpions and Silverwing and all for 30p. Available from Howard Johnson, 51 Briony Avenue, Hale, Altrincham, Cheshire, WA15 8PZ. Can I make a quick mention of Malcolm Dome and Brian Harrigan's 'Encyclopedia Metallica' which modestly claims to be a mere bible of heavy metal for £2.95. (Do I get that pint now, Mal?).

IT SEEMS that mild - mannered metal is not what it used to be. North - eastern madhatters Raven were engaged in a 'quiet' rehearsal when 20 youths of indelicate disposition decided to take action against them. The result was a broken arm for bassist John Gallaher, sustained while rescuing his prized axe from the hordes.

WHAT'S THIS I heard from a somewhat deafened dickie bird that Richie Blackmore is about to tie the knot for the third time of asking.

THE VAPORS are currently whooping it up in LA. After mixing their second album and decided to celebrate at Madame Wongs. After much imbibing they emerged out of their skulls on various forms of liquid and tried to get more at a supermarket but were refused due to their high octane blood level. They bought 100 packets of biscuits and had a fight instead which is an interesting variation on the usual alcohol games of 'Hughie and Rolf' which are the sounds that usually accompany the swift evacuation of liquid

A GALAXY of stars were observed at what will go down as the first major mega-gig of the year. Though hardly a lig in the traditional sense because there was no free food and drinks were outrageously expensive, present and correct at the Embassy

MODERN MAN
NEW SINGLE
'THINGS COULD BE BETTER'
c/w 'WASTELANDS'
7" MAMS 207
12" MAML 207
THE ALBUM
'CONCRETE SCHEME'
MAMLP 5001.

LIVE IN LONDON
27th JAN HOPE & ANCHOR, ISLINGTON
28th JAN GREYHOUND, FULHAM PALACE RD.
29th JAN THE HALFMOON, HERNE HILL
30th JAN BEDFORD COLLEGE, REGENTS PARK
31st JAN KING'S COLLEGE, CAMBERWELL
1st FEB MOONLIGHT, WEST HAMPSTEAD

RECORDS

THE GIRL...

CHRIS SIEVEY and the rest of the world's in love with the girl on the Virgin (whoops! we mean ... A Certain) Manchester Megastore checkout desk. Her name's Helen (swoon) and she sells records on such labels as ... EMI, CBS, A&M, RCA, Hansa, Stateside, Creole, MCA etc (and gets snapped by Kevin Cummins).



↑ futura's ↑ future ↙

THE CABARET Futura, not so much where-fashion-sits as where fashion stands on tiptoe and cranes its neck, is moving to new premises. Richard Strange's performance arts showcase has proved so popular in the six weeks since its inception that its tiny venue off Leicester Square has become totally inadequate. Inside it's packed; outside, hordes of disappointed folk are turned away.

All very gratifying for ex-Doctor of Madness Strange, particularly as the original idea of the Cabaret was "somewhere for me to go on a Sunday." The somewhere in question was to be a sort of mixed media club: "I've never really felt 100 per cent rock and roll," he tells me, this truism, imparted in chattily confidential tones, makes me smile. For observing today's Mr Strange, urbane and articulate master of the revels, it's hard to imagine him ever having operated within the confines of A Rock Band.

After viewing some 20 or 30 unsuitable places, he settled for the small "piano bar" of gay club Scandals. Each Sunday since, in this mildly decadent setting, he has played benevolent host to a wide variety of poets, mime artists and the like, as well as delivering his own performance, aided by saxophonist Dave Winthrop and an occasionally temperamental tape machine ("It went wrong this week, just spewed forth miles of tape; I was knee-deep in the stuff").

Performers have included a two-piece musical outfit called A Popular History of Signs, noted rock writer and self-expressionist Giovanni Dadamo, "alternative" comedian Keith Allen and your own, very very own, Richard Jobson. The latter has read his own poetry and sung Irish rebel songs, and despite some good-humoured bawling, has been well received.

The Cabaret's growing reputation recently attracted a visit from the BBC 2 arts programme Arena, who somehow squeezed themselves and their equipment into the place to film one night's entertainment; the results are to be screened within the next month. The venture has clearly been a great success so far, but Strange does not intend to rest on his laurels. The new, larger venue at 13 Wardour Street will reduce the recent overcrowding problems, enable him to present dance and to use film as a link between acts. The club will now run on Mondays from 10 pm to 2 am, serving as a late-night watering hole and meeting place as well as a welcome alternative to yet another night at yet another gig. He is interested in taking the Cabaret to the provinces, too, although finding suitable venues could well be a headache.

Quite apart from all this, the man's live LP on Ze Records has just become available here on import. 'The Live Rise Of Richard Strange' has landed its creator in some rather hot water, but he relates the tale with obvious delight.

"You see, the intro tape I use segues from 'Mack The Knife' into about a minute and a quarter of Wagner's 'Tristan Und Isolde'. The Wagner estate, Winifred Wagner or whatever, are kicking up about it because I didn't have their permission to use it." He somehow contrives to look pleased and self-deprecating at once.

"I knew I'd have a connection with the great man one day. I just didn't think I'd end up being sued by his granddaughter... **SUNIE**

ROADRUNNER ONCE: sipping cocktails in the hyper-high-rent confines of Mayfair's Inn On The Park hotel. A Daimler limousine purrs up to the entrance and I'm ushered into it. Inside sits a dark, diminutive, refined looking girl and her ma. The former is 16-year-old Robin Johnson, star of trash epic 'Times Square'. Not that anyone who's seen the film could possibly guess.

The amoral urchin with the matted hair has been transformed into a veritable princess. Only the scratchy, street-wise Brooklyn larynx remains the same. So what's all this nonsense? I gesture, referring to incongruity between our present surroundings and those of the film.

"That was only a movie and this is real life," she replies matter-of-factly. "though I don't travel everywhere like this. For longer journeys we use trains."

A quick-witted likeable young lady, seemingly unaffected by success. Both her feet are square on the ground and she makes clear that because she's missing a lot of school, ma got clearance from the principal and lavishes her with lots of homework. At the moment, however, she just wants to learn Cockney rhyming slang.

As we're going through the basics, we arrive at the theatre showing 'Joseph And The Amazing Technicolor Dreamcoat' and out she gets. So much to do and see during a short promotional visit... ROADRUNNER TWICE: Robin and her manager / ma have gone on to a whistlestop tour of the provinces - Birmingham, Manchester and Glasgow are all in the past. She's just arrived in Newcastle, and New York seems a long way away.

How were you enlisted for 'Times Square'? I wonder, courtesy of the GPO.

"Enlisted?" she shrieks down the phone into my Notting Hill pad "yeah, I guess that's it. I was drafted! Really! One day after school I was hanging out across the street with some friends and a guy came up and said 'are you 16?'

so he tells me there's an ad in the Village Voice requiring someone like me for a film," she rasps, sounding like one of the Jets gang from West Side Story.

"He told me the storyline, assured me there was no sexual exploitation and gave me a number to ring. Well," she goes on barking. "The summer vacation was coming up, I had nothing to do so I called it up just for a goof."

Goofing or otherwise, she'd made contact with the mighty Stigwood empire, went on to pass the audition and got signed for the major role in the first of three films. In the next, she stars opposite Andy Gibb in 'Grease 2'.

"The funny thing is," she prattles amiably, "no-one knew who the guy was or had seen or heard from him since. God must have sent an angel from Heaven!"

Scarcely an overstatement, if you think about it. In the course of the film, Robin comes out with some fairly choice language. Did this come naturally? "Oh, I've been known to curse in my time," is the riposte.

"Actually, the voice and mannerisms are pretty much me. For the third movie I do, the script will actually be tailored with me in mind. That's the best kind you can do."

I point out that the script in 'Times Square' was pretty naïf. In fact, it ruined the film.

"Yeah," she agrees, "and it was edited pretty badly, too. I actually found it disorientating because there's stuff said which pertains to earlier scenes that were cut. But I was happy with my performance even if the film in general could have done with being better."

"In America," she admits, "it hasn't done as well as expected, with some major distributors pulling out. Maybe the time and market weren't felt to be right," she continues sensibly, giving the impression that she's spent a lifetime in the game.

A bright spot, however, is the 'Times Square' soundtrack, featuring, amongst others, delicacies by Talking Heads, The Ramones, Lou Reed and The Pretenders. Is that your sort of music?



ROBIN JOHNSON ponders becoming the next Chrissie Hynde as well as Liza Minelli.

ROBIN JOHNSON MEETS BRYAN FERRY

(and Mike Nicholls!)

"Oh yeah," she enthuses, "that's what I listen to all the time. New wave, The Clash, Blondie, Roxy Music... I saw Bryan Ferry in Manchester after their show there. He seems like a nice fellow. I thanked him for the song on the soundtrack ('Same Old Scene') which I like very much. Hey! I'd have told him if I didn't!"

How was the Roxy gig? "Oh it was great and it was nice to see the local teenagers." It was nice talking to Robin Johnson, a bright star on the ascendant, totally without phoney airs and pretensions. The ill girl's gonna be huge. Remember where you read it first. (The Daily Mail? - Ed).

Club for the Levi Dexter and the Ripchords gig were Gary Numan, numerous members of The Specials and Madnessor Mark Lester, chanteuse Kirsty McColl and an out-to-lunch Steve New.

Replenished in all his vainglorious skinniness was Eddie Tenpole who thanked one RM staffer for causing a family rift as a result of his feature

on the band, though the rest of Ten Pole Tudor were merely grateful for the publicity. Basking in his own radiance, by way of a change, was Steve Strange who confirmed that the clown's clothes have been left behind in favour of Robin Hood-style lustian jenkins set off by his own tousled locks and unshaven, er, visage.

LUCKY TO evade the law courts this

week was Mark Rathbone, drummer of top ranking West London HM combo Killerheart, who was caught emptying his bladder outside a certain notorious Portobello Road watering hole. After a brief 20 questions session the jolly local bobbies allowed him to run free.

THE HITMEN nearly came to blows during an impromptu encore of 'Basking Down The Walls of Heartache' at the Hope and Anchor

last week. Fans watched aghast as singer Ben Watkins suddenly threw down his microphone and began haranguing guitarist 'Doc' Glenister. It turned out to be a misunderstanding about the words of the song.

EX-WHIRLWINDER Rob 'Rockability' Russell, now fronting his own band The Crazies, brushed up against the Heils Angels in Guildford last week, and only just lived to tell the tale.

MORE OVER PAGE

PAGAN'S + PROGRESS

CAST THINE ears unto the winds, o ye of little faith and hearken to the sound of heavy metal. The pagan icons of metallica have arisen once more to savour the delights of ritualised idolotry. (Here he goes again - Ed).

All of which is intended to forewarn you that Black Sabbath are back in Britannia for a 13-date gig schedule. What's more, judging by the exuberance shown by both Ronnie Dio and Tony Iommi at the Kensington Hilton last week, not even the loss of Bill 'bludgeon riffola' Ward has dampened the band's considerable confidence.

"Actually, in the beginning we were very worried about losing Bill," disclosed Dio.

"After all, the band was in the middle of a big tour and we couldn't just stop. There was the 'Heaven And Hell' album to promote and live commitments to fulfill. In fact Sabbath were contracted to do an open-air festival in Hawaii three days after Bill decided to leave on doctors' advice (at the end of August). Fortunately, though, everything has worked out fine."

Ward's replacement is Vinnie 'brother of Carmine' Appice, whose arrival is the sole change since the band's mammoth UK tour last spring.



BLACK SABBATH

"We've been on the road now for some 10 months solid. So there's not been the time to write any new material, let alone slot it into the set," admitted Dio. "Lady Evil" is the only

number that's been added. The visual presentation has been enhanced and there are a few surprises in store."

The Sabs, given their tight touring schedule, haven't the back-up of fresh vinyl product. Still, lovable NEMS have re-issued a whole range of singles and albums. Iommi, though, isn't amused by his old label's antics.

"I'm really pissed off about it. That live thing ('Live At Last'), for instance, was just junk and should never have been put out."

Sabbath fans will be delighted to know that, in the wake of the NEMS debacle there are plans afoot for the recording of a double live effort with the present line-up sometime during '81. But first, we can expect another studio album, again produced by Martin Birch.

No sir, the Masters of Reality aren't yet ready for consignment to the 'Electric Funeral' pyre. (Fnuuurgghhhhh - Ed).

MALCOLM DOME

BOP TO THE BEAT OF WILD CAT ROCK

BY *The Crawbees*

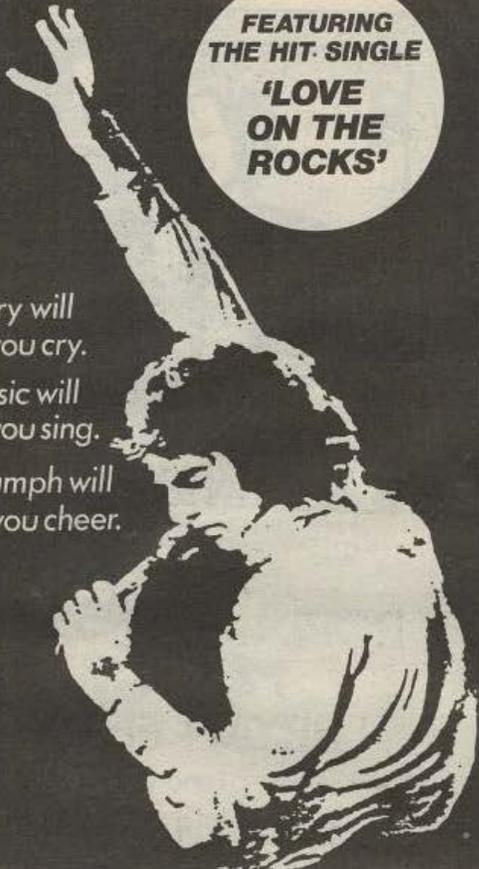
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- 2nd CROCKS - WATFORD - ESSEX
- 3rd BRIS CLUB - WELLINGBORO - NORTHANTS
- 4th LEAF - BENTWATERS - SUFFOLK
- 5th LEAF - LAKENHEATH
- 6th JUBILEE HALL - MALDEN - ESSEX
- 7th LOUGHBOROUGH TOWN HALL
- 8th LEAF - BENTWATERS - SUFFOLK
- 9th SWAN HOTEL - MANSFIELD
- 10th 22nd ALEXANDERS - BLOUGH
- 11th LEWES ROAD INN - BRIGHTON

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**AND AT SELECTED CINEMAS
THROUGHOUT THE COUNTRY
FROM THURSDAY FEB. 5**
**ALL OVER LONDON
FROM SUNDAY FEB. 15**

FROM PAGE 7

Seems like the lads took exception to his quiff and his cowboy shirt and duffed him up a little. Bruising was only slight, thankfully, but we hope we don't hear any more stories like this.

POPULAR fashion - plate and poet Richard Jobson played host to a Burns Night gathering of posers - sorry, posters - including various Banshees, Spizzles, Mo-dettes, Professionals, Passions, Associates, Gen X-ers and Ultravoxes. Banshees guitarist John McGeoch dipped into his Robert Carrier cookbook and created a delicious haggis for the occasion.

PLEA FROM the (Lion) heart: a black Premier drumkit belonging to Lionheart (has been swiped from their place of rehearsal in glamorous downtown Ladbroke Grove. Know where it is? Supergrasses are invited to ring 01-385 9411.

COO, DIDJA see Debbie on't Muppets Show on Sunday? The divine Ms Harry looked delectable as ever, sang a charmingly off-key duet with Kermit and rendered 'One Way Or Another' and 'Call Me'. She was backed by the Muppet Band, but we're certain we saw Frank Infante in there somewhere ...

MY BOYFRIEND'S back and you're gonna be in trouble cherubic JC of the Members got a nasty shock last week when his live-in lady companion announced that her old man was coming out of nick at any time. There was only one thing a gentleman could do under the circumstances; JC is now in hiding.

SILOUSIE AND the Banshees (then again) were victims of a bizarre hoax this week. A letter arrived at their office from the 'General Manager' of the Hilton International Hotel, Stratford - upon - Avon, inviting the group to play at the opening of their new concert hall. Thinking that his charges had hit the big-time at last, their manager put on his poshest voice and called the Hilton ... only to find that the whole thing was a practical joke. Oh well, back to the Hammersmith Palais.

ADAM ANT spotted in Johnson's fashion emporium recently, taking two hours to decide whether to buy a pair of motorbiker boots. Nice to see that the leaders of today's youth know their own minds ...

NATURAL BLONDE COLUMN



SO YOU all thought you were going to get a week off from me while the Rats produced most of this edition. However, our revered editor didn't realise that Bob Geldof's piece on the extraordinary good looking Pete Briquette at the Blue Boar Inn or whatever it's called, was supposed to be moi's column for this week. Instead, it got stuck somewhere else and I was told to write a 15 page feature on bust measurements of girls in rock music, by Monday, first thing. I've sat here for the last two and a half hours trying to think of some filth, but we're back to bloody me again. God, I'm so bored when I say that I fling myself across the office like Camille!

I did my first screen test last week for the epic film 'Zombie Girls From The Outer Stratosphere'. A truly wonderful film, due to start later in the year. The delays are mainly so they can get my corsets made up in time. A fascinating space fiction film that might possibly make Blakes Seven look like a five and a half. In it one Doctor Death decides, among about 15 other dastardly plots, to take over the world by sending out three of his particularly thick boliers who are totally tone deaf, and look like rejects from a Roxy backing group, to sing to large gatherings all over the world (set in the 1940's). This is played by moi with the aid of about four large pairs of cricket socks down my front. A role that demands a great deal of strenuous acting on my part. As we sing, apparently large portions of the world are hypnotised by the awfulness of our voices, obeying Doctor Death's every command.

Obviously, the plot has a great deal more to it but that's all you need to know for now because, luckily, I don't have a lot of space to fill this week. Almost as much as my two rather unfortunate recent telly appearances (last week I made a huge effort to look casual and threw my jacket over the scaffolding, unfortunately my mike was attached to the jacket, which meant that for the rest of my spot I looked like I was doing some new form of deaf and dumb language).

The screen test for the film

settled me forever as disciple of the Farrah Fawcett style of acting i.e. Stop, (pout) or I'll shoot (lick of the lips to check all the raspberry flavoured lipgloss isn't trickling over one's chin), now stick 'em up (lick of the fringe and end of scene).

I did this more or less 15 times except I wasn't saying quite that sort of line and I didn't have enough hair to quite manage a Farrah style flick of my fringe at the end of my truly unique performance. Oh well, at least singing flat is going to come easily.

Mick Jagger's in Peru filming and the only problems so far appear to be the fact they don't have any electricity. God, these foreign places are so frightfully uncomfortable. Any further north than John O'Groats and I get a really awful rash. Mick is coping manfully, as we're led to believe he does in all things. He's had a truckload of batteries sent to him so at least he can see where he's going late at night. The movie's co-star is the Italian temptress Claudia Cardinale, which has got the truly glorious Jerry Hall's nose considerably as she won't be there all the time. Actually, the main thing she's worrying about is what he might tread on in the pitch dark in the middle of a Peruvian jungle.

Hazel O'Connor story of the week (I believe in reporting about ones chums every move). Hazel had a rather odd lady of middle age approach her amongst a gang of kids trying for autographs after her gig at Bradford. The lady was blind and her husband had just left her and she was about to have her 21st eye operation and wanted to know if Hazel could put out an appeal for him to come home. Her name, in case you happen to be Mr Lynch, was Mrs Lynch.

The Members played a gig at a new venue called Rock City in Birmingham last week and also had rather a lot of scrapes. The bouncers at this gaff were so violent that the band got their road manager (road managers are always thundering hulks) onstage to defend the audience. Unfortunately the kids didn't realise what was going on and thumped him over the head with a bottle. He was rushed to hospital for 10 stitches and the band didn't do an encore. "So, ya, boo sucks," a spokesman told me. Love PAULA XXXXXX

CATCH 22

1981 IS International Year of the Disabled. The idea is to make everyone more aware of what it's like to be disabled, and rid them of the embarrassment which comes out of ignorance.

Bill Walther has been blind since birth. Originally from New York, he's now married to a British girl and resident in the UK. He's as independent as he can be so imagine his surprise when he was refused a drink the other day on the grounds that the barman didn't want to be responsible for him.

"He told me he couldn't serve me, and I could stand there until Christmas if I wanted, but I still wasn't getting a drink," Bill said. "I've since been to the brewers to complain, and they've told me they'll send me a written letter of apology, though it has yet to materialise."

"I'd like to take the matter further, because it makes you realise that blind people are discriminated against. A lot of it is due to people being embarrassed by us, not knowing how to treat us. How many blind people have everyday jobs? There are opportunities, but you have to go through the RNIB training course,

and the waiting list is really long. "It's like catch 22. I went to one of their rehabilitation courses three years ago and I had to pay for it. Then I wanted to get on a telephonist training course and at the practical interview they said I wasn't quick enough on the switchboard."

"Sighted people can bluff their way through interviews but we are expected to be perfect. Barclays Banks are willing to employ blind people because some member of the family was blind and it made them aware of his plight, but not many other places are."

Bill intends to strike the RNIB about the lack of jobs and the attitude towards the blind. "They're just using the economic situation as an excuse. I want to get a pressure group together to get something done for us. I'd like support from both sighted and blind people. You can either write to me or send me a taped message. For those wanting to write in braille, could you use grade one American Capitals with dot six?"

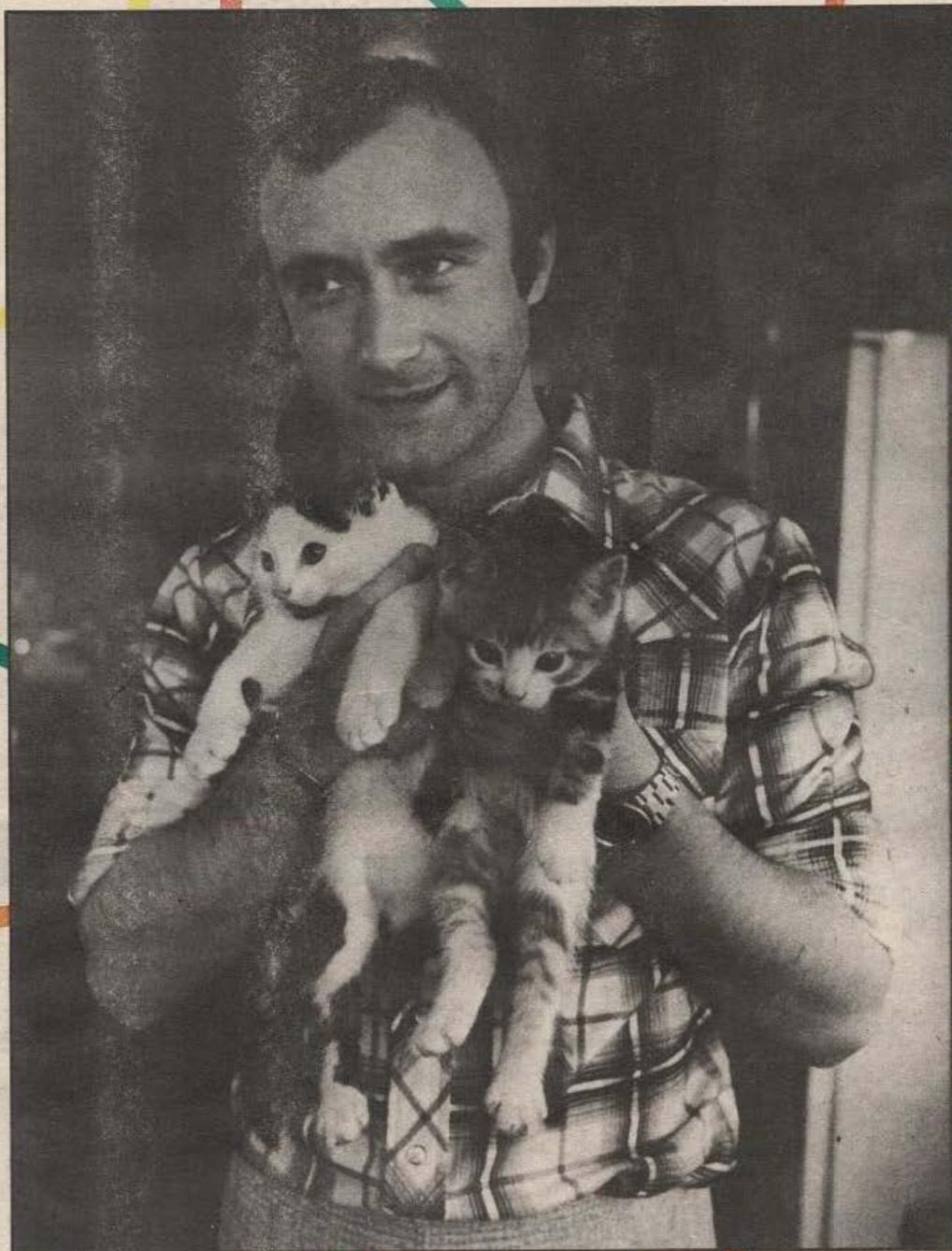
Write to Bill at Flat 9, Ingram Lodge, 80 Kings Avenue, Clapham, London SW4 and let him know your views.

CHRIS WESTWOOD



***Thanks To Everyone For Voting
For Us And For Your Support In 1980***

Bruce, Paul & Rick



Anyone for a curry?

RETURN OF THE FRIAR

Robin Smith tucks into conversation with PHIL COLLINS.
Paul Cox tries on a cassock or two.

VERY NICE place you've got here Phil, very nice indeed. Somewhere in rural Surrey down a winding dirt road, lies Phil's home. A rambling mini mansion finished in more pine than a Canadian forest.

Some of the rooms have tasteful old fireplaces and the lounge overlooks acres of lawns and a paddock where horses graze peacefully. Upstairs, Phil has converted one of the bedrooms into a cosy studio and two kittens romp around his haven of uninterrupted bliss.

This house must have cost a bit then Phil?

"Oh yes, but it's worth double what I paid for it so it's a good investment. One side of the house is a century old while the other side dates back even further than that. I don't think it's haunted, but I recall there was a strange odour that used to follow you around from room to room. But I've spent a lot of time here on my own and I've never felt anything evil."

The original brickwork of the house is displayed in the kitchen where the walls have been stripped down to bare stone. Elsewhere, prints and old movie posters decorate walls covered in subdued floral pattern paper. The kids' room has been painted with a rainbow and clouds floating across the walls. Very chic.

Phil leads us into the studio where his kids have a whale of a time on Dad's drum kit and a local band often pop in for a session or two. The piano was delicately manoeuvred into place by four men who specialise in moving pianos into awkward places.

"Sometimes it's difficult hearing the television downstairs when we play up here," says Phil. "It's a good job that they changed the beams in the floor as well. If this hadn't been done, then I'm told the piano would have gone straight through the floor, it might have killed somebody."

It was from Phil's home studio that many of the ideas for his single and debut album 'Face Value' came, before he went across to the Townhouse in London to put on the finishing touches.

"I'm gratified and a bit surprised that the single is doing so well. Even when you come from a well known band it's a gamble when you do things on your own."

PHIL SAYS that originally there was no deep meaning in the dark lyrics of 'In The Air Tonight! The idea just came to him in a blinding flash when he was humming along one day.

"It just came out, I set up a nice tempo and the chords flowed. The basic single took a day to record."

That Bonhamesque drum sound was helped along by studio trickery including the use of compressors.

"If there was anything that influenced the single and album

"I suppose this might sound silly but I enjoyed being miserable. What do you do when you're sad? You put a sad record on and have a wonderfully depressing time."

then I think it's the situation I found myself in not so long ago," he says. "I remember there was one year when I was very miserable. I've got divorced, which isn't something that I want over publicised.

"I think it happened because I was working such a lot and although we tried to move closer together we just moved further and further apart. Situations like that are always painful, I had known my wife since school days, but if you feel that a relationship is no good anymore then that's the only way to handle it."

The split between Phil and his wife was civilised with no Kramer Vs Kramer wranglings over the children. They come down and spend weekends with Phil.

"I suppose this might sound funny but I think that I almost enjoyed being miserable!" he says. Many songs just seem to come out when you're depressed and wallowing in pity. What do you do when you're feeling sad? In nine cases out of 10 you'll put a sad record on the stereo and have a wonderfully depressing time.

"I wanted to call my album 'Interiors' because I wanted it to be an honest statement about me. But I couldn't call it that because Woody Allen had a film of the same name out at the same time, so I hit upon 'Face Value'.

"That cover picture with a fully frontal view of my luscious features is a very important part of the album. I wanted to show myself unadorned. As Genesis I don't think we ever reveal our personalities visually to any great extent."

PHIL'S KEEN to make the point that his album out in mid February and a possible tour, in no way marks the beginning of the split away from Genesis. He's currently rehearsing with the band and reckons that they'll have enough material for a double album. He even reckons that one of the new Genesis songs could be mistaken for the Rolling Stones!!

"Nobody ever thought that Tony or Mike were leaving when they did their solo albums," continues Phil. "Maybe I'm considered to be an outsider with the group. I guess I'm the clown of the line up and a catalyst for the others. I don't fit into that neat public school mould that people are always putting Genesis in."

"I signed to Virgin because I think that too many solo albums are made when well known musicians have a few months off and can screw their main record companies for a few thousand pounds in advance. I don't think doing it that way works."

"At this stage in my career I found it best to make a clean break with Charisma. I didn't want 'Face Value' to be born with a noose around its neck. I think I'm right, advance orders for the album have been very good already."

If you remember Phil with ultra boring band Brand X and all that jazz rock then 'Face Value' is going to take you by surprise. Phil changes from the bleakness of 'In The Air' to the optimism of 'This Must Be Love'. There's also a definite Tamla Motown feel about his reworking of the Genesis track 'Behind The Lines'.

"If 'In The Air' reflects my past relationship then 'This Must Be Love' certainly reflects my hope for the

future." He says I was a very lucky boy getting musicians of the calibre of the Earth Wind and Fire brass section and Eric Clapton playing on the album.

"I wanted the record to sound very much like a black album. I was leafing through some of my old Jacksons albums and loved the style. I really like that kind of music. I also like the Nolans."

The Nolans? — Shock, Horror!

"People have pre-conceived ideas about us that they can't or won't change," he says. "But it's my sincere belief that Genesis have become more accessible down the years. We produce very fine albums and singles."

"I was very upset at some of the reviews over 'Duke' because I was very close to that album. I was annoyed that people thought that they could dismiss it in six paragraphs."

Phil was so annoyed, that he even phoned up one journalist and verbally crucified him. Generally don't get up to much mischief some people may think they have the right to rub our noses in the dirt. I just felt I had to take a stand that's all."

THE NEXT Collins single will probably be one of the more straight ahead tracks on the album and a tour is in the offing.

"The Earth Wind and Fire boys phoned me up and they're very keen on doing something soon," he says. "Maybe we can do something in the near future followed by a short British Genesis tour. In Britain we'll be doing big gigs this year. When you've got a lot of places to play you can't do the sort of tour we did last year because there just isn't



"Ere I think I've swallowed one of me balls!"

enough time.

"I guess that I am a bit of a workaholic, at least that's what I've often been labelled. But after a two and half hour show with Genesis I'm generally pretty knackered and I didn't think my voice was holding up for parts of the last tour."

"I like to have a hand in everything I do. I didn't so much produce my album as direct it. I don't like people telling me what to do. I like things to fit in with my way of thinking."

But Phil has no plans to dabble in acting again. As a kid he was featured in the epic film 'Calamity The Cow' and he went to drama school. Recently he's been offered some heavyweight Shakespearean roles but he's turned them all down.

"I don't want to act again because I don't like imposed discipline. With films you also have to spend so

much time standing around and doing nothing. There's a lot of politics and back biting going on as well."

"Actually, I nearly got the lead role in 'Romeo and Juliet', that was out some years ago. I would have dearly loved to have done it because I could have got into Olivia Hussey's draws. These days I'm happy doing my play acting with Genesis."

RECKON that Phil has been quite a pioneer in getting drummers respect. They used to be almost treated as a breed apart, hairy gorillas who sat at the back of the stage. In films they were always the people who had the piss taken out of them.

"I think everybody has their capabilities it's just a question of getting to know them. I know mine and I use them to their fullest

extent. I hope I write songs which tell stories. I like to try and write songs which sound like conversations. I admired the Beatles because they had a sense of what was just right for the time."

"I was upset when Lennon died but I wasn't one of those people who went into mourning for two weeks. I found it unpleasant that the press and TV seemed to get everybody who knew Lennon to say their bit — including people that he met briefly on a windy night in 1964."

"I thought the old Beatles producer George Martin summed Lennon's death up the best, when he said he was angry that such talent could have been destroyed in such a terrible way."

"I was also angry when this bloke appeared somewhere and said that the coverage of Lennon's death was overdone. What this bloke didn't seem to realise that Lennon helped to sculpt a whole generation."

Beatles songs have become standards, perhaps there's no greater tribute to be made than people humming your songs. It was really funny as well because this bloke had long hair. Who started long hair? The Beatles.

"Because I'm a musician then Lennon's death obviously seems to be pretty close to home. We had more than our share of casualties in 1980. Obviously I was sorry that we lost Bonham. There have been a lot of stories about him; some good and some bad. I think the truth was that he was a great bloke when he was sober but a beast when he'd had a drink."

Phil, it seems, maintains a good mental balance. Somehow I can seem him living to a ripe old age with grandchildren sitting adoringly as his feet. Phil is the type of person who makes you feel comfortable and he's always courteous. He sometimes goes for a stroll down the pub and a local Chinese restaurant owner is convinced that he plays with Rainbow.

"I didn't have much formal schooling because I went to drama school and there was never much time for lessons. I've always tried to work out what is right and then follow it. I believe in the old adage do as you would be done by."

"I'm not the type of guy who stands up in a restaurant and complains, unless I'm really pushed. I won't shout. I know of somebody in a famous rock band who lives around these parts who goes into his local and stands behind the bar and pours himself a drink. The landlord doesn't mind because he gets extra customers out of the crowds who come to gawp at this person. But that's just not me, I'm not one of life's excessively loud people."

Maybe not, but then Phil is a sensible bloke with his head screwed on the right way. Perhaps the breathless rock 'n' roll world could do with more people like him.



The cottage

ALBUMS

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



BUNNY WAILER: superb

SPANGLED

BUNNY WAILER: 'Sings the Wailers' Mango (MLPS 9629)

By Gordon Charlton

I HAVE never been a connoisseur of reggae music. I like most of what I've heard but I've never bothered to make a study of the art.

All I can tell you about this record is that it is the best reggae album that's come to my notice since I was first introduced to the music through Bob Marley's 'Rastaman Vibration' LP.

Bunny Wailer was part of the original Wailers, who were Jamaica's equivalent of the Beatles in the mid-1960's. The other two members were the now legendary Peter Toash and Bob Marley

The material on this record is Bunny's present day versions of some of The Wailers' original repertoire and it shows the band's soulful roots ('Keep On Movin' was in fact written by Curtis Mayfield). It is unlike a lot of the 'harder' product that has been brought out by Bunny in recent years.

Island plan to release this in this country in early February and if they care to put out a single from it, LP opener 'Dancing Shoes' would be my tip for a certain Top Ten hit.

Apart from Bunny's voice, anyone who listens to this will have the delight of listening to superb rhythm backing from renowned Jamaican session men, Robbie Shakespeare and Sly Dunbar who really let rip on 'Burial'.

All I can do is to recommend that you educate yourselves by listening to this record + + + + +

STAR

WILKO JOHNSON: 'Ice On The Motorway' (Nighthawk Fresh LP 4)

By Philip Hall

Oh! Oi Wilko's back on his own again. Still the same loveable old Wilko. No surprises, apart from a free single on which he slashes through Feelgood faves 'She Does It Right' and 'Back In The Night'.

Wilko plays specialist R'n'B which always maintains a steady, hard to criticise course. The thing that separates Wilko from his bluesy companions is his slightly cracked character which fortunately rubs off on his music.

'Ice On The Motorway' is full of boozy songs which Wilko manages to pull out of their alcoholic stupor with the help of Mickey Gallagher's nifty organ work. Wilko's sense of humour and affectionate musical delivery adds a welcome glow to his album.

Nowadays Wilko follows a more relaxed course. On songs like 'Cairo Blues' and 'When I'm Gone' he allows himself to stretch out without ever losing any of his characteristic economy.

My faves on the album are Wilko's covers of Dylan's 'Crawling Out Your Window' and 'Long Tall Texan' on which his irrepressible musical sharpness really shines through. If this album is anything to go by then Wilko's association with the Blockheads is helping to bring the best out of this eccentric R'n'B master. + + + + +



WILKO JOHNSON: irrepressible

PLATTERS

TREVOR RABIN 'Wolf' (Chrysalis CHR 1293)

By Malcolm Dome

THE GRAND wazir of metallica has finally broken free of his self-imposed chains. He roars into Motivation City with a strong sense of voracious vinyl virtuosity. Trevor Rabin delivers the goods with a lavish, almost opulent, magnificence.

Backed by some of rock's finest professionals, the South African stylist has, for the first time, constructed a cohesive thread and kept it motoring along inspiration, highway for the entire running time of 37 minutes. So what is it that's transformed a man who's often flattered only to deceive into a five-

star superman? Simply it's a case of Rabin maturing, of growing up in public and gaining a real identity as an individual. 'Wolf' is a quite remarkable achievement with tried and tested hard rock formulae being resurrected amidst a flow of passion and vitality.

Just as a representative taster of the LP's lasting bite let me recommend 'Heard You Cry Wolf': a slow, sophisticated yet stirring sonnet of gargantuan proportions. This, though, is more an average example of Rabin at work rather than a rare highlight. For that reason, I'm convinced that HM fans across the nation will soon be crying havoc as they slip the 'Wolf' of wundermetal, justifiably an album of '81 even at this distance! + + + + +



TREVOR RABIN: crying wolf

CHARGE: 'Caged And Staged' (Unsere Stimme US 0076)

By Chas de Whalley

SHOULD you be thumbing through the new wave racks down at your local store I guarantee you'll stop dead when you reach the sleeve of Charge's 'Caged And Staged' album. In fact I'll bet you'll pull it out and look it over too since its bold Dayglo design is really quite out of the ordinary. Such a pity I can't say the same about the music inside.

Charge are a London based four piece who specialise in 1977 styled punk, much like most of those little bands who could once be found on the Step Forward label. A bit weak and watery but with their hearts in the right angry places. This album, which is subtitled 'Live In Germany' was recorded in June of last year. It catches the best of two separate performances and shows Charge to be quite a spirited outfit. The standard of the recording is high only a certain 'boxiness' in tone marring the fidelity. The bass player sounds a bit erratic, booming one

minute and then virtually inaudible the next, while the drummer flails around in a spray of cymbals. Consequently it's hardly surprising that Charge rarely build up the kind of rhythmic throb that would make their 18 tracks compulsive listening. The songs too are much what you'd expect with titles like 'No One Wants To Know My Name', 'Crawlin' Rebels' and 'No One Rules!': the tunes merging into one another in a frenzy of ranting and raving. Sadly they lack real character and identity, at least on the strength of this album + +

MOON MARTIN: 'Street Fever' (Capitol EST 12099)

By Mike Gardner

IF YOU can't say it in three chords and three minutes then it's not worth saying, claimed some long forgotten philosopher. He had a point.

John 'Moon' Martin is one person who has grasped this elementary and fundamental basis to good music and he has been exploiting this rich vein of pop formula to a high degree of success on his

previous two releases. He has provided minor hits for Robert Palmer, with 'Bad Case Of Loving You', Mink DeVille, 'Cadillac Walk' and the tune that Rachel Sweet walls on that cassette ad, but the public have been slow to latch onto the simplistic, but never insulting, construction of song.

'Street Fever', in common with his previous releases 'Escape From Domination' and 'Shots From A Cold Nightmare', runs the full encyclopedic vocabulary of rock 'n' pop styles and the result is never less than interesting and often stimulating. While he flirts with the constant danger that he's going to rewrite his own material to death he, like most successful artists from Quo to Costello and back, creates a suffusing feeling of comfort from his constancy. While that's fine, there needs to be a slight sense of peril for him to be totally effective and get beyond being a pleasing and lovable diversion. + + + + +

GORDON GILTRAP: 'The Peacock Party' (PVK GIL1)

By Daniela Soave

I'M NOT averse to the odd bit of

instrumental music, in fact I'm very fond of Erik Satie's piano pieces. So I was looking forward to hearing this latest effort by guitarist Giltrap.

Inspired by the book of the same name, 'The Peacock Party' is well played, well produced but, well, a bit devoid of emotion. It's all too perfect, all too precise and if the truth be known, it sounds as though in trying to include as many twiddly bits as possible, Gordon has actually forgotten about the tune.

Imagine Elizabethan dance music mixed with touches of Focus and Rick Wakeman. Somewhere along these lines you have what Giltrap is attempting to create.

Where he was is in his superb 'Gypsy Lane'; there you are transported into the country on a summer's day and you can practically hear the wind rustling through the crops, smell the new mown borders. And the reason the emotion shines through is because it's simply arranged. I'd listen to this a few times more to make sure I'm not missing anything but my impression is that Gordon Giltrap is capable of much more — if only he stopped trying so hard. + + +

MUSIC REVELATION ENSEMBLE: 'No Wave' (Moers Music 01072)

By Glyn Lenny

"The dirt is coming out from under the rug and it's being heard in the music of today" — Randy Weston on the 'avant garde' movement in contemporary American jazz.

'Charging forward, clumsy, awkward' (sing The Slicers) and on 'No Wave' James Blood Ulmer (for it is he who is the soul creator behind the project) is certainly on the move, ever forward, breaking down the walls and barriers. The mood is an effervescent and optimistic one, (and if there's anything that echoes the contemporary American struggle more acutely than this, then I want to hear it, and today!)

Recorded last June in Dusseldorf, with a stripped down team from the 'Are You Glad To Be In America?' sessions with Amin Aili on bass, Ronald Shannon Jackson on drums, percussion, David Murray on tenor sax, and of 'cos James Blood Ulmer on guitar and vocals. The sound is as emotive as ever, if less accessible (more chaotic); the patterns and structures, cutting and weaving (more abstract). At times it is extensive, primal (with the nerve ends, twitching, just under the surface), just on the verge of coming to order as light and shade, blink.

The spirit behind this music comes naturally from the heart and soul, and I don't care who you are, the beat's going to get to you. It drags you in, and leaves you to draw your own conclusions. You do more than hear it with your ears (it works on other levels as well), your whole body absorbs it.

The whole world is based on rhythm, and 'No Wave' takes no prisoners. It doesn't set out to blow your mind, rather it attempts to infiltrate and subvert it, by exposing some of real world to the surface. Intense feelings, all too often overlooked because of their ugliness.

An album to sink your false teeth into. + + + + +

RICHARD STRANGE: 'The Live Rise Of Richard Strange (PVC/ZE Import PVC 9717)
By Ronnie Gurr

THE 'LIVE' dog tag is, perhaps, something of a misnomer. Here we have the laudable one-man dabbling of Richard Strange over backing tapes. Captured in Hurrah, New York this album marks the first step in the Richard Strange renaissance.

After his lengthy lay-off the ex-Doctor of Madness has come up with a concept of polished originality that breathes new life into the rock scheme of things. 'The Rise Of...' concept is different...

The story-line of this aural novelisation tells of Richard Strange, rock mega-star and politician come lately. He takes charge of a united Europe after becoming the archetype of jaded rock stardom. With his watertight media machinations and staggering ability to win and control vast numbers of people he is the obvious choice for the powers that be. They bargain not, however, with the morality that blossoms as his political education progresses. Strange instigates wide sweeping changes and eventually Big Brother fears being undermined, one presumes, enough to do away with the main man. Or not, as the case may be... Conclusions are there to be drawn for yourself in import bins up and down the country.

Musically the proceedings open with Kurt Weill's 'Threepenny Opera' theme ('Mack The Knife') and an excerpt from Wagner before Strange outlines over the kind of music that begs to be the soundtrack for a murder mystery set in Venice. Things proceed in a fairly straight rock vein, though that's not to detract from the quality that is currently inherent in all Strange plans, be they in this field or not (eg his multi-media club Cabaret Futura).

Lyrical things flow graphically and intelligently and you can hear almost all the words — so yer mum will really dig it, right? Also here are some of marvellous ad-lib lines that are decidedly rib-ticking. "I wish I was emotional and quick to rise! I'd put my feelings up for sale and sell the sweetest lies," croons our man before shouting "Just like Jackson Browne!" Strange also at a stroke puts 'alternative', non-alternative papers like Village Voice and Soho News on a par with the New York Times then throws in the title of the song — 'Gutter Press'. A nice touch.

Elsewhere there's the manic disco hit (that wasn't) 'International Language', the great pop of 'The Hero Runs Away' with its bitter sweet guitar lines and 'I Make Plans' with its thinking bass backing and great vocal verse progressions.

A sturdy album, then, that serves as an appetiser for the complete studio concept that should surface later in the year. It's a joy to have him back and in our homes on vinyl. Go see. + + +

WEATHER REPORT: 'Night Passages' (CBS 84597)
By Paul Sexton

ENJOYING THE music of Weather Report is rather like being able to speak a foreign language. It takes some effort, but if you've mastered it, you get that much more pleasure out of it.

You can say, though, that nine times out of 10, Weather Report fans are born, not made; either you have time for this kind of jazz intricacy or you don't. Not that I wouldn't recommend a correspondence course of lessons — 'Mysterious Traveller', 'Mr Gone', 'Heavy Weather', there's a range of subjects. Suffice to say, for now, that if you want it, here it comes again, and the Report are sounding as good as they have done in several years. 'Night Passages' is produced by masterminds Joe Zawinul and Jaco Pastorius, two characters with almost as much mystique about them as there is in the music.

There are times on the album when you feel that the sellout which must have been tempting them for years is finally about to happen. 'Rockin' In Rhythm' almost has singles potential, offering as it does more catchiness in the synths (Zawinul) and the saxes (Wayne Shorter) than usual; but then back they come with something like 'Madagascar' or 'Fast City' and it's the specialist Weather Report of old.



The way we were.

ENZ KNEEZ BUMPZ

SPLIT ENZ: 'Beginning Of The Enz' (Chrysalis CHR 1329)

By Andy Phillips

A REPACKAGED amalgam containing a mixture of tracks from the Enz's first two albums; a timely re-release?

I would be the first to admit that their recent single 'I Got You' rates as a left-field pop classic but it took them four years to get that together. All of the material which consists of this compilation falls far short of the new, simpler approach the band have adopted of late. Everything seems to be done to

excess, production, arrangement and even, I sense, their attitude, which is no real surprise when one thinks back and remembers the ridiculous campy and theatrics that the band zealously nurtured. But how the times have changed. Split Enz were ignored when they first appeared on these shores almost five years ago and I suspect the main reason was their excessive and shallow image. . . . 1981 and what have we got; even shallower and more precocious prats like Spandau Ballet (also, ironically, on Chrysalis, if at first you don't succeed . . . ?) and Visage, and now they flock like cows to the milking shed.

"Dear mailman, your recent review of Split Enz 'Beginning Of The Enz' contained no information about the music at all."

OK, if you really want to know, most of the tracks sound as though the band had been listening to too much 10cc, Genesis, Yes and even Jethro Tull. Particularly obvious, this, on tracks like 'Walking Down A Road' and 'Stranger Than Fiction'. All in all, Arty rock with a capital F. This album is not for recently acquired 'Friends Of The Enz' but better aimed at time-warped Yes and Genesis fans who missed this grandiose self-important product first time round. + +

distinctive and fragmented.

The point's already been made, in another way, that if you like them, you'll like this, and if you don't you won't. I'm in Group A; the choice is yours: Just thought I'd mention it. + + + +

JOHN COUGAR: 'Nothin' Matters And What If It Did' (Riva RVLP 10)

By Robin Smith

AH WELL, he was good once. That was before he tried third rate Springsteen and ended up flat on his back in an oil patch. But this boy's getting bigger all the time in America, so he must be doing something right. Maybe like the Eagles and many others he's found that bland out pays.

Cougar's lost control of the punky little voice that made some of his earlier stuff so good, these days he just sounds like a parody of himself. Touch eh? I reckon there's a little kid underneath who sometimes cries himself to sleep. There's hardly a track on this album that I could recommend — 'Hot Night In A Cold Town' sounds to me like cheapo Dire Straits while 'Ain't Even Done With The Night' (why this constant night obsession anyway?) has him drivelling on even more about his petty frustrations. 'Don't Misunderstand Me' is not that bad with the intro ripped off from a Hall and Oates song and a few notes straight from 'I Need A Lover'. The only low point is Cougar himself, sounded bloated even by this album's standards.

'This Time' at last finds him in the spotlight, a good old pot boiler with some neat loping hooks and fine, duelling guitars. But from 'Make Me Feel' the poor bloke sounds as if he's trying to sing while having a tooth extracted. Sorry, John, but this does really only rate +.

SPHERICAL OBJECTS: 'Further Ellipses' (OBJ 012).
By Mark Hinchliffe

IF THIS album is any indication, then Manchester still exists in the self-analytical pre-1977 period.

For those who can still afford the luxury of a non-political conscience (a.k.a. American youth), 'Further Ellipses' is the perfect security blanket. And if you're into pretence, you can fake that this is a punk album. It has all the audible punk overtones and even sports up-to-the-minute highly fashionable syn-pop album and group names.

So sit back and relax in the knowledge that you can skip an expensive session with your Freudian analyst as the needle descends on the £5 disc. 'Regular Condition,' the first track, sits the listener on the couch and takes out the note book: "So you've been thinking about your childhood/A lot of things start there/You work in a high-stress situation/Just relax, take good care." Thank you Dr Spherical Objects. Let's not be formal, call me Doc. At which point, he imparts some advice: "Take a chance."

But no sooner has Doc imparted the fruits of his Viennese psychiatric wisdom than he drops his notebook and begins crying on the listener's shoulders. "I get so insecure, it's all a crazy game/I wish I could get to the root of the problem." Don't worry, though, Doc's got the situation under control on the next track: "Don't worry about me/I've got my therapy." But Doc's paranoia surfaces. He fears this impersonal medium. There may not be anyone listening to his advice and confessions: "I know I'm talking to myself."

Doc concludes his first side with a stiff upper lip and an optimistic view: "I know you're out there," and an authoritative order: "Buy it, buy it, buy it, buy it now."

One the second side, Doc faces rejection, a feeling of being trapped, a patriarchal complex, a lost childhood dream and plain and simple insanity. The platter concludes with Doc's optimistic declaration: "Someday baby/Trouble's going to end... the sea moves into the ocean, then you're free."

And somewhere during the album, lyricist Steve Solamar pens such gems as: "My mind's a racetrack, the cars won't slow down" and the ethereal "The image in my mind's eye/It frees me."

Put your fingers out of your navels and stick them in your ears. + +

ROCK CITY

New single
ROCK CITY
Limited Edition Red Vinyl / Picture Bag
2 Track B-Side MR SIXTYNINE / MAD RACKET (Live)
Only available on single

WINE



Anyone got a glass?

LET'S be honest about one thing. After a series of '80 errors, April Wine now face a long, uphill fight to crack the UK market. Last year, this Canadian quintet released their second album on Capitol — 'Harder . . . Faster' — and it proved to be

an average offering. This was particularly galling for those associated with the band, as they were due here for their first ever visit on the Sammy Hagar tour.

But the Red Devil pulled out of the trip, due to his son's illness. Wine went ahead with a four-date visit, taking in the Hammersmith Odeon and Newcastle City Hall. This was mistake number two as a more lengthy trek around medium-sized venues would have enabled them to pick up a firm foundation of grass-roots support. As it turned out, the band looked to be coming in and acting like prima donnas, merely because they were major artistes back home. What compounded this seeming slap-in-the-face was a series of workmanlike, yet uninspiring gigs.

After leaving these shores, probably having done definite damage to their reputation, the band then returned last August, for Castle Donnington. Coming on after Saxon (a blunder in itself), they died a death, and the appearance of 'I Like To Rock' on the 'Monsters Of Rock' album has done them no service. Band leader Myles Goodwin's recorded attempts to work up enthusiasm for the song from the

audience remains one of the album's most embarrassing moments.

1981 is, therefore, a year for making up lost ground. The recent release of the latest April vinyl shower is a leap in the right direction. 'Nature Of The Beast' in the first Wine LP to possess real strength. This is being backed up by a return visit to Britannia.

I saw them in Liverpool. Happily, the trek northwards was well worth the effort. The show proved bigger, more spectacular and less wooden than was apparent last year. The triple axe arc of Goodwin, Brian Greenway and Gary Moffet melodically gelled, and dipped across the mix, against which the bass lines of Steve Lang were a harmonic delicacy. The real thrust and drive, however, came surging out of Jerry Mercer's drum kit.

The bad news was that there was a lack of spontaneity — hell, most of the fans remained seated. Two masterblasters, 'Caught In The Crossfire' and 'Sign Of The Gypsy Queen', about half-way through the set, almost had the crowd up and lettin' rip. The inclusion here of another thunderburst anthem like 'Roller' would clearly have torn the roof off. Instead they played an admittedly beautiful ballad, 'Just Between You And Me', and the



"Listen to them, the CHILDREN OF THE NIGHT; what music they make."

bram stoker—DRACULA circa feb. 1867.

—DINDISC circa feb. 1981.

**NASH
THE
SLASH**

April Wine tread the grapes

LASTING

moment was lost. In fact, it was only the set's culminating number, viz 'I Like To Rock', that eventually got everyone going.

Perhaps, though, April Wine are trying to appeal to the wrong people. Their real audience (I feel) lies in the more mature AOR region with Bob Seger, Fleetwood Mac etc.

But for all its faults, this was a successful performance and a vast improvement.

Myles Goodwin later expressed himself cautiously satisfied with the way the tour was going.

"I think it's going well. The fact is that many people are still unfamiliar with April Wine, but despite this, the turn-out has been good and improving the longer our new album is available. The show itself usually takes about seven days to gain any real consistency. Liverpool was the fifth date and it's slowly getting there."

YOU must have been glad to see the back of 1980 from the UK point of view.

"Well, we didn't make a lot of headway last year. But it certainly wasn't a waste of time for the band. I believe doing stuff like the Whistle Test plus other TV and radio

interviews did accomplish a fair amount in getting our name across to people."

What about Dornington?

"That was a pure heavy metal festival, right? Now, we're not an HM band and therefore it was a mistake playing there. How we came to be on the bill was really down to us being in the country recording 'Nature Of The Beat' at the time. So Capitol asked if the band wanted to appear and it seemed like a good idea. But it wasn't the right place for our sort of approach and, moreover, we were very under-rehearsed, having not played together in a live situation for some months beforehand. Actually, we felt sufficiently fed up with the whole thing to insist that our track on 'Monsters Of Rock' be taken off the North American release copies. Don't get me wrong, I have great admiration for groups like Rainbow, but April Wine are more melodic and fit much better alongside the likes of Styx and Journey."

On the lyrical side the album does seem pessimistic, even bitter. For example, during 'Caught In The Cross-Fire' there are the lines 'They said there'd be no chance of war / Then the warships came without a sound', whilst on 'Bad



The boys get down.

Boys' you cynically exclaim 'The ending's always the same / Odds are you won't last too long'.

"But both songs you quoted are very positive. In 'Cross-Fire' the heroes escape the warships in the finish and 'Boys' has the kids of the storyline breaking away from their bad backgrounds. Overall, though, I've never considered my lyrics in

such a fashion. When I write a song it's got to have something to say. Being in Britain surrounded by the lack of money and jobs obviously affected me and perhaps made the album seem bitter. Hell, we experienced the violence of your society first-hand. One day this nutter just broke into the studios and beat up an engineer.

threatening to return the next day to deal with the band. Those sort of things inevitably come through in the songs."

It would seem that you're none too enamoured with Britain. Is cracking this market important to April Wine?

"To be frank, I couldn't care a damn if we do or don't. Look, coming over here any band is guaranteed to lose a small fortune, even with a Top 20 single behind them. This tour is going to lose about 10,000 dollars. I suppose the major reason for plugging away is the prestige it gives you in North America. But, well, I do find it a chore trying to make a big breakthrough."

So there you have it, a straight opinion that puts our market into perspective. Goodwin & Co have spent too many long years (the band was formed in 1970 and now has 12 albums in the racks) building up a solid US / Canada base to agonise over us.

Yet, the band do realise that in terms of tradition and standing our scented isle still holds considerable clout. It's this dilemma which, I believe, lies at the root cause of April Wine's present position.

Malcolm Dome pops his cork

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WE HAVE A LARGE STOCK OF MUSIC Astonishing

DEATH KISS

IT'S NOT a popular house, Cab drivers don't like calling round and never fail to tell the occupants about the weird people they've collected in the past. An account is right out of the question even if the area is a fashionable part of Bayswater bordering on picturesque Little Venice.

This unpopular house has a bad reputation for deaths. One guy ran headlong into the Reaper's scythe by jumping out of a window and another died in the bathroom before being dragged out into the street to make it look like just another hit and run. Real 'Street Hassle' stuff, right?

But the best-known habitues of PinJock Mews, W2 were none other than Sid Vicious and his good lady, Nancy. Though neither died within several thousand miles of the place, they left their mark in the form of blood - stains still ingrained in the black bedroom walls.

I can vouch for this as they were pointed out to me by Tony James, Bass guitarist and a founder member of Generation X, Tony has no intention of taking the grisly path of his predecessors. For like the other members of his band, he is a survivor. This includes famous blond vocalist and other founder member, Billy Idol, who is also taking part in the interview.

This coincides with the current resurrection of the band after a legally obliged lay-off which has lasted the best part of two years. Fortunately this has now come to an end as signalled by the arrival of a long-awaited third album, 'Kiss Me Deadly', and a couple of short tours. Both indicate that the new-look Gen X will fulfil the promise that the original outfit failed to do. There endeth the prologue; Let us now go for the meat.

Who do you think the new group will appeal to? Like what was a typical audience during the dozen or so provincial dates you played towards the end of last year? "Well there were certainly a number of our original fans and die-hard punks," Billy replies, "but there were also quite a lot of younger kids - some of whom followed us to other gigs."

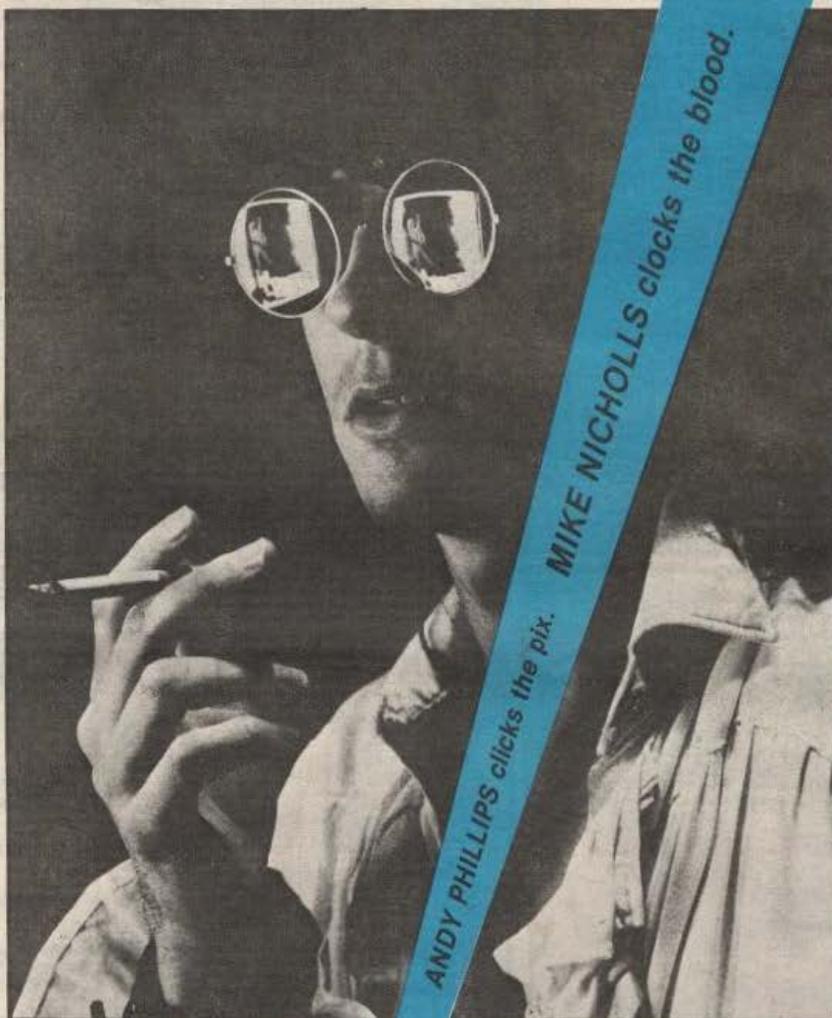
"Yeah, so it wasn't just a case of playing old hits for an old following because apart from anything else we don't want to be that sort of band," Tony continues. "Obviously you have to play to the audience to a certain extent, but you also have to play for yourselves. And as half the band is new, so is half the material, which luckily went down just as well."

The first batch of shows followed the release of last autumn's comeback single, 'Dancing With Myself'. Now if ever there was a classic case of "the one that got away", that was it. Why did they feel it failed to score?

"Funny you should say that," Billy smiles, "because we thought it should have been a hit, too! But we had to be careful about the way it was promoted because the last thing we wanted was to be slagged off for attempting some awful comeback hype. So we dispensed with all the gimmickry and kept a low profile."

"I think," he goes on, "a lot of people heard it on the radio without knowing who it was. Some even thought we'd split up, which didn't help. Like I walked into a record shop on the King's Road wearing a Gen X badge and a guy asked 'whatever happened to them?' I didn't let on who I was but just said they'd got a really good single out! Actually we sold about 30,000 copies, which could have been worse."

"And it made No. 27 in the American disco charts according to Billboard", adds Tony, "which we



Tony James of Gen-X reflects.

were pretty chuffed about. I never knew we were a disco band."

THE version which "hit" there was not the one which appears on the album, nor the six minute re-mix that comprises part of their current 12in EP. Indeed there were about half-a-dozen different 'Dancings' in circulation. Why?

"It all depends who was in the line-up at the time of recording," Billy explains, with reference to the Guitar - All - Stars situation which existed in Gen X whilst the album was being made. Apart from new boy James Stevenson, formerly of Chelsea, who didn't join until almost the end, also present at the sessions were John McGeogh (ex-Magazine, Banshees), Steve New (ex-Rich Kids, Iggy Pop), Danny Kustow (ex-TRB, Spectres) and last but not least, the ubiquitous Steve Jones.

"Yeah, it got a bit out of hand at times," admits Tony, trying to keep a straight face, "at one point our producer said 'wrapped up?' and I had to tell him there was yet another overdub to go. Steve Jones had just got back from Thailand and was walking outside the studio for his turn."

The long-suffering man at the controls was none other than Keith Forsey, known to some as Donna Summer's drummer who started out with revered Kraut rock combo Amon Duul II. His accentuation on the skins has hand-in-glove with Gen X's dub-wise aspirations:

"If you think about it, we've been into that from the start," Billy asserts. "Remember 'Wild Dub', the B-side of our first single? Well now we're doing a lot of that sort of thing ourselves, experimenting with echo. Keith runs from the room every time but he's a good organiser and has been getting into it recently."

Billy and Tony are also very pleased with the contributions of James and Terry. Apart from being a dab hand at the axe, James has got the baby-faced good looks to suit Gen X's ongoing teen appeal. Terry Chimes is still best-known as the drummer who walked out on The Clash after finishing their debut album. He subsequently played with Subway Sect and Cowboys International and his experience makes him "ideal to work with - we let him do whatever he wants since his ideas are usually right," Tony remarks magnanimously. If all this talk about overdubs,

producers and musicianship seems a far cry from the acutely image-conscious Generation X of yesteryear, then, yes, you'd be quite right in thinking the band has matured. Whereas two years ago either of them could have quite cheerfully spent the afternoon showing off their new clothes and cataloguing the number of record bit parties they'd graced that week, now they're clearly motivated by the music.

WHILST a succession of fifties movies flicker silently on the video, Tony jams on a cassette of the band's latest studio creation. "In the past journalists didn't write about our music - just us," he reflects. "If we're going to be taken seriously musically, that'll have to change."

But at the same time, image is not to be completely overlooked. "You are how you look," Tony reckons and at this moment he looks funky but chic in a white frilly shirt that highlights his use of eye-liner. Billy is dressed to a similar degree of sardonic ostentation and with fair-sized muscles bulging from his chest and fore-arms, still fits the pop star bill the more down-market

end of the rock media has saddled him with.

"With the old band, the posy angle got well out of hand," he agrees, "but that was mainly our manager's fault. He pushed us in that direction, wanting us to be pop stars. His idea was for us to be a pretty pop band putting out as many records as possible so that he could get a chunk of the royalties."

In fact, his tactics caused the opposite to happen. Realising they'd be better off without his services, most of the past couple of years has been spent trying to get rid of him. Since, in this situation, he would have been able to slap an injunction on any product released by the band, nothing was put out. Not even an album that was recorded in August '79 which had to be scrapped.

What precipitated the bust-up with their management?

"Basically, he was ripping us off at every stage," Tony alleges. "First of all we got a huge advance (in excess of half-a-million pounds over five years) and he took a fat slice of that. Then he refused to finance us to the extent that we couldn't afford to tour. Like the record company would give us some money, he'd take his cut and then we'd be short. It got to be 'you can't tour 'cos I'm buying a new house'."

"We couldn't take him to court as that takes about two years, so in the end we just had to pay him off, which cost an absolute fortune. I don't really want to say any more than that. One day someone should write an article on how not to get conned by managers. No matter how many records we sell, we'll still be in debt for the next three years."

In the face of such financial and artistic crises (the scrapped LP) did you ever think of splitting up?

"Not really," Billy assures me, "it was a case of our ambition giving us the will to keep going. The more shit we went through, the more we had an attitude of 'we'll show 'em! As long as we still had ideas (Billy and Tony write the songs) there was no reason not to carry on."

"Plus the record company have stood by us," Tony points out significantly. "Without them we'd never have survived, but they always believed the group would happen. Our manager always tried to keep us apart and we never got to speak to them. If there was one thing he was good at, it was winding everybody up and everything got totally muddled. We completely lost our creative control."

Now Gen X look after their own musical direction and deal directly with Chris Wright, "the top man at Chrysalis."

"If he thinks we've put out a good record, he'll make sure the company backs it," Billy declares. "We know exactly what's going on. If they want us to go on TV, they phone us and talk about it. If we don't fancy the programme for any reason, we can say 'no' and they'll accept it because they know they don't control us."

Which all leads up to the fact that at this point in time Gen X have cause to be optimistic about their future - something they definitely didn't feel a year ago.

"I was beginning to feel I'd joined a group to spend all day in a lawyer's office," Tony grins wryly. "I mean it got to the stage where it was just like 'Crown Court'. I remember after one particularly wearing session walking into a restaurant and seeing them all having dinner together. One barrister turned round to another and said 'Oh, you did well to beat me there, have another brandy!'"

With a bit of luck it won't be too long before the drinks are on Tony. If the determination which produced their fine album is anything to go by, they're in every position to celebrate.

MIKE NICHOLLS clicks the blood.
ANDY PHILLIPS clicks the pix.

A true life story of fun and frolics. All human life (and death) is here with The Boomtown Rats on the road. As told by themselves! (But I thought they were a bunch of Irish thickos? — Ed.)

SEE THE WORLD AND FEEL THE VOIBES



① Dennis keeps the boys freezing as he recharges the batteries for his flash, funds a film and (eventually) reloads the camera. The sun was there but...

Form 88
10/77

CUMBRIA CONSTABULARY
COUNTY POLICE STATION
Rusher Walk,
KESWICK,
Cumbria
LA9 4RJ
20 March 1980

ONE Kendal 22617

Our Ref.
Your Ref.

Mr S Caldwell
c/o Ensign Records
44 Seymour Place
LONDON W1

Dear Sir

I am in receipt of a report against you alleging that you wilfully and obscenely exposed your person with intent to insult a female, on 12 October 1979, on the A66 Motorway near Kendal, contrary to Section 4 Vagrancy Act 1824.

The principle complainant has decided that she does not wish to pursue her complaint. I suspect her wishes and have decided, therefore, that a summons will not be issued.

Yours faithfully
L. Thompson
Superintendent

If calling or telephoning, please ask for "Vic."

The moonings got to stop

THREE STEPS TO STARDOM (Read through mirror if left-handed)

FIG 1 THE GUITAR

FIG 2 THE THUMB

FIG 3 THE FINGER

STEP ONE: You'll find six wires attached to six knobs at the end of the long thing that sticks out. Turn each knob 10 times. You should be able to balance 10p piece on the wires without letting it fall into the hole in the middle (see Fig. 1).

STEP TWO: Select a finger (preferably clean) on left hand. Place selected finger on second wire as indicated (see Fig. 3).

STEP THREE: Take thumb on right hand (see Fig. 2) and pluck second wire, held down by finger as previously selected — easy isn't it. Note: To make things easier we'll call this chord 'X'. Just remember X marks the spot. Now you can play any song in the key of X. Congratulations!!! You're Now A Star.
Guitarist I may be? Artist I ain't.

There's loads more yet - please turn page

ALL PICTURES BY DENIS 'SCOOPS' O'REGAN

See the world and feel the vibes



② Woke up dis morning
OX Dennis, let's
get these bleeders up.
They're not sleeping when
we've got a job to do.



③ Cor Blimey, Simon Crowe has beaten
us to it. Thanks he's Superman.
He's already run from London to
Manchester and back.

④

Tour manager,
Robbie McGrath
gets the early
morning call
to start the
ball rolling.
He's up early
secs he looks
after his
body and
pretends he's
a good
Catholic!



⑤ Now listen 'ere Gurry, it says in the
contract that the coach leaves in
10 minutes. "Beg off McGrath."



⑥

Last us
usual fingers
and he doesn't
even have to
change his
pyjamas



⑦

On yer
bike
McGrath,
I'm
having
another
10 minutes
Rip.



HAPPY TOURING

YES, AND we're off for yet another 12 hour coach journey. Dhi how boring, you're thinking, but not us, not this sizzling sextet, we enjoy every minute. How? you may ask. Well, quite simply, we play games. Games that everyone can enjoy and I'm going to show you some of them.

We start off with a few wheelbarrow races. That's right, pick a partner who goes down in their hands, grab their ankles and away you go. Bob and I hold the record for this one, 1.8 secs, followed closely by Gazzer and Pete with a (remarkable, for them) 2 secs dead. Johnnie and Gerry haven't yet managed the body swerve past the table legs and have broken the odd table in doing so. Here I must warn you about the possible danger of some of these games in a coach.

After a few runs of that we go straight into the 'Strange Position Competition'. Just see how strangely you can position yourselves in a bus. Dave, our sax player, is good at this, but best of all is Pete. He tells me that he's been practising with his wife at home; although when I questioned Jane about it she refused to comment??? sometimes we allow a few non band members to participate, so this really is a game for everybody.

While all this is going on and activity is reaching a peak our Tour Manager, Robbie, goes to ground or rather to the back of the bus. Here he draws over the lid and retires for the hours of daylight only to emerge later to don the cape and fly off into the night to suck the blood of some fair maid.

But this is not for the rest of us lads and by this time we are well warmed up and ready for some coach surfing. This involves pretending that you are standing on a surf board by standing in the aisle. This is Gerry's favourite, because he insists on wearing his shades and looks like a blind sejit staggering up and down the bus.

Next up is sardines, which can again be enjoyed by all. One person hides and the rest try to find him; upon finding the one person the other person joins the one person - You know what I mean! Gerry usually ends up at the bottom of the pile and has been known to vocalise his racial prejudices against Pete with a cry of "get off my head you culchie bastard."

After a little refreshment at the Blue Bear Inn we all pile back in feeling like different, if not entirely new men, (or women). Next we play 'Relaxing' or 'Everybody Sits In A Different Seat And Minds Their Own Business?' Johnnie climbs aboard the luggage rack, flexes every single muscle in his entire face and settles down for a few rapid eye movements. Not surprising after all those rapid jaw and bowel movements in the Blue Bear.

Meanwhile, Gerry, who is now well known for wearing sunglasses decides which pair to wear and has occasionally been seen consulting the 'Who's Who of Bognor Regis'. Pete practises a bit of 'Hanging Upside Down' from the luggage rack by the feet and before you know it we're almost there. Just time to put in a few rounds of 'Egg And Spoon Racing', 'Hide And Seek' and if you run out of ideas there's always 'Driver Baiting'. He should be fairly annoyed by this stage and is good for some verbal aggro at least.

So, with these few tips you can make your journey more enjoyable. 'Happy Touring'

Simon Crowe



12 Tell 'em we're lorry drivers and we'll get double helpings and at half the price!



13 Hey boys, the rooms have got batho. Johnny's not happy, he's got to share with the Pete. Have you smelt two socks? (Fact: the receptionist is called Angie Bowie)



14 Here you are girls - Room 503. Come up and see me sometime. Two at a time.



20 Er, yes boys, very nice noise but can someone tell me what all these knobs are for?



19 While 'Scoops' is clicking I might as well get in the pic. Well, I am the star around here.



15 Oh well, no girls, I'll have to stick with this pair.



16 Grab backstage before the jig is wrpped by Bobbie and Squeak. See those Irish boys don't in greasy cafes all the time.



17 Oooh, Cabbage soup again. My favourite.



18 Road crew hard at work

THE AUDIENCE:
NEWCASTLE CITY HALL
IT'S BEEN over a year since I've heard them. Mind you, they haven't done much lately. Some have even gone and got jobs, so much for their dedication to their art. I had a huff of a cold when All (my boss) called and told me to review the Audiences at Newcastle City Hall. Two hours later, I found myself a bus with five other tossers. All Aud fans. You can always tell an Aud fan; they have tickets in their hands and are dressed just like anyone else (except some wear pyjamas - in a desperate attempt to make themselves more noticeable). At Southampton, they were chanting before the curtain had even been pulled back. Probably first night nerves.

But here in Newcastle the Aud dience (known in the US as 'the demographics'). Opening number 'We Want The Facts', a bold and ble chant saw the front section sway ing to and fro, while the left and right balconies (almost) like a black rhythm section, clapping and drumming their feet in a voodoo frenzy. Yes! This is the Aud's! (Important: From the street! A gasta! A form now!)
Their new numbers, not odd in the same mode, left me breathless. Whereas old classics like 'Get On With It Gordo' and 'Wally' had on a wavy and overtook to them as if it was the first time they had sung them. My cold was outside, forgot.

Johnnie Jingers.





21) That's one way of getting into the gig. They usually send in their knickers, not calipers.



22) Dear Charles Atlas, I've done the course, now send the body.



23) I studied Yoga for 15 years to get in this position.



24) Look Bob, two of your signatures are worth one of Barry Manilow's



25) Chief cooks, bottle washers, liggers, support band, Attrix all join in for a sing song of 'Band Of Hope And Glory'. Some hopes.

26) Now for the video. We always knew Geldof would feel happy with other snakes.



OOT 'N ABOUT . . . an infrequent look into the haute monde of Pete Briquette by Angus McGeldof

PETE BRIQUETTE is a well travelled man — a sophisticate of worldly tastes. He has known the delights of a vichyssoise, a nasi ramay, a bouillabaise and a boiled egg. No stranger to the clarets and porters, sakis and other exotic libations of our ever shrinking universe.

Strange then to find him this Sunday soaking up the fading Formica splendour of our own Blue Boar Inn, nestling snugly as it does between the Motor Chef at Scratchwood and the Granada services at the ever-delightful Taddington on the M1. It's a strange sight, the staff at once delighted and apprehensive, already forewarned as "Mr Briquette" as he's known to them, expertly queues at the back of the line, mingling discreetly, yet authoritatively, with the Glasgow Celtic supporters playfully tossing their "bingers 'n mahash" at one another.

Perversely, Pete arrives at the puddings first. This is the way things are at the B.B.I. — everything in reverse. Pete understands this and expertly, almost intuitively, reaches for a sickening mixture of last week's trifle and melted jelly with two generous truckloads of synthetic cream on top. He tests gingerly, a probing digit easing its way into the vomit making mess, twisting viciously then finding itself inside his mouth.

"Exquisite," he murmurs, a glimpse of earthy rapture passing fleetingly across his normally hideous features. "Te gusta?" ventures the imported Spanish chef tentatively. "Si, me gusta mucho" murmurs Briquette, loudly kissing the delighted dog on both bearded chops. Pete is wiping the Spaniards dandruff from his lips when the loutish Glaswegian in front turns on him viciously. "Wahtch hoo yir pooshin' Jommy" he snarls. Briquette heaves the remainder of the dessert in the offending punter's face. The situation is quickly diffused.

"I love this place," says Pete. "anything can happen." He's been here since early morning. "There's nothing better I prefer to do," he states within passion "than spend a spare Sunday here at the Gap. I mean, where else could you find Sheena Easton talking amicably with long-distance truckers, or some incredibly famous people like the Jam casually penning another of their incisive observations into the complexities of the contemporary English psyche?"

"Or indeed, Lemmy simply charging up his bursting boils with the requisite amount of grease. Yes, all sub-human life is there," he expounds enthusiastically. The journalist wanders bemused

through the bings and boings of the electronic games, the tiled toilets with their tattooed walls and the already dated neo-modern chrome and crap architecture. This is Corbusers' "machine for modern living" with a vengeance — he has a lot to answer for, but how could even the great man himself have foreseen busloads of football fans? Briquette thrives on its very modernism. "I think," Briquette pauses forming his thought, "I'm a very modern guy."

"Double egg, bacon, sausage, tomato, beans and chips Sally," he smiles familiarly at the waitress with the lank, unwashed hair. "Immediatelement Monsieur Briquette," she says grasping every opportunity to practice her Berlitz night school French. "Merci!" Briquette replies fluently, slipping easily into the language he regards as being at the very foundation of gastronomic thought. "Donnez-moi . . . oops sorry, pass me the salt, please," he continues. He passes the frozen drinks trough. He samples perhaps five clarets of Dudlou heritage, finally selecting a superb Blue Boar Burgundy of yesterday's vintage.

"I picked this one mainly because of its subtle bouquet. It also travels excellently for about 1/2 a mile and breaks up most of the congealed fat floating on the top of your palate. This one was probably grown on the good side of the M23 slope of the southbound carriageway just before it reaches the M23/M25 crossover at the Merstham interchange. Very important that," he explains, "southern cars have a better class of exhaust fume, giving this wine its intoxicating edge."

He foregoes the swiftly cooling soups, put mistakenly in the ice cream fridge alongside the Orange Maids and Rocket Jellos. "Perhaps an attempt at gazpacho" suggests Briquette kindly recalling the Spaniards love of ice cold soup in the dead of winter.

He pays his money — a modest £10.50 a head and chooses a table overlooking the packed and busy forecourt. Each mouthful is savoured, not even the occasional invitation to "step outside" by the nearby table puts him off his concentration. He talks fluently and expertly on everything under the sun — most of it being utter tripe and nonsense of the first order. I listen politely, becoming rapidly bored.

We get coffee, an excellent brew, probably turkish (or perhaps Sainsbury's) and as the glow of the candle dims and the football hooligans finally leave us in peace, I am reminded at once of Gray's Elegy. Suddenly Briquette hurls himself across the table, lurching towards the gents. He is sick over the cashier. An incredible man.

Angus McGeldof

"SO YOU want to be a journalist, eh?" sneered the John Collier suited Alf Martin with an evil glint in his bloodshot eye and the not so faint aroma of Essence Of Giraffe Aftershave and Sanatogen permeating my delicate nasal septums. My mouth was dry, my palms were sweaty, my heart thumped like a sledgehammer. I knew I was approaching the pinnacle of my not so insignificant career. He opened his safe, fumbling with the combination locks and numerous keys, and drew out the sacred Mailman file, the holy grail of Journalism. I knew the task ahead of me was awesome but it was an honour . . . (Get on with it, Geldof - Ed).

LONG AND SERIOUS

I WAS going to write you an angry letter, but I'm afraid they might stop my dole money.

John Connolly, The Wit Of New Barnet.

• Gosh, that's a long, serious letter.

NOT SO SMART

PRINT THIS next to a long serious letter so it makes me look smart.

John Connolly, The Wit Of . . .

• Hmhm . . . you still look stupid.

TYPE CASTING

SO PAULA Yates is to star in a Zombie flick, now that's what I call type casting.

John New Barnet Wit Of The . . .

• How dare you cast type at Miss Yates, you vulgar old. Anyway, this letter wouldn't exist if she didn't.

PERMISSIVE SOCIETY

FRANKLY, I think the music of today is morally unjustified. I believe that music influences the actions of youth and has brought about our present permissive society. Lyrics such as those contained in the Specials 'Do Nothing' blatantly insinuate police brutality. I was saddened and ashamed listening to 'Lorraine' by Bad Manners, which encourages wife-beating, alcoholism and a sado-masochistic stance and when listening to the pornographically disgusting 'Enola Gay' I didn't know where to put my face.

Mrs J. Thornutable, President of the Hounslow Womens Institute.

• How about in my crotch?

BOB A JOB

Where the humble Mr Geldof peruses your letters to Mailman and gives witty (some hopes) answers



DO THE DRONGO

AS A Drongos fan for some time I would like to say it is about time The Drongos got some recognition. It's a pity that the BBC had to be the first media (Shouldn't that be medium in the singular - Ed) to find them.

Where was your (ACE) reporters when they played Pelsall or Sallitey or Digbeth. Is the BBC the voice of the nation's youth?

K. Creddace. • As a person who has never heard of The Drongos, mind your own business.

DRINK THE INK

JOHN SHEARLAW, next time you print QUO SPLIT-SHOCK. Then say it was all lies or I will come to your office and kick you in the balls. Then make you drink the ink you printed it with. Quo haters of England. • Printed what with his balls?

A BIG ONE

IS IT true that Paula Yates is the best bang since the big one? Andrew Rimmer, descended from ape, University of London. • Since whose big one. If it's mine, the answer is NO.

SEX SYMBOL

I WAS really upset to read that Kate Bush was voted top female sex

symbol of 1980 by RM readers. Do these people buy her records because they have wild sexual fantasies about her and don't bother about the amount of work that went into the record? It's about time people treated Kate Bush as an artist and not as a sex symbol. Nigel Cox, Boumemouth. • Kate Bush as a sex symbol? Listen 'ere, she's a friend of mine.

NO CHANCE

WE WROTE to Father Christmas and told him what we wanted. We hung up our Christmas stockings and patiently waited. We didn't get what we wanted. We don't believe in Father Christmas anymore. Now we are writing to you. We are waiting patiently. We know it will only be second best. If we can't have the real thing can we please have a colour pic of him. Please - Pretty Please - Francis Rossi - PLEASE! Two Quo fans madly in love with Rossi. • No, No, Ugly No.

MAKE IT BIGGER

I DON'T like complaining about your great mag, but I'll soon have to get myself a pair of glasses to read it. You see . . . well . . . do you think you could make your numbers in the little boxes on the X-Word a little bigger. It takes me half my time to see where to write down the answer. Thanks for having a read anyway (squint squint). Kes, nr Burton - On - Trent, Staffs. • This is a job for Super Alf, pull your finger out Martin. (No sooner said than done. See below - Alf).

STOP THE SUFFERING

SINCE RECORD Mirror wrote in the January 3 issue that John Peel is leaving the BBC (which is a lie) you have caused my family and I unnecessary suffering. So much so that I shot my mother (after failing to kill her by making her read the Natural Blonde column). My father has contracted John 'Elephant Man' Merrick disease. My brother has started to dress up like Gene Simmons. My sister has contracted malaria and a split personality as a consequence, she is Doug 'Buster Bloodvessel' Treadle of Bad Manners every Thursday afternoon. My dog has anthrax. As for moi I have started to buy the enema (NME), (Gosh I must be grief stricken) and I collect rare diseases as a hobby. And all because a lady loves John Peel eh? Jane Buchanan, Anfield, Liverpool. • Somebody's got to love him I suppose . . .

TOEING THE LINE

There was a young man from Lyme Who never wrote a decent rhyme, The reason you see Was obvious to me. He always put too many words in the last line and forgot to finish it properly. Paul Humphreys, the least famous person in Stoke - On - Trent. • I can see the Carpenters influence in your work but for you to aspire to true genius I suggest a long perusal of 'Mondo Bongo' and the rest of the Boomtown Rats back catalogue.

DOING IT AGAIN

SPANDAU BALLET make me want to wee. Ultravox and Devo have done it all before and have done it a damned sight better. Andrew Rimmer, London. • You should learn bladder control, stop listening to electronic music or wear nappies and plastic pants.

SEPARATE CHART

I PROBABLY won't be very popular for writing this, but I think if it goes on much longer, John Lennon will have to have his own separate chart to make way for the up - to - date music. Maxine, Bromley. • You mean like 'Mondo Bongo' and 'Elephants Graveyard'?

WHAT A TRIBUTE

THANK YOU for your massive tribute to John Lennon. It was really good of you to donate approximately 1 1/2 pages amongst the adverts on a man who shaped the course of pop music. Razzo and Joe, two disgusted Beatles fans. PS. We're sure that if Paula and Bobbie were to die you'd probably donate the whole paper to a tribute on them. • I have an assurance from Ayotollah Alf that our tribute will be small and tasteful with a centre page spread and cover poster and retrospective on the Boomtown Rats albums and highlights of the Natural Blonde column every week for the first year and then once a fortnight after that.

MAGNET SOLVE THE PROBLEM

WE REFER to the letter from R.S. at Nottingham in your issue dated the 24th January with regard to faulty pressings of the Bad Manners current album, 'Loonee Tunes'. We have investigated this complaint and have discovered that a batch of these albums contained a slight technical fault which only shows up on certain types of record playing equipment. We have our manufacturing done by an outside third party and we make every effort for precautions to be taken with regard to quality control. We and Bad Manners apologise to all their fans and everyone who has bought this album that has had problems. We would ask that all faulty records are returned and they will be exchanged free of charge and if anyone has any problem in obtaining a replacement copy then they should contact: Customer Relations, P.R.T., 132 Western Road, Mitcham, Surrey CR4 3UT. This company being the company responsible for the manufacturing of the records. MAGNET RECORDS LTD., GRAHAM MABBUTT, General Manager.

WIN AN LP

Remember, you have to complete both the Xword and Popagram to qualify to win an album. Send your completed entry to: Xword / Popagram, Record Mirror, 40 Long Acre, London, WC2E 9JT.

Name: _____
Address: _____

SOLUTION TO LAST WEEK'S XWORD.
ACROSS: 1 Bad Manners, 8 Night Boat to Cairo, 9 Airport, 12 Red Shoes, 13 Vienna, 15 Gary Numan, 18 Bad, 18 Lucky, 19 Replicas, 21 Pop, 22 Tams, 23 Night Owl.
DOWN: 1 Banana Republic, 2 Dog Eat Dog, 3 After The Goldrush, 4 Rat, 5 Stars, 6 Barbara Dickson, 7 You're In My Heart, 10 One Trick Pony, 14 Na Na Na, 17 Dollar, 20 Jigg.

SOLUTION (in order of puzzle) TO LAST WEEK'S POPAGRAM: Mick Jagger, The Police, Pretenders, Diana Ross, Penny Lane, Rod Stewart, Jeff Wayne, Magazine, Sexy Eyes.
DOWN: Jona Lewie.

Mrs S Deal, 47 Nursery Lane, Whitfield, Nr Dover, Kent.

XWORD

CLUES ACROSS
1 They cut a long story short (7, 6)
5 Sandinista predecessor (6, 7)
8 She had 1977 No 1 with Free (7, 8)
10 Patti's religious celebration (6)
11 Moptops classic (3, 4)

POPAGRAM

14 Abba hit (1, 1, 1)
15 Shapiro or Wheels (5)
16 It was All The Hollies needed (3)
17 Dexy's friend (4)
18 Hazel's day (6)
19 The lane The Eagles spent their life in (4)
21 & 13 Down Bruce Foxton composed Jam single (4, 2, 3, 5)
23 Bowie's burnt remains (5)
24 They started in 1977 by getting a Grip on themselves (10)

DOWN:
1 They feature a dog named Two Pints (18)
2 Bill Withers composed Michael Jackson hit (4, 2, 8)
3 Rainbow hit (3, 5, 4)
4 1980 Jermaine Jackson hit (4, 3, 7)
6 Sonny's former partner (4)
7 Former Tania family (5, 8)
9 1974 No 1 for Ken Boothe (10, 1, 3)
12 Passing Strangers from Vienna (8)
13 See 21 Across
19 What Talking Heads had of music (4)
20 Fleetwood Mac LP (4)
22 The number of years after (3)

SOLVE THE eight cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of a group of Viennese. Remember, the clues aren't in the correct order. You have to decide what the right order is. Tell me, is I.O.U. sex on offer in Israel? (8) Near Lori you'll find a bad-mannered person? (7) Look not, said crazy Gary for his LP (7) If he had car trouble could he get a mad tan? (4, 3) I bled on, but on getting better found the tide rising? (7) Tanny Coven is really a fave DJ (5, 5) Phil said "Watch on in", but he really means an exotic place (9) Rearrange hub steak for an army dreamer (4, 4)

REVIEWED BY

FACHTNA O'KELLY
(The rats manager)



TOTALLY UNBIASED SINGLE OF THE WEEK

THE BOOMTOWN RATS: 'The Elephant's Graveyard (Bongo). Well, of course, this is the undisputed truth, the real thing, the nitty gritty etc. Talk about dance music. Even the Tower Bridge could dance to this. By the way, has anyone noticed the way that the record by the NME's popstar, Nick Kent, stiffs? Just thought I'd mention it. I'm sure he has better things ahead of him.

A RECORD I WISH WAS OUT THIS WEEK:

DEPARTMENT S: 'Is Vic There? (Demon). A wonderful, wonderful record with an eerie aura of mystery and the unknown. Vaughan Toulouse sings it great and the whole sound is tres magnifique. It's 1981 — style passion.

OTHER SINGLES OF THE WEEK:

X: 'White Girl' (Slash). This is one killer-diller of a record from the Los Angeles group who are the best new band to emerge from the US in donkey's years. With a throbbing guitar intro that pulses like a heartbeat and great yearning vocals by singer Exene and bassist John Doe. This is currently on import and will have domestic release within a couple of weeks.

THE JAM: 'That's Entertainment' (Metronome). Another import but apparently 15,000 of them are being imported from Germany. Absolutely among the best lyrics Paul Weller has written, and if 'Start' was influenced by The Beatles' Taxman, then this has as its grandfather George Harrison and My Sweet Lord. B-side is a live recording of 'Down In The Tube Station At Midnight' with great Audience singalongs. Now that's entertainment.

THE OTHERS:

CUDDLY TOYS: 'Astral Joe' (Fresh). A well - off - the - wall song that has charm, ingenuity and humour in the midst of its madness and mayhem. Who needs a psychelia revival when you can have the real thing. Lets hope this doesn't end up a forgotten classic like the similar-minded 'Granny Takes A Trip' by The Purple Gang of the late sixties.
101 'ERS: 'Sweet revenge' (Big Beat). For those reprobates and reactionaries who dispute his right to sing stuff like Jimmy Jazz nowadays, Joe Strummer shows that R & B was his bag back in 1976. Also



THE JAM



THE BOOMTOWN RATS

features Richard Dudanski on drums, an ex-PIL person, guitarist Clive Temperley now with The Passions and Dan Kelleher, producer and Martian Schoolgirl. Not a classic but still appealing with Joe's voice sounding, as usual, like he just ate half a Welsh coal mine.

REGGAE OF THE WEEK

PABLO: 'Meets Mr Bassie' (Rough Trade). Pete Briquette reckons that this is a direct cop from 'Banana Republic' (That's just to annoy all the reggae expert snobs). Augustus Pablo's melodica floats like Ali's butterfly across the top of this rumbling bassline tune. Not one of the more looney reggae tracks, more like 'tasteful'!

HEAVY METAL GARBAGE OF THE WEEK

SLEDGEHAMMER: 'Living in Dreams' (Slammer). The best heavy metal I have ever heard is a tape that Johnnie Fingers has of 30 seconds of edited Van Halen riffs, screeching, howling, whining guitars, over the top and totally guiltless. Unfortunately, Sledgehammer are none of these things.

PRAYING MANTIS: 'Cheated' (Arista). This comes complete with a free single recorded live in The Marquee. Unfortunately, the freebie just doubles the agony. The usual self-pitying heavy metal rubbish.



CUDDLY TOYS

THE REST

TICH TURNER'S ESCALATOR: 'Diana' (Cheapskate). A sort-of Ska version of the sixties hit. This bastardization of an oldie is exactly the kind of thing that Radio One and Capital nostalgia - freak DJs will feel comfortable playing. "Next", says Garry Roberts.

ELEKTRAFLESH: 'Broken Trust' (Artificial Intelligence). Ah yes, a broken truss, that's what Simon Crowe ends up with after a month's jogging. That blonde bombshell drummer has, as a result, had to order a special pre-cast concrete truss from the Outer Hebrides. As a record this makes a great piece of trash.

HEINZ: 'Just Like Eddie' (Cargo). This is the record Geldof was most looking forward to. After all, as a snotty-nosed 10 - year - old our Bob stood before the whole family at Xmas and mimed his way through this song. This, however, is a new recording of the old classic, and while better than the execrable Silicon Teens, it still doesn't hold a candle to Heinz's own original.

SILENT TYPES: 'War Economy' (Double Dose). This is as threatening as one of Gerry Cott's farts in a vacuum: "I will not find autonomy when we live in a war economy". All of these snotty electronic - types are so self-conscious. I mean, if anyone is going to have hits why can't it be Genesis P. Orridge and Throbbing Gristle.

CUNTS: 'Penguins Addicted To Molasses; (Disturbing). Groups like this, and names like that, are what give some other new American

bands a bad name among the snobby holier - than - thou English like Dave McCullough and Paul Morley.

KNOX: 'She's So Goodlooking' (Gem). In their day, the Vibrators got a fierce hammering from all corners. Not hip enough, y'know. Being an ex-Vibrator, like Knox, does not, if this record is anything to go by, have a future too different from his past.

JO BROADBERRY AND THE STANDOUTS: 'Cut Out The Real' (Revenge). An unfortunately over earnest young man from Dublin who so far has been all mouth and no trousers. This is not the song to bring the success he wants.

RICK NELSON: 'Don't Look At Me' (Capitol). One of Garry Roberts' fave raves is 'Hello Mary Loo' made by this guy when he called himself Rickie. The intervening years and the dropping of the 'le' have resulted in turgid rubbish like this. Something wrong somewhere.

NOOSHA FOX: 'More Than Molecules' (Earlobe). Noosha baby was actually one of the seminal influences on the Rats way back when we were all punks. Actually, no, it wasn't Noosha, it was Dana. I mean, 'All Kinds Of Everything'.

WHOW! What a minimalist statement. BARRY PALADIN: 'Muscle And Money' (Nudge Nudge). It could be that in years to come I will walk around brandishing this, proudly proclaiming "I got this when it first came out". Somehow, I don't think so. This is my present to Geldof for next Xmas.

Drums

Want to get beat crazy on your own set of skins? Then read on, maestro...

MOST OF the great drummers (and the lousy ones) started off by bashing hell out of a motley collection of pots and pans and hardback books. But there quickly comes a time when this is no longer a satisfactory arrangement; your mum wants the pans back and the library keep sending threatening letters demanding the return of your tom-toms. Besides, all your musically inclined friends seem to have got real guitars and pianos to play on. It is a little known fact, but sadly true, that the kid who wants to play drums is the last on the block to get a real instrument.

Firstly, the mere mention of the idea is enough to send most parents into paroxysms of anxiety, and to start them on a vigorous campaign to try and get you to change your mind. Secondly, they are expensive, more so than guitars. Also they are bulky, noisy, and a general pain in the arse to anyone in the vicinity apart from the user. I think this goes a long way to explaining the perennial attraction of drums.

My first drum kit was borrowed. I met an anarchist drummer at a party, who held dear the principle that privately owned property was a despicable evil and that for him to own a drum kit and not let other interested parties use it would be unthinkable. Naturally I concurred with these views and turned up at his house the next day to borrow his Premier kit. A year later he phoned me up and said he'd got a rehearsal lined up, could he have his kit back? Fortunately, by this time I'd mustered enough cash to buy one of my own.

However, you might not be so lucky, in which case it's down to buying your own kit. If you've got rich, willing parents, you can acquire a new kit for anything from a regular Premier (around £550-£650) to the new Sonor 'Signature' kit (RRP £2,912.50 inc VAT). However, if price is a big consideration you will want to buy a cheap drum kit.

With this in mind, I went to look at two of the cheapest kits currently on the market (secondhand kits aside) with a view to finding out what you can expect at the lower end of the market. Neither of the kits provide cymbals or stools; a word about that later.

PEARL EXPORT 1522
Price: £458.85 inc VAT
Made in Taiwan

This kit comprises 14in x 22in bass drum; 8in x 12in and 9in x 13in mounted tom-toms; 16in x 16in floor tom; 5½in x 14in snare drum; one upright cymbal stand, one cymbal stand with a boom arm, a hi-hat stand, snare drum stand, and bass pedal.

With the exception of the snare, the drums all have seven ply wood shells. The drums were all well crafted, the wooden shells being of a good workmanlike finish with no obvious faults or cracks. The bass drum hoops are metal which meant they were good and sturdy and less likely to get marked from clamping the bass drum pedal on. The toms and bass drum sounded really good, particularly the floor tom and bass drum which both produced a deep resonant noise.

The 5½in x 14in metal shell snare drum is an impressive piece of equipment. A 20 strand snare held firmly in place by a tough nylon strip, and a throw off action, all fully adjustable. A good crisp sound with a feel of quality. All the drums are fitted with Remo Ambassador drum heads. In a sense, a drum is a drum, and unlike say, an electric guitar as long as it's correctly made, the sound it produces will depend on what you do to it. It will vary enormously depending on the heads you put on, the tuning, whether it is damped or not, the acoustics of the room, and the 'touch' of the drummer.

The dodgy detail on most cheap kits (and indeed on some not so cheap kits) is the hardware. However on this kit the hardware is of a very high quality. The whole system works effectively and is as solid as a rock.

The stands on this, the deluxe version of the Export, all have double brace legs, which enhances their stability. The snare stand is the basket type, and can be easily adjusted. One fault was that the stand failed to maintain the snare drum angle when subjected to even a small amount of pressure. A good firm ratchet at the bottom of the basket would be an improve-

ment. I found the same problem with the boom cymbal stand where the boom arm locks into the upright. The tilters on the cymbal stands were fine however, strong and easily adjustable, ensuring a clean cymbal sound. The hi-hat stand had a comfortable footplate, and a good snappy response. The bass pedal was a good solid professional pedal, despite the fact it was missing an Allen screw.

The kit looks great. The finish is good and it's available in a variety of colours. The companion Export kit, the 0522 offers the same drums except the snare (5in x 14in) single brace stands (with no boom) Soundmaster heads, and a slightly different pedal for £369 inc VAT.

MAXWIN 705 outfit
Price: £327.75 inc VAT
Made in Taiwan

This kit comprises 14in x 22in bass drum; 8in x 12in and 9in x 13in mounted tom-toms; 16in x 16in floor tom; 5in x 14in metal snare drum; two cymbal stands, hi-hat stand, snare drum stand, drum pedal, brushes and sticks.

Maxwin kits are again made by Pearl who seem to have completely cornered the bottom end of the market. The drums themselves are well made and produce the right noises. But, you pay your money and you take your choice: this kit is fitted with Soundmaster heads which inevitably means a slightly inferior sound to the Ambassadors on the Export kit. The hardware all works, but it just isn't as chunky as that of the Export. The spurs on the bass drum have rubber tips but no metal spikes. The stands are single brace and a bit light weight. The snare drum gives a reasonable sound, but the spring device for tightening the snare seemed a bit clumsy to me. The drum pedal and hi-hat pedal though were both very good and there's no doubt that this would be a very good kit to learn on. I noticed in a recent feature on heavy metal drummers that Chris Hussey of Nothin' Fancy uses in amongst his Ludwig double bass drum kit a Maxwin 10in tom-tom. Players like him are not renowned for the lightness of touch and if that drum is still in one piece, then it would be a mistake to simply write off Maxwin as a make of drums for use in the front room only. But if you can possibly raise the cash, go for the Export, because then you'll have a kit that you can use in any situation.

Both the kits that I've looked at comprise five drums and a couple of cymbal stands, but of course this may well be more than is required for starting out. The Maxwin 503 outfit for example comprises 14in x 20in bass drum, 8in x 12in mounted tom-tom, 5in x 14in wood shell snare drum, snare stand, drum pedal, brushes and sticks, for RRP of £182 inc VAT. This can be the nucleus of your eventual kit and you can build up as you go along.

Another possibility is to buy second hand. While it's true you may be able to get a superior kit for the same amount of money on the second hand market, you really have to know what you're looking for. If you buy a new kit you do know what you're getting. Both the kits reviewed are covered by the Pearl 'No Quibble' guarantee against any faults in the first year, and indeed your basic consumer rights entitle you to a year's guarantee on any drum kit bought new. The RRP prices quoted are the maximum you should pay for these kits, and many dealers will be prepared to give a discount for cash payment, so shop around.

Also worth considering is a practice kit. Bill Sanders does a five drum kit made of rubber pads mounted on a wooden frame for around £80. The advantage of this is that you can practice with minimal noise. Obviously you can't take it on the road, but this may not be your immediate concern. As a cheap way of getting started this can solve a lot of problems. Also, it will always be of use to you, no matter how good you get.

Finally, cymbals. Really there is no short cut here. The reason no cymbals are supplied with kits is that firstly they are a very personal item (everyone has their own preferences) and secondly they must be of a good standard. When starting a band with limited funds the two most important items of expenditure must be a good microphone for the lead singer, and good cymbals for the drummer. The best kit in the world will sound like a crock of shit if it is decked out with converted dustbin-lid cymbals. Conversely, a poor kit can be made to sound quite impressive if it has good cymbals. Paiste and Zildjian dominate in the quality cymbal market, but other less well known makes are often good but cheaper because they don't have the name. I have always found Tascos (or Izmir as they are sometimes called) to be a good buy.

Basically it's down to trying out as many cymbals as possible till you find something you like. But remember, unlike drums, you can't alter their sound once you get home; and the sound they make will effect the sound of the kit enormously.

Well that about wraps it up for drumkits. Now if it's bongoes you're interested in...

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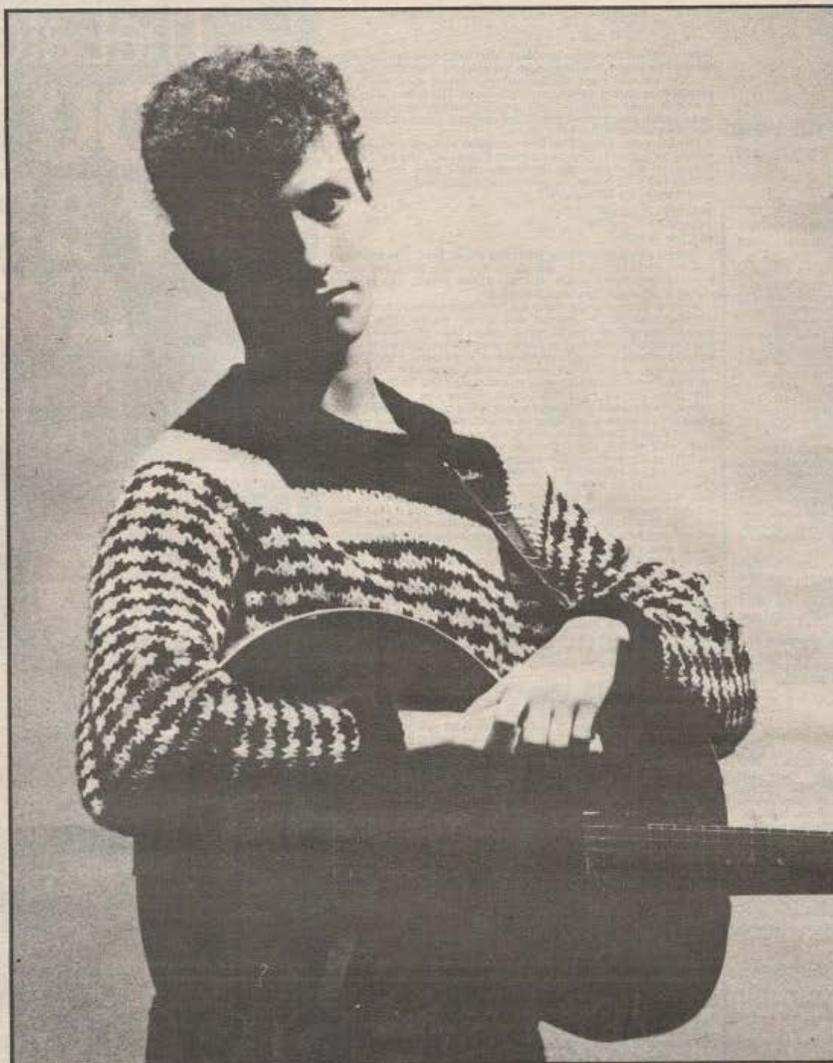


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"Hey hey let's get mental,
Hey hey bang your head on the floor."

(Miss Bobbysox)

THIS LINE, which is a Polecats version of an old Boz Joy rockabilly number, sums up perfectly the spirit of the Polecats brand of rockabilly.

They are a fun band, with a type of fun that turns an irrepressible lunacy live. In the ongoing face to face situation between Polecat however, he was in great pains to point out that they are a completely different kettle of fish from New York rock and roll merchants the Stray Cats.

"We're fed up with people coming up to us and telling us that we're copying what the Stray Cats are doing. We were playing rockabilly in clubs around London when Brian Setzer was still playing heavy metal in New York.

"There's no real feeling between us though... we both go into what each other is doing. They come to our gigs a lot and we go to theirs. They're great."

The setting for this conversation is the dressing room at Canning Town's famous recording ground, The Bridge House. The band have taken a break from their recording sessions with Sire's founding father, Dave Eschling (Yes I know he did them as well but I promised I wouldn't mention the Cats again) and decided to have some of their boundless energy in East London.

"We weren't going to do the gig," pipes in Phil the band's bass player, "but Ed (the guitarist) phoned his Mum from the studio and she told he had the gig had been announced on TV, so we had to play it."

The band's energy stretches back to when Tim and Ed were 12 and 13. They formed a band with Boz getting picked along the way to play at people's parties. Their drummer at that time was Chris Hawkes who the band have pleasant memories of and wanted us to give him a hand check.

They pottered around in this form until the end of 1978 when Chris left the band and was replaced by Rooney, who is still with them.

Once they started getting small write-ups in the press, people like

You say we're a rip off of the Stray Cats once more, John, and you're gonna get this guitar shoved down your throat, savvy?

POLE VAULT

Gordon (no relation) Charlton and Andy Phillips were there.

Nick Lowe began to sit up and take notice. They were quickly signed up for the support spot on the Rockpile tour in September. On the tour they met Dave Edmunds who offered to produce some demos for them.

Back to Bridge House though, and watching The Polecats preparing for a gig is quite something. What there is of quilts, though believe me there's not much, have to be brushed and lacquered into place and their colourful stage gear has to be donned. Tim has decided to wear a neck scarf and as soon as he puts it on, Phil leads the whole of the dressing room into a chorus of 'C30 C60 C90 Go'. You can feel the adrenalin beginning to flow in these young bodies.

(Steady on — this is a family paper — Ed.) and I begin to get the idea that tonight is going to be something special.

I wasn't wrong either. From the moment they hit the stage energy

floved through their performance and once the crowd had warmed to them, the small dance-floor became a seething mass of boppin' rockabillys, punks and even the odd straight like myself. Their antics on stage included drummer Neil leaving his kit and beating out a rhythm on the strings of Tim's pink double-bass and Boz trying to do a Pete Townshend type leap and falling on his butt.

I didn't discover until after the gig that the usual Polecats following hadn't made the gig and the crowd of rockabillys that led the way with the dancing were now comers to their music. By the end of their set, I can confidently say that the Polecats had a hall-full of new converts to their brand of energised rockabilly.

The age of the band really belies their musical ability. Tim Polecat at the age of 17 croons like a teenage Elvis Presley and Phil 18, who sings on four or five numbers comes

across like a cocky New York Street thug. Neil does more than just tap out a rhythm on his kit, he literally tries to bury himself in it. I didn't find out about Boz's hidden talents until the following night when we met at Eden Studios, where the band were laying down tracks for their first Phonogram single.

In the plush surroundings of Acton's best 24-track studio, Boz dropped a bombshell into the conversation:

"I've got an 'A' level in Music," he said laughingly.

"What grade?" said I, preparing to go along with what I thought was a harmless bluff.

Big Macs, cheeseburgers, milk shakes, apple pie, hamburgers, quarter pounders.

Conversation returned to the soundtrack of the film 'If', which Boz had tapped onto the video machine and we carried on with the band's history from the time record companies began to show an interest in them.

One of the band's managers, Tim's dad, Barry the Other, Adrian is manager of the Straightgate Royalty) told us that before the eager beavers in the music world The Polecats' autobiography on the bottom of a contract.

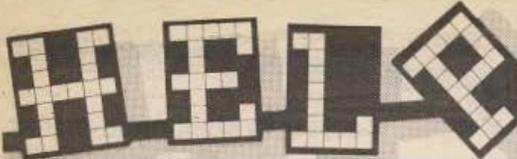
"EMI, United Artists, F-Beat, Magnet, Ensign, even Mickie Most's RAK label wanted to sign them. But Phonogram were just streets ahead of the rest... they're a great record company."

Everyone agrees on this last point and I don't doubt their sincerity, but I'm going to wait until they've been with a major label for a couple of years before what they think then.

The most interesting point that the band wanted to make was on the inevitable question of their influences, and what style of music compared with probably bands of yore. Boz explains:

"When I first started buying records, I bought a load of stuff by T Rex and naturally I was influenced by that. In the 1960s though, the bands only had their rockabilly records to listen to and were only influenced by that. In 1981 we've got 25 years' worth of music to look back on and that makes our music that bit more interesting. We're all influenced by everything we listen to, there're no boundaries."

All good things have to an end and this interview is no exception, because naturally enough, recording had to take preference, but this band had inspired me. They're young yet they have made the mistake of jumping on the latest bandwagon. They're enjoying themselves because they haven't been forced into doing what they're doing and this comes through in their music. I hope the music world is kind to them because if it is the Polecats' music will be with us for a while to come.



WHAT A WASTE?

THREE MONTHS ago I had the shock of my life when I found out that a girl I'd fancied for ages had married a soldier and gone to live in Germany. We used to deliver newspapers together ages ago, and eventually I fell for her later although I never saw her socially and didn't get the chance to chat her up. When I heard she'd married this threw me totally, and I did something stupid at work which got me the sack. Now I'm at university and feeling very lonely.

I resent the fact that I went to a public school which cut me off from the local social scene and left me very little time for a girlfriend. I reckon I could now be living with the girl I fancied so much if I'd done no academic work at school. I feel sure I won't feel the same about any other girl, although I know she's gone for good now. I don't find meeting or chatting-up girls easy at all. I've never been out with a girl or kissed one. I've missed out.

• Stop feeling so sorry for yourself, and start living in the present instead of in some imaginary past which you've largely created inside your own head. You had no relationship with this girl. You never took up the option. While you can spend days, weeks or months brooding on what might have been, it's clear that the possibility of ever getting together is closed, finito, kaput. Now you've started afresh at

college. If you continue to use this long-gone one-sided infatuation as an excuse for avoiding social contact you'll stay in the same isolated rut and go nowhere fast.

As a student you're in the best possible position to meet lots of new people, make new friends and find yourself a girlfriend, more than at any other time so far in your life. There are gigs, discos, clubs, fags, opportunities to participate, happening all around you. Now you've made the first adjustments to living away from home and settling into a fresh environment, why not suss-out the possibilities and resolve to be more positive and outgoing. Make the effort and you'll wonder why you ever bothered to write that letter here.

BREAST WORRY

FOR SOME time now my nipples have been discharging a white watery fluid and I'm worried. I've heard that this can happen when you're pregnant, but I'm certainly not. This doesn't happen all the time but comes and goes.

I read somewhere that it could be a sign of breast cancer. Is this true? What can I do? I'm 19. Anon, Hereford

• See your doctor. Although the nipples naturally discharge a small and unnoticeable amount of fluid, if the amount produced is highly visible, this may be a symptom of highly - active mammary glands.

Discharge from the nipples; any unusual lumps you've noticed in your breasts; discomfort or pain can also be signs of cancer, but discharge indicating cancer is often bloodstained rather than clear. To set your mind at rest, make an appointment with your GP.

TIME TO GO?

I'VE JUST served an apprenticeship in engineering and now want to leave Britain. I'd really like to emigrate to New Zealand, but I don't know how to go about applying for a work permit or visa. Can you help? Steve, Stalybridge

• As the world economic recession deepens, jobs are scarce in just about every area of the Western hemisphere, but if you have any kind of professional qualification behind you, plus all-important work experience, you're more likely to find work abroad than the unskilled minority. Currently, New Zealand has a number of career opportunities going for imported electrical or electronic, and aeronautical engineers, to name a few. But work experience, (if you can find it), will certainly improve your chances of finding a job.

The New Zealand High Commission will do their utmost to help you check-out possibilities if your qualifications are relevant to what's needed out there; with details of up-to-date job ads and relevant background business information. Work permits and visas, also acquired thru' the High Commission come later. Initially, write to, or call in at The New Zealand High Commission, 80 Haymarket, London SW1, (Tel: 01 930 8422). Meanwhile, if you want to survey countries to work and live in abroad, why not arrange a holiday trip to help you decide whether the lifestyle is really for you. Who

knows? You might even fix-up a possible job while you're having a break from UK gloom and despondency.

Emigration details and info on job possibilities, work permits and visas are available from all foreign embassies, which just happen to be located, en masse in London. Ring 142. (London directory enquiries) to get in touch.

ROYAL FLUSH

UP UNTIL September of last year, I only remember blushing twice in my life, but, since then, this has happened a lot, and now my face seems to be permanently red. Back in April, I was going out with a girl, but we broke-up and now we've been talking about getting back together again on the phone. I'd really love to do this, but I don't know what her reaction to my blushing will be.

How can I explain to her why I blush when I don't know myself? I'd just like to be normal again. Mike, Scotland

• Blushing, the tendency to turn a whiter shade of beetroot red, for no apparent reason, isn't unusual. It happens to everyone sometime, especially when you're feeling extra sensitive, or slightly lacking in confidence. It shows you're human, that's all. As you get older, you'll find that your tendency to blush will disappear (almost) completely. But, look around, lots of people well past the thrills and spills of youth start radiating under extreme embarrassment.

Right now, there isn't too much you can do about it, but although you're excited and a little nervous about going back with your ex-girlfriend again, a reunion could work wonders for your general self-confidence. Why worry about the possibility of blushing just a little, she's human too.

FAN CLUB FEVER

IN response to tumultuous demand here are a few more fan clubs for your little red books, some old, some new, some for the majority, others for the minority only. —

AC/DC, Sandra Munday, 18 Watson Close, Bury St Edmunds, Suffolk; KATE BUSH, PO Box 58, Brighton, Sussex; BLONDIE, PO Box 430, London SW10 0QE; CAROLINE ROADSHOW (at rock), BCM 1062, London WC1; DAMNED c/o Loraine X, PO Box 362, London NW2 4DH; IAN DURY AND THE BLOCKHEADS, 32 Alexander Street, London W2; RORY GALLAGHER, Julie Gordon, 40 Cherwell, Sulgrave Village, Washington, Tyne And Wear NE37 3AL, on it's feet at last!; THE HOLLIES, 4 Brynston Mews (West London W1; JETHRO TULL (information only), c/o Tull Office, 3 Wandown Place, Fulham Broadway, London SW10; LED ZEPPELIN, (official map and information), c/o Dave Lewis, 52 Dents Road, Bedford; BARRY MANILOW (international!), PO Box 1649, Covina, California, 91722, USA; ONLY ONES, 35, Waldram Park Road, Forest Hill, London SE23; HAZEL O'CONNOR, c/o New Hibernia ouse, Windsor Walk, London SE1; PRAYING MANTIS, Fireball Management, 24, Beauchamp Place, London SW3; JIMMY PURSEY, c/o Wedge Music, 53 Grosvenor Street, London W1; QUEEN, 46 Pembroke Road, London W1; CLIFF RICHARD, 142 Weston Park, Hornsey, London N8 9PN, or PO Box 4164, 1009 AD Amsterdam, Holland; RAINBOW, PO Box 7, Prescott, Merseyside; ROXY MUSIC c/o EG, 53A Kings Road, London SW3; STATUS QUO, PO Box 430, London SW10 9OE; TOYAH, Intergalactic Ranch House, Safari Records, 42 Manchester Street, London W1.



EXPRESSOS

NEW SINGLE ~ TANGO IN MONO

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LIMITED OFFER! PAY NO MORE THAN



FOR THIS SINGLE

wea

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 29

BALLYBOSEY, Bulls Hall, Matchbox
BELFAST, Pound Club (29990), The Trial
BIRMINGHAM, Fighting Cocks (021 449 2554),
 Osprey
BIRMINGHAM, Golden Eagle (021 843 5403), The
 Privates / Mood Elevators
BIRMINGHAM, University, Edgbaston (021 472
 1841), Above
BLACKPOOL, Norbreck Castle (52341), Angel
 Witch
BOLTON, Bulls Head, Walkden, Rockin Horse
BOLTON, Railway Hotel, Bromley Cross, Mean
 Street
BRADFORD, Princesville (578445), Kraken
BRADFORD, Tiffany's (24982), Angelic Upstarts
BRIGHTON, Art College, Basement (60411),
 Going Straight
BRIGHTON, Concordia Collective (605490), Patrick
 Fitzgerald Group
BRIGHTON, The Northern (02519), Meanstreak
BRISTOL, Three Lamps, Sound On Sound
BURSCOUGH, Lord Nelson, Fat Eddie
CAMBRIDGE, Cedar Club, The Laughing Apple
CAMBRIDGE, Great Northern (60340), Harolds
 Race
CARDIFF, South Glamorgan Institute, Westbin
 Avenue (36731), Treatment
COLWYN BAY, Divisland (2954), Spider
COVENTRY, Dog and Trumpet (21878), Never
 Never Band
COVENTRY, General Wolfe (83402), Big Brother
COVENTRY, Tiffany's (24570), The Selector
DUDLEY, Bayless Hall, Community Centre, The Kit
EASTBOURNE, Congress Theatre (30352), Cliff
 Richard / Nutschell
ETON, The Christopher Hotel, Windsor, Ian
 Campbell Blues Band
GLASGOW, Central Hotel (71437), 13's / Phone
 Calls
GLASGOW, Dial Inn (041 3321842), The Jets
GLENROTHES, Rothes Arms (75701), Limited
 Life
GREENGATES, Town Hall, George Hamilton IV
HIGH WYCOMBE, Mags Road (21758), Rumbling
 Organs / TV Scandal / Catcher
HULL, The Bull, Head Hunter
HULL, Wellington Club (32262), Johnny Solo / The
 Snapshot
KINGSTON, Waves, Three Tuns (01 549 8061),
 Bobalous
LANCASTER, Greaves Hotel, Wands And The
 Dentists
LEEDS, Amnesia Club (54945), Music For Pleasure
LEEDS, Bar-Corona, Kingsley, The Crusaders
LEEDS, Fan Club, Brannigans (623252), UK Decay
LITTLE BUTTON, Bull Head, Madama
LIVERPOOL, Brady's (051 236 7959), The Last
 Chant
LIVERPOOL, Star and Garter, Asylum
LIVERPOOL, University (051 709 4744), Still Little
 Fingers
LONDON, Ackham Hall, Portobello Road (01 960
 458), Carol Gimms / Sweet Fat / Tony O'Malley
 And Friends
LONDON, Basement Bar, Clarendon Hotel, Ham-
 mersmith (01 253 4398), The Muckles / Red
 Alert
LONDON, Blitz, Great Queen Street, Covent
 Garden, Lovers
LONDON, Bridge House, Canning Town (01 476
 2889), The Nashville Teens / Ejectives
LONDON, Brook House, Hayes, Noch's Gaff /
 Vigilantes
LONDON, The Castle, Tooting (01 672 7018), Dead
 Cap
LONDON, City University, Northampton Square
 (01 253 4399), The Spizzles / The Mo-Dettes /
 Gifted Children (Advisory Service For Squatters
 Benefit)
LONDON, Coach and Horses, Blackheath (01 856
 4485), Daddy Yum Yum / Fake Icons
LONDON, Cock Tavern, Fulham (01 385 4161), Old
 Number 1
LONDON, Deception Arms, Hackney (01 385 4045),
 The Von Trap Family
LONDON, Dingwells, Camden Lock (01 267 4967),
 The Belle Stars / 21 Guns
LONDON, Goldsmiths College, New Cross (01 892
 1496), Steel Pulse / Vespa
LONDON, Greyhound, Fulham Palace Road (01
 385 0578), Count Bassey / Last Chance
LONDON, Half Moon, Harro Hill (01 737 4530),
 Modern Man / Fay Wray
LONDON, Hammersmith Odeon (01 748 4061), UFO
LONDON, Hope And Anchor, Islington (01 359
 4510), The Toys
LONDON, 100 Club, Oxford Street (01 636 0933), Al
 Campbell And The Freedom Fighters
LONDON, 101 Club, St John's Hill, Clapham (01
 223 8309), Cuban Heels
LONDON, John Bull, Chiswick (01 994 0622),
 Telemaque
LONDON, Kings College, Surrey Street (01 836
 7122), Johnny Storm
LONDON, Marquee, Wardour Street (01 437 6650),
 Psychedelic Furs / In Camera
LONDON, Moonlight, Railway Hotel, West Hamp-
 stead (01 824 7611), The Lemons / The Name
LONDON, Old Queens Head, Brixton, Sore Throat
LONDON, The Pegasus, Green Lanes, Stoke
 Newington (01 226 5292), JJ And The Flyers
LONDON, Railway, Tottenham, Diz And The
 Doormen
LONDON, Rock Garden, Covent Garden (01 240
 3961), Department S
LONDON, Royal Albert, Deptford (01 682 1530),
 The Balladeers
LONDON, Royalty, Southgate (01 886 4112), Flying
 Saucers
LONDON, Southbank Polytechnic, Rotary Street
 (01 261 1529), Reluctant Streettypes
LONDON, Starlight, Above Moonlight, Railway
 Hotel, West Hampstead (01 824 7611), Bad
 Publicity
LONDON, The Tramshed, Woolwich (01 855 3371),
 Brian Brain / Blurt
LONDON, The Venue, Victoria (01 834 5500), Jo
 Broodberry And The Standouts
LONDON, The Wellington, Highgate, Suttel Approach
LONDON, White Hart, Acton, Gun Control
LONDON, White Lion, Putney High Street, (01-788
 156), C Sharpe
LONDON, White Swan, Blackheath Road, Green-
 wich (01 891 8331), Black Mareba
MAIDSTONE, Art College (57286), Pictures
MANCHESTER, Henry's, Oxford Road, J G Spots
MANCHESTER, Polytechnic, Cavendish House,
 Cavendish Street (061 273 1162), The Passions /
 Hobbes of Today
PAISLEY, Bungalow Bar (041 889 6667), Alkatraz
PLYMOUTH, Tros, Metro Glider
PORT TALBOT, Troubadour (7068), The Look
PRESTON, Warehouse (53216), Theatre Of Hate

THE WHO begin their 14 - date nationwide tour this week when they appear at the Coliseum, St Austell on Friday and Saturday. They play two nights at the Rainbow Theatre on Tuesday and Wednesday, with Q-Tips supporting at both venues. The proceeds from both London gigs is to go to Chiswick Family Rescue, the organisation run by Erin Pizzy for battered women and their children. It is hoped that £10,000 can be raised from one night alone.

THE MO-DETTES continue their tour with dates at York University (Friday), Middlesbrough Rock Garden (Saturday), Manchester Rafter's (Monday), Leeds Warehouse (Tuesday) and Colwyn Bay Pavilion (Wednesday).

Just before going into the studio to record his first album in four years, **GARY GLITTER** rounds off his tour with appearances at Uxbridge, Brunel University and Aylesbury Friars on Friday and Saturday respectively. The album is scheduled for release in the spring by Eagle.

Still touring the university and polytechnic circuit are **LINDISFARNE**, who can be seen on Thursday at Swansea University, Friday at Queen Mary's College, London, Plymouth Polytechnic on Saturday, Taunton Odeon Sunday, at Leicester University on Tuesday, and York University on Wednesday.

BLACK SABBATH complete their short tour this week when they appear at Southampton Gaumont (Friday), Crawley Leisure Centre (Saturday), Poole Arts Centre (Sunday) and St Austell Coliseum (Monday).

And now for something completely different. **CLIFF RICHARD** and support **NUTSHELL** can be seen in Bristol, Colston Hall on Friday, Portsmouth Guildhall Saturday and on Wednesday at Newcastle City Hall. **DARTS** are at Bailey's in Watford on Thursday, Friday and Saturday.

READING, Target (585887), Die Laughing
SEAFOORD, Great Dane, Rock Watz
SHEFFIELD, Art School, Delta
SHEFFIELD, Limit Club (739940), Richard Strange
SHEFFIELD, Pungun Club (385807), Geddes Axe
SOUTHAMPTON, Joiners Arms (2612), Games To
 Avoid / Inferior Complex
SWANSEA, University (25678), Lindisfarne / Trim-
 mer and Jenkins
WALLASEY, Dale Inn (051 639 9847), Hijinx
WATFORD, Baileys (38668), Darts
WORKINGTON, Malabar Hotel, The Cheaters
WORTHING, Assembly Rooms (222221), Hazel
 O'Connor
WORTHING, Balmoral Club (36222), Suspect
WREXHAM, Caestres College, Stiletto

LONDON, Bridge House, Canning Town (01 476
 2889), Upp
LONDON, Cock Tavern, Fulham (01 385 4161), Jazz
 Sluts
LONDON, Dingwells, Camden Town (01 267 4967),
 The Nashville Teens
LONDON, Greyhound, Fulham Palace Road (01
 385 0526), Micky Jupp / Italian Parcels
LONDON, Half Moon, Harro Hill (01 738 2387),
 Small Shock / The Heralds
MARGO RANDON AND THE SPACE VIRGINS / OK JIVE
LONDON, Hamborough Tavern, Southall (01 574
 5254), Small Shock / The Heralds
LONDON, Hope And Anchor, Islington (01 359
 4510), Robyn Hitchcock And The Soft Boys
LONDON, 101 Club, Clapham (01 223 8309), The Fix
LONDON, John Bull, Chiswick (01 994 0622), The
 Flatbackers
LONDON, Middlesex Polytechnic, Tottenham (01
 386 8841), Arranged
LONDON, Moonlight, Railway Hotel, West Hamp-
 stead (01 824 7611), Patrick Fitzgerald Group /
 Gollack Bros
LONDON, New Marlins Cave, Kings Cross (01 837
 2097), Southern Comfort
LONDON, Old Queens Head, Stockwell (01 274
 3822), Yellow Mountain
LONDON, The Pegasus, Green Lanes, Stoke
 Newington (01 226 5292), Juice On The Loose
LONDON, Prince Rupert, Plumstead (01 654 0578),
 Avenue
LONDON, Production Village, Cricklewood Lane,
 Cricklewood, Lux Electro
LONDON, Queen Mary College (01 960 4811),
 Lindisfarne / Triemer and Jenkins
LONDON, South Bank Poly, Rotary Street (01 261
 1525), The Hitmen / X Effects
LONDON, Star and Garter, Putney (01 788 0345),
 Nicky Barclay And AFM
LONDON, Starlight, Railway Hotel, West Hamp-
 stead (01 824 7611), Steve Hookers / Shakers
LONDON, The Venue, Victoria (01 834 5500),
 Cimarron
LONDON, White Lion, Putney (01 788 1540), Victor
 Brox Blues Band
LONDON, White Swan, Blackheath Road, Green-
 wich (01 891 8331), Marquis De Sade

SATURDAY

JANUARY 30

ABERDEEN, University (572715), Bad Manners
ASHTON-UNDER-LYFE, Spread Eagle (061 330
 7522), Yellow Mountain
BATH, Moles Club, Streets Ahead
BIRMINGHAM, Aston University (021 359 8531),
 Johnston, Johnny Storm
BIRMINGHAM, Cedar Ballroom (021 236 2949),
 John Cooper-Clarke
BIRMINGHAM, Polytechnic (021 236 3969), The
 Look
BISHOPS STORTFORD, Triad Leisure Centre
 (0452), Green Washington
BLACKPOOL, Jenks Club (292203), Ozym
BLACKPOOL, Norbreck Castle (52341),
 Witches Only
BOLTON, Sports Centre (25494), Angelic Upstarts
BOURNEMOUTH, Pinecliffe Hotel (426321),
 Manxman Side
BRISTOL, Colston Hall (291788), Cliff Richard /
 Nutschell
BRISTOL, Great Northern (60340), Hit Factory
 (60320), Green Routes (31910), Industrial Chip-
 munks / The Review
CARLISLE, Twisted Wheel (20335), Alkatraz
CATHAM, Central Hall (48554), George Hamilton
 IV
CHORLEY, Joiners Arms (70611), Madama
COVENTRY, Dog and Trumpet (21878), Enemy
COVENTRY, General Wolfe (83402), Reluctant
 Streettypes
DUNSTABLE, Queensway Hall (662326), Caroline
 Roadshow / Black House
EDINBURGH, Playhouse Nile Club (031 665 2044),
 New Apartment And The Snake Pyramids
ETON, The Christopher Hotel (Windsor), 53940,
 John Spenoer's Spectacles
ETON, The Christopher Hotel (Windsor), 53940,
 John Spenoer's Spectacles
GLASGOW, Park Manor, Chiswick
GLASGOW, Dial Inn (041 332 1842), Dick Smith
 Band
GLASGOW, University (041 339 8597), The Revillos
 Delinquent GLE
GLENROTHES, Rothes Arms (75701), Henry Gor-
 man Band
GRAVESEND, Red Lion, Blind Walk
HAILSHAM, Crown Hotel (649041), Spirit Rival /
 4am
HARROW, Technical College, Each Hand
HARROGATE, Crown Hotel, The Cheaters
HEMEL HEMPSTEAD, Rose and Crown (42769),
 Blazing Red
HIGH WYCOMBE, College of Education (22741),
 Terminal Decade
LIFORD, Cranbrook, Liford Road (01 554 8659), Rye
 And The Quarterboys
KINGSTON, Waves, Three Tuns (01 549 8801),
 White Light
LAMPETER, St Davids College (422351), Stiletto
LANCASTER, University (80221), The Selector
LEEDS, Bar-Corona, The Grubbers
LEEDS, Florida Green (48084), More
 Leeds, University, Lippman Pavilion (39071),
 Ayeo Column
LEICESTER, Fosseway Hotel (61129), Trance
LIVERPOOL, Dolphin, Canning Place, Stan the
 Guards
LIVERPOOL, Maonic, Asylum
LIVERPOOL, Warehouse, Angel Witch
LONDON, Avery Hill College, Eitham (01 850 4252),
 The Balladeers
LONDON, The Bandwagon, Kingsbury Circle,
 Kraken
LONDON, Basement Bar, Clarendon Hotel, Ham-
 mersmith (01 748 1454), The Satellites / Auntie
 Puss / Guide 84
LONDON, Bedford College, Inner Circle, Regents
 Park (01 486 4400), Modern Man

LONDON, Windsor Castle, Harrow Road (01 286
 8403), Bullet
LONDON, Talk of the East (4783), Spider /
 Lowestoft, Roak
MANCHESTER, Lamplight (061 861 9856), The Pro-
 duct
MANCHESTER, Urmoston Hockey Club, Naughty
 Boys
MARKET HARBOUROUGH, Assembly Rooms,
 Chris Lucas And The Aides / Personal Column
MATLOCK, Pavilion (3548), Strange Days
NEW BRIGHTON, Empress Hall, Rockin Horse
NEWTON ABBOT, Seal Hayne College (32323),
 Metro Glider
NORTH CAVE, White Hart Inn (2432), Head Hunter
NOTTINGHAM, Rock City (412544), Toyah Wilcox
NOTTINGHAM, East Match (662681), Dawn Trader
OLDHAM, Railway Hotel, Roylons, Fances
ORMSKIRK, Edge Hill College (75171), Dredmer
OXFORD, New Tavern, Ice
OXFORD, Penny Farthing (48007), Modern Jazz
OXFORD, Polytechnic (68788), Blues Band
PAISLEY, College of Technology (991 887 1211),
 Winston J Gregory Band
PRESTON, Guildhall (21721), UFO
RETFORD, Portehouse (704861), The Passions
ROCHDALE, Travellers Rest, Ribk
ROTHERHAM, Arts Centre (1212), Bibini Atoll
SEAFOORD, Great Dane, Stalogue
SCARBOROUGH, Penthouse (63204), Head
 Hunter
SCARBOROUGH, Taboo Club, Theatre Of Hate

ASHTON/UNDER LYME, Spread Eagle, (061-330
 7522), Generator
AYLESBURY, Friars (88940), Gary Glitter
BIRMINGHAM, Fighting Cocks, Moseley (021 449
 2554), Brian Brain / Tadpoles / Dead Babies
BIRMINGHAM, University, Edgbaston, (021 472
 1841), Roy Wood's Helicopters / Playthings
BLACKPOOL, Jenks, (292003), Ozym
BLACKPOOL, Norbreck Castle (52341), Alkatraz
BOLINGTON, Masonic Arms, Rockin-Horse
BRISTOL, The Granary, (28272), Head Hunter
BRISTOL, Trinity Hall, (551544), The Untouchables
BUDGE, The Headland Club (2555), Metro Glider
CAMBRIDGE, Great Northern (60340), GBH
CHESTER, Northgate Arma, (512621), Warlock
CHESTERFIELD, Birmingham Tavern, (22344), Ice
CHORLEY, Joiners Arms, (70611), Grace
COVENTRY, General Wolfe, (83402) Chinatown,
COVENTRY, Dog And Trumpet, (21878), 21 Guns
CROYDON, Carlton, (01-688 4500), 7 Year Itch,
DUNDEE, University, (23181), Revillos/Boots For
 Dancing
DUNOON, Torneide Hotel, Weeper
DUNFERMLINE, Belleville Hotel, (21078), Everest
The Hard Way
EDINBURGH, Playhouse, (031-665 2044),
 UFO/Flat
EDINBURGH, Playhouse Night Club, (031-665
 2044), Orange Juice/Aztec Camera
ELLESMERE PORT, Bulls Head, (051-338 5836),
 Asylum
ELSTREE, Elstree And Borehamwood Civic Hall,
 Angel Witch
ETON, The Christopher Hotel, (Windsor) (6548)
 Modern Jazz
GLASGOW, Dial Inn, (041-332 1842), The Dolphins
GLASGOW, University Of Strathclyde, (041-552
 4000), Bad Manners
GRAVESEND, Prince Of Wales, The Europeans
GRAVESEND, Red Lion, (86127), Riachy/Burn
GRAVESEND, Terminals Club, Rat Fink A Boo
 Boo
QUILDFORD, University Of Surrey, (71281),
 Patrick Fitzgerald Group/The Look
QUILDFORD, Wooden Bridge, (727058), The
 UB2/Zero Time
HASTINGS, The Carlisle, (420193) Die Laughing,
HENLEY ON THAMES, (69823), Town Hall, Between
 Pictures
HERTFORD, Castle Hall, Bleak House
IKELLY, Belsy College, (656010), Whips
ILKSTON, White Lion, (32302), Breakdown
INKBERROW, Village Hall, Cress Risals
KINGSTON, The Groove, Washington Road,
 Avenue



The leader of the gang will be at Brunel University on Friday.

FRIDAY

JANUARY 31

ASHTON/UNDER LYME, Spread Eagle, (061-330
 7522), Generator
AYLESBURY, Friars (88940), Gary Glitter
BIRMINGHAM, Fighting Cocks, Moseley (021 449
 2554), Brian Brain / Tadpoles / Dead Babies
BIRMINGHAM, University, Edgbaston, (021 472
 1841), Roy Wood's Helicopters / Playthings
BLACKPOOL, Jenks, (292003), Ozym
BLACKPOOL, Norbreck Castle (52341), Alkatraz
BOLINGTON, Masonic Arms, Rockin-Horse
BRISTOL, The Granary, (28272), Head Hunter
BRISTOL, Trinity Hall, (551544), The Untouchables
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GRAVESEND, Terminals Club, Rat Fink A Boo
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QUILDFORD, Wooden Bridge, (727058), The
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HENLEY ON THAMES, (69823), Town Hall, Between
 Pictures
HERTFORD, Castle Hall, Bleak House
IKELLY, Belsy College, (656010), Whips
ILKSTON, White Lion, (32302), Breakdown
INKBERROW, Village Hall, Cress Risals
KINGSTON, The Groove, Washington Road,
 Avenue

SPIZZLES: City University, London, with The Mo-dettes and Gifted Children on Thursday.



THE SELECTER: Tiffanys, Coventry on Thursday

RINGSTON, Waves, Three Tuns, (01-549 8610), The Sunday Band.
 LEEDS, Amantio Club, Matchbox.
 LEEDS, Bar-Celona, Kirkstall, The Cruisers.
 LEEDS, Florida Drive Hotel, (490864), Eric Bell Band.
 LEICESTER, Polytechnic, (555576), Performance The Fall.
 LEEDS, University, (0671), Blues Band.
 LONDON, Basement Bar, Clarendon Hotel, Hammersmith, (01-383 7243), J&K.
 LONDON, Bristol Road Hall, Wood Green, Burns Blue.
 LONDON, Bridge House, Canning Town, (476 388), Ian Mitchell Band/The Guvners.
 LONDON, Brook House, Hayes, The Chaps.
 LONDON, The Cellar, Regents Park Road, Camden, Cyril Tawney.
 LONDON, Coach and Horse, Blackheath, Rok Wallis.
 LONDON, Cock Tavern, Fulham (01-385 4181), Chantoussie.
 LONDON, Dingwells, Camden Lock, (01-267 4962), Johnny Storm.
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Tatty Dilly.
 LONDON, Hall Moon, Herne Hill, (01-274 2733), Sim/Heatbeats.
 LONDON, Hendon Football Club, Clarendon Road, (Brent Cross label), The Shots/Ambassador (Friends Of The Earth Benefit).
 LONDON, Hope and Anchor, Islington, (01-359 4510), The Lemons.
 LONDON, 101 Club, Clapham, (01-223 8309), 723.
 LONDON, John Bull, Chelsea, (01-994 0062), The Fatbackers.
 LONDON, Moonlight, Railway Hotel, (01-624 7611), West Hampstead, Local Heroes SW9/The Pinksies.
 LONDON, New Martins Cave, Kings Cross, (01-537 397), MGA Band.
 LONDON, Peckham Action Group, Peckham, High Street, Tom Paley/National Interest (No Nukes Benefit).
 LONDON, Pegasus Green, Stoke Newington, (01-226 5830), Big Chief.
 LONDON, Rock Garden, Covent Garden, (01-240 3951), The Cheaters/Hot Property.
 LONDON, Royal Albert, Deptford, (01-692 1530), Bluebirds.
 LONDON, Star and Garter, Putney Park, (01-788 3345), Sall/Stevie Smith.
 LONDON, Thames Polytechnic, Woolwich, (01-855 3618), John Cooper-Clark.
 LONDON, Two Brewers, Clapham, (01-622 3621), Sad Among Strangers.
 LONDON, The Venue, Victoria, (01-834 5500), Climax Blues Band.
 LONDON, White Lion, Putney, (01-788 1540), Sam Mitchell Blues Band.
 LONDON, White Swan, Blackheath Road, Greenwich, (01-691 8371), Legend.
 MANCHESTER, Benchill Hotel Naughty Boys.
 MANCHESTER, Squala, Devas Street, Angelic Upstarts.
 MELTON MOWBRAY Painted Lady (812121), Geno Washington.
 MELTON MOWBRAY, Working Mens Club, Strange Days.
 MIDDLESBROUGH, Rock Garden, (241980), Mo-Dettes.
 NORTHAMPTON, Nene College, (714326), 51661-2.
 NORTHAMPTON, White Elephant, The World Service.
 NOTTINGHAM, Boat Club, (699032), Weapon.
 NOTTINGHAM, Test Match, (669681), Nick Turner.
 OXFORD, Penny Farthing, (46007), Todd The Wet Sprocket.
 PLYMOUTH, Polytechnic, (21312), Linda Richards/Trimmer and Jenkins.
 PORTSMOUTH, Guildhall, (24355), Cliff Richard/Nutshell.
 PORTSMOUTH, Polytechnic, (819141), The Passions.

PRESTON, Warehouse, (53216), Dennis Delight, RAYLEIGH, Crocs, Glamour Club, (77003) Bizarre Evening.
 REPRITH, Lion Hotel, Sux.
 RETFORD, Porterhouse, (704981), More.
 RICHMOND, Bolls's The Castle, (01-948 4244) Neal Kay.
 SALISBURY, King and Bishop, (31111), Overkill.
 SCUNTHORPE, Rock Club, King Henry VII Hotel, Classic Newwaves.
 SCUNTHORPE, Priory Hotel, (844493), The Resistance.
 SEAFORD, Great Dane, (892405), New Coyotes.
 SHIFNAL, Star Hotel, (Telford 65157), Sub Zero.
 SOUTHAMPTON, Joiners Arms, (25812), The Screamers.
 SOUTHBEND, Cliffs Pavilion, (351135), George Hamilton IV.
 SOUTHWIND, Top Alex, (Alexandre Hotel, Seaford Station).
 ST ALBANS, City Hall, (64511), The Manic Jobs.
 ST AUGUSTINE, Coliseum, (4281), The Who.
 TAUNTON, Collier Bar, (72013), Asylum.
 WALSALL, Town Hall (21244), Witchfynde/Bedinger.
 WATFORD, Bailly's (99848), Darts.
 WATFORD, Red Lion, (29208), Back-Hander.
 WEST RINGTON, Pavilion, (203) Toyah Wilcox.
 WEYBRIDGE, National College of Food and Technology (42120), MPH.
 WHITWORTH, Rawstrons Arms Hollow Mountain.
 WIDNES, Stanley Hotel, Wanda And The Dentists.

SUNDAY
FEBRUARY 1
 ABBEY, Leak Centre, Matchbox.
 BIRMINGHAM, Mercat Cross (021 822 3281), Shades.
 BLACKPOOL, Jenks (283203), Ozym.
 BOLTON, Swan Hotel (27021), Scream.
 BRIDGTON, Jenkinson's (26897), John Cooper-Clark.
 BRISTOL, Lamb Inn, Frank Evans / Cats Cradle / Floor Boys (Lunchtime).
 BURY, Bridge Inn (061 784 1887), Lym-Bik.
 CHICHESTER, Festival Theatre (88333), George Hamilton IV.
 CHIGWELL, White Hart (01 405 2254), Park Avenue.
 CHORLEY, Joiners Arms (70611), Chinatown.
 DUNSTABLE, Queensway Hall (663326), Toyah Wilcox.
 FIFE, St Andrews University (73145), Bad Manners.
 GLENROTHES, Rothes Arms (757271), Snapshots.
 HALSHAM, Crown and Anchor (84041), The Drivers.
 HATFIELD, Stonehouse, Barnet By Pass (62112), Alcazrazz.
 LEEDS, Civic Centre Theatre (455503), Concessor.
 LEEDS, Florida Green Hotel (490864), Money.
 LONDON, Bridge House, Canning Town (01 476 3889), Eric Bell Band / GB Rockers.
 LONDON, Cabaret Future, Soho, Bizarre Evening.
 LONDON, Castle, Tooting (01 672 7018), Blues.
 LONDON, Cock Tavern, Fulham (01 385 6021), The Works.
 LONDON, The Duke, Deptford (01 692 1081), Bluebirds.
 LONDON, Golden Lion, Fulham (01 385 3942), Geno Washington.
 LONDON, Gossips, Dean Street (01 437 4484), Transit.
 LONDON, Greyhound, Fulham Palace Road (01 385 0526), Duffo / Guy Jackson.
 LONDON, Hall Moon, Herne Hill (01 737 4580), Arrogant / The Business.
 LONDON, Hope And Anchor, Islington (01 359 4510), Any Trouble.
 LONDON, Kings Head, Acton (01 992 0282), The Transmitters / The Pinksies.
 LONDON, Lyceum, The Strand (01 836 3715), U2 / Delta 7 / Thompson Twins.
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Modern Man / Four Seasons.
 LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Ivory Coasters.
 LONDON, The Queens, Hackney, Avenue.
 LONDON, Rainbow, Finsbury Park (01 263 3148), Hazel O'Connor / Mo-Dettes.
 LONDON, Rock Garden, Covent Garden (01 240 3951), Sad Among Strangers / + Sneath 22.
 LONDON, Ruskin Arms, East Ham (01 472 0377), Deep Machine.
 LONDON, Torrington, North Finchley (01 445 4710), Roof Jackson And The GB Blues Company.
 LONDON, Tramshed, 5 Woolwich (01 855 3371), Richard Digance.
 NEWBRIDGE, Memorial Hall (243019), Split Rivitt.
 NORTH CAVE, White Hart, Head Hunter.
 OXFORD, Penny Farthing (46007), Kicks.
 PAISLEY, Bungalow Bar, 0041 889 9682, The Revillos.
 PETERBOROUGH, Gladstone Arms (44388), Rex Gates / Lloyd Watson.
 POOLE, Wessex Hall (85222), Black Sabbath / A II 7.
 REDHILL, Laker's Hotel (61043), The Cheaters.
 RICHMOND, Broll's, The Castle (01 948 4244), Head Kay.
 RISHTON, Bay Horse, Mean Street.
 SHEFFIELD, Top Rank (21927), Blues Band.
 STOURBRIDGE, Rothschilds Wine Bar, Close Bicks.
 TAUNTON, Odeon (72283), Lindisfarne / Trimmer and Jenkins.
 UXBRIDGE, Brunel University (29425), Zitz.

MONDAY
FEBRUARY 2
 BIRMINGHAM, Railway Hotel (021-359 3491), Chinatown.
 BIRMINGHAM, Romeo and Juliet's (021-643 6890), Money.
 BOLTON, Aquarius Club (85282), Dennis Delight.
 BOLTON, Swan Hotel (27021), Azleroth.
 BRADFORD, Vaults Bar (392712), Head Hunter.
 BRISTOL, University (33466), John Cooper-Clark.
 CANTERBURY, University Of Kent (64724), Delta 5.
 COVENTRY, Belgirde Corporation Street (20205), A.K. Band / Certs.
 CROYDON, Carlton (01-685 4500), Brett Marvin And The Thunderbolts.
 DUBLIN, Stadium (753371), Emmylou Harris And The Hot Band.
 GUILDFORD, Bunters (72422), Spiral Models.
 KINGSTON, The Grove (01-549 5000), Washington Road, Avenue.
 LEEDS, Electric Disco, Bizarre Evening.
 LEEDS, Warehouse (468287), Depeche Mode.
 LONDON, Apples And Pears, Old Kent Road, A Ripper Splash.
 LONDON, Bridge House, Canning Town (01-476 3889), Purple Hearts/The Spangs.
 LONDON, Bull and Gate, Kentish Town, Big Chief.
 LONDON, The Castle, Tooting (01-672 7018), Fruit Eating Bears.
 LONDON, Cock Tavern, Fulham (01-385 4181), John Spencer's Spectacles.
 LONDON, Green Man, Stratford (01-534 1367), "The Clash" Factory.
 LONDON, Greyhound, Fulham Palace Road (01-385 0526), Kevin Coyne And GLS.
 LONDON, 101 Club, St Johns Hill, Clapham (01-223 8309), The Klone.
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Strangers In The Night / Four Seasons.
 LONDON, Pegasus, Green Lanes, Stoke Newington (01-226 5930), Brett Marvin And The Thunderbolts.

LONDON, Rock Garden, Covent Garden (01-240 3951), X-Effects / The Influence.
 LONDON, Stapleton, Crouch End (01-272 2106), Sore Throat.
 LONDON, Thames Polytechnic, Woolwich (01-855 3618), The Cheaters.
 LONDON, Tramshed, Woolwich (01-855 3371), Rock Talent Competition.
 MANCHESTER, Roters (061-236 4934), The Blues Band.
 NEWCASTLE UPON TYNE, Royalty Theatre (Gosforth 851055), Bad Manners.
 RAYLEIGH, Crocs (77003), The Cruisers.
 ST AUGUSTINE, Coliseum (4281), Black Sabbath A II 7.
 SHEFFIELD, University (2076), B Troop.
 SLOUGH, Langley College (42203), Hazel O'Connor.
 SOUTHWIND, Zero 6 (54604), Geno Washington.
 WAKEFIELD, Theatre Club (75021), George Hamilton IV.

TUESDAY
FEBRUARY 3
 BOLTON, Railway Hotel, Bromley Cross, Rockin Horse.
 BRIDGTON, Polytechnic (881286), Sore Throat.
 CARMARTHEN, Trinity College (2971), Budgie.
 COVENTRY, University (2706), Chansaw.
 DUBLIN, Stadium (75371), Emmylou Harris And The Hot Band.
 HUDDERSFIELD, The Fleeca, Lindley, Phonetic Scheme.
 HULL, University (42431), Bad Manners.
 LEEDS, Warehouse (468287), Mo-Dettes.
 LEICESTER, University (26891), Lindisfarne / Trimmer and Jenkins.
 LINCOLN, Theatre Royal (25555), George Hamilton IV.
 LIVERPOOL, Roters (05-709 0771), The Blues Band.
 LONDON, Basement Bar, Clarendon Hotel, Hammersmith (01-969 1343), Red Shoes.
 LONDON, Cavern, Mambough Tavern, Uxbridge Road, Southall (01-574 6354), Baby, Baby, Baby / Rayhem.
 LONDON, Cock Tavern, Fulham (01-385 6021), Side Street.
 LONDON, Covent Garden Community Centre (01-240 0443), Rubber Jonny.
 LONDON, Green Man, Stratford (01-534 1367), Ivory Coasters.
 LONDON, Greyhound, Fulham Palace Road (01-385 0526), Dolly Mixture / UB2.
 LONDON, 101 Club, Oxford Street (01-638 9833), Marlan Dance / The Flock Of Seagulls.
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Walkn Wounded / L / John The Baptist.



APLOGIES TO Blackpool Tiffany's for the erroneous information which appeared in last week's issue, indicating that The Clash were playing this venue on January 24, and to the band themselves who had no knowledge of the gig. The identity of the malicious caller who phoned - in this information is known and further action will be taken.
 Anyone who made the journey to Blackpool, despite our advice to check with venues can ring us on 01-836 1147.
 In future, all gig listings should be sent in writing to Susanne Garrett, Upfront, Record Mirror, 40 Long Acre, London WC2.

LONDON, Pied Bull, Islington (01-837 3218), Patrick Fitzgerald Band / Kan Kan / Pete Zero.
 LONDON, Rainbow, Finsbury Park (01-263 3148), The Who.
 LONDON, Rock Garden, Covent Garden (01-240 3951), The Fix / 720.
 LONDON, Tramshed, Woolwich (01-855 3371), Traver Anthony Jazz Band.
 LONDON, The Venue, Victoria (01-834 5500), The Passions.
 MAIDSTONE, Ship Inn, The Europa.
 NORTHAMPTON, Black Lion, The World Service.
 OXFORD, Scamps (45336), Theatre Of Hate.
 RISHTON, New Inns, Ozym.
 SHEFFIELD, Limit Club (730940), Eric Random / Depeche Mode.
 ST ALBANS, Horn of Plenty (53143), Blazing Red.
 SWINDON, Brunel Rooms (31384), Diamond Head.

WEDNESDAY
FEBRUARY 4
 ABERDEEN, Vahkassa The Delmontes.
 AYLESBURY, Civic Centre (86009), George Hamilton IV.
 BELFAST, Mayfield Leisure Centre, Emmylou Harris And The Hot Band.
 BIRKENHEAD, Sir James (051 647 8282), Wardog.
 BRADFORD, University (23486), Blues Band.
 BRIGHTON, University of Sussex (468114), Gordon Giltrap.
 CANTERBURY, University of Kent (64724), The Fall.
 EWELL, Grapevine Wine Bar, Cream Road (01 993 8522), Avenue.
 GILLINGHAM, The Ashtree, The Europeans.
 KINGSTON, Waves, Three Tuns, London Road (01 548 8863), Lower Levels / The Uprights.
 LEEDS, Warehouse (468287), Marshall Doktor.
 LIVERPOOL, Masonic, Madame.
 LONDON, Cafe Des Artistes, Fulham Road (01 353 6000), Music From Space Night.

MO-DETTES:
 Langwith College, York on Friday. They'll also be in the studio next week to work on material for a new single with producer Dennis Bovell.

LONDON, Cock Tavern, Fulham (01 385 4181), Fizz.
 LONDON, Courtyard Arms, Hackney (01 305 4045), Pagan Altar.
 LONDON, Green Man, Stratford (01 534 1367), Micky Jupp Band.
 LONDON, Greyhound, Fulham Palace Road (01 385 0526), Reluctant Stereotypes / Rainbow Ramboes.
 LONDON, 101 Club, Oxford Street (01 638 9833), Long Tall Shorty / Pop Natives / Blues All Stars.
 LONDON, Kings Head, Acton (01 737 4580), Strangers In The Night / Squares Club.
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Margo Random And The Space Virgins / The Wild Boys.
 LONDON, Rainbow, Finsbury Park (01 263 3148), The Who.
 LONDON, Tramshed, Woolwich (01-855 3371), Soul Band.
 LONDON, The Venue, Victoria (01-834 5500), Theatre Of Hate/Berlin Blondes.
 LONDON, Windsor Castle, Harrow Road (01 286 8403), Shadowfax.
 NEWCASTLE-UPON-TYNE, City Hall (26097), Cliff Richard / Nutshell.
 NORWICH, University of East Anglia (56181), The Passions.
 NOTTINGHAM, Hearty Goodfellow (4257), Colin Staple's Breedline.
 NOTTINGHAM, Trent Polytechnic (46725), John Cooper-Clark.
 OXFORD, Corn Dally (44781), Overkill.
 OXFORD, Scamps (45136), Streets Ahead.
 RUNCORN, Church Tree (7477), Roddie House.
 SOUTHAMPTON, Joiners Arms (25812), Inferior Complex.
 TRETFOREST, Polytechnic Of Wales (Pontypridd 40513), Split Rivitt.
 WARLEY, College of Technology, Danette Damage.
 WAKEFIELD, Speakeasy, Massacre.
 WORTHING, Balmoral (26232), Cry Babies.
 YORK, University (432282), Lindisfarne / Trimmer and Jenkins.

HAMMERSMITH ODEON
 A OUTLAW and Phil McIntyre Present
IRON MAIDEN
 THE KILLER TOUR
 plus SPECIAL GUESTS
SUNDAY 15th MARCH 7:30pm
 Tickets £3.00, £3.50, £3.00.
 FROM BOX OFFICE, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS, VIRGIN TICKET UNIT & VISUAL ARTISTS. (SUBJECT TO BOOKING FEES)

Rainbow THEATRE
 A OUTLAW and Phil McIntyre Present
Gillian
 PLUS SUPPORT
THURSDAY 5th MARCH 7:30pm
 Tickets £4.00, £3.50, £3.00.
 FROM BOX OFFICE, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS, VIRGIN TICKET UNIT & VISUAL ARTISTS. (SUBJECT TO BOOKING FEES)

VICTORIA APOLLO
 A OUTLAW PRESENTS
JUDE TZUKE
 IN CONCERT
 plus SPECIAL GUEST
THURSDAY 12th MARCH 7:30pm
 Tickets £4.00, £3.50, £3.00.
 FROM BOX OFFICE, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS, VIRGIN TICKET UNIT & VISUAL ARTISTS. (SUBJECT TO BOOKING FEES)

Paul Leary for Kiltorch presents
HAZEL O'CONNORS
Megahype
 special guests
The MODETTEs
 a PRIMA SUSPECT
TEA SET
ST. GEORGES HALL BRADFORD WED. 21st JAN.
 (Tea Set 11.00, 12.00, 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00)
COVENTRY THEATRE, SAT. 24th JAN. 7.30
 (Tea Set 11.00, 12.00, 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00)
PORTSMOUTH GUILDHALL, WED. 4th FEB. 7.30
 (Tea Set 11.00, 12.00, 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00)



MACHO MEN MAKE MAGIC

THE WHO
Granby Hall, Leicester
By Mike Nicholls

AN HOUR of encores is hardly the standard start to a lengthy tour but The Who have never been the most orthodox of groups. Possibly the first and still the best to be fuelled on friction, that old animosity between Daltrey and Townshend burns as fiercely as ever.

As much as anything it is this which keeps the band as sharp as their original mod togz instead of degenerating into a pack of tired old warhorses.

Roger in particular looked as lean and fit as a prizefighter, delivering relentlessly as Pete piled on the pressure. Quite unequivocally, he wanted blood. Eyes gleaming malevolently, his slashing windmill strokes struck with the sadistic authority of an executioner's blade. As the set progressed, so did the dementia, the adrenalin flowing like so much molten lava.

Unfortunately, the excitement of catching them early was tempered by poor pacing and what might be described as "structural problems." A total of five new numbers were introduced, mainly near the beginning which was biting off more than we could chew.

The most memorable was 'You Better You Better You Bet', although John Entwistle's reflective 'Don't Let Go Of My Coat' also indicated that in terms of tunes, The Who have still got a lot to offer.

Yet oldies still abound and although all the 'Tommy' material has at last been laid to rest, 'Substitute' still sparkles with style and was a great opener. Other faves included 'Baba O'Reilly' and 'Pinball Wizard' both as fresh as the macho Daltrey.

Unlike fellow greats Jagger and Bowie, he has never toyed with sexual ambiguity and remains very much A MAN, R'n' R's Robert De Niro etc. All the more surprising, then, that he should restrain himself sufficiently to play second fiddle to Pete who still calls all the shots.

Manic to a fault, he shot down the singer's attempts to communicate with the crowd with aggressive ease and fogged the set until it outstayed its welcome.

The show peaked a good 45 minutes before the end, round about the dynamite renditions of '5.15' and 'Won't Get Fooled Again'. Soon afterwards the lasers maintained the momentum, slicing over the stage and even managing to pinpoint Rabbit who spent most of the gig skulking behind his keyboards.

Like drummer Kenney Jones, he keeps a lower than low profile, highlighting the confrontation vibe 'twixt main man and frontman. And as the songs kept coming, it was obvious who was going to come out on top. Daltrey's domination on 'Behind Blue Eyes' giving way to the guitarist's elongated work-outs towards the end.

After a monotonous phase, the reins were passed to the new slimline Entwistle for a rousing version of 'Twist & Shout', flexing his larynx like he'd been at it for years. 'Let's See Action' was amongst roasting closers, but the show had already gone on too long.

In something of a heart-to-heart afterwards, Daltrey opined that the set could have been halved but they should get it right by the Rainbow dates. Wintertime Blues? Maybe, but spring's on the way.



Can you hear me, Mother?

GREAT

DEPARTMENT 'S'
Clarendon, Hammersmith
By Amanda Nicholls

THE ATMOSPHERE of a clandestine gig pervaded the Clarendon basement, with people overflowing from every nook and cranny. It's the type of place where probably half the audience is in some band or another. Department 'S' had no problem in pulling a fair sized crowd, probably because the band have received more than the occasional airplay on the John Peel Show, even though their name sounds more like that of a TV programme. Many of their songs were about vision, including television. They put all the crosses in the right boxes.

'Take A Bow' was an apt beginning, followed by the single 'Is Vic There?' to fill your ears with music while the night is young. But there is not here. The vocals, guitars and synthesiser blended together to give a depth to their songs. A couple of cover versions were thrown in: an old Roxy Music number for one, and another, Bolan's 'Solid Gold Easy Action' fused in perfect unity with The Stones' Satisfaction'. Very clever and very stylish.

BLACK SABBATH
Hammersmith Odeon, London
By Robin Smith

I FEEL as if an elephant's sat on my head and refused to get off. What a night, I haven't experienced such mental debauchery since inadvisedly standing in the second row stalls of a Ted Nugent concert.

This was Sabbath — the grossest I've seen them since their early days with Ozzy. For this show they didn't move in the direction set by their last album, but were content to churn out a fair sprinkling of old standards with more weight than a ton of lead.

But the crowd just lapped up this grinding feast. Yes we had 'War Pigs' with little Ronnie Dio spitting more venom than Ronald Reagan about the Iranian hostages. Up came 'Sweet Leaf' too, pretty innocent sounding stuff considering the God awful substances that some people are tickling their nostrils with these days.

By far the most shattering moment was the truly monumental 'Black Sabbath' which seemed to be about 10 hours long and full of the sort of chords that make your stomach churn in surprise and fear. Yes Vinny Appice got a drum solo and a chance to establish himself with the fans. A Sabbath fan since schooldays, the new boy proved he has all the bludgeoning dimension of Bill Ward plus a few tricks of his own.

Sabbath applied some healing balm with the sonoric 'Children Of The Sea' a beautiful wallow in post hippy phrasing. 'Neon Knights' was also given the full treatment as they made it into a futuristic romp.

This show was an ultimate heavy experience, but one that I'd want to ration to twice a year.

GROSS



Can you touch me, Mother?

Wangford Band (minus Hank) to sing a few songs, either serious or funny — including 'Tell Laura I Love Her'. And then there's the ending. But if you're going I won't spoil that for you.

As I came out of the Apollo there was a woman walking along the road in her nightdress and bedroom slippers. I bet it was Billy Connolly's missus coming from their hotel to collect him, making sure he didn't go for a bevy with his mates after the show. I could just picture her saying "See you, Connolly!"

TOYAH
Manchester Polytechnic
By Alan Entwistle

IT'S THE usual free sauna bit in the steaming Poly Hall as the multitudes force their way in and out of the rain. Pink hair, white face, the dwarf-like Toyah Wilcox bounds onto the stage.

For openers there's a new song, based on the same old tireless formula that always seems to work. A colourful hybrid of hard rock and jazz that creates waves of hysteria in the crowd. Plenty of dancing.

Then after the instant success of this, the band get back into the vintage material — 'Neon Womb', followed by the song Toyah debuted in the 'Shoestring' series so long ago, 'Danced'. Both clearly show Toyah's potential in her role as rock singer / performer, and suggest the possibility of her becoming the big thing of the year.

And what about her band? Well, the only original member, guitarist Joel Bogen, having got lost somewhere in the mix tonight, left full rein for the three new components — Phil Spalding's bright, jazzy bass enhancing the manic keyboard thrashings of Adrian Lee and making danceable rock that Nigel Glover's light drumming could then develop. But as for all the publicity about Toyah's "new" band, I couldn't see much of a difference in sound.

All the old numbers were executed with efficiency and when they got stuck into the last number, 'Victims Of The Riddle', and the three encores, including the legendary 'Ieva', they proved that the age of heavy jazz rock still hasn't come to an end. And they're therefore in a position of high rank alongside the other two great bands of the year, Killing Joke and The Passions. And with these they make up the vanguard of modern British rock. A future we should be proud of.

THE BELLE STARS
Hope & Anchor, London
By Gordon Charlton

THE BODYSNATCHERS music was just beginning to mature from the ska stereo type of their beginnings when they decided to call it a day.

The Belle Stars are half of the aforementioned band plus the odd addition or two and they come across as a much more professional outfit.

Set opener to this unenthusiastic but large Hope & Anchor crowd was 'The Loser', an up tempo number which had snatches of early ska rhythm to it.

Their dress was somewhat akin to red indian squaws rather than rude girls and there wasn't a crewcut in sight.

The set consisted of varying amounts of off-beat ska and reggae with just a touch of blues present on a few of the numbers. This served to highlight the superb husky voice of Jenny McKeown, who fronts the band with confidence and style that never becomes arrogant.

The emphasis was on fun but it didn't stop The Belle Stars from putting an anti-racist note into 'Hiawatha'. "Don't be brave as an Indian", goes the song. "They fought and they died. Share your land with your brother man, forget your national pride."

All of the songs are catchy enough to be singles in their own right but each one has its own different ogle. I was thoroughly entertained by this set.

The rude girls aren't so rude.



Can you heal me, Mother?

BILLY CONNOLLY
Apollo, London
By Alf Martin

BILLY CONNOLLY is hard to relate but easy to relate to. His anecdotes must, at some time or another, hit home.

Farting, piles, sex, boozing, Americans, Australians, the English, Welsh. The position of our anatomy and a long dialogue on snoot.

Billy Connolly is never likely to lose his form as long as there's someone or something to ridicule or laugh at and he can repeat it to you in his hilarious manner.

Of course all those nasty things above don't affect him or the Queen because he's a "showbiz personality" and those kind of things never happen to them.

I wonder, if he's been offered a special or a series on TV. But perhaps then he'd run out of stories and would have to use script writers. That would never work.

Three weeks, at three hours a night is bloody good for anyone and for almost all that time he's on stage on his own apart from the end where he's joined by the Hank

A MUG'S GAME

ELVIS COSTELLO/SQUEEZE
Cal Poly, San Luis Obispo
 By Mark Cooper

ONE OF the first dates of the 'Mugs and their Old Chinas' tour as this venture has been named. Elvis' first visit to California in two years, following the big stink that his last tour created, specialising as he did in playing half hour sets. San Luis Obispo is right off rock America's beaten track, a small surf town with a college; 200 miles from L.A. Elvis is confronted with a naive, enthusiastic audience who ask each other such questions as "Is this punk?"

Squeeze open up and get the kind of response that is usually reserved for well known acts. At this rate the lads will finally crack America. They concentrated on material from 'Argy Bargy' and featured Paul Carrack, he of Ace, on keyboards and perfunctory reading of their old chestnut, 'How Long'. All in all, a bright breezy set that showed the quality of Squeeze's songs and a distinct attempt to direct their set in a manner appealing to an American rock audience.

As for Elvis, he remains as daring as ever but he's a lot more in control of himself, his audience and his material. His whole set exuded a sense of rock and roll tradition, featuring cover versions of songs from all over the place, soul to country. Elvis the King's 'Little

Sister', Patsy Cline the old country star's 'I've Got Your Picture', blues with choppy, jazzy organ in the shape of 'Help Me', — even a strutting version of 'Walk (And Don't Look Back)'. What emerges is a sense of Elvis as an interpreter and deliverer of songs second to none, drenching the torch ballads in as much melodrama as they can take, rejoicing in his gift of timing.

The devil seems to have left Elvis and perhaps a little's lost as a consequence — he's less abrupt, less on a knife-edge, less dangerous.

Now he's friendly and polite to his audience, seemingly finding no need to spurn the crowd to find himself as he used to do. Instead he concentrates on the wealth of songs at his disposal, his own and others and gets down to the serious business of singing the hell out of them. The Attractions are superb all evening, with Steve Naive particularly imaginative.

The old Elvis remains, spurred as ever in the lyrics and the ballads, the one who wanted to join the party but was not invited but now he's throwing the party and doing it with good grace. He's become enough of a showman to allow 'Watching The Detectives' to segue into a quick section of 'Masterblaster' and he's even prepared to perform the song that made him with the masses, 'Alison'. That ballad seems to sum it up, delivered with dignity, timing and a sense of history. Elvis has joined the tradition, but he's a million miles from selling out.



HEY, GOOD LOOKING

THE LOOK
 Marquee, London
 By Philip Hall

THE LOOK fairly and squarely kicked all my doubts about them out of the Marquee's back door. I was left standing among the swaying crowd with a satisfied smile on my face, convinced that The Look are not gonna be yer proverbial one hit wonders.

Though it took them a few numbers to heat up, once The Look got into their melodic stride they turned out a sound that was bursting with uncontaminated bounce.

Here's a band that play to please with their impact resting solely on their ability to consistently bash out old fashioned pop songs. They disregard current pessimistic musical trends and concentrate on putting a vintage sparkle back into pop music.

The Look have taken the carefree spirit of those early Cliff Richard films and roughed it up a bit. They are playing traditional British Sun-film and roughed it up a bit. They are playing traditional British Sun-day lunchtime beat music with one eye to the charts and the other to the radio.

Vocalist Johnny Whetstone leads the band through a whole set of glorious choruses which are occasionally obvious but never dull. Whetstone is the lad as he unwittingly adopts some shy Springsteen poses, and turns out well chirpy Tommy Steele vocals.

'I Am The Beat' was the set's delicious highpoint but there were a number of other well rehearsed commercial gems also begging for attention. 'Information Bureau', 'Animal Charms', and 'Walking Truth' were the songs that inspired me to get out my notebook and scribble down some over-the-top adjectives.

Surprisingly enough the band's new single, 'Three Steps Away', sounded a bit dodgy. Though its slow Glitter Band rhythms were catchy enough the rather deliberate chorus came as a bit of a disappointment.

Still The Look needn't worry, judging by the near to ecstatic reaction they got at the Marquee.

DUMB BLONDES / ANIMAL MAGNET

Greyhound, Fulham, London
 By Conrad Warre

SEEING THE amount of attention the Dumb Blondes had paid to their appearance I was surprised to find that they could play. In fact they play very well, both individually and as a band. They look as though they are about to achieve some measure of success. They're on the circuit, well rehearsed, well equipped, and are releasing a single called 'Strange Love'. However, whether they can lift themselves up into the next division won't depend on their

single being a hit.

In appearance the Dumb Blondes are pretty close to parodying Japan in their early days. All five have long blonde hair with eccentric cuts, and dress as though going to an expensive discotheque. Most of them wear make-up, and the bass guitarist sports a pair of fingerless black lace mittens.

Their music is derived from the same often tapped vein provided by the New York Dolls, the Spiders From Mars, early Bowie, and Marc Bolan. They actually played Bowie's 'Sorrow' in their set at the Greyhound. They are all good players, the bass guitarist in particular, so they are capable of writing material beyond the scope of most of their heroes. Instead, they relied on an insistent marching beat

throughout the set, indulged in hand clapping introductions to songs and the lyrics jarred. The lines: "For you, I would touch the stars... for you, I would change the world" came in their otherwise most inventive number 'For You'.

Animal Magnet, the first band on, suffered the various difficulties of being support. Too little room on stage, not enough soundcheck, exploding keyboards, and an audience who had specifically come to see the headliners, although they didn't have the confidence of the Dumb Blondes, Animal Magnet's music was more interesting.

Fighting to get out of the PA among other noises were soul bass lines played under Indian tom-tom signals, the cracking of chords and some dangerous singing.

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| 41 | 48 | NIGHTS (FEEL LIKE GETTING DOWN)/EVERLASTING LOVE, Billy Ocean | Dutch GTO 12in |
| 42 | 47 | TOO TIGHT, Con Funk Shun | Mercury 12in |
| 43 | 27 | NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills | 20th Century-Fox 12in |
| 44 | 26 | BETTER DAYS/LOVE DON'T STRIKE TWICE/DANCIN' DANCIN', Blackbyrds | US Fantasy LP |
| 45 | 77 | WATCHING YOU, Slave | Atlantic 12in |
| 46 | 65 | PASSPORT/MR. MAC IN THE MEANTIME, Invasions | Groove Productions 12in |
| 47 | 22 | FLYING ON THE WINGS OF LOVE, Level 42 | Polydor 12in |
| 48 | 43 | POSSIN' TILL CLOSIN'/JITTERBUGGIN' (TURN AROUND), GONN' CRAZY, Heatwave | US Epic LP |
| 49 | 34 | SIX NINE SHUFFLE, Altitude | UK Champagne 12in |
| 50 | 46 | LET'S DO IT AGAIN/CHILLIN' OUT/HOT BOX, Fatback | Spring 12in |
| 51 | — | BURNIN' UP THE CARNIVAL, Joe Sample | US MCA LP |
| 52 | 58 | BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG/KILLING ME SOFTLY WITH HIS SONGS/LOVE IS A WILDING GAME, Roberta Flack/Peabo Bryson | US Atlantic LP |
| 53 | 72 | FUNKY MEN/HONKY TONK, James Brown | US TK LP |
| 54 | 83 | GRAND PRIX/DOUBLE STEAL, Fuse | Japanese CTLP |
| 55 | 49 | BILLY WHO?, Billy Frazier & Friends | Champagne 12in |
| 56 | 57 | BOOGIE BODY LAND, Bar-Kays | Mercury 12in |
| 57 | — | GET YOURSELF TOGETHER/PARTY PEOPLE, Mystic Touch | US Reflection 12in |
| 58 | 38 | HEARTBREAK HOTEL, Jacksons | Epic |
| 59 | 71 | I WANNA BE WITH YOU/SLIP AND DIP, Coffee | De-Lite 12in |
| 60 | 84 | GET UP AND DANCE, Norman Giscombe Jr | Pressure 12in |
| 61 | 55 | I WANT YOU/GET UP!, Narada Michael Walden | Atlantic 12in |
| 62 | 51 | IF YOU FEEL THE FUNK, LaToya Jackson | Polydor 12in |
| 63 | — | HANG TOGETHER, Odyssey | RCA 12in |
| 64 | 17 | FLYING HIGH/MARIPOSA (BUTTERFLY), Freeze | Beggars Banquet LP |
| 65 | 66 | I HAD TO SAY IT, Millie Jackson | Spring 12in |
| 66 | 42 | WHAT CHA DOIN', Seawind | A&M 12in |
| 67 | 61 | BOOM BOOM, Black Slate | Ensign 12in |
| 68 | 35 | THE GLOW OF LOVE, Change | WEA 12in |
| 69 | — | GOLDMINE/LOVE COLLECT, David Bendeth | Ensign 12in |
| 70 | 85 | A LITTLE BIT OF JAZZ, Nick Straker Band | OBS LP/12in promo |
| 71 | 50 | IF YOU WALK OUT THAT DOOR, Jerome | DJM 12in |
| 72 | 53 | MAKE THAT MOVE/SOME THINGS NEVER CHANGE/POP ALONG KID, Shalamar | US Solar LP |
| 73 | 88 | FUNKIN' ON THE ONE, The Reddings | US BID LP |
| 74 | — | HEAVY LOVE AFFAIR/FUNK ME/LOVE PARTY/PRAISE, Marvin Gaye | US Tamla LP |
| 75 | 60 | SPANK/IS IT IN, Jimmy 'Bo' Horns | TK 12in |
| 76 | 89 | SETTIN' IT OUT, Enchantment | RCA 12in |
| 77 | — | ALL FIRED UP/DANCIN' ME TO ECSTASY, Hot Cuisine | Kaleidoscope 12in |
| 78 | — | L. A. 14, Breakfast Band | Disc Empire 12in |
| 79 | — | GIVE ME YOUR LOVE, Sylvia Striplin | US Uno Melodic 12in |
| 80 | 82 | I WANNA MAKE IT WITH YOU, Rose Royce | Whitfield LP |
| 81 | — | UNDERWATER, Harry Thumann | Decca 12in |
| 82 | — | ROCK CREEK PARK/DON'T KNOW WHAT TO SAY, Blackbyrds | Fantasy 12in |
| 83 | 80 | FUNK CITY/FUNK, Demo-Barry | Canadian Scorpio 12in |
| 84 | 86 | SHAKE IT UP, Dazz Band | Motown 12in promo |
| 85 | — | THE BED'S TOO BIG WITHOUT YOU, Sheila Hylton | Island 12in |
| 86 | — | I'M STARTING AGAIN, Grace Kennedy | DJM 12in |
| 87 | — | RUNAWAY LOVE, Linda Clifford | US Curtom 12in promo |
| 88 | — | LAST CALL/HONKY TONK STRUTTING, Crusaders | MCA 12in |
| 89 | 57 | CRUISIN' (J-TOWN/WARRIORS (SEGUE), Hiroshima | Ariata 12in |
| 90 | — | STEP ON/SEXY DANCER, Haly Mosco | Samba 12in |

US SINGLES

| | | | |
|----|----|--|-----------------|
| 1 | 3 | THE TIDE IS HIGH, Blondie | Chrysalis |
| 2 | 1 | STARTING OVER, John Lennon | Geffen |
| 3 | 12 | CELEBRATION, Kool & The Gang | De-Lite |
| 4 | 8 | I LOVE A RAINY NIGHT, Eddie Rabbit | Elektra |
| 5 | 6 | EVERY WOMAN IN THE WORLD, J. J. Snyper | Ariata |
| 6 | 7 | PASSION, Rod Stewart | Warner Bros |
| 7 | 2 | LOVE ON THE ROCKS, Neil Diamond | Capitol |
| 8 | 15 | 9 TO 5, Dolly Parton | RCA |
| 9 | 9 | IT'S MY TURN, Diana Ross | Motown |
| 10 | 11 | I MADE IT THROUGH THE RAIN, Barry Manilow | Ariata |
| 11 | 16 | GIVING IT UP FOR YOUR LOVE, Delbert McClinton | MSS/Capitol |
| 12 | 14 | HEY NINETEEN, Steely Dan | MCA |
| 13 | 4 | GUILTY, Barbra Streisand & Barry Gibb | Columbia |
| 14 | 19 | SAME OLD LAMP SYNE, Dan Fogelberg | Full Moon |
| 15 | 15 | TIME IS TIME, Andy Gibb | RSO |
| 16 | 17 | MISS SUN, Suz Scaggs | Columbia |
| 17 | 27 | WOMAN, John Lennon | Geffen |
| 18 | 21 | THE WINNER TAKES IT ALL, Abba | Atlantic |
| 19 | 23 | KEEP ON LYING YOU, REO Speedwagon | Epic |
| 20 | 22 | TOGETHER, Tierra | Boardwalk |
| 21 | 26 | I AIN'T GONNA STAND FOR IT, Stevie Wonder | Tamla |
| 22 | 31 | THE BEST OF TIMES, Styx | A&M |
| 23 | 25 | SEVEN BRIDGES ROAD, Eagles | Asylum |
| 24 | 5 | HUNGRY HEART, Bruce Springsteen | Columbia |
| 25 | 30 | HEARTBREAK HOTEL, The Jacksons | Epic |
| 26 | 10 | DE DO DO DO, Dire Straits | A&M |
| 27 | 37 | CRYING, Don McLean | Millennium |
| 28 | 34 | A LITTLE IN LOVE, Cliff Richard | EMI-Arista |
| 29 | 32 | KILLIN' TIME, Fred Knoplock and Susan Anton | Scotti Brothers |
| 30 | 13 | TELL IT LIKE IT IS, Hear | Epic |
| 31 | 36 | SMOKEY MOUNTAIN RAIN, Fonnice Milsap | RCA |
| 32 | — | HELLO AGAIN, Neil Diamond | Capitol |
| 33 | 35 | HE CAN'T LOVE YOU, Michael Stanley Band | EMI-Arista |
| 34 | 40 | GAMES PEOPLE PLAY, The Alan Parsons Project | Ariata |
| 35 | 20 | LADY, Kenny Rogers | Liberty |
| 36 | 30 | TREAT ME RIGHT, Pat Benatar | Chrysalis |
| 37 | 38 | I NEED YOUR LOVE, Teena Marie | Gordy |
| 38 | 24 | SUDDENLY, Olivia Newton-John & Cliff Richard | MCA |
| 39 | 42 | WHO'S MAKING LOVE, Blues Brothers | Atlantic |
| 40 | 41 | SHINE ON, L.T.D. | A&M |
| 41 | 29 | HIT ME WITH YOUR BEST SHOT, Pat Benatar | Chrysalis |
| 42 | 29 | MORE THAN I CAN SAY, Leo Sayer | Warner Bros |
| 43 | 33 | COLD LOVE, Donna Summer | Geffen |
| 44 | 48 | AH! LEAH!, Donnie Iris | MCA/Carousell |
| 45 | 48 | BACK IN BLACK, AC/DC | Atlantic |
| 46 | 46 | FOOL THAT I AM, Rita Coolidge | A&M |
| 47 | 44 | LOVE T. K. O., Teddy Pendergrass | A&M |
| 48 | 54 | RIDERS IN THE SKY, Outlaws | Ariata |
| 49 | 45 | MASTER BLASTER, Stevie Wonder | Tamla |
| 50 | 65 | HEARTS ON FIRE, Randy Meisner | Epic |
| 51 | 39 | MY MOTHER'S EYES, Bette Midler | Atlantic |
| 52 | 64 | FLASH'S THEME AKA FLASH, Queen | Elektra |
| 53 | 43 | ONE STEP CLOSER, The Doobie Brothers | Warner Bros |
| 54 | 47 | ANOTHER ONE BITES THE DUST, Queen | Elektra |
| 55 | 69 | KISS ON MY LIP, Daryl Hall & John Oates | RCA |
| 56 | 58 | UNITED TOGETHER, Aretha Franklin | Ariata |
| 57 | 59 | FULL OF FIRE, Shalamar | Ariata |
| 58 | 60 | SKATEWAY, Dire Straits | Warner Bros |
| 59 | 51 | WOMAN IN LOVE, Barbra Streisand | Columbia |
| 60 | 75 | TOO TIGHT, Con Funk Shun | Mercury |
| 61 | — | RAPTURE, Blondie | Chrysalis |
| 62 | 52 | EVERYBODY'S GOT TO LEARN SOMETIME, The Congs | Asylum |
| 63 | 67 | FLY AWAY, Peter Allen | A&M |
| 64 | 53 | YOU'VE LOST THAT LOVIN' FEELING, Daryl Hall and John Oates | RCA |
| 65 | — | GUITAR MAN, Elvis Presley | RCA |
| 66 | 55 | WHIP IT, Devo | Warner Bros |
| 67 | — | PRECIOUS TO ME, Phil Sneyouy | Boardwalk |
| 68 | 56 | I BELIEVE IN YOU, Don Williams | MCA |
| 69 | 57 | NEVER BE THE SAME, Christopher Cross | Warner Bros |
| 70 | — | STAYING WITH IT, Firefall | Atlantic |
| 71 | 61 | THEME FROM THE DUKES OF HAZZARD, Waylon Jennings | RCA |
| 72 | — | WHAT KIND OF FOOL, Barbra Streisand & Barry Gibb | Columbia |
| 73 | — | SOMEBODY'S KNOCKIN', Terril Gibbs | MCA |
| 74 | — | LIVING IN A FANTASY, Leo Sayer | Warner Bros |
| 75 | 62 | NEED YOUR LOVING TONIGHT, Queen | Elektra |

US ALBUMS

| | | | |
|----|----|---|----------------|
| 1 | 1 | DOUBLE FANTASY, John Lennon/Yoko Ono | Geffen |
| 2 | 2 | CRIMES OF PASSION, Pat Benatar | Chrysalis |
| 3 | 3 | GREATEST HITS, Kenny Rogers | Liberty |
| 4 | 4 | HOTTER THAN JULY, Stevie Wonder | Tamla |
| 5 | 5 | THE JAZZ SINGER, Neil Diamond | Capitol |
| 6 | 6 | BACK IN BLACK, AC/DC | Atlantic |
| 7 | 7 | ZENYATTA MONDATTI, The Police | A&M |
| 8 | 8 | GUILTY, Barbra Streisand | Columbia |
| 9 | 9 | GAUCHO, Stevie Nicks | MCA |
| 10 | 10 | AUTOAMERICAN, Blondie | Chrysalis |
| 11 | 11 | EAGLES LIVE, Eagles | Asylum |
| 12 | 17 | HI INFIDELITY, Reo Speedwagon | Epic |
| 13 | 13 | THE RIVER, Bruce Springsteen | Columbia |
| 14 | 14 | LIVE, Fleetwood Mac | Warner Bros |
| 15 | 15 | BARRY, Barry Manilow | Ariata |
| 16 | 16 | THE TURN OF A FRIENDLY CARD, The Alan Parsons Project | Ariata |
| 17 | 12 | FOOLISH BEHAVIOUR, Rod Stewart | Warner Bros |
| 18 | — | PARADE THEATER, Styx | A&M |
| 19 | 20 | CELEBRATE, Kool & The Gang | De-Lite |
| 20 | 18 | GREATEST HITS/LIVE, Heart | Epic |
| 21 | 28 | 9 TO 5 AND ODD JOBS, Dolly Parton | RCA |
| 22 | 22 | SUPER TROUPER, Abba | Atlantic |
| 23 | 23 | LOST IN LOVE, Air Supply | Ariata |
| 24 | 24 | HITS, Boz Scaggs | Columbia |
| 25 | 27 | FLASH GORDON (original soundtrack), Queen | Elektra |
| 26 | 26 | MAKING MOVIES, Dire Straits | Warner Bros |
| 27 | 31 | FANTASTIC VOYAGE, Lakeside | Solar |
| 28 | 29 | GREATEST HITS, The Doobie Brothers | Elektra |
| 29 | 30 | TRUMP! The Jacksons | Epic |
| 30 | 19 | THE GAME, Queen | Elektra |
| 31 | 21 | CHRISTOPHER CROSS, Christopher Cross | Warner Bros |
| 32 | 25 | ANNE MURRAY'S GREATEST HITS, Anne Murray | Capitol |
| 33 | 32 | ONE STEP CLOSER, The Doobie Brothers | Warner Bros |
| 34 | 33 | FACES, Earth, Wind & Fire | ARC/Columbia |
| 35 | 38 | GLASS HOUSES, Billy Joel | Columbia |
| 36 | 37 | AGAINST THE WIND, Bob Seger & The Silver Bullet Band | Capitol |
| 37 | 34 | DIANA, Diana Ross | Motown |
| 38 | 35 | SECONDS OF PLEASURE, Rockpile | Columbia |
| 39 | 29 | LIVING IN A FANTASY, Leo Sayer | Warner Bros |
| 40 | 40 | WINELIGHT, Grover Washington Jr. | Elektra |
| 41 | 59 | HORIZON, Eddie Rabbit | Elektra |
| 42 | 55 | GHOST RIDERS, Outlaws | Ariata |
| 43 | 44 | YESSHOWS, Yes | Atlantic |
| 44 | 46 | BLACK SEA, XTC | Virgin |
| 45 | 45 | ALIVE, Kenny Loggins | Columbia |
| 46 | 47 | ANDY GIBB'S GREATEST HITS, Andy Gibb | RSO |
| 47 | 49 | FEEL ME, Cameo | Chocolate City |
| 48 | 53 | JERMAINE, Jermaine Jackson | Motown |
| 49 | 36 | GREATEST HITS, Ronnie Milsap | RCA |
| 50 | 52 | REMAIN IN LIGHT, The Talking Heads | Sire |
| 51 | 65 | ILL, The Gap Band | Mercury |
| 52 | 38 | FREEDOM OF CHOICE, Devo | Warner Bros |
| 53 | 64 | MADE IN AMERICA, Blues Brothers | Atlantic |
| 54 | 80 | TOUCH, Con Funk Shun | Mercury |
| 55 | 42 | P. Diddy, Teddy Pendergrass | RCA |
| 56 | 92 | LIVE AND MORE, Roberta Flack and Peabo Bryson | Atlantic |
| 57 | 41 | GREATEST HITS VOL. 2, Linda Ronstadt | Asylum |
| 58 | 43 | HONEYUCKLE ROSE, Soundtrack | Columbia |
| 59 | 50 | SCARY MONSTERS, David Bowie | RCA |
| 60 | — | THE JEALOUS KIND, Delbert McClinton | MSS/Capitol |
| 61 | 61 | TROMBOPULATION, Parliament | Casablanca |
| 62 | 89 | SHAVED FISH, John Lennon | Capitol |
| 63 | 70 | THE BEATLES 1967-1970, Beatles | A&M |
| 64 | 71 | THE BEATLES 1962-1966, Beatles | Capitol |
| 65 | 57 | IRONS IN THE FIRE, Teena Marie | Gordy |
| 66 | 48 | HOLD OUT, Jackson Browne | Asylum |
| 67 | — | IMAGINE, John Lennon | Capitol |
| 68 | 51 | THE WANDERER, Doana Summer | Geffen |
| 69 | — | ARC OF A DIVER, Steve Winwood | Island |
| 70 | — | CITY NIGHTS, Tierra | Boardwalk |
| 71 | 72 | GIVE ME THE NIGHT, George Benson | Warner Bros |
| 72 | — | WHITE ALBUM, Beatles | Capitol |
| 73 | 73 | AEROSMITH'S GREATEST HITS, Aerosmith | Columbia |
| 74 | 74 | POSH, Patrice Rushen | Elektra |
| 75 | — | SGT PEPPER'S LONELY HEARTS CLUB BAND, Beatles | Capitol |

US SOUL

| | | | |
|----|----|--|--------------------|
| 1 | 4 | FANTASTIC VOYAGE, Lakeside | Solar |
| 2 | 2 | HEARTBREAK HOTEL, The Jacksons | Epic |
| 3 | 3 | UNITED TOGETHER, Aretha Franklin | Ariata |
| 4 | 5 | BURN RUBBER, Gap Band | Mercury |
| 5 | 12 | DON'T STOP THE MUSIC, Yarbrough & Peoples | TK 12in |
| 6 | 1 | CELEBRATION, Kool & The Gang | De-Lite |
| 7 | 7 | AGONY OF DEFEAT, Parliament | Casablanca |
| 8 | 9 | BOOGIE BODY LAND, Bar-Kays | Mercury |
| 9 | 10 | LOVE OVER AND OVER AGAIN, Switch | Gordy |
| 10 | 11 | TOO TIGHT, Con Funk Shun | Mercury |
| 11 | 14 | I JUST LOVE THE MAN, The Jone Girts | P.I.R. |
| 12 | 5 | KEEP IT HOT, Cameo | Chocolate City |
| 13 | 24 | I AIN'T GONNA STAND FOR IT, Stevie Wonder | Tamla |
| 14 | 6 | REMOTE CONTROL, Reddings | Believe In A Dream |
| 15 | 18 | MAKE THE WORLD STAND STILL, Roberta Flack and Peabo Bryson | Atlantic |
| 16 | 25 | WHEN WE GET MARRIED, Larry Graham | Warner Bros |
| 17 | 21 | TOGETHER, Tierra | Boardwalk |
| 18 | 20 | LITTLE GIRL DON'T YOU WORRY, Jermaine Jackson | Motown |
| 19 | 19 | SHINE ON, L.T.D. | A&M |
| 20 | 25 | MELANCHOLY FIRE, Norman Connors | Ariata |

US DISCO

| | | | |
|----|----|---|------------|
| 1 | 1 | YOU'RE TOO LATE, Fantasy | Pavilion |
| 2 | 2 | LOOK UP/NEVER GONNA GIVE YOU UP, Patrice Rushen | Elektra |
| 3 | 3 | CELEBRATION, Kool & The Gang | De-Lite |
| 4 | 6 | VOICES INSIDE MY HEAD, The Police | A&M |
| 5 | 5 | DIRTY MIND, Prince | Warner |
| 6 | 4 | IT'S A WAR (AM/IA), Kano | Emergency |
| 7 | 8 | I HEAR MUSIC IN THE STREETS, Unlimited Touch | Prefecture |
| 8 | 7 | LOVELY ONE, The Jacksons | Epic |
| 9 | 9 | ALL MY LOVE, L.A.X. | Prefecture |
| 10 | 13 | RAPTURE, Blondie | Chrysalis |
| 11 | 10 | YOU OUGHT TO BE DANCIN', People's Choice | Casablanca |
| 12 | 12 | FANTASTIC VOYAGE, Lakeside | Solar |
| 13 | 19 | TANTRA — THE DOUBLE ALBUM, Tantra | Imagire/12 |
| 14 | 14 | PASSION, Rod Stewart | Warner |
| 15 | 20 | GIVE ME A BREAK, Vivian Vee | Launch |
| 16 | 17 | YOUR PLACE OR MINE, Quinliva | Becket |
| 17 | 21 | SET ME FREE, The Three Degrees | Ariata |
| 18 | 22 | CAREER GIRL, Carrie Lucas | Solar |
| 19 | 29 | IT'S A LOVE THING, The Whispers | Solar |
| 20 | 30 | FULL OF FIRE, Shalamar | Solar |



The Boomtown Rats



new single

the elephants graveyard (guilty)

Bongo 2 (pic sleeve)

from the album

m o n d o b o n g o

