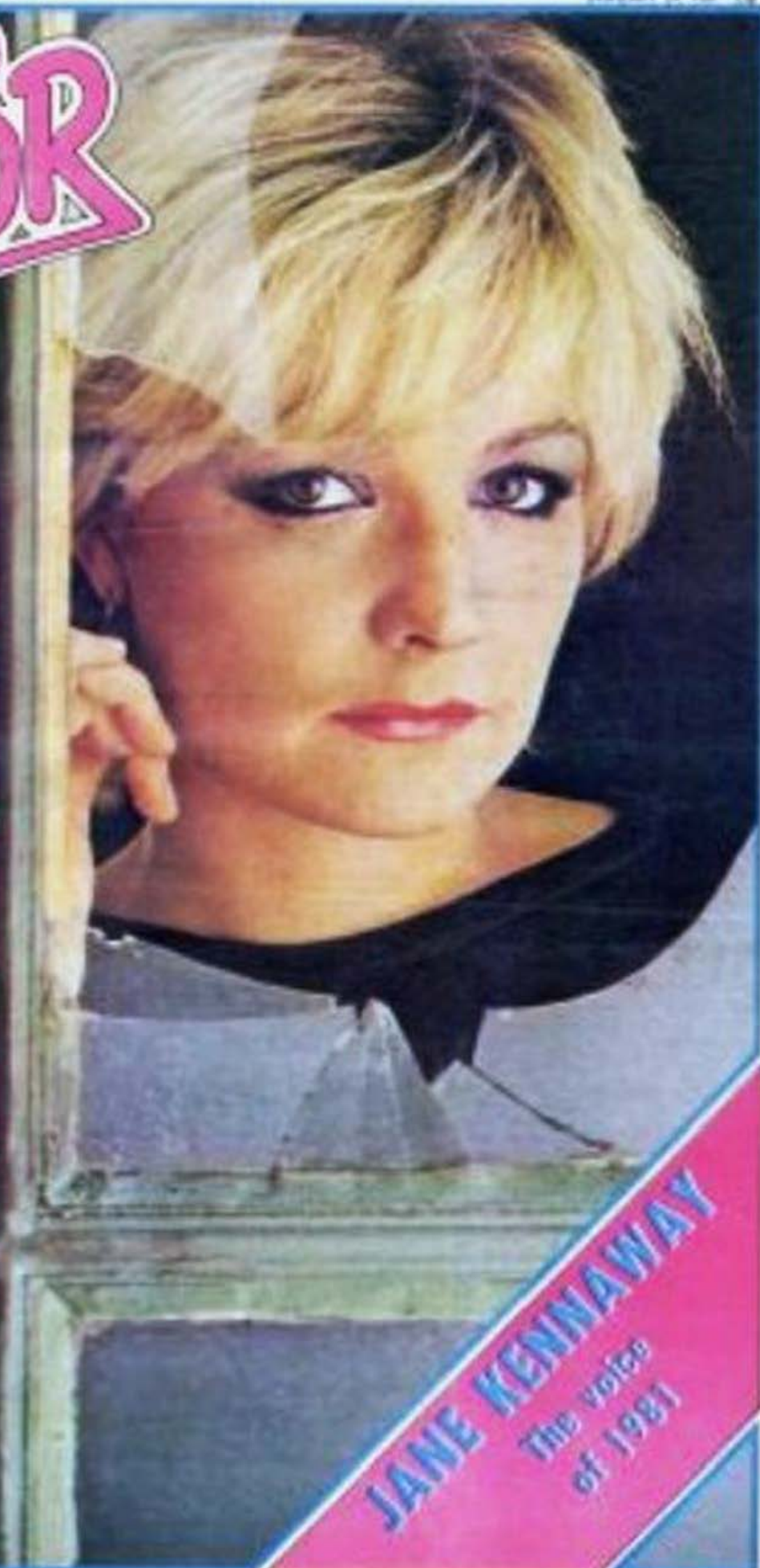


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NEWS

GENESIS FOR THE BOWL?

Three dates at Milton Keynes in August



GENESIS WILL be playing three British dates in August.

The gigs, dates as yet unconfirmed, but possibly over the August Bank Holiday, will be at Milton Keynes Bowl and could well be the band's only British dates this year. These dates will be in stark contrast to their activities in 1980, when Genesis

played a lengthy tour of small venues in Britain. This will only be the second series of concerts at the Bowl since Police and Squeeze played there last summer.

Genesis are currently in the studio working on new material for an album, which will hopefully be released to coincide with the dates.

DRUGS CASES

JIMMY PAGE, Motorhead's road manager James O'Neill and Marianne Faithfull were all in court on drugs charges last week.

Page, who was arrested in the Kings Road last year and charged with having 198 milligrammes of salt of cocaine in his possession and five Physeptone tablets, was committed on unconditional bail for trial at the Inner London Crown Court, when he appeared at London's Horseferry Road Court last Thursday.

At Marylebone Court on Thursday, O'Neill was conditionally discharged for a year after pleading guilty to having 508 milligrammes of cannabis resin at his home in Clarendon Walk, London. Police Sergeant Tom Barton said officers armed with a warrant found the drug soon after a mid-afternoon search of O'Neill's home. Another case involving Motorhead is still pending because of tests on various substances.

Marianne Faithfull and her boyfriend were charged with having 24.9 grammes of cannabis at their basement flat in Danvers Street, Chelsea, but her solicitor explained to Horseferry Road Court that Marianne couldn't make it along to court that day because she was in hospital having her wisdom teeth out. Both Marianne and her boyfriend were remanded on unconditional bail until February 17.

MARLEY PLANS TOUR

STOPPING RUMOURS that he is seriously ill and dying from cancer, Bob Marley has announced that he plans to tour America in the spring and that he will shortly be recording a new album.

Rumours about the state of Marley's health have persisted since the summer, when it was said he was taken into a cancer hospital in New York and later went to an out of the way Rasta commune to live out his last days. Marley was also the victim of a cruel hoax only a few weeks ago, when a rumour was spread by European radio stations that he had in fact died.

Marley's record company have persistently denied that there is anything wrong with Marley, saying that he was tired and needed a rest when he went into hospital and nothing more.

Marley will be recording in Jamaica from the second week of February but dates for the release of the new album or possible British dates after the American tour, are not yet known.

STRAY CATS SINGLE

THE STRAY Cats release their second single, 'Rock This Town' on January 30. The B side is 'Can't Hurry Love', a former No 1 for the Supremes and written by Holland, Dozier, Holland.

The single was produced by Dave Edmunds, who was also featured on their debut single 'Runaway Boys', and will be available in a picture bag. The Stray Cats' first album will be released at the end of February and will coincide with their second British tour, which will be announced later.

UK SUBS ALBUM

THE UK SUBS who release their fourth album 'Diminished Responsibility' on February 13, will be touring next month — the first dates to feature their new line-up of Charlie Harper, vocals, Nick Garratt guitar, Alvin Gibbs bass and Steve Roberts drums.

Dates are: Belfast Ulster Hall February 17, Dublin McGonagals 18, Oxford New Theatre 20, Manchester Polytechnic 21, Glasgow Tiffanys 22, Blackburn St Georges Hall 23, Cardiff Top Rank 24, Colwyn Bay Dixieland 25, Nottingham Rock City 26, Birmingham Top Rank 27, West Runton Pavilion 28, London Lyceum 29.

Their new album features 13 tracks and is released on red vinyl.

JCC DOES A SHORTY

JOHN COOPER-CLARKE, who is currently featured in the BBC's new TV show 'Sixteen Up', will be playing a short tour in February. Dates are: Birmingham Cedar Ballrooms January 30, Thames Polytechnic 31, Brighton Jenkinson's February 1, Bristol University 2, National Poetry Centre 3, Nottingham Trent Polytechnic 4, Manchester Ratters 5, Leeds Polytechnic 6, Durham University 7.

Following these dates JCC will be playing concerts in Holland before starting work on his new single and album, scheduled for late spring release.



SPECIALS: only at weekends

SPECIALS GIVE UP GIGS

THE SPECIALS are to discontinue touring and will concentrate instead on playing gigs at weekends only.

When asked if this decision came as a direct result of the Cambridge court judgement last week — when Terry Hall and Jerry Dammers were each fined £400 for using threatening words and behaviour — a spokesman told Record Mirror: "The incident obviously brought it to a head, but this had been in the air for some time. The band want to get away from the constant treadmill of touring and releasing records, so they can spend more time writing new material."

The Specials intend basing themselves in Coventry and have said they'll venture out at weekends to play gigs, more like a club band would. This has led to speculation whether they'll turn their backs on bigger venues, but Chrissalis says the band will still play venues like London's Hammersmith Palais, or Liverpool's Rotters.

At present the Specials are searching for a base, which they can transform into rehearsal — and perhaps — recording studios, having just returned from a brief Irish tour with the Beat (see review on page 22).

TWO WEEK TOUR FOR SIOUXSIE & BANSHEES



SIOUXSIE

SIOUXSIE AND The Banshees will be playing a two week tour in February, their first major tour in over a year.

Gigs are London Hammersmith Palais February 16 and 17, Poole Arts Centre 19, Portsmouth Guildhall 20, Leicester De Montfort Hall 22, Derby Assembly Hall 23, Leeds University 25, Edinburgh Playhouse 27, Liverpool Royal Court March 1, Blackburn King Georges Hall 2, Newcastle City Hall 3.

Apart from a string of yet to be announced gigs in April for under 16-year-olds, these dates will be the only gigs that Siouxsie and the Banshees will be playing in Britain until the end of the year. They'll be playing selections from their new album scheduled for release in August coinciding with a 'special event' for fan club members only.

The band will also be touring Europe in June, the United States in October, followed by Australia and Japan in November.

Steve Severin is currently working in the studio producing Altered Images' debut single, which will be out on CBS in the near future.

PIRANHAS TV SPECIAL

SOUTHERN TELEVISION screen a TV special featuring the Piranhas on January 30.

The half-hour special will be screened at 10.35 pm and will feature the band in rehearsals as well as scenes at their management company and relaxing at home. The programme will also feature them in New York where they played two nights at Hurras in November.

The Piranhas who were recently presented with silver discs for sales of their single 'Tom Hark', will also be playing a charity show at Brighton Jenkinsons on January 25. The gig is a benefit for the Brighton Community Resources Centre where they first rehearsed. Support bands for the gig are Daddy Yum Yum and the Bright Girls. Tickets are £1.90 in advance or £2.50 on the door.

COUGER COMES BACK

JOHN COUGAR best known for his 'I Need A Lover' single will be playing his first dates in Britain for almost three years next month. Gigs are: Liverpool Bradys February 12, Birmingham Aston University 13, Manchester Polytechnic 14, London Venue 20.

It is thought that several dates will be added later and Cougar, who was recently in the American Top 20 with both a single and an album, will be touring with his own band the Zone.

The American album 'Nothing Matters And What If It Did', will be released on Riva on February 6 and his single 'Hot Night In A Cold Town' is released on January 30.

MORE VIDEOS

CHRYSLIS ARE to delve even further into the video market, with the creation of a separate visual programming division.

From the company who brought you one of the very first video discs — Blondie's 'Eat To The Beat' — comes two ambitious projects; a one-hour television special featuring Jethro Tull and a 90-minute feature film 'Dance Craze'.

The Jethro Tull video is a one-hour concept with a unifying storyline linking live material with animation and location filming, while 'Dance Craze' is live footage of the Specials, the Bodysnatchers, The Beat, Madness, Bad Manners and the Selecter.

No specific release date has yet been given for either video, but Chrisalis are already starting work on new projects in the video market.

IN BRIEF

THE POINTER Sisters will be performing at President Elect Ronald Reagan's inaugural ball in Washington on February 20.

AL JARREAU plays a one off London concert at the London Victoria Apollo on February 7. Tickets are available now priced £5, £4 and £3 from London Theatre Bookings, Premier Box Office and usual agents.

MARTIN BESSERMAN has been added to the bill for the '2002 Review' night at the London Lyceum on January 25.

SPRINGSTEEN — ONE MORE TIME

BRUCE SPRINGSTEEN has added a date at the Birmingham National Exhibition Centre on March 28.

As before, tickets priced £5.80 and £5.30 (including 30p booking fee) are available by postal application from: Bruce Springsteen, GP Productions, PO Box 47L, London W1A 4TL.

Postal orders only, made payable to GP Productions, will be accepted. Please enclose a SAE and write 'Birmingham March 28' on the back of the envelope and the price of tickets wanted. Six weeks should be allowed for delivery.

There will also be some tickets available at selected local outlets and local evening newspapers will be publishing details.



BROOOOOOOCE

DARTS SHUFFLE

DARTS HAVE undergone a line-up reshuffle and they'll be playing a lengthy university and club tour starting next month.

Vocalist Bob Fish has left the band to concentrate on a solo career and he's been replaced by Stan Alexander who comes from Liverpool where he played with a variety of groups. Keyboard player Mike Deakon has also been replaced by 20-year-old James Compton.

Before their tour Darts will be playing two charity shows at the London Canning Town Bridgehouse on January 23 and 24. Tickets will be £2 on the door and all proceeds from the two nights will go to Capital Radio's 'Help A London Child' appeal fund.

Dates for Darts' forthcoming tour are still being finalised and the schedule so far reads: Birmingham University February 7, Keele University 11, Leeds Warehouse 12, Relford Porterhouse 13, Norwich University of East Anglia 14, London Dingwalls 17, 18, Sheffield Limit 19, Newcastle Polytechnic 20, Strathclyde University 21, Redcar Coatham Bowl 22, Reading University 24, Worthing Assembly Halls 25, Kent University 26, London City University 27.

After the tour Darts will be flying to America for their second coast to coast tour, after which they'll be touring the Far East and Australia.

QUO ADD DATE

DUE TO overwhelming ticket demand, Status Quo have added yet another date to their forthcoming tour.

Quo will now also be appearing at the Birmingham National Exhibition Centre on March 22 in addition to their concert on March 21, which sold out within days.

Tickets for the gig on March 22 are available by postal application from FTMO PO Box 4NB London W1A 4NB. Tickets cost £6.50 each and cheques or postal orders should be made out to FTMO. Do not forget to enclose a SAE with your application. The shows will start at 7 pm prompt and doors open at 5 pm.

Quo's management have also pointed out that the postal application address for the extra London show on March 14 is not the same as for Birmingham. London applicants should write direct to the Hammersmith Odeon, Queen Caroline Street, Hammersmith W6.

AND THE WHO

THE WHO will be playing an extra date at the London Rainbow on February 4 a follow-up to the charity gig they'll be playing there the night before.

Once again all seats in the stalls will be removed for dancing and all tickets will be available from the box office only, priced £5. There are also a few tickets left for the Who's three Wembley shows on March 9, 10 and 11, and The Who have also confirmed that the support band for the first leg of their tour will be Q-Tips.

MORE NEWS OVER PAGE



LEO

MASSIVE LEO TOUR

LEO SAYER plays a massive tour this Spring covering 36 towns over an eight week period. The tour will be Leo Sayer's first appearances since late 1979 and just before the dates Chrysalis will be releasing his new single, a three track EP featuring 'Bye Bye Now My Sweet Love', together with two of the most requested tracks from his recent album — 'You Win I Lose' and 'She's Not Coming Back'.

Tour dates are as follows and in some cases Sayer will be playing two shows a night (times in brackets); Ipswich Gaumont April 2, Derby Assembly Rooms 3, Manchester Apollo 4, Southport Theatre (6pm, 9pm) 5, Preston Guildhall (6.30pm, 9.30pm) 7, Edinburgh Playhouse 8, Dundee Caird Hall 9, Aberdeen Capitol 10, Glasgow Apollo 11, Newcastle City Hall (6pm, 9pm) 12, Bristol Canton Hall 14, Paignton Festival Theatre 15, Bournemouth Winter Gardens (6.15pm, 8.45pm) 17 and 18, Brighton Centre 19, Southend Cliffs Pavilion (6pm, 8.45pm) 20, Oxford New Theatre 22, Sheffield City Hall 23, Bradford St Georges Hall 24 (6.45, 9.15pm) 24, Coventry Theatre 25, Nottingham Theatre Royal (6pm, 8.30pm) 26, Swansea Grand Theatre (6pm, 8.30pm) 30, Birmingham Odeon May 1, Bridlington Spa Royal Hall (6.30pm, 8.15pm) 2, Blackpool Opera House 3, London Apollo 6, 7, 8 and 9, Croydon Fairfield Halls 10, Leicester De Montfort Hall 12, Wolverhampton Civic Hall (6.15pm, 8.45pm) 13, Stockport Davenport Theatre 14, Middlesbrough Town Hall (7pm, 9.30pm) 15, Liverpool Empire 16 and 17, Southsea King's Theatre 20, Southampton Gaumont 21, Slough Fulcrum (7pm, 9pm) 22 and 23, St Austell Cornish Coliseum 24 and 25.

Tickets for the Apollo shows are priced at £6.50, £5.50 and £4.50. Throughout the rest of the country prices vary. Check with local theatres for details.



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an evening with 'NASH' at the VENUE January 28,
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sunday february 8 HAMMERSMITH ODEON

U2

U2: Have cancelled their York gig which was to have been on January 26.

THE MO-DETTES

THE MO-DETTES: along with Spizzies (formerly Spizz 90) and Griefed Children will play a benefit gig for the Advisory Service for Squatters at the London City University on January 29. They've also cancelled their gig at Colwyn Bay Pavilion on February 4 but have added Coventry General Wolfe on February 5.

THE FALL

THE FALL: whose latest LP 'Grotesque' has featured strongly in the alternative charts, play the following dates. Norwich East Anglia University January 24, Leicester Polytechnic 31, Kent University February 4, London Queen Mary College 5, Cardiff University 7, Liverpool Brady's 21.

JOHN OTWAY AND WILD WILLY BARRETT

JOHN OTWAY AND WILD WILLY BARRETT: will be appearing at London's LSE Old Theatre on February 7, where they will play two one hour sets.

THE CUBAN HEELS

THE CUBAN HEELS: have added two more dates to their London gigs. The full itinerary now runs The Kensington January 21, Richmond Snoopy's 22, Dingwalls 23, Rock Garden 24, Moonlight Club 26, Putney White Lion 27, 101 Club 29.

BURNING SPEAR

BURNING SPEAR: who are playing the London Rainbow on February 20 precede the date with provincial appearances at Manchester Apollo February 10, Birmingham Odeon 11, Cardiff Top Rank 13, Leeds University 14.

THEATRE OF HATE

THEATRE OF HATE: continue their tour with the following dates: Blackpool Norbreck January 23, Manchester Polytechnic 24, London Lyceum 25, Leeds Warehouse 27, Wolverhampton Polytechnic 28, Preston Warehouse 29, Scarborough Taboo 30, Oxford Scamps February 3.

THE THOMPSON TWINS

THE THOMPSON TWINS: headline the No Nukes Music Tour starting on February 5 at Brighton Polytechnic, continuing London Central Polytechnic 6, Northampton Name College 7, Manchester Polytechnic 10, Sheffield Polytechnic 13, Leeds

TOUR 3



ANY TROUBLE

ANY TROUBLE: London Hope And Anchor February 1, Liverpool Edgehill College 6, London Chelsea College 7, Bradford University 11, London Dingwalls 12, Exeter University 13, Bristol Polytechnic 14, London Marquee 15.

Polytechnic 14, Edinburgh Nite Club 17, Stirling University 18, Aberdeen University 19, Paisley Technical College 20, Newcastle University 21, Wrexham North East Wales Institute 22.

THE CHEATERS

THE CHEATERS: have added three dates to their Rock Against Grimsess tour. Manchester Probation Centre January 25, London Half Moon February 8, London Fulham Greyhound 10.

MPH

MPH: play London Rock Garden January 27, Weybridge National College of Food Technology 31.

X EFFECTS

X EFFECTS: have lined up a series of dates to showcase new material. London Half Moon January 23, Richmond Snoopy's 27, London South Bank Polytechnic 30, London Rock Garden February 2, High Wycombe Nag's Head 5, London Moonlight 8, London Fulham Greyhound

10, Eton St Christopher's Hotel 12, Weybridge National College of Food Technology 21, Bracknell South Hill Park 27.

STILETTO

STILETTO: with new line up, play Newcastle the Coopers January 21, Middlesbrough Teeside Polytechnic 22, High Wycombe College of Higher Education 26, Wrexham Gartreist College 29, Lampeter St David's College 30, Northampton Nene College 31.

MODERN JAZZ

MODERN JAZZ: who have their debut single 'In My Sleep (I Shoot Sheep)' released on February 6, play the London Fulham Greyhound January 23.

IAN MITCHELL BAND

IAN MITCHELL BAND: London Canning Town Bridgehouse January 31 and February 7. A Scottish tour is being arranged for mid February.

THE VINCENT UNITS

THE VINCENT UNITS: Chippenham Mews Factory February 7, London 100 Club 10.

GLASS TORPEDOES

GLASS TORPEDOES: whose single 'Unreal The Real' is released on January 30, play Liverpool Brady's January 23.

GEDDES AXE

GEDDES AXE: who recently supported Def Leppard have arranged dates of their own to promote the release of their first EP at the end of January. Sheffield Penguin January 29, Rotherham Arts Centre February 12, Nottingham Boat Club 14.

ZEEBRA

ZEEBRA: the three piece Liverpool band play the following dates. Liverpool Brady's January 22, Morten Apollo Club 25, Stanley Social Club 26, London Hope and Anchor 29, London the Globe 30.

DEDRINGER

DEDRINGER: have altered their forthcoming tour, which now runs like this: Liverpool Edgehill College January 30, Cornforth United Club February 5, Hull Humber-side Theatre 8, Shildon Club 9, Kent University 16, London Marquee 18, Colwyn Bay Pier Pavilion 19, Withersea Grand Pavilion 20, Tonypanc Glamorgan Royal Naval Club 21, Hull Tiffany's 23.

TOYAH

TOYAH: has switched her concert on January 26 from Leeds Polytechnic to Durham University.

WASTED YOUTH

WASTED YOUTH: Stevenage Bowes Lyon House January 31, Croydon Technical College February 6, Hammersmith Odeon (supporting Japan) 7, London Lyceum (supporting Toyah) 22.

MODERN MAN

MODERN MAN: who release their new single 'Things Get Better' on January 31, play the following London dates: Hope And Anchor January 27, Greyhound 28, Hail Moon 29, Moonlight Club February 1.

TEA SET

TEA SET: London Embassy February 10.

PEARL HARBOUR

PEARL HARBOUR: whose new single 'Fujyama Mama' is available now, play the following dates: Liverpool Bradys January 23, Edinburgh Nite Club 24, Leeds Warehouse 26, London 100 Club 27.

THE KRAZE

THE KRAZE: make their debut London appearance at the Victoria Venue on January 22.

WEAPON

WEAPON: have added two London dates to their tour: Greyhound February 5, South Bank Polytechnic 6.

RELUCTANT STEREOTYPES

RELUCTANT STEREOTYPES: London Bedford College January 16, Blackpool Norbreck Castle 17, Swindon Brunel Rooms 20, London Venue 21, Sheffield Limit 22, Uxbridge Brunel University 23, Herne Hill Hail Moon 24, Canterbury Kent University 27, London Hope And Anchor 28, London South Bank Polytechnic 29, Coventry General Wolf 30, London Greyhound February 4, Port Talbot Troubadour 5.

MORE

MORE: who will shortly be supporting Krokus on their 18 date tour play some club gigs in their own right this month. London Marquee January 27, Leeds Ford Green 30, Nottingham Potterhouse 31, Newcastle Polytechnic February 1, London Marquee 3, Scarborough Penthouse 6, Blackpool Norbreck Castle 7, London Marquee 10, Alderminster Ettington Park Manor 13, Dudley JB's 14, Newbridge Institute 15, London Marquee 17.

ARROGANT

ARROGANT: Reading University January 23, Kingston Polytechnic 24, Surrey University 25, Slough Studio One 26, Middlesex Polytechnic 30.

UFO

UFO: added date; Edinburgh Playhouse January 31.

PASSIONS SERIES

THE PASSIONS, who have been supporting Roxy Music on their tour, will be playing a series of gigs in their own right this month. Gigs are: Rayleigh Crocks January 24, Cheltenham Eyes 26, Manchester Polytechnic 29, Portsmouth Polytechnic 31, Norwich University of East Anglia February 4, Leeds Fan Club 5, Edinburgh Nite Club 6, Middlesbrough Rock Garden 7. The band's new single, 'I'm In Love With A German Film Star', is released on January 23.

RELEASES

- **THE TEARDROP EXPLODES** release their second single for Mercury on January 23. Not previously available, it's called 'Reward'. The group is currently writing material for their second LP.
- **JOHN LENNON'S** 'Woman' is being released in the form of a cassette single this week, and will retail for approximately £1.
- **THE PRETENDERS** are the second WEA band to release a cassette single. 'Message Of Love' will be out on February 14.
- **KELLY MARIE** is bringing out a new single on January 23 entitled 'Hot Love'.
- **NICK STRAKER** lifts a single from his debut album 'A Walk In The Park'. The single is called 'The Last Goodbye' and is out on January 31.
- **WILKO JOHNSON'S** new album 'Ice On The Motorway' was released on January 16 and includes six brand new Wilko Tracks, as well as material by other people.
- **CLAIRE HAMIL'S** first record in four years is released on February 6. A single entitled 'First Time In New York', it was produced by Vic Coppersmith Heaven, whose past works have included records by the Jam and the Vapors.



- **THE EXPRESSOS** (above) latest single 'Tango In Mono' is out on January 30, and they'll be taking to the road in February to promote it. They're currently recording their debut album.
- **KIRSTY MACCOLL** has signed to Polydor Records, and a single 'Keep Your Hands Off My Baby' will be released later on in the year.

- **KIKI DEE** has signed a worldwide deal with Arista Records, and releases her first single for the label on January 23, entitled 'Star'. Her new album will be out in the spring.
- **THE RAMONES** have a new single out now. 'I Wanna Be Sedated' is taken from the sound-track album of 'Times Square'.
- **URIAH HEPP** have just finished a mammoth tour and release a new single 'Think It Over' this week.
- **THE BOYS** begin 1981 with a new single and album. 'Boys Only' is their fourth LP and along with the single 'Let It Rain', is released on January 30.

- **SCIENCE** is the name of a Glasgow band featuring two ex-Zones, Billy McIsaac and Kenny Hyslop, and they release their second single 'Tokyo' on February 23.
- **NASH THE SLASH'S** new single 'Dead Man's Curve' is out on January 23, while his new album, 'Children Of The Night' — his first — arrives on February 13.
- **MUSIC FOR PLEASURE** release a new single 'Fuel To The Fire' on February 6. They are lining up a string of British dates at present.
- **PRAYING MANTIS** has released a new single 'Cheated'. It contains a free live single called 'Flirting With Suicide'.
- **MANFRED MANN'S EARTHBOUND** release a cover version of 'For You' this week.

- **ALAN BURNHAM** releases his single 'Music To Save The World By' this week.
- **HUMA SEXUAL RESPONSE**, from Boston, bring out their debut album 'Figure 14' this month. A single 'What Does Sex Mean To Me' will follow. You can see this band with its peculiar moniker in London in late February.
- **DB'S**, who are among the New York bands playing a special Hurrah's night at the London Rainbow on February 20, release their debut album on January 30. Titled 'Stands For Decibels', it includes their highly rated single 'Black And White'.

US FOR UK

A ONE off gig at the London Rainbow on February 20 will showcase a host of America's leading new young bands.

A selection of bands which have picked up strong reaction in their home city New York, will be especially flown over for the event and acts so far confirmed are the Fleshtones, Polyrock, the Bush Tetras, the Raybeats, the Bongos and the D.B.'s. The ticket price will be £2.99.

The whole project has been masterminded by Paul Loasby of the Kiltorch organisation and Ruth Polski of Hurrah's Club in New York. Because there are so many bands on, the show will start at 6.30pm and the organisers are hoping that there will only be a 15 minute changeover period between each act. Tickets are available from the Rainbow box office, London Theatre Bookings, Premier Box Office or Kiltorch Promotions.

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TOP 60 TOP 60 TOP 60 TOP 60 TOP 60 TOP 60 TOP 60

THIS LAST WEEK	TITLE	OUR PRICE	THIS LAST WEEK	TITLE	OUR PRICE	THIS LAST WEEK	TITLE	OUR PRICE
1	ABBA SUPER TROUPER	4-49	21	ROSE ROYCE GOLDEN TOUCH	3-99	41	DEEP PURPLE IN CONCERT '79 & '72	4-79
2	JOHN LENNON DOUBLE FANTASY	3-99	22	NEIL DIAMOND THE JAZZ SINGER	4-29	42	HAZEL O'CONNOR SONS AND LOVERS	3-99
3	ADAM & THE ANTS KINGS OF THE WILDFRONTIER	3-99	23	DIRE STRAITS MAKING MOVIES	3-99	43	DIANA ROSS DIANA	4-29
4	THE BOOMTOWN RAMS MONDO BONGO	3-99	24	THE JAM SOUND AFFECTS	3-99	44	JOHN LENNON SHAVED FISH	3-99
5	STEVIE WONDER HOTTER THAN JULY	4-29	25	IAN DURY & THE BLOCKHEADS LAUGHTER	3-99	45	KATE BUSH NEVER FOR EVER	4-29
6	STEVE WINWOOD ARC OF A DIVER	3-99	26	BOB STEWART FOO-LIN BEHAVIOUR	3-99	46	THE POLICE OUTLANDOS D'AMOUR	3-99
7	DR. HOOK GREATEST HITS	4-29	27	UFO THE WILD, THE WILLING & THE INNOCENT	3-99	47	VISAGE VISAGE	3-99
8	BARBRA STREISAND GUILTY	4-29	28	GEORGE BENSON GIVE ME THE NIGHT	2-99	48	THE JACKSONS TRIUMPH	3-99
9	YES YEGGSHOWS	3-99	29	JERMAINE JACKSON JERMAINE	3-99	49	MFSB MYSTERIES OF THE WORLD	3-99
10	MADNESS ABSOLUTELY	3-99	30	STYX PARADISE THEATRE	2-99	50	TOYAH TOYAH! TOYAH! TOYAH!	3-29
11	THE POLICE ZENYATTA MONDATTI	3-99	31	STEELY DAN GALUCHO	3-99	51	WHITESNAKE LIVE IN THE HEART OF THE CITY	4-79
12	QUEEN FLASH GORDON	3-99	32	THE EAGLES LIVE	4-49	52	VANGELIS SEE YOU LATER	3-99
13	BARRY MANILOW BARRY	4-29	33	DR. HOOK HOOKS	3-99	53	SUPERTRAMP PARIS	5-49
14	BRUCE SPRINGSTEEN THE RIVER	5-49	34	THE POLICE REGATA DE BLAND	3-99	54	ALAN PARSONS THE TWIN OF A FRIENDLY GARDEN	4-39
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DON'T LOOK NOW



MAX SPOLOGE: (above) minus the Abounds, off to a disappointing start in his new solo career. The word is that *Radio One* and *Capital* are not exactly falling over themselves to play his single 'Bicycle Seat', the content of which can safely be left to your imagination.

IT'S BEEN pretty thrilling round here at the centre of the Universe, where you've only got to hang out of the window to see Reggie Bosanquet being arrested.

But while he was having his collar felt, Marianne Faithfull missed her appointment with the law by the skin of her teeth — almost literally. Her appearance in court was delayed because she was in hospital having her wisdom teeth out. Thought she'd lost them years ago. She and her old man Ben Brierley are charged with possessing cannabis.

THE DEMON dope has dropped The Eagles' Don Henley in it too. He's been charged in Los Angeles, following the discovery in his house of a naked, drugged 16 year old girl. That should up their popularity with readers of 17 magazine, who voted the Eagles second most popular band in America. Winners were Styx, which says a lot about the tastes of Americans.

BUT WHO needs good taste? John Lennon's old psychedelic Bentley is being put up for auction in Arizona and is expected to make about £50,000. The auctioneer, sensitive to accusations of exploitation — he must be the only one who is — says he'll donate his commission to John and Yoko's Spirit Foundation. In a full page ad in the Sunday Times, Yoko absolves the small time opportunists who keep their exploitation within tasteful limits. "For the past five years, I was working downstairs in my office during the day, and John, upstairs in the apartment. Now I am still downstairs and he is in the big upstairs." I wonder what he's thinking, in the big upstairs, of the mass outbreak of paranoia among the rich and famous who are falling over themselves to hire bodyguards to stop the bullets for them?

Linda Ronstadt and David Bowie are currently putting several hundred pounds of muscle between them and their fans. And even New York TV "personalities" are getting in on the act — like the one who nearly had a stroke when somebody raised an arm and hit him with a pie. Could have been the story of the year —

Man Gets His Chips With Pie.

Meanwhile, Yoko is being pressured to join a campaign to control handguns. She has donated £10,000 to the widows and orphans of New York policemen. And in the middle of all this ballyhoo and breast beating, New York councillors trying to honour John Lennon have been

thwarted by one Angelo Arculeo who says that if Bing Crosby didn't get honoured, why should Lennon?

STILL ON the wrong side of the Atlantic, Bruce Springsteen aka The Masked Crusader, has won about a million smackers in damages at the end of a long court case involving bootleg records. It's the biggest settlement ever made in the US in connection with bootlegs. He's also got a court order, getting the right to seize any unauthorised T-shirts, posters, etc being sold at rip-off prices at his gigs. Now if he'd been really smart, he would have had a word with Miles Copeland.

WHILE ONE of our national newspapers is running a 'Dallas' competition to give away a copy of Lucy's wedding dress, so that you too can look like the Poison Dwarf, uncle JR has been unwisely airing his vocal chords, singing on NBC's Midnight Special. Should be a big hit in South East Asia.

THE IRREPRESSIBLE (is that the word I'm looking for?) Jack McDonald phoned the hotline this week to moun off about the Irish customs men. Our erstwhile Robin Hood claims he was taking a van load of singles by the Bollocks Brothers to Ireland to be auctioned for charity, the money to go to underprivileged children. The customs men took the view that the records were offensive and copped the lot. As a publicity stunt, this is a pretty cheap shot.

WE'VE GOT news for Jimmy Pursey: the Angels Upstarts are looking for new gigs and think Jim might be a likely landlord. Modest, handsome Mensi tells us their neighbours organised a petition to get them out because they're a noise nuisance (how can this be?). The population of Wood Green would appreciate it if the Upstarts would start up elsewhere. When we informed Jim about the impending arrival of his new lodgers, he was somewhat surprised, but generously (mad, I think) said if Mensi was really homeless, of course he could doss down chez Pursey. The other inhabitants of Jacobs Well have not yet been asked for their opinions. Of course, this plan might possibly interfere with a film Jim is making at



A QUICK ONE

IT'S ABOUT time someone put this whole Space Invaders' malarky in perspective, we at DLM think, but we aren't going to be the ones to do it. I mean, where's the fun in that? It'd annoy Richard Branson if anyone banned his machines or something, just to stamp out crimes committed by pubescent addicts — like that 13-year-old who stole £100 from his parents (some said it was £300! What a jape!) and spent it in a day at Dudley Zoo.

Young people around the country are melting down plastic pocket Space Invaders and maintaining the stuff — an expensive habit — and some have been known to hang around areas like Leicester Square late into the night in the hope of scoring some change for what they refer to as "a quick game".

DLM spoke to a police expert, whose three years in the Fruit Machine Squad have taught him a thing or two about such goings on: "First, they start off changing 50 pence pieces for what they refer to as a 'quick game'." he said, "but it can develop into pound notes, five pound notes, even stolen gold bullion and priceless antiques. Something must be done about it!"

Indeed, some remedy should be offered, we think. But we aren't going to be the ones to offer it.

DANCE CRAZE COMPETITION

WANNA MEET THE SPECIALS, THE BEAT, MADNESS, BAD MANNERS, THE BODYSNATCHERS AND SELECTER?

Then enter our competition now because we're offering 50 TICKETS to the premier of 'DANCE CRAZE', a great new film featuring all your favourite bands listed above. Not only are they in the film but they're also going to be at the premier IN PERSON! Premier to be held at THE SUNDOWN, LONDON, JANUARY 31, 4pm to 7pm. We're also giving away 50 RUNNER-UP PRIZES OF THE 'DANCE CRAZE' SOUNDTRACK. So if you like to dance to a good film as well as watching it have a go at our three questions below. The first 50 correct answers drawn out of the bag will be sent a ticket to the premier and the next 50 will receive a copy of the soundtrack to 'Dance Craze'. NB: You will have to pay your own travelling expenses and all entries must reach us by January 25.



BAD MANNERS



SPECIALS

NAME
ADDRESS

Answer the three questions below:

1. What part of the country do the Specials come from?
2. Name one of the two new members of Selecter.
3. What name are The Beat known under in the USA?

Cut out the coupon and send it to us at Record Mirror / Dance Craze Competition, PO Box 15, Harlow, Essex CM17 0HE to reach us no later than January 25.

home — the subject is a closely guarded secret. But he could always collaborate with Mensi, who claims he's writing a Tourists' Guide To Toilets, something along the lines of the AA Guide to hotels. So far, Top Toilet is the one in South Shields hospital, which has piped music and soft paper.

NEWS FROM the Towering Inferno (Prelab Annex): Supertramp's drummer Bob Benberg is currently looking for a new roof over his head, the previous one being a smouldering ruin. He and his family had just moved in to the house of their dreams in Los Angeles; you know the sort of thing, luxury mansion, built in studio

MICHAEL DES BARRÉS I'M ONLY HUMAN

DLSP 7

The New Single (Taken from his forthcoming Album)





GRAHAM FELLOWS

Return of the soap operas

SIT DOWN, lean back and let me jog your memory. In the summer of '78 a character with the moniker of Jilled John had a Top 5 hit with a title of the same name. A one hit wonder, never to be seen or heard of again? Right, I suppose, because the moniker has gone but the singer hasn't.

At the time, Jilled John (real name, Graham Fellows) was at college and he decided to finish his education before taking up the spotlights. Now he's back with his own band, Going Red, and another catchy stitty called 'Some Boys' on the Razz label. So what's he been doing?

"Well, I've been keeping very busy. After I left college I signed with the Contact Theatre. I've appeared in four plays so far. One of them was 'They Shoot Horses Don't They' — I was the one who shot her. I'm also starting a regular TV show (The Oxford Roadshow, BBC 2 every Friday) where I sing one of my own songs each week. I'd like to keep both the theatre and the music going at the same time.

"One thing I'd like to do is write a musical soap opera like Coronation Street. Musicals don't have to be like American shite or cabaret." I'll agree with that.

ARE YOU still leaning back? Cos I haven't finished yet. In the dark distant past of 1964 the Sir Douglas Quintet had a big hit with 'She's About A Mover'. Doug Sahm the leader had had hits before and after that but that song was probably his biggest. Now he's reformed the band with three fifths of the original line-up, has signed a deal with Chrysalis Records who have just released the 'Border Wave' album. One track that DJs have been picking up on is 'Sheila Tequila'. It could be a biggie. And it seems Doug Sahm, apart from making a comeback, has something in common with Graham Fellows, he's "always written songs that people in places like Peyton Place can relate to."

Well, there's not that much difference between Coronation Street and Peyton Place, is there?
ALF MARTIN



SIR DOUGLAS QUINTET

with wall to wall tape decks etc. A week later, the whole place burned to the ground as a result of an electrical fault. Fortunately, no-one was hurt, but Bob's drums have banged their last. He'd have been better off buying a boat, like his bass player Doug Thompson.

JUST WHEN you thought it was safe to take your head out of the bucket, Rod Stewart's drummer Carmine Appice is about to revive the superstar era. He's planning an album with Stevie Nicks, Alice Cooper (who?) and Jeff Beck and zzzzz. Only one step removed from the paralyzing boredom of an album of drum solos.

NO SMOKE without... Music For Pleasure's singer has hit upon a novel way of promoting their next single 'Fuel To The Fire'. He set light to his hair while lighting a cigarette, accidentally, claims his record company. Personally, I think it's disgusting the lengths people are prepared to go to, to get their records mentioned in the papers.

NATURAL BLONDE COLUMBIA

THIS week I actually thought I was getting a week off to get my carpet laid (everything's seductive in Clapham). Unfortunately I was a trifle mistaken and Alf told me I had to have my three pages of copy in sharpish or he'd beat me with his two foot ruler. So this week I've decided to try moi hand at book reviewing which will no doubt bring in a flood of requests from the Sunday Times for my truly inimitable services.

I have been reading, in occasional spurts, the biography of Jim Morrison of the Doors. It's written by two blokes whose names I have completely forgotten, but neither of them looked like the sort of people you'd want to meet on a dark night. Apparently they both were very close to Jim, which from the sounds of him must have been a fate worse than death. According to another source of mine, the book was written by the weird looking one with the beard and spiced up by the trendy looking one with the aviator glasses. As you can tell, this being my initial attempt at book reviewing, you'd be well advised to be reading this in a local branch of Smiths so you can check out the numerous facts that I can't remember at all.

Poor Jim, who will no doubt be remembered by older Record Mirror readers for some of the more adventurous episodes in his life, several of which are enough to make one's hair stand on end — unless like moi you're lucky enough to have hair that does that all the time. At one of his gigs the leather clad Mr Morrison swore loudly and at considerable length at the audience and a few passing policemen and then whipped out his cock. At the court case later (he was charged with obscene behaviour) the witness seemed quite confused as to whether it had been in, out, up or down which doesn't say a lot for his crotch. Luckily, the police had notes describing every rude word uttered. I was quite gripped. I'm sure many readers will regret that these days are passed and leather clad states of today don't get taken short by these urges.

The reason I say that I've been reading the book on and off possibly accounts for why I keep getting it confused with the whodun-it I'm also currently reading. I keep wondering who's going to bump him off first. I only get to read the Jim Morrison book. No One Gets Out Of Here Alive, when my friend leaves it on the loo floor or tosses it across the room at the cat in disgust. Rowdy and Porky have probably read more of it than me. I must say once you've picked it up you simply can't put it down. And Jim Morrison's a trifle before moi's time.

The selection of anecdotes and tales range from childhood onwards and from humorous accounts to horrendous ones. Jim used to Sledgehammer his little brother's mouth up when he was kidding. His brother had a severe breathing problem anyway and used to wake up convinced he died and gone to heaven or at least Bournemouth. In fact his little brother suffered quite above



the normal call of duty even for little brothers. While he was watching the telly, offending no one, Jim would wander casually over and fart on his face (this story actually made me wonder if he'd ever met Serge Gainsbourg). If you think this sounds odd, plough on with the book — it makes the News of the World's latest scandals sound like Woman's Realm.

In later life, Jim spent most of his teenage and early twenties practising sucking in his cheeks, stomach and thighs simultaneously — something that would make him a likely candidate for a Cosmopolitan cover if they'd found out about this ability. Actually I've come to the conclusion that between the ages 15 to 25 more time is spent sucking one's cheeks in front of the bathroom mirror than any other activity. Naturally as I've never met Jim Morrison and the only person I know that did said he was a nice quiet boy, given to reading poetry in corners, one doesn't like to judge, but from the book he sounds a right prat. I mean how would you take it if your boyfriend, after a romantic evening, suggested you both cut yourselves open, drank some of the blood and spread the rest across your pulsing bodies while you jiggered around the bedroom? It just isn't done.

NEXT WEEK I make my second appearance on that BBC 2 show which I won't mention as several people thought I was the Big Time's Sue Peacock with a blonde wig on. Due to a severe attack of nervous debility, I closely resembled something that Dr Frank N Stein might have warmed up from the morgue for his tea. Next week I intend to protect myself from people noticing my unique television manner by wearing the maximum lipstick and the minimum clothing. I am obviously destined at the moment to follow in the Charlie's Angels school of acting.

SOME PEOPLE have all the luck: Steve Strange went off to a theatrical costumier's auction and picked up a wonderful floor length fox fur which due to the excessive length of its hairs everyone thought was a fake. So for five hundred bazongas Steve picked up about a grand's worth of fur. As a friend of the earth I naturally think it's awful to wear fur but a girl loves to hear of a bargain. I'm now going to try and get hold of Steve (no mean feat) so he can take me to an auction so I can finally get a bustle. I've always wanted one for trips to the local Wavy Line grocer.

THINGS are now getting a little desperate. When all a girl's been up to all week is work, work, work and eating Marks and Spencer's wine gums, thinking she'd be able to kip all through Monday for a change what can she write about? See you next week au revoir chums PAULA.

KNACKERED? Listless? Afraid to look at yourself in the morning? An American (of course) doctor has the answer: you're suffering from Punk Eye, not to be confused with Punk Eye, which is what goldfish get. Punk eye is the result of pogoing excessively, and punks all over Boston have found that jumping up and down for hours on end, probably because there's a long queue for the toilets, is making their blood vessels break up in their eyes. Next week: the dangers of the Watutsi...

TENUOUS CLAIMS to fame part 94: some geezer called Simon Lloyd has joined some band called Tango Brigade. Gripping, isn't it? But Lloyd claims to have connections: he played in the Gordonstoun school band with HRH, in the brass section. He of the big ears was apparently a dab hand with the trumpet. That, if nothing else, should give Lady Diana pause for thought.

MORE ON PAGE 8

A.I.I.Z

ON TOUR
WITH

BLACK SABBATH

January 18 HAMMERSMITH Odeon
19 HAMMERSMITH Odeon
20 HAMMERSMITH Odeon
23 BRIDLINGTON Spa Royal Hall
24 LEEDS Queens Hall
25 BINGLEY HALL
27 BRISTOL Colston Hall
28 CARDIFF Sophia Gardens
30 SOUTHAMPTON Gaumont
31 CRAWLEY Leisure Centre

February 1st POOLE Wessex Hall
2 ST. AUSTELL New Cornish Riviera

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Into the Twilight zone

Chas De Whalley talks to Susan Fassbender.

"I DON'T want to talk to you any more."
Eh?
"I said I don't want to talk to you any more. I think I've said all I've got to say. Anyway, we're going on soon, so I've got to get my head together, haven't I? So, if you don't mind..."
"But... er... I thought perhaps we..."
Too late. Susan Fassbender peered shortsightedly at the controls of my cassette recorder and a long finger, cocked just so after eight years of classical piano training, deftly stabbed at the stop button. The interview was over. Just like that.

Consequently if you were hoping to hear anything of Susan Fassbender's views on sexual politics or the role of women in rock or even who she likes to listen to when she gets home from a hard day at the synthesiser, you'll have to look elsewhere. I wasn't given the opportunity to ask.

We were sitting in the bar at the BBC Television Centre and there was exactly an hour to go before this 21-year-old Yorkshire lass would make her Top Of The Pops debut singing 'Twilight Cafe'. Across the table guitarist Kay Russell, Miss Fassbender's songwriting partner in crime, ticked under the studio make-up while the rest of the Fassbender/Russell band, drummer Gary Walsh and bassist Mike Close talked amongst themselves. I was sipping a lager and trying my best to get the girls to open up for Record Mirror, but it was an uphill struggle. I can tell you.

They'd sort of walled themselves in, if you catch my drift. Insulated themselves psychologically from what was happening around them. A steady routine of quickfire patter and decidedly in-jokes conducted in spoof Hilda Baker accents kept this much Londoner at arms length. But there was more to it than temerity and distrust. I figured. I reckoned they were shellshocked, although they denied it vehemently.

Down from Bradford for a mere two days in which time they'd been subjected to dozens of different music biz faces and the exhausting rigmarole of Top Of The Pops - it must have been quite an overpowering experience. And by the time I got to them the smiles were glued in place, jaws set and teeth gritted. Relaxation anything but the order of the day. They gave the impression that if they loosened their grip on each other for just one second the whole shebang - 'Twilight Cafe' the chart position, Top Of The Pops, even the television centre itself - would vanish in a puff of smoke, and they'd be back Cinderella-ing it in their Bradford kitchen.

You see, so far, it's all worked out like a dream come true for Susan Fassbender and Kay Russell. A real race to riches job, except that they haven't seen the riches yet. But they're just around the corner, believe me.

'Twilight Cafe' alone will see to that for it's the kind of perfect radio record that not only sounds like a potpourri of a hundred different songs but will also sell as many as all those songs did put together. And not just in Britain either. I'll put money on it doing the business in Europe and Australasia too. Heavy rock discos with a touch of the new waves and with a moody lyric to boot? 'Twilight Cafe' will give 'em what they want.

And yet, a matter of mere months ago Susan Fassbender and Kay Russell were not only little more than amateurs but they didn't own any gear either! Let alone a place to play. "We used to go into music shops and jam on what we couldn't afford to buy," remembered Kay Russell, who had

actually been in a band before, a Bradford new wave outfit called Uterior Motives.

"Guys used to stop and say they thought we were men because they played that good. Seriously. Then one day this suit and tie John comes along and asks to jam with us. He was very persistent but he was also the most appalling bass player you ever heard. It were dead funny. But a quarter of an hour later he'd ordered all the gear we wanted and persuaded us to let him be our manager. It all happened by accident. Just like a fairy story."

And the tale doesn't stop there by any means. Hardly a month later said manager told the girls they should try to write a song that people could dance to and, hey presto, first time through, they came up with 'Twilight Cafe'. "We didn't even think about it. It just came spontaneously. Kay wrote the chords and I wrote the words and the synthesiser parts."

'Twilight Cafe' was duly recorded and signed to the London based independent Criminal Records who released it just before Christmas to strike the same streak of luck the girls had done before them. Radio One picked up the single immediately and started playing it to death. Faced with a sudden demand they couldn't hope to satisfy, Criminal passed the record on to CBS and the rest is news.

But never mind that, the music business is littered with wasted talent that has spent years and years trying to write THE instant hit single when our Susan and Kay can do it overnight. They claim it's no luck and there are dozens more where the 'Twilight Cafe' came from.

"We can write any kind of song you like because we've got all the ingredients right," said Susan Fassbender matter-of-factly. "No I can't tell you what they are because you can't measure them. You can't stick them in a test tube and dip a bit of filmus paper in 'em. They're just there."

There's not a lot you can say to counter such determination, now is there? Time alone will tell whether Susan Fassbender and Kay Russell will get to write the theme music of their dreams.

One thing's for certain though. The music press will push them a lot harder next time. The pressure will be on after the success of 'Twilight Cafe' and two bright young things from Bradford will be expected to prove themselves verbally. It could turn out very interesting indeed.



SUSAN FASSBENDER



MARIE OSMOND

Sex and the single girl

THE MORMON church is embarrassed, to put it mildly. Once upon a time there was a singing family from Utah called the Osmonds who were the best advert this kooky religion ever had. They didn't drink, they didn't smoke. Better still - they didn't fornicate - at least, not in public. Nor did they touch any of the forbidden alcohol, tea or coffee, or any fizzy drink. The only thing they did do was brush their teeth.

Then little Marie, that symbol of purity, grew up. And away from the Mormon faith. Everything she did became a huge public embarrassment to them - even the way she dressed, with her figure-hugging, sexy clothes. She fell in love with Andy Gibb who - shock horror - was divorced and played around with women! Andy was crazy about her, promising he'd mend his ways, even become a Mormon to please her family. But it was not enough. Marie was whisked back to the family ranch away from Andy's evil influence, and brainwashed to forget him.

Well, Big Mom and Dad may have got away with it that time, but Marie's learnt her lesson good and well. Now she's back with vengeance, opening her mouth as far as it will go.

"I love being told I'm a sexy, beautiful woman," she says, in reply to the praise her sexy one woman show has been reaping. So erotic is it that those - famous Osmond teeth have been known to brush: "I'm a single, modern girl" (shades of Sheena Easton?) and who doesn't like their body being admired?"

Added to the shame of Marie approving of good old sex, the Mormons have had to suffer the embarrassment of Marie and Donny's new TV ad for a fizzy fruit drink called Hawaii (which by the way is a lily white colour). Donny is seen to clutch the can, but - gasp - Marie glugs the evil brew back with gusto, without a bolt of lightning from above striking her down in divine retribution.

Is there no stopping this girl? She is doing to the Mormon faith what McGonigle did to poetry. And good luck to her... DANIELA SOAVE.

CONGRATULATIONS to Donna Summer who's just produced a daughter, to be named Brock Lyn. Now, if she'd married Jeff Bridges

TRIVIA DEPT: What does Deborah Harry rush out to buy whenever she visits dear old Blighty? Red eyeshadow from Cosmetics a la Carte (illegal in the US) and Beechams Powders - also unavailable to our Yankee cousins.

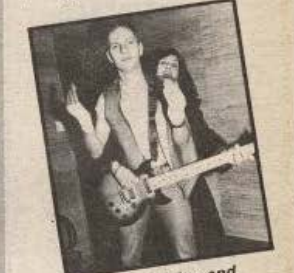
JONA LEWIE, Stiff's one-time Man Least Likely To, will have to live down a few revelations emerging in the wake of his newfound Top Ten-dom. Seems the laddie once enjoyed a brief stint working as a masseur. Nothing dodgy, mind you; we are assured that this was at a sports club in Kent.

PROMPT REPLY from the Beat's Dave Wakeling when asked by a teen mag whether he had any "racy" desires: quick as a flash; the blond Hunk of the Month declared that he's always wanted to set up a nudist colony on the island of Mauritius.

LENE LOVICH how hard at work on a new LP, having spent much of last year playing in Yugoslavia and other such Pop Meccas. Incidentally, how about some credit to the lady for pioneering the ruffles'n'lace look so favoured by the Blitzettes?

NOW COME on, just what is the truth about the antics of Delta 5-ers Bethan and Ros, slim and refined Snoudsperson Garry Bushell and Mo-dettes crewman Chris, in the USA? And who holds the photographs? Publish and be damned, we say.

JOVIAL UFO-spotters The Stranglers' next LP, The Meinblack, said to be a sort of concept-thing. The idea evidently is to tempt the martians to come down here and sort us out, taking certain of us back with 'em. The fab four are rumoured to be packing even now.



Steve Eagles and Wendy Wu of The Photos.

THE PHOTOS have now completed their second LP, this time with World Famous Producer Tony Visconti (you know, Mary Cooper's husband) at the controls. TV, as he's known to his mates, being something of a demanding taskmaster, guitarist Steve Eagles was so delighted when the final mix was completed that he cheered and thumped the wall beside him - which turned out to be a plate glass door (wonder what he'd been taking?). The silly boy is now all bandaged up and will not be playing guitar for some time, as they always say.

CONGRATULATIONS to Squeeze's Chris Difford and his fair consort Cindy upon the recent arrival of their very first bundle of joy.

Mr Difford's partner in crime Glenn Tilbrook, meanwhile, crops up as 'featured vocalist' on 'Trust', the new LP by well-known extrovert Elvis Costello. Rumours continue to fly regarding Squeeze's ongoing management situation.

FROM PAGE 7

COULD THE Cheaters be regretting their Rock Against Grinness tour? A motorway smash resulted in their roadie having to have his gear changing finger stitched back on, then their van broke down in the snow on the way to Glenrothes. When they eventually turned up, they were so late, the promoter refused to pay them. The band decided they might as well play anyway, and when the hat was passed round at the end of the gig, they found they'd made more than they would have done anyway. Bloody good idea, I'd say, if everyone got to pay what they thought the band was worth.

DEBBIE HARRY consort Chris Stein claims he was "traumatised" by having to eat school dinners. Those of us still plagued by dreams of The Tapioca Pudding From Mars will be



comforted to know that Chris and Debbie are getting over their traumas by spending a fortune on mammoth steaks imported from Siberia. No, I didn't believe it either.

IF ROXY Music's Andy McKay is disappointed about the reaction to his latest masterpiece, he's not letting on. The sultry saxman was commissioned to write the score for the new TV detective drama 'Wolcott' - an everyday tale of vice, murder and mayhem - but when he'd finished it, the programme producer didn't think it was "appropriate". A new writer was brought in, but Andy got all his ackers anyway, so he should worry.

BALLET STAR throws in the tutu: Lynn Seymour snubs Covent Garden to join rock band called The Famous Mothers Club, in an effort to bring rock and dance together. Suppose she could swap tips with Freddie Mercury on how to stop ladders in your tights.

Debbie Harry: what does she rush out and buy when she gets to Britain?

Debbie Harry of Blondie

calendar offer

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FILMS...FILMS...FILMS...FI

TIMES SQUARE. Starring Tim Curry, Trini Alvarado, Robin Johnson. Director: Alan Moyle. (EMI).

PRE-REVIEW buzzings led one to expect a sort of Snowgarden allusion to punk Woodstock, where in fact it's nothing of the sort. Or any other sort for that matter - 'Times Square' being a rather muddled mish-mash of an observation, centering on a pair of female juveniles rejecting adulthood and growing into it at the same time. Said juveniles (Trini Alvarado, Robin Johnson) are seen setting up squat amongst the seamer, slummiest areas of New York, hustling for work at a strip club and singing as the Sleaz Sisters, dropping TV sets from great heights, becoming cult figures and - it seems - the prime and only obsession of "meaningful" DJ Tim Curry whose good intentions seem to do no good to anyone.

All so much soap opera really, if well performed: Curry as LaGuardia is suitably nauseating (supporting the good bad "guys" a la 'Vanishing Point'), whereas Robin Johnson battles aggressively to find some measure of meaning in life and the script, her role here is something of a trash-novelist's eye-view of rebel-punk. Her potential is possibly great, but it's held down by 'Times Square', which looks as though it's been made for the sake of making a movie.

'Times Square' never really goes anywhere - apart from around in circles - because it's used up before it starts; as a film aimed at the teenage market-place it offers neither the spice nor spectacle of 'Saturday Night Fever' or 'Grease'; as a film about friendship (which it attempts to be) it dithers, stumbles and only occasionally works; it tries too many things and pulls none of them off.

By the end we're faced with a rooftop jam session in Times Square itself, where Robin Johnson's Nicky is suddenly



ROBIN JOHNSON

elevated to the role of superstar, her embarrassing rock-spoken pronouncements bringing the salivating crowds to boiling point. All things vaguely sensible suddenly disappear in a puff of smoke.

'Times Square' is silly, it doesn't know what to say, if only people would think about what to do with their allowances... CHRIS WESTWOOD

THE JAZZ SINGER. Starring Neil Diamond and Laurence Olivier. Director: Richard Fleischer. (EMI).

WHAT'S A good Jewish boy to do when he's written a hit song, but his Daddy wants him to stay at home? For years the Rabinovitch family had led the singing in their local synagogue, but now little Rabinovitch has the chance to make it big in California.

I thought having Neil Diamond playing opposite old stager Olivier was going to be like David taking on Goliath without a stone in his sling. But for the first time performance Diamond is quite remarkable as the unassuming amateur songwriter who's suddenly thrust into the limelight. This boy has acting talent.

The film is a real weeper, plenty of stinging sentimental moments that will have you reaching for the Kleenex, but the truly dramatic handling of each scene makes it a cut above a mere soap opera. There's some powerful concert sequences as well, with cunning camera angles from the back of the stage. Can our hero reconcile faith with fame or will his old Dad cut him out of his will? 100 per cent guaranteed (if you don't mind for Saturday nights when it's raining and you realise your overdraft is getting bigger every day. See it with someone you love. ROBIN SMITH



JANE KENNAWAY: "I can't say that I've had to struggle."

LADY JANE

The queues of A&R men are stretching round the block to sign Jane Kennaway on a long term deal. Her single, 'IOU', has pricked their weary ears. ROSALIND RUSSELL gets in before them. FIN COSTELLO snaps the pix

THE SCHOOL Friend has a lot to answer for. If you never came across this riveting example of pre-pubescent female literature before it met a timely death, it was a picture story magazine crammed full of heroine stories about the Worst Girl In The Fifth and Jemima, Head Girl. Most of us comprehensively educated females absorbed this propaganda in uncritical weekly doses and imagined how wonderful it must be to live this rarified life at boarding school, whooping it up at midnight feasts in the dorm, far away from irritating little brothers. It was vague on O levels, but gloriously simplistic on The Honour Of The School.

Fortunately for most of us, this dream world was well out of financial reach. But not for Jane Kennaway. She'd watched her sister Emma — older by two years — drift off into this utopia. Jealously, she bullied and cajoled her parents in letting her go too.

"Of course, as soon as I walked through the door I knew I'd make a mistake," she told me. But it was too late by then; she spent the next four years incarcerated in her Edinburgh boarding school, run, it seems, along the lines of Marcia Blaine's in "The Prime Of Miss Jean Brodie". The boarding school fantasy was dissolved by the school bully who ran a tight business in



blackmail and protection.

It was there that Jane learned the art of camouflage, floating through it without attracting too much attention, and the tricks of survival. She survived Edinburgh for four years, before moving onto a convent school, followed in quick succession by other educational establishments.

THE reason for all this to-ing and fro-ing was Jane's father's occupation: he was a novelist and liked to live in the locations of his stories. That's how Jane came to be living on a boat in India when she was seven. The family also lived in France and Switzerland — at one point, they lived in a small flat in France with the four kids sharing a bed, the au pair in another and their parents in theirs. Hiking round the world with four kids in tow didn't seem to be a problem — and the kids loved it.

"I'd try to live like that if I ever had children," she said. "Sometimes when he told us to pack up and be ready to go it was a good surprise, and sometimes it was ghastly. When I was 16 I was at an Anglo American school — I was the Anglo. Then they all went back to America and I was left behind. When I came to London, I was only going to stay for two weeks then go to America."

Nine years later, Jane is still here. Instead of going to America, she ended up in Cheltenham Ladies College, still following in the steps of sister Emma. But the renowned school of young gentlewomen didn't keep Jane for long. Having

HAZEL O'CONNOR

SECOND LEG TOUR



JANUARY

20 th YORK
21 st BRADFORD
23 rd OXFORD
24 th COVENTRY
25 th BATH
26 th EXETER
29 th WORTHING

UNIVERSITY
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POLYTECHNIC
THE THEATRE
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2 nd SLOUGH
4 th PORTSMOUTH
5 th POOLE
6 th GUILDFORD
7 th NOTTINGHAM
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ALBION
RECORDS

CONTINUED
ON PAGE 10



LADY JANE
FROM PAGE 9

"finished" Emma, they weren't sure they could do the same for Jane.

"I'm not sure why I had to leave. I think perhaps it was because our upbringing had been more broadminded than most and they didn't like the influence we had on the other girls. But a lot of the people who went there have ended up very special people. I think it's because it's a fight to survive the discipline, in the places like that. It

can teach you independence, because everyone's in the same position, having to cope."
The Kennaways had to cope when Jane's father was killed in a car crash 12 years ago. That's when Jane began to write poems and songs.
"I felt that he should have been better known as an author, and so I

felt I should carry on. I sat down at the piano and wrote a song. It was said of my father in another newspaper story (the Sunday Times) that he was terrifying; that wasn't true. He was a strong, magical person. Every now and then I think I'd like to meet him and see what he thinks. I think he'd like what I'm doing now, but perhaps he wouldn't have approved of the stages before, the punk thing. He was dynamic and talkative, but it's incredible how memories leave you, how it becomes harder to remember what he looked like."

THE success of the single has at least obviated the need for Jane to carry her own amps and now she can concentrate on less physical ways of proving her worth.
"This is the best time yet for a woman musician to come through. They're proving they have more and more to offer, that they are creative. Most men now can watch someone like Chrissie Hynde and appreciate the music."
Suzi Quatro said much the same on the Michael Parkinson show a few nights ago, before she was eventually overshadowed by the acerbic wit of Clive James.
"But Parkinson didn't help her at all," Jane pointed out. "He obviously didn't like her music."
Any further observations on Parkinson's shortcomings were discreetly cut short, just in case, at some future date, Jane might get the chance to be a TV guest.
"I've only just started doing radio and I think it's going to frighten me for a bit, but once I get the experience I'll be all right. I'm fairly opinionated."
More Kennaway opinions will doubtless become known as the year goes on. She hasn't any live dates fixed up for the near future, because she'll be working on another single and an album with the band. Although 'IOU' was released through Decca, the record companies are queuing up to sign them for a longer deal. Jane is in the enviable position of getting offers from companies that previously wouldn't give her the time of day. The single was included on a tape that was doing the rounds of the A&R desks for some time before the record was released. At least the long period of record company apathy gave her the chance to write a fair amount of material, so she won't be stuck for an idea when they're ready to record the album.

JANE too is talkative, and her single with her band Strange Behaviour 'IOU' gives every indication of dynamism to come. But one legacy from her father could prove cumbersome. Jane's education in some of the more highbrow establishments has left her with a well defined accent; the sort you don't often stumble across in the sticky Stygian gloom of our seedier rock and roll nightspots. Cheltenham Ladies College doesn't have much in the way of street credibility, if you follow my drift.

"It's the one fear I have," said Jane, "my background and the way I speak isn't exactly like other musicians. In my field, the other musicians all come from concrete blocks, they've had to struggle. I can't say that I've had a struggle."
Her reluctance to let the audience hear her speaking voice has led to a few funny moments.

"I played at the Marquee with my previous band and we were really excited at finally getting the gig. I decided to go out of the dressing room and have a look at the audience. They were all really heavy looking punks, so I went back and told the band we'd better change the set and do all the fast numbers at the beginning, straight through with no breaks. We went on and went through them. I saw this punk sitting on the side of the stage, stubbing his cigarette out on the drummer's foot. Finally he said to me 'Can't you play any faster?'"

But Jane's by no means the only public school refugee in a rock band; the place is littered with fake working class accents. We discovered a mutual hobby in "Spotting the accent."
"The public school ones are always those that look the toughest, in the black leather. I couldn't project that power in black leather, I wouldn't feel comfortable. I had this big thing where I had to prove to the world that I could lug gear. Now I wish I hadn't insisted on taking my own gear on the tube, because I've done something to my back."

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AND the recording will give her a break from gigs, where she finds she has to strain to make her voice heard over the volume of the PA.
"Everybody plays at such volume," she said, "it just gets louder and louder. I'm beginning to sound like an old hypochondriac, but at the end of the gig my ears hurt. Oh God, with the bad back and the ears I sound like a cripple. I'll never get a recording contract if they read all that..."
Not much chance of that. As far as the Sunday Times goes, Jane Kennaway may be living in the shadow of her famous father, but as far as rock and roll is concerned, she'll have the stage all to herself.

THE BAND

THE LOOK

THE SINGLE

I AM THE BEAT



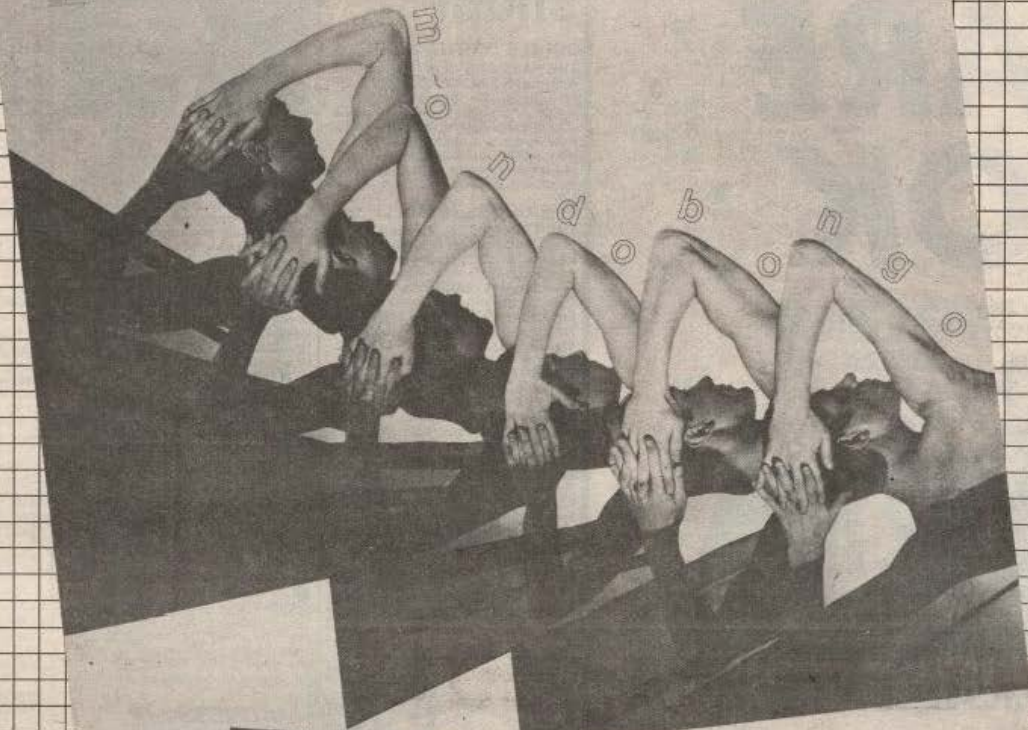
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THURS 28 TROUSADOUR PORT TALBOT
FRI 30 BIRMINGHAM POLY
SAT 31 GLAIFORD UNIVERSITY

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SINGLE LIFE

Reviewed by MIKE GARDNER

Slippin' an' slidin'

SINGLE OF THE WEEK

THE PASSIONS: 'I'm In Love With A German Filmstar' (Polydor). An obvious choice for single of the week. A quality atmosphere piece that dreamily slides and slips with power, while a sharp guitar pierces the aural dry ice and pulses and throbs with vitality. Excellent.

THE CONTENDERS

THE TEENAGE FILMSTARS: 'I Helped Patrick McGookan Escape' (Fab Listening). Yet another classic from the team who brought you the magnificent Television Personalities 'Part Time Punks'. This time it's a lyrical appreciation of 'Prisoner' star and creator McGookan and a musical homage to Spencer Davis, The Beatles and other sixties pop stylists and it works superbly. Available through the inevitable Rough Trade.

M: 'Keep It To Yourself' (MCA). Somehow I always get M singles to review and have to rap the knuckles and smack the wrists of Robin Scott for only half realising his vivid imagination but the time has finally come for a handshake and a word of congratulation for a suffusing work that grows with each play.



THE TEARDROP EXPLODES: 'Reward' (Phonogram). Another positive sounding single from one of the leaders of the new Liverpool explosion. A forthright bass pushes some firm drumming while the rhythm displays their sturdy grasp of the mechanics of using horns and the Doors influenced organ is equally well deployed. A good solid single in any terms but Teardrop can do better ... and they will.

VIC GODARD AND THE SUBWAY SECT: 'Stop That Girl' (Oddball). Another classy piece that structurally reminds of vintage impressions and a seemingly sippy interpretation with a looser accordian shifting in and out of the action does much to give the warm song an even more endearing quality.

KEEP IT TO YOURSELF



BILLY BRIGGS: 'Chew Tobacco Rag No 2' (Liberty). A fun piece of refreshment for the ears that dissects the joys of crunching baccy and gobbing the offal on the floor with a nice line of humour. It's backed with the original, both date from 1950, which doesn't quite have the same energy.



THE OTHERS

NASH THE SLASH: 'Deadman's Curve' (Dindisc). Our Canadian man of mystery and much lauded one man aural distorter, bands his electronic gaze over the Jan and Dean classic and manages to score a victory.

FANTASY: 'You're Too Late' (Epic). A jaunty disco bopper that inflicts enough energy to detract from the ordinariness of the song to become something that would keep the feet firmly attached to the dancefloor and keep thoughts of a cold pint away till the next record.

FREDA PAYNE: 'Band Of Gold' (Champagne). Holland / Dozier / Holland classic tale of the trauma of male impotence, pride and understanding, set in the drama of a wedding night. Still sounds fresh and the increased awareness of the subjects that passed over my head in my youth a decade ago add even more interest.

THE STRANGLERS: 'Thrown Away' (UA). How I long for the days when The Stranglers stirred up passionate reactions, both negative and positive and kept you stimulated. Now they seem to be more interested in keeping their heads above water and you can almost hear the gentle tapping of liquid around the ears.



THE RETURN OF THE LOS PALMAS 7



WHAT BECOMES OF THE BROKEN HEARTED

SPANDAU BALLET: 'The Freeze' (Chrysalis). The post modernist funk band (Oh, how I love those meaningless phrases) of the moment completely blow the favourable impression made with 'To Cut A Long Story Short' by thinking that superbly chunky dance stance drums are enough to compensate for a lack of imagination. Much as it sounds good loud, there's still an aftertaste of being somehow shortchanged.

RAINBOW: 'I Surrender' (Polydor). The Rainbow raunch gets gooey as they aim straight for the charts. The old guts and push gets substituted for a stodgy foray into Abba territory that's only redeemed by the energy of the vocalist.

MADNESS: 'The Return Of The Los Palmas 7' (Stiff). The nutty boys make a good pastiche of an imaginary theme for a festive film of 'On The Buses In Spain' and severely test the loyalty of their fans.

BONEY M: 'Children Of Paradise' (Atlantic). The old pros come back with nothing really new except for the same old candy floss without the old exuberance. Back to Radio Two with you.

DAVE STEWART: 'What Becomes Of The Broken Hearted' (Broken Record). Old National Health, Hatfield And The North and Bruford stalwart Stewart, makes a very good but straight

interpretation with the added treat of Colin Blunstone's breathy vocals but the question to be asked is why?

DESMOND DEKKER: 'Many Rivers To Cross' (Stiff). Old rubber chops curls his facially contorted vocals around Jimmy Cliff's chestnut with a vigour that's quite surprising. There seems to be life in the old dog yet!

SLADE: 'We'll Bring The House Down' (Cheapskate). Despite the impetus they've gained over the past eight weeks, they blow it with a messy 'Live' orientated song and a muddy production that does little to explain to others what all the fuss is about with this 'revival'. How about re-releasing 'When I'm Dancing I Ain't Fighting', lads.

GEORGE BENSON: 'What's On Your Mind' (Warners). George merely lets a typically lush but distinctive Quincy Jones production take the guts out of his personality.

L.A.X.: 'All My Love' (Epic). Another track that relies on some good rhythm work and forgets to give the dancers a point to remain on the floor, wasting body fluid unless they've already got an excess of the same.

PRAYING MANTIS: 'Cheated' (Arista). One of the better of the new wave of British heavy metal experiments prove that making singles is not as easy as it seems but they cope better than most of the ilk but not enough, despite a free single.

GROVER WASHINGTON: 'Let It Flow (For "Dr J")' (Elektra). The distinctive sax of Grover emotes on a slow gear funk piece that would cover those embarrassing moments where Starsky or Hutch wander through the streets of LA baring their tortured souls and wallowing in this week's trauma. The record has the same inconsequential stance.

DEPARTMENT S: 'Is Vic There?' (Demon). Any band that can be fronted by someone with the name of Vaughan Toulouse must have something to offer but this only postures and never delivers the threatened punch.

STYX: 'The Best Of Times' (A&M). Though my exposure to this Barry Manilow with credibility has been limited, I can't help feeling that 'Babe' is the sum total of their ideas. At least judging by this effort.

FRANKIE VALLI: 'Soul' (MCA). A frantic sounding mish-mash that concentrates on piling on surface decoration to the point that you wonder where the substance is and you then realise there isn't any.



RECORD MIRROR

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

SHEENA EASTON: 'Take My Time' (EMI EMC 3354)

By Chas de Whalley

I WAS hoping this album would prove a little bit special because I actually like Sheena Easton. At least I liked those singles 'Modern Girl', '9 To 5' and 'One Man Woman'. A bit on the MOR side, I'll admit, but at least they had a bit of substance to them. And a bit of controversy too. Unlike the Nolans or Ottowan or the Terrible Kelly Marie.

In truth, though, it was the choruses that had me hooked. Great eight bar refrains that made sudden sense of the sneaky chord changes that had preceded them. And those synthesizers, the Hurricane Smith saxophones and the crisp handclaps made up a formula of pure commerciality that was anything but dumb. If you'd asked me I'd have said Sheena Easton was basically OK.

But that would have been before I heard her album.

Naturally 'Modern Girl', '9 To 5' and 'One Man Woman' are included on it and they take pride of place. They set the standard by which the rest of the album is to be judged and, unfortunately, as happens all too often these days, the rest of the album simply doesn't measure up.

Producer Christopher Neal cannot be blamed, for his work is well up to the standard he set with Marshall Hall.

But inconsistency like this is what we have come to expect from MOR pop albums; the singles plus a selection of smoochy tunes with classy arrangements. Sheena Easton's 'Take My Time' is certainly no different. It might be worth buying if you don't have the Big 3 already. + + +



ELVIS: all very eye brow.

ELVIS COSTELLO: 'Trust' (F-Beat XXLP11)

By Mike Gardner

TRUST? Or should that read trussed?

The law of averages states quite clearly that anybody who produces no less than six albums (including the 'Taking Liberties' / '10 Bloody Mary's And 10 How's Your Father's' outtake collections) in four years must be due for the critical pillory and a good time will be had by all. But Costello has managed to produce albums that have each shown a marked improvement on the previous set while always delivering songs that are far more than reheated past offerings.

As usual the first impression is of disappointment as he fails to capitalise on the areas he opened up on the last set and then you realise that he's taken another worthwhile tangent and you discover even more than you had previously hoped.

The most stark improvement is the growing maturity of his personal barbs the attacks seem to be more considered, less frantic and consequently more potent. His grasp of his twisting melody trademark becomes firmer as the tunes snake their natural course until Costello rears up on himself and takes it to an always interesting conclusion.

The "Those without whom this wouldn't be possible" department, namely The Attractions and Nick Lowe, are performing flawlessly. The Thomas twins Bruce and Pete (no relation) have evolved into one of the finest rhythm sections in the country creating a full and punchy base on which Steve Nieve can weave dexterous textures.

Elvis himself is still unwilling to keep his voice monochrome and insists on experimenting with tone in an almost three dimensional sense, developing his sandpaper rasp as much as the sweeter gears of his larynx.

The highlights on this 14 track set include the classic elegance of 'Clubland', a single that should have been, if there ever was one. Then there's the big beat of 'Lovers Walk' which has more than a tinge of Bo Diddley swagger. There's the effortlessness of the pretty melodies on 'Never Be A Man', 'New Lace Sleeves' and the 'This Year's Model' styled 'White Knuckles'.

Then there's the tour de force of a Costello Motown bopper 'From A Whisper To A Scream' that has Glen Tibbrook swapping phrases with the bespectacled one like an Anglocised Sam and Dave and the melody even manages to have overtones of Squeeze.

But the honours must be shared with the poignant 'Shot With His Own Gun' that shows that the Costello cutting edge hasn't lost one gram of bite.

The Costello formula should be getting boring by now but while he still invests energy and care into his work and then sidesteps the pitfalls with agility and intelligence then he's going to put off the execution a few times more. + + + + +

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STYX: 'Paradise Theater'
(A&M AML 63719)

By Robin Smith

A CONCEPT album no less, based on the rise and fall of Chicago's Paradise Theater that opened in a blaze of bright lights and closed as its paintwork faded and people stayed at home watching television. In 1958 it was finally demolished and the foundations probably now stand below some multi-storey office block.

It's a crazy story to tell unless you happen to be Styx who take it all in their stride — maybe the romance that surrounded the place struck a chord in their precious little souls. This album reflects the mood of heady past times and the burlesque quality of Styx's music ideally suits the ideas they're trying to put across.

Side one borders on being optimistic as it wallows in the grandeur and charm of the period. 'Rockin' The Paradise' is pretty much self explanatory. A whirlwind of a scene setter where Styx are almost stripped bare of their cataclysmic effects, except for the mightiness of the chorus.

'Too Much Time On My Hands' is like a hangover after the night before, about a lonely bloke sitting at a bar, bemoaning life and hoping things will improve. 'Nothing Ever Goes As Planned' builds on this level and the first cracks in the Paradise begin to show. 'The Best Of Times' is the band's current single and it's lyrically superb with the same class and feel that made 'Babe' such a success. 'Lonely People' not only features Styx full blown, but an entire brass section thumping away down the street.

'She Cares' is Styx as you've never really heard them before, lightweight rhythms and neat little guitar fills all over the place — pomp meets Fleetwood Mac. But time at last runs out for the Paradise with 'Snowblind' and 'Halfpenny Twopenny' sadly reflecting the changing mood of the times. This album is pretty close to perfection. + + + +



Photo by Adrian Booth

STYX: Close to perfection.

FULL HOUSE FOR STYX STUFF

STIV BATORS: 'Disconnected' (Bomp BLP-4015 Import)

By Mike Nicholls

WHEREIN THE one-time Dead Boy digs his way out of an early grave and comes alive. Yup, Cleveland's most wasted son livelies himself up, unashamedly enlists the services of an MOR producer and presents a dishy concoction of rock cakes that burst with pop panache without straying too far from the lad's bad-ass roots.

Hence the naughty Cousin Kevin sentiments of 'Evil Boy' and the vague tribute to Johnny Thunders on 'Bad Luck Charm'. Elsewhere Bators takes an unswervingly commercial shot. Apart from boasting some great guitar, 'A Million Miles Away' is an ideal tranny tune with an irresistible hook tying up each verse of no-nonsense lyrics. 'Make Up Your Mind' is similarly meaty and subtly crammed with sixties influences, has more single potential.

Much of the strength of the album stems from sideman Frank Secici who apart from holding down a slick bass line has been involved in the writing of half the songs. An interesting diversion, particularly in these times of revived psychedelia, is the handling of the Electric Prunes' '(I Had) Too Much To Dream (Last Night)' which is starkly juxtaposed with Bators' risque 'Ready Anytime'.

Here he exorcises his Catholic upbringing and bubbling sex obsession in one fell swoop, mixing foreplay with word-play in couplets like 'It's a corduroy condom / a groovy kind of love' before the FM equilibrium is recovered with the 'Revolver'-ish 'Last Year' whose nagging chorus gives the album a third credible 45.

Whether Stiv's career takes its deserved leap forward with 'Disconnected' is anybody's guess. Though up against a less rigid system over here, he's still likely to be tarred with the Dead Boys' brush by those who should know better. For this is an exciting album of strong songs by anyone's standards and begs the appropriate amount of attention. + + + +

about Basement 5. Dennis Morris's voice grates to the point of intense irritation; it's something that you either love or hate and personally I hate it.

I can tolerate it on numbers like 'Riot', 'Last White Christmas' and the bouncy 'Silicon Chip' because they move a song at quite a rapid pace and have suitable instrumental diversions which can make you forget the vocal tedium. However, the slow tracks on this album with the exception of 'Immigration' are turned into dirges because of Morris's ranings.

Martin, I'm sorry you produced this, it's done something to increase your standing. + + +

WARREN ZEVON: 'Stand In The Fire' (Asylum K52265)

By Mike Nicholls

IF THERE remains an acceptable face of Californian AOR, it belongs to Warren Zevon. He may resemble a moderately less wimpy John Denver but when it comes to writing and delivering superbly expressive anecdotes he's up with the Springsteens and Petty's.

Or at least can be. Unfortunately he's plagued by an inconsistency which precludes him from the mega-league. Each of his three studio albums has been 50 per cent brilliant, the other tracks frustratingly ordinary in relation to his actual potential.

Nevertheless, this hasn't prevented him from accumulating a selection of sidemen the like of which don't generally appear on vinyl together. His last platter boasted the presence of Jackson Browne, Linda Ronstadt, half of The Eagles, JD Souther, top free-lancers Rick Marotta and Waddy Watchel and a song co-written with Bruce himself.

Entitled 'eannie Needs A Shooter', it's also here on this live at the Roxy recording. Far from being just another live album, it contains a handful of unrecorded songs which classics like 'Excitable Boy', 'Werewolves Of London', and 'Lawyers, Guns and Money' come with an element of aggressive humour one wouldn't normally associate with the angel-faced crooner.

Then there's the sardonic 'I'll Sleep Where I'm Dead', another number whose live rendition shows a hitherto hidden side to the songwriter, not to mention the well-meaning mean-ness of the bluesy 'Mohammed's Radio' and his own 'Poor Poor Pitiful Me'.

Otherwise there's not a great deal that can be said. 'Stand In The Fire' is an improvement on his previous efforts in as much as it's a satisfying combination of some of Zevon's best old material and some new goodies. The non-studio setting serves to showcase another dimension of this talented young man who's probably already produced the most worthwhile live album of '81. + + + +

BASEMENT 5: '1965-1980'
Island (ILPS 9641)

By Gordon Charlton

LET'S face it, Martin Hannett's name on the production credits of this album will mean that it will shift far more units than if it had been allowed to rest on its own merits.

And quite rightly so, as Mr Hannett is far and away the best record producer this country possesses at the moment. His talents have lifted songs like Joy Division's 'Atmosphere' from simply being great to orgasmic.

It's not until we reach the second track, that I realise what I dislike

SPLODGE — SMOKE WITHOUT FIRE

SPLÖDGENESSABOUTS: 'Splodgenessabouts'
(Deram SML 1121)

By Ronnie Gurr

Ah! integrity, inspired compositional skill musically and lyrically, an image as wholesome as wheatgerm, polished playing and heart rending passion. Well... not exactly.

More crud, hollow drive and the trash aesthetic taken to particularly worthless extremes. Unusual, granted and eeh, but you have to laugh doncha? Well... not really.

The humour here is the kind of arrant toilet mural nonsense that on occasion helps relieve constipation. Musically the band — all three dozen of 'em — opt for considered minimalism, that is, thoughtful amateurism, that is, they struggle to get to grips with even the simplest of punk thrashes. Too busy perfecting pilchard perversions to practice I shouldn't wonder.

Sad thing is, the true spirit of the "pathétique" movement — I use the word 'movement' advisedly — is the fact that its roots lie firmly embedded in the folk lore of the hippy subculture. It's the unabated giggling after a great smoke, man, and that really is fairly pathetic. It has nothing, zero, zilch to do with the raging majesty that arrived with



SPLÖDGE: both ends burning.

the Pistols et al. It neither inspires nor outrages, it just lies there in a pitiful sniggering heap.

All in all a record that will be hugely successful. No stars but more of those pilchards up the bum to all concerned and may the diarrhoea of true inner content always dribble down their trouser legs.

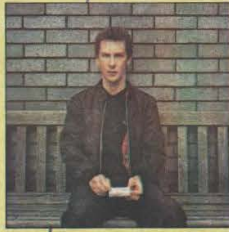
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**THE
BEAT**

MAILMAN

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Are you receiving me

LIFE IS a sexually transmitted disease.
Andrew Rimmer, University of London.
* You mean you have to go to university to learn THIS???

ON THE HEAP

WE THINK your magazine is a heap of crap. It should have more articles on Northern Soul and the home of the best, the Wigan Casino. Most of our school like heavy metal or punk which we personally regard as a load of balls. You should also have the person who compiles your soul chart at the stake because all he prints is disco or jazz funk. In the disco part of your mag there is never any news of the Aberdeen Northern Soul Club, all nighters or all dayers. If you stopped devoting your time to skins, punks, mods, rockers and hippies you might get on better.

McTurk and Skog, two of many posters in Aberdeen.
* You think you're the kings of northern soul? Shetland's where it's at, mate.

MAKE-UP

I OFTEN wear make-up, and why not? What's wrong with boys wearing it — girls wear trousers, so what? I think that Estee Lauder's Shimmering Silk pressed eyeshadow goes well with Max Factor's Burnt Bronze, which I use as a highlighter. Avon do a very good mascara called Velvet Blue (why don't you boys ask the Avon lady to call at your house?). The rouge I wear comes from Estee Lauder also, while I use Rimmel's 'Pretty Pink' lipgloss. I've got a nice curly blonde wig and I wear a Berbere bra. As for my tights, Paul Humphries, the least famous person in Stoke on Trent.
* The Beauty Ed says: Ah, but the foundation, Paul. You've forgotten the most important part of one's make up. Cover Girl natural beige is quite a good one, while Boot's do quite a nice — oh shut up — Mailman.

WHY NOT?

SO WHAT if boys wear make-up? I think they look lovely with it. It annoys me that they can put it on so well, though! For all you critics out there who just think because a bloke wears a dab of the old war paint he is bent, well I hope you know what I'd like to say to you. Why don't you use your time by slugging off the Police, because they get so much publicity for nothing that it makes me sick. Have you heard Visage's 'Fade To Grey' on the radio? Well neither have I, yet they deserve airplay far more than the boys in blue.
Anna, a Blitz and futurist freak.
* Um, what more can we say?

DOTTY

I, BEING the foremost member of the Judy Garland Fan Club, would like to voice my opinion on her most famous song, 'Over The Rainbow', which has been released by Matchbox. Anyone can see they are trying to cash in on her tragic death by bringing out a song which only she knew how to sing. I am sure Judy fans all over the world will be angry like I am over this cheap commercialisation. I played the part of Dorothy's auntie in the 1939 film 'The Wizard Of Oz' and I think I deserve some kind of award for being able to type this letter at the age of 107. Also, as I am still looking after Dorothy's pet dog Toto, please could you inform me if a dog aged 49 years and eight months is a kind of record.
Miss Agatha Wrist Fracture, Hollywood, USA.

* No, the office dog Rover is 102. Beat that. And he reviews records!

VAT

DID YOU know that David Bowie is about to re-open the sewage works in New Southgate? Status Quo actually split up five years ago when the group was replaced with cardboard cut-outs? If you fell into a vat of wine and drank it all to avoid drowning, you would probably drown in a vat of wine instead?
Andy Liddle, New Southgate.

* I think Andy is suffering from a severe case of Shearlaw-itis — Resident Doctor Mailman.

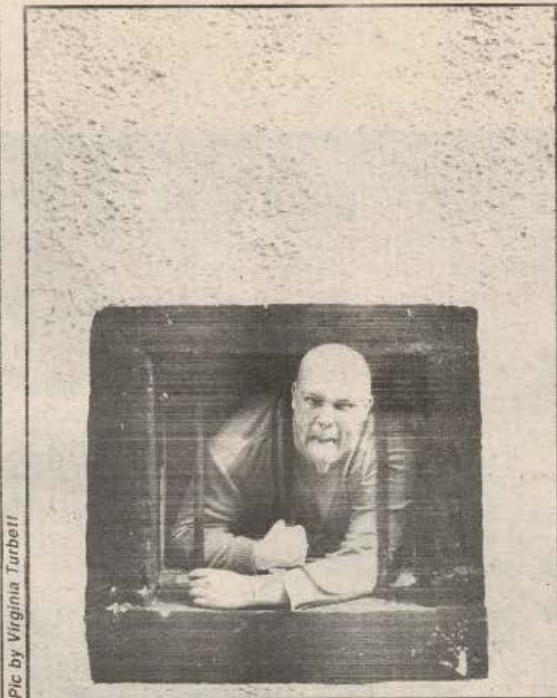
RON

AAAH MY first day at the White House. Me, the President of the bleedin' United Stinkin' States. Amazes me that people swallowed that God Bless America crap. My my, how could they fall for it? What shall I do today? Blow up Russia maybe. Kill a few million Chinese. Hmmm. The day certainly has its possibilities. Wonder when they'll bring me some more papers to sign? Custly number, this. Still, it has drawbacks. I mean, the White House is a real dump. You can't find your way about. Where the hell is the bog?
Ronald Reagan, President of the United States of America.

* We'd send you a record token but you probably wouldn't use it.

GROTTY

AFTER READING your grotty paper the other week, we were quite disgusted on the contents of the middle pages. After the tragic death



Pic by Virginia Turbell

Doug Trendle where certain Manners fans would like to see him!

MIND YOUR MANNERS

THIS LETTER is directed at anyone who is thinking of buying 'Loonee Tunes' by Bad Manners. Take my advice — don't. I bought this LP before Christmas only to find that side two was totally unplayable, the record jumping more than a kangaroo on speed. So I took it back to the shop, got it changed, took it home — only to find it was even worse than the first copy. In the end I had to change it for an entirely different LP. I am not the only one with this problem; several of my friends had faulty copies of the same record, too. Is it any wonder there is such a slump in the record industry when there is such trashy quality vinyl about? From now on I shall stick to Bad Manners 45s.
R.S., Nottingham.

* We totally agree. Record shops and record companies take note.

of John Lennon we thought the least you could do would be to have a colour centre spread as a tribute to the man who founded music as we know it today. But instead you bunch of cretins, who claim to have musical knowledge, put another Police poster (no offence Sting) in the middle. It was at least the fourth last year and although we have nothing against the Police, we feel you could have postponed this for a week. Lennon, with the help of McCartney, did more for music than anyone else will ever do. When Bon Scott died you had a poster of him in the middle and we hadn't even heard of him. People worldwide know who Lennon was. Shelley and Lynne, Rumcorn.

* Suppose you'd have liked us to cash in and run an entire colour memorial like some other rags. Wasn't the front cover that we did enough? Let the man die with dignity.

NAUGHTY NUTTY

ON DECEMBER 16 I went to see Madness at the Birmingham Odeon. When they came on stage they didn't put much into the concert at all. They hardly spoke to the

audience, and some members of the group walked on and off stage in the middle of a song. It wouldn't be so bad if tickets were cheap but mine cost £2.50. I think fans have a right to something better than the performance they gave.
Another thing is that when Madness came to the National Exhibition Centre they apologised for the concert at the Odeon. Well, if they knew it wasn't up to standard they should cut out the matinee performances, and concentrate on the fans which, after all, paid a lot more than 11.00 matinee show tickets.
Heather, W Midlands

TOO SMALL

I HAVE been buying Record Mirror ever since Noah built his ark. I thought it was a brill mag, until you started printing the Xword so small that it cost me not 25p for the mag, but £25.00 for a pair of binoculars to complete it, so let's have a bigger Xword!
Very annoyed Boomtown Rats Fan, Ern, Walsall.

* But now you can see the girls with the big bazoomas on the beach more clearly. Isn't that worth £25?

WON AN LP

NAME

ADDRESS

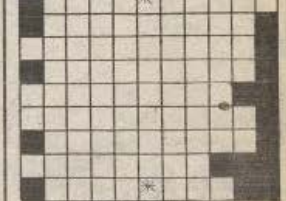
X-WORD



- ACROSS**
- Group producing Loonee Tunes. (3,7)
 - The trip Madness took. (5,4,2,5)
 - Motors hit (7)
 - The Angel's wanted to wear Elvis's. (3,5)
 - It means nothing to Ultravox. (6)
 - Mr Webb turned into a different person. (4,5)
 - Mick Ralphs company. (3)
 - 8 & 5 Down What Dean Friedman was thanking in 1978. (5,5)
 - An LP you could say was a reproduction. (8)
 - See 20 Down.
 - They had 1971, No 1 with Hey Girl Don't Bother Me. (4)
 - Gerry Rafferty LP. (5,3)

- DOWN**
- Septic Isle. (6,6)
 - Adam and the Ants hit. (3,3,3)
 - Neil Youngs finest. (5,3,8)
 - Damned drummer. (3)
 - See 18 Across.
 - Had 1980, hit with January February. (7,2)
 - 1977, Rod Stewart hit. (5,2,2,5)
 - Paul Simon LP. (3,5,4)
 - 1974, Cozy Powell hit. (2,2,2)
 - They should be big in the U.S.A. (6)
 - 20 & 21 Across. The former James Lewis Osterburg. (4,3)

POP-A-GRAM



SOLVE the nine cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of someone with a Custer Complex. Remember the clues aren't in the order of the puzzle. You have to decide what the correct order is.
If you amaze you you might hear a song from under the floorboards (6)
All the outwashed red red rope had brass in their pocket (10)
But Adrian Sos literally got inside out (5,4)
Is it true that Jack Migger gathers no moss (4,8)
... or that Holt Piece walked on the moon (3,8)
What Dr Hook looked through early last year (4,4)
His worlds are still at war (4,5)
Just watch that crazy Ward Storet behave foolishly (3,7)
The fab four got lost around Lenny Pare (5,4)

SOLUTION TO LAST WEEK'S X-Word.
ACROSS: 1. The Tide Is High. 7. Eight Day. 8. On Well. 10. Everyday. 12. Money. 13. Daniel. 17. Fear of Music. 19. Sugar Troupers. 20. May. 22. Rat. 23. Korpis. 24. Trap. 25. Empty. 26. The World.
DOWN: 1. The Same Old Scene. 2. Eagles. 3. I'm The Man. 4. Iron. 5. How Come. 6. Killer. 8. Days In Europe. 11. All Around. 14. Le Freak. 15. Harper. 16. Tina. 18. Pretty. 21. Trio.
SOLUTION TO POPAGRAM: (in order of puzzle). My Girl, Betty Midler, The Arcs, Eddy Grant, Day Tripper, Sadinista, Blue Moon.
DOWN: imagine.
LAST WEEK'S WINNER: Martin Smith, 162 New Road, Woking, nr Southend-On-Sea, Essex.

Ode to a Blonde

Paula is a natural blonde
The best on this planet
I have no doubt
Her articles are full of intellectual wit
Refined and honest
No doubt about it.
I wish she was mine
But alas she is not
Bob Geldof is funny
But quibble I not.
Her mol's and Poo's

Are absolutely fab
Record Mirror is lucky
Compared with Paula
Lady Diana is a hussy.
Her beauty is beyond compare
Her figure is perfect
Her mind is pure
And it's time for bed!
Two T, Trent.
* Dear Two T, have you ever heard of McGonigle, and are you a relation?

ROBIN SMITH chucks up. PAUL COX doesn't. UFO are used to it.

ROGUES GALLERY



UFO: Robin Smith has run round the back to empty his stomach.

PAUL CHAPMAN should really keep his big mouth shut. He has a tooth missing and peering into his ominous gob is like looking into a cavern which has a broken off stalactite. Paul was going to stick his tooth back in with Superglue, but thought better of it. Superglue contains strychnine and he would have been dead in minutes.

Come to think of it, I'm not feeling too good myself. I'm up in a plane costing £1,400 for a round trip from London to Devon. Not wanting to cancel a concert at Exeter University because they have to make a last minute appearance on Top Of The Pops, UFO have hired this plane to dash to the gig.

But you don't get a luxury jet for your money, just a two engined prop number where you see the pilot and

with 12 other people sitting down it gets a little crowded. There's absolutely no chance of heading towards the back and having a quick vomit, luggage is piled high around the miniscule toilet.

"Don't worry," says Pete Way in fatherly fashion. "We've had far worse experiences than this. "We went over the Blue Ridge Mountains in Virginia once and the plane was going up and down like a ship in a storm. The pilot had grey hair and he'd been shot up with shrapnel during the war. When he got into the cockpit he had to heave his leg in."

UFO are always optimists. Swigging pints of beer, they clamber about the aircraft like kids on a picnic.

"If we go down then I hope we crash in a bog in Exmoor," says Way. "Some of us should get out alive."

Half an hour later and buffeted by cross winds, we land like a lame duck at Exeter Airport where the Students Union has very kindly arranged for a van to pick us up. By

this time the excesses of the flight have begun to affect Chapman.

"See this tooth," he yells nudging the driver. "This is a genuine shark's tooth that I caught the other week. "F-k off, what do you mean it looks human."

I'm beginning to wonder if Chapman is going to be able to make it on stage, but the band are ushered through a side door at the university and they have to move quickly to quell the rioting hordes looking for blood. No time for a soundcheck, just get out there and play.

By golly, it isn't too bad. Way's bass is getting lost but Mogg sounds in fair fettle and he's looking pretty trim. What the set lacks in finesse it makes up for in enthusiasm. The new album is given a good outing and particularly outstanding is the rendition of 'Chains Chains', where Chapman plays as if his life depended on it and wanders dangerously near the edge of the stage.

For a time they can't get going on the infernal 'Train Song' but eventually manage to pull it through before some reliable old thumpers like 'Doctor Doctor'. Not a sniff of 'Profession Of Violence' though, my favourite track from the new album.

But the crowd leave happy and being the true pros they are, UFO leave them just wanting a little bit; hungry. Way is miserable.

"I'm not happy, the gig was terrible. They should have turned my gear up, I couldn't hear anything. Come to think of it, I might be going deaf anyway."

He wanders into a corner and sits down dejectedly as Mogg sprawls in the corner.

Mogg has the sort of conk you could run pennies down, but it's nothing on the appendage that graces Neil Carter's face. You could slice bread with that.

"Neil's body grew around his nose," says Phil. "Have you ever seen such a magnificent specimen?"

Neil seems to be the outsider of the bunch but he brings a touch of much needed sanity to the band.

"I used to be in Wild Horses where you can survive virtually anything," he says. "Being with UFO is the acceptable face of alcoholism. I've witnessed things with Wild Horses but it's better not to talk about them."

Phil decides to bring out his American newspaper clipping about Sheldon the Gorilla. He says Sheldon resembles Andy Parker - although, apart from the eyes, I couldn't agree.

Sheldon has sexual problems. They can't find a mate for him because gorillas don't breed too

well in captivity. They've even started a Gorilla computer dating service to try and get the right animals together.

It's time to head back to the hotel. Phil gets up and tries to negotiate the stairs. Several minutes and attempts later he makes it. Meanwhile Way leaps down like Peter Pan and the rest follow - Chapman still holding on to his tooth.

"I like model trains," says Way unexpectedly as he sits uncertainly on a chair at the hotel. "I would have liked to have been a station master if I hadn't been a rock and roll star. When I was a kid I used to do a lot of train spotting. I've got a lot of model engines now and when we move to Twickenham I want a whole room to myself and my train set."

"I reckon you need something like that to get away from this craziness. Operating my trains gets my head back together. It was bliss being home at Christmas. I could just take the phone off the hook and forget about the business."

"I have a 15 months old daughter and I miss watching her grow up because I'm away such a lot. I haven't got any ambitions for her. As long as she's happy, that's alright."

"America drives you crazy, I went over there when I was young and it f-ked me about. I hadn't been in my hotel rooms for 20 minutes before I was screwing some chick. It's so easy to lose control. I'm not a good boy by any means, but I think I'm going to wake up tomorrow morning." Way comes with me in the lift and a gentle shove when we get to floor two assures that he's in the general direction of his room.

Showing no signs of wear he emerges perkily the next morning.

Chapman is having problems with his landlady. She's tracked him down to the hotel and she's on the phone, noisily demanding rent. Chapman is on the bed half dressed telling her to give him more time. Eventually the band are herded into a fleet of taxis for the airport. In the plane, Mogg talks about the latest album, produced by themselves at Air Studios.

"The album worked well," says Mogg. "We didn't have many arguments. We thought that if we were going to produce ourselves then we should do it well. A lot of critics say that it's getting back to our old style. We're a lot rougher than on 'No Place To Run'."

"We recorded our last album in Montserrat because we saw a brochure describing Martin's studio over there. It was only £7,000 a week full board, so we thought we'd take it and get a bit of sun. We didn't have a producer at the time so we thought we'd have George as well." George cost them 20,000 dollars, but Phil reckons that sometimes he didn't crack the whip enough with the band, leaving them to make too many decisions.

But UFO can afford to splash cash around now they're big leaguers, but once they just seemed to be festival and University perennials maintaining a status quo.

"I've known Phil since I was 16, we knew at sometime it was going to happen big there's not much we can hide from each other," says Pete.

Now that's true. Phil once arranged some entertainment involving Pete, when he invited some friends to stand on Way's balcony and watch him making love. "Pete was very excited but his performance wasn't very good," says Phil.

Way and Mogg are the Laurel and Hardy of rock 'n' roll with dozens of stories about each other. Once they shared a flat where Way had the awful habit of leaving half eaten egg sandwiches in cupboards and Mogg had to clean them up.

One of their friends was a wily Scotsman (aren't they all?) who opened up a profitable business in their living room showing porno movies to paying customers.

At last we land at Heathrow, avoiding jumbos which crowd the air at this time in the morning. The band transfer to waiting cars to take them to Nottingham.

"You know, when you're down but having fun, you don't think about the bad times," says Way as we part. "We owe it to the kids not to miss gigs, that's why we flew down to Exeter. We really do care."

Gosh, they may be rogues, but they're lovable.

PAUL CHAPMAN:
and the gap



PHIL MOGG

THE RUSH

Compiled by **SUSANNE GARRETT** and **COLLETTE IVE**

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

THURSDAY

JANUARY 22

ABERDEEN, College of Commerce, Gary Glitter
ARUNDEL, Red Lion, Clopton (611), Talon
BARNESLEY, Antonio's Club, The Crusiers
BATH, Moles, Patrick Fitzgerald Group
BELFAST, Queen's University, McMorris
 Hall 45133, SHH Little Fingers
BICESTER, King's Head, C-Salm
BIRMINGHAM, Barrel Organ (021 622 1363),
 New Clear Band
BIRMINGHAM, Cedar Ballroom (021-236
 2694), Drogos For Europe
BIRMINGHAM, Golden Eagle, Hill Street
 (021-643 5403), The Privates / The Partizans
BLACKPOOL, Norbreck Castle (52341), The
 Look
BOURNEMOUTH, Pinecliffe Hotel (426312),
 High Risk
BRADFORD, Princeville (578845), Spider
BRISTOL, Avon Grove, The Passions
CARDIFF, White Hart, B Troop
COVENTRY, Dog And Trumpet (21678), The
 Shots
CROYDON, Cartoon (01-888 4500) Brett
 Marvin And The Thunderbolts
EASTCOTE, Clay Pigeon Hotel,
 Juvenesse
EDINBURGH, Buster Brown's, Market
 Street, Shock (late evening)
EDINBURGH, Odeon, (031-667 3905), Slade
ETON, Christopher Hotel (Windsor 65949),
 Crazy Hall
FARNHAM, West Surrey College of Art,
 Weapon
GILLINGHAM, Central Hotel (723217),
 Modern Jazz / Cenet Rox
GLASGOW, Distant (041-332 1842), Dodger
GLENROTHES, Rothies Arms (753701), The
 Outpatients
GRANGEMOUTH, International Hotel
 (72456), Kee West
GREENOCK, Victorian Carriage (24566),
 The Minutes
GUILDFORD, Civic Centre (67314), Blues
 Band
GUILDFORD, Wooden Bridge (72708),
 Shaker
HARDSTOFF, Shoulder of Mutton, Climax
 Blues Band
HEMEL HEMPSTEAD, College of Educa-
 tion, Back-Hander
HEMEL HEMPSTEAD, Rose And Crown,
 Blazing Red
HIGH WYCOMBE, Nag's Head (21758), The
 Effect
HULL, Wellington Club, Beverley Road
 (23282), Human Zoo / Cool To Snog
ILFORD, The Cranbrook, Cranbrook Road
 (01-554 8659), Suttel Approach
KINGSTON, Waves, Three Tuns, (01-549-
 3801), Final Frontier
KIRKCALDY, Bentley's, Shock (early
 evening)
LEEDS, Florde Grene Hotel (490984),
 Dredinger
LIVERPOOL, Bronte Centre (051-709 2410),
 Stun The Guards
LIVERPOOL, Star And Garter, Asylum
LONDON, Albion, Oxford Street (01-734
 3072), Basement 5
LONDON, Apollo Victoria (01-828 6491),
 Billy Connolly
LONDON, Basement Bar, Clarendon
 Hotel, Hammersmith (01-999 1343), Blurt /
 Sad Among Strangers
LONDON, Dingwells, Camden Lock (01-267
 4967), Restaurant For Dogs / Kan Kan
LONDON, Ealing Technical College, The
 Attendants / B Film
LONDON, Hammersmith Odeon (01-748
 4081), Max Webster / Angel Witch
LONDON, Hope And Anchor, Islington (01-
 359 4510), The Hitmen
LONDON, 101 Club, Capham (01-223 83091),
 Sole Distributors
LONDON, Marquee, Wardour Street (01-
 437 6603), Budge
LONDON, Moonlight, Railway Hotel, West
 Hampstead (01-624 7611), The Lines / The
 Decorators
LONDON, Oval House, Kennington (01-502
 7880), Luv 4 Eva (rock pantomime)
LONDON, Pegasus, Stoke Newington (01-
 226 5930), JJ And The Flyers
LONDON, Pied Bull, Islington (01-837 3218),
 Sons of Cain / Apocalypse
LONDON, The Railway, Tottenham Lane,
 Hornsey (01-340 1020), Diz And The
 Doormen
LONDON, Rock Garden, Covent Garden
 (01-240 3961), Durutti Column / Kevin
 Hewick

LONDON, Royalty Ballroom, Southgate
 (01-686 4123), Yakety Yak
LONDON, Starlight, West End Lane, West
 Hampstead (01-624 7611), Bad Publicity
LONDON, Tramshed, Woolwich (01-855
 3371), Splodge / Baby Greensteves And
 The Crocodiles
LONDON, The Venue, Victoria (01-834
 5822), The Kraze / The Repeaters
LONDON, White Swan, Greenwich (01-691
 8311), Alkatraz
LOUGHBOROUGH, Charnwood Theatre
 (52571), George Hamilton IV
MANCHESTER, Band On The Wall (061-832
 8625), Weller / Spring Quartet
MANCHESTER, Ratters (061-236 9788), The
 Little Roosters
MANCHESTER, UMIST (061-236 9144),
 Lindisfarne / Trimmer And Jenkins
MANSFIELD, Forest Town Working Men's
 Club, Wiltchymde
MIDDLESBROUGH, Town Hall (245432),
 UFO / Fist
MILTON KEYNES, Compass Club,
 Russians
NEWBURY, Silks, Nashville Teens
OMAGH, Royal Arms Hotel, Matchbox
OXFORD, Corn Dolly (44761), Skavengers
PAISLEY, The Bungalow (041-889 6667),
 Interzone
PLYMOUTH, Tops, The Mechanics
PORTSMOUTH, Guildhall (24355), Saxon /
 Taurus
PORT TALBOT, Troubador (77988), Frankie
 Miller
PRESTON, Warehouse (53216), Fractured
 Valves
READING, Target (585887), Overkill
RICHMOND, Snoopy's, The Castle (01-948
 4244), The Reflections / The Orange Car-
 digan
RICKMANSWORTH, Watersmeet,
 Generation X
SHEFFIELD, Halamsire Hotel (29878),
 Vital
SHEFFIELD, Limit (730940), Reluctant
 Stereotypes
SOUTHEND, Pavilion (351135), Cliff
 Richard / Nutshell
UCKFIELD, Youth Club, Switches
UXBRIDGE, Brunel University, Shoreditch
 Campus Site (39125), Spiral Models
WELLINGBOROUGH, British Rail Sports
 And Social Club (225278), The Bopcats
WORTHING, Balmoral (36232), Meanstreak

BRIDLINGTON, Spa Royal Hall (78258),
 Black Sabbath / Alz
BRISTOL, Bear Hotel, Hotwell Road, The
 Review / The Mob / Bikini Mutants
BROMLOW, Drum And Monkey, Slender
 Thread
BURTON ON TRENT, 76 Club (61037), The
 Little Roosters
CAMBRIDGE, Great Northern (60340),
 Denigh
CAMROSS, Camross Centre, Matchbox
CHELtenham, Gloucestershire College
 Of Art And Technology, The Revillos
CHESTER, Albion Hotel (25717), Asylum
CLACTON, Princess Theatre (25501),
 George Hamilton V
COVENTRY, Dog And Trumpet (21678),
 Accelerators
COVENTRY, General Wolfe (88402), Big
 Brother
CROYDON, Cartoon (01 688 4500), Yakety
 Yak
DUMFRIES, White Hart, Wayward Skylabs
DUNDEE, University (23181), Gary Glitter
EDINBURGH, Playhouse Nite Club (031 665
 2664), Winston J, Groovy Band
ETON, Christopher Hotel (Windsor 65949),
 Telemac
GLASGOW, Apollo 041 332 9221, Slade
GLASGOW, Dial Inn (041 332 1842), Shoot
 The Moon
GUILDFORD, University of Surrey, Great
 Hall (71281), Delta 5/Au Pairs
HAILSHAM, Crown Hotel (840041), Fruit
 Eating Bears / The Chevrons
KINGSTON, Waves, Three Tuns (01 549
 8601), Competition
LANCASTER, University (65021), UFO /
 Fist
LEEDS, Florde Grene Hotel (490984),
 Weapon
LEEDS, University (39071), The Patrick Fitz-
 zerald Group / The Mekons / Another
 Colour
LIVERPOOL, Bradford Hotel, Weller / Spring
 Quartet
LIVERPOOL, Dolphin, Canning Place, Stun
 The Guards
LIVERPOOL, University (051 709 4744),
 Lindisfarne / Trimmer And Jenkins
LIVERPOOL, Warehouse, Spider
LONDON, Apollo, Victoria (01 828 6491),
 Billy Connolly
LONDON, Bandwagon, Kingsbury Circe,
 Limestone
LONDON, Clarendon Hotel, Hammersmith
 Broadway (01 748 1454), The Decorators /
 Lulus
LONDON, Bridge House, Canning Town
 (01 476 2889), The Bars
LONDON, Dingwells, Camden Lock (01 267
 4967), The Hitmen
LONDON, Half Moon, Herne Hill (01 737
 4580), Resistance / X Effects
LONDON, Cliff Richard / Nutshell
LONDON, Hammersmith Odeon (01 748
 4081), Cliff Richard / Nutshell
LONDON, Hope And Anchor, Islington (01
 359 4510), Naked Lunch / Depeche Mode
LONDON, 100 Club, Oxford Street (01 636
 0633), Kabbala
LONDON, 101 Club, Clapham (01 223 8309),
 Barry Andrews' Restaurant For Dogs /
 Afghan Rebels

LONDON, Marquee, Wardour Street (437
 6603), Johnny Storm
LONDON, Merton Hall, Kingston Road (01
 540 9755), Steve Goddard / Direction
LONDON, Moonlight, Railway Hotel, West
 Hampstead (01 624 7611), Richard
 Strange / Philip Gayle / The Klones
LONDON, North London Polytechnic,
 Holloway Road Theatre, The Mo-Dettes
LONDON, Oval House, Kennington (01 582
 7880), Luv 4 Eva (rock pantomime)
LONDON, Pegasus, Stoke Newington (01
 226 5930), Juice On The Loose
LONDON, Rock Garden, Covent Garden
 (01 240 3961), Fumble / Midnight And The
 Lemon Boys
LONDON, Upstairs At Ronnie's, Frith
 Street (01 439 0747), Colah Triplets
LONDON, School Of Oriental And African
 Studies, Malet Street (01 637-2398), Misty
 In Roots / The Enchanters
LONDON, South Bank Polytechnic, Rotary
 Street (01 261 1525), Erogenous Zones /
 Venigas
LONDON, Star And Garter, Putney Pier (01
 788 0345), Snatch 22
LONDON, Starlight, West End Lane, West
 Hampstead (01 624 7611), Gaffa
LONDON, The Venue, Victoria (01 834
 5822), The Blues Blasters
LONDON, White Lion, Putney (01 788 1540),
 Salt / Stevie Smith
LONDON, White Swan, Blackheath Road,
 Greenwich (01 891 8331), Alkatraz / 720
LONDON, Windsor Castle, Harrow Road
 (01 286 8403), The Klones
MAIDSTONE, Mid Kent College (56531),
 The Dance Band
MANCHESTER, Commanche Students
 Union, The Cheaters
MANCHESTER, Lampfit (061 881 9856),
 The Product
MANCHESTER, Pips (061 834 7155),
 Performance
MATLOCK, Darley Dale Northwood Club,
 Wiltchymde
MIDHURST, The Grange, Overkill
NEWBURY, Silks, Nashville Teens
NEWCASTLE UPON TYNE, City Hall
 (2001), Webster / Angel Witch
NEWCASTLE UPON TYNE, Kayfair Club
 (23109), Warrior / Storm Child
NOTTINGHAM, Rock City (411212),
 Generation X / Tea Set
NOTTINGHAM, Test Match (569661), Dawn
 Tron
ORMSKIRK, Edgehill College (75171),
 Frankie Miller / Dredinger
OXFORD, Polytechnic (687889), Hazel
 O'Connor
PETERBOROUGH, The Cresset, The
 Name / The Rockets / The Point
PETERBOROUGH, Northfields Inn (54924),
 The Axe Band
READING, University (860222), Between
 Pictures
RICHMOND, Snoopy's, The Castle (01 948
 4244), The Diagram Brothers / Eric ran-
 dom / Dislocation Dance
SCARBOROUGH, Taboo, Angelle Upstairs
SHEFFIELD, Polytechnic (20311), Toyah
 Willcox
SHREWSBURY, Music Hall (52019), B Troop
TAUNTON, Cellar Bar (3013), Sharks On
 Toast
WEST RUNTON, Pavilion (203), Freddie
 Fingers Lee / White Lightning
WITHERNSEA, Grand Pavilion (2158),
 Kraken

BLACKPOOL, Norbreck Castle (52341),
 Spider
BLACKPOOL, Tiffany's (21572), The Clash
BOURNEMOUTH, Pinecliffe Hotel (426312),
 Switch
BRADFORD, University (33466),
 Lindisfarne / Trimmer And Jenkins
BRISTOL, Granary, Welshback (28272),
 Dredinger
CAMBRIDGE, Great Northern (60340),
 The Charts
Boris And The Spiders
CARLISLE, Market Hall (23411), UFO / Fist
CARLISLE, Twisted Wheel (20335),
 Whitefire
CHRISTCHURCH, Jumpers Tavern (5819),
 The Blips
COVENTRY, Dog And Trumpet (21678),
 Sneak Preview
COVENTRY, General Wolfe (88402), Money
COVENTRY, New Theatre (25141), Hazel
 O'Connor
CROYDON, Cartoon, The Cross, Johnny
 Storm
DUDLEY, JB's (53597), The Little Roosters
DUNFERMLINE, Belleville (21076),
 Delmontes
DURHAM, University (64466), Climax Blues
 Band
ETON, Christopher Hotel (Windsor 65949),
 The Charts
GLASGOW, College Of Technology (041
 332 7090), Positive Noise
GLASGOW, Dial Inn (041 332 1842), Henry
 Gordon Band
GLASGOW, University Of Strathclyde (041
 552 4400), U2
GRAVESEND, Prince Of Wales, Hotel UK
GRAVESEND, Red Lion, Crete Hall Road
 (66127), Cable Car
HATFIELD, Forum Theatre (71217), George
 Hamilton IV
HEREFORD, Market Tavern (56325), The
 Review / The Mob / Bikini Mutants
HESLE, Town Hall (22311), Head Hunter
HIGH WYCOMBE, Newland Hall (37479),
 Misty In Roots
HITCHIN, College of Education (2351), Rio
 And The Robots
KINGSTON, Waves, Three Tuns (01 549
 8601), Jackie Lynton Band
LEEDS, Florde Grene Hotel (490984),
 The Look
LEEDS, Queen's Hall (31961), Black Sab-
 bath / Max Webster / Aliz
LEEDS, Trades Club, Agony Column
LEICESTER, University (25681), Gary Glit-
 ter
LONDON, Apollo Victoria (01 828 6491),
 Billy Connolly
LONDON, Charles Peguy Centre,
 Leicester Square, The Flatbackers
LONDON, Clarendon, Hammersmith
 Broadway (01 748 1454), Brian Brain / Fur-
 niture
LONDON, Crystal Palace Hotel, Crystal
 Palace (01 776 6342), The Mo-Dettes
LONDON, Dingwells, Camden Lock (01 267
 4967), Jo-Ann Kelly And The Second Line
LONDON, The Cobras
LONDON, Ground, Fulham (01 385
 0528), Sore Throat
LONDON, Half Moon, Herne Hill (01 737
 4580), Reluctant Stereotypes / Direc-
 tions
LONDON, Hammersmith Odeon (01 748
 4081), Cliff Richard / Nutshell
LONDON, Hope And Anchor, Islington (01
 359 4510), The Lemons
LONDON, 101 Club, Clapham (01 223 8309),
 Eric Random / Diagram Bros / Disloca-
 tion Dance
LONDON, The John Bull, Chiswick (01 994
 9052), Alkatraz
LONDON, Moonlight, Railway Hotel, West
 Hampstead (01 624 7611), Robyn Hi-
 cchock And The Soft Boys / Exit 13
LONDON, The Olde Hatte, West Ealing,
 Good Question
LONDON, Luv 4 Eva House, Kennington SE11
 (01 891 8331), Luv 4 Eva (Rock Pantomime)
LONDON, Pegasus, Stoke Newington (01
 226 5930), Big Chief
LONDON, The Railway, Tottenham Lane,
 Hornsey (01 340 1020), Seven Year Itch
LONDON, Rock Garden, Covent Garden
 (01 240 3961), Restaurant For Dogs
LONDON, Star And Garter, Putney Pier (01
 788 0345), Earl Okin
LONDON, Tabernacle Community Centre,

FRIDAY

JANUARY 23

ABERDEEN, University (572751), Shock
BARNESLEY, Antonio's Club, The Crusiers
BIRMINGHAM, Barrel Organ (021 622 1353),
 Willy And The Poor Boys
BIRMINGHAM, Fighting Cocks, Mosely
 (021 449 2554), Cravats / Nightingales
BLACKPOOL, Jenk's (293203), Foul Strike
BLACKPOOL, Norbreck Castle (52341),
 Theatre Of Hate
BOURNEMOUTH, Pinecliffe Hotel (426312),
 Outsiders
BRACKNELL, Sports Centre (54203), Saxon
 / Taurus

The Who's Roger Daltrey. Well, he looks as though he's rarin' to go.



SATURDAY

JANUARY 24

AYLESBURY, Friar's (88948), Slade
AYR, Darlington Hotel (68275), Shock
BARNESLEY, Antonio's Club, The Crusiers
BIRMINGHAM, Barrel Organ (021-622 1353),
 Bright Eyes
BIRMINGHAM, Cedar Ballroom (021 236
 2694), Generation X
BIRMINGHAM, Civic Hall (021 235 2774),
 Angel Witch
BIRMINGHAM, Fighting Cocks, Mosely
 (021 449 2554), Pinkies / Rogues
BLACKBURN, Galligraeves, Anger Street,
 J G Spoils
BLACKPOOL, Jenk's (293203), Foul Strike

ON THE heavy trail, Canadian import MAX WEBSTER, another protégé of the RUSH stable, lies in for a handful of taster dates, kicking-off at London's Hammersmith Odeon, (Thursday), and Newcastle Upon Tyne City Hall (Friday), supported by ANGEL WITCH on both dates; moving to the mighty BLACK SABBATH Bill, playing Leeds Queens Hall, (Saturday), and Stafford Singley Hall, (Sunday), as special guest. APRIL WINE end their return visit at Hammersmith Odeon, (Tuesday).

Meanwhile, back at the Brits, GENERATION X featuring a new band line-up, Billy Idol (vocals / guitar), Terry Chimes (drums) and Tony James (bass), leg it to Birmingham Watersmeet, (Thursday), Nottingham, Rock City, (Friday), and Rickmansworth Cedar Ballroom, (Saturday). This one's a winter warmer for more UK dates in mid-February. And, prior to a scheduled European and American visit, U2 hit the provinces with a short UK tour, including Glasgow Strathclyde University, (Saturday), Edinburgh Valentino's, (Sunday), and York University, (Monday).

With a brand new single on the Zonophone label under their belts, committed to campaigners, the ANGELIC UPSTARTS (oi oi), put the boot in at Scarborough Taboo, (Friday), Walsall Town Hall, (Saturday), a double-niter at London's Bridge House, Canning Town, (Monday and Tuesday), and No-Nukes benefit, plus THE RISE and THE MOB, Taunton Camelot, (Wednesday).

Back at the gels, there's much more from TOYAH WILCOX, HAZEL O'CONNOR and THE MO-DETTES. And, if you're into the shape of things to come, a variety of self-styled sci-fi talent can be seen 'n heard at 'The 2002 Review', London Lyceum, (Sunday - 4.00pm - 11.00pm), offering CLASSIX NOUVEAUX, SHOCK, RICHARD STRANGE, THEATRE OF HATE and surprise guests.

BLACKPOOL, Norbreck Castle (52341),
 Spider
BLACKPOOL, Tiffany's (21572), The Clash
BOURNEMOUTH, Pinecliffe Hotel (426312),
 Switch
BRADFORD, University (33466),
 Lindisfarne / Trimmer And Jenkins
BRISTOL, Granary, Welshback (28272),
 Dredinger
CAMBRIDGE, Great Northern (60340),
 The Charts
Boris And The Spiders
CARLISLE, Market Hall (23411), UFO / Fist
CARLISLE, Twisted Wheel (20335),
 Whitefire
CHRISTCHURCH, Jumpers Tavern (5819),
 The Blips
COVENTRY, Dog And Trumpet (21678),
 Sneak Preview
COVENTRY, General Wolfe (88402), Money
COVENTRY, New Theatre (25141), Hazel
 O'Connor
CROYDON, Cartoon, The Cross, Johnny
 Storm
DUDLEY, JB's (53597), The Little Roosters
DUNFERMLINE, Belleville (21076),
 Delmontes
DURHAM, University (64466), Climax Blues
 Band
ETON, Christopher Hotel (Windsor 65949),
 The Charts
GLASGOW, College Of Technology (041
 332 7090), Positive Noise
GLASGOW, Dial Inn (041 332 1842), Henry
 Gordon Band
GLASGOW, University Of Strathclyde (041
 552 4400), U2
GRAVESEND, Prince Of Wales, Hotel UK
GRAVESEND, Red Lion, Crete Hall Road
 (66127), Cable Car
HATFIELD, Forum Theatre (71217), George
 Hamilton IV
HEREFORD, Market Tavern (56325), The
 Review / The Mob / Bikini Mutants
HESLE, Town Hall (22311), Head Hunter
HIGH WYCOMBE, Newland Hall (37479),
 Misty In Roots
HITCHIN, College of Education (2351), Rio
 And The Robots
KINGSTON, Waves, Three Tuns (01 549
 8601), Jackie Lynton Band
LEEDS, Florde Grene Hotel (490984),
 The Look
LEEDS, Queen's Hall (31961), Black Sab-
 bath / Max Webster / Aliz
LEEDS, Trades Club, Agony Column
LEICESTER, University (25681), Gary Glit-
 ter
LONDON, Apollo Victoria (01 828 6491),
 Billy Connolly
LONDON, Charles Peguy Centre,
 Leicester Square, The Flatbackers
LONDON, Clarendon, Hammersmith
 Broadway (01 748 1454), Brian Brain / Fur-
 niture
LONDON, Crystal Palace Hotel, Crystal
 Palace (01 776 6342), The Mo-Dettes
LONDON, Dingwells, Camden Lock (01 267
 4967), Jo-Ann Kelly And The Second Line
LONDON, The Cobras
LONDON, Ground, Fulham (01 385
 0528), Sore Throat
LONDON, Half Moon, Herne Hill (01 737
 4580), Reluctant Stereotypes / Direc-
 tions
LONDON, Hammersmith Odeon (01 748
 4081), Cliff Richard / Nutshell
LONDON, Hope And Anchor, Islington (01
 359 4510), The Lemons
LONDON, 101 Club, Clapham (01 223 8309),
 Eric Random / Diagram Bros / Disloca-
 tion Dance
LONDON, The John Bull, Chiswick (01 994
 9052), Alkatraz
LONDON, Moonlight, Railway Hotel, West
 Hampstead (01 624 7611), Robyn Hi-
 cchock And The Soft Boys / Exit 13
LONDON, The Olde Hatte, West Ealing,
 Good Question
LONDON, Luv 4 Eva House, Kennington SE11
 (01 891 8331), Luv 4 Eva (Rock Pantomime)
LONDON, Pegasus, Stoke Newington (01
 226 5930), Big Chief
LONDON, The Railway, Tottenham Lane,
 Hornsey (01 340 1020), Seven Year Itch
LONDON, Rock Garden, Covent Garden
 (01 240 3961), Restaurant For Dogs
LONDON, Star And Garter, Putney Pier (01
 788 0345), Earl Okin
LONDON, Tabernacle Community Centre,

Paul Lossby for Kiltvorn in assoc. with Lancaster University S.U.
THE ELECTRIC
 & THE PHAROHS
FRI. 30
LANCASTER UNIVERSITY JANUARY
7.30

Powis Square (01 458 3384), **The Sound / Ludus / The Hystericals**
LONDON, Upstairs At Ronnies, Frith Street (01 439 0747), **Collah Triplets**
LONDON, The Venue, Victoria (01 834 5500), **Osibisa**
LONDON, White Swan, Blackheath Hill, Greenwich (01 895 5331), **Tapus**
LUTON, Kingsway Tavern (52347), **Yakety Yak**
MANCHESTER, Denton Youth Club, **Wayward Skylabs**
MANCHESTER, UMIST (061 236 9114), **Waspoon**
MANCHESTER, University (061 273 5111), **The Revillos**
NEWBURY, Silks, **Nashville Teens**
NEWCASTLE UPON TYNE, University (28402), **Toyal Wilcox**
NOTTINGHAM, Boat Club (699032), **Budgie**
NOTTINGHAM, Rock City (411212), **The Members**
NOTTINGHAM, Test Match (569881), **City Centre**
OXFORD, Penny Farthing (480007), **Cooper S**
OXFORD, St Catherine's College, **The Cheaters**
PRESTON, Warehouse (53216), **The Cheaters**
RAYLEIGH, (77003), **The Passions**
READING, Sulmershe College (663387), **Between Pictures / AFM**
RETFORD, Porterhouse (704981), **Frankie Miller**
ROTHERHAM, Thrybergh Club, **Strange Days**
SOUTHORPE, Rock Club, King Henry VIII Hotel, **Sinking Ships**
SHIFNAL, Star Hotel, **Partizans**
SLOUGH, Langley College (42203) **Sledgehammer**
SOUTHAMPTON, Joiner's Arms (25612), **Talon**
STOCKPORT, Hazel Grove High School, **The Passage / The Playground**
STORRINGTON, Storrington Club, **Eclipse**
TAUNTON, Cellar Bar (3013), **The System**
TRALEE, Beach Hotel, **Matchbox**
WALSALL, Town Hall (21244), **Angelic Upstarts**
WEST RUNTON, Pavilion (203), **Racey**

SUNDAY

JANUARY 25
BATH, Pavilion (25283), **Hazel O'Connor**
BRADFORD, Princeville (578845), **Generator** (evening)
BRIGHTON, Jenkinson's (25897), **The Piranhas / Daddy Yum Yum And The Ammonites / The Bright Girls**
BRISTOL, Colston Hall (291768), **Slade**
CHRISTCHURCH, Jumpers Tavern (5819), **Overkill**
CRAWLEY, Leisure Centre, **George Hamilton IV**
DERBY, Assembly Rooms (3111 x 225), **Lindisfarne**
EDINBURGH, Valentino's (031-332 7489), **U2/Fire Engines**
ETON, Christopher Hotel (Windsor 65949), **The Gatsby Five** (lunchtime)
GILLINGHAM, Ash Tree (50765), **Hotel UK** (lunchtime)
HAILSHAM, Crown Hotel (840041), **Wailing Snails**
HULL, City Hall (20123), **Budgie / Head Hunter**
KINGSTON, Waves, Three Tuns (01-549 8601) **Munchie**
LEICESTER, Granby Halls (27632), **The Who**
LIVERPOOL, Empire (051-709 1555), **UFO / Flit**
LONDON, Apollo, Victoria (01-828 6491), **Billy Connolly**
LONDON, Bridge House, Canning Town (01-476 2889), **Sunlighter / Last Chance**
LONDON, Brook House, Hayes, **Vibrose / The Frunge**
LONDON, Bull And Gate, Kentish Town, **Juice On The Loose**
LONDON, Hall Moon, Herne Hill (01-737 4580), **Venigmas / Choirboys**
LONDON, 101 Club, Clapham (01-223 8309), **Dirty Strangers / Toad The Wet Sprocket**
LONDON, King's Head, Acton (01-992 0282), **The Decorators / Dr Mix And The Remix**
LONDON, Lyceum, The Strand (01-836 3715), **Classix Nouveaux / Richard Strange / Theatre Of Hate / Shock / Naked Lunch**
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), **Eric Random / The Ludus / Dislocation Dance**
LONDON, Oval House, Kennington (01-582 7680), **Luv 4 Eva** (rock pantomime)
LONDON, Pegasus, Stoke Newington (01-226 5930), **Ivory Coasters**
LONDON, The Railway, Tottenham Lane, Hornsey (01-340 1020), **Back Top Back**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Schlieferk / Transmitters / Red Shoes**
LONDON, Torrington, North Finchley (01-445 4710), **Kevin Coyne and GLS**
LONDON, Walmer Castle, Peckham (01-783 4639), **Marquis De Sade**
LONDON, White Lion, Putney (01-788 1540), **Johnny Mars 7th Sun**
MARGATE, Winter Gardens (21348), **Angelic Witch**
NORTHAMPTON, Nag's Head, Wollaston (664294), **Nation 3**
NORWICH, University Of East Anglia (58161), **The Fall**
OXFORD, Corn Dolly (44761), **Nickey Barclay And AFM**
OXFORD, Penny Farthing (46007), **Stalker**
PETERBOROUGH, Gladstone Arms (44386), **Govenor**
RICHMOND, Brilly's The Castle (01-848244), **Dedringer**
SCARBOROUGH, The Priory, The Look
SCARBOROUGH, Penthouse (63264), **The Boys**
SOUTHAMPTON, Gaumont (28772), **April Wine**
SOUTHAMPTON, Joiner's Arms (25612), **Sphere**
SOUTHEND, Shrimpers, Football Club (351403), **Alkatraz**

STAFFORD, Bingley Hall (58060), **Black Sabbath / Max Webster / AIJZ**
THURLOW, Hayes Hotel, **Matchbox WALSALL**, Blowich Memorial Club, **Strange Days**

MONDAY

JANUARY 26
BARROW IN FURNESS, Civic Theatre (25500), **George Hamilton IV**
BEVERLEY, Memorial Hall (Hull 867925), **Head Hunter**
BIRMINGHAM, Odeon (021 643 6101), **UFO / Flit**
BIRMINGHAM, Romeo And Juliet's (021 643 6896), **Briton**
BRISTOL, Colston Hall (291768), **April Wine**
CAMBRIDGE, Great Northern (60340), **The Ax Band**
CANTERBURY, Odeon (62480), **The Blues Band**
ETON, Christopher Hotel (Windsor 65949), **England's National Sport**
EXETER, University (71911), **Hazel O'Connor**
GLASGOW, Dial Inn (041 332 1842), **Interstate**
GUILDFORD, University of Surrey (71281), **Sore Points / The Temper**
HUDDERSFIELD, Amsterdam Bar, **The Cruisers**
KEIGHLEY, Funhouse Bar (603796), **Whipps**
LEEDS, Florde Grene Hotel (490984), **The Boys**
LEEDS, Warehouse, Somers Street (468287), **Expelaires**
LIVERPOOL, Everymag Bistro, **The Moderates / Remote Patrol / Frank And Steve** (Furzebow benefit)
LIVERPOOL, Mayflower, **The Cheaters**
LONDON, Bridge House, Canning Town (01 476 2889), **Angelic Upstarts / Eraser Head**
LONDON, The Castle, Tooting (01 672 7018), **Fruit Eating Bears / Emyr Vessels**
LONDON, Dingwalls, Camden Lock (01 267 4867), **Rio And The Robots**
LONDON, Hair And Hounds, Islington, **Seven Year Itch**
LONDON, Hope And Anchor, Islington (01 358 4510), **Little Roosters**
LONDON, 101 Club, Clapham (01 223 8309), **Psychic Furs**
LONDON, Marquee, Wardour Street (01 437 8603), **Angelic Witch**
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), **Joe Broadbent Band / Cuban Heels**
LONDON, Rock Garden, Covent Garden (01 240 3961), **The Suggestion / Travel Agent**
LONDON, Royal Exchange, Camden (01 485 1547), **Juice On The Loose**
LONDON, Stapleton, Crouch Hill (01 272 2108), **Sore Throat**
LONDON, Upstairs At Ronnies, Frith Street (01 439 0747), **Civil Service**
LONDON, The Venue, Victoria (01 834 5982), **Flo And Eddie**
LONDON, White Hart, Acton (01 992 5677), **Gaskin**
LONDON, Windsor Castle, Harrow Road (01 286 8403), **Overkill**
PARTINGTON, Youth Centre, D Parade
REDCAR, Hydro Hotel, Carl Green And The Scene
SHEFFIELD, City Hall (22885), **The Who**
SHEFFIELD, Penguin (385897), **Slender**
SHEFFIELD, University, Students Union Bar 2 (24076), **Vena Cava / New Model Soldier**
WATFORD, Bailey's (39648), **The Darts**
YORK, University (412328), **U2**

TUESDAY

JANUARY 27
BIRMINGHAM, Odeon (021 643 6101), **The Blues Band**
BLACKBURN, King George's Hall (58424), **George Hamilton IV**
BRISTOL, Colston Hall (291768), **Black Sabbath / AIJZ**
BURY, Derby Hall, Market Street (061 761 7107), **The Passage**
CAMBRIDGE, - Great Northern (60340), **Little League**
CARDIFF, University, **Lindisfarne / Trimmer And Jenkins**
DUBLIN, National Ballroom, **Matchbox**
GLASGOW, Dial Inn (041 332 1842), **Henry Gorman Band**
GUILDFORD, Wooden Bridge (72708), **The Sleep / White Colour**
HUDDERSFIELD, Amsterdam Bar, **The Cruisers**
KINGSTON, Waves, Three Tuns (01 549 8601), **Furniture**
LEEDS, Warehouse Club, Somers Street (468287), **Theatre Of Hate**
LEICESTER, University (26681), **Toyah Wilcox**
LINCOLN, Drill Hall (24393), **Angelic Witch**
LONDON, Apollo, Victoria (01 828 6491), **Billy Connolly**
LONDON, Bridge House, Canning Town (01 476 2889), **Angelic Upstarts**
LONDON, Castle, Tooting (01 672 7018), **Hil And Run**
LONDON, Clarendon Hotel, Hammersmith Broadway (999 1343), **Transmitters / Then It Rained**
LONDON, Covent Garden Community Centre (01 240 0443), **Rubber Johnny**
LONDON, Dingwalls, Camden Lock (01 267 4867), **The Meltors**
LONDON, Golden Lion, Fulham (01 385 3942), **The Fix**
LONDON, Hambrough Tavern, Southall, **B Film / Red Box**
LONDON, Hammersmith Odeon (01 748 0881), **April Wine**
LONDON, Hope And Anchor, Islington (01 359 4510), **Modern Man**
LONDON, 101 Club, Clapham (01 223 8309), **Imports / The Becketts**

LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), **Jump Squad / Murder Incorporated / Ex-Varders**
LONDON, Old Tiger's Head, Lee Green, **Yakety Yak**
LONDON, Rock Garden, Covent Garden (01 240 3961), **Micro-Chic**
LONDON, Thomas A Beckett, Old Kent Road (01 703 2644), **Marquis De Sade**
LONDON, Upstairs At Ronnies, Frith Street (01 439 0747), **Combination**
LONDON, The Venue, Victoria (01 834 5500), **Flo And Eddie**
LONDON, White Lion, Putney (01 788 1540), **Cuban Heels**
LONDON, Windsor Castle, Harrow Road (01 286 8403), **Strangers In The Night / The Krax**
MAIDSTONE, Ship Wine Bar, **Hotel UK**
MALVERN, Mount Pleasant Hotel, **Close Rivals**
MANCHESTER, Polytechnic (061 273 1162), **U2**
NOTTINGHAM, Rock City (412544), **Psychedic Furs**
PETERBOROUGH, Gladstone Arms (44388), **Oxones**
RICHMOND, Snoopy's, The Castle (01 948 4244), **The Von Trap Family**
SHEFFIELD, Limit Club (730940), **The Passions**
SOUTHAMPTON, Joiner's Arms (25612), **Trader**

WEDNESDAY

JANUARY 28
ANTRIM, Deer Park Hotel, **Matchbox**
BIRMINGHAM, Barrel Organ (021 622 1353), **Osprey**

BRADFORD, University (33466), **Toyah Wilcox**
BRIGHTON, Top Rank (25895), **The Blues Band**
BRIGHTON, University of Sussex (698114), **Johnny Storm**
CAMBRIDGE, Great Northern (60340), **38 Ear Check**
CANTERBURY, University of Kent (64724), **Patrik Fitzgerald Group**
CARDIFF, Sophia Gardens (20181), **Black Sabbath/AIJZ**
CARDIFF, Treforest Polytechnic, **Lindisfarne/Trimmer And Jenkins**
CARLISLE, Mick's Club, **The Cheaters**
DURRINGTON, The Plough, **Chinatown**
ETON, Christopher Hotel (Windsor 65949), **The Fusion**
EXETER, University (77911), **Dedringer**
GUILDFORD, Wooden Bridge (72708), **Spiral Models**
HORSHAM, The Hornbrook (2638), **Eclipse**
HUDDERSFIELD, Amsterdam Bar, **The Cruisers**
KINGSTON, Waves, Three Tuns (01 549 8601), **Kicks**
LEEDS, Warehouse Club, Somers Street (468287), **Climax Blues Band**
LIVERPOOL, Scamps (051 709 1226), **Stun The Guards**
LONDON, Apollo, Victoria (01 828 6491), **Billy Connolly**
LONDON, Chat's Palace, Brooksby Walk, Hackney (01 986 2714), **Poison Girls** (Action Space benefit)
LONDON, Dingwalls, Camden Lock (01 267 4826), **Carol Grimes**
LONDON, Golden Lion, Fulham (01 385 3942), **The Nashville Teens**
LONDON, Gosspis, Dean Street (01 437 4484), **Margo Random And The Space Virgins**

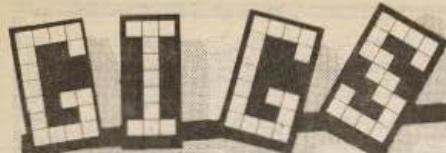
LONDON, Hammermith Odeon (01 748 4881), **UFO/Flit**
LONDON, Hope And Anchor, Islington (01 359 4510), **Reluctant Stereotypes**
LONDON, 101 Club, Clapham (01 223 8309), **The Heroes/Le Change**
LONDON, King's Head, Acton (01 992 0282), **Blurf/Furniture**
LONDON, Marquee, Wardour Street (01 437 8603), **The Psychedic Furs**
LONDON, Moonlight, Railway Hotel West Hampstead (01 624 7611), **Plain Characters/English Subtitles**
LONDON, Pegasus, Stoke Newington (01 226 5930), **MGA Band**
LONDON, Pied Bull, Islington (01 837 3218), **Empty Vessels/Josie And The Pussycats**
LONDON, Rock Garden, Covent Garden (01 240 3961), **The Blue Orchids/Devilish Tin Trumpets**
LONDON, Rock Store, Dean Street, **The Cubes**
LONDON, Starlight Room, Railway Hotel, West Hampstead (01 624 7611), **The Almost Brothers**
LONDON, Upstairs At Ronnies, Frith Street (01 439 0747), **Derivish**
LONDON, The Venue, Victoria (01 834 5500), **Nash The Slash**
MANCHESTER, University Of Salford (061 735 7811), **Lym-Bix**
MIDDLESBROUGH, Teeside Polytechnic (245589), **Spiders**
NOTTINGHAM, Hearty Godfellow (42257), **Colin Staple's Breadline**
PRESCOTT, Hope And Anchor (051 428 1799), **Whipps**
READING, The Hexagon (56215), **Cliff Richard/Nutshell**



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CRIMINAL CLASS/ANGELIC UPSTARTS/INFRA RIOT

Alan Pullinger Centre, Southgate

By Nick Kemp

PURE punk for then people, a North London suburb and a most unlikely combination of skins, punks and the locals of this miniscule youth club. Down the road, one of the most notorious London discotheques, the Royalty, and everything pointed to urban warfare at closing time. The Special Patrol were in evidence — enormous thugs in police uniform, and their presence did much to discourage the expected holocaust. The "music" arrived in three courses. Firstly the out and out (dated) stomping attack of Criminal Class, who arrived in seventy-seven, three years too late and never looked forward. Their total incompetence was only partially balanced by the intense excitement and energy generated, still the sardined masses went apeshit so one could surmise that the formula, at least for the present, is somewhat successful. The songs were very urban, though since Class emanate from Coventry, that's hardly surprising.

Next up was a fight, followed by the unexpected arrival of those lockless superstars the Angelic Upstarts. The ensuing half hour was a sea of pounding metallic KO, ripping shorn heads and the sound of ten million stomping Dr Martins. I shuddered. 'I'm An Upstart', 'Teenage Warning', 'Liddle Towers', and a showstopper of sorts 'Police Oppression' highlighted the short set, the latter causing black looks from the SPGs and tentative steps towards the door from yours truly. Needless to say, the Upstarts went down quite well.

Infra Riot topped the bill (or would've done had the Upstarts not shown up) and they did display something in the regions of musicianship. The songs are well structured and the playing tight, though it didn't really matter whether they played one chord or 10. The whole point of the exercise was the event, and like the latest cuts, the bands play a small part in the actual operation.

The point is really summed up in the breakdown of Infra Riot's name: IN FOR A RIOT. There was certainly a great atmosphere, "electric" someone said, but I'm sorry to say I don't derive much pleasure from living so close to the edge.

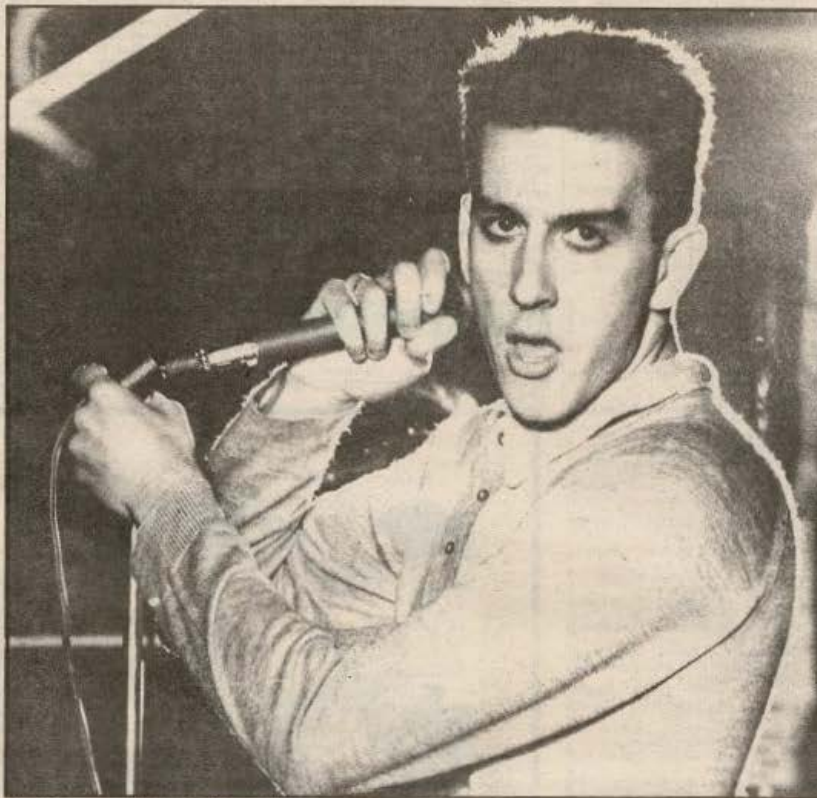
RESTRICTED CODE/AERIAL FX

101 Club, London
By Philip Hall

I KNEW nothing about these two bands when I arrived at the near to deserted 101 Club. I left the club with mixed opinions. Aerial FX provided easy entertainment with their frothy brand of well thought out pop music. The first of their set was full of strong hooks and dashing rhythms with hints of welcome Teardrop influences about them. The rooty blonde singer's arrogant poses held my attention, bringing to mind memories of a young Jagger, while the set wandered off into a rather hesitant direction. For their first London gig Aerial FX showed worthwhile promise.

Restricted Code were nowhere near as instant as their support band but they left me feeling a lot more excited. In their uniform black trousers and white shirts, with squiggly patterns on them, Restricted Code at first appeared to be yet another grim Glaswegian band. Their music certainly relies on a lot of screeching discordant chords and tortured vocals but their grimness is their saving grace.

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



Pic by Colin Henry

Even Terry couldn't calm the rabble.

Stardust memory

THE SPECIALS/THE BEAT CHARITY BENEFIT

Stardust, Dublin

By Simon Ludgate

THE KIDS who burst through the doors at opening time at this down at heel ballroom were all set to have a real good time, a riot. Which is exactly what happened.

All the pent-up frustration and boredom of living in Dublin's roughest suburb was beginning to explode even before the Beat came on stage. It's difficult to persuade bands to play gigs in Dublin, and after tonight I can see why. Kids were even fighting with their friends because of misplaced excitement. To both bands' great credit, they contained as much of the trouble as anyone could expect thanks particularly to the efforts of Terry Hall, Jerry Dammers, Dave Wakeling, Rankin' Roger and the road crew. "We hate violence," Terry was to say repeatedly. No one was listening.

The local charities and the organisation which sends both Protestant and Catholic children to the west coast of the Septic Isle for holidays will be very pleased with the proceeds from this gig — there must have been three thousand bodies crammed into this hall.

'Boots On' was the lively opener for the Beat, for a set which seemed more like a race to finish before chaos broke loose than anything else at times. I was totally wrong about this band in my original estimation — dismissing them as one hit wonders. I'm eating my words now, as the Beat have proved to be one of the most talented and intelligent bands to emerge from the rush to get on the band wagon.

Though a bit rusty after a period away from touring, the Beat were going full tilt for 'Tears Of A Clown'. The kids were way ahead of them too — literally dancing on the tables with delight. Paranoia raised

its head for a new number 'They're All Out To Get You', a samba-inspired toe-tapper. If the kids were going like good 'uns already, when the opening chords to 'Jackpot' were struck they went, well, berserk.

Roger's shoes seemed to almost have a life of their own as they danced about and Saxa's brilliant saxophone blew very sweetly, giving 'Too Nice' and 'Hands Off' their subtlely distinctive quality.

Now a word in Maggie Thatcher's ear. 'Stand Down Margaret' fell on much sympathetic ears here — Dublin doesn't reckon much to our illustrious leader's policies and they could well do with some PR in a big way over here. Irish kids' resentments don't end there either — they seem to hate everything and everyone in a big way. An English accent was reason enough to get beaten up outside. The black guys in the bands were the only coloured people I saw the whole time I was in Dublin — it's not hard to be unacceptable in Ireland.

'Someone's Best Friend' and 'Flicker Flicker' rounded off the set which was being brought to a halt for longer periods that it was possible to play. The applause was deafening but the audience's appreciation was spoiled by the morons at the front with their stiff-armed salutes.

Things cooled down a bit during the half-hour break before the Specials. They only managed half of 'Concrete Jungle' before the blockheads at the front started to beat seven bales of shit out of one another and the band were forced to stop for the first of many interruptions halfway through 'Gangsters' to calm down the audience. Terry and Jerry have only recently taken the rap for alleged provocation at a gig something which I find an intensely unfair and misguided interpretation of the law, and they kept on pleading with the audience to cool it down. Crowd control is Terry's forte, but even he

had only a small effect on the troublemakers.

'Bollocks' and 'Doesn't Make It Alright' sounded particularly relevant in the circumstances, but their message was lost on those they were aimed at. At this point the stage was invaded in a big way. Not in the usual "everyone having a good time" way, but as a takeover bid. The stolen mikes were replaced for the second time.

'I'm Just A Stereotype' (note the small but significant change to the title, altering the song from a lecture to an admission of guilt) was next. 'Rudy' sent the kids bananas. 'International Jet Set' was the only boring song in the set: it went on and on.

The Specials have worked themselves to death over the last two years, trying to give everything at once and the strain is beginning to show. Their energy is still there but it's on reserve. Even without the interruptions, this was the most lacklustre set I've seen them do in 10 gigs although Duff, a friend of the band who'd flown over specially for the gig with money borrowed from a mate, has seen them 40 times and he reckoned it was pretty good all the same. The band deserve a good long rest even so.

Not surprisingly the material from 'More Specials' sounded far and away the freshest. 'Do Nothing' was bright and breezy despite the gloomy nature of the lyrics. 'Sack It To 'Em JB' literally brought the house down, as a stack of speakers, which had been threatening to go over, finally did. And this was after repeated warnings from the band. "I told you so," yelled Neville in desperation.

'Do The Dog' stopped and started. The big finale with both bands on stage together for 'Monkey Man' was brought to an abrupt end by a wave of bodies. It was obvious the kids swarming over the stage weren't going to release their hold and leave, so the bands did instead.

THE LENS

Gaumont, Southampton
By Cliff Moore

AN INDESCRIBABLE buzz which usually appears only very rarely surrounded the Lens at this home base gig. A gut feeling of brilliance I last felt for Peter Gabriel Three or Magazine's Shot By Both Sides.

People compare them to a splash of Genesis with dabs of Yes and the Human League, but for me the five-piece looked to be one of the most exciting and inspiring bands to have emerged from the somewhat decaying woodwork recently.

A close-knit group, they sunk £10,000 of hard earned and borrowed money into equipment to become Southampton's leading lights.

The Lens were fronted by a classically trained ballet dancer which surely makes them unique. The sensuous Carmine, vaguely Kate Bushish from afar, throbbled and writhed in a far hotter fashion than the Gossip of the same name in this excellent gig.

Songs were highly rehearsed, but the band were not too highly computer programmed to dismiss improvisation totally. Alas, vocals were weak, virtually non-existent on some numbers. The Lens badly need a good singer to complement their complex and expert musicianship.

The Mank lived up to his name in visually resembling Fagin, though his guitar work had the speed of the Artful Dodger. Martin Orford, now immortalised in the song 'Martin Goes To Toilet', reached the stage of needing roller skates to reach all his keyboards. The rhythm section was solid yet unnoticeable, which is how it should be unless you are Lemmy or Sting.

All material was original except Neil Young's 'Four Strong Winds' and Hawkwind's 'Masters Of The Universe'. The former sounded decidedly out of place in a set of electronic music.

The audience, however, essentially a crossover of styles from headbangers and music freaks to people just out for a good time, seemed to enjoy it all.

HUANG CHUNG

101 Club, London

By David Sinclair

NOT a bastard Chinese dynasty or a North London take-away — but one of the best modern rock groups I saw in 1980.

They take the stage, a trio dressed in wildly mutated oriental garb, and the pulsing intro of 'Separate Lives' starts their set with a fault edge. Drummer Charles Darren Darwin sets up a hypnotic rhythm punctuated with a whiplash snare — bom bom WHACK, bom bom CRACK. Their songs have plenty of space and dynamics, and in this sense there is a slightly Police-ish feel to what they do. But they don't use reggae rhythms at all.

Nick De Spig on fretless bass has a wonderfully inventive melodic flair, and it's frequently his bass lines that provide the initial hooks to the songs (as in 'Baby I'm Hu-Man' on the first 101 Club compilation album). Guitarist Jack Hues, with much haunting and changing twists his fingers round some really mashed up chord inversions that give a further stamp of originality to their sound. He also sings in a strong characterful voice.

Huang Chung have achieved a mix of ingredients that grab this reviewer in all the right places. They have charisma and a certain stage charm. They are all good musicians, but apply their musicianship to sharp concise songs rather than flaunting it for its own sake. They have a sure feel for melody and rhythm, and in 'Hold Back The Tears' at least one potential hit record. When they want to they can really rock out as in 'Journey Without Maps' and their classic first single 'Isn't It About Time We Were On T.V.?'

My guess is we probably will be seeing them on T.V. before we're much further into 1981.

Have they peaked?

ECHO & THE BUNNYMEN
Somewhere in the Peak
District
By Mike Nicholls

UNDERSTANDABLY, teenagers get bored at this time of the year. But is that any reason for spending the best part of 12 hours cooped in a coach travelling 500 miles to Buxton and back?

Four coaches, to be precise, that left London's Marble Arch at midday, Saturday, in search of 'Gomorrah'. The purpose? "To participate in the shooting of live footage for 'They Shine So Hard', an Atlas Adventure featuring Echo & The Bunnymen." Destination Gomorrah proved to be a colonial-style ballroom in the heart of the Peak District which, more than one punter commented, looked like a relic from the last century.

Actually, it was a splendidly elegant edifice, one whose fires on the wall must have seen more than their fair share of hanky panky at parties held within its

portals. As for the fans, well, it's touching to see such loyalty from our nation's youth but I couldn't help but think that it was misplaced.

Of all the new bands that have exploded on to the scene with debut albums in the eighties, E & TB seem the most highly-rated amongst consumers and critics alike. Personally, I rate last year's opening salvo from The Sound, Killing Joke and the Com Sal Angels far more and awaiting platters from the Thompson Twins and Wah! Heat doesn't

enhance my optimism regarding the value of Echo's contribution to Hitsville UK.

Neither did Saturday's performance, almost a carbon copy of their pre-Xmas Rainbow show. Apart from the fashionable tribal drumming of Pete De Freitas, Bunnyman blues is about as tasty as the left-overs of a 14-year-old banquet.

This is not entirely unconnected with the fact that this is more or less what it is. With his depressing attempt at sense - of - doubt vocals and a sixth-formers grasp of surrealist prose, Ian McCulloch desperately wants to be the decade's Jim Morrison.

Similar charges were levelled at Joy Division but firstly I can see that band and its offshoot continuing to be regarded amongst the all-time greats, and secondly, their evocation of doom and desolation comes across as far more sincere and uncontrived.

Everyone must be getting mighty fed up with the English northern bands / post-psychedelia parallels but they're as unescapable as they are unmistakable. Some of the fans brought tapes to play on the journey back. The most popular was a shrewdly compiled Doors - Velvet Underground job.

If my travelling companions (average age 17) who missed out on The Doors first time round are hoping to find a satisfactory surrogate in the likes of Echo, they're going to be disappointed.

Morrison might have aspired to the stylised existence of a poet drinking his way into an early grave but there was no doubting his extraordinary intuition and intelligence. Ian McCulloch might only be 23 but that's no excuse for writing trite lyrics to a baleful backing track that requires the pretentious props of jungle guerrilla chic to give any semblance of life to the proceedings.

Even by Bunnyman standards it was hardly a terrific set. Considering their fans had sacrificed the best part of a weekend (in terms of money as well as time) they deserved more than a paltry hour - and a - bit of music which included the repetition of two of the songs. These were 'All That Jazz' and the new 'Over The Wall' which McCulloch hoped would be "the song of the eighties".

His other onstage gem was "I'm sorry if I sound in a bad mood but I am" and it was only about two-thirds of the way through that the 500-odd crowd showed any signs of animation.

Clearly, their first priority is not to entertain in the traditional sense. Yet their joyless fans evidently go along with this since a more morose and insipid bunch of rock 'n' roll kids has yet to be seen.

ROXY MUSIC

Birmingham Odeon

By Kevin Wilson

COVERING A rock gig can be fun, then again it can be a pain in the neck. Watching the mighty Roxy's and entourage arrive in a fleet of Daimlers, seeing various UB40's, Toyahs and Original Mirrors (that were) arrive and be ushered backstage, witnessing an Arch Bishop another cleric escorting two luxurious ladies. All of these things and more, and little old me, trying to gain entry to a venue so packed that fire regulations weren't so much ignored as blatantly broken.

Well, I managed it. I joined the Roxy people. I risked life and limb and entered in! Missing 'Bogus Man' by a whisker, I huddled in a corner, waiting, watching. The stage set was exactly the same as the last tour, those hideous cheap kitchen blinds that act as a cinematic cyclorama for those awfully clever lighting chappies.

Bryan Ferry, as you'd expect is the focal point. He's the showman without a show, the artist without an art. Roxy Music in general and Bryan Ferry in particular play strictly 'AOR for ROA's (Adult Orientated Rock for Roxy Orientated Adult's) Phil Manzanera is a pale shadow of the man I idolised in the middle seventies. McKay's sax hovers between the living and the over-told, the two 'boys' in the rhythm section are adequate, but I wish Gary Tibbe would learn how to play a run on the bass.

I must admit that the old classics were done well, especially 'Do The Strand' as an encore, but overall I refused to be taken in by the emotion of it all. I'm objective and I think Roxy Music deserve to be thought of as innovators and not as they are now as parasites. I know you like them, I know there will be a stream of complaints about my criticism but why should I worry? There are bands in 1981 who out-Roxy Roxy Music and the sooner the lemmings who follow them blindly realise it the better. Roxy Music were once great, now they just grate.

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ISLAND

HELLO

DEMON DRINK

I'VE BEEN drinking a helluva lot over the past few months, especially over Christmas and the New Year and have now reached the point of feeling lousy if I don't have a drink every day. I'm worried that I may become an alcoholic. How can you tell? How much can you drink a day without being an alcoholic? Also, at 19, I have a beer belly. I drink pints of lager and am beginning to wonder if this is any more fattening than any other drink. How do I get rid of my beer belly, especially when I work in an office?

Harry, Manchester.
Booze provides an excess of fattening calories, but not much other nourishment besides. The calorie content of beers, wines and spirits, taking into consideration average drinking measures, doesn't differ considerably. All beers and lagers, with one or two slimline exceptions, weigh up at 180 calories a pint; as for spirits and wines, the average pub measure will load you with an extra 70 calories per short, glass of wine or glass of sherry. Port, sweet sherry or dessert wine set the high calorie meter thumping even higher.

If you're gaining weight fast the only answer is to cut down and to take more exercise. Participating in a sport, or taking up jogging, walking or even running around the block could help cut down the flab. And, if you don't make a determined effort to start now, a mere glance at the middle-aged bar-proppers in your local hostelry will give you a glimpse of the pallid,

overweight and flabby shape of things to come. For freebie information on how to keep your body well-primed, even if you are working at a sedentary task all day long, write to 'Look After Yourself', Health Education Council, PO Box 1, Sudbury, Suffolk G10 6SL.

So what's alcoholism? You're not an alcoholic if you get drunk from time to time, even ludicrously well over the top intoxicated; and you're not an alcoholic if you drink relatively small amounts on a daily or fairly regular basis, without wanting to drink more and more and more, no stops. But if you've started to drink heavy quantities of spirits, (more concentrated alcoholic content in relation to measures), rather than beer or wine, on a daily or regular basis; if you continue to drink more as the weeks go by; if you drink three pints of beer or six single measures of spirits every single day and feel you can't go on without them; start to deny the amount you're drinking to friends or colleagues; if you feel even a tiny amount daily and feel dependent, then you're facing the danger signals and should try to reduce your intake in gradual steps.

If you are drinking six units or more of booze a day (the equivalent of three pints of beer or lager, six shorts), then apart from the psychological dependence factor involved, you are running a very real danger of causing yourself short and long-term physical and mental damage. Alcohol abuse leads to damage of all vital internal organs, including the digestive system, the

heart and the brain. When you drink excessively you're in danger of damaging the memory function as well as judgement of time and distance, and if you carry on for long enough will eventually experience acute sensations of non-reality or hallucinations. Most people don't feel the full effects of the long-term alcohol bug until middle-age, but it will eventually take its toll. Then it's usually too late to cope and re-adjust.

Drinking is an accepted social habit. It can be handled sensibly. Stick below the six units a day mark, or less if you can.

If you're really worried about your drinking habits now, or what they may lead to in the future, contact the National Council on Alcoholism, 45 Great Peter Street, London SW1, or Alcoholics Anonymous, 1 Redcliffe Gardens, London SW10. Or see the doc.

BIRTHMARK

I'M 16 and have a large birthmark on one side of my face. It's embarrassed me all my life. Most people tend to ignore it, but I can see them looking at me, and feel ugly. Sometimes they come out and remark on it, which makes me feel even worse. I don't feel like going out at all because of it. Is there any way I could have this removed under the National Health Service? Is any kind of treatment possible for people like me? Make-up doesn't seem to make a lot of difference. Shelley, London.

• There are several options open to you, and most of them start with a visit to your family doctor. As this birthmark is clearly causing you considerable distress you can insist on seeing a skin specialist at a local hospital for treatment. Ask one of your parents to come along with you when you visit the doc — if you agree to further surgical treatment, you'll need their permission for any cosmetic operation as you're under 18, the age of medical consent. At present, birthmarks can be surgically excised under the National Health Service. And, if the specialist you see feels that this would be impossible because of the extent of post-operative scarring, medical camouflage make-up can be prescribed, which should go one better than your own attempts.

Also, a revolutionary new form of treatment, using laser technology is now available at the Royal Southants Hospital, Southampton; concentrating on removal, or at least, aesthetic fading of facial birthmarks, especially "port wine" staining. Using an argon laser, projecting green light, absorbed by the red — colouring of the skin, leading to elimination of unsightly birthmarks, this method has been successfully used in American hospitals for the past four years and is in it's UK pioneering stages. Best results so far have been on people aged over 17, but there's no reason why you can't check-out possibilities now, and perhaps wait a year or two for treatment. Ask your GP to refer you to the Birthmark Treatment Centre, or ask your parents to write direct to John Carruth / Birthmark Treatment Centre, Royal Southants Hospital, Graham Road, Southampton. You can contact the hospital direct,

including the name of your family doctor, and they'll do the rest.
• Problems? Need some information. Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Or, if it's really urgent, give us a ring office hours on 01-836 1147.

GLAD MAGS

TURNING OVER a few pages, Magazine fans Simon Walsh, Chigwell, and Sue Appleby, Liverpool, seek up-to-date discographical data on the band, last seen roaming the UK gig trail in autumn. 'Ere goes; Singles: 'Shot By Both Sides', Virgin, (VS 200), January 20, 1978; 'Touch And Go', (VS 207), April 14, '78; 'Give Me Everything', (VS 237), November 17, '78; 'Rhythm Of Cruelty', (VS 251), February 23, '79; 'A Song From Under The Floorboards', (VS 321), February 80; 'Thank You (Fallettine Be Mice Elf Again)', (VS 328), March '80; 'Upside Down', (VS 354), May '80; 'Sweatheart Contract', (VS 368), July 18 '80, and a 12 inch, (VS 36812), August 1, '80. Albums: 'Real Life', (V2100), June 9, '78; 'Secondhand Daylight', (V2121), March 30, '79; 'The Correct Use Of Soap', (V2156), May 2 '80; 'Play', (V2184), May 12, '80. No details on future vinyl spins at the moment but Magazine are scheduled for another tour in late May this year. Write to Magazine, c/o Virgin Records, 2-4 Vernon Yard, Portobello Road, London W11 2DX.

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UK US DEMOS Abba, AC/DC, Police, T. Rex, Roxy SAE 5 Bishopstone Close, Cheltenham, Glos GL1 0UD.

ISRAELI WINGS orange vinyl picture sleeve single 'Kintyre' (Capitol) unplayed £4.50 inc. P & P. — M. Steeles, 3 Haylock Close, Liverpool 8, L8 4UT.

BOLAN / T. REX imports, rarities always in stock. Check us out now! Vinyl Dreams, Oasis, Corporation Street, Birmingham, 021-236 8730.

BLONDIE SELLING personal collection, records, books, SAE for list, Fred, 57 Perowne Way, Sanytown, 10W.

ELVIS PRESLEY — new albums sales list available (includes imports). Send SAE to James Clare, 26 Garden Close, Exeter Devon.

POP, ROCK, Taml, Punk singles, Large 15p SAE 21, O'Connell Road, Eastleigh, Hampshire.

RARE '70s, Elvis, Cliff, Vincent, Haley, etc. Singles Hollies, Bluesology, Davy Jones, etc. Send SAE with wants over 2,000 singles. — Colin Barford, 53 Avon Road, Gt. Chelmsford.

SEND YOUR wants list, thousands 45s, 57, 80 London Taml, Stateside New Wave Soul, Disco, Heavy, Mersey, etc. — Joe Hermon, 28 Littleworth Road, Downley High Wycombe, Bucks HP13 5XD.

SINGLES: ROCK, Pop Soul, Punk SAE lists. — 9 Waverley Street, Groves, York.

DAVID CASSIDY LP DELETIONS! — Getting it in the Streets 68, Dreams are nothing More Than Wishes, £5; Cherish, £5; Rock Me Baby, £5; Cassidy Live, £5. — Limited Offer — RS Records, Ivy House, North

Street, Milverton, Somerset.
SLADE! — LP DELETIONS! — Sladest (US), £8; Nobodys Fool, £4; Slade in Flame, £4; Old, New, Borrowed & Blue, £4; Slayed, £4; Whatever Happened to Slade, £4. — Limited offer — RS Records, Ivy House, North Street, Milverton Somerset.

KATE BUSH! LP RARITIES: Lionheart (Japanese) £10; The Kick Inside (Japanese), £10; Live on Stage (12in EP) Japanese, £5 + rare picture sleeve singles, Wow, £3; Hammer Horror, £3; Wuthering Heights, £3; Babushka, £3; Breathing, £3; Moving, £3; Man with Child in his Eyes (No pic), £2. — Limited offer — RS Records, Ivy House, North Street, Milverton, Somerset.

QUEEN! FRENCH 12in — Another One Bites the Dust (colour cover) £5 — Limited offer — RS Records, Ivy House, North Street, Milverton, Somerset.

GENESIS LP RARITIES! From Genesis to Revelation (Dutch), £7; In The Beginning (Collectors edition), US, £7; Rock Theatre (German), £7; Story of Genesis (De-Luxe) (Japanese), £14 + picture sleeve singles — Follow You Follow Me (Jap), £20; Turn It On Again (Dutch), £3; Misunderstanding (Dutch), £3 + very rare 12in Spot the Pigeon (Australian), £6 — Limited Offer — RS Records, Ivy House, North Street, Milverton, Somerset.

KISS! — PICTURE discs / deletions. SAE — Ivy House, North Street, Milverton, Somerset.

BLONDIE — BOWIE rarities. SAE, Ivy House, North Street, Milverton, Somerset.

ABBA! RARE picture sleeve singles. SAE Ivy House, North Street, Milverton, Somerset.

DIRECT FROM JAPAN — USA — EUROPE! Ultrarare Collectors records / UK deletions! Kiss — Genesis — Queen — Slade — Bowie — Kate Bush — Alice Cooper — Deep Purple — Jam — Numan — Quo — Police Hundreds more. Collectors. Don't miss this! — Abba to Zappa! — Plus! Plus! — Rock Video — Concert Photographs — Books — SAE — 50p for catalogues, Dept. RM, Ivy House, North Street, Milverton, Somerset.

VIDEO! VIDEO! — Thin Lizzy! Status Quo! Black Sabbath! Gary Numan! Blondie! 100cl Abba! Elton John! Slade! T. Rex! + Superstar Movies — Jaws, Exorcist! Grease! Saturday Night Fever! + Many More — Eastwood, James Dean, Bronson, Bruce Lee. Large SAE — VRC, Ivy House, North Street, Milverton, Somerset.

THE DISKERY, 86/87 Western Road, Hove, Sussex. Fantastic new catalogue of deletions, imports, oldies, rarities available now, singles, EPs, albums. — Send SAE or ring 0273 722034.

HITS-U-MISSED '61-81 from 10p-£1. — SAE Kneeshaw, 60a Leslie Park Road, Croydon.

PUNK SINGLES, picture sleeves, 45p, all ex-chart plus some rarities and coloured vinyls. — SAE for list, state any wanted singles or favourite artists. — 120 Auriel Avenue, Dagenham, Essex.
SUZI QUATRO 'Hits and rarities' — SAE for lists, Rock Revelations, P.O. Box 151, Kingston, Surrey.
SWEET, SWEET, 'Hits and rarities' — SAE for lists, Rock Revelations, P.O. Box 151, Kingston, Surrey.
DAVID BOWIE 'The RCA singles' — SAE for lists, Rock Revelations, P.O. Box 151, Kingston, Surrey.

RECORD SALE 1955-80, send 15p for large list. — Holly House, Bleasby Road, Fiskerton, Newark, Notts.

EX + CHART / COLLECTORS singles. SAE for bargain lists: 'Record Revival', 38 Alma Avenue, Terrington, St Clement, Kings Lynn, Norfolk PE34 4LW.

OLDIES HUNDREDS to choose from SAE to — A. V. Knight, 24 Centurion Way, Purfleet, Essex.
LPs FROM 30p, 45s from 10p. SAE — Pat, 24 Beaufort Avenue, Blackpool.

2,000+ OLDIES, 50s-80s. — SAE Paul, 24 Lindford Road, Leicester.
DELETED LPs singles our speciality, over 60,000 always in stock. Send SAE for details to Skeleton Records, PO Box 4, 46 Argyle Street, Birkenhead, Merseyside.

ELVIS PRESLEY shows present catalogue: Elvis colour photos (600 different) Elvis yearly news reviews (70-77) + special import records. — SAE E.P.S., 59 Tuffley Avenue, Gloucester.
SINGLES: OVER 3,500 titles '55-'80 including many at bargain prices in our huge new list. Send 15p stamp — Gemini Records, 123 George Street, Mablethorpe, Lincs.

PAST BLASTERS! GOLDEN Oldies available, 1955-80. A must for collectors — a Godsend for DJs. — SAE: VAFCO, 24 Southwalk, Middleton, Sussex.

THOUSANDS MINT oldies, stocked wants lists shortened. — Enquiries/lists, Rare Music, 2 Gladstone Terrace, Sunniside, Bishop Auckland, Co Durham.

Records Wanted

TURN OLD into Gold. Your unwanted good condition records bought for cash or part exchanged for ANY brand new items of YOUR OWN CHOICE. Send list to us with SAE for official order. Also ALL new records and tapes supplied at discount. Thousands of secondhand records. — Send 15p SAE for FREE 25-page catalogue. — COB RECORDS (RM 10), Porthmadog, Gwynedd, Wales.

ABSOLUTELY ALL your unwanted LPs, cassettes, singles (especially RARITIES) bought for 1p-£2.50 each cash or exchange value. We guarantee NONE refused! Bring ANY quantity in ANY condition to — Record & Tape Exchange, 38 Notting Hill Gate, London W11 (01-727 3539). SEND CASSETTES ONLY by post with SAE for cash. (Our price must be accepted. SAE for estimate if required).

ABSOLUTELY ALL your unwanted LP's, tapes, singles, video cassettes bought for 1p-£2.50 each, cash or exchange value (more for VIDEO CASSETTES and RARITIES). We guarantee NONE refused! Bring ANY quantity in ANY condition to Record & Tape Exchange, 38 Notting Hill Gate, London W11 (01-727 3539) or SEND ANY quantity by post with SAE for cash (Our price must be accepted — SAE for estimate if required). Large quantities collected ANYWHERE.
SLADE BEGINNINGS Album plus Shape Of Things To Come and Know Who You Are singles. Your price paid for playable condition. — 91 Uxendon Hill, Wembley, Middx. 01-9047183.

Special Notice

COLLETTE PLEASE let me do the crossword dinner-time, Cheers! Jamie.
THE WHO 21 unwanted tickets, Leicester, Jan 25th. Offers. — 0602 205196.

MARC BOLAN — Are there any fans in Essex interested in starting T Rex Disco parties? If so phone Jacqui 0702 65508 evenings.

'IMAGINE 1940-1980, The Music Lives On! 'Give Peace A Chance', 'Instant Karma' — 2 1/2in badges 40p each, all three £1. — Holly House Publications, 2 Holly Road, St Mary's Bay, Kent TN29 0XB.

PAUL WELER — You make my heart sing — LM.
GOLDERS GREEN refuse to erect a plaque to Marc Bolan until vandalism ceases. So PLEASE stop now for Marc's name's sake. — Sue Harmer.

WHO TICKETS, February 3rd, Rainbow, two £5 (stalls), swap for two similar Manchester tickets — 01 590 5345 (London), or 061 224 6973 (Manchester).
MAIRI, I Really Love You, now and forever. — Stephen.

HAPPY BIRTHDAY Eric Stewart, Long Live 10cc.
CAROL TROWELL, Happy 16th Birthday — Love Robert.

'RADIO BRIEF' Magazine '19. Latest Caroline news, Sunshine Radio. The most reliable news in the number one UK radio magazine, 50p. — 8 Skardu Road, London NW2.

BOLAN BADGES, photos, rarities, etc. 30p PO + SAE — Groover, 30 Causeway Crescent, Lintwaite, Huddersfield.

OFFSHORE RADIO and extensive radio / TV coverage bulletins. Nos 9, 10 and 11 available, 50p each. For lists of souvenirs send SAE. Big discounts to members. Join now, before subscrip-

necessary, work full-time, part-time. Read 'Music Employment Guide', 'Radio Employment Guide' also 'British Music Index' (contains 750+ vital addresses). All regularly updated by computer, £1.20 each; all three £2.50. — Dept 12, Hamilton House Publishing, Staverton, Devon.

RESIDENT DJ required, Gloucester, must have experience all kinds of music, personality etc. No time - wasters please. — Telephone 0452 415295.

LIVE AND WORK in the USA. Complete immigration details plus 10 pages of jobs from Radio Disc Jockeys to long distance trucking, latest 206 page guide, £2, from Cushman, RS, 7 Harrow Road, East Dorking, Surrey.

DJs REQUIRED to assist commencement of industrial radio station in Liverpool, Birmingham, Cardiff and Bristol areas. — Telephone (0734) 481123, 481318, 11am-5pm.

ALTERNATIVE EMPLOYMENT opportunities with record companies, radio stations, rock magazines etc. Experience un-

needed, work full-time, part-time. Read 'Music Employment Guide', 'Radio Employment Guide' also 'British Music Index' (contains 750+ vital addresses). All regularly updated by computer, £1.20 each; all three £2.50. — Dept 12, Hamilton House Publishing, Staverton, Devon.

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ALTERNATIVE EMPLOYMENT opportunities with record companies, radio stations, rock magazines etc. Experience un-

Situations Wanted

SOUL DJ requires regular gigs around Sussex with or without gear. — Phone Polegate 5879 after 6pm.

Penfriends

PENFRIENDS — USA. Make lasting friendships through correspondence. Send age, interests. Free reply. — Harmony, Box 89, RM, Brooklyn, NY 11235.

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PROFESSIONAL NEW WAVE BAND REQUIRE **LEAD VOCALIST** (Pref also rhythm guitar). Must have gig/recording exp and total dedication. 15-24 yrs only. Phone 499-8686 Ext. 45 12 noon-4 pm 9x12

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Also (£1.50) — A. New Debbie, Pink, Eddie Shoestring, Lennon (Peace), Ferry (£1.40) — Marilyn (Bus Stop), Marilyn (Gold Haze), Bette Davis, Joan Harlow, Cagney, Bogart, Clark Gable, Brando, Bronson (£1.30) — Bo Derek, Ann-Margret, Beatles (B/W)

SELECTIONS (Add 45p post/packing for 1/2, 5p each extra) (Block Capitals)

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ADDRESS

Send P/O or Cheque to:
CARDS & POSTERS
22 Moor Street, Queensway, Birmingham 4

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Under the Headings: **FAN CLUBS, PEN FRIENDS, SITUATIONS WANTED, RECORDS FOR SALE, FOR SALE, RECORDS WANTED, INSTRUMENTS FOR SALE, TUTION, SPECIAL NOTICE, RECORDS WANTED, SITUATIONS WANTED** and any other private/trade announcements 10p per word.

After first two, all words in BOLD type 5p per word extra.

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Send completed form with Cheque/Postal Order to: Small Ads Dept, Record Mirror, 40 Long Acre, London WC2E 9JT.

PLEASE PUBLISH my advertisement under the heading for.....

insertion(s) commencing issue dated

I enclose a cheque/postal order for to cover the cost made payable to RECORD MIRROR.

ALL SMALL ADS MUST BE STRICTLY PRE-PAID BY CHEQUE OR POSTAL ORDER. CASH WILL NOT BE ACCEPTED

Name

Address

Name and address when included in advert must be paid for

UK DISCO

1	3	DON'T STOP THE MUSIC, Yarbrough & Peoples	Mercury 12in
2	6	BURN RUBBER ON ME, Gap Band	Mercury 12in
3	1	DO YOU FEEL MY LOVE? Eddy Grant	Ensign 12in
4	9	MYSTERIES OF THE WORLD, MFSD	TSOP 12in
5	2	CELEBRATION, Kool & The Gang	De-Lite 12in
6	15	ALL MY LOVE, L.A.X.	Epic 12in
7	13	RAPP PAYBACK, James Brown	RCA 12in/US TK LP
8	4	NEVER GONNA GIVE YOU UP/DON'T BLAME ME, Patrice Rushen	Elektra 12in
9	32	GANGSTERS OF THE GROOVE, Heatwave	GTO 12in
10	18	YOU'RE TOO LATE, Fantasy	Epic 12in
11	15	ISHOT THE SHERIFF/PAINTED LADY, Light Of The World	Ensign 12in
12	5	I LIKE (WHAT YOU'RE DOING TO ME), Young & Company	Excaltor 12in
13	26	IMAGINATION/I CAN MAKE IT BETTER/UP ON SOUL TRAIN/CONTINENTAL SHUFFLE, Whippers	US Solar LP
14	7	STRETCH/EXPRESS/DO IT/TILL YOU'RE SATISFIED, BT Express	Excaltor 12in
15	31	BITS & PIECES II, Various	Canadian Special Disco Mixer 12in
16	24	HERE'S TO YOU/NO MUSIC (New York Sky)	Excaltor 12in
17	48	SOUTHERN FREE EZ/FLYING HIGH/MARIPOSA (BUTTERFLY), Freesz	Pink Rhythm LP
18	8	I'M COMING OUT, Diana Ross	Motown 12in
19	33	BON BON VIE/CANDIDATE FOR LOVE/CAN'T KEEP MY HANDS TO MYSELF, T.S. Monk	US Mirage LP
20	14	EVERYBODY GET UP/RIVERS, UK Players	ASM 12in
21	20	LET IT FLOW/WIN EIGHT, Grover Washington Jr	Elektra 12in
22	16	FLYING ON THE WINGS OF LOVE, Level 42	Polygram 12in
23	47	CAN YOU HANDLE IT/TRY MY LOVE ON FOR SIZE/YOU GOT MY LOVE, Sharon Redd	US Prelude LP
24	53	TO PROVE MY LOVE, Ned Doherty	CBS 12in
25	12	GROOVE-ON, Willie 'Beaver' Hale	TK 12in
26	19	LOVE DON'T STRIKE TWICE/BETTER DAYS/DON'T KNOW WHAT TO SAY/DANCIN' DANCIN'/DO YOU WANNA DANCE, Blackbirds	US Fantasy LP
27	11	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	30th Century-Fox 12in
28	69	REMOTE CONTROL/THE AWAKENING, The Reddings	Epic 12in
29	21	YOU'RE OK - D.I.S.C.D. (SEGUE)/YOU'RE OK, Ottawa	Carriere 12in
30	44	HAPPY BIRTHDAY/LATELY/DO LIKE YOU/ROCKET LOVE/DID I HEAR YOU SAY YOU LOVE ME, Stevie Wonder	Motown LP
31	49	I AIN'T GONNA STAND FOR IT, Stevie Wonder	Motown 12in
32	35	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE, Unlimited Touch	Epic 12in
33	56	JUST A GROOVE, Glen Adams Affair	Excaltor 12in
34	52	SIX NINE SHUFFLE, Abitade	UK Champagne 12in
35	29	THE GLOW OF LOVE, change	WEA 12in
36	46	STRUT YOUR STUFF (SEXY LADY)/WAITING ON YOUR LOVE/CHECKING YOU OUT, Young & Company	US Brunswick LP
37	59	THE BOTTLE, Gil Scott-Heron/Brian Jackson	Vintage Champagne 12in
38	70	JUST HOLDIN' ON, Ernie Watts	Elektra 12in
39	23	HEARTBREAK HOTEL, Jacksons	Epic 12in
40	17	RISE AND SHINE, Linx	Chrysalis 12in
41	88	DON'T STOP/DO IT AGAIN, K.I.D.	Groove Production 12in
42	34	WHAT CHA DOIN', Seawind	ASM 12in
43	56	JITTERBUGGIN'/POPIN' TIL CLOSIN'/TURN AROUND/GONN CRAZY/WHERE DID I GO WRONG/DREAMIN' YOU, Heatwave	US Epic LP
44	—	IT'S A LOVE THING, Whispers	US Solar 12in
45	56	LOVE MONEY, Funk Masters	Tama Music 12in
46	30	LET'S DO IT AGAIN/CHILLIN' OUT/HOT BOX, Fatback	Springs 12in
47	43	TOO TIGHT, Con Funk Shun	Mercury 12in
48	73	NIGHTS I FEEL LIKE GETTING DOWN/EVERLASTING LOVE, Billy Ocean	Dutch GTO 12in
49	27	BILLY WHO?, Billy Frasier & Friends	Champagne 12in
50	45	IF YOU WALK OUT THAT DOOR, Jerome	DJM 12in
51	28	IF YOU FEEL THE FUNK, LaToya Jackson	Polygram 12in
52	51	AND LOVE GOES ON/SPARKLE/FACES/TURN IT INTO SOMETHING GOOD/WIN OR LOSE, Earth Wind & Fire	CBS LP
53	81	MAKE THAT MOVE/SOME THINGS NEVER CHANGE/POP ALONG, K.D. Shalamar	US Solar LP
54	25	FASHION, David Bowie	RCA 12in
55	38	I WANT YOU/GET UP!, Narada Michael Walden	Atlantic LP
56	—	INSIGHT, Wilton Felder	MCA 12in
57	79	BOOGIE BODY LAND, Bar-Kays	Mercury 12in
58	57	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG/LOVE IS A WAITING GAME, Roberta Flack/Peabo Bryson	US Atlantic LP
59	64	LOOK UP!/THE FUNK WON'T LET YOU DOWN, Patrice Rushen	Elektra LP
60	36	SPANK/IS IT IN, Jimmy 'Bo' Horne	TK 12in
61	37	BOOM BOOM, Black Slate	Ensign 12in
62	—	RAPTURE, Blondie	Chrysalis 12in
63	84	GRAND PRIX/DOUBLE STEAL, Fuse	Japanese CTI LP
64	—	HELP ME OUT, B. Eggar & Co	Eleigh 12in white label
65	—	PASSPORT/MR MAC, Inventions	Groove Production 12in
66	—	(YOU KNOW) YOU CAN DO IT/WE CHOSE LOVE, Central Line	Mercury 12in
67	—	CRUISIN' J TOWN/WARRIORS (SEGUE), Hiroshima	Arista 12in
68	52	SHAKE IT UP, Dazz Band	Motown/12in promo
69	61	MIGHTY FINE/THE LOUDER, Peter Jacques Band	RCA 12in
70	69	TAKE IT TO THE TOP/LOVE FESTIVAL/NIGHT PEOPLE/JONES VS. JONES, Kool & The Gang	De-Lite LP
71	42	I WANNA BE WITH YOU, Coffee	De-Lite 12in
72	33	FUNKY MEN, James Brown	US TK LP
73	—	ALL NIGHT LONG (REMIX)/TAKE IT TO THE TOP, Cloud	UK Champagne 12in
74	—	DOUBLE DUTCH, Frankie Smith	WJOT 12in
75	68	SOUL LOVE/I CAN'T GET ENOUGH/TAKE IT EASY, Sky	US Salsoul LP
76	58	HELP YOURSELF, Edri Point	Maghet 12in
77	—	WATCHING YOU/DREAMIN', Slave	Atlantic 12in
78	85	JAMIN' (SAX), Demio Cane	Canadian Scorpio 12in
79	75	WISH/HIGHER GROUND, Rollercoaster	Calibre 12in
80	76	FUNK, Demio-Barry	Canadian Scorpio 12in
81	40	TIME, Light Of The World	Ensign LP
82	—	I WANNA MAKE IT WITH YOU/HELP YOURSELF/YOU'RE A WINNER, Rose Royce	Whitfield LP
83	57	PARTY IS THE SOLUTION, Floyd Beck	US Precision 12in
84	—	GET UP AND DANCE/HOT UP AND HEATED, Norman Gimble/Jr	Pressure 12in
85	—	A LITTLE BIT OF JAZZ, Nick Straker Band	CBS LP/12in promo
86	77	I HAD TO SAY IT, Milla Jackson	Springs LP/12in promo
87	72	THROW IT DOWN, Cameo	Casablanca 12in
88	63	FUNKIN' ON THE ONE, The Reddings	US BID LP
89	—	SETTIN' IT OUT, Enchantment	RCA/12in
90	62	POSSESSED/FIGHT BACK, L.A.X.	US Prelude LP

US SINGLES

1	1	STARTING OVER, John Lennon	Geffen
2	2	LOVE ON THE ROCKS, Neil Diamond	Capitol
3	4	THE TIDE IS HIGH, Blondie	Chrysalis
4	3	GUILTY, Barbra Streisand & Barry Gibb	Columbia
5	5	HUNGRY HEART, Bruce Springsteen	Columbia
6	6	EVERY WOMAN IN THE WORLD, Air Supply	Arista
7	7	PASSION, Rod Stewart	Warner Bros
8	12	I LOVE A RAINY NIGHT, Eddie Rabbit	Elektra
9	11	IT'S MY TURN, Diana Ross	Motown
10	10	DE DO DO DO, DE DA DA DA, The Police	ARM
11	12	IMADE IT THROUGH THE RAIN, Barry Manilow	Arista
12	14	CELEBRATION, Kool & The Gang	Mercury
13	8	TELL IT LIKE IT IS, Heart	Epic
14	15	HEY NINETEEN, Steely Dan	MCA
15	18	TIME IS TIME, Andy Gibb	RSO
16	19	GIVING IT UP FOR YOUR LOVE, Delbert McClinton	Capitol
17	21	MISS SUN, Boz Scaggs	Columbia
18	22	9 TO 5, Dolly Parton	RCA
19	26	SAME OLD LANG SYNE, Don Fogelberg	CBS
20	9	LADY, Kenny Rogers	Liberty
21	25	THE WINNER TAKES IT ALL, Abba	Atlantic
22	23	TOGETHER, Tierra	Boardwalk
23	28	KEEP ON LOVING YOU, Red Speedwagon	Epic
24	20	SUDDENLY, Olivia Newton John & Cliff Richard	MCA
25	29	SEVEN BRIDGES ROAD, Eagles	Elektra
26	32	I AIN'T GONNA STAND FOR IT, Stevie Wonder	Motown
27	38	WOMAN, John Lennon	Warner Bros
28	18	HIT ME WITH YOUR BEST SHOT, Pat Benatar	Chrysalis
29	17	MORE THAN I CAN SAY, Leo Sayer	Warner Bros
30	35	HEARTBREAK HOTEL, The Jacksons	Epic
31	—	THE BEST OF TIMES, Sly	ARM
32	34	KILLIN' TIME, Fred Knottstock and Susan Anton	Atlantic
33	33	COLD LOVE, Donna Summer	Warner Bros
34	43	A LITTLE IN LOVE, Cliff Richard	EMI
35	37	HE CAN'T LOVE YOU, Michael Stanley Band	EMI
36	42	SMOKEY MOUNTAIN RAIN, Ronnie Milsap	RCA
37	—	CRYING, Don McLean	RCA
38	40	I NEED YOUR LOVIN', Teena Marie	Motown
39	39	MY MOTHER'S EYES, Bette Midler	Atlantic
40	41	GAMES PEOPLE PLAY, The Alan Parsons Project	Arista
41	41	SHINE ON, L.T.D.	ARM
42	48	WHO'S MAKING LOVE, Blues Brothers	Atlantic
43	24	ONE STEP CLOSER, The Doobie Bros	Warner Bros
44	45	LOVE T.K.O., Teddy Pendergrass	CBS
45	27	MASTER BLASTER, Stevie Wonder	Motown
46	51	POOL THAT I AM, Rita Coolidge	ARM
47	30	ANOTHER ONE BITES THE DUST, Queen	Elektra
48	52	AL LEAH, Donnie Iris	Carousel
49	54	BACK IN BLACK, AC/DC	Chrysalis
50	66	TREAT ME RIGHT, Pat Benatar	Chrysalis
51	37	WOMAN IN LOVE, Barbra Streisand	Columbia
52	38	EVERYBODY'S GOT TO LEARN SOMETIME	Elektra
53	47	YOU'VE LOST THAT LOVIN' FEELING, Daryl Hall and John Oates	RCA
54	64	RIDERS IN THE SKY, Outlaws	Arista
55	45	WHIP IT, Devo	Warner Bros
56	49	I BELIEVE IN YOU, Don Williams	MCA
57	50	NEVER BE THE SAME, Christopher Cross	Warner Bros
58	80	UNITED TOGETHER, Aretha Franklin	Arista
59	81	FULL OF FIRE, Shalamar	RCA
60	62	SKATEAWAY, Dire Straits	Warner Bros
61	53	THEME FROM THE DUKES OF HAZZARD, Waylon Jennings	RCA
62	55	NEED YOUR LOVING TONIGHT, Queen	Elektra
63	56	I'M COMING OUT, Diana Ross	Motown
64	79	FLASH'S THEME AKA FLASH, Queen	Elektra
65	—	HEARTS ON FIRE, Randy Meisner	Epic
66	57	GIRLS CAN GET IT, Dr Hook	Casablanca
67	—	FLY AWAY, Peter Allen	ARM
68	58	TEACHER TEACHER, Rockelle	Columbia
69	—	KISS ON MY LIST, Daryl Hall & John Oates	RCA
70	59	YOU, Earth Wind & Fire	Ar/Columbia
71	63	SEQUEL, Harry Chaplin	CBS
72	65	TURN AND WALK AWAY, The Babys	Chrysalis
73	66	THE WANDERER, Donna Summer	Warner Bros
74	67	GOTTA HAVE MORE LOVE, Climax Blues Band	Warner Bros
75	—	TOO TIGHT, Con Funk Shun	Mercury

US ALBUMS

1	1	DOUBLE FANTASY, John Lennon/Yoko Ono	Geffen
2	2	CRIMES OF PASSION, Pat Benatar	Chrysalis
3	4	GREATEST HITS, Kenny Rogers	Liberty
4	3	HOTTER THAN JULY, Stevie Wonder	Tamla
5	7	THE JAZZ SINGER, Neil Diamond	Capitol
6	6	BACK IN BLACK, AC/DC	Atlantic
7	8	ZENYATTA MONDATT, The Police	ARM
8	5	GUILTY, Barbra Streisand	Columbia
9	9	GAUCHO, Steely Dan	MCA
10	11	AUTOAMERICAN, Blondie	Chrysalis
11	10	EAGLES LIVE, Eagles	Asylum
12	12	FOOLISH BEHAVIOUR, Rod Stewart	Warner Bros
13	13	THE RIVER, Bruce Springsteen	Columbia
14	14	LIVE, Fleetwood Mac	Warner Bros
15	16	BARRY, Barry Manilow	Arista
16	17	THE TURN OF A FRIENDLY CARD, The Alan Parsons Project	Arista
17	19	INFIDELITY, Red Speedwagon	Epic
18	15	GREATEST HITS LIVE, Heart	Epic
19	18	THE GAME, Queen	Elektra
20	22	CELEBRATE, Kool & The Gang	De-Lite
21	21	CHRISTOPHER CROSS, Christopher Cross	Warner Bros
22	23	SUPER TROUPER, Abba	Atlantic
23	27	LOST IN LOVE, Air Supply	Arista
24	24	HITS, Boz Scaggs	Columbia
25	26	GREATEST HITS, Anne Murray	Capitol
26	20	MAKING MOVIES, Ore Stralts	Warner Bros
27	29	FLASH GORDON, Queen	Elektra
28	22	9 TO 5 AND DDD JOBS, Dolly Parton	RCA
29	25	GREATEST HITS, The Doobie	Elektra
30	30	TRIUMPH, The Jacksons	Epic
31	35	FANTASTIC VOYAGE, Lakeside	Solar
32	31	ONE STEP CLOSER, The Doobie Bros	Warner Bros
33	28	FACES, Earth Wind & Fire	ABC/Columbia
34	34	DIANA, Diana Ross	Motown
35	33	SECONDS OF PLEASURE, Rockpile	Columbia
36	43	GLASS HOUSES, Billy Joel	RCA
37	38	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
38	37	FREEDOM OF CHOICE, Devo	Warner Bros
39	36	LIVING IN A FANTASY, Leo Sayer	Warner Bros
40	41	WINE/LIGHT, Grover Washington Jr	Elektra
41	39	GREATEST HITS VOL 2, Linda Ronstadt	Asylum
42	40	TP, Teddy Pendergrass	Fir
43	42	HOUSUCKLE ROSE, Soundtrack	Columbia
44	48	YESSHOWS, Yes	Atlantic
45	47	ALIVE, Kenny Loggins	Columbia
46	46	BLACK SEA, XTC	Virgin
47	51	GREATEST HITS, Andy Gibb	RSO
48	45	HOLD OUT, Jackson Browne	Asylum
49	44	FEEL ME, Cameo	Choccolate City
50	49	SCAREY MONSTERS & SUPER CREEPS, David Bowie	RCA
51	53	THE WANDERER, Donna Summer	Geffen
52	52	REMAIN IN LIGHT, Talking Heads	Sire
53	60	JERMAINE, Jermaine Jackson	Motown
54	54	PARIS, Supertramp	ARM
55	68	GHOST RIDERS, Outlaws	Arista
56	66	GREATEST HITS, Ronnie Milsap	RCA
57	59	AS ONE, Bar Kays	Mercury
58	58	XANADU, Soundtrack	MCA
59	—	HORIZON, Eddie Rabbit	Elektra
60	63	TOUCH, Con Funk Shun	Mercury
61	67	TROMBIPULATION, Parliament	Casablanca
62	68	LIVE AND MORE, Roberta Flack & Peabo Bryson	Atlantic
63	85	I BELIEVE IN YOU, Don Williams	MCA
64	75	MADE IN AMERICA, Blues Bros	Atlantic
65	64	ARETHA, Aretha Franklin	Arista
66	—	111, The Gap Band	Mercury
67	70	IRONS IN THE FIRE, Teena Marie	Gordy
68	61	DIVINE MADNESS, Bette Midler	Atlantic
69	—	SHAVED FISH, John Lennon	Apple
70	—	THE BEATLES, 1967-1970, The Beatles	Apple
71	—	THE BEATLES, 1962-1966, The Beatles	Apple
72	55	GIVE ME THE NIGHT, George Benson	Warner Bros
73	73	GREATEST HITS, Aerosmith	Columbia
74	74	POSH, Patrice Rushen	Elektra
75	—	SGT PEPPER'S LONELY HEARTS CLUB BAND, Beatles	Capitol

US SOUL

1	1	CELEBRATION, Kool & The Gang	Delite
2	2	HEARTBREAK HOTEL, The Jacksons	Epic
3	3	UNITED TOGETHER, Aretha Franklin	Arista
4	4	FANTASTIC VOYAGE, Lakeside	Solar
5	5	KEEP IT HOT, Cameo	Casablanca
6	6	REMOTE CONTROL, Reddings	CBS
7	7	AGONY OF DEFEAT, Parliament	Casablanca
8	18	BURN RUBBER, Gap Band	Mercury
9	13	BOOGIE BODY LAND, Bar Kays	Mercury
10	11	LOVE OVER AND OVER AGAIN, Switch	Motown
11			



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